

PONDICHERRY UNIVERSITY

(A CENTRAL UNIVERSITY)



REGULATIONS & SYLLABUS

BACHELOR OF VISUAL ARTS (BVA)

IN PAINTING, SCULPTURE AND APPLIED ART

CHOICE BASED CREDIT SYSTEM

A Professional Degree Course (4 Years)

2020-2021 onwards

PONDICHERRY UNIVERSITY
BACHELOR OF VISUAL ARTS DEGREE COURSE (FINE ARTS)
(EIGHT SEMESTER)
CBCS PATTERN SYLLABUS (UG PROGRAMME IN BVA DEGREE COURSE)

REGULATIONS

The CBCS syllabus shall be effective from the academic year 2020-2021 onwards.

BHARATHIAR PALKALAI KODAM AIM OF THE COURSE:

Bharathiar Palkalai Koodam is to carry out propagation of Art & Culture and to establish a memorial in Puducherry to the poet Subramania Bharathi and was started with three Department Viz. Visual Arts /Music /Dance. Students are perusing the Degree course In Painting / Sculpture / Applied Art (Visual communication Design) discipline in Visual Arts Department, Vocal/ Veena / Violin / Mrudhangam discipline in Music Department. Bharathanatyam in Dance Department. The subjects Drawing, Printmaking, Textile Design, Computer Graphic and Photography in Visual Arts Department, Music, Mohiniyattam and Theatre Arts in Dance Department, Vocal / Instrumental Music in Music Department are being taught as an allied (elective) subject. Besides Diploma Courses with duration of three years in Thavil and Nadhaswaram are also conducted in BPK.

Bharathiar Palkalai Koodam is located at Ariyankuppam near the city of Puducherry & is on the Puducherry - cuddalore (NH45A) Main Road.

Bharathiar Palkalai Koodam is a society registered under societies Registration Act, 1860 running the college, Affiliated with Pondicherry University and is funded and sponsored by the Govt. of Puducherry.

PONDICHERRY UNIVERSITY AIM OF THE COURSE:

The vision of the Pondicherry University is to keep the faculty of visual Arts in the Avant grade of Art education in India by remaining open to new ideas and challenges and providing students with the maximum possible exposure to the continues development as well as the fundamentals of visual art with a blend of native arts region

OBJECTIVES:

1. Study of Various Traditional and modern visual and performing arts
2. To expose students to the best of world art with special emphasis in promoting the culture and heritage of the local along with the contemporary development by conducting workshop and lectures by distinguished artist
3. Constant evolution through tutorials, studio discussions and assignments

CURRICULAR ASPECTS:

The University offers 4 years course to BVA degree with 3 specializations in Painting, Sculpture, and Applied art.

The students are encouraged to work in a creative way of their choice and develop their style by the end of the 4th year. Apart from traditional fresco technique, the students are encouraged to explore various other medium such as relief in wood, cement. Plaster and board, mosaic and ceramics (stoneware), glass etc...

Students are encouraged to experiment with textile design techniques, print making techniques.

All courses are offered by the department are revived periodically by the board of studies.

It is mandatory to judge the students creative potential, knowledge and aptitude at entry level.

In this course, a method of weekly group discussion has been devised, where the students present their works in a small exhibition in their respective studio spaces followed by the discussion that involves teachers as well as other students.

The method of teaching is studio practice guided by the teachers so the level of interaction between students and teachers is very high and these are supplemented adequately by outdoor study, slide lectures and weekly video shows.

ELIGIBILITY OF ADMISSION:

Candidate seeking admission to the BVA degree under Graduate course should have passed the Higher Secondary (10+2 pattern) Course certificate of any Recognized board or an examination equivalent there to acceptable to the Pondicherry University and obtained atleast 45% marks for general category and 40% for Reservation category.

AGE LIMITS:

The candidate should not have exceeded the age of 23 years age as on 1st July of the academic year under consideration. For SC/ST candidates the age limits is Relax able up to maximum 3 years.

DURATION OF THE COURSE:

The duration of the Bachelor of Visual Arts Degree course shall be of Four Academic years comprise of Eight Semesters.

MEDIUM OF INSTRUCTION:

The medium of Instruction is Regional Language /English

All the practical examination will be conducted only in the even semester i.e. II, IV, VI, VIII semester.

All practical classes will be conducted in monthly Time Table and Theory Classes will be conducted in Hourly Time Table.

COURSE STRUCTURE

Category	Course Name	Number of Papers	Credits Per Paper	Total No of Credits
MIL(AECC)	Modern Indian Languages	2	3	2x3 = 6
ENG(AECC)	English	2	3	2x3 = 6
PADM /ENVS (AECC)	Ability Enhancement Compulsory Course	2	2	2x2 = 4
DSC	CORE THEORY	2 11	4 3	2X4= 8 11X3=33
CP	CORE PRACTICAL	2 4 9	2 4 6	2X2= 4 4X4= 16 9X6= 54
CEP	CORE ELECTIVE PRACTICAL	3	6	3X6= 18
GEP	GENERIC ELECTIVE PRACTICAL	2	6	2X6= 12
DSPRIT	INTERNSHIP TRAINING	1	6	1X6= 6
DSPRO	PROJECT WORK	1	6	1X6 = 6
	TOTAL	40		173

COURSE OF STUDY

FOUNDATION COURSE:

The course of study for BVA degree shall consist of the following:

Part-I Language Tamil / Sanskrit prescribed for 1st year only

Part-II English prescribed for 1st year only

Compulsory papers:

a. Public Administration (1st year 1st Semester only)

b. Environmental science (1st Year 2nd semester only)

BRANCHES OF STUDY:

The BVA Degree course has the following Main Branches of study, However the 1st year Syllabus common to All Branch of study

Branch I - PAINTING

Branch II- SCULPTURE

Branch III- APPLIED ART

FACULTY TO STUDENTS RATIO:

The faculty to students Ratio in all the practical classes shall be maintained at 1:20

A minimum of 10 students to a maximum of 30 students should be enrolled each

Specialization.

PATTERN OF EXAMINATIONS:

The Theory examinations will be conducted by Pondicherry University at the end of the odd and even semester.

All the Practical Examination will be conducted by Pondicherry University at the end of the even semester. Ie IInd, IVth, VIth & VIIIth only.

Each Theory Papers consist of 75 marks of University Examination and 25 marks Internal assessment.
Each Practical Papers consist of 75 marks of University Examination and 25 marks internal assessment.
The Internal Assessment marks for Theory papers will be calculated as follows.

1. Class Test - 15 marks
2. Assignment -05 marks
3. Attendance -05 marks

The Internal Assessment marks for Practical papers will be calculated as follows.

1. Submission of prescribed Class works- 20 marks
2. Attendance -05 marks

Note: Practical Examination will be conducted as follow:

1. Internal Evaluation done by Internal Examiner in odd & even semester.
2. External Evaluation done by External Examiner in even semester only.

INTERNSHIP TRAININGS: -

Students choose reputed firm / advertising agency /Art Gallery/ Studio where they undergo internship training for one month in their subject; students are expected to submit a report of their work at the end of the period.
A viva voce will be conducted at the end of the semester.

PROJECT REPORT:

Students choose any art tradition / artist for detailed study of their work and submit a document by the end of the year. Each students will work under a faculty of the guidance .Students are engorged to learn the intricacies of work of art through the close observation of the work. The documentation can be of any format such as a book or a film or any electronic media format of their choice.

PROGRAM OUT COME IN VISUAL ARTS (DISCIPLINE)

On completion of their training the students will become a professionals and getting opportunities in Govt and private concerns to seat themselves as an artist and to establish their own concern in Fine Arts (Visual Arts)

1. Drawing Teacher in state Govt school/central Govt school/private school
2. College Art Teachers
3. Art Director in film Industry
4. Graphic Designer/ Calligrapher /Layout Artist in various design agencies.
5. Designer/Illustrator/ Book jacket Designer /in Book publishing companies
6. Working as Freelance Artist and earning on their own leg.
7. Working Artist in state Govt/ Central Govt/ private offices and Health institutions.
8. Anatomy Modeler in various Medical colleges/ Health institutions.
9. Cartoonist / Animator / Caricaturist / Editorial Illustrator in the Publishing sectors.
10. Textile Designer in Textile Mills / Company.
11. Engraver/Ceramic Artist/Mural Designer in Tiles production companies.
12. Sculptor/ Painter in various Govt / private sectors.
13. Newspaper Illustrator/Newspaper Layout Artist in various leading media companies.
14. Exhibit Designer/ Retail Designer in various grocery and cloth merchandising agency.
15. Advertising Designer /Advertising Artist in leading advertising agency.
16. Wood carving/ Terracotta/ stucco Artist in temples and worship place

EVALUATION:

Theory examinations will be evaluated by the Pondicherry University. Practical examinations will be evaluated by a team of two examinations one the faculty member who taught the subject during the particular year of study and the is the External Examiner deputed from Pondicherry University.

SCHEME OF EXAMINATION:

All the theory examinations will be of three hours duration. The maximum marks for each subject shall be 75. All the practical examinations will be of from 3 hours to 12 hours. The maximum marks for each subject shall be 75.

REQUIREMENT FOR APPEARING FOR UNIVERSITY EXAMINATION:

A candidate shall be permitted to appear for university examination at the end of any semester only if:

- i) He / She secures not less than 75% overall attendance arrived at by taking into account the total number of periods in all subjects put together offered by the institution for the semester under consideration.

(Candidates who secure overall attendance greater than 60% and less than 75% have to pay a condonation fee as prescribed by University along with a certificate obtained from a medical officer not below the rank of Asst. Director)

- ii) He / She earn a progress certificate from the Head of the institution for having satisfactorily completed the course of study in all the subjects pertaining to that semester.
- iii) His / Her conduct is found to be satisfactory as certified by the Head of the institution.

ATTENDANCE:

All students must put in a minimum of 75% attendance in every course to qualify to write the end of the semester examination. In addition to completing all other requirements such as continuous assessment test seminars assignments etc.

Students whose attendance falls between 70% and 75% due to participation co curricular and extra –curricular activities may be permitted to take the examination the recommendation of the respective faculty-in –charge / Head of the Departments.

Students whose attendance falls between 70% and 75% due to long –term illness/ hospitalization of ten days and above may be permitted to take the examinations with a medical certificate and on the recommendation of the Head of the concerned Departments. Provided her illness is notified to the Head within three days by the parent / guardian. He/ She are permitted to take the examination after payment of the condonation fee.

Students whose attendance falls below 40% in any course in the semester will have to re – register and repeat the course requirements after their next year.

AWARD OF DEGREE (GRADE):

The assessment of a course will be done on absolute marks basis. However, for the purpose of reporting the performance of a candidate, letter grades, each carrying certain points, will be as per the range of total marks (out of 100) obtained by the candidate, as detailed below:

Range of Total marks	Letter Grade	Grade Points
90 to 100	S	10
80 to 89	A	9
70 to 79	B	8
60 to 69	C	7
55 to 59	D	6
40 to 54	E	6
0 to 39	F	0
Incomplete	FA	

“F” denotes failure in the course. ‘FA’ denotes absent / detained as per clause 8.

DISTINCTION whereas they are not eligible to be awarded.

DISCONTINUATION OF COURSE:

If a candidate wishes to temporarily discontinue the course for valid reason, he / she apply through the Head of the Institution in advance and obtain a written order from the University permitting discontinuance. A candidate after temporary discontinuance may rejoin the course only at the commencement of the semester at which he/she discontinued prescribed fees to the University. The total period of completion of the course reckoned from the commencement of the first semester to which the candidate was admitted shall not in any case exceed 7 years, including of the period of discontinuance.

REVISION OF REGULATIONS AND CURRICULUM:

The University may from time to time revise, amend and change the Regulations and Curriculum, if found necessary.

BHACHELOR OF VISUAL ARTS DEGREE
WRITTEN EXAMINATION QUESTION PATTERN FOR
PAINTING, SCULPTURE AND APPLIED ART (FROM 2020-2021 BATCH ONWARDS)

TIME: THREE HOURS

MAXIMUM: 75 MARKS

SECTION - A (5 X 5 = 25 MARKS)
ANSWER ANY FIVE OF THE FOLLOWING (Word limit 100-150)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

SECTION - B (3 X 8 = 24 MARKS)
ANSWER ANY THREE OF THE FOLLOWING (Word limit 250-300)

- 8.
- 9.
- 10.
- 11.
- 12.
- 13.

SECTION - C (2 X 13 = 26 MARKS)
ANSWER ANY TWO OF THE FOLLOWING (Word limit 500)

- 14.
- 15.
- 16.
- 17.

CBCS SYLLABUS - SCHEME OF EXAMINATION**BACHELOR OF VISUAL ARTS (BVA DEGREE)****I YEAR FOUNDATION COURSE**

COMMON TO ALL STREAM OF VISUAL ARTS -PAINTING / SCULPTURE / APPLIED ART ETC.

SEMESTER-I

SEMESTER I												
	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
PART -I	LTAM/LSAN 111	AECC-I	Language -I Tamil / Sanskrit-I	3	3	25	10	75	30	100	40	3
	ENGL-112	AECC -II	Language -II English-I	3	3	25	10	75	30	100	40	3
CORE THEORY												
PART -II	PADM- 113	AECC -III	Public Administration	2	3	25	10	75	30	100	40	2
	VATA-114	DSC-I	Fundamental of Fine Art	4	3	25	10	75	30	100	40	4
Total Marks		Credits								400		12
PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER ONLY i.e. 2nd, 4th, 6th, 8th only												

SEMESTER-II

	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
PART -I	LTAM/LSAN 121	AECC-IV	Language -I Tamil / Sanskrit-II	3	3	25	10	75	30	100	40	3
	ENGL-122	AECC-V	Language -II English-II	3	3	25	10	75	30	100	40	3
CORE THEORY												
PART -II	ENVS -123	AECC-VI	Environ-mental Science	2	3	25	10	75	30	100	40	2
	VATA - 124	DSC-II	Indian Culture and Art	4	3	25	10	75	30	100	40	4
CORE PRACTICAL												
	VAPR- 125	CP-I	Drawing	6	6	25	10	75	30	100	40	4
	VAPR- 126	CP-II	Color	6	6	25	10	75	30	100	40	4
PART-III	VAPR- 127	CP-III	Design 2D	6	6	25	10	75	30	100	40	4
	VAPR-128	CP-IV	Design 3D	6	6	25	10	75	30	100	40	4
	VAPR- 129	CP-V (A)	Textile Design	3	6	15	6	35	14	50	20	2
	VAPR- 130	CP-V (B)	Print Making	3	6	15	6	35	14	50	20	2
TOTAL MARKS		CREDITS								900		32

All Students have to submit the Practical Assignments Every Month

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER ONLY i.e. 2nd, 4th, 6th, 8th only**ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE**

CBCS SYLLABUS - SCHEME OF EXAMINATION

BACHELOR OF VISUAL ARTS (BVA DEGREE)

SPECIALIZATION COURSE IN PAINTING

BVA -II YEAR**SEMESTER-III**

	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
CORE THEORY												
PART - II	VATP-211	DSC -III	Study Material & Method -I	3	3	25	10	75	30	100	40	3
	VATP-212	DSC -IV	History of Indian Art- I	3	3	25	10	75	30	100	40	3
Total Marks				Credits						200		6

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER**i.e. 2nd, 4th, 6th, 8th only****SEMESTER-IV**

	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
CORE THEORY												
PART -II	VATP-221	DSC-V	Study Material & Method -II	3	3	25	10	75	30	100	40	3
	VATP-222	DSC-VI	History of Western Art - I	3	3	25	10	75	30	100	40	3
CORE PRACTICAL												
	VAPP-223	CP-VI	Nature and Traditional Drawing/ Painting	9	9	25	10	75	30	100	40	6
	VAPP-224	CP-VII	Composition	9	9	25	10	75	30	100	40	6
PART-III	VAPP-225	CP-VIII	Portrait Painting	9	9	25	10	75	30	100	40	6
CORE ELECTIVE PRACTICAL												
	VAPP-226	CEP-I	Etching Technique Print making	9	9	25	10	75	30	100	40	6
Generic Elective Practical (Any one following Subjects)												
	VAPP-227	GEP -I	Sculpt/App Art / Textile Design	9	9	25	10	75	30	100	40	6
TOTAL MARKS,				CREDITS						700		36

All Students have to submit the Practical Assignments Every Month

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER**i.e. 2nd, 4th, 6th, 8th only****ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE**

BVA - III YEAR

SEMESTER-V												
	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
PART -II	CORE THEORY											
	VATP-311	DSC-VII	History of Indian Art-II	3	3	25	10	75	30	100	40	3
	VATP-312	DSC-VIII	Indian Aesthetics	3	3	25	10	75	30	100	40	3
	TOTAL MARKS, CREDITS									200		6

SEMESTER-VI

	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
CORE THEORY												
PART - III	VATP-321	DSC-IX	History of Western Art-II	3	3	25	10	75	30	100	40	3
	VATP-322	DSC-X	Western Aesthetics	3	3	25	10	75	30	100	40	3
CORE PRACTICAL												
	VAPP-323	CP-IX	Advance Drawing	9	9	25	10	75	30	100	40	6
	VAPP-324	CP-X	Traditional Painting	9	9	25	10	75	30	100	40	6
PART-III	VAPP-325	CP-XI	Life Study	9	9	25	10	75	30	100	40	6
CORE ELECTIVE PRACTICAL												
	VAPP-326	CEP-II	Litho Graphic & Serigraphy (Print Making)	9	9	25	10	75	30	100	40	6
GENERIC ELECTIVE PRACTICAL (Any one following Subjects)												
	VAPP-327	GEP-II	Sculpture / App Art/Textile Design	9	9	25	10	75	30	100	40	6
TOTAL MARKS, CREDITS										700		36

All Students have to submit the Practical Assignments Every Month

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th, 6th, 8th only

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

BVA-IV YEAR

SEMESTER-VII												
	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
PART - II	CORE THEORY											
	VATP-411	DSC-XI	Modern Indian Art	3	3	25	10	75	30	100	40	3
	VATP-412	DSC-XII	Modern Western Art-I	3	3	25	10	75	30	100	40	3
	TOTAL MARKS, CREDITS									200		6

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th, 6th, 8th only

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

SEMESTER-VIII

	Sub. Code	Paper	Title of the Paper	Class Hour	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
CORE THEORY												
PART - II	VATP-421	DSC-XIII	Art Appreciation	3	3	25	10	75	30	100	40	3
CORE PRACTICAL												
	VAPP-422	CP-XII	Advance Composition	9	9	25	10	75	30	100	40	6
	VAPP-423	CP-XIII	Creative Painting	9	9	25	10	75	30	100	40	6
PART - III	VAPP-424	CP -XIV	Mural Painting Traditional & Contemporary	9	9	25	10	75	30	100	40	6
CORE ELECTIVE PRACTICAL												
	VAPP - 425	CEP-III	Computer Graphic	9	9	25	10	75	30	100	40	6
PROJECT WORK/INTERNSHIP TRAINING												
	VAPRP - 426	DSPRIT -I	Internship Training	6	-	25	10	75	30	100	40	6
	VAPRP -427	DSPRO -I	Project Work	6	-	25	10	75	30	100	40	6
TOTAL MARKS, CREDITS										700		39

CP: Core Practical DSC: Discipline Specific Course(Core Theory) CEP: Core Elective Practical
 AECC: Ability Enhancement Compulsory Course GEP : Generic Elective Practical DSPRIT: Internship Training
 DSPRO : Discipline Specific Project : Project Work

Total number of credits - 173

Total number of marks - 4000

Total number of practical – 20
Total number of theory – 18
Total number of Internship -1
Total number of project-1

All Students have to submit the Practical Assignments at the end of Every Month for Odd & Even Semester.

