

**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
(Session 2017-18)**

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; marks 25%	Submission based Assessment by external jury appointed by Panjab University; marks 75%	Aggregate
1. Drawing	40	04 final works with 100 sketches in each semester	25	75	100
2. Painting	40	04 final works with 100 sketches in each semester	25	75	100
3. Design	40	04 final works with 25 sketches in each semester	25	75	100
4. Lettering & Typography	40	04 final works with 25 sketches in each semester	25	75	100
5. Clay Modelling	40	02 final works with 25 sketches in each semester	25	75	100
6. Print Making	40	02 final works with two identical prints & 25 sketches in each semester	25	75	100
7. Geometry Perspective drawing and orthographic projections	60	10 sheets in 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; marks 20%	Assessment 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	4 Lectures of 45 minutes each in a week	Do	10	40	50
and					
Punjabi Compulsory Paper B		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
Or		Do	00	50	50
Punjabi Paper A and Punjabi Paper	4 Lectures of 45 minutes each in a	Do	00	50	50
		Do	00	50	50

B Or History of India	week 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 the 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; marks 25%	Submission based Assessment by external jury appointed by Panjab University; marks 75%	Aggregate
1. Drawing	40	04 final works with 100 sketches in each semester	25	75	100
2. Painting	40	04 final works with 100 sketches in each semester	25	75	100
3. Design	40	04 final works with 25 sketches in each semester	25	75	100
4. Lettering & Typography	40	04 final works with 25 sketches in each semester	25	75	100
5. Clay Modelling	40	04 final works with 25 sketches in each semester	25	75	100
6. Print Making	40	02 final works with two identical prints with 25 sketches of each work in each semester	25	75	100
7. Geometry & Perspective	40	20 sheets in 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 slide

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. 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 the class which will be duly signed by the subject Teacher and must be submitted according to the deadline.
 2. Sessional marks will be on the bases of process, product, attitude, understanding of the student in the class and the work produced.
 3. There will be written Examination in the Theory subjects and submission in practical subjects in the form of portfolios.
 4. Student will display their work in the class rooms.
 5. Portfolio of each student will be assessed in the presence of the student along with Viva Voce.
 6. The semesters 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 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 the Principal of the college.

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; 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, complementing 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, symbolising, 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 and 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.

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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 side section of simple objects (Chair, Table, Stool, Podium etc) along with the isometric view of these objects
- Geometrical Exercises based on Lines, Angles, Triangles and Quadrilaterals

SUBMISSION

Minimum 10 sheets per week

Size: Half imperial

SEMESTER II

(2 Weeks)

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

SUBMISSION

Minimum 10 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

- Bhima Bhetaka (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 PAPER SETTER AND CANDIDATES

B.F.A. 1ST YEAR

SEMESTER 1 AND 2

SUBJECT: HISTORY AND ART APPRECIATION

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 8 questions from question 1 carrying 2 marks each. Question no.1. carries 16 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 16 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 AND ART APPRECIATION

Suggested Reading

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

HISTORY AND CULTURE OF PUNJAB 2017-18

For BFA 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 essay 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:	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 and socio-economic life.
2. Life in Vedic Age: socio-economic and religious;
3. Growth of Jainism and Buddhism in Punjab on the region.

UNIT II

4. Society and Culture under Maurayas
5. Society and Culture under Guptas
6. Cultural Reorientation: main features of Bhakti; origin and development of Sufism

UNIT III

7. Evolution of Sikhism: teaching of Guru Nanak; Institutional Development- Manji, Masand, Sangat and Pangat
8. Transformation of Sikhism: martyrdom of Guru Arjan; martyrdom of Guru Tegh Bahadur and its impact.
9. Institution of Khalsa: new baptism; significance

UNIT IV

10. Changes in Society in 18th century: social unrest; emergence of misls and institutions -rakhi, gurmata, dal khalsa.
11. Society and Culture of the people under Maharaja Ranjit Singh
12. MAP (of undivided physical geographical map of Punjab):
Major Historical Places: Harappa, Mohenjodaro, Sanghol, Ropar, Lahore, 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, Fauja (ed.) : History and Culture of the Punjab, Vol. I, Punjabi University, 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, And Das, M.N. Vol.II, Macmillan, delhi, 1974.
12. Hussain, Yusuf : Glimpse of Medieval Indian Culture, Asia Publishing Bombay, 1973(rep.). House

Note: The following categories of the students shall be entitled to take option of History & Culture of Punjab in lieu of Punjabi as 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 2017-18

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

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

Pedagogy: Lectures, library work and discussions.

UNIT I

1. Introduction of Colonial Rule in Punjab: Annexation of Punjab; Board of Administration.
2. Western Education: Growth of Education and rise of middle classes
3. Agrarian Development: Commercialization of agriculture; canalization and colonization.

UNIT II

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

UNIT III

7. Emergence Of Political Consciousness: Agrarian uprising of 1907; Ghadar Movement.
8. Gurudwara Reform Movement: Jallianwala Bagh; foundation of SGPC and Akali Dal-Morchas; Activities of Babbar Akalis.

9. Struggle for Freedom: activities of revolutionaries - Naujawan Bharat Sabha; Kirti Kissan Movement; 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(physical geographical map of undivided Punjab): Major Historical places: Delhi, Kurukshetra, Jaito, Ferozepur, Ambala, Amritsar, Lahore, Ludhiana, Qadian, Jalandhar, Lyallpur, Montgomery.

Suggested Readings:

1. Singh, Kirpal :History and Culture 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, Khuswant :A History of the Sikhs, vol I: 1469-1839, oxford University Press,,
Delhi, 1991.
5. Chopra, P.N.,Puri, B.N.:A Social, Cultural and Economic History of India, Vol.II,
And Das,M.N. Macmillan, delhi, 1974.

PUNJABI COMPULSORY

SEMESTER -1

PAPER –Poetry

Prescribed Poetry Book

- Adhunik Kaav Sangam (Sutinder Singh Noor)
- 3 Poets; Bhai Veer Singh, Puran Singh, Dhaniram Chatrik

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

- Adhunik Kaav Sangam (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

ਗੋਰਖੀਏ ਕਾ ਕਾਲਜ ਆਰਟ

19

B. F. A. Ist year

ਪੰਜਾਬੀ (ਸਾਮਾਜੀ) ਪੇਪਰ A+B

ਪੇਪਰ ਨੰਬਰ ਅਤੇ (ਦਿਸ਼ਾਮਾਤਰੀ) ਸਹੀ ਸਹੀ ਹਰਾਇਤਾਂ

ਸਮੇਂ 20-1 (ਪੇਪਰ-A)

ਕੁੱਲ ਸਮੇਂ-20

ਸਮਾਂ: 3 ਘੰਟੇ

Q-I ਪ੍ਰਸੰਗ ਸਹਿਤ (ਦਿਸ਼ਾਮਾਤਰੀ) (ਗੁਰਦਿੱਤੇ) (2)

ਵਿਸ਼ਾ: ਅਧੁਨਿਕ ਕਾਵਿ ਸੰਗਮ (ਸ. ਸ. 19)

(ਕਵੀ: ਤਜ ਸਿੰਘ, ਪ੍ਰੋ. ਪ੍ਰਕਾਸ਼ ਸਿੰਘ, ਪੰਜਾਬੀ ਸਾਹਿਤ)

2+2=4

Q-II ਦੋ ਕਵੀਆਂ ਦਾ ਵਿਸ਼ਾ ਤੇ ਕਵੀ ਭਾਵ (2+2=4)

Q-III ਕਿਸੇ ਕਵੀ ਦਾ ਕੀਮਤ ਤੇ ਕਵੀ (2+2=4)

Q-IV ਕਿਸੇ ਕਵੀ ਦਾ ਕੀਮਤ (2+2=4)

Q-V ਕਵੀਆਂ (ਕਵੀ) ਦੇ ਪੰਜਾਬੀ ਸਹਿਤ (ਦਿਸ਼ਾਮਾਤਰੀ) (ਗੁਰਦਿੱਤੇ) (4)

(ਕਵੀਆਂ: ਸ. ਸ. ਸਿੱਖ, ਸੁਖਮ ਸਿੰਘ, ਸ. ਸ. ਸਿੱਖ, ਕ. ਸ. ਸਿੱਖ)

(ਪੇਪਰ-B)

ਸਮਾਂ: 3 ਘੰਟੇ

ਕੁੱਲ ਸਮੇਂ-20

Q-I (a) ਤੁਸੀਂ ਕੀਮਤਾਂ ਦੇ ਪੰਜਾਬੀ ਸਹਿਤ ਕਵੀ:

(ਕਵੀਆਂ ਪੰਜ) - 5

(b) ਕਵੀਆਂ ਕੀਮਤਾਂ ਦੀ ਪ੍ਰੀਤਮਾ (ਕਵੀ)

(ਕਵੀਆਂ ਪੰਜ) - 5

Q-II ਕੀਮਤਾਂ ਦੇ ਪੰਜਾਬੀ ਸਹਿਤ ਕਵੀ:

(ਕਵੀਆਂ ਪੰਜ) - 2

Forwarded

20/10/14

20/10/14

Chair person syllabus committee

Principal Government College of Arts St. Jor 10, Chandigarh

For Principal Govt. College of Arts Chandigarh

19/11/15

23/6/11

ਪੰਜ ਅਗੱਲ/ਪਿਛਲ ਬਣਾਓ - (2)

2) ਅਰਥ ਜਪਣ ਵਾਲੇ ਪੰਜ ਜ਼ਬਾਨਾਂ ਨੂੰ ਟਾਕਾਂ ਵਿਚ ਟਾਕੋ - (2)

(ਜ) ਕੋਈ ਇਕ ਦਿਨ ਤੋਂ ਪੈਰਾ ਰਚਨਾ ਕਰੋ:

[ਦਿਨ:
ਸਮਾਜਿਕ, ਕਾਮਯਾਬੀ, ਸਤਿਮਾਤਾਤਵ - (4)
ਦਿਮਾਸਕ]

- 1. ਜਾਰੇ ਜਪਣ ਵਾਲੇ ਸ਼ਾਇਰੀ ਹਨ ।
- 2. (ਦਿਮਾਤਬੀ ਦੋ ਮਨੁੱਖੀ ਕਰਮਕਾਮਯਾਬੀ ਘੋੜਨਾਂ ਨੂੰ ਖੋਲ੍ਹਣ ਵੀ ਤਾਂ ਜਾਏ ।
- 3. ਪੈਰਾ ਰਚਨਾ ਸੰਬੰਧਤ ਦਿਸ਼ਿਮਾਂ (ਦੋਹੇ ਸੁਝੋ) ਜਾਏ ।

hwo
20/10/14
Chair person syllabus committee.

hwo 20-10-14.
ਪ੍ਰੋ. ਜ. ਸ. ਸਿੰਘ (ਪੰਜਾਬੀ ਵਿਭਾਗ)
ਗੋਰਖੀ ਕਾਲਜ ਐਚ ਐਚ
ਸੈਕਟਰ-10, ਚੰਡੀਗੜ੍ਹ ।

Forwarded.

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20/10/14

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Principal
Government College of Arts
Sector 10, Chandigarh

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20/10/14
Principal
Govt. College of Arts
Chandigarh

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24/11/15

BFA 1ST YEAR

SPECIAL DIPLOMA SLIDES

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 Dhaulli- 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. Mahapav nirvana- Sanchi
14. Great Departure of Buddha- Amravati
15. Yakshi (Bracket Figure)- Sanchi
16. Descent 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 under lying 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.

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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 8 short questions spread over the whole syllabus to be answered in about 25-30 words. Each question of 2 marks total 16 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 16 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 THOERY 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. Marnier, Wills L. Winter Jr. and S.K. Zeigler
5. Confessions of an Advertsing 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 and 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 8 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 16 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. 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

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 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 (One good work to be produced in each work)
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
B.F.A. PAINTING
PRACTICAL SUBJECTS (SEMESTER 3RD)**

COMPOSITION PAINTING

SEMESTER - 3

Max Marks:	200(Sessional 50, Submission 150)
Medium:	Water Colour, Acrylic Colour, and Oil Colour.
Size of Sheet:-	Half imperial 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 3)

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 8 short questions spread over the whole syllabus to be answered in about 25-30 words.
3. The candidates are required to attempt all 8 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 16 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 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 2 (Two)
assignments in whole
semester

Total Number of 2 (Two)
submission for
examination

No of sketches 50

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

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 8 short questions spread over the whole syllabus to be answered in about 25-30 words each questions of 2 marks i.e. total 16 marks.
3. The candidates are required to attempt all 8 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 un
6. Each unit carries 16 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 Exam. 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: 4
In whole semester

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: 4 (One good work to be produced in each week)
In whole semester

Submission of works Two good works
for examination

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 imperial 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 size, situation	Study of principles of design as applied to mural considering 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 -1

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 –IV

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 | - | Krishan 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 | - | Chintamani Kar |
| 26. Bharitya Chitrakala avem Murtikala Ka
itihasa | - | 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 8 short questions spread over the whole syllabus to be answered in about 25-30 words, each question carries 2 marks i.e. total 16 marks.
3. The candidates are required to attempt all 8 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 16 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

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 8 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 16 marks.
3. Rest of the paper should be divided into 4 units.
4. Each unit should carry two essay type questions. One question is compulsory from each unit
5. Each unit carries 16 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 8 short questions spread over the whole syllabus to be answered in about 25-30 words.
3. The candidates are required to attempt all 8 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 16 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
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 8 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 16 marks.
3. Rest of the paper should be divided into 4 units.
4. Each unit should carry essay type questions. Candidates will attempt one question from each unit
5. Each unit carries 16 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 deffers 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
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Medium	Digital photographs (Coloured and B/W)
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Size	10x 12 inches or 12x 15 Inches
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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
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Medium	Digital
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Size	A4
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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**

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's	100	20	80	3 hrs.	
Total		300	60	240		

SEMESTER -3

METHODS & MATERIALS

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 painters 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 8 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 16 marks.
3. The candidates are required to attempt all 8 questions from question 1 carrying 2 marks each.
4. Rest of the paper should be divided into 4 units.
5. Each unit should carry essay type questions. Candidates will attempt one question from each unit
6. Each unit carries 16 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**

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's	100	20	80	3 hrs.	
Total		300	60	240		

**SEMESTER -4
METHODS AND MATERIALS**

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 Michael 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 8 short questions spread over the whole syllabus to be answered in about 25-30 words. Each question of 2 marks total 16 marks
3. The candidates are required to attempt all 8 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 16 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' x3'.

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) is 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 Carving (Wood /Stone)	C 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 a& 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 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

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 8 short questions spread over the whole syllabus to be answered in about 25-30 words.
3. The candidates are required to attempt all 8 questions form 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 16 marks.
7. The maximum marks for the examination is 80.
8. Time allowed : 3 hours.

COURSE STRUCTURE AND EXAMINATION SCHEME B.F.A. SCULPUTRE

Subject	THEORY SUBJECTS (SEMESTER 3RD)				Duration.
	No. of Papers	Exam. Marks	Sess. Marks	Agg. Marks	
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 - 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 Divaiantis
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 |

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

1. The syllabus has been divided into 4 units in each semester.
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3. The candidates are required to attempt all 8 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 16 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' x3'.

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.

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) is 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
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
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.

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.

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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' x3'.

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

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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.

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

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Computer Graphics : Number of Works:A4 One work.

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COMPOSITION –C

Carving (Stone/Wood)

Carving (Subtract) is 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 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.

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

Government College of Art Chandigarh
Affiliated to Panjab University
Approved by AICTE
Syllabus for 2016-2017
Bachelor of Fine Arts (BFA) Applied Art
Four Years Course

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. APPLIED ART SEMESTER-V

PRACTICAL SUBJECTS

Subject Name	Total Marks	Sessional Marks	External Marking by University	Duration of Examination	Duration of Teaching
Drawing	200	50	150	Submission/Portfolio	4 weeks
Poster/Hoarding Design	100	25	75	Submission/Portfolio	4 weeks
Mini Campaign	200	50	150	Submission/Portfolio	4 weeks
Computer Graphics	100	25	75	Submission/Portfolio	3 weeks
Photography	100	25	75	Submission/Portfolio	3 weeks
	700	175	525		

THEORY SUBJECTS

Subject Name	Total Marks	Sessional Marks	Marking of University Examination	Duration of Examination	Duration of Teaching
Aesthetics	100	20	80	Written examination Time : 3 Hrs	3 Lectures of 40 minutes each in a week
History & Appreciation of Art	100	20	80	Written examination Time : 3 Hrs	4 Lectures of 40 minutes each in a week

Advertising Profession & Practice	100	20	80	Written examination Time : 3 Hrs	2 Lectures of 40 minutes each in a week
	300	60	240	-	-

Total Marks – Practical + Theory 700+300 = 1000

- Educational visits to News Paper Industry.
- The students will submit reports (Minimum 05 to 10 Pages) of their visits to the institution.

PRACTICAL SUBJECTS

Drawing

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.

Analytical drawing: drawing as an art form, formation of style.

- (a) **Life drawing:** Delineation structural Character of head, study of feature drawing in various medium emphasis on manner of execution.

Full Figure: study of the human form and its features, proportion line and mass.

- (b) **Outdoor:** Landscape as a controlled design, difference of handling manner and nearer and distance objects.

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.

**Poster/Hoarding Design
(25+75)**

100

Marks

Different influences on poster design. Exercises to make different kinds of poster

Duration of Study: 4 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.

MINI CAMPAIGN

200 Marks (50+150)

Product based mini campaign consisting minimum three press ads and three magazine ads including other advertising material based on theme.

Duration of Study: 4 weeks in the semester.

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

Size: Press Ad up to 40 Col.cm, Magazine Ad double spread size and other advertising material size to be given by the concerned teacher.

COMPUTER GRAPHICS

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.

- a) Vector and Raster based software- like adobe Package including Adobe Illustrator, Adobe Photoshop and Corel Draw etc.
- b)

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 2 Digital Prints

Size: Minimum A3, A4 print size

PHOTOGRAPHY

100 Marks (25+75)

An understanding of photography procedure is of definite importance to the Applied Artist for several reasons; photography can be used directly as a subject to action, information source for illustration, much photographic material is handled and utilized by the artist in design, layout & production functions; most art work have to photographically copied for printing & non printing use.

The mechanical aspect of photography involve the following; selection of a camera that will do the job required; knowledge & skill in the operation or use of the camera & digital camera, selection & use proper film, processing of that film, processing of that film and photo painting.

Brief History of Photography, types of cameras, Depth of field, Introduction to Darkroom hardware, Process and materials, Black and white film processing and printing, tricks and techniques and advanced techniques.

Portrait, outdoor photography of functions, rules of composition

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 10 properly mounted prints

Size: 8x12print size areas.

THEORY SUBJECT

ADVERTISING PROFESSION & PRACTICE

100 Marks (20+80)

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

COURSE CONTENT

Unit-1

Advertising and communication

Definition communication, transfer of message, the process of communication, communication objectives, the communication & mass communication , person to person communication. Communication media

Unit-2

Difference between marketing, advertising & Communication, creativity in communication,

Development of modern advertising, social & economic aspect of advertising

Unit-3

Media strategy

Media planning, different type of advertising media

Newspaper, magazine, TV, Radio, film, direct mail, outdoor, window display, speciality advertising

Unit-4

Media characteristics,- selectivity, coverage, production quality, permanency , flexibility, cost, additional environment , trade & acceptability, selecting the advertising media.

REFERENCE BOOKS

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

COURSE STRUCTURE AND EXAMINATION SCHEME

THEORY SUBJECT B.F.A. SEMESTER 5

HISTORY & APPRECIATION OF ART

Max Marks-80

UNIT 1

- Eastern & Western Indian Miniatures
- Mughal Miniatures
- Rajasthani Miniatures
- Pahari Miniatures

UNIT 2

- Company Painting
- Kalighat Painting
- Raja Ravi Varma

UNIT 3

- Ceylon (stupas and sculptures)
- Burma

UNIT 4

- Cambodia (Angkor Wat)
- Java (Borobudur)

SUGGESTED READINGS

SEMESTER 5

- Company Painting - Mildred Archer
- Marvels of Indian Painting -Pran Nevile
- Kalighat Painting -Jyotindra Jain
- A History of Indian Painting; The Modern Period -Krishna Chaitanya
- Raja Ravi Varma -Rupika Chawla
- Indian Painting -Douglas Barrett and Basil Gray
- Mughal Court Painting -Niharanjjan Ray
- Indian Paintings under the Mughals -Percy Brown
- Pahari Masters -B.N. Goswamy and E. Fischer
- Centres of Pahari Painting -Chandramani Singh
- Indian Painting -C. Sivaramamurti
- Pelican History of Art -Benjamin Rowland
- Eastern Indian Manuscript Painting -Rajatananda Das Gupta
- The Art of South East Asia -Philip Rawson
- Stylistics of Early Khmer Art -Mireille Benisti
- Ancient Angkor Jacques -Michael Freeman and Claude
- Borobudur -Louis Frederic
- Mughal Chitrakala -Dr. Farha Diba

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

SUBJECT: HISTORY & APPRECIATION OF ART

B.F.A. SEMESTER -5

1. The first question is compulsory and of it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words. **(08X2=16 marks)**
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

COURSE STRUCTURE AND EXAMINATION SCHEME

THEORY SUBJECT AESTHETICS

B.F.A. SEMESTER – 5

Max Marks 80

UNIT -1

1. Categories of Art
2. Difference between Art and Craft

UNIT -2

1. Chitrasutra of Vishnudharmottara-Purana
2. Bharata's Natya Shastra

UNIT -3

1. Basic Religious System -Buddhism
2. Introduction to Iconography- Buddhism

UNIT -4

1. Nature in Art
2. Imitation in Art

Books Suggested for 5th Semester (AESTHETICS):

- | | |
|---|--------------------------|
| 1. Comparative Aesthetics - | Kanti Chandra |
| 2. The Concept of Imitation in
Greek and Indian Aesthetics - | Sukle |
| 3. Kala Ke Sidhant (Hindi)- | R.G. Colingwood |
| 4. A Modern introduction in
India Aesthetic Theory- | S.S. Barlingay |
| 5. Rasa in Aesthetics - | Patan |
| 6. Natyashastram | Dr. Brajbalbh Mishra |
| 7. An approach for Indian
Theory of Art and Aesthetics- | Sneh Pandit |
| 8. Story of Art- | Gombrich E.H. |
| 9. Pratima Lakshana of Vishnu-
Dharamotra Puran- | Dr. D.C. Bhattacharya |
| 10. Natya shastra (Hindi)- | Babu Lal Shukul Shashtri |
| 11. Ras-sidhant ke analochit
paksh(Hindi)- | Dr. Brajmohan Chaturvedi |
| 12. The Dances of Shiva | Anand Coomarswamy |
| 13. Saundrya Sastra ke Jalva- | Kumar-Vikal |
| 14. Art Beauty and Creativity- | Shyamala Gupta |
| 15. Saundrya Shastra- | Mamta Cahturvedi |

INSTRUCTIONS FOR THE PAPER-SETTERS AND THE CANDIDATES

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

**Government College of Art Chandigarh
Affiliated to Panjab University**

Approved by AICTE

Syllabus for 2016-2017

Special Diploma Applied Art

Four Years Course

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

SPECIAL DIPLOMA IN APPLIED ART

SEMESTER-V

PRACTICAL SUBJECTS

Subject Name	Total Marks	Sessional Marks	External Marking by University	Duration of Examination	Duration of Teaching
Drawing	200	50	150	Submission/Portfolio	4 weeks
Poster/Hoarding Design	100	25	75	Submission/Portfolio	4 weeks
Mini Campaign	200	50	150	Submission/Portfolio	4 weeks
Computer Graphics	100	25	75	Submission/Portfolio	3 weeks
Photography	100	25	75	Submission/Portfolio	3 weeks
	700	175	525		18 weeks

Identification of Slides

Subject Name	Total Marks	Sessional Marks	Exam Marks	Duration of Examination
Identification of slides	100	20	80	3 hrs

Practical - 700 marks
Identification of slides- 100 marks
Total - 800 marks

Note: The course content for the practical subjects of special diploma in Applied Art will remain the same as regular BFA Applied Art course instead of theory subjects they will be identifying the slides.

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

PRACTICAL SUBJECTS

1. Drawing

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.

Analytical drawing: drawing as an art form, formation of style.

(c) **Life drawing:** Delineation structural Character of head, study of feature drawing in various medium emphasis on manner of execution.

Full Figure: study of the human form and its features, proportion line and mass.

(d) **Outdoor:** Landscape as a controlled design, difference of handling manner and nearer and distance objects.

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.

2. Poster/Hoarding Design

100 Marks (25+75)

Different influences on poster design. Exercises to make different kinds of poster

Duration of Study: 4 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.

**3. MINI CAMPAIGN
(50+150)**

200 Marks

Product based mini campaign consisting minimum three press ads and three magazine ads including other advertising material based on theme.

Duration of Study: 4 weeks in the semester.

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

Size: Press Ad up to 40 Col.cm, Magazine Ad double spread size and other advertising material size to be given by the concerned teacher.

**4. COMPUTER GRAPHICS
(25+75)**

100 Marks

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.

- c) Vector and Raster based software- like adobe Package including Adobe Illustrator, Adobe Photoshop and Corel Draw etc.

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 2 Digital Prints

Size: Minimum A3, A4 print size

5. PHOTOGRAPHY

100 Marks (25+75)

An understanding of photography procedure is of definite importance to the Applied Artist for several reasons; photography can be used directly as a subject to action, information source for illustration, much photographic material is handled and utilized by the artist in design, layout & production functions; most art work have to photographically copied for printing & non printing use.

The mechanical aspect of photography involve the following; selection of a camera that will do the job required; knowledge & skill in the operation or use of the camera & digital camera, selection & use proper film, processing of that film, processing of that film and photo painting.

Brief History of Photography, types of cameras, Depth of field, Introduction to Darkroom hardware, Process and materials, Black and white film processing and printing, tricks and techniques and advanced techniques.

Portrait, outdoor photography of functions, rules of composition

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 10 properly mounted prints

Size: 8"x12" print size areas.

COURSE STRUCTURE AND EXAMINATION SCHEME

SPECIAL DIPLOMA IN APPLIED ART

SEMESTER -5

SUBJECT: IDENTIFICATION OF SLIDES

TOTAL MARKS :-80

UNIT 1

1. The Tribute Money – Masaccio
2. Habakkuk – Donatello
3. Pieta – Michelangelo
4. Virgin of the Rocks – Leonardo Da Vinci
5. Transfiguration – Raphael

UNIT 2

6. David - Bernini
7. Calling of saint Mathew - Caravaggio
8. Raising of the cross – Rubens
9. Water Carrier of Seville – Velazquez
10. Las Meninas – Velazquez

UNIT 3

11. Anatomy Lesson of Dr. Tulp – Rembrandt
12. The Night Watch – Rembrandt
13. The Burial of Phocion – Nicolas Poussin
14. Embarkation of the queen of Sheba – Claude Lorrain
15. Dedham, Lock and Hill – Constable

UNIT 4

16. Mahaparinirvana - Ceylon
17. Sage Kapila – Ceylon
18. Prakarma bahu – Ceylon
19. Angkor Wat – Cambodia
20. Apsaras – Angkor Wat – Cambodia

Instructions: Students will have to know 20 slides. In exam students will be shown 10 slides of 8 marks each.

**COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. APPLIED ART SEMESTER-VI**

PRACTICAL SUBJECTS

Subject Name	Total Marks	Sessional Marks	External Marking by University	Duration of Examination	Duration of Teaching
Illustration	200	50	150	Submission/Portfolio	4 weeks
Poster/Hoarding Design	100	25	75	Submission/Portfolio	4 weeks
Mini Campaign	200	50	150	Submission/Portfolio	4 weeks
Computer Graphics	100	25	75	Submission/Portfolio	3 weeks
Photography	100	25	75	Submission/Portfolio	3 weeks
	700	175	525		

THEORY SUBJECTS

Subject Name	Total Marks	Sessional Marks	Marking of University Examination	Duration of Examination	Duration of Teaching
Aesthetics	100	20	80	Written examination Time : 3 Hrs	3 Lectures of 40 minutes each in a week
History & Appreciation of Art	100	20	80	Written examination Time : 3 Hrs	4 Lectures of 40 minutes each in a week
Advertising Profession & Practice	100	20	80	Written examination Time : 3 Hrs	2 Lectures of 40 minutes each in a week
	300	60	240	-	-

Total Marks – Practical + Theory 700+300 = 1000

- Educational visits to broadcasting Station.
- The students will submit reports (Minimum 10 to 15 Pages) of their visits to the institution.

PRACTICAL SUBJECTS

1. Illustration

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.

Elementary exercise in illustrations on given subjects Pictorial and dimensional representation in opaque and transparent colours, both in line and half tone
 Medium: Pencil, Crayons, poster colours, ink & wash and water colours.
 Print and outdoor

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.

2. Poster/Hoarding Design

100 Marks (25+75)

Different influences on poster design. Exercises to make different kinds of poster

Duration of Study: 4 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.

3. MINI CAMPAIGN

200 Marks (50+150)

Social Awareness based mini campaign consisting minimum three press ads and three magazine ads including other advertising material based on theme.

Duration of Study: 4 weeks in the semester.

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

Size: Press Ad up to 40 Col.cm, Magazine Ad double spread size and other advertising material size to be given by the concerned teacher.

4. COMPUTER GRAPHICS

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.

Any other latest graphics software introduced accordingly to the market trend or latest version available from time to time.

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 2 Digital Prints

Size: Minimum A3, A4 print size

5. PHOTOGRAPHY

100 Marks (25+75)

An understanding of photography procedure is of definite importance to the Applied Artist for several reasons; photography can be used directly as a subject to action, information source for illustration, much photographic material is handled and utilized by the artist in design, layout & production functions; most art work have to photographically copied for printing & non printing use.

The mechanical aspect of photography involve the following; selection of a camera that will do the job required; knowledge & skill in the operation or use of the camera & digital camera, selection & use proper film, processing of that film, processing of that film and photo painting.

Brief History of Photography, types of cameras, Depth of field, Introduction to Darkroom hardware, Process and materials, Black and white film processing and printing, tricks and techniques and advanced techniques.

Portrait, outdoor photography of functions, rules of composition

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 10 properly mounted prints

Size: 8x12print size areas.

THEORY SUBJECT

ADVERTISING PROFESSION & PRACTICE

100 Marks (20+80)

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

5. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
6. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
7. The maximum marks for the examination is **80**.
8. Time allotted: **3 hours**.

COURSE CONTENT

Unit-1

Origin and development of photography, introduction of camera and various type of camera, different parts of cameras, shutter, aperture, exposure, depth of field, focal length standard length, wide angle lens, zoom lens, tele lens, type of lights.

Unit-2

Photography and human eye, light and colour, films and their characteristics and film speed, the darkroom equipments, chemicals used in Black & white film processing, chemical use in Black & white printing, knowledge of digital camera.

Unit-3

Direct mail advertising

Defined, organizing the mailing list, type of mailing, literature, limitation of mail advertising, Primary and selective demands, Evaluation of product, choosing the brand names, Product strategy, Product leadership, objective of product, Diversification.

Unit-4

Sale promotion and merchandising

Objectives of advertising campaign, advertising budgets, break- even approach, mathematical models, the advertising message, selection of media general consideration.

REFERENCE BOOKS

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

THEORY SUBJECTS B.F.A. SEMESTER -6

HISTORY & APPRECIATION OF ART

UNIT 1 (Renaissance)

- Masaccio
- Donatello
- Leonardo da Vinci
- Michelangelo
- Raphael

UNIT 2 (Renaissance)

- Titian
- Grunewald
- Durer

UNIT 3 (Baroque)

- Bernini
- Caravaggio
- Velazquez
- Rubens
- Rembrandt

UNIT 4 (Baroque)

- Nicolas Poussin
- Claude Lorrain

(Romanticism)

- Constable
- Turner

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

BFA SEMESTER 6

SUBJECT: HISTORY AND APPRECIATION OF ART

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

SUGGESTED READINGS HISTORY AND APPRECIATION OF ART

SEMESTER 6

- Bernini -Rudolf Wittkower
- Gardner's Art through the Ages -Kleiner, Mamiya, Tansey
- History of art -H.W. Janson (Thames & Hudson)
- Renaissance and Mannerist Art -Robert Erich Wolf & Ronald Millen
- Turner -Giuseppe Gatt (Thames & Hudson)
- Rembrandt -Lionello Puppi (Thames & Hudson)
- Raphael -Raffaele Monti (Thames & Hudson)
- Michelangelo : Sculpture -Allesandro Parronchi
- Constable -Guiseppe Gatt (Thames & Hudson)
- Caravaggio -Stefano Bottari (Thames & Hudson)
- Rubens -Julius S. Held – Collins
- Diego Velazquez -Margaretta Salinger
- Leonardo -Raffaele Monti (Thames & Hudson)
- Turner -Graham Reynolds
- The Renaissance and Mannerism in Italy -Alastair Smart (Thames & Hudson)
- Velazquez -Joseph E. Muller (Thames & Hudson)
- Rembrandt -Joseph E. Muller (Thames & Hudson)
- Memoirs of the life of John Constable -C.R. Leslie
- Leonardo da Vinci -Phaidon
- Michelangelo -Jesse Mc Donald – Smithmark
- Turner in his time -Andrew Wilton (Thames & Hudson)
- Rubens -Frans Baudouin
- The flowering of the Italian Renaissance -Andre Chastel

COURSE STRUCTURE AND EXAMINATION SCHEME

THEORY SUBJECT B.F.A. APPLIED ART SEMESTER – 6

Max Marks 80

AESTHETICS

UNIT -1

1. Theory of Bhava
2. Theory of Navrasa

UNIT -2

1. Pratima Lakshana of Vishnudharmottra-Purana
2. Kamasutra of Vatsayana

UNIT -3

1. Basic Religious System -Christianity
2. Iconometric Concepts

UNIT -4

1. Narrative in Art
2. Imagination

Books Suggested for 6th Semester (AESTHETICS):

- | | |
|---|--------------------------|
| 1. Comparative Aesthetics - | Kanti Chandra |
| 2. The Concept of Imitation in
Greek and Indian Aesthetics - | Sukle |
| 3. Kala Ke Sidhant (Hindi)- | R.G. Colingwood |
| 4. A Modern introduction in
India Aesthetic Theory- | S.S. Barlingay |
| 5. Rasa in Aesthetics - | Patan |
| 6. Natyashastram | Dr. Brajbalbh Mishra |
| 7. An approach for Indian
Theory of Art and Aesthetics- | Sneh Pandit |
| 8. Story of Art- | Gombrich E.H. |
| 9. Pratima Lakshana of Vishnu-
Dharamotra Puran- | Dr. D.C. Bhattacharya |
| 10. Natya shastra (Hindi)- | Babu Lal Shukul Shashtri |
| 11. Ras-sidhant ke analochit
paksh(Hindi)- | Dr. Brajmohan Chaturvedi |
| 12. The Dances of Shiva | Anand Coomarswamy |
| 13. Saundrya Sastra ke Jalva- | Kumar-Vikal |
| 14. Art Beauty and Creativity- | Shyamala Gupta |
| 15. Saundrya Shastra- | Mamta Cahturvedi |

INSTRUCTIONS FOR THE PAPER-SETTERS AND THE CANDIDATES

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

COURSE STRUCTURE AND EXAMINATION SCHEME

SPECIAL DIPLOMA IN APPLIED ART

SEMESTER-VI

PRACTICAL SUBJECTS

Subject Name	Total Marks	Sessional Marks	External Marking by University	Duration of Examination	Duration of Teaching
Illustration	200	50	150	Submission/Portfolio	4 weeks
Poster/Hoarding Design	100	25	75	Submission/Portfolio	4 weeks
Mini Campaign	200	50	150	Submission/Portfolio	4 weeks
Computer Graphics	100	25	75	Submission/Portfolio	3 weeks
Photography	100	25	75	Submission/Portfolio	3 weeks
	700	175	525		18 weeks

Identification of Slides

Subject Name	Total Marks	Sessional Marks	Exam Marks	Duration of Examination
Identification of slides	100	20	80	3 hrs

Practical - 700 marks
Identification of slides- 100 marks
Total - 800 marks

Note: The course content for the practical subjects of special diploma in Applied Art will remain the same as regular BFA Applied Art course instead of theory subjects they will be identifying the slides.

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

PRACTICAL SUBJECTS

1. Illustration

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.

Elementary exercise in illustrations on given subjects Pictorial and dimensional representation in opaque and transparent colours, both in line and half tone
Medium: Pencil, Crayons, poster colours, ink & wash and water colours.
Print and outdoor

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.

2. Poster/Hoarding Design

100 Marks (25+75)

Different influences on poster design. Exercises to make different kinds of poster

Duration of Study: 4 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.

3. MINI CAMPAIGN

200 Marks (50+150)

Social Awareness based mini campaign consisting minimum three press ads and three magazine ads including other advertising material based on theme.

Duration of Study: 4 weeks in the semester.

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

Size: Press Ad up to 40 Col.cm, Magazine Ad double spread size and other advertising material size to be given by the concerned teacher.

4. COMPUTER GRAPHICS

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.

Any other latest graphics software introduced accordingly to the market trend or latest version available from time to time.

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 2 Digital Prints

Size: Minimum A3, A4 print size

5. PHOTOGRAPHY

100 Marks (25+75)

An understanding of photography procedure is of definite importance to the Applied Artist for several reasons; photography can be used directly as a subject to action, information source for illustration, much photographic material is handled and utilized by the artist in design, layout & production functions; most art work have to photographically copied for printing & non printing use.

The mechanical aspect of photography involve the following; selection of a camera that will do the job required; knowledge & skill in the operation or use of the camera & digital camera, selection & use proper film, processing of that film, processing of that film and photo painting.

Brief History of Photography, types of cameras, Depth of field, Introduction to Darkroom hardware, Process and materials, Black and white film processing and printing, tricks and techniques and advanced techniques.

Portrait, outdoor photography of functions, rules of composition

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 10 properly mounted prints

Size: 8x12 inches print size area

COURSE STRUCTURE AND EXAMINATION SCHEME

SPECIAL DIPLOMA IN APPLIED ART

SUBJECT:-IDENTIFICATION OF SLIDES

SEMESTER -6

UNIT 1

1. School of Athens – Raphael
2. Creation of Adam – Michelangelo
3. Man with a Blue Sleeve – Titian
4. Melancholia – Durer
5. Conversion of St. Paul - Caravaggio

UNIT 2

6. Sigiria Cave Paintings - Ceylon
7. Brahman and his wife – Company Painting
8. Study of Falcon – Company Painting
9. A man in Red Turban – Jan Van Eyck
10. Haywain - Constable

UNIT 3

11. Bani Thani - Kishangarh
12. Devgandhar Ragini – Bundi – Rajasthani Miniature Painting
13. Borobudur - Java
14. Self Portrait - Durer
15. Garden of Love - Rubens

UNIT 4

16. Relief Carvings at Angkor Wat - Cambodia
17. The Calling of Saint Matthew - Caravaggio
18. The Massacre of the Innocents - Rubens
19. The Arnolfini Portrait – Jan Van Eyck
20. Rain, Steam and Speed – Turner

Instructions: Students will have to know 20 slides. In exam students will be shown 10 slides of 8 marks each.

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. PAINTING (SEMESTER -5)
PRACTICAL SUBJECTS

Subject Name	Total Marks	Sessional Marks	External Marking by University	Duration of Examination	Duration of Teaching
Portrait (head Study)	100	25	75	Submission Of Portfolio	2 weeks
Study from Full Figure	200	50	150	Submission Of Portfolio	6 weeks
Composition Painting	200	50	150	Submission Of Portfolio	6 weeks
Composition Graphics (Printmaking) Or Photography Or Computer Graphics Or Mural	200	50	150	Submission Of Portfolio	4 weeks
Total	700	175	525		18 weeks

THEORY

Subject Name	Total Marks	Sessional Marks	University Written Examination	Duration of Examination	Duration of Teaching
History & Appreciation of Art	100	20	80	3 Hrs.	4 periods in each week (each period of 40 minutes)
Aesthetics	100	20	80	3 Hrs.	3 periods in each week (each period of 40 minutes)
Methods & Materials	100	20	80	3 Hrs.	2 periods in each week (each period of 40 minutes)
Total	300	60	240		

Practical - 700 marks
Theory- 300 marks
Total - 1000 marks

BFA PAINTING- 5TH SEMESTER PRACTICAL SUBJECTS

1. PORTRAIT (HEAD STUDY)

Max Marks: 100 (Sessional 25, Submission 75)

Medium: Water Colours, Oil Colours and Acrylic Colours

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

Course of Study :-

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

Total No of assignment: Two (one good work to be produced in each week)

No. of Submissions for examination:- Two

No of sketches 50 every weeks

2. STUDY FROM FULL FIGURE

Max Marks: 200 (Sessional 50, Submission 150)

Medium: Water Colours, Oil Colours & Acrylic Colours

Size of Sheet:- Full Size Sheet or Canvas 30 x 40 inches

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

Total No of assignment: 2 (One good work to be produced in each period of two weeks
In whole semester)

Submission of works in exams: Two good works

No. of sketches to be done: 50 sketches every week

B.F.A. PAINTING
PRACTICAL SUBJECTS (SEMESTER -5)

3. COMPOSITION PAINTING

Max Marks:	200 (Sessional 50, Submission 150)
Medium:	Water Colours, Acrylic Colours and oil Colours
Size of Sheet:-	Full size sheet or Canvas 30 x 40 inches,
Course of Study	Advancement of previous design and compositional experience towards a complete pictorial interpretation in theme and expression; Expressive symbolism, Expressing various moods and dramatization. Distortion of emotional effects. Along painting emphasis on sketching.
Total No of assignment: In whole semester	Two
Submission for exam:	Two (Canvas of 30 x 40 inches) or full size sheet
No. of sketches	50 every week

4. COMPOSITION GRAPHICS (silk screen, line etching / intaglio)

Compositional exercises based on objects, figures, animals, elements of plastic expression related to the concept of space, form, textural values and content.

Simple exercises in various silk screen processes and also in line etching.

Maximum Marks	Sessional 50	Submission 150	Total 200
Medium	Silk screen, Line etching on Zinc Plate (intaglio)		
Size of Print	8 x 10 inches, 10 x 12 inches and more after consulting the subject teacher.		
Number of submission for examination	- Three		

B.F.A. PAINTING
PRACTICAL SUBJECTS (SEMESTER -5)

OR

PHOTOGRAPHY

Study of various picture taking models and features available in SLR/DSLR cameras, information about digital cameras and their applications in various fields.

Outdoor photography subject to be decided by subject teacher in consultation with the students and outdoor group discussion/depth of field effects and other camera features/demonstration etc.

Practical demonstration and assignment/studio practise, outdoor portrait using available nature light, indoor portrait using studio lights, soft box/diffused light and reflectors.

Maximum Marks	Sessional 50	Submission 150	Total 200
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Medium	Digital photographs (Coloured and B/W)		
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Size	10x 12 inches or 12x 15 Inches		
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Number of works for submission in examination	-2		
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OR

COMPUTER GRAPHICS

Introduction to various equipments like laser printer, scanner. The art works are to be created on the computer in corel draw software using simple tools, pattern fill, fill tools, text etc.

Size: A3

Maximum Marks	Sessional 50	Submission 150	Total 200
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Size- As per the instruction of teacher

Minimum no. of finished sketches - 5.

Submission for examination: Two good works duly mounted with 5 sketches

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. PAINTING

PRACTICAL SUBJECTS (SEMESTER -5)

OR

MURAL

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 its size, situation and material, concept of shape and distortion as applied to mural.
Total number of assignments in whole semester	2
Total Number of submission for examination	2
No of sketches	50

COURSE STRUCTURE AND EXAMINATION SCHEME

THEORY SUBJECTS B.F.A. SEMESTER 5

HISTORY & APPRECIATION OF ART

Max Marks-80

UNIT 1

- Eastern & Western Indian Miniatures
- Mughal Miniatures
- Rajasthani Miniatures
- Pahari Miniatures

UNIT 2

- Company Painting
- Kalighat Painting
- Raja Ravi Varma

UNIT 3

- Ceylon (stupas and sculptures)
- Burma

UNIT 4

- Cambodia (Angkor Wat)
- Java (Borobudur)

**SUGGESTED READINGS (HISTORY AND APPRECIATION OF ART), BFA
PAINTING**

SEMESTER 5

- Company Painting - Mildred Archer
- Marvels of Indian Painting -Pran Nevile
- Kalighat Painting -Jyotindra Jain
- A History of Indian Painting; The Modern Period-Krishna Chaitanya
- Raja Ravi Varma -Rupika Chawla
- Indian Painting -Douglas Barrett and Basil Gray
- Mughal Court Painting -Niharranjan Ray
- Indian Paintings under the Mughals -Percy Brown
- Pahari Masters -B.N. Goswamy and E. Fischer
- Centres of Pahari Painting -Chandramani Singh
- Indian Painting -C. Sivaramamurti
- Pelican History of Art -Benjamin Rowland
- Eastern Indian Manuscript Painting -Rajatananda Das Gupta
- The Art of South East Asia -Philip Rawson
- Stylistics of Early Khmer Art -Mireille Benisti
- Ancient Angkor -Michael Freeman and Claude Jacques
- Borobudur -Louis Frederic
- Mughal Chitrakala -Dr. Farha Diba

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

THEORY SUBJECT: HISTORY & APPRECIATION OF ART

B.F.A. PAINTING SEMESTER -5

1. The first question is compulsory and of it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words. **(08X2=16 marks)**
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

COURSE STRUCTURE AND EXAMINATION SCHEME

THEORY SUBJECT- AESTHETICS

B.F.A. SEMESTER – 5

Max Marks 80

UNIT -1

1. Categories of Art
2. Difference between Art and Craft

UNIT -2

3. Chitrasutra of Vishnudharmottara-Purana
4. Bharata's Natya Shastra

UNIT -3

5. Basic Religious System -Buddhism
6. Introduction to Iconography- Buddhism

UNIT -4

7. Nature in Art
8. Imitation in Art

Books Suggested for 5th Semester, BFA PAINTING, (AESTHETICS):

- | | |
|---|--------------------------|
| 1. Comparative Aesthetics - | Kanti Chandra |
| 2. The Concept of Imitation in
Greek and Indian Aesthetics - | Sukle |
| 3. Kala Ke Sidhant (Hindi)- | R.G. Colingwood |
| 4. A Modern introduction in
India Aesthetic Theory- | S.S. Barlingay |
| 5. Rasa in Aesthetics - | Patan |
| 6. Natyashastram | Dr. Brajbalbh Mishra |
| 7. An approach for Indian
Theory of Art and Aesthetics- | Sneh Pandit |
| 8. Story of Art- | Gombrich E.H. |
| 9. Pratima Lakshana of Vishnu-
Dharamotra Puran- | Dr. D.C. Bhattacharya |
| 10. Natya shastra (Hindi)- | Babu Lal Shukul Shashtri |
| 11. Ras-sidhant ke analochit
paksh(Hindi)- | Dr. Brajmohan Chaturvedi |
| 12. The Dances of Shiva | Anand Coomarswamy |
| 13. Saundrya Sastra ke Jalva- | Kumar-Vikal |
| 14. Art Beauty and Creativity- | Shyamala Gupta |
| 15. Saundrya Shastra- | Mamta Cahturvedi |

INSTRUCTIONS FOR THE PAPER-SETTERS AND THE CANDIDATES

Theory subject-Aesthetics

BFA-Semester-5

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

COURSE STRUCTURE AND EXAMINATION SCHEME

THEORY SUBJECT: METHODS AND MATERIALS

B.F.A. PAINTING SEMESTER -5

Max Marks 80

UNIT -1

1. Introduction of pigments?
2. Requirements for paint pigments.
3. Sources and classifications of pigments.

UNIT -2

1. Characteristics of pigments.
2. Permanence of pigments.
3. Simple rules of permanence.

UNIT -3

9. Advantages of limited or restricted colour palettes.
10. Defects in oil painting.
11. Notes on Terms:- Body Color, Glaze, mass tone and under tone, lakes, reduced or let down color.

UNIT -4

1. Permanent Colour palettes for various techniques:---
 - a) Permanent Pigments for oil painting.
 - b) Permanent Pigments for water colour painting.
 - c) Permanent Pigments for pastels.
 - d) Permanent Pigments for tempera painting.
 - e) Permanent Pigments for fresco painting.

Book Reading for 5th Semester (Methods and Materials)

1. A hand Book of Method & Material –Ray Smith
2. Chitran Samagri –Dr. R.k. Singh (In Hindi Language)
3. The painter's methods and material –A.P. Laurie
4. The Artist's Hand book of Materials and techniques by Ralph Mayer

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

SUBJECT: METHODS AND MATERIALS

B.F.A. Painting, SEMESTER -5

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN PAINTING
PRACTICAL SUBJECTS (SEMESTER -5)**

Subject Name	Total Marks	Sessional Marks	External Marking of submission by University	Duration of Examination	Duration of Teaching
Portrait (head Study)	100	25	75	Submission of Portfolio	2 weeks
Study from Full Figure	200	50	150	Submission of Portfolio	6 weeks
Composition Painting	200	50	150	Submission of Portfolio	6 weeks
Composition Graphics (Printmaking) Or Photography Or Computer Graphics Or Mural	200	50	150	Submission of Portfolio	4 weeks
Total	700	175	525		18 weeks

Identification of Slides

Subject Name	Total Marks	Sessional Marks	Exam Marks	Duration of Examination
Identification of slides	100	20	80	3 hrs

Practical - 700 marks

Identification of slides- 100 marks

Total - 800 marks

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

In exam, student will be shown 10 slides carrying 8 marks to each slide.

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN PAINTING
PRACTICAL SUBJECTS (SEMESTER -5)**

1. PORTRAIT (HEAD STUDY)

Max Marks: 100 (Sessional 25, Submission 75)

Medium: Water Colours, Oil Colours and Acrylic Colours

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

Course of Study :-

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

Total No of assignment: Two (one good work to be produced in each week)

No. of Submissions for examination:- Two

No of sketches 50 every weeks

2. STUDY FROM FULL FIGURE

Max Marks: 200 (Sessional 50, Submission 150)

Medium: Water Colours, Oil Colours & Acrylic Colours

Size of Sheet:- Full Size Sheet or Canvas 30" x 40"

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

Total No of assignment: Two (One good work to be produced in each period of two weeks)
In whole semester

Submission of works in exams: Two good works

No. of sketches to be done: 50 sketches every week

**SPECIAL DIPLOMA IN PAINTING
PRACTICAL SUBJECTS: SEMESTER-5**

3. COMPOSITION PAINTING

Max Marks:	200 (Sessional 50, Submission 150)
Medium:	Water Colours, Acrylic Colours and oil Colours
Size of Sheet:-	Full sheet or Canvas 30 x 40 inches,
Course of Study	Advancement of previous design and compositional experience towards a complete pictorial interpretation in theme and expression. Expressive symbolism, expressing various moods & dramatization, Distortion of emotional effects. Along with painting with emphasis on 50 good sketches per week and minimum of six works to be done throughout the semester
Total No of assignment: In whole semester	Two
Submission for exam	Two Canvas of 30 x 40 inches
No. of sketches	50 every weeks

4. COMPOSITION GRAPHICS (silk screen, line etching / intaglio)

Compositional exercises based on objects, figures and animal, elements of plastic expression related to the concept of space, form, textural values and content.

Simple exercises in various silk screen processes and also in line etching.

Maximum Marks	Sessional 50	Submission 150	Total 200
Medium	Silk screen, Line etching on Zinc Plate (intaglio)		
Size of Print	8 x 10 inches, 10 x 12 inches and more after consulting the subject teacher.		
Number of works for submission in examination	-Three		

OR

SPECIAL DIPLOMA IN PAINTING
PRACTICAL SUBJECTS (SEMESTER -5)

PHOTOGRAPHY

Study of various picture taking models and features available in SLR/DSLR cameras, information about digital cameras and their applications in various fields.

Outdoor photography subject to be decided by subject teacher in consultation with the students and outdoor group discussion/depth of field effects and other camera features/ demonstration etc.

Practical demonstration and assignment/studio practice, outdoor portrait using available nature light, indoor portrait using studio lights, soft box/diffused light and reflectors.

Maximum Marks	Sessional 50	Submission 150	Total 200
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Medium	Digital photographs (Coloured and B/W)
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Size	10x 12 inches or 12x 15 Inches
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Number of works for submission in examination	-Two
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OR

COMPUTER GRAPHICS

Introduction to various equipments like laser printer, scanner. The art works are to be created on the computer in corel draw software using simple tools, pattern fill, fill tools, text etc.

Size: A3

Note:- Submit two coloured prints duly mounted along with finished sketches done for the final work.

Minimum no. of finished sketches – Five

Submission for examination: Two good works with 5 sketches

OR

SPECIAL DIPLOMA IN PAINTING
PRACTICAL SUBJECTS (SEMESTER -5)

MURAL

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
Total Number of submission for examination	2
No of sketches	50

COURSE STRUCTURE AND EXAMINATION SCHEME

SPECIAL DIPLOMA SEMESTER -5

(IDENTIFICATION OF SLIDES)

Max Marks-80

UNIT 1

1. Galaxy of Musicians – Raja Ravi Varma
2. Here Comes Papa – Raja Ravi Varma
3. The Rising of the cross – Rubens
4. Water Carrier of Seville – Velazquez
5. Las Meninas – Velazquez

UNIT 2

6. Anatomy Lesson of Dr. Tulp – Rembrandt
7. The Night Watch – Rembrandt
8. The Burial of Phocion – Nicolas Poussin
9. Embarkation of the queen of Sheba – Claude Lorrain
10. Dedham, Lock and Hill – Constable

UNIT 3

11. Burning of the Houses of the Parliament – Turner
12. Sage Kapila – Ceylon
13. Prakarma bahu – Ceylon
14. Angkor Wat – Cambodia
15. Apsaras – Angkor Wat – Cambodia

UNIT 4

16. The Tribute Money – Masaccio
17. Habakkuk – Donatello
18. Pieta – Michelangelo
19. Virgin of the Rocks – Leonardo Da Vinci
20. Transfiguration – Raphael

Instructions: Students will have to know 20 slides. In exam student will be shown 10 slides of 8 marks each.

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. PAINTING (SEMESTER -6)
PRACTICAL SUBJECTS

Subject Name	Total Marks	Sessional Marks	External Marking by University	Duration of Examination	Duration of Teaching
Portrait (head Study)	100	25	75	Submission of Portfolio	2 weeks
Study from Full Figure	200	50	150	Submission of Portfolio	6 weeks
Composition Painting	200	50	150	Submission of Portfolio	6 weeks
Composition Graphics (Printmaking) Or Photography Or Computer Graphics Or Mural	200	50	150	Submission of Portfolio	4 weeks
Total	700	175	525		18 weeks

THEORY SUBJECTS

Subject Name	Total Marks	Sessional Marks	Written University Examination	Duration of Examination	Duration of Teaching
History & Appreciation of Art	100	20	80	3 Hrs.	4 periods in each week (each period of 40 minutes)
Aesthetics	100	20	80	3 Hrs.	3 periods in each week (each period of 40 minutes)
Methods & Materials	100	20	80	3 Hrs.	2 periods in each week (each period of 40 minutes)
	300	60	240		

Practical - 700 marks
 Theory - 300 marks
 Total - 1000 marks

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. PAINTING (SEMESTER- 6)

PRACTICAL SUBJECTS

1. PORTRAIT (HEAD STUDY)

Max Marks:	100 (Sessional 25, Submission 75)
Medium:	Water Colours, Acrylic Colours and oil Colours,
Size of Sheet: -	Half Imperial size sheet, or 18 x 24 inches canvas
Course of Study : -	Study of features with emphasis on manner of execution
Total No of assignment:	Two (one good work is to be produced in each week)
No of Submissions for examination-	Two good works
No of sketches	50 every weeks

2. STUDY FROM FULL FIGURE

Max Marks:	200 (Sessional 50, Submission 150)
Medium:	Water Colours, Oil Colour & Acrylic Colour
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 expression and composition of figure in different settings
Total No of assignment:	Two (One good work to be produced in each period of two weeks in the whole semester)
Submission of works in exam	Two
No of sketches	50 every week

B.F.A. PAINTING (SEMESTER -6)

PRACTICAL SUBJECTS

3. COMPOSITION PAINTING

Max Marks:	200 (Sessional 50, Submission 150)
Medium:	Water Colours, Acrylic Colours, and Oil Colours,
Size of Sheet:-	Half imperial Sheet or Canvas of 30" x 40"
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:	Two (in whole semester)
Submission	Two Canvas 30 x 40 inches
No of sketches	50 every week

4. COMPOSITION GRAPHICS (advance techniques in silk screen, aquatint And mixed media

Advanced 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 serigraphy and in aquatint on Zinc plate, registration and printing understanding of black and white colour. Their use in simple form and in imaginative compositions. .

Maximum Marks	Sessional 50	Submission 150	Total 200
Medium	Silk Screen, Aquatint and Mixed Media.		
Size of Print	8 x 10 inches, 10 x 12 inches and more after consulting the subject teacher.		
Number of works for submission in examination	-	Three	

OR

BFA PAINTING: SEMESTER-6
PRACTICAL SUBJECT

COMPUTER GRAPHICS

Working in various options of corel draw and its applications, use of filters etc.

Introduction of photoshop software and doing simple exercises in this software.

Size: A3

Note:- To create two digital works one in corel draw and second in photo shop. Submit 5 finished sketches alongwith digital prints.

Max Marks- 200 (50 Internal Assessment 150 submission)

Submission for examination:- Two good works with sketches

OR

PHOTOGRAPHY

SEMESTER -6

Introduction to different genres of photography, product/ commercial, portrait and fashion photography alongwith information regarding necessary equipment required to perform individual tasks efficiently i.e. type of lenses etc. (Fix, zoom, fish eye, wide angle, telephoto, micro and macro lenses etc.

Introduction to archiving digital files, type of digital files saving format and its application in digital media.

Practical demonstration and assignments/ studio practice –urban architecture and street photography.