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th, 6th, 8th only

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

Note: Practical Examination will be conducted as follow:

1. Internal Evaluation will be done by the Internal Examiner in odd & even semester.
2. External Evaluation will be done by the External Examiner in even semester only.

CBCS SYLLABUS - SCHEME OF EXAMINATION

BACHELOR OF VISUAL ARTS (BVA DEGREE)

SPECIALIZATION COURSE IN SCULPTURE

BVA -II Year**SEMESTER - III**

	Sub. Code	Paper	Title of the Paper	Class Hour	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
CORE THEORY												
PART - II	VATS -211	DSC -III	Study Material & Method -I	3	3	25	10	75	30	100	40	3
	VATS -212	DSC -IV	History of Indian Art-I	3	3	25	10	75	30	100	40	3
Total Marks, Credits										200		6

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER**i.e. 2nd, 4th, 6th, 8th only****ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE****SEMESTER-IV**

	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
CORE THEORY												
PART - II	VATS-221	DSC -V	Study Material & Method -II	3	3	25	10	75	30	100	40	3
	VATS-222	DSC -VI	History of Western Art-I	3	3	25	10	75	30	100	40	3
CORE PRACTICAL												
PART- III	VAPS-223	CP -VI	Clay Modeling and Composition	9	9	25	10	75	30	100	40	6
	VAPS-224	CP -VII	Human Anatomy	9	9	25	10	75	30	100	40	6
	VAPS-225	CP -VIII	Wooden & Terracotta	9	9	25	10	75	30	100	40	6
CORE ELECTIVE PRACTICAL												
	VAPS-226	CEP -I	Etching Technique Print making	9	9	25	10	75	30	100	40	6
Generic Elective Practical (Any one following Subjects)												
	VAPS-227	GEP -I	Painting /App. Art/Textile Design	9	9	25	10	75	30	100	40	6
TOTAL MARKS, CREDITS										700		36

All Students have to submit the Practical Assignments Every Month

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER**i.e. 2nd, 4th, 6th, 8th only****ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE****BVA - III YEAR**

SEMESTER-V												
	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
PART - II	CORE THEORY											
	VATS-311	DSC -VII	History of Indian Art-II	3	3	25	10	75	30	100	40	3
	VATS-312	DSC-VIII	Indian Aesthetics	3	3	25	10	75	30	100	40	3
TOTAL MARKS, CREDITS										200		6

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th, 6th, 8th only

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

SEMESTER-VI												
	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
PART - II	CORE THEORY											
	VATS-321	DSC-IX	History of Western Art-II	3	3	25	10	75	30	100	40	3
	VATS-322	DSC-X	Western Aesthetics	3	3	25	10	75	30	100	40	3
CORE PRACTICAL												
PART-III	VAPS-323	CP-IX	Composition and life study	9	9	25	10	75	30	100	40	6
	VAPS-324	CP-X	Stone Sculpture (Carving)	9	9	25	10	75	30	100	40	6
	VAPS-325	CP-XI	Multiple Casting	9	9	25	10	75	30	100	40	6
CORE ELECTIVE PRACTICAL												
	VAPS-326	CEP-II	Litho Graphic & Serigraphy (Print Making)	9	6	25	10	75	30	100	40	6
Generic Elective Practical (Any one following Subjects)												
	VAPS-327	GEP- II	Painting/ App. Art/Textile Design	9	6	25	10	75	30	100	40	6
TOTAL MARKS, CREDITS										700		36

All Students have to submit the Practical Assignments Every Month

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th, 6th, 8th only

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

BVA -IV YEAR
SEMESTER-VII

	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
PART -II	CORE THEORY											
	VATS-411	DSC -XI	Indian Modern Art	3	3	25	10	75	30	100	40	3
	VATS-412	DSC -XII	Western Post Modern Art-I	3	3	25	10	75	30	100	40	3
	TOTAL MARKS,		CREDITS							200		6

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER

i.e. 2nd, 4th, 6th, 8th only

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

SEMESTER-VIII

	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
CORE THEORY												
PART - II	VATS-421	DSC -XIII	Art Appreciation	3	3	25	10	75	30	100	40	3
CORE PRACTICAL												
	VAPS-422	CP-XII	Creative Sculpture and Portrait Sculpture	9	9	25	10	75	30	100	40	6
	VAPS-423	CP-XIII	Sculptural Design and Composition	9	9	25	10	75	30	100	40	6
PART-III	VAPS-424	CP-XIV	Metal casting	9	9	25	10	75	30	100	40	6
CORE ELECTIVEPRACTICAL												
	VAPS-425	CEP-III	Computer Graphic	9	9	25	10	75	30	100	40	6
PROJECT WORK/INTERNSHIP TRAINING												
	VAPRS-426	DSPR IT-I	Internship Training	6	-	25	10	75	30	100	40	6
	VAPRS-427	DSPR O-I	Project Work	6	-	25	10	75	30	100	40	6
TOTAL MARKS, CREDITS										700		39

CP: Core Practical DSC: Discipline Specific Course CEP: Core Elective Practical AECC: Ability Enhancement
Compulsory Course GEP: Generic Elective Practical , DSPRIT : Internship Training
DSPRO : Discipline Specific Project Work

Total number of credits - 173
Total number of marks - 4000
Total number of practical – 20
Total number of theory – 18
Total number of Internship - 1
Total number of project- 1

All Students have to submit the Practical Assignments at the end of Every Month for Odd & Even Semester.

**PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th, 6th, 8th only**

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

Note: Practical Examination will be conducted as follow:

1. Internal Evaluation will be done by the Internal Examiner in odd & even semester.
2. External Evaluation will be done by the External Examiner in even semester only.

**CBCS SYLLABUS - SCHEME OF EXAMINATION
BACHELOR OF VISUAL ARTS (BVA DEGREE)
SPECIALIZATION COURSE IN APPLIED ART
BVA -II Year**

SEMESTER-III

	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
CORE THEORY												
PART - II	VATA-211	DSC-III	Advertising Art and Ideas-I	3	3	25	10	75	30	100	40	3
	VATA-212	DSC - IV	History of Art and Design Aesthetics-I	3	3	25	10	75	30	100	40	3
TOTAL MARKS, CREDITS										200		6

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th, 6th, 8th only
ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

SEMESTER-IV												
	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
CORE THEORY												
PART - II	VATA-221	DSC-V	Advertising Art and Ideas-II	3	3	25	10	75	30	100	40	3
	VATA-222	DSC-VI	History of Art and Design, Aesthetics-II	3	3	25	10	75	30	100	40	3
CORE PRACTICAL												
	VAPA-223	CP-VI	Drawing for Designing	9	9	25	10	75	30	100	40	6
	VAPA-224	CP-VII	Elements of Photography [Communicative Design]	9	9	25	10	75	30	100	40	6
PART-III	VAPA - 225	CP-VIII	Logo Design	9	9	25	10	75	30	100	40	6
CORE ELECTIVE PRACTICAL												
	VAPA - 226	CEP-I	Computer Graphics-I	9	9	25	10	75	30	100	40	6
Generic Elective Practical (Any one following Subjects)												
	VAPA - 227	GEP-I	Painting / Print making/ Textile Design	9	9	25	10	75	30	100	40	6
TOTAL MARKS, CREDITS										700		36

All Students have to submit the Practical Assignments Every Month
PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th, 6th, 8th only
ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

BVA - III YEAR												
SEMESTER-V												
	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit

PART - II	CORE THEORY											
	VATA-311	DSC-VII	History of Indian Advertising	3	3	25	10	75	30	100	40	3
	VATA-312	DSC-VIII	History of Visual Communication-I	3	3	25	10	75	30	100	40	3
TOTAL MARKS, CREDITS										200		6

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th, 6th, 8th only
ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

SEMESTER-VI												
	Sub Code	Paper	Title of the Paper	Hour Per Week	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
PART -II	CORE THEORY											
	VATA-321	DSC-IX	Fundamental of motion Picture Photography	3	3	25	10	75	30	100	40	3
	VATA-322	DSC-X	History of Visual Communication and Media-II	3	3	25	10	75	30	100	40	3
CORE PRACTICAL												
	VAPA-323	CP-IX	Graphic Design	9	9	25	10	75	30	100	40	6
	VAPA-324	CP-X	Product Design & Commercial Photography	9	9	25	10	75	30	100	40	6
PART -III	VAPA-325	CP-XI	Advanced Illustration Technique	9	9	25	10	75	30	100	40	6
CORE ELECTIVE PRACTICAL												
	VAPA-326	CEP- II	Computer Graphic - II [Adobe Photoshop]	9	9	25	10	75	30	100	40	6
Generic Elective Practical (Any one following Subjects)												
	VAPA-327	GEP -II	Painting /Print making / Textile Design	9	9	25	10	75	30	100	40	6
TOTAL MARKS, CREDITS										700		36

All Students have to submit the Practical Assignments Every Month

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th, 6th, 8th only
ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

BVA - IV YEAR
SEMESTER-VII

	Sub Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min UE Pass	Total	Min Pass	Credit
PART - II	CORE THEORY											
	VATA-411	DSC-XI	History of Design Ergonomics and Art of Electronic Age-I(Computer Graphics)	3	3	25	10	75	30	100	40	3
	VATA-412	DSC-XII	Advertising Profession and Practice - I	3	3	25	10	75	30	100	40	3
TOTAL MARKS, CREDITS										200		6
PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e. 2nd, 4th, 6th, 8th only ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE												

SEMESTER-VIII

	Sub. Code	Paper	Title of the Paper	Class Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min UE Pass	Total	Min Pass	Credit
CORE THEORY												
PART - II	VATA-421	DSC-XIII	Art Appreciation	3	3	25	10	75	30	100	40	3
CORE PRACTICAL												
	VAPA-422	CP-XII	Fine Arts- Creative & Conceptual	9	9	25	10	75	30	100	40	6
	VAPA-423	CP-XIII	Card Drawing and Poster Making	9	9	25	10	75	30	100	40	6
PART-III	VAPA-424	CP-XIV	Illustration Drawing	9	9	25	10	75	30	100	40	6
CORE ELECTIVE PRACTICAL												
	VAPA-425	CEP-III	Computer Graphic -III [Adobe Flash]	9	9	25	10	75	30	100	40	6
PROJECT WORK / INTERNSHIP TRAINING												
	VAPRA-426	DSPR IT-I	Internship Training	6	-	25	10	75	30	100	40	6
	VAPRA-427	DSPR O-I	Project Work	6	-	25	10	75	30	100	40	6
TOTAL MARKS, CREDITS										700		39

CP: Core Practical DSC: Discipline Specific Course CEP: Core Elective Practical AECC: Ability Enhancement Compulsory Course, GEP: Generic Elective Practical DSPRIY: Internship Training ,

DSPRO: Discipline Specific Project.

Total number of credits - 173
Total number of marks - 4000
Total number of practical – 20
Total number of theory – 18
Total number of Internship Training -1
Total number of project- 1

All Students have to submit the Practical Assignments at the end of Every Month for Odd & Even Semester.

**PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e. 2nd, 4th, 6th, 8th only**

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

Note: Practical Examination will be conducted as follow:

1. Internal Evaluation done will be done by the Internal Examiner in odd & even semester.
2. External Evaluation done will be done by the External Examiner in even semester only.

**I YEAR BVA (FOUNDATION COURSE)
COMMON TO ALL
SEMESTER- I
CORE THEORY**

SUB CODE: VATA-114

CREDIT - 4

PAPER: DSC-I**FUNDAMENTALS OF FINE ARTS:****MARKS- 100**

UNIT-01 Basic Elements of Visual Arts and Elements of design (Composition) –Their characteristics and behavior. Aesthetics organization of visual elements in an art objects.

UNIT-02 Representation of space and volume in painting, two dimensional and three dimension types.

UNIT-03 Comparative analysis of compositions in paintings, various painting media, visual arts and visual perception.

UNIT-04 Visual and tactile contact with and experience of objects human figures, environment, perception, manipulation and interpretation of these in sculpture.

UNIT -05 Basic Principals of communication and application, various media of visual communication.

SEMESTER- II**CORE THEORY****SUB CODE: VATA – 124****CREDITS - 4****PAPER: DSC-II****INDIAN CULTURE AND ART – I****MARKS- 100**

UNIT- 01Brief Introduction to Indian Art and Culture – Journals culture Aspects –North, East, West, Central and South

UNIT-02Comparative study of art in relation to socio-cultural, aesthetical, religious and philosophical aspects.

UNIT-03Sources of Indian Art History, Indus Valley civilization, Vedic Culture, Buddhism Jainism, Cultural contribution of Maurya – Kushana – Gupta period and Harsa.

UNIT-04Early Medieval period. Revival of Hinduism, Bhakti Movement and its importance in reference to Kabir, Ramanad, Ravidass, Vallabha, Chiatanya, Nanak, Tulsi and Sufis, Cultural contributions of Mugal Rulers.

UNIT-05Impact of European culture and Reformative Movements in 19th -20thCentury.

SEMESTER – I & II -PRACTICAL**CORE PRACTICAL****SUB CODE: VAPR-125****CREDITS- 4****PAPER: CP-I****DRAWING****MARKS-100****OBJECTIVES:**

To understand how three forms achieve their structural unity through adherence to principles with physical nature of material being observed and studied through various light conditions.

- **Nature drawing:** To develop the sense of structure. Study from any kind of forms in nature ponds, shells, butterflies flowers, plants, insects, minerals, bones etc.
- **Drawing from human figure:** mainly based on general form and gesture-To creative exact mood and feeling.
- **Drawing from object:** mainly based on general form- Drawing from cubes, cones, cylindrical objects, casts, drapery, still life groups etc. observed and studied in various rendering media and techniques in various light conditions.
- **Drawing from memory:** To develop the sense of observation and the capacity to retain and recall images and their co-ordination.
- **Outdoor sketching:** Rapid sketching from any objects from places like street's market station etc. and also from museum zoo.

Submission:

- Students should work pencil, Charcoal on paper, board and other available materials.
- Students should submit a minimum of 20 works and a minimum of 100 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPR-126**CREDITS- 4****PAPER: CP- II****COLOUR****MARKS-100**

Objectives:

To understand the formal structure of color through analysis of color theory and notion. Experience of color through experience in various media.

Students should be made aware of all these principle of color harmony by exposing them to the actual works of art done in various period and styles.

Contents:

- Transparent colors (water color Painting, waterproof ink etc.)- Opaque color (Poster color Painting etc.)- Pastels wax crayons, Transparent papers (Cellophane)
- Experience of color as visual effect- Theory of light- Function of Eye. Characters of color.
- Physical properties- Hue, value, chrome, tint, shade and tone, gray scale, chromatic value scale and color value scale.
- Color Theory-Primary (Pigment and light theory), Secondary, Tertiary, Quaternary, Achromatic, Monochromatic, Polychromatic, High Average and lower, High average and low contrast - Complementary split. Double split complementary Analogous. Warm and cool Naturalization of color, Optical illusion, Advancing and receding colors.
- Simultaneous and successive contract, Visual mixing.
- Rendering methods... Wash, broken, impasto, super imposition etc.

Submission:

- Students should work Color pencil, Pastels (Oil and Dry) and Water colors on paper, board and other available materials.
- Students should submit a minimum of 20 works and a minimum of 100 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation

SUB CODE: VAPR-127**CREDITS- 4****PAPER: CP- III DESIGN 2-D****MARKS-100****Objectives:**

This course emphasizes two-dimensional visual aspects. Exposure to various two dimensional aspects such as Painting Graphic Design and other design are taught.

Contents:

- A co-ordinate series of assignments of script writing with different types of traditional and modern tools. Students should be exposed to calligraphic example of various traditional scripts
- Calligraphy –Study of serif Vs san – serif, legibility Vs readability, Typography – Elementary Brush exercise. & Design Alphabets and numbers.
- Trade name – Emblem – monogram – logo – various styles and character- Study of Geometrical forms, man-made objects.
- Study of shapes – forms in isolation and group under varied conditions.
- Use in the communication design like movie poster sings etc. - Exercise of expressive words.