Maximum Marks: - Sessional 50- Submission 150- Total 200

Medium:- Digital photographs (Coloured and B/W)

Size:- 10x 12 inches or 12x 15 Inches

Number of works for submission in examination - Two

OR

MURAL

SEMESTER -6

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

COURSE STRUCTURE AND EXAMINATION SCHEME
THEORY SUBJECTS HISTORY & APPRECIATION OF ART
(B.F.A. SEMESTER -6)

Max-Marks-80

UNIT 1 (Renaissance)

- Masaccio
- Donatello
- Leonardo da Vinci
- Michelangelo
- Raphael

UNIT 2 (Renaissance)

- Titian
- Grunewald
- Durer

UNIT 3 (Baroque)

- Bernini
- Caravaggio
- Velazquez
- Rubens
- Rembrandt

UNIT 4 (Baroque)

- Nicolas Poussin
- Claude Lorrain

(Romanticism)

- Constable
- Turner

SUGGESTED READINGS

SEMESTER 6

- Bernini
 - Gardner's Art through the Ages
 - History of art
Hudson)
 - Renaissance and Mannerist Art
Millen
 - Turner
Hudson)
 - Rembrandt
Hudson)
 - Raphael
Hudson)
 - Michelangelo : Sculpture
 - Constable
Hudson)
 - Caravaggio
Hudson)
 - Rubens
 - Diego Velazquez
 - Leonardo
Hudson)
 - Turner
 - The Renaissance and Mannerism in Italy
Hudson)
 - Velazquez
Hudson)
 - Rembrandt
Hudson)
 - Memoirs of the life of John Constable
 - Leonardo da Vinci
 - Michelangelo
 - Turner in his time
Hudson)
 - Rubens
 - The flowering of the Italian Renaissance
- Rudolf Wittkower
 - Kleiner, Mamiya, Tansey
 - H.W. Janson (Thames &
 - Robert Erich Wolf & Ronald
 - Giuseppe Gatt (Thames &
 - Lionello Puppi (Thames &
 - Raffaele Monti (Thames &
 - Allesandro Parronchi
 - Guiseppe Gatt (Thames &
 - Stefano Bottari (Thames &
 - Julius S. Held – Collins
 - Margaretta Salinger
 - Raffaele Monti (Thames &
 - Graham Reynolds
 - Alastair Smart (Thames &
 - Joseph E. Muller (Thames &
 - Joseph E. Muller (Thames &
 - C.R. Leslie
 - Phaidon
 - Jesse Mc Donald – Smithmark
 - Andrew Wilton (Thames &
 - Frans Baudouin
 - Andre Chastel

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

SUBJECT : HISTORY & APPRECIATION OF ART

B.F.A. SEMESTER -6

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

**COURSE STRUCTURE AND EXAMINATION SCHEME
THEORY SUBJECTS
B.F.A. PAINTING SEMESTER – 6**

Max Marks 80

AESTHETICS

UNIT -1

1. Theory of Bhava
2. Theory of Navrasa

UNIT -2

1. Pratima Lakshana of Vishnudharmottra-Purana
2. Kamasutra of Vatsayana

UNIT -3

1. Basic Religious System -Christianity
2. Iconometric Concepts

UNIT -4

1. Narrative in Art
2. Imagination

Books Suggested for 6th Semester (AESTHETICS):

- | | |
|---|--------------------------|
| 1. Comparative Aesthetics - | Kanti Chandra |
| 2. The Concept of Imitation in
Greek and Indian Aesthetics - | Sukle |
| 3. Kala Ke Sidhant (Hindi)- | R.G. Colingwood |
| 4. A Modern introduction in
India Aesthetic Theory- | S.S. Barlingay |
| 5. Rasa in Aesthetics - | Patan |
| 6. Natyashastram | Dr. Brajbalbh Mishra |
| 7. An approach for Indian
Theory of Art and Aesthetics | Sneh Pandit |
| 8. Story of Art | Gombrich E.H. |
| 9. Pratima Lakshana of Vishnu-
Dharamottara Puran- | Dr. D.C. Bhattacharya |
| 10. Natya shastra (Hindi)- | Babu Lal Shukul Shashtri |
| 11. Ras-sidhant ke analochit
paksh(Hindi)- | Dr. Brajmohan Chaturvedi |
| 12. The Dances of Shiva | Anand Coomarswamy |
| 13. Saundrya Sastra ke Jalva- | Kumar-Vikal |
| 14. Art Beauty and Creativity- | Shyamala Gupta |
| 15. Saundrya Shastra- | Mamta Cahturvedi |

SUBJECT: AESTHETICS, 6TH SEMESTER (BFA PAINTING)

INSTRUCTIONS FOR THE PAPER-SETTERS AND THE CANDIDATES

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

COURSE STRUCTURE AND EXAMINATION SCHEME

THEORY SUBJECT METHODS AND MATERIALS B.F.A. PAINTING (SEMESTER -6)

MAX MARKS 80

UNIT -1

1. Pat painting: - material and techniques of Pat paintings.
2. Pichhwai of Nathdwara: - material and techniques of Pichhwai Painting.

UNIT -2

1. Application methods of oil colours while painting on canvas.
2. Notes on: - Graftito, Inert pigments or fillers, covering power, Framing:- canvas, panels, pastles, & work on paper.

UNIT - 3

1. Glazes & Glazing: requirement for a glaze medium, formulation of glaze medium.
2. Tempera painting :- Tempera colours, Tempera vehicles, grounds & techniques of painting.

UNIT -4

1. Casein painting:- preparation of casein, casein solution, casein as an adhesive, techniques of paintings and varnishing.

Suggested Readings for BFA Painting 6th Semester (Methods and Materials):

- | | |
|--|-----------------------|
| The painted scroll- | Dr. Shiv Kumar Sharma |
| Folk painting of Bengal - | Sarojit Datta |
| The Pichhvai painting tradition of
Rajasthan by desmond - | Peter Lazaro |
| The artist of Nathadwara - | Tryna Lyons |
| The artists hand book of materials
and techniques - | Ralph Mayer |

Instructions for the paper-setters and the candidates BFA Painting (Methods and Materials) Semester-6

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

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

PRACTICAL SUBJECTS (SEMESTER -6)

Subject Name	Total Marks	Sessional Marks	External Marking of submission (by University)	Duration of Examination	Duration of Teaching
Portrait (head Study)	100	25	75	Submission of Portfolio	2 weeks
Study from Full Figure	200	50	150	Submission of Portfolio	6 weeks
Composition Painting	200	50	150	Submission of Portfolio	6 weeks
Composition Graphics (Printmaking) Or Photography Or Computer Graphics Or Mural	200	50	150	Submission of Portfolio	4 weeks
Total	700	175	525		18 weeks

Identification of Slides

Subject Name	Total Marks	Sessional Marks	Exam Marks	Duration of Examination
Identification of slides	100	20	80	3 hrs

Practical - 700 marks
 Identification of slides- 100 marks
 Total - 800 marks

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

In exam, student will be shown 10 slides carrying 8 marks to each slide.

COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN PAINTING (SEMESTER- 6)
PRACTICAL SUBJECTS

1. PORTRAIT (HEAD STUDY)

Max Marks: 100 (Sessional 25, Submission 75)

Medium: Water Colours, Acrylic Colours and oil Colours,

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

Course of Study : - Study of features with emphasis on manner of execution

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

No of Submissions for examination Two good works

No of sketches 50 every week

2. STUDY FROM FULL FIGURE

Max Marks: 200 (Sessional 50, Submission 150)

Medium: Water Colours, Acrylic Colour & Oil Colour

Size of Sheet: - Full Size Sheet or Canvas 30” x 40”

Course of Study: Study from life model with emphasis on delineation of character, study of various poses, various expression and composition of figure in different settings

Total No of assignment: Two (One good work to be produced in each period of two weeks in the whole semester)

Submission of works in exam Two

No of sketches 50 every week

SPECIAL DIPLOMA IN PAINTING (SEMESTER -6)

PRACTICAL SUBJECTS

3. COMPOSITION PAINTING

Max Marks:	200 (Sessional 50, Submission 150)
Medium:	Water Colours, Acrylic Colours, and Oil Colours,
Size of Sheet:-	Half imperial Sheet or Canvas of 30” x 40”
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:	Two (in whole semester)
Submission	Two Canvas 30 x 40 inches
No of sketches	50 every week

4. COMPOSITION GRAPHICS (advance techniques in silk screen, aquatint And mixed media

Advanced compositional exercises based on objects, figures and animals. Introduction to various Method and material, drawing processing and printing, use of tonal and textural gradation in black and white. Compositions in serigraphy and in aquatint on Zinc plate, registration and printing understanding of black and white colour. Their use in simple form and in imaginative compositions. .

Maximum Marks	Sessional 50	Submission 150	Total 200
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Medium	Silk Screen, Aquatint and Mixed Media.
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Size of Print	8 x 10 inches, 10 x 12 inches and more after consulting the subject teacher.
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Number of works for submission in examination	-	Three
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OR

SPECIAL DIPLOMA IN PAINTING SEMESTER-6
PRACTICAL SUBJECT

COMPUTER GRAPHICS

Working in various options of corel draw and its applications, use of filters etc.

Introduction of photoshop software and doing simple exercises in this software.

Size: A3

Note:- To create two digital works, one in corel draw and second in photo shop. Submit 5 finished sketches alongwith digital prints.

Max Marks- 200 (50 Internal Assessment 150 submission)

Submission for examination:- Two good works with sketches

OR

PHOTOGRAPHY

SEMESTER -6

Introduction to different genres of photography, product/commercial, portrait and fashion photography along with information regarding necessary equipment required to perform individual tasks efficiently i.e. type of lenses etc. (Fix, zoom, fish eye, wide angle, telephoto, micro and macro lenses etc.

Introduction to archiving digital files, type of digital files saving format and its application in digital media.

Practical demonstration and assignments/ studio practice –urban architecture and street photography.

Maximum Marks: - Sessional 50- Submission 150- Total 200

Medium:- Digital photographs (Coloured and B/W)

Size:- 10x 12 inches or 12x 15 Inches

Number of works for submission in examination - Two

OR

MURAL

SEMESTER -6

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

COURSE STRUCTURE AND EXAMINATION SCHEME

SPECIAL DIPLOMA B.F.A SEMESTER- 6

SUBJECT-IDENTIFICATION OF SLIDES

UNIT 1

1. School of Athens – Raphael
2. Creation of Adam – Michelangelo
3. Man with a Blue Sleeve – Titian
4. Melancholia – Durer
5. Conversion of St. Paul - Caravaggio

UNIT 2

6. Sigiria Cave Paintings - Ceylon
7. Brahman and his wife – Company Painting
8. Study of Falcon – Company Painting
9. A man in Red Turban – Jan Van Eyck
10. Haywain - Constable

UNIT 3

11. Bani Thani - Kishangarh
12. Devgandhar Ragini – Bundi – Rajasthani Miniature Painting
13. Borobudur - Java
14. Self Portrait - Durer
15. Garden of Love - Rubens

UNIT 4

16. Relief Carvings at Bantaey Srei - Cambodia
17. The Calling of Saint Matthew - Caravaggio
18. The Massacre of the Innocents - Rubens
19. The Arnolfini Portrait – Jan Van Eyck
20. Rain, Steam and Speed - Turner

Instructions: Students will have to know 20 slides. In exam student will be shown 10 slides of 8 marks each.

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. GRAPHICS (PRINT MAKING)

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 deffers 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) SEMESTER -5
PRACTICAL SUBJECT

Subject Name	Total marks	Sessional Marks	External marking by University	Duration of Teaching
Drawing and Painting (Study From Nature and Life)	100	25	75	3 week
Composition Graphics (Silk Screen, line etching / intaglio)	300	75	225	8 weeks
Composition Painting	100	25	75	3 week
Photography	100	25	75	2 week
Computer Graphics	100	25	75	2 week
Total	700	175	525	18 weeks

THEORY

Subject Name	Total Marks	Sessional Marks	Marking of University Examination	Duration of Examination	Duration of Teaching
History & Appreciation of Art	100	20	80	3 Hrs.	4 periods in each week (each period of 40 minutes)
Aesthetics	100	20	80	3 Hrs.	3 periods in each week (each period of 40 minutes)
Methods & Materials	100	20	80	3 Hrs.	2 periods in each week (each period of 40 minutes)
Total	300	60	240		

Practical - 700 marks
 Theory - 300 marks
 Total - 1000 marks

SEMESTER -5

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/ Acrylic Colours.

Size of the Full size of sheet or Canvas 24 x 30 inch or 30 x 40 inches or with the consultation of subject teacher

Number of works for submission in examination - Two

2. COMPOSITION GRAPHICS (silk screen, line etching / intaglio)

Compositional exercises based on objects, figures and animal, elements of plastic expression related to the concept of space, form, textural values and content.

Simple exercises in various silk screen processes and also in line etching.

Maximum Marks Sessional 75 Submission 225 Total 300

Medium Silk screen, Line etching on Zinc Plate (intaglio)

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

Number of works for submission in 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, Pastels, Dry Pastles, Water Colours, Oil/Acrylic Colours		
Size	Full size sheet or canvas 24 x 30 or 30 x 40 inch or with the consultation of subject teacher		
Number of works for submission in examination	- Two		

4. PHOTOGRAPHY

Study of various picture taking modes and features available in SLR /DSLR cameras, information about digital cameras and their applications in various fields.

Outdoor photography subject to be decided by subject teacher in consultation with the students and outdoor group discussion / depth of field effects and other camera features / demonstration etc.

Practical demonstration and assignments / studio practice, outdoor portrait using available natural light, indoor portrait using studio lights, soft box / diffused lights and reflectors.

Maximum Marks	Sessional 25	Submission 75	Total 100
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Medium Digital photographs (Coloured and B/W)

Size 10x 12 inches or 12x 15 Inches

Number of works for submission in examination - Two

5. COMPUTER GRAPHICS

Introduction to various equipments like laser printer, scanner.

The art works are to be created on computer in Coreldraw software using simple tools, pattern file, file tools, text etc.

Maximum Marks	Sessional 25	Submission 75	Total 100
Medium	Digital		
Size	A3		

Number of works for submission in examination one

Note:- Submit two colored prints duly mounted along with furnished sketches done for the final work.

Minimum no. of furnished sketches – 3

**COURSE STRUCTURE AND EXAMINATION SCHEME
THEORY SUBJECTS BFA GRAPHICS (PRINT MAKING)**

HISTORY & APPRECIATION OF ART

B.F.A. SEMESTER 5

Max Marks-80

UNIT 1

- Eastern & Western Indian Miniatures
- Mughal Miniatures
- Rajasthani Miniatures
- Pahari Miniatures

UNIT 2

- Company Painting
- Kalighat Painting
- Raja Ravi Varma

UNIT 3

- Ceylon (stupas and sculptures)
- Burma

UNIT 4

- Cambodia (Angkor Wat)
- Java (Borobudur)

SUGGESTED READINGS

SEMESTER 5

- Company Painting
 - Marvels of Indian Painting
 - Kalighat Painting
 - A History of Indian Painting; The Modern Period
 - Raja Ravi Varma
 - Indian Painting
Gray
 - Mughal Court Painting
 - Indian Paintings under the Mughals
 - Pahari Masters
Fischer
 - Centres of Pahari Painting
 - Indian Painting
 - Pelican History of Art
 - Eastern Indian Manuscript Painting
 - The Art of South East Asia
 - Stylistics of Early Khmer Art
 - Ancient Angkor
Claude Jacques
 - Borobudur
 - Mughal Chitrakala
- Mildred Archer
 - Pran Nevile
 - Jyotindra Jain
 - Krishna Chaitanya
 - Rupika Chawla
 - Douglas Barrett and Basil

 - Niharanjjan Ray
 - Percy Brown
 - B.N. Goswamy and E.

 - Chandramani Singh
 - C. Sivaramamurti
 - Benjamin Rowland
 - Rajatananda Das Gupta
 - Philip Rawson
 - Mireille Benisti
 - Michael Freeman and

 - Louis Frederic
 - Dr. Farha Diba

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

SUBJECT: HISTORY & APPRECIATION OF ART

B.F.A. GRAPHICS SEMESTER -5

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

COURSE STRUCTURE AND EXAMINATION SCHEME

THEORY SUBJECTS

B.F.A. GRAPHICS SEMESTER – 5

Max Marks 80

AESTHETICS

UNIT -1

1. Categories of Art
2. Difference between Art and Craft

UNIT -2

3. Chitrasutra of Vishnudharmottara-Purana
4. Bharata's Natya Shastra

UNIT -3

5. Basic Religious System -Buddhism
6. Introduction to Iconography- Buddhism

UNIT -4

7. Nature in Art
8. Imitation in Art

Books Suggested for 5th Semester (AESTHETICS):

- | | |
|---|--------------------------|
| 1. Comparative Aesthetics - | Kanti Chandra |
| 2. The Concept of Imitation in
Greek and Indian Aesthetics - | Sukle |
| 3. Kala Ke Sidhant (Hindi)- | R.G. Colingwood |
| 4. A Modern introduction in
India Aesthetic Theory- | S.S. Barlingay |
| 5. Rasa in Aesthetics - | Patan |
| 6. Natyashastram | Dr. Brajbalbh Mishra |
| 7. An approach for Indian
Theory of Art and Aesthetics- | Sneh Pandit |
| 8. Story of Art- | Gombrich E.H. |
| 9. Pratima Lakshana of Vishnu-
Dharamotra Puran- | Dr. D.C. Bhattacharya |
| 10. Natya shastra (Hindi)- | Babu Lal Shukul Shashtri |
| 11. Ras-sidhant ke analochit
paksh(Hindi)- | Dr. Brajmohan Chaturvedi |
| 12. The Dances of Shiva | Anand Coomarswamy |
| 13. Saundrya Sastra ke Jalva- | Kumar-Vikal |
| 14. Art Beauty and Creativity- | Shyamala Gupta |
| 15. Saundrya Shastra- | Mamta Cahturvedi |

INSTRUCTIONS FOR THE PAPER-SETTERS AND THE CANDIDATES

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. GRAPHICS (PRINT MAKING)

SEMESTER-5

THEORY SUBJECTS METHOD & MATERIAL

Maximum marks 80

Timing 3 Hrs

METHODS & MATERIALS

Unit -1

1. Preparation of Hard Ground and its ingredients.
2. Colour woodcut process.
3. Mezzotint process.

Unit -2

1. Registration of Colour in Lino Printing.
2. Intaglio printing process.
3. Process of Aquatint.

Unit -3

1. Water colour and Gouache.
2. Classification of colours.
3. Mixed media printing and their approach.

Unit -4

1. History of Black & White photography.
2. Corel Draw (Computer Graphics) and its tools.
3. Types of Inks.

BOOKS SUGGESTED FOR METHOD AND MATERIAL

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

B.F.A. GRAPHICS (PRINTMAKING) METHODS & MATERIALS

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

MAXIMUM MARKS 80

1. The first question is compulsory and of it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words. **(08X2=16 marks)**
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN GRAPHICS (PRINT MAKING)
PRACTICAL SUBJECTS (SEMESTER 5th)**

Subject Name	Total marks	Sessional Marks	External marking by University	Duration of Teaching
Drawing and Painting (Study From Nature and Life)	100	25	75	3 week
Composition Graphics (Silk Screen, line etching / intaglio)	300	75	225	8 weeks
Composition Painting	100	25	75	3 week
Photography	100	25	75	2 week
Computer Graphics	100	25	75	2 week
Total	700	175	525	18 weeks

Identification of Slides

Subject Name	Total Marks	Sessional Marks	Exam Marks	Duration of Examination
Identification of slides	100	20	80	3 hrs

Practical - 700 marks
 Identification of slides- 100 marks
 Total - 800 marks

Note: The course content for the practical subjects of special diploma in graphics will remain the same as regular BFA Graphics course instead of theory subjects they will be identifying the slides.

In exam, student will be shown 10 slides carrying 8 marks to each slide.

SPECIAL DIPLOMA IN GRAPHICS SEMESTER -5

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/ Acrylic Colours.

Size Full size sheet or canvas 24 x 30 inch or 30 x 40 inches or with the consultation of subject teacher

Number of works for submission in examination -Two

2. COMPOSITION GRAPHICS (silk screen, line etching / intaglio)

Compositional exercises based on objects, figures and animal, elements of plastic expression related to the concept of space, form, textural values and content.

Simple exercises in various silk screen processes and also in line etching.

Maximum Marks Sessional 75 Submission 225 Total 300

Medium Silk screen, Line etching on Zinc Plate (intaglio)

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

Number of works for submission in examination - 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/Acrylic Colour		
Size	Full size sheet or canvas 24 x 30 inches or 30 x 40 inches or with the consultation of subject teacher		
Number of works for submission in examination	-Two		

4. PHOTOGRAPHY

Study of various picture taking modes and features available in SLR /DSLR cameras, information about digital cameras and their applications in various fields.

Outdoor photography subject to be decided by subject teacher in consultation with the students and outdoor group discussion / depth of field effects and other camera features / demonstration etc.

Practical demonstration and assignments / studio practice, outdoor portrait using available natural light, indoor portrait using studio lights, soft box / diffused lights and reflectors.

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 for submission in examination	-Two		

5. COMPUTER GRAPHICS

Introduction to various equipments like laser printer, scanner.

The art works are to be created on computer in Coreldraw software using simple tools, pattern file, file tools, text etc.

Maximum Marks	Sessional 25	Submission 75	Total 100
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Medium	Digital
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Size	A3
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Number of works for submission in examination	1 (one)
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Note:- Submit two colored prints duly mounted along with furnished sketches done for the final work.

Minimum no. of furnished sketches – 3

COURSE STRUCTURE AND EXAMINATION SCHEME

SPECIAL DIPLOMA IN GRAPHICS

SUBJECT:-IDENTIFICATION OF SLIDES

SEMESTER -5

Maximum Marks-80

UNIT 1

1. Galaxy of Musicians – Raja Ravi Varma
2. Here Comes Papa – Raja Ravi Varma
3. The Rising of the cross – Rubens
4. Water Carrier of Seville – Velazquez
5. Las Meninas – Velazquez

UNIT 2

6. Anatomy Lesson of Dr. Tulp – Rembrandt
7. The Night Watch – Rembrandt
8. The Burial of Phocion – Nicolas Poussin
9. Embarkation of the queen of Sheba – Claude Lorrain
10. Dedham, Lock and Hill – Constable

UNIT 3

11. Burning of the Houses of the Parliament – Turner
12. Sage Kapila – Ceylon
13. Prakarma bahu – Ceylon
14. Angkor Wat – Cambodia
15. Apsaras – Angkor Wat – Cambodia

UNIT 4

16. The Tribute Money – Masaccio
17. Habakkuk – Donatello
18. Pieta – Michelangelo
19. Virgin of the Rocks – Leonardo Da Vinci
20. Transfiguration – Raphael

Instructions: Students will have to know 20 slides. In exam student will be shown 10 slides of 8 marks each.

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. GRAPHICS (PRINT MAKING)SEMESTER-6
PRACTICAL SUBJECTS

Subject Name	Total marks	Sessional Marks	External marking by University	Duration of Teaching
Drawing and Painting (Study From Nature and Life)	100	25	75	3 week
Composition Graphics (SilkScreen, intaglio/aquatint/mix media)	300	75	225	8 weeks
Composition Painting	100	25	75	3 week
Photography	100	25	75	2 week
Computer Graphics	100	25	75	2 week
Total	700	175	525	18 weeks

THEORY

Subject Name	Total Marks	Sessional Marks	Marking of University Examination	Duration of Examination	Duration of Teaching
History & Appreciation of Art	100	20	80	3 Hrs.	4 periods in each week (each period of 40 minutes)
Aesthetics	100	20	80	3 Hrs.	3 periods in each week (each period of 40 minutes)
Methods & Materials	100	20	80	3 Hrs.	2 periods in each week (each period of 40 minutes)
Total	300	60	240		

Practical - 700 marks
 Theory - 300 marks
 Total - 1000 marks

SEMESTER -6

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
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Medium	Pencil, Charcoal, Crayons, Pastel, Dry Pastel and Oil Colours.		
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Size	Full size sheet or canvas 24 x 30 inch or 30 x 40 inches		
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Number of works for submission in examination	- Two		
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2. COMPOSITION GRAPHICS (advance techniques in silk screen, aquatint And mixed media

Advanced compositional exercises based on objects, figures and animals.
Introduction to different Method and materials, drawing processing and printing, use of tonal and textural gradation in black and white. Compositions in serigraphy and in aquatint on Zinc plate, registration and printing understanding of black and white colour. Their use in simple form and in imaginative compositions. .

Maximum Marks	Sessional 75	Submission 225	Total 300
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Medium	Silk Screen, Aquatint and Mixed Media.		
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Size of Print subject	8 x 10 inches, 10 x 12 inches and more with the consultation of teacher.		
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Number of works for submission in examination	- 3 (Three)		
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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
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Medium Crayons, Pastel, Dry Pastel, Water Colour, Oil/Acrylic Colour

Size Full size of Sheet/Canvas 24 x 30 inch or 24 x 36 inch or with the consultation of subject teacher

Number of works for submission in examination -2 (Two)

4. PHOTOGRAPHY

Introduction to different genres of photography i.e. art photography, product/commercial, portrait and fashion photography along with information regarding necessary equipment required to perform individual tasks efficiently i.e. type of lenses etc. (Fix, zoom, fish eye, wide angle, telephoto, micro and macro lenses etc.

Introduction to archiving digital files, type of digital files saving format and its application in digital media.

Practical demonstration and assignments/ studio practice – urban architecture and street photography.

Maximum Marks	Sessional 25	Submission 75	Total 100
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Medium Digital photographs (Coloured and B/W)

Size 10x 12 inches or 12x 15 Inches

Number of works for submission in examination -Two

5. COMPUTER GRAPHICS

Working in various options of coreldraw and its applications, use of filters etc.

Introduction of photoshop software and doing simple exercise in this software.

Maximum Marks	Sessional 25	Submission 75	Total 100
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Medium Digital

Size A3

Number of works for submission in examination one

Note:- To create one digital work in corel draw and photoshop. Submit 3 finished sketches along with digital prints.

COURSE STRUCTURE AND EXAMINATION SCHEME
THEORY SUBJECTS HISTORY & APPRECIATION OF ART

B.F.A. GRAPHICS SEMESTER -6

Maximum Marks-80

UNIT 1 (Renaissance)

- Masaccio
- Donatello
- Leonardo da Vinci
- Michelangelo
- Raphael

UNIT 2 (Renaissance)

- Titian
- Grunewald
- Durer

UNIT 3 (Baroque)

- Bernini
- Caravaggio
- Velazquez
- Rubens
- Rembrandt

UNIT 4 (Baroque)

- Nicolas Poussin
- Claude Lorrain

(Romanticism)

- Constable
- Turner

SUGGESTED READINGS

SEMESTER 6

- Bernini
 - Gardner's Art through the Ages
 - History of art
Hudson)
 - Renaissance and Mannerist Art
Millen
 - Turner
Hudson)
 - Rembrandt
Hudson)
 - Raphael
Hudson)
 - Michelangelo : Sculpture
 - Constable
Hudson)
 - Caravaggio
Hudson)
 - Rubens
 - Diego Velazquez
 - Leonardo
Hudson)
 - Turner
 - The Renaissance and Mannerism in Italy
Hudson)
 - Velazquez
Hudson)
 - Rembrandt
Hudson)
 - Memoirs of the life of John Constable
 - Leonardo da Vinci
 - Michelangelo
 - Turner in his time
Hudson)
 - Rubens
 - The flowering of the Italian Renaissance
- Rudolf Wittkower
 - Kleiner, Mamiya, Tansey
 - H.W. Janson (Thames &
 - Robert Erich Wolf & Ronald
 - Giuseppe Gatt (Thames &
 - Lionello Puppi (Thames &
 - Raffaele Monti (Thames &
 - Allesandro Parronchi
 - Guiseppe Gatt (Thames &
 - Stefano Bottari (Thames &
 - Julius S. Held – Collins
 - Margaretta Salinger
 - Raffaele Monti (Thames &
 - Graham Reynolds
 - Alastair Smart (Thames &
 - Joseph E. Muller (Thames &
 - Joseph E. Muller (Thames &
 - C.R. Leslie
 - Phaidon
 - Jesse Mc Donald – Smithmark
 - Andrew Wilton (Thames &
 - Frans Baudouin
 - Andre Chastel

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

SUBJECT: HISTORY & APPRECIATION OF ART

B.F.A. SEMESTER -6

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

**COURSE STRUCTURE AND EXAMINATION SCHEME
THEORY SUBJECTS AESTHETICS
B.F.A. GRAPHICS SEMESTER – 6**

Max Marks 80

UNIT -1

1. Theory of Bhava
2. Theory of Navrasa

UNIT -2

3. Pratima Lakshana of Vishnudharmottra-Purana
4. Kamasutra of Vatsayana

UNIT -3

5. Basic Religious System -Christianity
6. Iconometric Concepts

UNIT -4

7. Narrative in Art
8. Imagination

Books Suggested for 6th Semester (AESTHETICS):

- | | |
|---|--------------------------|
| 1. Comparative Aesthetics - | Kanti Chandra |
| 2. The Concept of Imitation in
Greek and Indian Aesthetics - | Sukle |
| 3. Kala Ke Sidhant (Hindi)- | R.G. Colingwood |
| 4. A Modern introduction in
India Aesthetic Theory- | S.S. Barlingay |
| 5. Rasa in Aesthetics - | Patan |
| 6. Natyashastram | Dr. Brajbalbh Mishra |
| 7. An approach for Indian
Theory of Art and Aesthetics- | Sneh Pandit |
| 8. Story of Art- | Gombrich E.H. |
| 9. Pratima Lakshana of Vishnu-
Dharamotra Puran- | Dr. D.C. Bhattacharya |
| 10. Natya shastra (Hindi)- | Babu Lal Shukul Shashtri |
| 11. Ras-sidhant ke analochit
paksh(Hindi)- | Dr. Brajmohan Chaturvedi |
| 12. The Dances of Shiva | `Anand Coomarswamy |
| 13. Saundrya Sastra ke Jalva- | Kumar-Vikal |
| 14. Art Beauty and Creativity- | Shyamala Gupta |
| 15. Saundrya Shastra- | Mamta Cahturvedi |

INSTRUCTIONS FOR THE PAPER-SETTERS AND THE CANDIDATES

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

B.F.A. GRAPHICS (PRINT MAKING) SEMESTER -6

THEORY SUBJECT METHOD & MATERIAL

Maximum marks 80

Timing 3 Hrs

Unit -1

2. Brief history of lithography.
2. Care of prints.
3. Photoshop and its tools

Unit -2

4. Introduction of chemicals used in printmaking.
5. Serigraphy process with diagrams
6. Lithography process with diagrams.

Unit -3

7. History of collography printmaking.
8. DSLR camera functions in photography.
9. Importance of photography in printmaking.

Unit -4

10. Studio photograph.
11. Introduction of various tools related with printmaking.
12. Printmaking papers and restoration of prints.

Reference Book

2. 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(Artist Hand Book)
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 6TH)

1. The first question is compulsory and of it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words. **(08X2=16 marks)**
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN GRAPHICS (PRINT MAKING) SEMESTER- 6
PRACTICAL SUBJECTS**

Subject Name	Total marks	Sessional Marks	External marking by University	Duration of Teaching
Drawing and Painting (Study From Nature and Life)	100	25	75	3 week
Composition Graphics (Silk Screen, intaglio) Aquatint/Mix media)	300	75	225	8 weeks
Composition Painting	100	25	75	3 week
Photography	100	25	75	2 week
Computer Graphics	100	25	75	2 week
Total	700	175	525	18 weeks

Identification of Slides

Subject Name	Total Marks	Sessional Marks	Exam Marks	Duration of Examination
Identification of slides	100	20	80	3 hrs

Practical - 700 marks
 Identification of slides- 100 marks
 Total - 800 marks

Note: The course content for the practical subjects of special diploma in graphics will remain the same as regular BFA Graphics course instead of theory subjects they will be identifying the slides.

In exam, student will be shown 10 slides carrying 8 marks to each slide.

SPECIAL DIPLOMA IN GRAPHICS

SEMESTER -6 PRACTICAL SUBJECTS

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 Full size sheet or canvas of 24 x 30 inch or 30 x 40 inches

Number of works for submission in examination - Two

3. COMPOSITION GRAPHICS (advance techniques in silk screen, aquatint And mixed media

Advanced 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 serigraphy and in aquatint on Zinc plate, registration and printing understanding of black and white and colour. Their use in simple form and in imaginative compositions. .

Maximum Marks Sessional 75 Submission 225 Total 300

Medium Silk Screen, Aquatint and Mixed Media.

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

Number of works for submission in examination - 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 Pastel, Water Colour, Oil Colour

Size Full size sheet or canvas 24 x 30 or 24 x 36 inches

Number of works for submission in examination -Two

4. PHOTOGRAPHY

Introduction to different genres of photography i.e. art photography, product/commercial, portrait and fashion photography along with information regarding necessary equipment required to perform individual tasks efficiently i.e. type of lenses etc. (Fix, zoom, fish eye, wide angle, telephoto, micro and macro lenses etc.

Introduction to archiving digital files, type of digital files saving format and its application in digital media.

Practical demonstration and assignments/ studio practice – urban architecture and street photography.

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 for submission in examination -2 (Two)

5. COMPUTER GRAPHICS

Working in various options of coreldraw and its applications, use of filters etc.

Introduction of photoshop software and doing simple exercise in this software.

Maximum Marks Sessional 25 Submission 75 Total 100

Medium- Digital

Size - A3

Number of works for submission in examination one

Note:- To create one digital work in corel draw and photoshop. Submit 3 finished sketches along with digital prints.

COURSE STRUCTURE AND EXAMINATION SCHEME

SPECIAL DIPLOMA

SUBJECT:-IDENTIFICATION OF SLIDES

SEMESTER- 6

UNIT 1

1. School of Athens – Raphael
2. Creation of Adam – Michelangelo
3. Man with a Blue Sleeve – Titian
4. Melancholia – Durer
5. Conversion of St. Paul - Caravaggio

UNIT 2

6. Sigiriya Cave Paintings - Ceylon
7. Brahman and his wife – Company Painting
8. Study of Falcon – Company Painting
9. A man in Red Turban – Jan Van Eyck
10. Haywain - Constable

UNIT 3

11. Bani Thani - Kishangarh
12. Devgandhar Ragini – Bundi – Rajasthani Miniature Painting
13. Borobudur - Java
14. Self Portrait - Durer
15. Garden of Love - Rubens

UNIT 4

16. Relief Carvings at Bantaey Srei - Cambodia
17. The Calling of Saint Matthew - Caravaggio
18. The Massacre of the Innocents - Rubens
19. The Arnolfini Portrait – Jan Van Eyck
20. Rain, Steam and Speed - Turner

Instructions: Students will have to know 20 slides. In exam student will be shown 10 slides of 8 marks each.

Course structure and Examination Scheme

BFA Sculpture Semester -5

Practical Subject

Subject Name	Total Marks	Sessional Marks	Exam Marks Display	Teaching Duration
Life Study Drawing	100	25	75	2 weeks
Life Study Sculpture	200	50	150	4 weeks
Composition A (Round/ Relief)	100	25	75	3 weeks
Composition B Terra-Cotta Sculpture/ Ceramics Sculpture /Casting in Fibre Glass	100	25	75	3 weeks
Composition-C (Carving Wood/ Stone	200	50	150	6 weeks
-	700	175	525	18 weeks

Theory Subjects

Subject	Max Marks	Sessional Marks	Examination Marks	Duration of Examination
History & Appreciation of Art	100	20 4 periods in each week (each period of 40 minutes)	80	3 hrs
Aesthetics	100	20 3 periods in each week (each period of 40 minutes)	80	3 hrs
Methods and materials of sculpture	100	20 2 periods in each week (each period of 40 minutes)	80	3 hrs
-	300	60	240	-

Practical -700 marks

Theory-300 marks

Total -1000 marks

1. Life Study (Drawing)

Life drawing is one of the important practices in visual arts. Drawing from live models is essence to understand the characteristics, structures, surface variations, anatomy etc. of male/female figures. Study of light and shadow with tonal grades provides the sense of depth and aesthetic essence. Observation skills are needed to get good/ perfect life drawing.

Size: Half imperial

No. of works: 2 drawings

Medium: Any drawing medium

2. Life Study (Sculpture)

Creating figure sculpture from observing live model (male/ female) is an important learning process. Understanding the character, structure of male/ female body, posture, proportions, structural strength, gravitational force, connecting limbs one another are key points. Knowledge of anatomy helps very effectively for making figure sculpture. Building an armature and its stand according to the size of live model is careful task. Coordination of observation and application leads to achieve required results. Surface treatment must be graceful.

Size: Half life size (full figure)/bust of portrait(life size)

No. of works: one work

Medium: Cement/Plaster/Fibre glass

3. Composition -A Round (Free standing sculpture)/ Relief (Any form of relief)

Creating a composition with aesthetic merits is primary concern in this exercise. Subject matter may be chosen by his/her own choice. Source of subject matter shall be from nature, imagination. This practice keeps the learner to understand the compositional perfections. One can enhance the observation skills as well as execution abilities.

Method: Any method can be adopted such as taking plaster of paris mould from clay sculpture/ relief and casting, direct building method etc. Innovative methods are highly appreciable.

Size: For Round sculpture maximum height not more than 1.5 feet other dimensions are according to height

For Relief 1.5 X1.5feet (Mere changes can be allowed)

No. of works: one work

Medium: POP/Cement

4. Composition -B

Both creativity and technical accomplishments are equally important in this part. Creative liberty to be provided to explore his/her own subject matter. The source of subject matter either from representational or non representational area. Learner should understand the word "non-representational" before proceeding the work. Student is advised to maintain one's own originality. Balance, rhythm, harmony, expressions are essential components.

Terracotta Sculpture

Size: Not larger than 1.5 feet height other dimensions are according to height , mere changes are permitted

No. of works: one work

OR

Ceramic Sculpture

Size: Not larger than one feet height other dimensions are according to height mere changes are permitted

No. of works: one work

OR

Fibre Glass

Size: Not larger than 2 feet height other dimensions are according to height, mere changes are permitted

No. of works: one work

5. Composition -C

Creating sculpture from solid material such as wood, stone by carving is one of the oldest artistic practices. Visualization plays a key role in this process because once the fragment is chipped away from the main mass cannot be added therefore student should prepare scale models before attempting the carving. Determination is firmly needed in this exercise. Tools must be carefully handled.

Size: Not larger than 1 feet height other dimensions are according to height, mere changes are permitted

No. of works: one work

Medium: Stone/Wood

COURSE STRUCTURE AND EXAMINATION SCHEME
THEORY SUBJECTS HISTORY & APPRECIATION OF ART
B.F.A. IN SCULPTURE SEMESTER 5

Maximum Marks:-80

UNIT 1

- Eastern & Western Indian Miniatures
- Mughal Miniatures
- Rajasthani Miniatures
- Pahari Miniatures

UNIT 2

- Company Painting
- Kalighat Painting
- Raja Ravi Varma

UNIT 3

- Ceylon (stupas and sculptures)
- Burma

UNIT 4

- Cambodia (Angkor Wat)
- Java (Borobudur)

BFA Sculpture Semester -5

Theory Subject -History and Appreciation of Art

SUGGESTED READINGS

- Company Painting - Mildred Archer
- Marvels of Indian Painting -Pran Nevile
- Kalighat Painting -Jyotindra Jain
- A History of Indian Painting; The Modern Period-Krishna Chaitanya
- Raja Ravi Varma -Rupika Chawla
- Indian Painting -Douglas Barrett and Basil Gray
- Mughal Court Painting -Niharanjjan Ray
- Indian Paintings under the Mughals -Percy Brown
- Pahari Masters -B.N. Goswamy and E. Fischer
- Centres of Pahari Painting -Chandramani Singh
- Indian Painting -C. Sivaramamurti
- Pelican History of Art -Benjamin Rowland
- Eastern Indian Manuscript Painting -Rajatananda Das Gupta
- The Art of South East Asia -Philip Rawson
- Stylistics of Early Khmer Art -Mireille Benisti
- Ancient Angkor -Michael Freeman and Claude Jacques
- Borobudur -Louis Frederic
- Mughal Chitrakala -Dr. Farha Diba

BFA Sculpture Semester -5

Theory Subject: History and Appreciation of Art

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

COURSE STRUCTURE AND EXAMINATION SCHEME

THEORY SUBJECT-AESTHETICS

B.F.A. SEMESTER – 5

Max Marks 80

UNIT -1

1. Categories of Art
2. Difference between Art and Craft

UNIT -2

3. Chitrasutra of Vishnudharmottara-Purana
4. Bharata's Natya Shastra

UNIT -3

5. Basic Religious System -Buddhism
6. Introduction to Iconography- Buddhism

UNIT -4

7. Nature in Art
8. Imitation in Art

BFA Sculpture Semester -5

Books Suggested of Aesthetics Semester-5

- | | |
|---|--------------------------|
| 1. Comparative Aesthetics - | Kanti Chandra |
| 2. The Concept of Imitation in
Greek and Indian Aesthetics - | Sukle |
| 3. Kala Ke Sidhant (Hindi)- | R.G. Colingwood |
| 4. A Modern introduction in
India Aesthetic Theory- | S.S. Barlingay |
| 5. Rasa in Aesthetics - | Patan |
| 6. Natyashastram | Dr. Brajbalbh Mishra |
| 7. An approach for Indian
Theory of Art and Aesthetics- | Sneh Pandit |
| 8. Story of Art- | Gombrich E.H. |
| 9. Pratima Lakshana of Vishnu-
Dharamotra Puran- | Dr. D.C. Bhattacharya |
| 10. Natya shastra (Hindi)- | Babu Lal Shukul Shashtri |
| 11. Ras-sidhant ke analochit
paksh(Hindi)- | Dr. Brajmohan Chaturvedi |
| 12. The Dances of Shiva | Anand Coomarswamy |
| 13. Saundrya Sastra ke Jalva- | Kumar-Vikal |
| 14. Art Beauty and Creativity- | Shyamala Gupta |
| 15. Saundrya Shastra- | Mamta Cahturvedi |

BFA SCULPTURE SEMESTER -5
THEORY SUBJECT: AESTHETICS

INSTRUCTIONS FOR THE PAPER-SETTERS AND THE CANDIDATES

Maximum Marks-80

Time Allowed: 3Hours

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

BFA Sculpture Semester -5

Theory Subject: Methods & Materials of Sculpture

Max Marks 80

UNIT- I

Stone Sculpture – formation of rocks- types of rocks (igneous rocks, sedimentary rocks, metamorphic rocks) carving tools & equipments- carving methods -roughing out – refining -finishing & surface treatments.

UNIT-2

Wood Sculpture- nature of wood-varieties of woods- carving tools finishing & surface treatment & preservation

UNIT-3

Brief introduction of arc welding- welding sculpture-electric arc-electrode-base material-welding point-DC or AC current-consumable electrodes-safety issues-arc welding process

UNIT-4

Piece mould –use of piece mould –making piece mould with plaster of paris

BFA Sculpture Semester -5

Theory Subject: Methods & Materials of Sculpture

Suggested books

1. The materials and methods by Jack C. Rich
2. Direct stone sculpture by Milt Liebsyn
3. The sculpting techniques bible by Clairia Waite Brown
4. Sculpting Wood(contemporary tools and techniques) by Marc Lindquist
5. Wood carving projects and techniques by Chris Pye
6. Relief Carving in wood (a practical introduction) by Chris Pye
7. Basic arc welding by Ivan. H. Griffin
8. The procedure hand book of arc welding by the James F. Lincoln welding foundation.
9. The living earth (Rock formation) by Jon Erickson
10. Plaster of paris and how to use it by Martin W. Ware
11. Plaster mould and mould making by Chaney & Skee
12. Creating welded sculpture by Nathan Cabot Hare.
13. Arc Welding by Wladislav Sudanik.

BFA Sculpture Semester -5

Theory Subject: Methods and Materials of Sculpture

INSTRUCTIONS FOR THE PAPER-SETTERS AND THE CANDIDATES

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

Course structure and Examination Scheme

Special Diploma (Sculpture)

Practical Subjects (Semester -5)

Subject Name	Total Marks	Sessional Marks	Exam Marks (Display)	Teaching Duration
Life Study Drawing	100	25	75	2 weeks
Life Study Sculpture	200	50	150	4 weeks
Composition A (Round/ Relief)	100	25	75	3 weeks
Composition B Terra- Cotta Sculpture/ Ceramics Sculpture /Casting in Fibre Glass	100	25	75	3 weeks
Composition-C (Carving) Wood/ Stone	200	50	150	6 weeks
-	700	175	525	18 weeks

Identification of Slides

Subject Name	Total Marks	Sessional Marks	Exam Marks	Duration of Examination
Identification of slides	100	20	80	3 hrs

Practical - 700 marks
 Identification of slides- 100 marks
 Total - 800 marks

Note: The course content for the practical subjects of special diploma in Sculpture will remain the same as regular BFA Sculpture course instead of theory subjects they will be identifying the slides.

In exam, student will be shown 10 slides carrying 8 marks to each slide.

1. Life Study (Drawing)

Life drawing is one of the important practices in visual arts. Drawing from live models is essence to understand the characteristics, structures, surface variations, anatomy etc. of male/female figures. Study of light and shadow with tonal grades provides the sense of depth and aesthetic essence. Observation skills are needed to get good/ perfect life drawing.

Size: Half imperial

No. of works: 2 drawings

Medium: Any drawing medium

2. Life Study (Sculpture)

Creating figure sculpture from observing live model (male/ female) is an important learning process. Understanding the character, structure of male/ female body, posture, proportions, structural strength, gravitational force, connecting limbs one another are key points. Knowledge of anatomy helps very effectively for making figure sculpture. Building an armature and its stand according to the size of live model is careful task. Coordination of observation and application leads to achieve required results. Surface treatment must be graceful.

Size: Half life size (full figure)/bust of portrait (life size)

No. of works: one work

Medium: Cement/Plaster/Fibre glass

3. Composition -A Round (Free standing sculpture)/ Relief (Any form of relief)

Creating a composition with aesthetic merits is primary concern in this exercise. Subject matter may be chosen by his/her own choice. Source of subject matter shall be from nature, imagination. This practice keeps the learner to understand the compositional perfections. One can enhance the observation skills as well as execution abilities.

Method: Any method can be adopted such as taking plaster of paris mould from clay sculpture/ relief and casting, direct building method etc. Innovative methods are highly appreciable.

Size: For Round sculpture maximum height not more than 1.5 feet other dimensions are according to height

For Relief 1.5 X1.5feet (Mere changes can be allowed)

No. of works: one work

Medium: POP/Cement

4. Composition -B

Both creativity and technical accomplishments are equally important in this part. Creative liberty to be provided to explore his/her own subject matter. The source of subject matter either from representational or non representational area. Learner should understand the word "non-representational" before proceeding the work. Student is advised to maintain one's own originality. Balance, rhythm, harmony, expressions are essential components.

Terracotta Sculpture

Size: Not larger than 1.5 feet height other dimensions are according to height, mere changes are permitted

No. of works: one work

OR

Ceramic Sculpture

Size: Not larger than one foot height other dimensions are according to height mere changes are permitted

No. of works: one work

OR

Fibre Glass

Size: Not larger than 2 feet height other dimensions are according to height, mere changes are permitted

No. of works: one work

5. Composition -C

Creating sculpture from solid material such as wood, stone by carving is one of the oldest artistic practices. Visualization plays a key role in this process because once the fragment is chipped away from the main mass cannot be added therefore student should prepare scale models before attempting the carving. Determination is firmly needed in this exercise. Tools must be carefully handled.

Size: Not larger than 1 feet height other dimensions are according to height, mere changes are permitted

No. of works: one work

Medium: Stone/Wood

SPECIAL DIPLOMA (Sculpture)

SEMESTER- 5

(IDENTIFICATION OF SLIDES)

UNIT 1

1. Galaxy of Musicians – Raja Ravi Varma
2. Here Comes Papa – Raja Ravi Varma
3. The Rising of the cross – Rubens
4. Water Carrier of Seville – Velazquez
5. Las Meninas – Velazquez

UNIT 2

6. Anatomy Lesson of Dr. Tulp – Rembrandt
7. The Night Watch – Rembrandt
8. The Burial of Phocion – Nicolas Poussin
9. Embarkation of the queen of Sheba – Claude Lorrain
10. Dedham, Lock and Hill – Constable

UNIT 3

11. Burning of the Houses of the Parliament – Turner
12. Sage Kapila – Ceylon
13. Prakarma bahu – Ceylon
14. Angkor Wat – Cambodia
15. Apsaras – Angkor Wat – Cambodia

UNIT 4

16. The Tribute Money – Masaccio
17. Habakkuk – Donatello
18. Pieta – Michelangelo
19. Virgin of the Rocks – Leonardo Da Vinci
20. Transfiguration – Raphael

Instructions: Students will have to know 20 slides. In exam student will be shown 10 slides of 8 marks each.

Course structure and Examination Scheme

BFA Sculpture Semester -6

Practical Subject

Subject Name	Total Marks	Sessional Marks	Exam Marks Display	Teaching Duration
Life Study Drawing	100	25	75	2 weeks
Life Study Sculpture	200	50	150	4 weeks
Composition A (Round/ Relief)	100	25	75	3 weeks
Composition B Terra-Cotta Sculpture/ Ceramics Sculpture /Casting in Fibre Glass	100	25	75	3 weeks
Composition-C (Carving Wood/ Stone	200	50	150	6 weeks
-	700	175	525	18 weeks

Theory

Subject	Max Marks	Sessional Marks	Examination Marks	Duration of Examination
History & Appreciation of Art	100	20 4 periods in each week (each period of 40 minutes)	80	3 hrs
Aesthetics	100	20 3 periods in each week (each period of 40 minutes)	80	3 hrs
Methods and materials of sculpture	100	20 2 periods in each week (each period of 40 minutes)	80	3 hrs
-	300	60	240	-

Practical -700 marks

Theory-300 marks

Total -1000 marks

1. Life Study (Drawing)

Life drawing is one of the important practices in visual arts. Drawing from live models is essence to understand the characteristics, structures, surface variations, anatomy etc. of male/female figures. Study of light and shadow with tonal grades provides the sense of depth and aesthetic essence. Observation skills are needed to get good/ perfect life drawing.

Size: Half imperial

No. of works: 2 drawings

Medium: Any drawing medium

2. Life Study (Sculpture)

Creating figure sculpture from observing live model (male/ female) is an important learning process. Understanding the character, structure of male/ female body, posture, proportions, structural strength, gravitational force, connecting limbs one another are key points. Knowledge of anatomy helps very effectively for making figure sculpture. Building an armature and its stand according to the size of live model is careful task. Coordination of observation and application leads to achieve required results. Surface treatment must be graceful.

Size: Half life size (full figure)/bust of portrait (life size)

No. of works: one work

Medium: Cement/Plaster/Fibre glass

3. Composition -A Round (Free standing sculpture)/ Relief (Any form of relief)

Creating a composition with aesthetic merits is primary concern in this exercise. Subject matter may be chosen by his/her own choice. Source of subject matter shall be from nature, imagination. This practice keeps the learner to understand the compositional perfections. One can enhance the observation skills as well as execution abilities.

Method: Any method can be adopted such as taking plaster of paris mould from clay sculpture/ relief and casting, direct building method etc. Innovative methods are highly appreciable.

Size: For Round sculpture maximum height not more than 1.5 feet other dimensions are according to height

For Relief 1.5 X1.5feet (Mere changes can be allowed)

No. of works: one work

Medium: POP/Cement

4. Composition -B

Both creativity and technical accomplishments are equally important in this part. Creative liberty to be provided to explore his/her own subject matter. The source of subject matter either from representational or non representational area. Learner should understand the word "non-representational" before proceeding the work. Student is advised to maintain one's own originality. Balance, rhythm, harmony, expressions are essential components.

Terracotta Sculpture

Size: Not larger than 1.5 feet height other dimensions are according to height , mere changes are permitted

No. of works: one work

OR

Ceramic Sculpture

Size: Not larger than one feet height other dimensions are according to height mere changes are permitted

No. of works: one work

OR

Fibre Glass

Size: Not larger than 2 feet height other dimensions are according to height, mere changes are permitted

No. of works: one work

5. Composition -C

Creating sculpture from solid material such as wood, stone by carving is one of the oldest artistic practices. Visualization plays a key role in this process because once the fragment is chipped away from the main mass cannot be added therefore student should prepare scale models before attempting the carving. Determination is firmly needed in this exercise. Tools must be carefully handled.

Size: Not larger than 1 feet height other dimensions are according to height, mere changes are permitted

No. of works: one work

Medium: Stone/Wood

COURSE STRUCTURE AND EXAMINATION SCHEME
THEORY SUBJECTS HISTORY & APPRECIATION OF ART
B.F.A. SEMESTER -6

Maximum Marks-80

UNIT 1 (Renaissance)

- Masaccio
- Donatello
- Leonardo da Vinci
- Michelangelo
- Raphael

UNIT 2 (Renaissance)

- Titian
- Grunewald
- Durer

UNIT 3 (Baroque)

- Bernini
- Caravaggio
- Velazquez
- Rubens
- Rembrandt

UNIT 4 (Baroque)

- Nicolas Poussin
- Claude Lorrain

(Romanticism)

- Constable
- Turner

BFA SCULPTURE SEMESTER -6

THEORY SUBJECT HISTORY AND APPRECIATION OF ART

SUGGESTED READINGS

- | | |
|---|------------------------------|
| Bernini | -Rudolf Wittkower |
| • Gardner's Art through the Ages | -Kleiner, Mamiya, Tansey |
| • History of art
Hudson) | -H.W. Janson (Thames & |
| • Renaissance and Mannerist Art
Millen | -Robert Erich Wolf & Ronald |
| • Turner
Hudson) | -Giuseppe Gatt (Thames & |
| • Rembrandt
Hudson) | -Lionello Puppi (Thames & |
| • Raphael
Hudson) | -Raffaele Monti (Thames & |
| • Michelangelo : Sculpture | -Allesandro Parronchi |
| • Constable
Hudson) | -Guiseppe Gatt (Thames & |
| • Caravaggio
Hudson) | -Stefano Bottari (Thames & |
| • Rubens | -Julius S. Held – Collins |
| • Diego Velazquez | -Margaretta Salinger |
| • Leonardo
Hudson) | -Raffaele Monti (Thames & |
| • Turner | -Graham Reynolds |
| • The Renaissance and Mannerism in Italy
Hudson) | -Alastair Smart (Thames & |
| • Velazquez
Hudson) | -Joseph E. Muller (Thames & |
| • Rembrandt
Hudson) | -Joseph E. Muller (Thames & |
| • Memoirs of the life of John Constable | -C.R. Leslie |
| • Leonardo da Vinci | -Phaidon |
| • Michelangelo | -Jesse Mc Donald – Smithmark |
| • Turner in his time
Hudson) | -Andrew Wilton (Thames & |
| • Rubens | -Frans Baudouin |
| • The flowering of the Italian Renaissance | -Andre Chastel |

BFA SCULPTURE SEMESTER -6

THEORY SUBJECT: HISTORY AND APPRECIATION OF ART

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

COURSE STRUCTURE AND EXAMINATION SCHEME

THEORY SUBJECT- AESTHETICS

B.F.A. SEMESTER – 6

Max Marks 80

UNIT -1

1. Theory of Bhava
2. Theory of Navrasa

UNIT -2

3. Pratima Lakshana of Vishnudharmottra-Purana
4. Kamasutra of Vatsayana

UNIT -3

5. Basic Religious System -Christianity
6. Iconometric Concepts

UNIT -4

7. Narrative in Art
8. Role of Imagination in art

BFA SCULPTURE SEMESTER -6

THEORY SUBJECT: AESTHETICS

Books Suggested

- | | |
|---|--------------------------|
| 1. Comparative Aesthetics - | Kanti Chandra |
| 2. The Concept of Imitation in
Greek and Indian Aesthetics - | Sukle |
| 3. Kala Ke Sidhant (Hindi)- | R.G. Colingwood |
| 4. A Modern introduction in
India Aesthetic Theory- | S.S. Barlingay |
| 5. Rasa in Aesthetics - | Patan |
| 6. Natyashastram | Dr. Brajbalbh Mishra |
| 7. An approach for Indian
Theory of Art and Aesthetics- | Sneh Pandit |
| 8. Story of Art- | Gombrich E.H. |
| 9. Pratima Lakshana of Vishnu-
Dharamotra Puran- | Dr. D.C. Bhattacharya |
| 10. Natya shastra (Hindi)- | Babu Lal Shukul Shashtri |
| 11. Ras-sidhant ke analochit
paksh(Hindi)- | Dr. Brajmohan Chaturvedi |
| 12. The Dances of Shiva | Anand Coomarswamy |
| 13. Saundrya Sastra ke Jalva- | Kumar-Vikal |
| 14. Art Beauty and Creativity- | Shyamala Gupta |
| 15. Saundrya Shastra- | Mamta Cahturvedi |

BFA SCULPTURE SEMESTER -6

THEORY SUBJECT: AESTHETICS

INSTRUCTIONS FOR THE PAPER-SETTERS AND THE CANDIDATES

Maximum Marks-80

Time Allowed: 3Hours

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

BFA SCULPTURE SEMESTER -6
THEORY SUBJECT: METHODS & MATERIALS OF SCULPTURE

Max Marks 80

UNIT-1

Fibre Glass Casting –making mould with plaster of paris –using separators - casting -finishing- colouring

UNIT-2

Ceramics sculpture-preparation of clay bodies-hollow making forms- bisque firing-glazing

UNIT-3

Plaster of paris-extensive use of plaster of paris-mould making- casting various methods- direct use of plaster of paris –accelerating and retarding agents-tools and equipments

UNIT- 4

Oxy-fuel welding (Oxy-acetylene welding), gases and oxygen-acetylene, flame, temperature, welding torch, filler, uses, apparatus, regulator, gas hoses, fuels: acetylene-liquid petroleum gas, natural gas, hydrogen and safety measures.

BFA Sculpture Semester -6

Theory Subject: Methods & Materials of Sculpture

Suggested books

1. The materials and methods of sculpture by Jack C. Rich
2. Making Ceramic sculpture: Techniques projects inspirations by Raul Acero
3. Plaster of paris and how to use it by Martin W. Ware
4. Plaster mould and mould making by Chaney & Skee
5. Oxy- acetylene welding-an introduction to the fundamentals oxy-acetylene welding, featuring extremely closeup demonstration of the actual welding
6. Oxy- acetylene welding basic fundamentals by Ronald J. Baird
7. Oxy- fuel gas welding by Kevin E. Bowditch, Mark A Bowditch
8. Oxy-acetylene welding and cutting by Harold P. Manly
9. Gas welding manual by Theodore Brewster Jefferson

BFA Sculpture Semester -6

Theory Subject: Methods and Materials of Sculpture

INSTRUCTIONS FOR THE PAPER-SETTERS AND THE CANDIDATES

1. The first question is compulsory and it consists of **08 short questions of 2 marks each** spread over the whole syllabus, to be answered in about 25-30 words.
(08X2=16 marks)
2. The rest of the paper will be divided into **4 units**. Each question in a unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one question out of the two essay type questions in each unit i.e. (16x4=64).
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

Course structure and Examination Scheme

Special Diploma (Sculpture)

Practical Subjects (Semester -6)

Subject Name	Total Marks	Sessional Marks	Exam Marks (Display)	Teaching Duration
Life Study Drawing	100	25	75	2 weeks
Life Study Sculpture	200	50	150	4 weeks
Composition A (Round/ Relief)	100	25	75	3 weeks
Composition B Terra- Cotta Sculpture/ Ceramics Sculpture /Casting in Fibre Glass	100	25	75	3 weeks
Composition-C (Carving) Wood/ Stone	200	50	150	6 weeks
-	700	175	525	18 weeks

Identification of Slides

Subject Name	Total Marks	Sessional Marks	Exam Marks	Duration of Examination
Identification of slides	100	20	80	3 hrs

Practical - 700 marks
Identification of slides- 100 marks
Total - 800 marks

Note: The course content for the practical subjects of special diploma in Sculpture will remain the same as regular BFA Sculpture course instead of theory subjects they will be identifying the slides.