Submission:

- Students should work with Pen and Ink on paper, board and other available materials.
- Students should submit a minimum of 20 works and a minimum of 100 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPR-128**CREDITS- 4****PAPER: CP- IV****DESIGN 3-D****MARKS-100****Objectives:**

Students will understand the difference between the flat images and the images with depth. Students are exposed to various exercises based on day to day life and environmental objects

Contents:

- Experiments in linear expression independence from representational aspects- potential understanding of language of design.
- Expanding structure through unit etc. Experiments through various types of material and found objects etc.
- Sculptural experience (round and relief) in various light conditions (nature as well as artificial)
- Techniques of Color in bringing the dimensions should be introduced at various stages of experiments.

Submission:

- A co-ordinate series and basic design problems with analytical approach.
- Students should submit a minimum of 10 basic design models in geometrical and semi geometrical forms with a minimum of 100 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPR-129**PAPER: CP- V (A)****TEXTILE DESIGN****CREDITS - 2****MARKS- 50****Objectives:**

Developing an awareness of inters –relationship of different shapes and forms –relative value Activation of space through form and color –conventional and unconventional materials with textile.

Developing awareness on pictorial space – division of space forms and its relation with space – observation of primitive, folk and miniature painting as well as graphic design.

Contents:

- Study of two – dimensional space and its organizational possibilities.
- Elements of pictorial expression related to concepts of space and forms. Developing and awareness of pictorial elements such as point, line, shape, volume texture, light and color. Basic design problems.
- Study of various types of objects- natural and man-made with a view to transform them into flat pictorial images.

Submission:

- A co-ordinate series and basic design problems with analytical approach.
- Students should submit a minimum of 10 basic design models in minimum of 100 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPR-130**PAPER: CP- V (B)****PRINT MAKING****CREDITS - 2****MARKS- 50****Objectives:**

Introduce students to various reproduction techniques. This course will enable to students to understand reverse process of printing.

Contents:

- Handling of various types of material for pictorial organization and rendering, such as:
- Anticipatory and imaginative use of gathering impressions.
- Fundamentals of various methods of taking prints: Observation of intrinsic texture of various surface and the textures of natural and manmade objects.
- Observation of intrinsic texture of various surface and the textures of natural and man – made Objects.
- Assignments in Mono color, two colors through Potato prints, mono print, linocut, wood cut.
- Materials: Rice paper, handmade paper, various types of fabrics (cloth). Experience of hand printing with wood blocks, printing through press, Methods of inking.

Submission:

- Students should submit a minimum of 10 basic design models in minimum of 50 sketches at the end of the even

Semester.

- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER
i.e., 2nd, 4th, 6th, 8th only

TEXT BOOKS AND REFERENCE

FUNDAMENTAL TECHNIQUE OF ART:

1. A World of Art – Henry m. Sayre

HISTORY OF ARTS:

1. Arts of Mankind - Van Loon

2. Civilization of mankind - Van Loon
3. History of Arts - Janson
4. Art through after - Helen Garden
5. Concise History of Art - G.Bazin
6. The story of art London 1964 - Cambridge
7. Modern Art Movement –TrewinCoppelstone
8. Levey, M A; Concise History of Painting from Giotto to Cezanne; T&H, London, 1964.
9. Bazin, G; Concise History of Art, Part I& II, T& H London, 1964.
10. Agrawal, G.K ;Europe Ki Chitrakala ;Ashok Prakashan, Aligarh
11. Haftmann, W.; Painting in the Twentieth Century, Vol. I & II, London, 1960.
12. Canday, J.; Main Stream of Modern Art, Prentice Hall, Eaglewood Cliffs, H N, Abrams, 1977.
13. Murray Peter and Linda; A Dictionary of Art and Artists, Penguin Books, 1975
14. Sakhalkar R V, Adhunik Chitrakala Itihas, Ra. Hindi Prakashan Ayog, Jaipur, 1971.

INDIAN ART:

1. Indian Architecture – BrownjParcy
(Hindu and Islamic period)
2. The Art and Architecture – Rowland &Benajan
3. History of Indian and Indonesia Art – A.K Coomaraswamy
4. The story of Indian Art – S.K Bhattacharya
5. 5000 years of Indian Art – SivaramaMurthi
6. Temples of south Indian – K.R.Srinivasan
7. An introduction to Indian and Western Art – Tomory
8. A Concise History of Indian Art – Roy C Craven
9. The spirit of Indian Painting
10. Indian Art – Dr. Alka Pandey
11. Art and Visual Culture in India, 1857- 2007 Gayatri Sinha
12. Indian Art and Over view Gayatri Sinha
13. Contemporary Indian Art and other Realities-Yashdthara Dalmia
14. Contemporary Indian Art , Post Independence –Vadehra Art Gallery
15. Contemporary Indian Artist Geetha Kapur.
16. History of Indian Art by Vidya vachaspati Gerola
17. Trends in Indian Painting by Manohar Kaul.

WESTERN ART

1. Concise History of Art (vol.I& II) – GermainBazin
2. Italian Renaissance – BenardBereson
3. Art Now - Herbert Read
4. Grass root of Art – Herbert Read
5. History of Modern Painting – Aronson
6. History of Painting – Janson
7. History of Western Painting – Eric Newton

AESTHETICS

1. Fundamental of Indian Art – K.M Munshi&R.R.Diwakar
2. Transformation of Nature in Art – A.K Coomaraswamy
3. An approach of Indian Art – Dr.N.R.Roy
4. The Ideals of Indian Art – E.B.Havel
5. History of Aesthetics, Katherin Gillbert (Macmilan)
6. The Hindu view of Art – Mulk Raj Anand
7. A Modern Book of Aesthetics –Melvin Roder
8. Aesthetics Meaning – Rehka Jhonji
9. Comparative Aesthetics Eastern & Western – G. Hanumanda Rao and DVK Murthy
10. Cristian and Oriental Art - A.K Coomaraswamy
11. Approaches to Indian Art - Nihar Ranjan Ray
12. Idea and Images of Indian Art - Nihar Ranjan Ray

GENERAL:

1. Notes of the technique of painting – HilaireHilder
2. Materials and Methods – Lyntoo Lamb
3. Oil Painting in Progress – Mouse Soyer
4. Mosaic – AngelloGariet
5. Collage – Elizabeth Ashurst
6. Artistes Technique – Dr.Kurt Herbert
7. Artist and illustration encyclopedia – John Quick
8. A manual of painting material and technique – Mark David Goattsegen

ADVERTISING PROFESSION AND PRACTISE:

1. Modern Advertising – Hapttar
2. Economic Effects of ADVERTISING – BORDEN
3. Advertising – its role in modern marketing – S.W.Dunn
4. Advertising theory and practice sandage – Fryburgr K Rotzoll
5. INFA press and advertising year book
6. Advertising graphics – H.WillamsBockusjr
7. Graphics design & reproducing technique – Peter Croy
8. Photo mechanic & printing – J.S.Mertle& Gordon L.Monsen
9. Advertising art and ideas – G.M.Regal (A text book)
10. Confession of advertising man – Ogilioy
11. Foundation of Advertising (Theory and Practice) –SA Chunawala& KC Sethia
12. Advertising and Sales Management – MukeshTrehan&RajanTrehan
13. Packaging Design: Graphics, Material Technology – Steven Sonsino.
14. Sign Design : Graphics, Material Techniques – Mitzi Sims
15. Past up for Graphic Arts Production – Kenneth F .Hird
16. Making a Good Layout – Lorisieber and Lisa Balla
17. Type in Use –Alex White
18. The Image and Eye –E.H. Gombrich
19. Air Brushing and Photo Retouching – Brett Breckon
20. Graphic Design and Reproduction Techniques –Peter Croy

SCULPTURE:

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

GRAPHICS:

1. Twentieth century graphics – Jean &Aphember
2. The Art of the print – Fritz Eicherberg
3. The bite of the print – Frant and Dorothy Cetlien
4. The art of print –EailG.Merelter
5. The art of etching – E.S.Lumsen
6. Woodcut printmaking – Walter Chamberlain
7. Japanese color prints – J.Hiller
8. Screen process printing – Schwalbach
9. Creative printmaking – Michael F.Andrews
10. Graphic science 1850 – Lalit Kala Academi,New Delhi
11. Lithography & Lithography – Joseph Pennell

COMPUTER GRAPHICS:

1. Adobe Photoshop 6.0 – Mastering Minds Series
2. Adobe illustration – Mastering minds series
3. Macro media – Macromedia publishers (flash 5.0 Bible)

OTHER REFERENCE:

1. History of Art by HW Janson, Prentice-Hall; 3rd edition (1 January 1986), ISBN-10; 013389388X, ISBN-13: 978-01389885, ISBN-13:978-0133884630, ISBN-10: 0133884635.
2. Janson's History of art: The western Tradition Reissued Edition – 8th Edition by Penelope J.E. Davies, Frima Fox Hofrichter, Joseph F.Jacobs, David L.Simon Ann S.Roberts, Family Trust Janson ISBN-13: 978-0133878295, ISBN-10: 0133878295
3. Art of Indian Asia(2 Vol):Its Mythology and Transformation by Heinrich Zimmer, Joseph Campbell.ISBN-13:8120816305,ISBN-13-978-8120816307
4. A History of Fine Arts and the West by Sr.Edith Tomory, Orient Black Swan; Reprinted edition(1989)ISBN-10;812507024,ISBN-13;978-8125007029
5. History of Art Fare Eastern Art 5th Edition by Sherman Lee, Prentice Hall; 1994, ISBN-10 013830635, ISBN-13-978-01318830639.
6. Art of India Trough the Ages by Stella Kramrich. Published by Motilal Banarsidass, 1987, ISBN-10; 8120801822, ISBN-13; 987-8120801820.
7. Exploring India's Sacred Art: Selected Writing by Sella Kramrich. University of Pennsylvania Press, 1983, ISBN-100812278569,ISBN-13;978-081278569
8. The Dictionary of Art and Artist, Thames and Hudson, Read, Herbert, 1985, London.
9. The Book of Art: Form Fauvism to Abstract Expressionism. Sylvester. David, 1965, Groller Incorporated, NEW YORK.
10. The Book of Art: How to Look at the Art, Mayers, Bernard, 1965, Grolier Publishing-Co, ASIN; B003P5L81M.
11. Vision and Creation by Nandalal Bose, Nandalal Bose Birth centenary publication series, Visva- Bharati Pub.(1999),ISBN -10; 8175222204, ISBN-13; 978-8175222205.
12. The Dance of Siva ; Essay on Indian Art and Culture by Ananda K Coomarasamy, Dover Fine Art ,History of Art
 - a. Dover Publications; Revised edition (March 1985), ISBN-10; 9780486248172.ASIN; 0486248178.
13. Sadanga: The Six Limbs of Indian Art by Abanindranath Tagore, Published by Indian Sociaty of Oriental Art (1921) ASIN; B00088920S.
14. Foundation of Indian Culture by Sri Aurobindo, Published by Sri Arurabindo Ashram; 3rd Revished Edition (1 APRIL 1990) ISBN-10; 8170580137, ISBN-13 978-8170580133.
15. Ideals of Indian Art by EB Havell, Hardpress Publishing (1 AUGUST 2012), ISBN -10-9781290732055, ISBN-13; 978-1290732055, ASIN; 1290732051.
16. Pahari Masters: Court Painters of Northern India, BN Goswani, Niyogi Books; 2009 editions, ISBN-10-9788189738464, ISBN-13; 978-8189738464.ASIN; 8189738461.
17. History of Italian Renaissance Art; Painting, Sculpture, Architecture, Western Art Hartt. Frederick, 1970 Thames and Hudson.
18. Visual Imagination, Kurtz Bruce, 1987, Prentice Hall Publication.
19. Authenticity in Art; the Scientific Detection of Forgery, Fleming J Styart, 1975, the Institute of Physics, Art Authenticity, Archeologist, Art Enthusiast.
20. Artist Monograph Collection at Lalit kala Akademi, New Delhi, and Regional centers.
21. Graphic Design the New Basics Laptan Ellen, Princeton Architectural Press, 2015, ISBN 9781616893323, 161680332X.
22. The Making of New' Indian' Art Artist, - Aesthetics and Nationalism in Bengal, c 1850-1920. Tapati Guha Thakurta, Cambridge University press.

23. Mughal Paintings , Drawings and Islamic Calligraphy; In the Jagdish Kamla Mittal Museum of Indian Art, Publisher; Jagdish and Kamla Mittal museum of Indian Art, Hyderabad,2013, ISBN-10- 8190487248, ISBN-13- 978-819048245.
 24. Deccani Scroll Paintings in the Jagdish Kamla Mittal Museum of Indian Art, Publisher; Jagdish and Kamla Mittal museum of Indian Art, Hyderabad,2014, ISBN- 978-8190487252,.
 25. Sublime Delight Through works of Art in the Jagdish and Kamla Mittal Museum of India Art, Publisher. Jagdish and Kamla Mittal museum of Indian Art, Hyderabad.
 26. Rajasthani Paintings in the Jagdish Kamla Mittal Museum of Indian Art by Jagdish Mittal, Milo Cleveland Beach, Catherine Glynn, John Seyller, Andrew Topsfield, Publisher. Jagdish and Kamla Mittal museum of Indian Art, Hyderabad.2015. ISBN- 10- 9788190487276, ISBN-13; 978-8190487276.
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 33. Myers, Bernard, The Book of Art: How to look at the Art 1965, New York, Impressionism, Graphic Design, Abstract Art
 34. Simon Wilson & Jessica Lack, The Tate Guide to modern Art Terms 2012, Tate Publishing.
 35. Sheth, Pratima Dictionary of Indian Art and Artists, 2006, Mapin Publishing
 36. Asher, Frederic M, Art of India: Prehistory to the present 2003, Encyclopedia Britannica Indian.
 37. Art and visual culture in India by Gayathri Sinha, Marg publication, ISBN:9788185026923, 8185
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SPECIALIZATION IN PAINTING

BVA II- YEAR (PAINTING)
SEMESTER - III
CORE THEORY

SUB CODE VATP – 211**CREDITS - 3****PAPER: DSC-III****STUDY MATERIAL AND METHOD-I****MARKS- 100****Objectives:**

Students are made to study various materials and methods used for creation of art works in chronological.

Contents:

UNIT-01 Study of color as painting medium, color wheel- Basic terms of color, color harmonies, rendering techniques etc.

UNIT-02 The properties of different colors and pigments.

UNIT-03 Transparent and opaque colors – their properties and behavior.

UNIT-04 Experience of medium – Water color, tempera, Gouache color – acrylic.

UNIT-05 Experimental work with scrap and up – recycled materials- Installations – Digital works

SUB CODE: VATP – 212**CREDITS - 3****PAPER: DSC-IV****HISTORY OF INDIAN ART-I****MARKS- 100****Objectives:**

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

Contents:

UNIT-01 Pre Historic and proto Historic Indian Art- Drawings and Paintings of caves- Major primitive sites of India and Indus valley.

UNIT-02 Art and Sculpture of Gupta / Kushan period: Mathura, Sarnath, Deogarh and other centers in Western, Central and eastern India. Rock cut architecture and sculpture at Ellora and Elephanta.

UNIT-03 Buddhist Art & Architecture (Painting, Sculpture & Architecture)-Maurya, Sunga, Kushana and Gupta.

UNIT-04 Chalukya, Pallava, Chola, Pandya, Rashtrakuta and Hoysala. Early structural temples at Aihole, Pattadakal and Paintings at Badami.

UNIT-05 Temples and Sculptures in Orissa, Kajoraho and Western India. Pala, Sena period: Stone and metal sculpture. Art in Karnataka, Halebidu, Belur, Vijayanagara period.

SEMESTER-IV
CORE THEORY

SUB CODE: VATP – 221**CREDITS - 3****PAPER: DSC- V****STUDY MATERIAL AND METHODS – II****MARKS- 100****Objectives:**

Students are made to study various materials and methods used for creation of art works in chronological.

Contents:

UNIT-01 Study of behavior of colors and their chemical properties in various styles.

UNIT-02 Preparation of canvas and other supports and grounds.

UNIT-03 Study of technique of traditional miniature painting.

UNIT -04 Frescos – Tempera-Encaustic painting. Introduction of other techniques of murals – mosaic, collage, relief.

UNIT-05 Study of Mixed media techniques.

SUB CODE: VATP – 222**PAPER: DSC-VI****HISTORY OF WESTERN ART-I****CREDITS - 3****MARKS- 100****Objectives:**

This course will introduce students to origin World of Art and its historical development in different phases.

Contents:**UNIT-01** Prehistoric Art of Europe,**UNIT-02** Egyptian Art,**UNIT-03** Greek and Roman Art**UNIT-04** Early Christian and Byzantine Art**UNIT-05** Romanesque and Gothic Art.

SEMESTER-III & IV PRACTICAL CORE PRACTICAL

SUB CODE: VAPP-223**PAPER: CP- VI****NATURE AND TRADITIONAL DRAWING/ PAINTING****CREDITS- 6****MARKS-100****Objectives:**

Students are exposed to various Skills and practicing the traditional techniques of art.

Contents:

- Studies of drawings from day today life and other object.
- Analysis of objects – Studies of environment- memory
- Transformation of the objects into variety of simple and complex planes, tones and organization.
- Drawing from Indian icons and antiques of traditional painting style.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPP-224**PAPER: CP- VII****COMPOSITION****CREDITS- 6****MARKS-100****Objectives:**

This course will enable students to apply the visual elements and principles in bringing out a two-dimensional and three-dimensional design space.

Contents:

- Composition based on humans, animals, birds and nature – Composition of environments.
- Pictorial interaction to various streams of Visual Arts.
- Development of design towards representational aspects.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPP-225**PAPER: CP- VIII****PORTRAIT PAINTING****CREDITS- 6****MARKS-100****Objectives:**

Students will make head study and create portraits, Profile studies are taught through classroom practice with help of model.

Students are encouraged to make academic and creative portrait and profiles.