In exam, student will be shown 10 slides carrying 8 marks to each slide.

1. Life Study (Drawing)

Life drawing is one of the important practices in visual arts. Drawing from live models is essence to understand the characteristics, structures, surface variations, anatomy etc. of male/female figures. Study of light and shadow with tonal grades provides the sense of depth and aesthetic essence. Observation skills are needed to get good/ perfect life drawing.

Size: Half imperial

No. of works: 2 drawings

Medium: Any drawing medium

2. Life Study (Sculpture)

Creating figure sculpture from observing live model (male/ female) is an important learning process. Understanding the character, structure of male/ female body, posture, proportions, structural strength, gravitational force, connecting limbs one another are key points. Knowledge of anatomy helps very effectively for making figure sculpture. Building an armature and its stand according to the size of live model is careful task. Coordination of observation and application leads to achieve required results. Surface treatment must be graceful.

Size: Half life size (full figure)/bust of portrait (life size)

No. of works: one work

Medium: Cement/Plaster/Fibre glass

3. Composition -A Round (Free standing sculpture)/ Relief (Any form of relief)

Creating a composition with aesthetic merits is primary concern in this exercise. Subject matter may be chosen by his/her own choice. Source of subject matter shall be from nature, imagination. This practice keeps the learner to understand the compositional perfections. One can enhance the observation skills as well as execution abilities.

Method: Any method can be adopted such as taking plaster of paris mould from clay sculpture/ relief and casting, direct building method etc. Innovative methods are highly appreciable.

Size: For Round sculpture maximum height not more than 1.5 feet other dimensions are according to height

For Relief 1.5 X1.5feet (Mere changes can be allowed)

No. of works: one work

Medium: POP/Cement

4. Composition -B

Both creativity and technical accomplishments are equally important in this part. Creative liberty to be provided to explore his/her own subject matter. The source of subject matter either from representational or non representational area. Learner should understand the word "non-representational" before proceeding the work. Student is advised to maintain one's own originality. Balance, rhythm, harmony, expressions are essential components.

Terracotta Sculpture

Size: Not larger than 1.5 feet height other dimensions are according to height , mere changes are permitted

No. of works: one work

OR

Ceramic Sculpture

Size: Not larger than one feet height other dimensions are according to height mere changes are permitted

No. of works: one work

OR

Fibre Glass

Size: Not larger than 2 feet height other dimensions are according to height, mere changes are permitted

No. of works: one work

5. Composition -C

Creating sculpture from solid material such as wood, stone by carving is one of the oldest artistic practices. Visualization plays a key role in this process because once the fragment is chipped away from the main mass cannot be added therefore student should prepare scale models before attempting the carving. Determination is firmly needed in this exercise. Tools must be carefully handled.

Size: Not larger than 1 feet height other dimensions are according to height, mere changes are permitted

No. of works: one work

Medium: Stone/Wood

SPECIAL DIPLOMA (IDENTIFICATION OF SLIDES)

SEMESTER 6

UNIT 1

1. School of Athens – Raphael
2. Creation of Adam – Michelangelo
3. Man with a Blue Sleeve – Titian
4. Melancholia – Durer
5. Conversion of St. Paul - Caravaggio

UNIT 2

6. Sigiria Cave Paintings - Ceylon
7. Brahman and his wife – Company Painting
8. Study of Falcon – Company Painting
9. A man in Red Turban – Jan Van Eyck
10. Haywain - Constable

UNIT 3

11. Bani Thani - Kishangarh
12. Devgandhar Ragini – Bundi – Rajasthani Miniature Painting
13. Borobudur - Java
14. Self Portrait - Durer
15. Garden of Love - Rubens

UNIT 4

16. Relief Carvings at Bantaey Srei - Cambodia
17. The Calling of Saint Matthew - Caravaggio
18. The Massacre of the Innocents - Rubens
19. The Arnolfini Portrait – Jan Van Eyck
20. Rain, Steam and Speed - Turner

Instructions: Students will have to know 20 slides. In exam student will be shown 10 slides of 8 marks each.

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. APPLIED ART SEMESTER-VII

PRACTICAL SUBJECTS

Subject Name	Total Marks	Sessional Marks	External Marking (Viva & Annual submission by University)	Duration of Examination	Duration of Teaching
Drawing & Illustration	200	50	150	Submission/Portfolio	4 weeks
Photography	100	25	75	Submission/Portfolio	3 weeks
Computer Graphics	100	25	75	Submission/Portfolio	3 weeks
Layout Design for Press & Magazine	200	50	150	Submission/Portfolio	5 weeks
Poster/ Hoarding Design	100	25	75	Submission/Portfolio	3 weeks
	700	175	525		18 weeks

B.F.A. APPLIED ART SEMESTER-VII

THEORY SUBJECTS

Subject Name	Total Marks	Sessional Marks	Marking of University Examination	Duration of Examination	Duration of Teaching
Aesthetics	100	20	80	Written examination Time : 3 Hrs	3 Lectures of 40 minutes each in a week
History & Appreciation of Art	100	20	80	Written examination Time : 3 Hrs	4 Lectures of 40 minutes each in a week
Advertising Profession & Practice	100	20	80	Written examination Time : 3 Hrs	2 Lectures of 40 minutes each in a week
	300	60	240	-	-

Total Marks – Practical + Theory 700+300 = 1000

- Educational visits to broadcasting Station.
- The students will submit reports (Minimum 10 to 15 Pages) of their visits to the institution.

B.F.A. APPLIED ART SEMESTER-VII

PRACTICAL SUBJECTS

Drawing & Illustration

200 Marks (50+150)

a. Drawing

Creative Drawing & study of the various trends and styles:

- a. Life Drawing: Full Figure-Study from full figure with emphasis on delineation of character, distortion, dramatization and various expressions, composition of figure in different settings, emphasis on the development of a personal style.

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

Duration of Study: 2 weeks in the semester.

Number of Works for Submission: 4 Works and 100 sketches.

Size: Minimum full imperial size sheet.

b. Illustration

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 into illustrations.

Project oriented illustrations, influences of modern trends, book illustrations and editorial illustration.

Medium: Pencil, Crayons, poster colours, ink & wash and water colours.

Print and outdoor Pen & Ink, Pencil, Poster Colour and Water color

Duration of Study: 2 weeks in the semester.

Number of Works for Submission: 2 Works and 20 rough Scribbles/ sketches.

Size: Minimum half imperial size sheet.

B.F.A. APPLIED ART SEMESTER-VII

PHOTOGRAPHY

100 Marks (25+75)

Photography course will be taught as per requirement of the communication design classes.

Portraits: Types of faces, lightning effects, high key and low key

Model photography/Fashion Photography

Outdoor Photography: Knowledge of composition, depth of field, perspective, aerial view, natural light variations during 24 hours.

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 10 properly mounted prints

Size: print size areas 8 X 12 inches

Computer Graphics

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 of computer software packages for various applications and also fundamental knowledge so that a student shall be able to use the computer for different application using the packages.

In continuation to Graphic Software done in previous semesters or any other latest software introduced according to market trend and latest version from time to time.

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 2 Digital Prints

Size: Minimum print size A3

B.F.A. APPLIED ART SEMESTER-VII

Layout Design for Press & Magazine

200 Marks (50+150)

Layout Design for Press & Magazine Advertisement, exercises to be based on different type of subjects like Product, Services and Social Awareness issues.

Duration of Study: 5 weeks in the semester.

Number of Works for Submission: 5 Works and 40 rough Scribbles/ sketches.

Size: Press layout up to 200 Colum Centimeter and Magazine up to double page spread, gatefold and double gatefold.

Poster/Hoarding Design

100 Marks (25+75)

Different influences on Poster Design. Exercises to make different kinds of poster

Duration of Study: 3 weeks in the semester.

Number of Works for Submission: 3 Works and 10 rough Scribbles/ sketches.

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

B.F.A. APPLIED ART SEMESTER-VII

SEMESTER – VII

THEORY SUBJECT

Advertising Profession & Practice

100 Marks (20+80)

UNIT-1

1. What is Campaign planning?
2. The basic steps of advertising campaign planning
3. Introduction, definition and concept of research for campaign planning

UNIT 2

1. Budgeting, media strategy and general media trends
2. Creating advertising messages, campaign theme, copy and visuals
3. Co-ordination of advertising with other promotional marketing methods

UNIT 3

1. How does advertising works? Advertising as a part of selling process.
2. What is sales promotion? Functions and types of sales promotion programmes.
3. The responsibilities of the advertising manager, gauging the market, the selling policy, planning and advertising companies

UNIT 4

1. What is personal selling?
2. Significance of personal selling, personal selling process
3. Effects of emotions in personal selling

B.F.A. APPLIED ART SEMESTER-VII

Instructions for Paper Setter and Candidates

1. The first question shall be compulsory and short answer type containing 08 short questions of 2 marks each spread over the whole syllabus to be answered in about 25-30 words. (08 x 2=16 marks).
2. The rest of the paper shall be divided into 4 units. Each unit carries 16 marks. Each unit shall carry 2 essay type questions giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is 80.
4. Time allotted: 3 Hours.

REFERENCE BOOKS

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

B.F.A. APPLIED ART SEMESTER-VII

History and Appreciation of Art

100 Marks (20+80)

UNIT I

(Bengal School)

- Abaninderanath Tagore
- Asit Kumar Haldar
- Binode Bihari Mukharjee

UNIT 2

- Gagnendernath Tagore
- Nand Lal Bose
- Jogen Choudhary

UNIT-3

(New Trends in Indian Art)

- Rabindranath Tagore
- Jamini Roy
- Amrita Shergill
- Sobha Singh

UNIT 4

(Progressive Artists Groups)

- F.N Souza
- S.H. Raza
- M.F. Hussain
- Akbar Padamsee

B.F.A. APPLIED ART SEMESTER-VII

Suggested Readings (History and Appreciation of Art of Art)

- A History of Indian Painting: The Modern Period Krishna Chaitanya
- Contemporary Art in India Pran Nath Mago
- Binode Bihari Mukharjee Vadhera Art Gallery
- The Art of Rabindranath Tagore Andrew Robinson
- Sobha Singh Madanjit Kaur
- Amrita Shergill Yashodhara Dalmia
- The Marking of Modern Indian Art Yashodhara Dalmia
- Hussain Published by LKA
- Raza Published by LKA
- Gagnendranath Tagore Published by LKA
- Ara Published by LKA
- Husain Riding the Lightning Dnyaneshwar Nadkarni
- The Triumph of Modernism Partha Mitter

B.F.A. APPLIED ART SEMESTER-VII

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

SUBJECT: HISTORY & APPRECIATION OF ART

1. The first question is compulsory and it consists of 08 short questions of 2 marks each spread over the whole syllabus, to be answered in about 25-30 words. (8X2=16 marks)
2. The Rest of the paper will be divided into 4 units. Each question in a unit carries 16 marks. Each unit shall carry 2 essay type questions giving internal choice i.e. the candidate shall attempt one question out of the two essay type question in each unit i.e. (16X4 =64)
3. The maximum marks for the examination is 80.
4. Time allotted: 3 hours

Aesthetics

100 Marks (20+80)

The aim is to study the theories of western aestheticians on various aspects of westerns aesthetics.

Unit-I

Nature of Beauty as discussed in the theories of Plato, Aristotle, Des Carte, Kant and Hegel.

Unit –II

Role of intuition in Art

Act and Play.

Unit –III

Content and Form.

Expressiveness

Unit- IV

Empathy

Psychical Distance

B.F.A. APPLIED ART SEMESTER-VII

Suggested Readings (Aesthetics)

- | | |
|--|-----------------------|
| 1. Saundrya Drishiti (Hindi) | Dr. Om Prakash |
| 2. Pashchatya soundarya Sastra Ka Itihas | Sunrat Kumar Vajpayee |
| 3. Kala Ke Sidhant (Hindi) | R.G Kalingwood |
| 4. Saundrya Sastra ke Tatva (Hindi) | Kumar Vikal |
| 5. Comparative Aesthetic | Dr. K.C. Panday |
| 6. Art Beauty and creativity | Shyamala Gupta |

Indian and Western Aesthetic

- | | |
|---|------------------------|
| 7. Foundation of Marxist Aesthetic | AZis |
| 8. Comparative Aesthetic East and West | Prof. Angraj Chaudhary |
| 9. Transformation of Nature in Art | Coomaraswamy |
| 10. Modern Aesthetic An Historical | The Earl of Listowel |
| 11. Aesthetics Modern and Post Modern | Dr. B. Tirupati Rao |
| 12. An Approach for Indian theory of Art and
Aesthetic | Sneh Pandit |
| 13. Heritage of Indian Art | Aggarwal V. S |
| 14. Art through the Ages | Helen Gardner |
| 15. The Story of Art | Gombrich E.H. |
| 16. History of Modern Art | Arnason H.H. |

B.F.A. APPLIED ART SEMESTER-VII

Instructions for Paper Setter and Candidates

Aesthetics

1. The first question shall be compulsory and short answer type containing 08 short questions of 2 marks each spread over the whole syllabus to be answered in about 25-30 words. (08 x 2=16 marks).
2. The rest of the paper shall be divided into 4 units. Each unit carries 16 marks. Each unit shall carry 2 essay type questions giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is 80.
4. Time allotted: 3 Hours.

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. APPLIED ART SEMESTER-VIII

PRACTICAL SUBJECTS

Subject Name	Total Marks	Sessional Marks	External Marking (Viva & Annual submission by University)	Duration of Examination	Duration of Teaching
Drawing & Illustration	200	50	150	Submission/Portfolio	4 weeks
Advertising Campaign	200	50	150	Submission/Portfolio	5 weeks
Photography	100	25	75	Submission/Portfolio	3 weeks
Computer Graphics	100	25	75	Submission/Portfolio	3 weeks
Exhibition Design and Display	100	25	75	Submission/Portfolio	3 weeks
	700	175	525		18 weeks

B.F.A. APPLIED ART SEMESTER-VIII

THEORY SUBJECTS

Subject Name	Total Marks	Sessional Marks	Marking of University Examination	Duration of Examination	Duration of Teaching
Aesthetics	100	20	80	Written examination Time : 3 Hrs	3 Lectures of 40 minutes each in a week
History & Appreciation of Art	100	20	80	Written examination Time : 3 Hrs	4 Lectures of 40 minutes each in a week
Advertising Profession & Practice	100	20	80	Written examination Time : 3 Hrs	2 Lectures of 40 minutes each in a week
	300	60	240	-	-

Total Marks – Practical + Theory 700+300 = 1000

- Educational visits to broadcasting Station.
- The students will submit reports (Minimum 10 to 15 Pages) of their visits to the institution.

B.F.A. APPLIED ART SEMESTER-VIII

PRACTICAL SUBJECTS

Drawing & Illustration

200 Marks (50+150)

a. Drawing

Creative Drawing & study of the various trends and styles:

a. Life Drawing : Full Figure – Study from full figure with emphasis on delineation of character, distortion, dramatization and various expressions, composition of figure in different settings, emphasis on the development of a personal style.

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

Duration of Study: 2 weeks in the semester.

Number of Works for Submission: 4 Works and 100 sketches.

Size: Minimum full imperial size sheet.

b. Illustration

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 into illustrations.

Project oriented illustrations, influences of modern trends, book illustrations and editorial illustration.

Medium: Pencil, Crayons, poster colours, ink & wash and water colours. Print and outdoor Pen & Ink, Pencil, Poster Colour and Water color

Duration of Study: 2 weeks in the semester.

Number of Works for Submission: 2 Works and 20 rough Scribbles/ sketches.

Size: Minimum half imperial size sheet.

B.F.A. APPLIED ART SEMESTER-VIII

ADVERTISING CAMPAIGN

200 Marks (50+150)

Advertising Campaign includes the complete exercise of design-based campaign on a particular theme such as consumer advertising, non-product advertising, socio cultural communication, communication themes in sync with the relevant media. Execution of final art work of approved material supported with a brief report/data.

Duration of Study: 5 weeks in the semester

Minimum 08 works to be submitted.

PHOTOGRAPHY

100 Marks

(25+75)

Photography course will be taught as per requirement of the communication design classes.

Product Photography: Glassware, wooden and metal surfaces Introduction to photography based stop motion animation and short film.

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 5 properly mounted prints and 01 animation or short film.

Size: print size areas 8 X 12 inches

Computer Graphics

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 of 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.

In continuation to Graphic Software done in previous semesters or any other latest software introduced according to market trend and latest version from time to time.

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 3 Digital Prints

Size: Minimum print size A3

Exhibition Design and Display

100 Marks (25+75)

Handling the space with an imaginative sense of design, the exercise should be conducted in various mediums. The objective of the study is that a student should be inspired to develop visual awareness towards various forms and dimensions while developing the understanding of various materials and their combination as per the new market trends.

Duration of Study: 3 weeks in the semester.

Number of Works for Submission: 3 Works with 10 rough Scribbles sketches.

B.F.A. APPLIED ART SEMESTER-VIII

SEMESTER – VIII

THEORY SUBJECT

Advertising Profession & Practice

100 Marks (20+80)

UNIT 1

1. Advertising bring changes in society
2. International significance of advertising
3. Advertising's impact on National consumption in developing countries

UNIT 2

1. Audience research, audience measurement methods in Advertising
2. The Brand technique of advertising, radio commercials

UNIT 3

1. Advertising as a career
2. Advertising agency, evolution of advertising agency, working of Ad agencies
3. Functions of advertising agency, the advertiser, account executive, copywriters, visualizer, Creative director

UNIT 4

1. Digital revolution and advertising
2. Holograms, new upcoming mediums of advertising and advertising trends
3. Globalization of advertising

Instructions for Paper Setter and Candidates

1. The first question shall be compulsory and short answer type containing 08 short questions of 2 marks each spread over the whole syllabus to be answered in about 25-30 words. (08 x 2=16 marks).
2. The rest of the paper shall be divided into 4 units. Each unit carries 16 marks. Each unit shall carry 2 essay type questions giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is 80.
4. Time allotted: 3 Hours.

REFERENCE BOOKS

1. Innovation in Marketing- T.Levitt
2. Advertising Hand book- Barton-Roger Boviton
3. Modern Advertising- Hepnar
4. Advertising- John S. Wright, Daniel S. Marnier, 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

B.F.A. APPLIED ART SEMESTER-VIII

History and Appreciation of Art

100 Marks (20+80)

UNIT I

(Neo- Classicism and Romanticism)

- David
- Ingres
- Delacroix

UNIT 2

(Realism)

- Courbet
- Daumier
- Millet

UNIT-3

- Impressionism (Manet, Monet, Renoir, Degas)
- Post- Impressionism (Cezanne, Vangogh, Gauguin)
- Neo- Impressionism (Seurat)
- Cubism (Braque, Picasso)

UNIT 4 (Modern Sculpture)

- Rodin F.N Souza
- Maillol
- Brancusi
- Henry Moore

B.F.A. APPLIED ART SEMESTER-VIII

Suggested Readings (History and Appreciation of Art of Art)

- French painting before 1800 Publish by The National Gallery
- Nineteenth Century Sculpture H.W. Janson
- Donatello and Michelangelo R.W. Lightbown
- Henry Moore from the inside out Ed. By Claude, Allemand, Cosneauet al.
- Rodin Published by Phaidon
- Henry Moore Herbert Read
- Modern Sculpture Herbert Read
- History of Modern Art H.H. Arnason
- Gauguin Guiseppe Marchiori
- Vincent Vangogh Robert Goldwater – Collins
- Degas Danieal Catton Rich
- Courbet Alessandra Pinto (Thames & Hudson)
- The Beautiful Word – Goya Keizo Kanki
- Henry Moore Penguin Books
- Daumier Curt Schweicher
- Renoir Michel Durcker
- Claude Monet Margarete Salinger
- Picasso (Blue and Rose Periods) William S. Lieberman
- The Eye of Picasso Roland Penrose
- Impressionism Joseph Emile Muller
- Modern Art 19th & 20th Centuries Meyer Schapiro
- Goya Jean Francois Chabrun
- The Impressionists at first hand Bernard Denvir (Thames & Hudson)
- The Vagogh Assignment Kenneth Wilkie
- The Word of Vangogh (1853-1890) Robert Wallace
- Picasso and his Art Denis Thomas Hamlyn
- Seurat Pierre Courthion
- The Great Book of Post Impressionism Kelder
- Ingres Robert Rosenblum

B.F.A. APPLIED ART SEMESTER-VIII

Instructions for Paper Setter and Candidates

History and Appreciation of Art

1. The first question shall be compulsory and short answer type containing 08 short questions of 2 marks each spread over the whole syllabus to be answered in about 25-30 words. (08 x 2=16 marks).
2. The rest of the paper shall be divided into 4 units. Each unit carries 16 marks. Each unit shall carry 2 essay type questions giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is 80.
4. Time allotted: 3 Hours.

Aesthetics

100 Marks (20+80)

The aim is to study the theories of western aestheticians on various aspects of western aesthetics.

Unit-I

Nature of Beauty as discussed in the theories of Schopenhauer, Nietzsche, Lipps Croce and Raymond Williams.

Unit –II

Role of intuition in Art. Role of Subconscious mind in the creative process.

Unit –III

Art as Organic Structure.

Formalism

Unit- IV

Art and Society

B.F.A. APPLIED ART SEMESTER-VIII

Comparative study of Oriental and western Aesthetics

Suggested Readings (Aesthetics)

- | | | |
|----|---------------------------------------|-----------------------|
| 1. | Saundrya Drishiti (Hindi) | Dr. Om Prakash |
| 2. | Pashchatya soundarya Sastra Ka Itihas | Sunrat Kumar Vajpayee |
| 3. | Kala Ke Sidhant (Hindi) | R.G Kalingwood |
| 4. | Saundrya Sastra ke Tatva (Hindi) | Kumar Vikal |
| 5. | Comparative Aesthetic | Dr. K.C. Panday |
| 6. | Art Beauty and creativity | Shyamala Gupta |

Indian and Western Aesthetic

- | | | |
|-----|--|------------------------|
| 7. | Foundation of Marxist Aesthetic | Azis |
| 8. | Comparative Aesthetic East and West | Prof. Angraj Chaudhary |
| 9. | Transformation of Nature in Art | Coomaraswamy |
| 10. | Modern Aesthetic an Historical | The Earl of Listowel |
| 11. | Aesthetics Modern and Post Modern | Dr. B. Tirupati Rao |
| 12. | An Approach for Indian theory of Art and Aesthetic | Sneh Pandit |
| 13. | Heritage of Indian Art | Aggarwal V. S |
| 14. | Art through the Ages | Helen Gardner |
| 15. | The Story of Art | Gombrich E.H. |
| 16. | History of Modern Art | Arnason H.H. |

B.F.A. APPLIED ART SEMESTER-VIII

Instructions for Paper Setter and Candidates

Aesthetics

1. The first question shall be compulsory and short answer type containing 08 short questions of 2 marks each spread over the whole syllabus to be answered in about 25-30 words. (08 x 2=16 marks).
2. The rest of the paper shall be divided into 4 units. Each unit carries 16 marks. Each unit shall carry 2 essay type questions giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is 80.
4. Time allotted: 3 Hours.

COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA APPLIED ART SEMESTER-VII

PRACTICAL SUBJECTS

Subject Name	Total Marks	Sessional Marks	External Marking (Viva & Annual submission by University)	Duration of Examination	Duration of Teaching
Drawing & Illustration	200	50	150	Submission/Portfolio	4 weeks
Photography	100	25	75	Submission/Portfolio	3 weeks
Computer Graphics	100	25	75	Submission/Portfolio	3 weeks
Layout Design for Press & Magazine	200	50	150	Submission/Portfolio	5 weeks
Poster/ Hoarding Design	100	25	75	Submission/Portfolio	3 weeks
Slide Identification	200	40	160	Written examination Time : 3 Hrs	1 Lecture of 40 minutes each in a week
Total	900	215	685		18 weeks

Practical + Identification of slides 700+200 =900

- Educational visits to broadcasting Station.
- The students will submit reports (Minimum 10 to 15 Pages) of their visits to the institution.

SPECIAL DIPLOMA APPLIED ART SEMESTER-VII

PRACTICAL SUBJECTS

Drawing & Illustration

200 Marks (50+150)

a. Drawing

Creative Drawing & study of the various trends and styles:

- a. Life Drawing: Full Figure-Study from full figure with emphasis on delineation of character, distortion, dramatization and various expressions, composition of figure in different settings, emphasis on the development of a personal style.

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

Duration of Study: 2 weeks in the semester.

Number of Works for Submission: 4 Works and 100 sketches.

Size: Minimum full imperial size sheet.

b. Illustration

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 into illustrations.

Project oriented illustrations, influences of modern trends, book illustrations and editorial illustration.

Medium: Pencil, Crayons, poster colours, ink & wash and water colours.

Print and outdoor Pen & Ink, Pencil, Poster Colour and Water color

Duration of Study: 2 weeks in the semester.

Number of Works for Submission: 2 Works and 20 rough Scribbles/ sketches.

Size: Minimum half imperial size sheet.

SPECIAL DIPLOMA APPLIED ART SEMESTER-VII

PHOTOGRAPHY

100 Marks (25+75)

Photography course will be taught as per requirement of the communication design classes.

Portraits: Types of faces, lightning effects, high key and low key

Model photography/Fashion Photography

Outdoor Photography: Knowledge of composition, depth of field, perspective, aerial view, natural light variations during 24 hours.

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 10 properly mounted prints

Size: print size areas 8 X 12 inches

Computer Graphics

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 of computer software packages for various applications and also fundamental knowledge so that a student shall be able to use the computer for different application using the packages.

In continuation to Graphic Software done in previous semesters or any other latest software introduced according to market trend and latest version from time to time.

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 3 Digital Prints

Size: Minimum print size A3

SPECIAL DIPLOMA APPLIED ART SEMESTER-VII

Layout Design for Press & Magazine

200 Marks (50+150)

Layout Design for Press & Magazine Advertisement, exercises to be based on different type of subjects like Product, Services and Social Awareness issues.

Duration of Study: 5 weeks in the semester.

Number of Works for Submission: 5 Works and 40 rough Scribbles/ sketches.

Size: Press layout up to 200 Colum Centimeter and Magazine up to double page spread, gatefold and double gatefold.

Poster/Hoarding Design

100 Marks (25+75)

Different influences on Poster Design. Exercises to make different kinds of poster

Duration of Study: 3 weeks in the semester.

Number of Works for Submission: 3 Works and 10 rough Scribbles/ sketches.

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

SPECIAL DIPLOMA APPLIED ART SEMESTER-VII

Identification of Slides

100 Marks (20+80)

Unit-I

- | | | | |
|----|-------------------|---|-------------|
| 1. | The Art of Bronze | - | Rodin |
| 2. | The Thinker | - | Rodin |
| 3. | New Born | - | Brancusi |
| 4. | Bird in Space | - | Brancusi |
| 5. | EKo Simro Nanka | - | Sobha Singh |

Unit 2

- | | | | |
|-----|----------------------------------|---|--------|
| 6. | The Oath of Horatii | - | David |
| 7. | Death of Marat | - | David |
| 8. | Grand Odalisque | - | Ingres |
| 9. | The Turkish Bath | - | Ingres |
| 10. | Portrait of Family of Charles IV | - | Goya |

Unit 3

- | | | | |
|-----|---------------------------------|---|-----------|
| 11. | 3rd of May 1808 | - | Goya |
| 12. | Satan Devouring one of his sons | - | Goya |
| 13. | Massacre at Chios | - | Delacroix |
| 14. | Liberty leading the people | - | Delacroix |
| 15. | Third class carriage | - | Delacroix |

Unit 4

- | | | | |
|-----|-------------------------|---|---------------|
| 16. | Stone Breakers | - | Courbet |
| 17. | Funeral at Ornans | - | Courbet |
| 18. | Luncheon on the Grass | - | Edouard Manet |
| 19. | Impression Sunrise | - | Claude Monet |
| 20. | Le Moulin della Galette | - | Renoir |

Instructions: Students will have to know 20 slides. In exam student will be shows 10 slides of 8 marks each.

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. APPLIED ART SEMESTER-VIII

PRACTICAL SUBJECTS

Subject Name	Total Marks	Sessional Marks	External Marking (Viva & Annual submission by University)	Duration of Examination	Duration of Teaching
Drawing & Illustration	200	50	150	Submission/Portfolio	4 weeks
Advertising Campaign	200	50	150	Submission/Portfolio	5 weeks
Photography	100	25	75	Submission/Portfolio	3 weeks
Computer Graphics	100	25	75	Submission/Portfolio	3 weeks
Exhibition Design and Display	100	25	75	Submission/Portfolio	3 weeks
Slide Identification	200	40	160	Written examination Time : 3 Hrs	1 Lecture of 40 minutes each in a week
Total	900	215	685		18 weeks

Practical + Identification of slides 700+200 =900

- Educational visits to broadcasting Station.
- The students will submit reports (Minimum 10 to 15 Pages) of their visits to the institution.

SPECIAL DIPLOMA APPLIED ART SEMESTER-VIII

PRACTICAL SUBJECTS

Drawing & Illustration

200 Marks (50+150)

a. Drawing

Creative Drawing & study of the various trends and styles:

a. Life Drawing : Full Figure – Study from full figure with emphasis on delineation of character, distortion, dramatization and various expressions, composition of figure in different settings, emphasis on the development of a personal style.

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

Duration of Study: 2 weeks in the semester.

Number of Works for Submission: 4 Works and 100 sketches.

Size: Minimum full imperial size sheet.

b. Illustration

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 into illustrations.

Project oriented illustrations, influences of modern trends, book illustrations and editorial illustration.

Medium: Pencil, Crayons, poster colours, ink & wash and water colours. Print and outdoor Pen & Ink, Pencil, Poster Colour and Water color

Duration of Study: 2 weeks in the semester.

Number of Works for Submission: 2 Works and 20 rough Scribbles/ sketches.

Size: Minimum half imperial size sheet.

SPECIAL DIPLOMA APPLIED ART SEMESTER-VIII

ADVERTISING CAMPAIGN

200 Marks

(50+150)

Advertising Campaign includes the complete exercise of design-based campaign on a particular theme such as consumer advertising, non-product advertising, socio cultural communication, communication themes in sync with the relevant media. Execution of final art work of approved material supported with a brief report/data.

Duration of Study: 5 weeks in the semester

Minimum 08 works to be submitted.

PHOTOGRAPHY

100 Marks (25+75)

Photography course will be taught as per requirement of the communication design classes.

Product Photography: Glassware, wooden and metal surfaces Introduction to photography based stop motion animation and short film.

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 05 properly mounted prints and 01 animation or short film.

Size: print size areas 8 X 12 inches

SPECIAL DIPLOMA APPLIED ART SEMESTER-VIII

Computer Graphics

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 of 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.

In continuation to Graphic Software done in previous semesters or any other latest software introduced according to market trend and latest version from time to time.

Duration of Study: 3 weeks in the semester

Number of Works for Submission: 3 Digital Prints

Size: Minimum print size A3

Exhibition Design and Display

100 Marks (25+75)

Handling the space with an imaginative sense of design, the exercise should be conducted in various mediums. The objective of the study is that a student should be inspired to develop visual awareness towards various forms and dimensions while developing the understanding of various materials and their combination as per the new market trends.

Duration of Study: 3 weeks in the semester.

Number of Works for Submission: 3 Works with 10 rough Scribbles sketches.

SPECIAL DIPLOMA APPLIED ART SEMESTER-VIII

Identification of Slides

100 Marks (20+80)

Unit-I

- | | | |
|----|----------------------------|----------|
| 1. | Young Ballerina aged 14 | Degas |
| 2. | La Grande Jatte | Seurat |
| 3. | Vision after the Sermon | Gauguin |
| 4. | Wheat Fields and Cypresses | Van Gogh |
| 5. | Card Players | Cezanne |

Unit 2

- | | | |
|-----|----------------------------|----------------------|
| 6. | Les Demoiselles D' Avignon | Picasso |
| 7. | Brahmacharis | Amrita Shergill |
| 8. | Siva Drinking Poison | Nand Lal Bose |
| 9. | Christ | Jamini Roy |
| 10. | Bharat Mata | Abanindranath Tagore |

Unit 3

- | | | |
|-----|---------------------------|----------------------|
| 11. | Journeys's End | Abanindranath Tagore |
| 12. | Mother Teresa | M.F. Hussain |
| 13. | Passing away of Shahjahan | Abanindranath Tagore |
| 14. | Sohni Mahiwal | Sobha Singh |
| 15. | Three girls | Amrita Shergill |

Unit 4

- | | | |
|-----|----------------------|---------------|
| 16. | Starry Night | Van Gogh |
| 17. | The Artist's Studio | Courbet |
| 18. | Don Quixote | Daumier |
| 19. | The Bridge at Nami | Camille Corot |
| 20. | Krishna and Balarama | Jamini Roy |

Instructions: Students will have to know 20 slides. In exam student will be shows 10 slides of 8 marks each.

COURSE STRUCTURE AND EXAMINATION SCHEME**B.F.A. PAINTING****PRACTICAL SUBJECTS (SEMESTER -7)**

Subject	Exam. Marks	Sess. Marks	Agg. Marks	Examination	Duration(in weeks)
Portrait (head Study)	75	25	100	Submission or Portfolio	2
Study from Full Figure	150	50	200	Submission or Portfolio	4
Composition Painting	150	50	200	Submission or Portfolio	6
Composition Graphics (Printmaking) Or Photography Or Computer Graphics Or Mural	150	50	200	Submission or Portfolio	4
Total	525	175	700		18

THEORY SUBJECTS (SEMESTER -7)

Subject	Exam. Marks	Sess. Marks	Agg. Marks	Duration of exam	Duration of teaching
Aesthetics	80	20	100	3 Hrs.	3 periods in a week
History & Appreciation of Art	80	20	100	3 Hrs.	4 period in each week
Methods & Materials	80	20	100	3 Hrs.	2 period in each week
Total	240	60	300		

Each period will be of 40 minutes.

Practical – 700

Theory – 300

Total -1000

BFA PAINTING – 7TH SEMESTER

PRACTICAL SUBJECTS

1. PORTRAIT (HEAD STUDY)

Max Marks : 100(Sessional 25, submission 75)

Medium : Water Colours, Oil Colours and Acrylic Colours

Size of Sheet : Half Imperial size sheet, or 18 X 24 inches canvas

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

Total No. of Assignments : Two(one good work to be produced in each week)

No. of Submission for examination :- Two good work

No. of sketches : 50 every week

2. STUDY FROM FULL FIGURE

Max Marks : 200(Sessional 50, submission 150)

Medium : Water Colours, Oil Colours and Acrylic Colours

Size of Sheet : Full size sheet, or Canvas 30 X 40 inches

Life Drawing : Study of full figure, its human anatomy, proportions of body, planes and masses, giving emphasis to posture and rhythmic unity of body parts.

Total No. of Assignment : 2(One good work to be produced in each period of two weeks in whole semester)

Submission of works in exams: Two good works

No. of sketches to be done : 50 sketches every week

COURSE STRUCTURE AND EXAMINATION SCHEME

BFA PAINTING

PRACTICAL SUBJECTS (SEMESTER 7)

COMPOSITION PAINTING

Max Marks:	200(Sessional50, 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	Advancement of previous experience towards a complete Pictorial interpretation, theme and expression of mood, Symbolism, dramatization, and distortion for emotional effect
Total No of assignment: in the whole semester	4(One good work to be produced in each week)
Submission	Two works
No of sketches	50 every weeks

COMPOSITION GRAPHICS

Advancement of previous techniques, compositional exercises based on objects, figures and animals etc. Elements related to concept, space, forms and textural values etc.

(Any available medium in the department of student choice with the consultation of subject teacher)

Max Marks :	Sessional 50 Submission 150	Total 200
Medium :	Any Medium	
Size of Print :	8X10 inches or 10 X 12 inches and more with the consultation of subject teacher.	
Number of submission for examination– 02(Two works)		

OR

PHOTOGRAPHY

Advance Practical demonstration and assignments / studio practice, outdoor and indoor.

Max Marks :- Sessional 50 Submission 150 Total 200

Medium : Digital Photographs(Coloured and B/W)

Size : 10 X 12 inches or 12 X 15 inches

Number of submission for examination – 4(four) works

OR

COMPUTER GRAPHICS

Max Marks : 200 (Sessional 50 Submission 150)

Scanning, Editing and Creating in Photoshop.

Note – Submit two works in A3 size one creating in Photoshop and second editing the image in the said software to create a new image/art work.

- **Submit 5 sketches done for the final digital work.**

OR

MURAL

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 its size, situation and material, concept of shape and distortion as applied to mural.

Total number of assignments in whole : Two

Semester

Total number of submission of examination : Two

No. of sketches : 50

COURSE STRUCTURE AND EXAMINATION SCHEME

HISTORY & APPRECIATION OF ART

THEORY SUBJECTS (B.F.A. SEMESTER -7)

Max.Marks : 80

UNIT 1 (Bengal School)

- Abanindranath Tagore
- Asit Kumar Haldar
- Binode Bihari Mukherjee

UNIT 2

- Gagnendranath Tagore
- Nand Lal Bose
- Jogen Choudhary

UNIT 3 (New Trends in Indian Art)

- Rabindranath Tagore
- Jamini Roy
- Amrita Shergill
- Sobha Singh

UNIT 4 (Progressive Artists Group)

- F.N. Souza
- S.H. Raza
- M.F. Hussain
- Akbar Padamsee

SUGGESTED READINGS

SEMESTER 7

- A History of Indian Painting; The Modern Period -Krishna Chaitanya
- Contemporary Art in India -Pran Nath Mago
- Binode Bihari Mukherjee (Centenary retrospective) -Vadhera Art Gallery
- The Art of Rabindranath Tagore -Andrew Robinson
- Sobha Singh -Madanjit Kaur
- Amrita Shergill -Yashodhara Dalmia
- The Making of Modern Indian Art -Yashodhara Dalmia
- Hussain -Published by LKA
- Raza -Published by LKA
- Gagnendranath Tagore -Published by LKA
- Ara -Published by LKA
- Husain Riding the Lightning -Dnyaneshwar Nadkarni
- The Triumph of Modernism -Partha Mitter

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

HISTORY & APPRECIATION OF ART

B.F.A. SEMESTER -7

1. The first question shall be compulsory and short answer type containing **08 short questions of 2 marks each** spread over the whole syllabus to be answered in about 25-30 words. **(08X2=16 marks)**
2. The rest of the paper shall be divided into **4 units**. Each unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

COURSE STRUCTURE AND EXAMINATION SCHEME
THEORY SUBJECTS - AESTHETICS
B.F.A. SEMESTER -7

Max. Marks - 80

Time - 3 hours

- The aim is to study the theories of western aestheticians on various aspects of western aesthetics.
- Unit – I Nature of Beauty as discussed in the theories of Plato, Aristotle, Descartes, Kant and Hegel.
- Unit – II Role of intuition in Art.
 Act and Play.
- Unit – III Content and Form.
 Expressiveness.
- Unit – IV Empathy.
 Psychological Distance.

Books Suggested for 7th semester, BFA PAINTING(AESTHETICS)

- | | |
|--|--------------------------|
| 1. Saundrya Drishiti (Hindi) | - Dr. Om Prakash. |
| 2. Pashchatya soundarya Sastra Ka Itihas | - Sunrat Kumar Vajpayee |
| 3. Kala Ke Sidhant (Hindi) | - R.G Kalingwood |
| 4. Saundrya Sastra ke Tatva (Hindi) | - Kumar Vikal |
| 5. Comparative Aesthetic | - Dr. K.C. Panday |
| 6. Art Beauty and creativity
Indian and Western Aesthetic | - Shyamala Gupta |
| 7. Foundation of Marxist Aesthetic | - AZis |
| 8. Comparative Aesthetic East and
West | - Prof. Angraj Chaudhary |
| 9. Transformation of Nature in Art | - Coomaraswamy |
| 10. Modern Aesthetic An Historical | - The Earl of Listowel |
| 11. Aesthetics Modern and Post Modern | - Dr. B. Tirupati Rao |
| 12. An Approach for Indian theory of Art and
Aesthetic | - Sneh Pandit |
| 13. Heritage of Indian Art | - Aggarwal V. S |
| 14. Art through the Ages | - Helen Gardner |
| 15. The Story of Art | - Gombrich E.H. |
| 16. History of Modern Art | - Arnason H.H. |

INSTRUCTIONS FOR THE PAPER-SETTERS AND THE CANDIDATES

Theory subject – Aesthetics

BFA- Semester – 7

1. The first question shall be compulsory and short answer type containing **08 short questions of 2 marks each** spread over the whole syllabus to be answered in about 25-30 words. (**08X2=16 marks**)
2. The rest of the paper shall be divided into **4 units**. Each unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

COURSE STRUCTURE AND EXAMINATION SCHEME

THEORY SUBJECTS – METHODS AND MATERIALS

B.F.A. SEMESTER PAINTING -7

Unit 1. Materials of wall painting: -

- (a) Grounds used on walls.
- (b) Preparing flat ceilings, concrete ceilings, vaults, concrete vaults and damaged ceilings for painting.

Unit 2.

- (a) Explain primary consideration while choosing the pigments for wall painting.
- (b) Explain various aqueous and non aqueous media for wall painting.

Unit 3. The technique of wall painting.

- (a) Secco techniques.
- (b) buono techniques.

Unit 4. Mosaic: -

- (a) Materials, tools, plastering, working method for wall mosaic (direct and indirect method) cleaning and polishing.
- (b) Reconstructed Ajanta technique.
- (c) The Jaipur method.

Book Reading for 7th Semester (Methods and Materials)

1. A hand Book of Method & Material – Ray Smith
2. Chitran Samagri – Dr. R. K Singh (in Hindi language)
3. The painter’s methods and material – A.P. Laurie
4. The Artist’s Hand book of Materials and techniques by Ralph Mayer.
5. The material and techniques of painting by Kurt Wehlte.

INSTRUCTIONS FOR THE PAPER-SETTERS AND THE CANDIDATES

Theory subject – Methods & Material

BFA- Semester – 7

1. The first question is compulsory and it consists of 08 short questions of 2 marks each spread over the whole syllabus, to be answered in about 25-30 words.(08 X2=16)
2. Rest of the paper should be divided into 4 units. Each question in a unit carries 16 marks. Each unit shall carry 2 essay type questions giving internal choice i.e. the candidate shall attempt one question out of the two essay questions in each unit i.e (16X4=64).
3. The maximum marks for the examination is 80.
4. Time allotted : 3 hours

COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN PAINTING
PRACTICAL SUBJECTS (SEMESTER -7)

Subject	Exam. Marks	Sess. Marks	Agg. Marks	Duration	Duration of Teaching
Portrait (head Study)	75	25	100	Submission or Portfolio	02 Weeks
Study from Full Figure	150	50	200	Submission or Portfolio	06 weeks
Composition Painting	150	50	200	Submission or Portfolio	06 weeks
Composition Graphics (Printmaking) Or Photography Or Computer Graphics Or Mural	150	50	200	Submission or Portfolio	04 weeks
Total	525	175	700		18 Weeks

Identification of slides

Subject	Total Marks	Sess. Marks	Exam Marks	Duration of exam
Identification of slides	100	20	80	3 Hrs.

Practical – 700

Identification of Slides – 100

Total – 800

Note:- The course content for practical subjects of special diploma in painting will remain the same as regular BFA Painting instead of theory subjects they will be identifying the slides. In exam students will be shown 10 slides carrying 8 marks to each slide.

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN PAINTING
PRACTICAL SUBJECTS (SEMESTER -7)**

PRACTICAL SUBJECTS

1. PORTRAIT (HEAD STUDY)

Max Marks : 100(Sessional 25, submission 75)

Medium : Water Colours, Oil Colours and Acrylic Colours

Size of Sheet : Half Imperial size sheet, or 18 X 24 inches canvas

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

Total No. of Assignments : Two(one good work to be produced in each week)

No. of Submission for examination :- Two

No. of sketches : 50 every week

2. STUDY FROM FULL FIGURE

Max Marks : 200(Sessional 50, submission 150)

Medium : Water Colours, Oil Colours and Acrylic Colours

Size of Sheet : Full size sheet, or Canvas 30 X 40 inches

Life Drawing : Study of full figure, its human anatomy, proportions of body, planes and masses, giving emphasis to posture and rhythmic unity of body parts.

Total No. of Assignment : 2(One good work to be produced in each period of two weeks in whole semester)

Submission of works in exams: Two good works

No. of sketches to be done : 50 sketches every wee

COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN PAINTING
PRACTICAL SUBJECTS (SEMESTER 7)

COMPOSITION PAINTING

SEMESTER -7

Max Marks:	200(Sessional50, Submission 150)
Medium:	Water Colour, Acrylic Colour, and oil Colour.
Size of Sheet:-	full imperial Sheet or Canvas of 30 x 40 inches
Course of Study	Advancement of previous experience towards a complete Pictorial interpretation, theme and expression of mood, Symbolism, dramatization, and distortion for emotional effect
Total No of assignment: in the whole semester	4(One good work to be produced in each week)
Submission	2-Two Canvas (30 x 40 Inches)
No of sketches	50 every weeks

COMPOSITION GRAPHICS

SEMESTER – 7

Advancement of previous techniques, compositional exercises based on objects, figures and animals etc. Elements related to concept, space, forms and textural values etc.

(Any available medium in the department of student choice with the consultation of subject teacher)

Max Marks : Sessional 50 Submission 150 Total 200

Medium : Any Medium

Size of Print : 8 X 10 inches or 10 X 12 inches and more with the consultation of subject teacher.

Number of submission for examination – 02 (Two works)

OR

PHOTOGRAPHY

Advance Practical demonstration and assignments / studio practice, outdoor and indoor.

Max Marks :- Sessional 50 Submission 150 Total 200

Medium : Digital Photographs(Coloured and B/W)

Size : 10 X 12 inches or 12 X 15 inches

Number of submission for examination – 4(four) works

OR

COMPUTER GRAPHICS

Max Marks : Sessional 50 Submission 150 Total 200

Scanning, Editing and Creating in Photoshop.

Note – Submit two works in A3 size one creating in Photoshop and second editing the image in the said software to create a new image/art work.

- **Submit 5 sketches done for the final digital work.**

OR

MURAL

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 its size, situation and material, concept of shape and distortion as applied to mural. Using direct and indirect method.

Total number of assignments in whole Semester : 2

Total number of submission of examination : 2

No. of sketches : 50

COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA (IDENTIFICATION OF SLIDES)
SEMESTER -7

UNIT 1

Max. Marks: 80

1. The Art of Bronze – Rodin
2. The Thinker – Rodin
3. New Born – Brancusi
4. Bird in Space – Brancusi
5. Eko Simro Nanka – Sobha Singh

UNIT 2

6. The Oath of Horatii – David
7. Death of Marat – David
8. Grand Odalisque – Ingres
9. The Turkish Bath – Ingres
10. Portrait of Family of Charles IV - Goya

UNIT 3

11. 3rd of May 1808 – Goya
12. Satan Devouring one of his sons – Goya
13. Massacre at Chios – Delacroix
14. Liberty leading the people – Delacroix
15. Third Class carriage - Daumier

UNIT 4

16. Stone Breakers – Courbet
17. Funeral at Ornans – Courbet
18. Luncheon on the Grass – Edouard Manet
19. Impression Sunrise – Claude Monet
20. Le Moulin della Galette - Renoir

Instructions : Students will have to know 20 slides. In exam student will be shown 10 slides of 8 marks each.

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. PAINTING

PRACTICAL SUBJECTS (SEMESTER -8)

Subject	Exam. Marks	Sess. Marks	Agg. Marks	Examination	Duration in Weeks
Portrait (head Study)	75	25	100	Submission	2
Study from Full Figure	150	50	200	Submission	6
Composition Painting	150	50	200	Submission	6
Composition Graphics (Printmaking) Or Photography Or Computer Graphics Or Mural	150	50	200	Submission	4
Total	525	175	700		18

THEORY SUBJECTS (SEMESTER -8)

Subject	Exam. Marks	Sess. Marks	Agg. Marks	Exam Duration	Duration of teaching
Aesthetics	80	20	100	3 Hrs.	3 periods in a week
History & Appreciation of Art	80	20	100	3 Hrs.	4 periods in a week
Methods & Materials	80	20	100	3 Hrs.	2 periods in a week
Total	240	60	300		

Each period will be of 40 minutes.

Practical – 700 marks

Theory – 300 marks

Total – 1000 marks

BFA PAINTING – 8TH SEMESTER

PRACTICAL SUBJECTS

1. PORTRAIT (HEAD STUDY)

Max Marks : 100(Sessional 25, submission 75)

Medium : Water Colours, Oil Colours and Acrylic Colours

Size of Sheet : Half Imperial size sheet, or 30 X 40 inches canvas

Head Study : Study of features with emphasis on manner of execution, in which the face and its expressions are predominant.

Total No. of Assignments : Two(one good work to be produced in each week)

No. of Submission for examination :- Two good works

No. of sketches : 50 every week

2. STUDY FROM FULL FIGURE

Max Marks : 200(Sessional 50, submission 150)

Medium : Water Colours, Oil Colours and Acrylic Colours

Size of Sheet : Full size sheet, or Canvas 30 X 40 inches

Life Drawing : Study of full figure, its human anatomy, proportions of body, planes and masses, giving emphasis to posture and rhythmic unity of body parts.

Total No. of Assignment : 2(One good work to be produced in each period of two weeks in whole semester)

Submission of works in exams: Two good works

No. of sketches to be done : 50 sketches every week

COURSE STRUCTURE AND EXAMINATION SCHEME

BFA PAINTING

PRACTICAL SUBJECTS (SEMESTER 8)

COMPOSITION PAINTING

SEMESTER -8

Max Marks: 200(Sessional50, 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 Advancement of previous experience towards a complete Pictorial interpretation, theme and expression of mood, Symbolism, dramatization, and distortion for emotional effect projects with emphasis on independent creative work.

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

Submission 2-Two Canvas (30 x 40 Inches)

No of sketches 50 every weeks

COMPOSITION GRAPHICS

SEMESTER – 8

Advance compositional exercises based on the techniques arrived in 5th,6th and 7th semester.

(Any available medium in the department of student choice with the consultation of subject teacher)

Max Marks : Sessional 50 Submission 150 Total 200

Medium : Any Medium

Size of Print : 8 X 10 inches or 10 X 12 inches and more with the consultation of subject teacher.

Number of submission for examination – 02 (Two works)

OR

PHOTOGRAPHY

Advanced exercises based on the techniques done in 5th, 6th, and 7th semester.

Max Marks : **Sessional 50 Submission 150 Total 200**

Medium : **Digital photographs(Coloured and B/W)**

Size : **10 X 12 inches or 12 X 15 inches**

Number of submission for examination – 4 works

OR

COMPUTER GRAPHICS

Max Marks : 200 Sessional 50 Submission 150 Total 200

Working in Corel Draw and Photoshop software create digital compositions

Size : A3

Note : Compose three digital works in series with the given theme using software Corel draw and Photoshop. Submit finished sketches along with digital prints.

No. Of Submissions in Exam : Three digital prints duly mounted along with 5 finished sketches.

OR

MURAL

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 its size, situation and material, concept of shape and distortion as applied to mural.

Total number of assignments in whole : 2

Semester

Total number of submission of examination : 2

No. of sketches : 50

COURSE STRUCTURE AND EXAMINATION SCHEME

HISTORY & APPRECIATION OF ART

THEORY SUBJECTS (B.F.A. SEMESTER -8)

Max. Marks : 80

UNIT 1 (Neo-Classicism and Romanticism)

- David
- Ingres
- Delacroix
- Goya

UNIT 2 (Realism)

- Courbet
- Daumier
- Millet

UNIT 3

- Impressionism (Manet, Monet, Renoir, Degas)
- Post- Impressionism (Cezanne, Vangogh, Gauguin)
- Neo-Impressionism (Seurat)
- Cubism (Braque, Picasso)

UNIT 4 (Modern Sculpture)

- Rodin
- Maillol
- Brancusi
- Henry Moore

History and appreciation of Art
Semester - 8

SUGGESTED READINGS

SEMESTER 8

- French painting before 1800 -Published by The National Gallery
- Nineteenth century Sculpture -H.W. Janson
- Donatello and Michelozzo -R.W. Lightbown
- Henry Moore from the inside out
et al. -Ed. by Claude Allemand, Cosneau

- Rodin -Published by Phaidon
- Henry Moore -Herbert Read
- Modern Sculpture -Herbert Read
- History of Modern Art -H.H. Arnason
- Gauguin -Guiseppe Marchiori
- Vincent Vangogh -Robert Goldwater – Collins
- Degas -Daniel Catton Rich
- Courbet -Alessandra Pinto (Thames &
Hudson)

- The Beautiful World – Goya -Keizo Kanki
- Henry Moore -Penguin Books
- Daumier -Curt Schweicher
- Renoir -Michel Drucker
- Claude Monet -Margarette Salinger
- Picasso (Blue and Rose Periods) -William S. Lieberman
- The Eye of Picasso -Roland Penrose
- Impressionism -Joseph Emile Muller
- Modern Art 19th & 20th centuries -Meyer Schapiro
- Goya -Jean Francois Chabrun

- The Impressionists at first hand
Hudson) -Bernard Denvir (Thames &
- The Vangogh Assignment -Kenneth Wilkie
- The World of Vangogh (1853-1890) -Robert Wallace
- Picasso and his Art -Denis Thomas Hamlyn
- Seurat -Pierre Courthion
- The Great Book of Post Impressionism -Kelder
- Ingres -Robert Rosenblum

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

HISTORY & APPRECIATION OF ART

B.F.A. SEMESTER - 8

1. The first question shall be compulsory and short answer type containing **08 short questions of 2 marks each** spread over the whole syllabus to be answered in about 25-30 words. **(08X2=16 marks)**
2. The rest of the paper shall be divided into **4 units**. Each unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is **80**.
4. Time allotted: **3 hours**.

COURSE STRUCTURE AND EXAMINATION SCHEME
THEORY SUBJECTS - AESTHETICS
B.F.A. SEMESTER -8

Max. Marks - 80

Time - 3 hours

The aim is to study the theories of western aestheticians on various aspects of western aesthetics.

- Unit – I Nature of Beauty as discussed in the theories of Schopenhaur, Nietzche, Lipps croce and Raymond William**
- Unit – II Role of intuition in Art.
Role of Subconscious mind in the creative process.**
- Unit – III Art as Organic Structure
Formalism**
- Unit – IV Art and Society
Comparative study of Oriental and western Aesthetics**

Subject - Aesthetics
BFA Semester - 8

Suggested Reading

- | | |
|--|--------------------------|
| 1. Saundrya Drishiti (Hindi) | - Dr. Om Prakash. |
| 2. Pashchatya soundarya Sastra Ka Itihas | - Sunrat Kumar Vajpayee |
| 3. Kala Ke Sidhant (Hindi) | - R.G Kalingwood |
| 4. Saundrya Sastra ke Tatva (Hindi) | - Kumar Vikal |
| 5. Comparative Aesthetic | - Dr. K.C. Panday |
| 6. Art Beauty and creativity
Indian and Western Aesthetic | - Shyamala Gupta |
| 7. Foundation of Marxist Aesthetic | - AZis |
| 8. Comparative Aesthetic East and
West | - Prof. Angraj Chaudhary |
| 9. Transformation of Nature in Art | - Coomaraswamy |
| 10. Modern Aesthetic An Historical | - The Earl of Listowel |
| 11. Aesthetics Modern and Post Modern | - Dr. B. Tirupati Rao |
| 12. An Approach for Indian theory of Art and
Aesthetic | - Sneh Pandit |
| 13. Heritage of Indian Art | - Aggarwal V. S |
| 14. Art through the Ages | - Helen Gardner |
| 15. The Story of Art | - Gombrich E.H. |
| 16. History of Modern Art | - Arnason H.H. |

INSTRUCTIONS FOR THE PAPER-SETTERS AND THE CANDIDATES
THEORY SUBJECT – AESTHETICS
BFA- SEMESTER – 8

1. The first question is compulsory and it consists of 08 short questions of 2 marks each spread over the whole syllabus, to be answered in about 25-30 words.(08 X2=16)
2. Rest of the paper should be divided into 4 units. Each question in a unit carries 16 marks. Each unit shall carry 2 essay type questions giving internal choice i.e. the candidate shall attempt one question out of the two essay questions in each unit i.e (16X4=64).
3. The maximum marks for the examination is 80.
4. Time allotted : 3 hours

COURSE STRUCTURE AND EXAMINATION SCHEME
THEORY SUBJECTS – METHODS AND MATERIALS
B.F.A. SEMESTER PAINTING -8

Unit 1

1. Folk Art (a) Kalamkari of Andhra Pradesh
(b) Madhubani painting of Bihar

Unit 2

1. Encaustic Painting.
2. Why oil painting cracks?
3. Varnishing pictures.

Unit 3

1. Care of Oil Painting (a) Protection of reverse side of canvas.
(b) Removing Varnish, and re-varnishing.
(c) Reviving colours.
(d) Retouching and Repainting.

Unit 4

- (a) Treatment of damaged panel painting
- (b) Treatment of damaged Canvas painting, repairing Rips and holes
- (c) Removing over paint, cleaning oil painting.
- (d) Framing in relation to conservation.
- (e) Cleaning and repairing pictures on paper.

COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN PAINTING
PRACTICAL SUBJECTS (SEMESTER -8)

Subject	Exam. Marks	Sess. Marks	Agg. Marks	Duration	Duration of Teaching
Portrait (head Study)	75	25	100	Submission or Portfallo	02 Weeks
Study from Full Figure	150	50	200	Submission or Portfallo	06 weeks
Composition Painting	150	50	200	Submission or Portfallo	06 weeks
Composition Graphics (Printmaking) Or Photography Or Computer Graphics Or Mural	150	50	200	Submission or Portfallo	04 weeks
Total	525	175	700		18 Weeks

Identification of slides

Subject	Total Marks	Sess. Marks	Exam Marks	Duration of exam
Identification of slides	100	20	80	3 Hrs.