Contents:

- Study of Male and Female Head in details- Study of Eyes, Nose, Lips and Ears.
- Study of Human head in monochrome and color- Charcoal, color Pencils, Pastels, Water colors, oil colors and Acrylic colors.
- Copying from various masters' works of Portraits.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

CORE ELECTIVE PRACTICAL**SUB CODE: VAPP-226****PAPER: CEP- I****ETCHING TECHNIQUE PRINT MAKING****CREDITS- 6****MARKS-100****Objectives:**

To introduce students to various new reproduction techniques. This course enable to students to understand reverse process of printing.

Contents:

- Methods and materials, processing and printing.
- Dry point- Lino cut, Wood cut and available metals and materials.
- Etching in line, texture, dots etc. In monochrome-aquatint.
- Viscosity spill – bite, lift ground, soft ground for texture, deep bite etching.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

GENERIC ELECTIVE PRACTICAL

(Any one of the subject: Sculpture/ Applied Art/ Textile Design)

SUB CODE: VAPP-227**PAPER: GEP- I****CREDITS- 6****MARKS-100****Objectives:**

Painting students expected to enhance their skill in any one of the streams of Visual Arts which other than their specialization.

Contents:**SCULPTURE**

- Study of male and female Head in clay.
- Female heads showing the main planes.
- Study of parts of heads from casts.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

APPLIED ART**Contents:**

- Printing / Typesetting
- Knowledge of point system
- Recognition of typefaces.
- Reading of Layout, Composing practice, Printing

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

Contents:**TEXTILE DESIGN**

- Paper design for painting. Children ware, shirt design, painting designs for half sarees. Graph design and simple wearing practice in different kinds of looms
- Scan A design with the help of Photoshop and change of color scheme of the design
- Study of cloths – textile and time and space – analysis of fabrics.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTERi.e. 2nd, 4th, 6th, 8th only

BVA III- YEAR (PAINTING)
SEMESTER - V
CORE THEORY

SUB CODE: VATP – 311**PAPER: DSC-VII****HISTORY OF INDIAN ART -II****CREDITS - 3****MARKS- 100****Objectives:**

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

Contents:**UNIT -01** Early Miniature style of India: Jain, Gujarat, Aphabramsha.**UNIT-02** Rajasthani Miniature Painting: Mewar- Udaipur and Nathwara, Marwar- Kishangarh and Bikaner, Kota, Bundi, Jaipur.**UNIT-03** Islamic Art and Architecture- Mughal Miniature Painting.**UNIT-04** Pahari Miniature Painting- Kangra, Basholi, Guler.**UNIT-05** Deccani School of Art and Architecture – Golconda and Bijapur.**SUB CODE: VATP – 312****PAPER: DSC-VIII****INDIAN AESTHETICS****CREDITS - 3****MARKS- 100****Objectives:**

To introduce students to Indian Aesthetics and Aestheticians. The course will enable students to understand oriental concepts of beauty.

Contents:**UNIT-01** Brief introduction to the basic principles of Indian philosophy as related to the arts. Concept of aesthetics from Vedic period – Chitra sutra- Shadanga.**UNIT-02** Natyashastra of Bharat Muni.**UNIT-03** Rasa theory, Shankuk, Bhattnayak, Bhattlollatt.**UNIT-04** Abinav Gupta and AnandVaradhana and Theories of Rasa.**UNIT-05** AK Coomarasamy, Ravindranath Tagore.

SEMESTER - VI CORE THEORY

SUB CODE: VATP – 321**PAPER: DSC-IX****HISTORY OF WESTERN ART –II****CREDITS - 3****MARKS- 100****Objectives:**

This course will introduce Students to origin of World Art and its historical development in different phases.

Contents:**UNIT-01** Early Renaissance Art**UNIT-02** European Renaissance and High Renaissance.**UNIT- 03** Mannerisms and Baroque.**UNIT -04** Rococo.**UNIT- 05** Neo Classism and Romanticism.**SUB CODE: VATP – 322****PAPER: DSC-X****WESTERN AESTHETICS****CREDITS - 3****MARKS- 100****Objective**

To introduce students to Western Aesthetics and Aestheticians. This will enable students the understand the concept of art and beauty in western art.

Contents:**UNIT-01** Introduction the concept of Art and Beauty in the Western Context.**UNIT-02** Aesthetic theories of Plato, Aristotle, Plontius**UNIT-03** Aesthetics theories of the Medieval and Renaissance Period, Baumgarten, Kant**UNIT-04** Theories of Hegel, Croche, Tolstoy Vernon Lee, Collingwood.**UNIT- 05** Theories of segmund Freud, Roger, Clive Bell.

SEMESTER-V & VI PRACTICAL CORE PRACTICAL

SUB CODE: VAPP-323**PAPER: CP- IX****ADVANCE DRAWING****CREDITS- 6****MARKS-100****Objectives:**

This course will enable Students to advance techniques of drawing with an experimental approach.

Contents:

- Drawing from life and objects.
- Innovative rendering as complete work of art.
- Works created leading to individuality and technical competence.
- Rendering techniques of dry and wet mediums
- Study of human anatomy.
- Detailed study from Indian icons and antiques.

Submission:

- Students with any materials and medium of their choice
- Students should submit a minimum of 20 works and a minimum of 100 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPP-324**PAPER: CP- X****TRADITIONAL PAINTING****CREDITS- 6****MARKS-100****Objectives:**

This course will enable Students to advance techniques of drawing with an experimental approach.

Contents:

- Materials and Methods of Traditional painting.
- Traditional paintings- Tanjore Painting and Kalamkari Tradition.
- Leather Puppetry etc.

Submission:

- Students should with any materials and medium of their choice
- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPP-325**PAPER: CP- XI****LIFE STUDY****CREDITS- 6****MARKS-100****Objectives:**

This course will enable Students to study from live model with a exploring various application method and rendering techniques towards life portraiture.

Contents:

- Study of Human Body in detail – Male and Female.
- Practice of structural drawings, different angles of Head, Hands, Torso and Legs.
- Exploration of various possibilities of expression.
- Critical study of works of Great masters.
- Exercise in organization and rendering techniques in portraiture.

Submission:

- Students should with any materials and medium of their choice
- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

CORE ELECTIVE PRACTICAL**SUB CODE: VAPP-326****CREDITS- 6****PAPER: CEP- II****LITHOGRAPHIC AND SERIGRAPHY (PRINT MAKING)****MARKS-100****Objectives:**

To introduce students to various new reproduction techniques. This course enable to students to understand reverse process of printing.

Contents:

- Lithography – Preparation of stone- Grinding and fine tuning – Transferring techniques of drawing – Photo etching technique – Mono and Color Printing Techniques.
- Serigraphy – Preparation of Screen – Process of image Exposing and Printing - Mono and Color Printing Techniques.

Submission:

- Students should with any materials and medium of their choice
- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

GENERIC ELECTIVE PRACTICAL

(Any one of the subject: Sculpture/ Applied Art/ Textile Design)

SUB CODE: VAPP-327**PAPER: GEP- II****CREDITS- 6****MARKS-100****Objectives:**

Painting students expected to enhance their skill in any one of the streams of Visual Arts which other than their specialization

RELIEF SCULPTURE**Contents:**

- Mural design in relief
 - Preparation and use of material.
 - Mural design in traditional and contemporary Fixing methods of wall

Submission:

- Students should with any materials and medium of their choice
- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

APPLIED ART**Contents:**

- Techniques of Graphic Design – Logo, Monograms and Visiting Cards.
- Techniques of Illustration - Book Cover Design Poster Design.
- Digital Designing – Exposure to various digital tools through Open source soft wares.

Submission:

- Students should with any materials and medium of their choice
- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

TEXTILE DESIGN**Contents:**

- Batik design -Tie and dye methods – Preparation of material and designs.
- Techniques of Weaving.
- Creative design for printing. Wood block printing

Submission:

- Students should with any materials and medium of their choice
- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER

i.e. 2nd, 4th, 6th, 8th only

BVA IV- YEAR (PAINTING)
SEMESTER - VII
CORE THEORY

SUB CODE: VATP – 411**PAPER: DSC-XI****MODERN INDIAN ART****CREDITS - 3****MARKS- 100****Objectives:**

This course will enable to understand the changes Modern Indian Art. Students will also understand changing trends in Indian Art under western and other world art.

Contents:

UNIT –01 Company School and Raja Ravi Verma – Tranvancore, Patna, Murshidabad etc.

UNIT – 02 Study of Indian Renaissance with brief introduction to Bengal School- EB Havel, Arabindranath Tagore, Jamini Roy Amirta Shergil, Nandalal Bose, Asit kumar Halder, Binod Bihary Mukherji, DP Roy Choudhry.

UNIT-03 Brief study about establishment of Major Art Groups and their artists- Shillpi Chakra- New Delhi, Progressive Art Group –Bombay, Group 1890 and Chola Mandal, other eminent Modern Artists-Ramkinker Baij, NS Bendre, KG Subraminam, Tyeb Metha, Bikas Bhattacharya, GR Santhosh, Bhuvan khakkar, Jehangir Sabawala, Vivan Sundaram, Ganesh Pyne.

UNIT-04 Brief study of Print Making with an introduction to eminent Printmakers-Somnath Hore, Kaval Krishna, J. Swaminathan, Krishna Reddy, Anupam Sood, K. Lakshma Goud, Jyoti Bhatt, Shyam Sharma.

UNIT- 05 Trends in Indian Contemporary Art with reference to Installations and new media.

SUB CODE: VATP – 412**PAPER: DSC-XII****MODERN WESTERN ART -I****CREDITS - 3****MARKS- 100****Objectives:**

This course will enable to understand the changes Modern Western Art. Students will also understand changing trends in western and other influences.

Contents:

UNIT - 01 Realism- Coubet, Millet Corot, Damne. Impressionism –Manet, Monet, Edward Degas, Renoir Toulouse Lotrec, etc. Post impressionism- Paul Cezanne, Van Gogh, Gauguin and Seurat.

UNIT – 02 Symbolism and Fauvism: Odilon, Redon, Bonnard, Henri Matisse. Pre-Rephealities, Whistler, Beardsly.

UNIT – 03 Cubism – Georges Braque, Pablo Picasso and Jhon Gris. Expressionism – Blue Riders and Die Brücke Groups.

UNIT – 04 Dadaism- Marcel Duchamp and other Surrealism- Salvador Dali and John Miro etc.

UNIT-05 Abstract Expressionism and artist, Abstract Art and Post Modern Art Movement.

SEMESTER - VIII
CORE THEORY

SUB CODE: VATP – 421**PAPER: DSC-XIII****ART APPRECIATION****CREDITS - 3****MARKS- 100****Objectives:**

Students will learn to analysis the work of art through the concepts and the theories learnt. Critical analysis of the work helps to self-evaluate as well as appreciate work of art.

To enable to the student look at visual art and appreciate its content and meaning.

Contents:

UNIT-01 Nature of Art: What are art and the need to be creative?

UNIT-02 Purpose and function of art-Application of Visual Elements and Principles-Semiotics-Emotions and Expressions.

UNIT-03 Awareness, Creativity- Visual thinking – Perception and awareness, Looking and seeing.

UNIT-04 Visual Communication- Art and Experience-Aesthetics, Art and Beauty, form and content.

UNIT -05 Evaluating Art- Evaluation and Art Criticism.

SEMESTER- VII & VIII PRACTICAL CORE PRACTICAL

SUB CODE: VAPP-422**PAPER: CP- XII****ADVANCE COMPOSITION****CREDITS- 6****MARKS-100****Objectives:**

This course will enable Students to study from composition with a exploring various application method and rendering techniques towards composition.

Contents:

- Analytical study of objective forms of thematic development in painting.
- Exploration of various possibilities of expression.
- A Study of Human figure in background s, in action, study of Animals, making of finished drawing from scribble
- Identification of the compositional problems in each type of painting using various mediums.
- Experimental orientation towards realistic, non realistic and abstract composition of expression.

Submission:

- Students should with any materials and medium of their choice
- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPP-423**PAPER: CP- XIII****CREATIVE PAINTINGS****CREDITS- 6****MARKS-100****Objectives:**

Students should be initiate to develop his own individual technique for organizing and rendering the picture.

Contents:

- Scope should be given to develop his own individual style and philosophy.
- Exercise in finishing and rendering portrait painting.
- Critical study of workmanship and style of great masters.
- Students should be encouraged to develop the awareness of pictorial organization and organization stress on the character of the model.

Submission:

- Students should with any materials and medium of their choice
- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPP- 424**PAPER: CP- XIV****MURAL PAINTING - TRADITIONAL AND CONTEMPORAY****CREDITS- 6****MARKS-100****Objectives:**

To explore students to techniques Mural Painting styles.

Contents:

- Mural of Traditional and Contemporary Direct and indirect methods
- Mural paintings on the wall design.
- Color mixing and materials and Techniques
- Murals in Tiles /Terracotta /cement /glass /plastic etc. Digital technique of murals.

Submission:

- Students should work with any materials and medium of their choice
- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.

- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

CORE ELECTIVE PRACTICAL

SUB CODE: VAPP- 425

PAPER: CEP- III

COMPUTER GRAPHIC

CREDITS- 6

MARKS-100

Objectives:

To explore students to techniques of Computer Graphic.

Contents:

- Basic computer introduction-Software tools introduction-using up menus-layer styles.
- Color management and correction-text and photo effects-image editing.
- Restoring old photos-Rectify black and White photo to color photo- Assembled photos.
- Printing layout design – Menu card-Postal design Matte painting-Digital painting (like portrait ,Landscape)

Submission:

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPRP- 426

PAPER: DSPRIT- I

INTERNSHIP TRAINING

CREDITS- 6

MARKS-100

- Student choose and requited firm/ Advertising agency/ Art gallery/ Sculpture studio where they undergo internship training for one month in their subject.
- Students are expected to submit a report of their work at the end of the period.
- A viva voice will be conducted at the end of the semester.

SUB CODE: VAPRP- 427

PAPER: DSPRO- I

PROJECT WORK

CREDITS- 6

MARKS-100

Student chooses any art tradition / artist for a detailed study of their work and submits a document by the end of the year.

Each student will work under a faculty for their guidance.

Students are encouraged to learn the intricacies of work of art through the close observation of the work.

The documentation can be of any format such a book or a film or any electronic media format of their choice.

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER

i.e2nd, 4th, 6th, 8th only

TEXT BOOKS AND REFERENCE

HISTORY OF ARTS:

1. A World of Art – Henry m. Sayre
2. Arts of Mankind - Van Loon
3. Civilization of mankind - Van Loon
4. History of Arts - Janson
5. Art through after - Helen Garden
6. Concise History of Art - G.Bazin
7. The story of art London 1964 - Cambridge
8. Modern Art Movement –TrewinCoppelstone
9. Levey, M A; Concise History of Painting from Giotto to Cezanne; T&H, London, 1964.
10. Bazin, G; Concise History of Art, Part I& II, T& H London, 1964.
11. Agrawal, G.K ;Europe Ki Chitrakala ;Ashok Prakashan, Aligarh
12. Haftmann, W.; Painting in the Twentieth Century, Vol. I & II, London, 1960.
13. Canday, J.; Main Stream of Modern Art, Prentice Hall, Eaglewood Cliffs, H N, Abrams, 1977.
14. Murray Peter and Linda; A Dictionary of Art and Artists, Penguin Books, 1975
15. Sakhalkar R V, Adhunik Chitrakala Itihas, Ra. Hindi Prakashan Ayog, Jaipur, 1971.

INDIAN ART:

1. Indian Architecture – Brownj Percy
(Hindu and Islamic period)
2. The Art and Architecture – Rowland &Benajan
3. History of Indian and Indonesia Art – A.K Coomaraswamy
4. The story of Indian Art – S.K Bhattacharya
5. 5000 years of Indian Art – SivaramaMurthi
6. Temples of south Indian – K.R.Srinivasan
7. An introduction to Indian and Western Art – Tomory
8. A Concise History of Indian Art – Roy C Craven
9. The spirit of Indian Painting
10. Indian Art – Dr. Alka Pandey
11. Art and Visual Culture in India, 1857- 2007 Gayatri Sinha
12. Indian Art and Over view Gayatri Sinha
13. Contemporary Indian Art and other Realities-Yashdthara Dalmia
14. Contemporary Indian Art , Post Independence –Vadehra Art Gallery
15. Contemporary Indian Artist Geetha Kapur.
16. History of Indian Art by Vidya vachaspati Gerola
17. Trends in Indian Painting by Manohar Kaul.

WESTERN ART

1. Concise History of Art (vol.I& II) – GermainBazin
2. Italian Renaissance – BenardBereson
3. Art Now - Herbert Read
4. Grass root of Art – Herbert Read
5. History of Modern Painting – Aronson
6. History of Painting – Janson
7. History of Western Painting – Eric Newton

AESTHETICS

1. Fundamental of Indian Art – K.M Munshi&R.R.Diwakar
2. Transformation of Nature in Art – A.K Coomaraswamy
3. An approach of Indian Art – Dr.N.R.Roy
4. The Ideals of Indian Art – E.B.Havel
5. History of Aesthetics, Katherin Gilbert (Macmillan)

6. The Hindu view of Art – Mulk Raj Anand
7. A Modern Book of Aesthetics –Melvin Roder
8. Aesthetics Meaning – Rehka Jhonji
9. Comparative Aesthetics Eastern & Western – G. Hanumanda Rao and DVK Murthy
10. Cristian and Oriental Art - A.K Coomaraswamy
11. Approaches to Indian Art - Nihar Ranjan Ray
12. Idea and Images of Indian Art - Nihar Ranjan Ray

GENERAL:

1. Notes of the technique of painting – HilaireHilder
2. Materials and Methods – Lyntoo Lamb
3. Oil Painting in Progress – Mouse Soyer
4. Mosaic – AngelloGariet
5. Collage – Elizabeth Ashurst
6. Artistes Technique – Dr.Kurt Herbert
7. Artist and illustration encyclopedia – John Quick
8. A manual of painting material and technique – Mark David Goattsegen

ADVERTISING PROFESSION AND PRACTISE:

1. Modern Advertising – Hapttar
2. Economic Effects of ADVERTISING – BORDEN
3. Advertising – its role in modern marketing – S.W.Dunn
4. Advertising theory and practice sandage – Fryburgr K Rotzoll
5. INFA press and advertising year book
6. Advertising graphics – H.WillamsBockusjr
7. Graphics design & reproducing technique – Peter Croy
8. Photo mechanic & printing – J.S.Mertle& Gordon L.Monsen
9. Advertising art and ideas – G.M.Regia (A text book)
10. Confession of advertising man – Ogilioy
11. Foundation of Advertising (Theory and Practice) –SA Chunawala& KC Sethia
12. Advertising and Sales Management – MukeshTrehan&RajanTrehan
13. Packaging Design: Graphics, Material Technology – Steven Sonsino.
14. Sign Design : Graphics, Material Techniques – Mitzi Sims
15. Past up for Graphic Arts Production – Kenneth F .Hird
16. Making a Good Layout – Lorisieber and Lisa Balla
17. Type in Use –Alex White
18. The Image and Eye –E.H. Gombrich
19. Air Brushing and Photo Retouching – Brett Breckon
20. Graphic Design and Reproduction Techniques –Peter Croy

SCULPTURE:

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

GRAPHICS:

1. Twentieth century graphics – Jean &Aphember
2. The Art of the print – Fritz Eicherberg
3. The bite of the print – Frant and Dorothy Cetlien
4. The art of print -EailG.Merelter
5. The art of etching – E.S.Lumsen
6. Woodcut printmaking – Walter Chamberlain

7. Japanese color prints – J.Hiller
8. Screen process printing – Schwalbach
9. Creative printmaking – Michael F.Andrews
10. Graphic science 1850 – Lalit Kala Academi,New Delhi
11. Lithography & Lithography – Joseph Pennell

COMPUTER GRAPHICS:

1. Adobe Photoshop 6.0 – Mastering Minds Series
2. Adobe illustration – Mastering minds series
3. Macro media – Macromedia publishers (flash 5.0 Bible)

OTHER REFERENCE:

1. History of Art by HW Janson, Prentice-Hall; 3rd edition (1 January 1986), ISBN-10; 013389388X, ISBN-13: 978-013389885, ISBN-13:978-0133884630, ISBN-10: 0133884635.
2. Janson's History of art: The western Tradition Reissued Edition – 8th Edition by Penelope J.E. Davies, Frima Fox Hofrichter, Joseph F.Jacobs, David L.Simon Ann S.Roberts, Family Trust Janson ISBN-13: 978-0133878295, ISBN-10: 0133878295
3. Art of Indian Asia(2 Vol):Its Mythology and Transformation by Heinrich Zimmer, Joseph Campbell.ISBN-13:8120816305,ISBN-13-978-8120816307
4. A History of Fine Arts and the West by Sr.Edith Tomory, Orient Black Swan; Reprinted edition(1989)ISBN-10;812507024,ISBN-13;978-8125007029
5. History of Art Fare Eastern Art 5th Edition by Sherman Lee, Prentice Hall; 1994, ISBN-10 013830635, ISBN-13-978-01318830639.
6. Art of India Trough the Ages by Stella Kramrich. Published by Motilal Banarsidass, 1987, ISBN-10; 8120801822, ISBN-13; 987-8120801820.
7. Exploring India's Sacred Art: Selected Writing by Sella Kramrich. University of Pennsylvania Press, 1983, ISBN-100812278569,ISBN-13;978-081278569
8. The Dictionary of Art and Artist, Thames and Hudson, Read, Herbert, 1985, London.
9. The Book of Art: Form Fauvism to Abstract Expressionism. Sylvester. David, 1965, Groller Incorporated, NEW YORK.
10. The Book of Art: How to Look at the Art, Mayers, Bernard, 1965, Grolier Publishing-Co, ASIN; B003P5L81M.
11. Vision and Creation by Nandalal Bose, Nandalal Bose Birth centenary publication series, Visva- Bharati Pub.(1999),ISBN -10; 8175222204, ISBN-13; 978-8175222205.
12. The Dance of Siva ; Essay on Indian Art and Culture by Ananda K Coomarasamy, Dover Fine Art ,History of Art
 - a. Dover Publications; Revised edition (March 1985), ISBN-10; 9780486248172.ASIN; 0486248178.
13. Sadanga: The Six Limbs of Indian Art by Abanindranath Tagore, Published by Indian Society of Oriental Art (1921) ASIN; B00088920S.
14. Foundation of Indian Culture by Sri Aurobindo, Published by Sri Arurabindo Ashram; 3rd Revised Edition (1 APRIL 1990) ISBN-10; 8170580137, ISBN-13 978-8170580133.
15. Ideals of Indian Art by EB Havell, Hard press publishing (1 AUGUST 2012), ISBN -10-9781290732055, ISBN-13; 978-1290732055, ASIN; 1290732051.
16. Pahari Masters: Court Painters of Northern India, BN Goswani, Niyogi Books; 2009 editions, ISBN-10-9788189738464, ISBN-13; 978-8189738464.ASIN; 8189738461.
17. History of Italian Renaissance Art; Painting, Sculpture, Architecture, Western Art Hartt. Frederick, 1970 Thames and Hudson.
18. Visual Imagination, Kurtz Bruce, 1987, Prentice Hall Publication.

19. Authenticity in Art; the Scientific Detection of Forgery, Fleming J Styart, 1975, the Institute of Physics, Art Authenticity, Archeologist, Art Enthusiast.
20. Artist Monograph Collection at Lalit kala Akademi, New Delhi, and Regional centers.
21. Graphic Design the New Basics Lapton Ellen, Princeton Architectural Press, 2015, ISBN 9781616893323, 161680332X.
22. The Making of New' Indian' Art Artist, - Aesthetics and Nationalism in Bengal, c 1850-1920. Tapati Guha Thakurta, Cambridge University press.
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24. Deccani Scroll Paintings in the Jagadish Kamla Mittal Museum of Indian Art, Publisher; Jagadish and Kamla Mittal museum of Indian Art, Hyderabad,2014, ISBN- 978-8190487252,.
25. Sublime Delight Through works of Art in the Jgadish and Kamla Mittal Museum of India Art, Publisher. Jagadish and Kamla Mittal museum of Indian Art, Hyderabad.
26. Rajasthani Paintings in the Jagadish Kamla Mittal Museum of Indian Art by Jagdish Mittal, Milo Cleveland Beach, Catherine Glynn, John Seyller, Andrew Tops feild, Publisher. Jagadish and Kamla Mittal museum of Indian Art, Hyderabad.2015. ISBN- 10- 9788190487276, ISBN-13; 978-8190487276.
27. Mughal Paintings, Drawings and Islamic Calligraphy In the Jagadish Kamla Mittal Museum of Indian Art John Seyller,; Jagadish Mittal Publisher Jagadish and Kamla Mittal museum of Indian Art, Hyderabad,2013, ISBN- 8190487248, ISBN-13- 978-819048245.2013.
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30. Monteverdi. Mario the Book of Art: Italian Art To-1850, 1965 Encyclopedia Britannica International. London...
31. Vandenbrande R H, the Book of Art: French and Dutch Art, 1965 Encyclopedia Britannica International. London.
32. Lactotte.Michell, The book of Art: French Art from 1350 to 1850, 1965, International, London
33. Myers, Bernard, The Book of Art: How to look at the Art 1965, New York, Impressionism, Graphic Design, Abstract Art
34. Simon Wilson & Jessica Lack, The Tate Guide to modern Art Terms 2012, Tate Publishing.
35. Sheth, Pratima Dictionary of Indian Art and Artists, 2006, Mapin Publishing
36. Asher, Frederic M, Art of India: Prehistory to the present 2003, Encyclopedia Britannica Indian.
37. Art and visual culture in India by Gayathri Sinha, Marg publication, ISBN:9788185026923, 8185

SPECIALIZATION IN SCULPTURE

**II YEAR BVA (SCULPTURE)
SEMESTER-III
CORE THEORY**

SUB CODE VATS – 211**PAPER: DSC-III****STUDY MATERIAL AND METHOD-I****CREDITS - 3****MARKS- 100****Objectives:**

Students are made to study various materials and methods used for creation of art works in chronological order.

Contents:

UNIT-01 Plastic and glyptic media Sculpture and human anatomy, Importance of armature for portrait and figure.

UNIT-02 Stone carving, classification of stones - igneous, sedimentary, metamorphic, Characterizations of different types of stone used in Indian carving tradition. Area wise techniques in India.

UNIT-03 Wood as material for sculpture - its characteristics, advantages etc. Equipments and tools used in carving. Techniques of old times and new methods.

UNIT-04 Practice and method of terracotta, Preparation of clay, suitability of kiln and application of temperature of baking.

UNIT-05 Technique of water mould and casting. Techniques of piece moulding and flexible mould for multiplication of sculpture.

SUB CODE VATS – 212**PAPER: DSC-IV****HISTORY INDIAN ART – I****CREDITS - 3****MARKS- 100****Objectives:**

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

Contents:

UNIT-01 Pre and proto historic period- Indus valley sculpture and architecture

UNIT-02 Rock cut architecture and sculpture in Mahabalipuram- Monolithic shore temple, yearly structural temple at Aihole, Pattadakal etc...

UNIT-03 Gupta / Vakataka period: Mathura, Saranath, Deogarh and other centers in Western, Central and eastern India. Sculpture and architecture of Chalukya, pallava and Rashtrakuta period.

UNIT-04 Rock cut architecture and sculpture at Ellora (Kailasanada Temple), Elephanta cave (Buddhist, Jain and Brahmanical), Udaigiri and Kandagiri.

UNIT-05 Temples and Sculptures in Orissa, Kajoraho and Western India. Pal sena period: Stone and metal sculpture. Art in Karnataka, Halebid, Belur, Vijayanagar period.

**SEMESTER- IV
CORE THEORY**

SUB CODE VATS – 221**PAPER: DSC-V****STUDY MATERIAL AND METHOD-II****CREDITS - 3****MARKS- 100****Objectives:**

Students are made to study various materials and methods used for creation of art works in chronological order.

Contents:

UNIT-01 Technique of plastic expression and execution in metal lost wax casting.

UNIT 02 Study of Indian and western processes. Sand casting and its methods.

UNIT-03 Designing of baking chamber for burnout and foundry of casting.

UNIT- 04 Post-casting finishing techniques and acid bath before patina. Analysis and study of patina.

UNIT- 05 Welding process - gas welding and electric welding. Sculpture in modern India. I.e. Synthetic materials like thermo plastics, polyester resin, epoxy resin, fiber glass etc.

SUB CODE VATS – 222**CREDITS - 3****PAPER: DSC-VI****HISTORY OF WESTERN ART –I****MARKS- 100****Objectives:**

This course introduces students to origin of world Art and its historical development in different phases.

Contents:

UNIT-01 Prehistoric Art of Europe Mastaba, Rock cut tombs.

UNIT-02 Egyptian Art of Sculpture and Architecture.

UNIT-03 Greek and Roman Art of Sculpture and Architecture – Doric order, Ionic order, Trajan coloum, Tomp of Agustus and development of Sculpture.

UNIT-04 Early Christian Art and Byzantine art of Sculpture and Architecture- Basalica and decorative Motifs.

UNIT-05 Romanesque and Gothic Art of Sculpture and Architecture.

SEMESTER-III & IV PRACTICAL**CORE PRACTICAL****SUB CODE: VAPS-223****CREDITS- 6****PAPER: CP- VI****CLAY MODELING AND COMPOSITION****MARKS-100****Objectives:**

This course will enable students to apply the visual elements and principles in bringing out a tool-dimensional and three-dimensional design spaces.

Contents:

- Head stud: Observation and Understanding of the head and skull structure in reference models/Live models in clay in the high relief and round.
- Relief works from Still life model and Drapery.
- Relief composition from everyday life using perspective and basic elements of relief.
- Round composition: Based on study of Animals or Birds and making of composition from the environment.

Submission:

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPS-224**CREDITS- 6****PAPER: CP- VII****HUMAN ANATOMY****MARKS-100****Objectives:**

Students will make Anatomy study and portraits. Profile is taught through classroom practice with the help of model.

Contents:

- Drawing from life model and Still life
- Antique and icon
- Copied from great masters works in clay

Submission:

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPS-225**PAPER: CP- VIII****WOODEN AND TERRACOTTA****CREDITS- 6****MARKS-100****Objectives:**

To introduce students to various reproduction techniques. This course will enable to students to understand carving techniques

Contents:

- Study for carving wood and elaborate practice for skillful handling of tools and materials.
- Preparation of clay as material for terracotta Kiln designing, leading and application of temperature for baking.
- A field trip to be made in which student should be taken to the location along with terracotta work had been taken place.
- Techniques of Terracotta Sculpture and methods
- Practice of wheel work such as Garden pot / soup set/ jug juice set

Submission:

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

CORE ELECTIVE PRACTICAL**SUB CODE: VAPS-226****PAPER: CEP-I****ETCHING TECHNIQUE PRINT MAKING****CREDITS- 6****MARKS-100****Objectives:**

To introduce students to various new reproduction techniques. This course enable to students to understand reverse process of printing.

Contents:

- Methods and materials, processing and printing.
- Dry point- Lino cut, Wood cut and available metals and materials.
- Etching in line, texture, dots etc. In monochrome-aquatint.
- Viscosity spill – bite, lift ground, soft ground for texture, deep bite etching.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

GENERIC ELECTIVE PRACTICAL

Any one of the subject: Painting/ Applied Art/ Textile Design

SUB CODE: VAPS-227**PAPER: GEP- I****CREDITS- 6****MARKS-100****Objectives:**

Sculpture students expected to enhance their skill in any one of the streams of Visual Arts which other than their specialization.

PAINTING (COLLAGE DESIGN)**Contents:**

- Methods and Techniques of Collage Paintings.
- Varies patterns of collage Paintings
- Portrait Paintings in collage.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

APPLIED ART**Contents:**

- Printing / Typesetting
- Knowledge of point system
- Recognition of typefaces.
- Reading of Layout, Composing practice, printing.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

TEXTILE DESIGN**Contents:**

- Paper design for painting. Children ware, shirt design, painting designs for half sarees. Graph design and simple wearing practice in different kinds of looms.
- Scan A design with the help of Photoshop and change of color scheme of the design
- Study of cloths – textile and time and space – analysis of fabrics

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTERi.e 2nd, 4th, 6th, 8th only**III YEAR BVA (SCULPTURE)
SEMESTER-V****CORE THEORY****SUB CODE: VATS – 311****CREDITS - 3****PAPER: DSC-VII****HISTORY OF INDIAN ART -II****MARKS- 100****Objectives:**

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

Contents:**UNIT –01** Sculptures and architecture**UNIT -02** Southern temple: Pallava – Monolithic temples, Chola, Pandya and Nayakas sculptures and Temple Architectures.**UNIT –03** Chola period- Bronze sculptures.**UNIT-04** Indo – Islamic Art and Architecture- Sultanate to Mughal period.**UNIT-05** Brief history of major Indian temple Sculpture and Architecture, centers- medieval sculptures of Rajasthan and other parts of India

SUB CODE: VATS – 312**PAPER: DSC-VIII****INDIAN AESTHETICS****CREDITS - 3****MARKS- 100****Objectives:**

To introduce students to Indian Aesthetics and Aestheticians. The course will enable students to understand oriental concepts of beauty.

Contents:

UNIT-01 Brief introduction to the basic principles of Indian philosophy as related to the arts. Concept of aesthetics from Vedic period – Chitra sutra- Shadanga.

UNIT-02 Natyashastra of Bharat Muni.

UNIT-03 Rasa theory, Shankuk, Bhattnayak, Bhattlollatt.

UNIT-04 Abinav Gupta and AnandVaradhana and Theories of Rasa.

UNIT-05 AK Coomarasamy, Ravindranath Tagore.

SEMESTER –VI**COUR THEORY****SUB CODE: VATS – 321****PAPER: DSC-IX****HISTORY OF WESTERN ART –II****CREDITS - 3****MARKS- 100****Objectives:**

This course will introduce Students to origin of World Art and its historical development in different phases.

Contents:

UNIT –01 Early Renaissance Art- Ghiberti, Donatello, Michelangelo

UNIT – 02 European Renaissance and High Renaissance.

UNIT – 03 Mannerism and Baroque – Cellani, Goujon, Rysbrack

UNIT – 04 Neo Classicism – Houdon, Flaxman, Rodin, Canova, Carpeaux

UNIT- 05 Modern sculptors- Maillol, Brancusi, Epstein, Boccioni, Lipchitz, Alexander Calder, Hendry Moore, Giacometti, Marini, Hop worth, Smith, Caro

SUB CODE: VATS – 322**PAPER: DSC-X****WESTERN AESTHETICS****CREDITS - 3****MARKS- 100****Objectives:**

To introduce students to Western Aesthetics and Aestheticians. This will enable students the understand the concept of art and beauty in western art.

Contents:

UNIT-01 Introduction the concept of Artand Beauty in the Western Context.

UNIT-02 Aesthetic theories of Plato, Aristotle, Plontius.

UNIT-03. Aesthetics theories of the Medieval and Renaissance Period, Baumgarten, Kant.

UNIT-04 Theories of Hegel, Croche, Tolstoy Vernon Lee, Collingwood.

UNIT- 05 Theories of segmund Freud, Roger, Clive Bell.

SEMESTER-V&VI PRACTICAL**CORE PRACTICAL****SUB CODE: VAPS-323****PAPER: CP- IX****COMPOSITION AND LIFE STUDY****CREDITS- 6****MARKS-100****Objectives:**

Students will understand the different between the flat and round images and the images with depth. Students are exposed to various exercises based on day to day life models.

Contents:

- Composition for sculpture as a self expression.

- Use of material like plaster or cement direct on armature.
- Three dimensional designs of utilitarian objects suited for industrial application
- Modeling full figure out of various age groups.
- Modeling portrait out of various age groups.
- Composition in action more than three Figures.

Submission:

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPS-324**CREDITS- 6****PAPER: CP- X****STONE SCULPTURE (CARVING)****MARKS-100****Objectives:**

Students will understand the different between the flat images and the images with depth. Students are exposed to various exercises based on day to day life and environmental objects.

Contents:

- Carving by direct method in stone to available materials
- Indirect carving by pointing device and in cage method for professional experience.

Submission:

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPS-325**CREDITS- 6****PAPER: CP- XI****MULTIPLE CASTING****MARKS-100****Objectives:**

Students will understand the different between the flat and round images making mould. Students are exposed to various exercises based on day to day .

Contents:

- Flexible mould with the help of gelatin, roller composition, rubber etc.
- Process of piece molding taking a cast of it.
- Techniques process of pottery work

Submission:

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

CORE ELECTIVE PRACTICAL**SUB CODE: VAPS-326****CREDITS- 6****PAPER: CEP- II****LITHOGRAPHIC AND SERIGRAPHY (PRINT MAKING)****MARKS-100****Objectives:**

To introduce students to various new reproduction techniques. This course enable to students to understand reverse process of printing.

Contents:

- Lithography – Preparation of stone- Grinding and fine tuning – Transferring techniques of drawing – Photo etching technique – Mono and Color Printing Techniques.
- Serigraphy – Preparation of Screen – Process of image Exposing and Printing - Mono and Color Printing Techniques.

Submission:

- Students should with any materials and medium of their choice
- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

GENERIC ELECTIVE PRACTICAL

Any one of the subject: Painting/ Applied Art/ Textile Design

SUB CODE: VAPS-327

PAPER: GEP- II

CREDITS- 6

MARKS-100

Objectives:

Sculpture students expected to enhance their skill in any one of the streams of Visual Arts which other than their specialization.

PAINTING**Contents:**

- Head Study male female and Still life in color.
- Landscape painting in water colors
- Oil Painting
- Composition in any chosen painting media limited to individual needs and sensibility.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

APPLIED ART**Contents:**

- Techniques of Graphic Design – Logo, Monograms and Visiting Cards.
- Techniques of Illustration - Book Cover Design Poster Design.
- Digital Designing – Exposure to various digital tools through Open source soft wares.

Submission:

- Students should with any materials and medium of their choice
- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

CREACTIVE DESIGN TEXTILE**Contents:**

- Batik design -Tie and dye methods – Preparation of material and designs.
- Techniques of Weaving.
- Creative design for printing. Wood block printing

Submission:

- Students should with any materials and medium of their choice

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER

i.e 2nd, 4th, 6th, 8th only

**IV YEAR BVA (SCULPTURE)
SEMESTER-VII
CORE THEORY**

SUB CODE: VATS – 411

PAPER: DSC-XI

INDIAN MODERN ART

CREDITS - 3

MARKS- 100

Objectives:

This course will enable to understand the changes Modern Indian Art. Students will also understand changing trends in Indian Art under western and other world art.

Contents:

UNIT –01 Company School, Establishment of various art institution in India- Prodosh Das Gupta, Dhanraj Bhagat..

UNIT – 02 Study of Indian Renaissance with brief introduction to Bengal School- EB Havel, Arabindranath Tagore, Nandalal Boss, Asit kumar Halder, Binod Bihary Mukherji, DP Roy Choudhry.

UNIT-03 Brief study about establishment of Major Art Groups and their artists- .i.e. Calcutta Group-43, Bombay, Shillpi Chakra- New Delhi, Bombay, Group 1890 and Chalamandal, other eminent Modern Artists- Ramkinker Baij, NS Bendre, KG Subraminam, Tyeb Metha, Bikas Bhattacharya, GR Santhosh, Bhuban khakkar, Jehangir Sabawala, Vivian Sundaram, Ganesh Pyne.

UNIT-04 Brief study of Print Making scenario with introduction to eminent Printmaking i.e.-Somnath Hore, Kaval Krishna, Krishna Reddy, Anupam Sood, K.Lakshma Goud, Jyoti Bhatt, Shyam Sharma & Group 8. Brief study of Indian modern art scenario of Rajasthan up to 2000 AD, New trends in Indian Contemporary Arts with reference to Installations new Media

UNIT- 05 Indian modern sculptors- Dhanraj Bhagat, Ramkinker Baij, Shanko Choudhuri, DP Roy Choudhry, VP Kamarkar, Fanindranath Bose.

SUB CODE: VATS – 412

PAPER: DSC-XII

WESTERN POST MODERN ART-I

CREDITS - 3

MARKS- 100

Objectives:

This course will enable to understand the changes Modern Western Art. Students will also understand changing trends in western and other influences.

Contents:

UNIT-01 Realism, naturalism, Impressionism, Coubet, Millet, Corot, Darnier, Monet, Renoir.

UNIT-02 Post impressionism, Cezanne, Van Gogh, Gauguin, Seurat.

UNIT-03 Symbolism: Odilon Redon, Runge, Carpeaux, Toulouse-Lautrec, Mucha, Bonnard, Pre-Raphaelites, Whistler, Beardsley.

UNIT-04 20th century Boccioni, Hendri Moore, Giacometti and Smith.

UNIT-05 Brancusi, Archipenko, Lipchitz, Picasso, Gobe, Moore, Gonzalez, Laurens, Sadkinne.

SEMESTER - VIII CORE THEORY

SUB CODE: VATS – 421**PAPER: DSC-XIII****ART APPRECIATION****CREDITS - 3****MARKS- 100****Objectives:**

Students will learn to analysis the work of art through the concepts and the theories learnt. Critical analysis of the work helps to self-evaluate as well as appreciate work of art.

To enable to the student look at visual art and appreciate its content and meaning.

Contents:

UNIT-01 Nature of Art: What are art and the need to be creative.

UNIT-02 Purpose and function of art-Application of Visual Elements and Principles-Semiotics-Emotions and Expressions.

UNIT-03 Awareness , Creativity- Visual thinking – Perception and awareness, Looking and seeing.

UNIT-04 Visual Communication- Art and Experience-Aesthetics, Art and Beauty, form and content.

Unit -05 Evaluating Art- Evaluation and Art Criticism.

SEMESTER-VII & VIII PRACTICAL CORE PRACTICAL

SUB CODE: VAPS-422**PAPER: CP- XII****CREATIVE SCULPTURE AND PORTRAIT SCULPTURE****CREDITS- 6****MARKS-100****Objectives:**

This course will enable Students to study from Creative Sculpture and Portrait sculpture with a exploring various application method and rendering techniques towards study.

Contents:

- Studied in various age groups of human anatomy.
- Exercise in finishing and rendering portrait sculpture.
- Critical study of workmanship and style of great masters.

Submission:

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPS-423**PAPER: CP- XIII****SCULPTURAL DESIGN AND COMPOSITION****CREDITS- 6****MARKS-100****Objectives:**

This course will enable Students to study from composition with a exploring various application method and rendering techniques towards composition.

Contents:

- Composition in clay suited for a particular medium.
- Composition for Sculptures as a self expression.
- Round Composition –Human, Animal, Birds.
- Practice of Post Modern contemporary Art through New and Old.

Submission:

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPS-424**PAPER: CP- XIV****METAL CASTING****CREDITS- 6****MARKS-100****Objectives:**

This course will enable Students to study from composition with a exploring various application method and rendering techniques towards composition.

Contents:

- Investment in Indian and Italian Methods
- Wax modeling , wax casting ,coring and filling
- Post - casting finish and application of patina.
- Sheet metal work in various type of human models or traditional models.
- Direct metal sculpture by different processes such as welding, riveting etc.
- Sheet Metal and Its Process.

Submission:

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

CORE ELECTIVE PRACTICAL**SUB CODE: VAPS - 425****PAPER: CEP- III****COMPUTER GRAPHIC****CREDITS- 6****MARKS-100****Objectives:**

To explore students to techniques of Computer Graphic .

Contents:

- Basic computer introduction-Software tools introduction-using up menus-layer styles.
- Color management and correction-text and photo effects-image editing.
- Restoring old photos-Rectify black and White photo to color photo- Assembled photos.
- Printing layout design – Menu card-Postal design Matte painting-Digital painting (like portrait ,Landscape)

Submission:

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPRS- 426**PAPER: DSPRIT- I****INTERNSHIP TRAINING****CREDITS- 6****MARKS-100**

- Student choose and requited firm/ Advertising agency/ Art gallery/ Sculpture studio where they undergo internship training for one month in their subject.
- Students are expected to submit a report of their work at the end of the period.
- A viva voice will be conducted at the end of the semester.

SUB CODE: VAPRS- 427**PAPER: DSPRO- I****PROJECT WORK****CREDITS- 6****MARKS-100**

Student chooses any art tradition / artist for a detailed study of their work and submits a document by the end of the year.

Each student will work under a faculty for their guidance.

Students are encouraged to learn the intricacies of work of art through the close observation of the work.

The documentation can be of any format such a book or a film or any electronic media format of their choice

All the students submitting practical assignment for every month

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER

i.e2nd, 4th,6th,8th only

TEXT BOOKS AND REFERENCE

FUNDAMENTAL TECHNIQUE OF ART:

1. A World of Art – Henry m. Sayre

HISTORY OF ARTS:

1. Arts of Mankind - Van Loon
2. Civilization of mankind - Van Loon
3. History of Arts - Janson
4. Art through after - Helen Garden
5. Concise History of Art - G.Bazin
6. The story of art London 1964 - Cambrich
7. Modern Art Movement –TrewinCoplestone
8. Levey, M A ; Concise History of Painting from Giotto to Cezanne ;T&H ,London, 1964.
9. Bazin ,G ;Conise History of Art ,Part I& II ,T& H London,1964.
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INDIAN ART:

1. Indian Architecture – BrownjParcy
(Hindu and Islamic period)
2. The Art and Architecture – Rowland &Benajan
3. History of Indian and Indonesia Art – A.K Coomaraswamy
4. The story of Indian Art – S.K Bhattacharya
5. 5000 years of Indian Art – SivaramaMurthi
6. Temples of south Indian – K.R.Srinivasan
7. An introduction to Indian and Western Art – Tomory
8. A Concise History of Indian Art – Roy C Craven
9. The spirit of Indian Painting
10. Indian Art – Dr. Alka Pandey
11. Art and Visual Culture in India, 1857- 2007 Gayatri Sinha
12. Indian Art and Over view Gayatri Sinha
13. Contemporary Indian Art and other Realities-Yashdthara Dalmia
14. Contemporary Indian Art , Post Independence –Vadehra Art Gallery
15. Contemporary Indian Artist Geetha Kapur.
16. History of Indian Art by Vidya vachaspati Gerola
17. Trends in Indian Painting by Manohar Kaul.

WESTERN ART

1. Concise History of Art (vol.I& II) – GermainBazin
2. Italian Renaissance – BenardBereson
3. Art Now - Herbert Read
4. Grass root of Art – Herbert Read
5. History of Modern Painting – Aronson
6. History of Painting – Janson
7. History of Western Painting – Eric Newton

AESTHETICS

1. Fundamental of Indian Art – K.M Munshi&R.R.Diwakar
2. Transformation of Nature in Art – A.K Coomaraswamy
3. An approach of Indian Art – Dr.N.R.Roy
4. The Ideals of Indian Art – E.B.Havel

5. History of Aesthetics, Katherin Gillbert (Macmillan)
6. The Hindu view of Art – Mulk Raj Anand
7. A Modern Book of Aesthetics –Melvin Roder
8. Aesthetics Meaning – Rehka Jhonji
9. Comparative Aesthetics Eastern & Western – G. Hanumanda Rao and DVK Murthy
10. Cristian and Oriental Art - A.K Coomaraswamy
11. Approaches to Indian Art - Nihar Ranjan Ray
12. Idea and Images of Indian Art - Nihar Ranjan Ray

GENERAL:

1. Notes of the technique of painting – HilaireHilder
2. Materials and Methods – Lyntoo Lamb
3. Oil Painting in Progress – Mouse Soyer
4. Mosaic – AngelloGariet
5. Collage – Elizabeth Ashurst
6. Artistes Technique – Dr.Kurt Herbert
7. Artist and illustration encyclopedia – John Quick
8. A manual of painting material and technique – Mark David Goattsegen

ADVERTISING PROFESSION AND PRACTISE:

1. Modern Advertising – Hapttar
2. Economic Effects of ADVERTISING – BORDEN
3. Advertising – its role in modern marketing – S.W.Dunn
4. Advertising theory and practice sandage – Fryburgr K Rotzoll
5. INFA press and advertising year book
6. Advertising graphics – H.WillamsBockusjr
7. Graphics design & reproducing technique – Peter Croy
8. Photo mechanic & printing – J.S.Mertle& Gordon L.Monsen
9. Advertising art and ideas – G.M.Regas (A text book)
10. Confession of advertising man – Ogilioy
11. Foundation of Advertising (Theory and Practice) –SA Chunawala& KC Sethia
12. Advertising and Sales Management – MukeshTrehan&RajanTrehan
13. Packaging Design : Graphics ,Material Technology – Steven Sonsino.
14. Sign Design : Graphics, Material Techniques – Mitzi Sims
15. Past up for Graphic Arts Production – Kenneth F .Hird
16. Making a Good Layout – Lorisieber and Lisa Balla
17. Type in Use –Alex White
18. The Image and Eye –E.H. Gombrich
19. Air Brushing and Photo Retouching – Brett Breckon
20. Graphic Design and Reproduction Techniques –Peter Croy

SCULPTURE:

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

GRAPHICS:

1. Twentieth century graphics – Jean &Aphember
2. The Art of the print – Fritz Eicherberg
3. The bite of the print – Frant and Dorothy Cetlien
4. The art of print -EailG.Merelter
5. The art of etching – E.S.Lumsen

6. Woodcut printmaking – Walter Chamberlain
7. Japanese colour prints – J.Hiller
8. Screen process printing – Schwalbach
9. Creative printmaking – Michael F.Andrews
10. Graphic science 1850 – Lalit Kala Academi,New Delhi
11. Lithography & Lithography – Joseph Pennell

COMPUTER GRAPHICS:

1. Adobe Photoshop 6.0 – Mastering Minds Series
2. Adobe illustration – Mastering minds series
3. Macro media – Macromedia publishers (flash 5.0 Bible)

KEY NOTES:

1. History of Art by HW Janson, Prentice-Hall; 3rd edition (1 January 1986), ISBN-10; 013389388X, ISBN-13: 978-013389885, ISBN-13:978-0133884630, ISBN-10: 0133884635.
2. Janson's History of art: The western Tradition Reissued Edition – 8th Edition by Penelope J.E. Davies, Frima Fox Hofrichter, Joseph F.Jacobs, David L.Simon Ann S.Roberts, Family Trust Janson ISBN-13: 978-0133878295, ISBN-10: 0133878295
3. Art of Indian Asia(2 Vol):Its Mythology and Transformation by Heinrich Zimmer, Joseph Campbell.ISBN-13:8120816305,ISBN-13-978-8120816307
4. A History of Fine Arts and the West by Sr.Edith Tomory, Orient Black Swan; Reprinted edition(1989)ISBN-10;812507024,ISBN-13;978-8125007029
5. History of Art Fare Eastern Art 5th Edition by Sherman Lee, Prentice Hall;1994,ISBN-10 013830635, ISBN-13-978-01318830639.
6. Art of India Trough the Ages by Stella Kramrich. Published by Motilal Banarsidass, 1987, ISBN-10;8120801822, ISBN-13;987-8120801820.
7. Exploring India's Sacred Art: Selected Writing by Sella Kramrich. University of Pennsylvania Press, 1983, ISBN-100812278569,ISBN-13;978-081278569
8. The Dictionary of Art and Artist, Thames and Hudson, Read,Herbert,1985,London .
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12. The Dance of Siva ; Essay on Indian Art and Culture by Ananda K Coomarasamy, Dover Fine Art ,History of Art
 - b. Dover Publications; Revised edition (March 1985),ISBN-10 ;9780486248172.ASIN;0486248178.
13. Sadanga:The Six Limbs of Indian Art by Abanindranath Tagore, Published by Indian Society of Oriental Art (1921) ASIN ;B00088920S.
14. Foundation of Indian Culture by Sri Aurobindo ,Published by Sri Arurabindo Ashram; 3rd Revised Edition (1 APRIL 1990)ISBN-10;8170580137, ISBN-13 978-8170580133.
15. Ideals of Indian Art by EB Havell, Hard press publishing (1 AUGUST 2012),ISBN -10-9781290732055,ISBN-13;978-1290732055, ASIN; 1290732051.
16. Pahari Masters: Court Painters of Northern India ,BN Goswani, Niyogi Books; 2009 editions, ISBN-10-9788189738464, ISBN-13; 978-8189738464.ASIN; 8189738461.
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18. Visual Imagination, Kurtz Bruce, 1987, Prentice Hall Publication.

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20. Artist Monograph Collection at Lalit kala Akademi, New Delhi, and Regional centers.
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23. Mughal Paintings, Drawings and Islamic Calligraphy; In the Jagadish Kamla Mittal Museum of Indian Art, Publisher; Jagadish and Kamla Mittal museum of Indian Art, Hyderabad, 2013, ISBN-10- 8190487248, ISBN-13- 978-819048245.
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30. Monteverdi. Mario the Book of Art: Italian Art To-1850, 1965 Encyclopedia Britannica International. London..
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33. Myers, Bernard, The Book of Art: How to look at the Art 1965, New York, Impressionism, Graphic Design, Abstract Art
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37. Art and visual culture in India by Gayathri Sinha, Marg publication, ISBN:9788185026923, 8185

SPECIALIZATION IN APPLIED ART

II YEAR BVA (APPLIED ART) SEMESTER-III

CORE THEORY

SUB CODE VATA – 211

PAPER: DSC-III

ADVERTISING ART AND IDEAS – I

CREDITS – 3

MARKS- 100

Objectives:

To introduce students to advertising and its origin. Students learn various function of advertising agency and its development periodically.

Contents:

UNIT:01 Introduction to advertisement; Village economy – post industrial revolution economy, advertising mass-production and transportation .

UNIT:02 advertising – a part of marketing – direct and indirect advertising – description of advertising – qualities of modern advertising man .

UNIT:03 Advertising and publicity – definition of advertising – advertising – an art, science, a business and a profession – advertising to sell ideas to a nation – advertising for urban and rural communication – prestige advertising and testimonial advertising.

UNIT:04 History of Advertising: Pre-printing period – Prior to the 15th century – early printing from the 15th century to 1840 – period of expansion from 1840 to 1900 period of consolidation – from 1900 to 1925 .

UNIT:05 Period of scientific development – from 1925 to 1945 – period of business and social integration – from 1945 to the present.

SUB CODE VATA – 212

PAPER: DSC-IV

HISTORY OF ART AND DESIGN, AESTHETICS – I

CREDITS - 3

MARKS- 100

Objectives:

To introduce students to advertising and its origin. Students learn various function of advertising agency and its development periodically.

Contents:

UNIT-01 The nature of Art, What is art a necessity purpose and function of Art. Essay- the popular- Art Fine- Art Dialogue.

UNIT-02 Art and experience-Perception and awareness-Looking and seeing-Visual thinking, Art and Beauty, Aesthetics-Creativity, Children Art, Folk Art and naïve art, Trained artists.

UNIT-03 The language of visual experience – Visual experience, Visual communication from and content, seeing and responding to form Iconography. Biography: Georgia "O" Keffe ,Essay: Persistent symbols.

UNIT- 04 Visual elements: Line, shape, mass, space, time and motion, light, color, texture and pattern.

Biography: Henry Moore, Edward Munch. Principles of design: Unity and variety balance, emphasis and subordination, directional force, contrast, reputation, rhythm, scale and proportion. Design summary.

UNIT-05 Style: formal and expressive styles, period and cultural styles, group styles, personal styles. Biography: Henry Matisse, Kathe Kollwitz, Louise Newelson.

SEMESTER-IV

CORE THEORY

SUB CODE VATA – 221

PAPER: DSC-V

ADVERTISING ART AND IDEAS-II

CREDITS – 3

MARKS- 100

Objectives:

To introduce students to advertising and its origin. Students learn various function of advertising agency and its development periodically.

Contents:

UNIT-01 Creative advertising: Advertising planning and execution. Ideas ,soul of advertising- unique selling- print of products- How product analysis are made-application of USPS- Basic human desires that relate to advertised

products- Humor sympathy- Empathy- anxiety- fair executing- the theme creativity. What copy platform? Copywriting functions of advertising- Basic ingredients of copying- Approach of writing- The headline text copy- Visualization.

UNIT-02 Invention of advertising ideas – Advertising perception, advertising presentation techniques. Principles of design- Balance, rhythm, emphasis, and unity, simplicity, and proportion-Eye direction- white space unity- Proportion Layout- Picture VS words- communication- Non P Verbal semi logy- the importance of picture in advertising- Function of pictures.

UNIT-03 Interest factors governing pictures – content form- type of advertisement- The hard sale- The soft sale- the reminder- the prestige- The numerous consumer advertising- Distributors advertising- Retail advertising- Industrial advertising- Direct mail advertising- Financial advertising- Travel and entertainment advertising- co-operative advertising- Advertising by government and public sector- Advertising and public relation

UNIT-04 Advertising operation; The advertising department- The market- The marketing policy- Public relations department- Advertising agency and operations- The marketing and advertising plan- The creative department- Creative advertising- The studio- The production department- Media and Scheduled - Advertising and agency service

UNIT-05 The legal aspects of advertising: Status of advertising agents- Outdoor advertising- advertisement in Newspapers and Magazines- Cinematography or screen Advertisement- Radio and television advertisement- Advertising contract- Consequences of advertising- Defamation- Slander of Goods- Passing of Copyrights- Trademarks- Miscellaneous – Other loss affecting advertisement- Puffery and guaranteed advertisement- Competition and crosswords- Indecent advertisements.

SUB CODE VATA – 222

CREDITS - 3

PAPER: DSC-VI

HISTORY OF ART AND DESIGN, AESTHETICS – II

MARKS- 100

Objectives:

To introduce students to advertising and its origin. Students learn various function of advertising agency and its development periodically.

Contents:

UNIT-01 Visual elements Line, shape, mass, space, time and motion, light, color, texture and pattern. Biography – Henry Moore.

UNIT-02 Principles of Design Unity and variety balance, Emphasis and subordination, Directional forces, contrast repetition and rhythms scale and proportion. Design.

UNIT-03 Summary .Biography: Edward Munch

UNIT-04 Style, Formal and Expressive styles period and cultural styles.

UNIT- 05 Group styles personal style. Biography – Henry Mattise, Kathe Kollwitz, Louise Newel son.

SEMESTER-III & IV PRACTICAL CORE PRACTICAL

SUB CODE: VAPA-223

CREDITS- 6

PAPER: CP- VI

DRAWING FOR DESIGNING

MARKS-100

Objectives:

Students should be encouraged to adapt a analytical and creative approach to the drawings

Contents:

- Drawing from life, full figure study, rendering in pencil, monochrome, color and ink,
- Product Rendering.
- Drawing from nature- observation and rendering indifferent media. Anatomy – study of muscles – bones of human body.
- Memory drawing – Rendering from environmental events. Outdoor study: Outdoor sketching with specific purpose, architectural man – made and natural objects.

- Project study in depth of man-made and natural objects, animals, trees, flowers, architectural features, Sculptures, textiles, furniture etc. Study of any one specific subject throughout the year.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPA-224**CREDITS- 6****PAPER: CP- VII ELEMENTS OF PHOTOGRAPHY (COMMUNICATIVE DESIGN) MARKS-100****Objectives:**

Students should be encouraged to adapt an analytical and creative approach to the Photography

Contents:

- **Photography use in the communication design**
 - a) Portraiture
 - b) Product photograph
 - c) Table-top photography-still life
- **Study of photographic material and equipment**
 - a) Camera
 - b) Lights
 - c) Filters
 - d) Reflectors and photographic accessories
- **Lightning study of photography**

Half light-3/4th light-Front light-Back light-Top light-Background light-Outdoor lightning-Use of reflectors.
- **Special effects of lightning in photography**
 - a) Run light-Silhouette-Devil light-Candle light-Light reflections-Difference between high key and low key lightning.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPA-225**CREDITS- 6****PAPER: CP- VIII LOGO DESIGN MARKS-100****Objectives:**

Students should be encouraged to adapt an analytical and creative approach to the Logo design

Contents:

- Advertising: Newspaper, Magazine advertisement, show cards, cinema, slides, booklets, folders, posters, point of sale materials.
- Public Welfare: Signs-Symbols (Airport, Railways, Banks, Hospitals, Offices, Postal services, Hostels etc.
- Packaging Design Labels Dangler Clip Art, Color, and Separate.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

CORE ELECTIVE PRACTICAL**SUB CODE: VAPA- 226****PAPER: CEP- I****COMPUTER GRAPHICS-I****CREDITS- 6****MARKS-100****Objectives:**

To explore students to techniques of Computer Graphic.

Contents:**PRINT MEDIA (ILLUSTRATOR)**

- Basic computer introduction-Software tools introduction-Using of menus-Creating lines, shapes-icons-Logos-Monograms.
- Create vector images for both print and digital form-Draw and refine live shapes-Apply color like a pro cartoons-characters
- Use a shape to mask an illustration or image-Add effects to mask you art form.
- Add impact with professional typography-Types of lettering-serifs-sans serifs-calligraphy and more. Print media design-layout design-poster design-wrapper design-packaging design and more

Submission:

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

GENERIC ELECTIVE PRACTICAL

Any one of the subject: Painting/ Printmaking/ Textile Design

SUB CODE: VAPA-227**PAPER: GEP- I****CREDITS- 6****MARKS-100****Objectives:**

Sculpture students expected to enhance their skill in any one of the streams of Visual Arts which other than their specialization.

PAINTING (COLLAGE DESIGN)**Contents:**

- Methods and Techniques of Collage Paintings.
- Varies patterns of collage Paintings
- Portrait Paintings in collage.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

PRINT MAKING ETCHING TECHNIQUE**Objectives:**

To introduce students to various new reproduction techniques. This course enable to students to understand reverse process of printing.

Contents:

- Methods and materials, processing and printing.
- Dry point- Etching in line, texture, dots etc. In monochrome
- Aquatint spill – bite, lift ground, soft ground for texture, deep bite etching, Viscosity in color- printing, Engraving, mizzo- Tint.
- Colography

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

TEXTILE DESIGN**Contents:**

- Paper design for painting. Children ware, shirt design, painting designs for half sarees. Graph design and simple wearing practice in different kinds of looms.
- Scan A design with the help of Photoshop and change of color scheme of the design
- Study of cloths – textile and time and space – analysis of fabrics

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTERi.e 2nd, 4th, 6th, 8th only

**III YEAR BVA (APPLIED ART)
SEMESTER- V
CORE THEORY**

SUB CODE: VATA – 311**PAPER: DSC-VII****HISTORY OF INDIAN ADVERTISING****CREDITS - 3****MARKS- 100****Objectives:**

To introduce students to advertising and its origin. Students learn various function of advertising agency and its development periodically.

Contents:

UNIT –01 advertising for religion. Village economy in India. Import of goods. The introduction of the printing press. Birth of newspaper and advertising.

UNIT –02 Commercial advertising comes into being. Birth of advertising agencies. I.E.N.S (Indian and Eastern Newspapers society) is founded. ILNA (Indian Language Newspapers Association) society is founded. ILNA (Indian Language Newspaper Association) formation and its function. Period of consolidation. The Second World War and after.

UNIT –03 Rapid industrialization. Impetus to advertising. India becomes independent. Growth of commercial art and printing. Commercial are influenced by the West. Scope of creativity in advertising. Various organizations connected with advertising.

UNIT –04 Research advertising and law. Future of advertising in India. ILNA (Institute of Advertising Practitioners (London) and its influence of AAAI (India) Advertising Agencies Association of India) DAVP (India) (Directorate of advertising and Visual Publicity, Delhi)

SUB CODE: VATA – 312**PAPER: DSC-VIII****HISTORY OF VISUAL COMMUNICATION-I****CREDITS - 3****MARKS- 100****Objectives:**

To introduce students to advertising and its origin. Students learn various function of advertising agency and its development periodically.

Contents:

UNIT-01 Introduction: What is communication? Its rightful place in society. Verbal and non-verbal communication. Audio and Visual communication. The communication “Formula” the purpose of communication as an adjunct to the study of Applied Art.

UNIT-02 A historical and chronological survey of the evolution of the following media of visual communication till present day

UNIT-03 Gestures and sign languages (cave paintings)

UNIT-04 Objects – Art – facts – Iconography Signs and symbols Script evolution, Calligraphy, etc..

UNIT- 05 Outdoor poster albums till neon and electronic moving color type display messages signs.

SEMESTER-VI CORE THEORY

SUB CODE: VATA – 321**CREDITS - 3****PAPER: DSC-IX****FUNDAMENTAL OF MOTION PICTURES PHOTOGRAPHY****MARKS- 100****Objectives:**

Students should be encouraged to adapt an analytical and creative approach to the Photography

Contents:

UNIT-01 Difference between still photography and motion picture photography Basic parts of video, camera and cinematography camera

UNIT-02 Study of digital motion picture camera, motion picture lighting-composition-camera angle-objective angle- subjective angles-point of view. Continuity-lighting, action, costume, continuity (matching the scenes)

UNIT-03 Script-direction-production-story board-short-scenes-sequence-meaning of clap board lighting of motion pictures-white balance-black balance-light balance filters-color temperature.

UNIT-04 Camera movement-trally-dolly-round trally-crane- panning-tilting-zoom in-zoom out-truck in –truck out.

UNIT-05 Study of cinematic time-Real time-Cutting advertisement-Film-Trick shots Back projection –Masking-Film analysis and appreciation-Basic knowledge of editing.

SUB CODE: VATA – 322**CREDITS - 3****PAPER: DSC-X****HISTORY OF VISUAL COMMUNICATION AND MEDIA -II****MARKS- 100****Objectives**

A historical and chronological survey of the evolution of the following media of visual communication till present day.

Contents:

UNIT-01 A historical and chronological survey of the evolution of the following media of visual communication till present day.

Exhibitions Dramas, dance and cultural programmers Leaflets – Till direct mail.

UNIT-02 Newspapers Magazines and Journals Books – tool comics (Book jackets – 3 dimensional book jackets, use of actual cutouts) one media of communication: Telegraph, Radio, Telecommunication, Satellites, Evolution of new ideas, dynamic of media – a prognosis for the future.

UNIT-03 The motion picture as a means of communication- Advantages and disadvantages, Television, massive medium, Window display – point of sale Films Cinema slides and television graphics

UNIT-04 Future of communication- Entertainment system, Information and calculation service, message sending system, person to person communication media.

UNIT-05 psychological problem in the new media- Social life and the communication rich society.

SEMESTER-V&VI PRACTICAL

CORE PRACTICAL

SUB CODE: VAPA – 323**CREDITS - 6****PAPER: CP-IX****GRAPHIC DESIGN****MARKS- 100****Objectives:**

Students should be encouraged to adapt an analytical and creative approach to the graphic design

Contents:

- Design: study of international of negative – positive space, line and exercises with basic shapes and texture in relation to the space.
- Communication Design: Designing of logos, signs, monograms, symbols, tags, shopping bags, labels, stickers, novelties, gift articles, book jackets, record jackets, public relation promotional materials.
- Lettering: Calligraphy/ Typography: Detail study of one of the various calligraphic schools (European, Indian scripts, Gothic, Humanistic, Round and Brush point.
- Principles of typography: Design, suitability, legibility and readability of printed matter. Study of typographic measurements and specification.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPA – 324**CREDITS - 6****PAPER: CP-X****PRODUCT DESIGN AND COMERCIAL PHOTOGRAPHY****MARKS- 100****Objectives:**

Students should be encouraged to adapt an analytical and creative approach to the photography

Contents:

- Classification of photography study Photo journalism-Photographing people-Photographing children-Travel captures-Building and architecture-Sports-Animal-Nature-Landscape photography-Glamour photography-Planets, Trees and flowers-Wedding photography-Fashion photography-Stage photography-Perspective-Arial view photography.
- Photographic assignment communication applied to graphic design
- Product photography-Still life-Creative advertisement photography-Photography for posters.
- Motion picture advertisement Digital video advertisement-Film making-Product photography-Social awareness-Industrial establishment.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPA – 325**CREDITS - 6****PAPER: CP-XI****ADVANCED ILLUSTRATION TECHNIQUE****MARKS- 100****Objectives:**

Students should be encouraged to adapt an analytical and creative approach to the photography

Contents:

- Create characters-purpose for animation movies
- Study of threes-Plants-leafs-Flowers
- Free hand drawing of cartoon characters

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

CORE ELECTIVE PRACTICAL**SUB CODE: VAPA- 326****CREDITS- 6****PAPER: CEP- II****COMPUTER GRAPHICS-II (ADOBE PHOTOSHOP)****MARKS-100****Objectives:**

To explore students to techniques of Computer Graphic .

Contents:

- Basic computer introduction-Software tools introduction-using up menus-layer styles.
- Color management and correction-text and photo effects-image editing.
- Restoring old photos-Rectify black and White photo to color photo Assembled photos.
- Printing layout design – Menu card-Postal design Matte painting-Digital painting (like portrait, Landscape)

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

GENERIC ELECTIVE PRACTICAL

Any one of the subject: Painting/Printmaking / Textile Design

SUB CODE: VAPA-327**PAPER: GEP- II****CREDITS- 6****MARKS-100****Objectives:**

Applied Art students expected to enhance their skill in any one of the streams of Visual Arts which other than their specialization.

PAINTING**Contents:**

- Head Study male female and Still life in color.
- Landscape painting in water colors
- Oil Painting
- Composition in any chosen painting media limited to individual needs and sensibility

Submission:

- Students should with any materials and medium of their choice
- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

PRINT MAKING – LITHOGRAPHIC AND SERIGRAPHY**Objectives:**

To introduce students to various new reproduction techniques. This course enable to students to understand reverse process of printing.

Contents:

- Lithography – Preparation of stone- Grinding and fine tuning – Transferring techniques of drawing – Photo etching technique – Mono and Color Printing Techniques.
- Serigraphy – Preparation of Screen – Process of image Exposing and Printing - Mono and Color Printing Techniques.

Submission:

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

TEXTILE DESIGN**Contents:**

- Batik design -Tie and dye methods – Preparation of material and designs.
- Techniques of Weaving.
- Creative design for printing. Wood block printing

Submission:

- Students should submit a minimum of 5 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTERi.e 2nd, 4th, 6th, 8th only**IV YEAR BVA (APPLIED ART)****SEMESTER VII****CORE THEORY****SUB CODE: VATA – 411****PAPER: DSC-XI HISTORY OF DESIGN, ERGONOMICS AND ART AND ELECTRONIC AGE****CREDITS - 3****MARKS- 100****(Computer Graphics)****Objectives:**

This course will enable to understand the changes Modern Indian Art. Students will also understand changing trends in Indian Art under western and other world art.

Contents:

- Computer imaging – Digital Photography, Design type film, the moving image, Animation television computer generated imagery.
- Design and illustration Graphic Design, industrial Design Biography: Kenneth, Seymour Chwast, Milton Glaser Bob-Gill Bauhaus – School
- Textile design Interior design Biography Raymond i.e. any Ergonomics Industrial Designing machine Aesthetics consumer durables Design / Research / Redesign – Product Revolution Precision.
- Marketing, Color, export market product styling, durable, import, liberalization status, symbol design throw away culture, safety, spare parts. Automation finish.
- Appropriate Technology, Rate contrast /Re-cycling durables, value engineering, consumerism, industrial norms, (DIN) Cost maintenance technical drawings. Brand Identity. Elasticity Exhibit design store designing/ architecture display, Visual merchandising.

SUB CODE: VATA – 412**PAPER: DSC-XII****ADVERTISING PROFESSION AND PRACTICE- I****CREDITS - 3****MARKS- 100****Objectives:**

This course will enable to understand the changes advertising. Students will also understand changing trends in Indian Art under western and other world art.

Contents:

UNIT- 01 Campaign Planning ,Appeal : Use of appeal in campaign planning ,objectives, continuity . Different kinds of campaigns : Social, Product

UNIT-02 Corporate Image and Corporate Identity (Logo , Symbol , Logo type Insignia etc.) Market Research and Analysis .

UNIT-03 Types of copy and Design Approach of campaigning. Communication and its type . Barriers in good communication.

UNIT- 04 Ethics in Advertising : Introduction, Perceived Role of Advertising, the Advertising Standards Council of India.(ASCI).

UNIT-05 Misleading Advertising : Advertising to children Product Endorsements, Stereo typing ,Cultural ,Religious and Racial sensitivity in advertising, Obscenity in advertising.

SEMESTER-VIII CORE THEORY

SUB CODE: VATA – 421**PAPER: DSC-XIII****ART APPRICIATION****CREDITS - 3****MARKS- 100****Objectives:**

Students will learn to analysis the work of art through the concepts and the theories learnt. Critical analysis of the work helps to self-evaluate as well as appreciate work of art.

To enable to the student look at visual art and appreciate its content and meaning.

Contents:

UNIT-01 Nature of Art: What are art and the need to be creative.

UNIT-02 Purpose and function of art-Application of Visual Elements and Principles-Semiotics-Emotions and Expressions.

UNIT-03 Awareness , Creativity- Visual thinking – Perception and awareness, Looking and seeing.

UNIT-04 Visual Communication- Art and Experience-Aesthetics, Art and Beauty, form and content.

UNIT -05 Evaluating Art- Evaluation and Art Criticism.

SEMESTER-VII & VIII PRACTICAL CORE PRACTICAL

SUB CODE: VAPA – 422**PAPER: CP-XII****FINE ARTS-CREATIVE AND CONCEPTUAL****CREDITS - 6****MARKS- 100****Objectives:**

Students should be encouraged to adapt an analytical and creative approach to the Applied Art

Contents:

- Drawing from life and its application through memory. Observation of proportion of human body and various forms in nature.
- Drawing from life and nature.
- Rendering in pencil, pen and ink color, Time sketching, anatomy study of muscles and bones of human body in action.
- Drawing practice Cartoons, Caricature Human in Action group.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPA – 423**PAPER: CP-XIII****CARD DRAWING AND POSTER MAKING****CREDITS - 6****MARKS- 100****Objectives**

Students should be encouraged to adapt an analytical and creative approach to the Applied Art

Contents:

- Season Greetings –Birthday –Festivals- New Year – wending etc.. Poster making-social awareness posters- commercial posters
- Propaganda and political posters- movie posters
- Travels posters-- Railway posters -Event posters –Boxing posters
- Concert posters –comic book posters etc..

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.

- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPA – 424**CREDITS - 6****PAPER: CP-XIV****ILLUSTRATION DRAWING****MARKS- 100****Objectives:**

Students should be encouraged to adapt an analytical and creative approach to the Applied Art

Contents:

- Advertising (Cartoon / Realistic / Abstract / Photography)-Fashion -Expression study Human-Animals in action plants and flower
- Advertising: Posters, hoardings, press advertising, point of sale materials.
- Public Welfare: Signs symbols (Airport, Railways, Banks, Hospitals, Officers, Post Service, and Hotels etc.) Corporate identity program.
- Publishing: Children book, book design and magazine format.
- Education: Educational kits for secondary schools. Preparation of charts for any one subject such as science, geography, biology and informative charts and directional maps, charts for marketing conferences etc.
- Film and Television: Graphic interpretation of ideas through animation and computer graphics. Illustration for books and magazines and allied publication.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

CORE ELECTIVE PRACTICAL**SUB CODE: VAPA- 425****CREDITS- 6****PAPER: CEP- III****COMPUTER GRAPHICS-III (ADOBE FLASH)****MARKS-100****Objectives:**

To explore students to techniques of Computer Graphic .

Contents:

- 2D animation's frame by frame animated cartoon like speaking, walking.
- Three types of tweening (Classic tween, Shape tween, Motion tween) – Each tween creates a different effects.
- 2D animated human walk cycle- own characters.
- Birds flying-Animal walk cycle-own characters.
- 2D animated advertisements-
- Video editing's tools-menus-Time line-Ripple and rolling edit- Rate stretch-Razor
- Editing video and sound-Color Correction-Making animation background, text-image based advertisement with sound-Making short film-Advertisement-Project.

Submission:

- Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

SUB CODE: VAPRA-426**CREDITS- 6****PAPER: DSPRIT- I****INTERNSHIP TRAINING****MARKS-100**

- Student choose and requited firm/ Advertising agency/ Art gallery/ Sculpture studio where they undergo internship training for one month in their subject.

Submission:

- Students are expected to submit a report of their work at the end of the period.
- A viva voice will be conducted at the end of the semester.

SUB CODE: VAPRA-427**PAPER: DSPRO- I****PROJECT WORK****CREDITS- 6****MARKS-100**

- Student chooses any art tradition / artist for a detailed study of their work and submits a document by the end of the year.
- Each student will work under a faculty for their guidance.
- Students are encouraged to learn the intricacies of work of art through the close observation of the work.
- The documentation can be of any format such a book or a film or any electronic media format of their choice

All the students have to submit the practical assignment for every month

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER

i.e 2nd, 4th, 6th, 8th only

TEXT BOOKS AND REFERENCE

FUNDAMENTAL TECHNIQUE OF ART:

1. A World of Art – Henry m. Sayre

HISTORY OF ARTS:

1. Arts of Mankind - Van Loon
2. Civilization of mankind - Van Loon
3. History of Arts - Janson
4. Art through after - Helen Garden
5. Concise History of Art - G.Bazin
6. The story of art London 1964 - Cambrich
7. Modern Art Movement –TrewinCoppelstone
8. Levey, M A ; Concise History of Painting from Giotto to Cezanne ;T&H ,London, 1964.
9. Bazin ,G ;Conise History of Art ,Part I& II ,T& H London,1964.
10. Agrawal, G.K ;Europe Ki Chitrakala ;Ashok Prakashan, Aligarh
11. Haftmann, W.; Painting in the Twentieth Century, Vol. I & II , London, 1960.
12. Canday , J.; Main Stream of Modern Art, Prentice Hall, Eaglewood Cliffs , H N, Abrams, 1977.
13. Murray Peter and Linda; A Dictionary of Art and Artists, Penguin Books, 1975
14. Sakhalkar R V .; Adhunik Chitrakala Itihas, Ra. Hindi Prakashan Ayog, Jaipur, 1971.

INDIAN ART:

1. Indian Architecture – BrownjParcy
(Hindu and Islamic period)
2. The Art and Architecture – Rowland &Benajan
3. History of Indian and Indonesia Art – A.K Coomaraswamy
4. The story of Indian Art – S.K Bhattacharya
5. 5000 years of Indian Art – SivaramaMurthi
6. Temples of south Indian – K.R.Srinivasan
7. An introduction to Indian and Western Art – Tomory
8. A Concise History of Indian Art – Roy C Craven
9. The spirit of Indian Painting
10. Indian Art – Dr. Alka Pandey
11. Art and Visual Culture in India, 1857- 2007 Gayatri Sinha
12. Indian Art and Over view Gayatri Sinha
13. Contemporary Indian Art and other Realities-Yashdthara Dalmia
14. Contemporary Indian Art , Post Independence –Vadehra Art Gallery
15. Contemporary Indian Artist Geetha Kapur.
16. History of Indian Art by Vidya vachaspati Gerola
17. Trends in Indian Painting by Manohar Kaul.

WESTERN ART

1. Concise History of Art (vol.I& II) – GermainBazin
2. Italian Renaissance – BenardBereson
3. Art Now - Herbert Read
4. Grass root of Art – Herbert Read
5. History of Modern Painting – Aronson
6. History of Painting – Janson
7. History of Western Painting – Eric Newton

AESTHETICS

1. Fundamental of Indian Art – K.M Munshi&R.R.Diwakar
2. Transformation of Nature in Art – A.K Coomaraswamy

3. An approach of Indian Art – Dr.N.R.Roy
4. The Ideals of Indian Art – E.B.Havel
5. History of Aesthetics, Katherin Gillbert (Macmilan)
6. The Hindu view of Art – Mulk Raj Anand
7. A Modern Book of Aesthetics –Melvin Roder
8. Aesthetics Meaning – Rehka Jhonji
9. Comparative Aesthetics Eastern & Western – G. Hanumanda Rao and DVK Murthy
10. Cristian and Oriental Art - A.K Coomaraswamy
11. Approaches to Indian Art - Nihar Ranjan Ray
12. Idea and Images of Indian Art - Nihar Ranjan Ray

GENERAL:

1. Notes of the technique of painting – HilaireHilder
2. Materials and Methods – Lyntoo Lamb
3. Oil Painting in Progress – Mouse Soyer
4. Mosaic – AngelloGariet
5. Collage – Elizabeth Ashurst
6. Artistes Technique – Dr.Kurt Herbert
7. Artist and illustration encyclopedia – John Quick
8. A manual of painting material and technique – Mark David Goattsegen

ADVERTISING PROFESSION AND PRACTISE:

1. Modern Advertising – Hapttar
2. Economic Effects of ADVERTISING – BORDEN
3. Advertising – its role in modern marketing – S.W.Dunn
4. Advertising theory and practice sandage – Fryburgr K Rotzoll
5. INFA press and advertising year book
6. Advertising graphics – H.WillamsBockusjr
7. Graphics design & reproducing technique – Peter Croy
8. Photo mechanic & printing – J.S.Mertle& Gordon L.Monsen
9. Advertising art and ideas – G.M.Regia (A text book)
10. Confession of advertising man – Ogilioy
11. Foundation of Advertising (Theory and Practice) –SA Chunawala& KC Sethia
12. Advertising and Sales Management – MukeshTrehan&RajanTrehan
13. Packaging Design : Graphics ,Material Technology – Steven Sonsino.
14. Sign Design : Graphics, Material Techniques – Mitzi Sims
15. Past up for Graphic Arts Production – Kenneth F .Hird
16. Making a Good Layout – Lorisieber and Lisa Balla
17. Type in Use –Alex White
18. The Image and Eye –E.H. Gombrich
19. Air Brushing and Photo Retouching – Brett Breckon
20. Graphic Design and Reproduction Techniques –Peter Croy

SCULPTURE:

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

GRAPHICS:

1. Twentieth century graphics – Jean &Aphember
2. The Art of the print – Fritz Eicherberg
3. The bite of the print – Frant and Dorothy Cetlien

4. The art of print -EailG.Merelter
5. The art of etching – E.S.Lumsen
6. Woodcut printmaking – Walter Chamberlain
7. Japanese colour prints – J.Hiller
8. Screen process printing – Schwalbach
9. Creative printmaking – Michael F.Andrews
10. Graphic science 1850 – Lalit Kala Academi,New Delhi
11. Lithography & Lithography – Joseph Pennell

COMPUTER GRAPHICS:

1. Adobe Photoshop 6.0 – Mastering Minds Series
2. Adobe illustration – Mastering minds series
3. Macro media – Macromedia publishers (flash 5.0 Bible)

KEY NOTES:

1. History of Art by HW Janson, Prentice-Hall; 3rd edition (1 January 1986), ISBN-10; 013389388X, ISBN-13: 978-013389885, ISBN-13:978-0133884630, ISBN-10: 0133884635.
2. Janson's History of art: The western Tradition Reissued Edition – 8th Edition by Penelope J.E. Davies, Frima Fox Hofrichter, Joseph F.Jacobs, David L.Simon Ann S.Roberts, Family Trust Janson ISBN-13: 978-0133878295, ISBN-10: 0133878295
3. Art of Indian Asia(2 Vol):Its Mythology and Transformation by Heinrich Zimmer, Joseph Campbell.ISBN-13:8120816305,ISBN-13-978-8120816307
4. A History of Fine Arts and the West by Sr.Edith Tomory, Orient Black Swan; Reprinted edition(1989)ISBN-10;812507024,ISBN-13;978-8125007029
5. History of Art Fare Eastern Art 5th Edition by Sherman Lee, Prentice Hall;1994,ISBN-10 013830635, ISBN-13-978-01318830639.
6. Art of India Trough the Ages by Stella Kramrich. Published by Motilal Banarsidass, 1987, ISBN-10;8120801822, ISBN-13;987-8120801820.
7. Exploring India's Sacred Art: Selected Writing by Sella Kramrich. University of Pennsylvania Press, 1983, ISBN-100812278569,ISBN-13;978-081278569
8. The Dictionary of Art and Artist, Thames and Hudson, Read,Herbert,1985,London .
9. The Book of Art: Form Fauvism to Abstract Expressionism. Sylvester. David,1965,Grollier Incorporated, NEW YORK.
10. The Book of Art: How to Look at the Art, Mayers, Bernard, 1965, Grolier Publishing-Co, ASIN;B003P5L81M.,
11. Vision and Creation by Nandalal Bose, Nandalal Bose Birth centenary publication series, Visva- Bharati Pub.(1999),ISBN -10; 8175222204, ISBN-13; 978-8175222205.
12. The Dance of Siva ; Essay on Indian Art and Culture by Ananda K Coomarasamy, Dover Fine Art ,History of Art
 - c. Dover Publications; Revised edition (March 1985),ISBN-10 ;9780486248172.ASIN;0486248178.
13. Sadanga:The Six Limbs of Indian Art by Abanindranath Tagore, Published by Indian Society of Oriental Art (1921) ASIN ;B00088920S.
14. Foundation of Indian Culture by Sri Aurobindo ,Published by Sri Arurabindo Ashram; 3rd Revised Edition (1 APRIL 1990)ISBN-10;8170580137, ISBN-13 978-8170580133.
15. Ideals of Indian Art by EB Havell, Hard press publishing (1 AUGUST 2012),ISBN -10-9781290732055,ISBN-13;978-1290732055, ASIN; 1290732051.
16. Pahari Masters: Court Painters of Northern India ,BN Goswani, Niyogi Books; 2009 editions, ISBN-10-9788189738464, ISBN-13; 978-8189738464.ASIN; 8189738461.
17. History of Italian Renaissance Art ; Painting, Sculpture, Architecture, Western Art Hartt. Frederick, 1970 Thames and Hudson.

18. Visual Imagination, Kurtz Bruce, 1987, Prentice Hall Publication.
19. Authenticity in Art; the Scientific Detection of Forgery, Fleming J Styart, 1975, the Institute of Physics, Art Authenticity, Archeologist, Art Enthusiast.
20. Artist Monograph Collection at Lalit kala Akademi, New Delhi, and Regional centers.
21. Graphic Design the New Basics Lupton Ellen, Princeton Architectural Press, 2015, ISBN 9781616893323, 161680332X.
22. The Making of New' Indian' Art Artist,- Aesthetics and Nationalism in Bengal, c 1850-1920. Tapati Guha Thakurta, Cambridge University press.
23. Mughal Paintings, Drawings and Islamic Calligraphy; In the Jagdish Kamla Mittal Museum of Indian Art, Publisher; Jagdish and Kamla Mittal museum of Indian Art, Hyderabad, 2013, ISBN-10- 8190487248, ISBN-13- 978-819048245.
24. Deccani Scroll Paintings in the Jagdish Kamla Mittal Museum of Indian Art, Publisher; Jagdish and Kamla Mittal museum of Indian Art, Hyderabad, 2014, ISBN- 978-8190487252,.
25. Sublime Delight Through works of Art in the Jagdish and Kamla Mittal Museum of India Art, Publisher. Jagdish and Kamla Mittal museum of Indian Art, Hyderabad.
26. Rajasthani Paintings in the Jagdish Kamla Mittal Museum of Indian Art by Jagdish Mittal, Milo Cleveland Beach, Catherine Glynn, John Seyller, Andrew Tops feild, Publisher. Jagdish and Kamla Mittal museum of Indian Art, Hyderabad. 2015. ISBN- 10- 9788190487276, ISBN-13; 978-8190487276.
27. Mughal Paintings, Drawings and Islamic Calligraphy In the Jagdish Kamla Mittal Museum of Indian Art John Seyller,; Jagdish Mittal Publisher Jagdish and Kamla Mittal museum of Indian Art, Hyderabad, 2013, ISBN- 8190487248, ISBN-13- 978-819048245. 2013.
28. Torso, Cristina, the Treasures of Ancient Greece. 2004 The Rizzoli Art Guides Archeological Sites, Sculpture, and Museums of the World.
29. Strong, Donald E the Book of Art: Origins of Western Art 1965, Encyclopedia Britannica International. London.
30. Monteverdi. Mario the Book of Art: Italian Art To-1850, 1965 Encyclopedia Britannica International. London..
31. Vandenbrande R H, the Book of Art: French and Dutch Art, 1965 Encyclopedia Britannica International. London.
32. Lactotte. Michell, The book of Art: French Art from 1350 to 1850, 1965, International, London
33. Myers, Bernard, The Book of Art: How to look at the Art 1965, New York, Impressionism, Graphic Design, Abstract Art
34. Simon Wilson & Jessica Lack, The Tate Guide to modern Art Terms 2012, Tate Publishing.
35. Sheth, Pratima Dictionary of Indian Art and Artists, 2006, Mapin Publishing
36. Asher, Frederic M, Art of India: Prehistory to the present 2003, Encyclopedia Britannica Indian.
37. Art and visual culture in India by Gayathri Sinha, Marg publication, ISBN:9788185026923, 8185