Practical – 700

Identification of Slides – 100

Total – 800

Note:- The course content for practical subjects of special diploma in painting will remain the same as regular BFA Painting instead of theory subjects they will be identifying the slides. In exam students will be shown 10 slides carrying 8 marks to each slide.

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN PAINTING
PRACTICAL SUBJECTS (SEMESTER -8)**

PRACTICAL SUBJECTS

1. PORTRAIT (HEAD STUDY)

Max Marks : 100(Sessional 25, submission 75)

Medium : Water Colours, Oil Colours and Acrylic Colours

Size of Sheet : Half Imperial size sheet, or 18 X 24 inches canvas

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

Total No. of Assignments : Two(one good work to be produced in each week)

No. of Submission for examination :- Two

No. of sketches : 50 every week

2. STUDY FROM FULL FIGURE

Max Marks : 200(Sessional 50, submission 150)

Medium : Water Colours, Oil Colours and Acrylic Colours

Size of Sheet : Full size sheet, or Canvas 30 X 40 inches

Life Drawing : Study of full figure, its human anatomy, proportions of body, planes and masses, giving emphasis to posture and rhythmic unity of body parts.

Total No. of Assignment : 2(One good work to be produced in each period of two weeks in whole semester)

Submission of works in exams: Two good works

No. of sketches to be done : 50 sketches every week

COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA IN PAINTING
PRACTICAL SUBJECTS (SEMESTER 8)

COMPOSITION PAINTING

SEMESTER -8

Max Marks: 200(Sessional50, Submission 150)

Medium: Water Colour, Acrylic Colour, and oil Colour.

Size of Sheet:- full imperial Sheet or Canvas of 30 x 40 inches

Course of Study Advancement of previous experience towards a complete Pictorial interpretation, theme and expression of mood, Symbolism, dramatization, and distortion for emotional effect. Projects with emphasis on independent creative work.

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

Submission 2-Two Canvas (30 x 40 Inches)

No of sketches 50 every weeks

COMPOSITION GRAPHICS

SEMESTER – 8

Advance compositional exercises based on the techniques arrived in 5th,6th and 7th semester.

(Any available medium in the department of student choice with the consultation of subject teacher)

Max Marks : Sessional 50 Submission 150 Total 200

Medium : Any Medium

Size of Print : 8 X 10 inches or 10 X 12 inches and more with the consultation of subject teacher.

Number of submission for examination – 02 (Two works)

OR

PHOTOGRAPHY

Advanced exercises based on the techniques done in 5th, 6th, and 7th semester.

Max Marks : **Sessional 50 Submission 150 Total 200**

Medium : **Digital photographs(Coloured and B/W)**

Size : **10 X 12 inches or 12 X 15 inches**

Number of submission for examination – 4 works

OR

COMPUTER GRAPHICS

Max Marks : **Sessional 50 Submission 150 Total 200**

Scanning, Editing and Creating in Photoshop.

Note – Submit two works in A3 size one creating in Photoshop and second editing the image in the said software to create a new image/art work.

- **Submit 5 sketches done for the final digital work.**

OR

MURAL

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 its size, situation and material, concept of shape and distortion as applied to mural. Using direct and indirect method.

Total number of assignments in whole Semester: 2

Total number of submission of examination : 2

No. of sketches : 50

**COURSE STRUCTURE AND EXAMINATION SCHEME
SPECIAL DIPLOMA (IDENTIFICATION OF SLIDES)
B.F.A. SEMESTER -8**

UNIT 1

Max.Marks: 80

1. Young Ballerina aged 14 – Degas
2. La Grande Jatte – Seurat
3. Vision after the Sermon – Gauguin
4. Wheat fields and Cypresses – Van gogh
5. Card Players - Cezanne

UNIT 2

6. Les Demoiselles D'Avignon – Picasso
7. Brahmacharis – Amrita Shergill
8. Siva Drinking Poison – Nand Lal Bose
9. Christ – Jamini Roy
10. Bharat Mata – Abanindranath Tagore

UNIT 3

11. Journey's End – Abanindranath Tagore
12. Mother Teresa – M.F. Hussain
13. Passing away of Shahjahan – Abanindranath Tagore
14. Sohni Mahiwal – Sobha Singh
15. Three girls – Amrita Shergill

UNIT 4

16. Starry Night – Van gogh
17. The Artist's Studio – Courbet
18. Don Quixote – Daumier
19. The Bridge at Nami – Camille Corot
20. Krishna and Balarama – Jamini Roy

Instructions : Students will have to know 20 slides. In exam student will be shown 10 slides of 8 marks each.

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. GRAPHICS (PRINT MAKING) SEMESTER- 7

PRACTICAL SUBJECTS

Subject Name	Total marks	Sessional Marks	External marking by University	Duration of Teaching
Drawing and Painting (Study From Nature and Life)	100	25	75	3 weeks
Composition Graphics (Any available medium of student choice)	400	100	300	11 weeks
Photography	100	25	75	2 weeks
Computer Graphics	100	25	75	2 weeks
Total	700	175	525	18 weeks

THEORY

Subject Name	Total Marks	Sessional Marks	Marking of University Examination	Duration of Examination	Duration of Teaching
History & Appreciation of Art	100	20	80	3 Hrs.	4 periods in each week (each period of 40 minutes)
Aesthetics	100	20	80	3 Hrs.	3 periods in each week (each period of 40 minutes)
Methods & Material	100	20	80	3 Hrs.	2 periods in each week (each period of 40 minutes)
Total	300	60	240		

Practical – 700 Marks

Theory - 300 Marks

Total – 1000 Marks

B.F.A. Graphics (Printmaking) SEMESTER -7

DETAILS OF SYLLABUS

PRACTICAL

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

(Using various painting techniques and experiments in different painting media. Studies 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, Pastel, Dry Pastel and Oil Colours etc.

Size - Full Sheet/Canvas 24 x 30 inches or 30 x 40 inches or with the consultation with Subject teacher

Number of submissions for examination -02 (Two works)

2. COMPOSITION GRAPHICS (Any available medium of students choice)

Advancement of previous techniques, compositional exercises based on objects, figures and animals etc. Elements related to concept, space, forms and textural values etc.

(Any available medium in the department of student choice with the consultation of subject teacher)

Maximum Marks Sessional 100 Submission 300 Total 400

Medium - Any Medium

Size of Print - 8 x 10inches or 10 x 12inches and more with the consultation of subject teacher.

Number of submissions for examination - 04 (Four works)

3. PHOTOGRAPHY

Advance Practical demonstration and assignments / studio practice, outdoor and indoor.

Maximum Marks	Sessional 25	Submission 75	Total 100
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Medium - Digital photographs (Coloured and B/W)

Size - 10x 12 inches or 12x 15 Inches

Number of submissions for examination -02 (Two works)

5. Computer Graphics

Introduction to various equipments like laser printer, scanner.

The art works are to be created on computer in Coreldraw software using tools, pattern file, file tools and filters.

Maximum Marks	Sessional 25	Submission 75	Total 100
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Medium - Digital

Size - A3

Number of work submission for examination -01 (one work)

Note:- Submit one colored print duly mounted along with five finished sketches done for the final work.

Minimum no. of finished sketches – 05

Course Structure and Examination Scheme
Theory Subject: History and Appreciation of Art

BFA Semester -7

Max. Marks : 80

UNIT I (Bengal School)

- Abaninderanath Tagore
- Asit Kumar Haldar
- Binode Bihari Mukharjee

UNIT 2

- Gagnendernath Tagore
- Nand Lal Bose
- Jogen Choudhary

UNIT-3 (New Trends in Indian Art)

- Rabindranath Tagore
- Jamini Roy
- Amrita Shergill
- Sobha Singh

UNIT 4 (Progressive Artists Groups)

- F.N Souza
- S.H. Raza
- M.F. Hussain
- Akbar Padamsee

Suggested Readings (History and Appreciation of Art of Art)

B.F.A. Semester -7

- A History of Indian Painting: The Modern Period - Krishna Chaitanya
- Contemporary Art in India - Pran Nath Mago
- Binode Bihari Mukharjee - Vadhera Art Gallery
- The Art of Rabindranath Tagore - Andrew Robinson
- Sobha Singh - Madanjit Kaur
- Amrita Shergill - Yashodhara Dalmia
- The Marking of Modern Indian Art - Yashodhara Dalmia
- Hussain - Published by LKA
- Raza - Published by LKA
- Gagnendranath Tagore - Published by LKA
- Ara - Published by LKA
- Husain Riding the Lightning - Dnyaneshwar Nadkarni
- The Triumph of Modernism - Partha Mitter

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

SUBJECT : HISTORY & APPRECIATION OF ART

B.F.A. GRAPHICS SEMESTER -7

1. The first question is compulsory and it consists of 08 short questions of 2 marks each spread over the whole syllabus, to be answered in about 25-30 words.(8X2=16 marks)
2. The Rest of the paper will be divided into 4 units. Each question in a unit carries 16 marks. Each unit shall carry 2 essay type questions giving internal choice i.e. the candidate shall attempt one question out of the two essay type question in each unit i.e. (16X4 =64)
3. The maximum marks for the examination is 80.
4. Time allotted : 3 hours

Course Structure and Examination Scheme

Theory Subject:- Aesthetics

B.F.A Semester -7

Max Marks : 80

Subject:- Aesthetics the aim is to study the theories of western aestherticians on various of westerns aesthetics.

Unit-I Nature of Beauty as discussed in the theories of Plato, Aristotle, Des Carte, Kant and Hegel.

Unit –II Role of intuition in Art.

Act and Play.

Unit –III Content and Form.

Expressiveness

Unit- IV Empathy

Psychical Distance.

Suggested Readings (Aesthetics)

B.F.A. Semester -7

1. Saundrya Drishiti (Hindi) - Dr. Om Prakash.
2. Pashchatya soundarya Sastra Ka Itihas - Sunrat Kumar Vajpayee
3. Kala Ke Sidhant (Hindi) - R.G Kalingwood
4. Saundrya Sastra ke Tatva (Hindi) - Kumar Vikal
5. Comparative Aesthetic - Dr. K.C. Panday
6. Art Beauty and creativity - Shyamala Gupta
Indian and Western Aesthetic
7. Foundation of Marxist Aesthetic - AZis
8. Comparative Aesthetic East and West - Prof. Angraj Chaudhary
9. Transformation of Nature in Art - Coomaraswamy
10. Modern Aesthetic An Historical - The Earl of Listowel
11. Aesthetics Modern and Post Modern - Dr. B. Tirupati Rao
12. An Approach for Indian theory of Art and Aesthetic - Sneh Pandit
13. Heritage of Indian Art - Aggarwal V. S
14. Art through the Ages - Helen Gardner
15. The Story of Art - Gombrich E.H.
16. History of Modern Art - Arnason H.H.

Instructions for Paper Setter and Candidates

Theory Subject: Aesthetics

B.F.A Semester -7

1. The first question shall be compulsory and short answer type containing 08 short questions of 2 marks each spread over the whole syllabus to be answered in about 25-30 words. (08 x 2=16 marks).
2. The rest of the paper shall be divided into 4 units. Each unit carries 16 marks. Each unit shall carry 2 essay type questions giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is 80.
4. Time allotted : 3 Hours.

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. GRAPHICS (PRINT MAKING) SEMESTER -7

THEORY SUBJECTS -METHODS & MATERIAL

Max Marks- 80

Timing 3 Hrs.

METHODS & MATERIAL

Unit -1

1. Viscosity process.
2. Serigraphy and serigraphy studio with diagrams.
3. Detailed Mezzotint process explain with diagrams.

Unit -2

4. Mixed Media in Printmaking.
5. Photoshop and its Tools..
6. Lithography and Lithography studio with diagrams.

Unit -3

7. Registration of colours in Lino printing explain with diagrams.
8. Digital Printing.
9. Printmaking Papers.

Unit -4

10. Aquatint, Material, process and machine with Diagrams.
11. Felts, etching Presses (diagrams and use).
12. Acids and chemicals

BOOKS SUGGESTED FOR METHOD AND MATERIAL

- The Artist Hand book – Ray Smith
Chitran Samagri-Dr.R.K. Singh (In Hindi Language)
The painters method and material –A.P. Laurie
The Artist’s hand book of materials and techniques by Ralph Mayer
Computer Graphics for Graphics Design by John Vince.

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

Semester-7

1. The first question is compulsory and it consists of 08 short questions of 2 marks each spread over the whole syllabus, to be answered in about 25-30 words. (8X2=16 marks)
2. The Rest of the paper will be divided into 4 units. Each question in a unit carries 16 marks. Each unit shall carry 2 essay type questions giving internal choice i.e. the candidate shall attempt one question out of the two essay type question in each unit i.e. (16X4 =64)
3. The maximum marks for the examination is 80.
4. Time allotted : 3 hours

SPECIAL DIPLOMA

COURSE STRUCTURE AND EXAMINATION SCHEME

SPECIAL DIPLOMA IN GRAPHICS (PRINTMAKING) SEMESTER- 7

PRACTICAL SUBJECTS

Subject Name	Total marks	Sessional Marks	External marking by University	Duration of Teaching
Drawing and Painting (Study From Nature and Life)	100	25	75	3 weeks
Composition Graphics (Any available medium of student choice)	400	100	300	11 weeks
Photography	100	25	75	2 weeks
Computer Graphics	100	25	75	2 weeks
Total	700	175	525	18 weeks

IDENTIFICATION OF SLIDES

Subject Name	Total Marks	Sessional Marks	Exam Marks	Duration of Examination
Identification of Slides	100	20	80	3 Hrs.

Practical – 700 Marks

Identification of Slides- 100Marks

Total – 800 Marks

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

In exam, student will be shown 10 slides carrying 8 marks to each slide.

SEMESTER -7

DETAILS OF SYLLABUS,

SPECIAL DIPLOMA IN Graphics (Printmaking) **Semester - 7**

PRACTICAL

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

(Using various painting techniques and experiments in different painting media. Studies 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, Pastel, Dry Pastel and Oil Colours etc.

Size - Full Sheet/Canvas 24 x 30 inches or 30 x 40 inches or consultation with the Subject teacher

Number of submissions for examination -02 (Two works)

2. COMPOSITION GRAPHICS (Any available medium of students choice)

Advancement of previous techniques, compositional exercises based on objects, figures and animals etc. Elements related to concept,space, forms and textural values etc..

(Any available medium in the department of student choice with the consultation of subject teacher)

Maximum Marks Sessional 100 Submission 300 Total 400

Medium - Any Medium

Size of Print - 8 x 10inches or 10 x 12inches and more with the consultation of subject teacher.

Number of submissions for examination - 04 (Four works)

3. PHOTOGRAPHY

Advance Practical demonstration and assignments/studio practice, outdoor and indoor.

Maximum Marks	Sessional 25	Submission 75	Total 100
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Medium - Digital photographs (Coloured and B/W)

Size - 10x 12 inches or 12x 15 Inches

Number of submissions for examination -02 (Two)

5. Computer Graphics

Introduction to various equipments like laser printer, scanner.

The art works are to be created on computer in Coreldraw software using tools, pattern file, file tools, text and filters.

Maximum Marks	Sessional 25	Submission 75	Total 100
---------------	--------------	---------------	-----------

Medium - Digital

Size - A3

Number of submissions for examination -01 (one work)

Note:- Submit one colored print duly mounted along with five finished sketches done for the final work.

Minimum no. of finished sketches – 05

SPECIAL DIPLOMA (IDENTIFICATION OF SLIDES)

SEMESTER-7

Max Marks: 80

Unit-I

- | | | |
|----------------------|---|-------------|
| 1. The Art of Bronze | - | Rodin |
| 2. The Thinker | - | Rodin |
| 3. New Born | - | Brancusi |
| 4. Bird in Space | - | Brancusi |
| 5. EKo Simro Naka | - | Sobha Singh |

Unit 2

- | | | |
|--------------------------------------|---|--------|
| 6. The Oath of Horatii | - | David |
| 7. Death of Marat | - | David |
| 8. Grand Odalisque | - | Ingres |
| 9. The Turkish Bath | - | Ingres |
| 10. Portrait of Family of Charles IV | - | Goya |

Unit 3

- | | | |
|-------------------------------------|---|-----------|
| 11. 3 rd of May 1808 | - | Goya |
| 12. Satan Devouring one of his sons | - | Goya |
| 13. Massacre at Chios | - | Delacroix |
| 14. Liberty leading the people | - | Delacroix |
| 15. Third class carriage | - | Daumier |

Unit 4

- | | | |
|-----------------------------|---|---------------|
| 16. Stone Breakers | - | Courbet |
| 17. Funeral at Ornans | - | Courbet |
| 18. Luncheon on the Grass | - | Edouard Manet |
| 19. Impression Sunrise | - | Claude Monet |
| 20. Le Moulin della Galette | - | Renoir |

Instructions: Students will have to know 20 slides. In exam student will be shows 10 slides of 8 marks each.

COURSE STRUCTURE AND EXAMINATION SCHEME
B.F.A. GRAPHICS (PRINT MAKING) SEMESTER- 8

PRACTICAL SUBJECTS

Subject Name	Total marks	Sessional Marks	External marking by University	Duration of Teaching
Drawing and Painting (Study From Nature and Life)	100	25	75	3 weeks
Composition Graphics (Any available medium of student choice)	400	100	300	11 weeks
Photography	100	25	75	2 weeks
Computer Graphics	100	25	75	2 weeks
Total	700	175	525	18 weeks

THEORY

Subject Name	Total Marks	Sessional Marks	Marking of University Examination	Duration of Examination	Duration of Teaching
History & Appreciation of Art	100	20	80	3 Hrs.	4 periods in each week (each period of 40 minutes)
Aesthetics	100	20	80	3 Hrs.	3 periods in each week (each period of 40 minutes)
Methods & Material	100	20	80	3 Hrs.	2 periods in each week (each period of 40 minutes)
Total	300	60	240		

Practical – 700 Marks

Theory - 300 Marks

Total – 1000 Marks

B.F.A. Graphics (Printmaking) SEMESTER -8

DETAILS OF SYLLABUS

PRACTICAL

1. DRAWING & PAINTING (Study from Nature and Life)
(Using various painting techniques and experiments in different painting media. Studies 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, Pastel, Dry Pastel and Oil Colours etc.

Size - Full Sheet/Canvas 24 x 30 inches or 30 x 40 inches or consultation with the Subject teacher

Number of submissions for examination -02 (Two works)

2. COMPOSITION GRAPHICS (Any available medium of students choice)

Advance compositional exercises based on the techniques arrived in 5th, 6th and 7th semester.

(Any available medium in the department of student choice with the consultation of subject teacher)

Maximum Marks Sessional 100 Submission 300 Total 400

Medium - Any Medium

Size of Print - 8 x 10inches or 10 x 12inches and more with the consultation of subject teacher.

Number of submissions for examination - 04 (Four works)

3. PHOTOGRAPHY

Advance exercises based on techniques done in 5th, 6th and 7th semester.

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 submissions for examination -02 (Two)

5. Computer Graphics

Introduction to various equipments like laser printer, scanner.

The art works are to be created on computer in Coreldraw / photoshop software.

Maximum Marks	Sessional 25	Submission 75	Total 100
---------------	--------------	---------------	-----------

Medium - Digital

Size - A3

Number of submissions for examination -02 (two works)

Note:- Submit two colored prints using both softwares duly mounted along with three finished sketches done for the final works.

Minimum no. of finished sketches – 03

Course Structure and Examination Scheme
Theory Subject: History and Appreciation of Art (Graphics Printmaking)
BFA Semester -8

Max. Marks : 80

UNIT I (Neo- Classicism and Romanticism)

- David
- Ingres
- Delacroix

UNIT 2 (Realism)

- Courbet
- Daumier
- Millet

UNIT-3

- Impressionism (Manet, Monet, Renoir, Degas)
- Post- Impressionism (Cezanne, Vangogh, Gauguin)
- Neo- Impressionism (Seurat)
- Cubism (Braque, Picasso)

UNIT 4 (Modern Sculpture)

- Rodin F.N Souza
- Maillol
- Brancusi
- Henry Moore

Suggested Readings (History and Appreciation of Art of Art)

B.F.A. Semester -8

- French painting before 1800 Publish by The National Gallery
- Nineteenth Century Sculpture H.W. Janson
- Donatello and Michelangelo R.W. Lightbown
- Henry Moore from the inside out Ed. By Claude, Allemand, Cosneau et al.
- Rodin Published by Phaidon
- Henry Moore Herbert Read
- Modern Sculpture Herbert Read
- History of Modern Art H.H. Arnason
- Gauguin Guiseppe Marchiori
- Vincent Vangogh Robert Goldwater – Collins
- Degas Danieal Catton Rich
- Courbet Alessandra Pinto (Thames & Hudson)
- The Beautiful Word – Goya Keizo Kanki
- Henry Moore Penguin Books
- Daumier Curt Schweicher
- Renoir Michel Durcker
- Claude Monet Margarete Salinger
- Picasso (Blue and Rose Periods) William S. Lieberman
- The Eye of Picasso Roland Penrose
- Impressionism Joseph Emile Muller
- Modern Art 19th & 20th Centuries Meyer Schapiro
- Goya Jean Francois Chabrun
- The Impressionists at first hand Bernard Denvir (Thames & Hudson)
- The Vagogh Assignment Kenneth Wilkie
- The Word of Vangogh (1853-1890) Robert Wallace
- Picasso and his Art Denis Thomas Hamlyn
- Seurat Pierre Courthion

- The Great Book of Post Impressionism Kelder
- Ingres Robert Rosenblum

Instructions for Paper Setter and Candidates

Theory Subject: History and Appreciation of Art

B.F.A Semester -8

1. The first question shall be compulsory and short answer type containing **08 short questions of 2 marks each** spread over the whole syllabus to be answered in about 25-30 words. (**08 x 2=16 marks**).
2. The rest of the paper shall be divided into **4 units**. Each unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is **80**.
4. Time allotted : **3 Hours**.

Course Structure and Examination Scheme

Theory Subject:- Aesthetics

B.F.A Semester -8

Max Marks : 80

Subject:- The aim is to study the theories of western aestheticians on various of westerns aesthetics.

Unit-I Nature of Beauty as discussed in the theories of Schopenhauer, Nietzsche, Lipps croce and Raymond William.

Unit –II Role of intuition in Art.
Role of Subconscious mind in the creative process.

Unit –III Art as Organic Structure.
Formalism

Unit- IV Art and Society
Comparative study of Oriental and western Aesthetics

Suggested Readings (Aesthetics)

B.F.A. Semester -8

- | | | |
|--|---|------------------------|
| 1. Saundrya Drishiti (Hindi) | - | Dr. Om Prakash. |
| 2. Pashchatya soundarya Sastra Ka Itihas | - | Sunrat Kumar Vajpayee |
| 3. Kala Ke Sidhant (Hindi) | - | R.G Kalingwood |
| 4. Saundrya Sastra ke Tatva (Hindi) | - | Kumar Vikal |
| 5. Comparative Aesthetic | - | Dr. K.C. Panday |
| 6. Art Beauty and creativity
Indian and Western Aesthetic | - | Shyamala Gupta |
| 7. Foundation of Marxist Aesthetic | - | Azis |
| 8. Comparative Aesthetic East and
West | - | Prof. Angraj Chaudhary |
| 9. Transformation of Nature in Art | - | Coomaraswamy |
| 10. Modern Aesthetic An Historical | - | The Earl of Listowel |
| 11. Aesthetics Modern and Post Modern | - | Dr. B. Tirupati Rao |
| 12. An Approach for Indian theory of Art and
Aesthetic | - | Sneh Pandit |
| 13. Heritage of Indian Art | - | Aggarwal V. S |
| 14. Art through the Ages | - | Helen Gardner |
| 15. The Story of Art | - | Gombrich E.H. |
| 16. History of Modern Art | - | Arnason H.H. |

Instructions for Paper Setter and Candidates

Theory Subject: Aesthetics

B.F.A Semester -8

1. The first question shall be compulsory and short answer type containing **08 short questions of 2 marks each** spread over the whole syllabus to be answered in about 25-30 words. (**08 x 2=16 marks**).
2. The rest of the paper shall be divided into **4 units**. Each unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is **80**.

Time allotted : **3 Hours**.

COURSE STRUCTURE AND EXAMINATION SCHEME

B.F.A. GRAPHICS (PRINT MAKING)SEMESTER -8

THEORY SUBJECTS -METHODS & MATERIAL

Max Marks- 80

Timing 3 Hrs.

METHODS & MATERIAL

Unit -1

1. Intaglio Process.
2. Embossing Process.
3. Papermaking.

Unit -2

4. Local Intaglio and Chincolle.
5. Rollers.
6. Offset Printing.

Unit -3

7. Precautions in printmaking studio.
8. Aperture, shutter speed functions in photography.
9. Exposing processes in serigraphy.

Unit -4

10. Studio photography.
11. Registration processes in printmaking techniques.
10. Stretching and Restoration of prints.

B.F.A. GRAPHICS (PRINT MAKING)SEMESTER -8

THEORY SUBJECTS -METHODS & MATERIAL

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(Artist Hand Book)
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

B.F.A. GRAPHICS (PRINT MAKING)SEMESTER -8

THEORY SUBJECTS -METHODS & MATERIAL

INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES

1. The first question is compulsory and it consists of 08 short questions of 2 marks each spread over the whole syllabus, to be answered in about 25-30 words.(8X2=16 marks)
2. The Rest of the paper will be divided into 4 units. Each question in a unit carries 16 marks. Each unit shall carry 2 essay type questions giving internal choice i.e. the candidate shall attempt one question out of the two essay type question in each unit i.e. (16X4 =64)
3. The maximum marks for the examination is 80.
4. Time allotted : 3 hours

SPECIAL DIPLOMA

COURSE STRUCTURE AND EXAMINATION SCHEME

SPECIAL DIPLOMA IN GRAPHICS (PRINTMAKING) SEMESTER- 8

PRACTICAL SUBJECTS

Subject Name	Total marks	Sessional Marks	External marking by University	Duration of Teaching
Drawing and Painting (Study From Nature and Life)	100	25	75	3 weeks
Composition Graphics (Any available medium of student choice)	400	100	300	11 weeks
Photography	100	25	75	2 weeks
Computer Graphics	100	25	75	2 weeks
Total	700	175	525	18 weeks

IDENTIFICATION OF SLIDES

Subject Name	Total Marks	Sessional Marks	Exam Marks	Duration of Examination
Identification of Slides	100	20	80	3 Hrs.

Practical – 700 Marks

Identification of Slides- 100Marks

Total – 800 Marks

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

In exam, student will be shown 10 slides carrying 8 marks to each slide.

SEMESTER -8

DETAILS OF SYLLABUS,

SPECIAL DIPLOMA IN Graphics (Printmaking) **Semester - 8**

PRACTICAL

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

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

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

Maximum Marks - Sessional 25 Submission 75 Total 100

Medium - Pencil, Charcoal, Pastel, Dry Pastel and Oil Colours etc.

Size - Full Sheet/Canvas 24 x 30 inches or 30 x 40 inches or consultation with the Subject teacher

Number of submissions for examination -02 (Two works)

2. COMPOSITION GRAPHICS (Any available medium of students choice)

Advance compositional exercises based on the techniques arrived in 5th, 6th and 7th semester.

(Any available medium in the department of student choice with the consultation of subject teacher)

Maximum Marks Sessional 100 Submission 300 Total 400

Medium - Any Medium

Size of Print - 8 x 10inches or 10 x 12inches and more with the consultation of subject teacher.

Number of submissions for examination - 04 (Four works)

3. PHOTOGRAPHY

Advance exercises based on techniques done in 5th, 6th and 7th semester.

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 submissions for examination -02 (Two)

5. Computer Graphics

Introduction to various equipments like laser printer, scanner.

The art works are to be created on computer in Coreldraw / photoshop software.

Maximum Marks	Sessional 25	Submission 75	Total 100
---------------	--------------	---------------	-----------

Medium - Digital

Size - A3

Number of submissions for examination -02 (two works)

Note:- Submit two colored prints using both softwares duly mounted along with three finished sketches done for the final works.

Minimum no. of finished sketches – 03

Course Structure and Examination Scheme
Special Diploma (Identification of Slides)
Graphics (Printmaking)
Semester -8

Max Marks: 80

Unit-I

- | | | |
|-------------------------------|---|----------|
| 1. Young Ballerina aged 14 | - | Degas |
| 2. La Grande Jatte | - | Seurat |
| 3. Vision after the Sermon | - | Gauguin |
| 4. Wheat Fields and Cypresses | - | Van Gogh |
| 5. Card Players | - | Cezanne |

Unit 2

- | | | |
|-------------------------------|---|----------------------|
| 6. Les Demoiselles D' Avignon | - | Picasso |
| 7. Brahmacharis | - | Amrita Shergill |
| 8. Siva Drinking Poison | - | Nand Lal Bose |
| 9. Christ | - | Jamini Roy |
| 10. Bharat Mata | - | Abanindranath Tagore |

Unit 3

- | | | |
|-------------------------------|---|----------------------|
| 11. Journeys's End | - | Abanindranath Tagore |
| 12. Mother Teresa | - | M.F. Hussain |
| 13. Passing away of Shahjahan | - | Abanindranath Tagore |
| 14. Sohni Mahiwal | - | Sobha Singh |
| 15. Three girls | - | Amrita Shergill |

Unit 4

- | | | |
|--------------------------|---|---------------|
| 16. Starry Night | - | Van Gogh |
| 17. The Artist's Studio | - | Courbet |
| 18. Don Quixote | - | Daumier |
| 19. The Bridge at Nami | - | Camille Corot |
| 20. Krishna and Balarama | - | Jamini Roy |

Instructions: Students will have to know 20 slides. In exam student will be shows 10 slides of 8 marks each.

Course Structure and Examination Scheme
BFA Sculpture, Semester-7
Practical Subjects

Subject Name	Total Marks	Sessional Marks	Exam Marks Display	Teaching Duration
Life Study (Drawing)	100	25	75	2 weeks
Life Study (Sculpture)	200	50	150	6 weeks
Composition A (Casting in fibre Glass/ Casting in wax)	100	25	75	2 weeks
Composition B (New Materials/Terracotta Sculpture/Ceramics Sculpture)	100	25	75	2 weeks
Composition-C (Carving Wood/ Stone)	200	50	150	6 weeks
-	700	175	525	18 weeks

Theory Subjects:

Subject Name	Max Marks	Sessional Marks	Examination Marks	Duration of Examination
History and Appreciation of Art	100	20 (4 periods in each week)	80	3 Hrs
Aesthetics	100	20 (3 periods in each week)	80	3 Hrs
Method and Materials of Sculpture	100	20 (2 periods in each week, each period of 40 min.)	80	3 Hrs.
	300	60	240	-

Practical 700 Marks
 Theory 300 Marks
 Total 1000 Marks

1 Life Study (Drawing)

Life drawing is one of the important practices in visual arts. Drawing from live models is essence to understand the characteristics, structures, surface variations, anatomy etc. of male/female figures. Study of light and shadow with tonal grades provides the sense of depth and aesthetic essence. Observation skills are needed to get good/ perfect life drawing.

Size: Full imperial

No. of works: 2 drawings

Medium: Any drawing medium

2 Life Study (Sculpture)

Creating figure sculpture from observing live model (male/ female) is an important learning process. Understanding the character, structure of male/ female body, posture, proportions, structural strength (gravitational force), connecting limbs one another are key points. Knowledge of anatomy helps very effectively for making figure sculpture. Building an armature and its stand according to the size of live model is careful task. Coordination of observation and application leads to achieve required results. Surface treatment must be graceful.

Size: Either sitting or standing or sleeping (full figure, full size or $\frac{3}{4}$ size)

No. of works: One work

Medium: Cement/Plaster/Fibre glass

3 Composition -A Round (Free standing sculpture)/ Relief (Any form of relief)

Creating a composition with aesthetic merits is primary concern in this exercise. Subject matter may be chosen by his/her own choice. Source of subject matter shall be from nature, imagination. This practice keeps the learner to understand the compositional perfections. One can enhance the observation skills as well as execution abilities. Student is advised to innovate / discover own technique to execute his/her composition.

Size: Fibre Glass Size = Maximum height not more than 2 feet.

Or

Casting in wax maximum height not more than 1 feet (Use of wax maximum 1 kg including risers and runners).

No. of works: One work

(Note: The wax casting work may be casted in metal during 8th Semester)

4 Composition -B

Both creativity and technical accomplishments are equally important in this part. Creative liberty to be provided to explore his/her own subject matter. The source of subject matter either from representational or non representational area. Learner should understand the word "non-representational" before proceed the work. Student is advised to maintain one's own originality. Balance, rhythm, harmony, expressions are essential components.

Size: New materials: students are advised to work with new materials with their own technical accomplishments (size will be decided by subject teacher according to feasibility).

Size: Terracotta sculpture / Ceramics sculpture not more than 1 feet height.

No. of works: One work

5 Composition -C

Creating sculpture from solid material such as wood, stone by carving is one of the oldest artistic practices. Visualization plays a key role in this process because once the fragment is chipped away from the main mass cannot be added therefore, student should prepare scale models before attempting the carving. Determination is firmly needed in this exercise. Tools must be carefully handled.

Size: Not larger than 1 feet height other dimensions are according to height Mere changes are permitted

No. of works: one work

Medium: Stone/Wood

Course Structure and Examination Scheme
Theory Subject: History and Appreciation of Art

BFA Semester -7

Max. Marks : 80

UNIT I (Bengal School)

- Abanindranath Tagore
- Asit Kumar Haldar
- Binode Bihari Mukharjee

UNIT 2

- Gagnendernath Tagore
- Nand Lal Bose
- Jogen Choudhary

UNIT-3 (New Trends in Indian Art)

- Rabindranath Tagore
- Jamini Roy
- Amrita Shergill
- Sobha Singh

UNIT 4 (Progressive Artists Groups)

- F.N Souza
- S.H. Raza
- M.F. Hussain
- Akbar Padamsee

Suggested Readings (History and Appreciation of Art of Art)

B.F.A. Semester -7

- A History of Indian Painting: The Modern Period - Krishna Chaitanya
- Contemporary Art in India - Pran Nath Mago
- Binode Bihari Mukharjee - Vadhera Art Gallery
- The Art of Rabindranath Tagore - Andrew Robinson
- Sobha Singh - Madanjit Kaur
- Amrita Shergill - Yashodhara Dalmia
- The Marking of Modern Indian Art - Yashodhara Dalmia
- Hussain - Published by LKA
- Raza - Published by LKA
- Gagnendranath Tagore - Published by LKA
- Ara - Published by LKA
- Husain Riding the Lightning - Dnyaneshwar Nadkarni
- The Triumph of Modernism - Partha Mitter

Instructions for Paper Setter and Candidates

Theory Subject: History and Appreciation of Art

B.F.A Semester -7

1. The first question shall be compulsory and short answer type containing **08 short questions of 2 marks each** spread over the whole syllabus to be answered in about 25-30 words. (**08 x 2=16 marks**).
2. The rest of the paper shall be divided into **4 units**. Each unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is **80**.
4. Time allotted : **3 Hours**.

Course Structure and Examination Scheme

Theory Subject:- Aesthetics

B.F.A Semester -7

Max Marks : 80

The aim is to study the theories of western aestheticians on various western aesthetics

Unit-I Nature of Beauty as discussed in the theories of Plato, Aristotle, Des Carte, Kant and Hegel.

Unit –II Role of intuition in Art.

Act and Play.

Unit –III Content and Form

Expressiveness

Unit- IV Empathy

Physical Distance

Suggested Readings (Aesthetics)

B.F.A. Semester -7

1. Saundrya Drishiti (Hindi) - Dr. Om Prakash.
2. Pashchatya soundarya Sastra Ka Itihas - Sunrat Kumar Vajpayee
3. Kala Ke Sidhant (Hindi) - R.G Kalingwood
4. Saundrya Sastra ke Tatva (Hindi) - Kumar Vikal
5. Comparative Aesthetic - Dr. K.C. Panday
6. Art Beauty and creativity - Shyamala Gupta
Indian and Western Aesthetic
7. Foundation of Marxist Aesthetic - Azis
8. Comparative Aesthetic East and - Prof. Angraj Chaudhary
West
9. Transformation of Nature in Art - Coomaraswamy
10. Modern Aesthetic An Historical - The Earl of Listowel
11. Aesthetics Modern and Post Modern - Dr. B. Tirupati Rao
12. An Approach for Indian theory of Art and
Aesthetic - Sneh Pandit
13. Heritage of Indian Art - Aggarwal V. S
14. Art through the Ages - Helen Gardner
15. The Story of Art - Gombrich E.H.
16. History of Modern Art - Arnason H.H.

Instructions for Paper Setter and Candidates

Theory Subject: Aesthetics

B.F.A Semester -7

1. The first question shall be compulsory and short answer type containing **08 short questions of 2 marks each** spread over the whole syllabus to be answered in about 25-30 words. (**08 x 2=16 marks**).
2. The rest of the paper shall be divided into **4 units**. Each unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is **80**.
4. Time allotted : **3 Hours**.

Course Structure and Examination Scheme

Theory Subject:- Methods and Materials of Sculpture

B.F.A Semester -7

Max Marks 80

- Unit-I Clay-types of clay and their uses, preparation of natural earthenware clays, storage, shrinkage, porosity of clay and plasticity of clay.
- Unit –II Cement-properties of cement, Different proportions of sand and cement, Advantages and disadvantages, Armature and durability. Different methods of working with cement (Direct method and indirect methods).
- Unit –III Metal-Sculptural use of metals, variety of uses, physical characteristics of metal.
- Unit- IV Terracotta-Preparation of Terracotta clay, modeling, making hollow forms, baking process.

Suggested Readings (Methods and Materials of Sculpture)

B.F.A. Semester -7

1. Sculpture Principles and practice by Louis Slobodkin, P.Dover Publications, INC, N.Y
2. Sculpture in Concrete by John W, Mills.
3. The manual of Sculpture techniques by John Plowman.
4. The methods and materials by Jack C. Rich
5. Sculpture: New Ideas and Techniques by Anne Stone, P-P.G. Bell & Sons Ltd. London

Instructions for Paper Setter and Candidates

Theory Subject: Methods and Materials

B.F.A Semester -7

1. The first question shall be compulsory and short answer type containing **08 short questions of 2 marks each** spread over the whole syllabus to be answered in about 25-30 words. (**08 x 2=16 marks**).
2. The rest of the paper shall be divided into **4 units**. Each unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is **80**.
4. Time allotted : **3 Hours**.

Course Structure and Examination Scheme
Special Diploma Sculpture, Semester -8
Practical Subjects

Subject Name	Total Marks	Sessional Marks	Exam Marks Display	Teaching Duration
Life Study (Drawing)	100	25	75	2 weeks
Life Study (Sculpture)	200	50	150	6 weeks
Composition A (Casting in fibre Glass/ Casting in alloys/aluminium)	100	25	75	2 weeks
Composition B (New Materials/Terracotta Sculpture/Ceramics Sculpture)	100	25	75	2 weeks
Composition-C (Carving Wood/ Stone)	200	50	150	6 weeks
-	700	175	525	18 weeks

Identification of Slides

Subject Name	Max Marks	Sessional Marks	Examination Marks	Duration of Examination
Identification of Slides	100	20	80	3 Hrs

Practical 700 Marks
 Theory 100 Marks
 Total 800 Marks

The course content for the practical subjects of special diploma in sculpture will remain the same as regular BFA sculpture course instead of theory subjects there will be Identification of Slides

In exam, student will be shows 10 slides carrying 8 marks to each slide.

1 Life Study (Drawing)

Life drawing is one of the important practices in visual arts. Drawing from live models is essence to understand the characteristics, structures, surface variations, anatomy etc. of male/female figures. Study of light and shadow with tonal grades provides the sense of depth and aesthetic essence. Observation skills are needed to get good/ perfect life drawing.

Size: Full imperial

No. of works: 2 drawings

Medium: Any drawing medium

2 Life Study (Sculpture)

Creating figure sculpture from observing live model (male/ female) is an important learning process. Understanding the character, structure of male/ female body, posture, proportions, structural strength (gravitational force), connecting limbs one another are key points. Knowledge of anatomy helps very effectively for making figure sculpture. Building an armature and its stand according to the size of live model is careful task. Coordination of observation and application leads to achieve required results. Surface treatment must be graceful.

Size: Either sitting or standing or sleeping (full figure, full size or $\frac{3}{4}$ size)

No. of works: One work

Medium: Cement/Plaster/Fibre glass

3 Composition -A Round (Free standing sculpture)/ Relief (Any form of relief)

Creating a composition with aesthetic merits is primary concern in this exercise. Subject matter may be chosen by his/her own choice. Source of subject matter shall be from nature, imagination. This practice keeps the learner to understand the compositional perfections. One can enhance the observation skills as well as execution abilities. Student is advised to innovate / discover own technique to execute his/her composition.

Size: Fibre Glass Size = Maximum height not more than 2 feet.

Or

Casting in alloy / aluminium Maximum height not more than 1 feet (Use of wax maximum 1 kg including risers and runners).

No. of works: One work

4 Composition -B

Both creativity and technical accomplishments are equally important in this part. Creative liberty to be provided to explore his/her own subject matter. The source of subject matter either from representational or non representational area. Learner should understand the word "non-representational" before proceeding the work. Student is advised to maintain one's own originality. Balance, rhythm, harmony, expressions are essential components.

Size: New materials: students are advised to work with new material with their own technical accomplishments (size will be decided by subject teacher according to feasibility)

Size: Terracotta sculpture / Ceramics sculpture not more than 1 feet height.

No. of works: One work

5 Composition -C

Creating sculpture from solid material such as wood, stone by carving is one of the oldest artistic practices. Visualization plays a key role in this process because once the fragment is chipped away from the main mass cannot be added therefore student should prepare scale models before attempting the carving. Determination is firmly needed in this exercise. Tools must be carefully handled.

Size: Not larger than 1 feet height other dimensions are according to height Mere changes are permitted

No. of works: one work

Medium: Stone/Wood

Course Structure and Examination Scheme
Special Diploma (Identification of Slides)
Semester -8

Max Marks: 80

Unit-I

- | | | |
|-------------------------------|---|----------|
| 1. Young Ballerina aged 14 | - | Degas |
| 2. La Grande Jatte | - | Seurat |
| 3. Vision after the Sermon | - | Gauguin |
| 4. Wheat Fields and Cypresses | - | Van Gogh |
| 5. Card Players | - | Cezanne |

Unit 2

- | | | |
|-------------------------------|---|----------------------|
| 6. Les Demoiselles D' Avignon | - | Picasso |
| 7. Brahmacharis | - | Amrita Shergill |
| 8. Siva Drinking Poison | - | Nand Lal Bose |
| 9. Christ | - | Jamini Roy |
| 10. Bharat Mata | - | Abanindranath Tagore |

Unit 3

- | | | |
|-------------------------------|---|----------------------|
| 11. Journeys's End | - | Abanindranath Tagore |
| 12. Mother Teresa | - | M.F. Hussain |
| 13. Passing away of Shahjahan | - | Abanindranath Tagore |
| 14. Sohni Mahiwal | - | Sobha Singh |
| 15. Three girls | - | Amrita Shergill |

Unit 4

- | | | |
|--------------------------|---|---------------|
| 16. Starry Night | - | Van Gogh |
| 17. The Artist's Studio | - | Courbet |
| 18. Don Quixote | - | Daumier |
| 19. The Bridge at Nami | - | Camille Corot |
| 20. Krishna and Balarama | - | Jamini Roy |

Instructions: Students will have to know 20 slides. In exam student will be shows 10 slides of 8 marks each.

Course Structure and Examination Scheme
Special Diploma Sculpture, Semester -7
Practical Subject

Subject Name	Total Marks	Sessional Marks	Exam Marks Display	Teaching Duration
Life Study (Drawing)	100	25	75	2 weeks
Life Study (Sculpture)	200	50	150	6 weeks
Composition A (Casting in fibre Glass/ Casting in wax)	100	25	75	2 weeks
Composition B (New Materials/Terracotta Sculpture/Ceramics Sculpture)	100	25	75	2 weeks
Composition-C (Carving Wood/ Stone)	200	50	150	6 weeks
-	700	175	525	18 weeks

Identification of Slides

Subject Name	Max Marks	Sessional Marks	Examination Marks	Duration of Examination
Identification of Slides	100	20	80	3 Hrs

Practical 700 Marks
 Theory 100 Marks
 Total 800 Marks

The course content for the practical subjects of special diploma in sculpture will remain the same as regular BFA sculpture course instead of theory subjects there will be Identification of Slides

In exam, student will be shows 10 slides carrying 8 marks to each slide.

1 Life Study (Drawing)

Life drawing is one of the important practices in visual arts. Drawing from live models is essence to understand the characteristics, structures, surface variations, anatomy etc. of male/female figures. Study of light and shadow with tonal grades provides the sense of depth and aesthetic essence. Observation skills are needed to get good/ perfect life drawing.

Size: Full imperial

No. of works: 2 drawings

Medium: Any drawing medium

2 Life Study (Sculpture)

Creating figure sculpture from observing live model (male/ female) is an important learning process. Understanding the character, structure of male/ female body, posture, proportions, structural strength (gravitational force), connecting limbs one another are key points. Knowledge of anatomy helps very effectively for making figure sculpture. Building an armature and its stand according to the size of live model is careful task. Coordination of observation and application leads to achieve required results. Surface treatment must be graceful.

Size: Either sitting or standing (full figure, full size or $\frac{3}{4}$ size)

No. of works: One work

Medium: Cement/Plaster/Fibre glass

3 Composition -A Round (Free standing sculpture)/ Relief (Any form of relief)

Creating a composition with aesthetic merits is primary concern in this exercise. Subject matter may be chosen by his/her own choice. Source of subject matter shall be from nature, imagination. This practice keeps the learner to understand the compositional perfections. One can enhance the observation skills as well as execution abilities. Student is advised to innovate / discover own technique to execute his/her composition.

Size: Fibre Glass Size = Maximum height not more than 2 feet.

Or

Casting in alloy / aluminium Maximum height not more than 1 feet (Use of wax maximum 1 kg including risers and runners).

No. of works: One work

(Note: The wax casting work may be casted in metal during 8th Semester)

4 Composition -B

Both creativity and technical accomplishments are equally important in this part. Creative liberty to be provided to explore his/her own subject matter. The source of subject matter either from representational or non representational area. Learner should understand the word "non-representational" before proceeding the work. Student is advised to maintain one's own originality. Balance, rhythm, harmony, expressions are essential components.

Size: New materials: students are advised to work with new materials with own technical accomplishments (size will be decided by subject teacher)

Size: Terracotta sculpture / Ceramics sculpture not more than 1 feet height.

No. of works: One work

5 Composition -C

Creating sculpture from solid material such as wood, stone by carving is one of the oldest artistic practices. Visualization plays a key role in this process because once the fragment is chipped away from the main mass cannot be added therefore student should prepare scale models before attempting the carving. Determination is firmly needed in this exercise. Tools must be carefully handled.

Size: Not larger than 1 feet height other dimensions are according to height Mere changes are permitted

No. of works: one work

Medium: Stone/Wood

Course Structure and Examination Scheme

Special Diploma (Identification of Slides)

Semester -7

Max Marks: 80

Unit-I

- | | | |
|----------------------|---|-------------|
| 1. The Art of Bronze | - | Rodin |
| 2. The Thinker | - | Rodin |
| 3. New Born | - | Brancusi |
| 4. Bird in Space | - | Brancusi |
| 5. EKO Simro Naka | - | Sobha Singh |

Unit 2

- | | | |
|--------------------------------------|---|--------|
| 6. The Oath of Horatii | - | David |
| 7. Death of Marat | - | David |
| 8. Grand Odalisque | - | Ingres |
| 9. The Turkish Bath | - | Ingres |
| 10. Portrait of Family of Charles IV | - | Goya |

Unit 3

- | | | |
|-------------------------------------|---|-----------|
| 11. 3 rd of May 1808 | - | Goya |
| 12. Satan Devouring one of his sons | - | Goya |
| 13. Massacre at Chios | - | Delacroix |
| 14. Liberty leading the people | - | Delacroix |
| 15. Third class carriage | - | Delacroix |

Unit 4

- | | | |
|-----------------------------|---|---------------|
| 16. Stone Breakers | - | Courbet |
| 17. Funeral at Ornans | - | Courbet |
| 18. Luncheon on the Grass | - | Edouard Manet |
| 19. Impression Sunrise | - | Claude Monet |
| 20. Le Moulin della Galette | - | Renoir |

Instructions: Students will have to know 20 slides. In exam student will be shows 10 slides of 8 marks each.

Course structure and Examination Scheme
BFA Sculpture, Semester -8
Practical Subject

Subject Name	Total Marks	Sessional Marks	Exam Marks Display	Teaching Duration
Life Study (Drawing)	100	25	75	2 weeks
Life Study (Sculpture)	200	50	150	6 weeks
Composition A (Casting in fibre Glass/ Casting in alloys/ aluminium)	100	25	75	2 weeks
Composition B (New Materials/Terracotta Sculpture/Ceramics Sculpture)	100	25	75	2 weeks
Composition-C (Carving Wood/ Stone)	200	50	150	6 weeks
-	700	175	525	18 weeks

Theory Subjects:

Subject	Max Marks	Sessional Marks	Examination Marks	Duration of Examination
History and Appreciation of Art	100	20 4 Periods in each week	80	3 Hrs
Aesthetics	100	20 3 Periods in each week	80	3 Hrs
Method and Materials of Sculpture	100	20 2 Periods in each week (each period of 40 Min)	80	3 Hrs
--	300	60	240	--

Practical 700 Marks
Theory 300 Marks
Total 1000 Marks

1 Life Study (Drawing)

Life drawing is one of the important practices in visual arts. Drawing from live models is essence to understand the characteristics, structures, surface variations, anatomy etc. of male/female figures. Study of light and shadow with tonal grades provides the sense of depth and aesthetic essence. Observation skills are needed to get good/ perfect life drawing.

Size: Full imperial

No. of works: 2 drawings

Medium: Any drawing medium

2 Life Study (Sculpture)

Creating figure sculpture from observing live model (male/ female) is an important learning process. Understanding the character, structure of male/ female body, posture, proportions, structural strength (gravitational force), connecting limbs one another are key points. Knowledge of anatomy helps very effectively for making figure sculpture. Building an armature and its stand according to the size of live model is careful task. Coordination of observation and application leads to achieve required results. Surface treatment must be graceful.

Size: Either sitting or standing or sleeping (full figure, full size or 3/4/ size)

No. of works: One work

Medium: Cement/Plaster/Fibre glass

3 Composition -A Round (Free standing sculpture)/ Relief (Any form of relief)

Creating a composition with aesthetic merits is primary concern in this exercise. Subject matter may be chosen by his/her own choice. Source of subject matter shall be from nature, imagination. This practice keeps the learner to understand the compositional perfections. One can enhance the observation skills as well as execution abilities. Student is advised to innovate / discover own technique to execute his/her composition.

Size: Fibre Glass Size = Maximum height not more than 2 feet.

Or

Casting in alloy / aluminium Maximum height not more than 1 feet (Use of wax maximum 1 kg including risers and runners).

No. of works: One work

4 Composition -B

Both creativity and technical accomplishments are equally important in this part. Creative liberty to be provided to explore his/her own subject matter. The source of subject matter either from representational or non representational area. Learner should understand the word "non-representational" before proceeding the work. Student is advised to maintain one's own originality. Balance, rhythm, harmony, expressions are essential components.

Size: New materials: students are advised to work with new materials with their own technical accomplishments (size will be decided by subject teacher according to feasibility).

Size: Terracotta sculpture / Ceramics sculpture not more than 1 feet height.

No. of works: One work

5 Composition -C

Creating sculpture from solid material such as wood, stone by carving is one of the oldest artistic practices. Visualization plays a key role in this process because once the fragment is chipped away from the main mass cannot be added therefore student should prepare scale models before attempting the carving. Determination is firmly needed in this exercise. Tools must be carefully handled.

Size: Not larger than 1 feet height other dimensions are according to height Mere changes are permitted

No. of works: one work

Medium: Stone/Wood

Course Structure and Examination Scheme
Theory Subject: History and Appreciation of Art
BFA Semester -8

Max. Marks : 80

UNIT I (Neo- Classicism and Romanticism)

- David
- Ingres
- Delacroix

UNIT 2 (Realism)

- Courbet
- Daumier
- Millet

UNIT-3

- Impressionism (Manet, Monet, Renoir, Degas)
- Post- Impressionism (Cezanne, Vangogh, Gauguin)
- Neo- Impressionism (Seurat)
- Cubism (Braque, Picasso)

UNIT 4 (Modern Sculpture)

- Rodin F.N Souza
- Maillol
- Brancusi
- Henry Moore

Suggested Readings (History and Appreciation of Art of Art)

B.F.A. Semester -8

- French painting before 1800 Publish by The National Gallery
- Nineteenth Century Sculpture H.W. Janson
- Donatello and Michelangelo R.W. Lightbown
- Henry Moore from the inside out Ed. By Claude, Allemand, Cosneau et al.
- Rodin Published by Phaidon
- Henry Moore Herbert Read
- Modern Sculpture Herbert Read
- History of Modern Art H.H. Arnason
- Gauguin Guiseppe Marchiori
- Vincent Vangogh Robert Goldwater – Collins
- Degas Danieal Catton Rich
- Courbet Alessandra Pinto (Thames & Hudson)
- The Beautiful Word – Goya Keizo Kanki
- Henry Moore Penguin Books
- Daumier Curt Schweicher
- Renoir Michel Durcker
- Claude Monet Margarete Salinger
- Picasso (Blue and Rose Periods) William S. Lieberman
- The Eye of Picasso Roland Penrose
- Impressionism Joseph Emile Muller
- Modern Art 19th & 20th Centuries Meyer Schapiro
- Goya Jean Francois Chabrun
- The Impressionists at first hand Bernard Denvir (Thames & Hudson)
- The Vagogh Assignment Kenneth Wilkie
- The Word of Vangogh (1853-1890) Robert Wallace
- Picasso and his Art Denis Thomas Hamlyn
- Seurat Pierre Courthion
- The Great Book of Post Impressionism Kelder
- Ingres Robert Rosenblum

Instructions for Paper Setter and Candidates

Theory Subject: History and Appreciation of Art

B.F.A Semester -8

1. The first question shall be compulsory and short answer type containing **08 short questions of 2 marks each** spread over the whole syllabus to be answered in about 25-30 words. (**08 x 2=16 marks**).
2. The rest of the paper shall be divided into **4 units**. Each unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is **80**.
4. Time allotted : **3 Hours**.

Course Structure and Examination Scheme

Theory Subject:- Aesthetics

B.F.A Semester -8

Max Marks : 80

The aim is to study the theories of western aestheticians on various of westerns aesthetics.

Unit-I Nature of Beauty as discussed in the theories of Schopenhaur, Nietzsche, Lipps
croce and Raymond William

Unit –II Role of intuition in Art.
Role of Subconscious mind in the creative process.

Unit –III Art as Organic Structure.
Formalism

Unit- IV Art and Society
Comparative study of Oriental and western Aesthetics

Suggested Readings (Aesthetics)

B.F.A. Semester -8

- | | | |
|--|---|------------------------|
| 1. Saundrya Drishiti (Hindi) | - | Dr. Om Prakash. |
| 2. Pashchatya soundarya Sastra Ka Itihas | - | Sunrat Kumar Vajpayee |
| 3. Kala Ke Sidhant (Hindi) | - | R.G Kalingwood |
| 4. Saundrya Sastra ke Tatva (Hindi) | - | Kumar Vikal |
| 5. Comparative Aesthetic | - | Dr. K.C. Panday |
| 6. Art Beauty and creativity
Indian and Western Aesthetic | - | Shyamala Gupta |
| 7. Foundation of Marxist Aesthetic | - | AZis |
| 8. Comparative Aesthetic East and
West | - | Prof. Angraj Chaudhary |
| 9. Transformation of Nature in Art | - | Coomaraswamy |
| 10. Modern Aesthetic An Historical | - | The Earl of Listowel |
| 11. Aesthetics Modern and Post Modern | - | Dr. B. Tirupati Rao |
| 12. An Approach for Indian theory of Art and
Aesthetic | - | Sneh Pandit |
| 13. Heritage of Indian Art | - | Aggarwal V. S |
| 14. Art through the Ages | - | Helen Gardner |
| 15. The Story of Art | - | Gombrich E.H. |
| 16. History of Modern Art | - | Arnason H.H. |

Instructions for Paper Setter and Candidates

Theory Subject: Aesthetics

B.F.A Semester 8

1. The first question shall be compulsory and short answer type containing **08 short questions of 2 marks each** spread over the whole syllabus to be answered in about 25-30 words. (**08 x 2=16 marks**).
2. The rest of the paper shall be divided into **4 units**. Each unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is **80**.
4. Time allotted : **3 Hours**.

Course Structure and Examination Scheme

Theory Subject:- Methods and Materials of Sculpture

B.F.A Semester -8

Max Marks 80

- Unit-I Stone Sculpture – formation of rocks (igneous rocks, sedimentary rocks, metamorphic rocks) carving tools and equipments, Carving methods, roughing out- refining- finishing, surface treatments.
- Unit –II Oxy-fuel welding (Oxy acetylene welding), gases and oxygen acetylene, flame temperature, welding torch, fillers, regulator, gas noses, safety measures.
- Unit –III Different types of metals and alloys, casting - the lost wax process, wax modal preparation of core- investment mould, Channels, Melting and pouring metal
- Unit- IV Metal- Sand mold process- flasks or frames, sand, channels - Melting and pouring of metals, surface treatment of metals- patina.

Suggested Readings (Methods and Materials of Sculpture)

B.F.A. Semester -8

1. Gas and Arc welding: Revised to Indian standards by W. Marfels
2. The complete guide to sculpture, Modelling, Techniques and Materials by Mary Midgley, and Ceramics, P- Chartwel Books, INC.
3. Casting Techniques for sculpture by Glynis Beeroft, P- B.T. Batsford Limited, London
4. The manual of sculpture techniques by John Plowman, P- A&C Back London

Instructions for Paper Setter and Candidates

Theory Subject: Methods and Materials

B.F.A Semester -8

1. The first question shall be compulsory and short answer type containing **08 short questions of 2 marks each** spread over the whole syllabus to be answered in about 25-30 words. (**08 x 2=16 marks**).
2. The rest of the paper shall be divided into **4 units**. Each unit carries **16 marks**. Each unit shall carry **2 essay type questions** giving internal choice i.e. the candidate shall attempt one out of the two essay type questions in each unit.
3. The maximum marks for the examination is **80**.
4. Time allotted : **3 Hours**.

