

# **PONDICHERRY UNIVERSITY**

## **(A CENTRAL UNIVERSITY)**



### **BACHELOR OF FINE ARTS (HONORS) DEGREE COURSE**

**REGULATIONS & SYALLBUS AS PER NEP – 2020**

**(EFFECTIVE FROM 2023– 2024)**

# **PONDICHERRY UNIVERSITY**

## **BACHELOR OF FINE ARTS DEGREE COURSE (EIGHT SEMESTER) NATIONAL EDUCATION POLICY SYLLABUS (U.G PROGRAMME IN BFA DEGREE HONOURS)**

### **AIM OF THE COURSE:**

The vision of the Pondicherry University is to keep the faculty of Fine 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 Fine art with a blend of native arts region

### **OBJECTIVES:**

1. Study of Various Traditional and modern Fine arts 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 BFA Degree with 3 specializations in Painting, Sculpture, Applied Art and Textile Design. The students are encouraged to work in a creative way of their choice and develop their style by the end of the 4th year. A part 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 thy 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 FOR ADMISSION:**

Candidate seeking admission to the BFA 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.

### **ENTRANCE TEST**

A candidate who satisfies the minimum qualifications shall be called for an aptitude test in the Institution on the dates notified by the Head of the Institution for selection of eligible candidates for admission.

The test shall consist of the following:

Sl.No	Subject	Marks	Duration
1	Drawing	75	One hour
2	The Practical Exam follow us branches in study	75	1 ½ hours
3	General Knowledge pertaining to Fine Art (Objective type)	50	30 Minutes
	Total	200	

**The marks ratio for entrance test 60% and +2 Marks 40% Total should be calculated and published to the merit list via CENTAC Puducherry.**

The total number of candidates for admission in the B.F.A.first Semester is 40 only and shall be done on the basis of the merit obtained in the above said aptitude test.

**BFA Degree Courses** : There will be an Entrance Test in General knowledge on History of Fine Arts subjects. Besides, Practical Aptitude Test will be conducted on Drawing to common paper, Painting, Sculpture, Applied Art and Textile Design to interested Branch the students for which applications are made. The selection will be made on basis of the marks scored in the Entrance & Aptitude Tests and the marks scored in the entry level Qualifying Examination (60% for Entrance & Aptitude Test and 40% for the Qualifying Examination) as per AICTE Norms.

#### 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 Fine Arts Degree course shall be Four Academic years comprise of Eight Semesters.

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

#### MEDIUM OF INSTRUCTION:

The medium of Instruction is Regional Language /English

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
MJD	Major Disciplinary Course	2 21	4 5	2 x 4 = 8 21 X 5 = 105
MID	Minor Disciplinary Course	5	4	5 x 4 = 20
MLD	Multi - Disciplinary Course	2 1	4 3	2 x 4 = 8 1 x 3 = 3
AEC	Language – I to VIII	4	3	4 X 3 = 12
SEC	Skill Enhancement Course	3	4	3 X 4 = 12
VAC	NEP Value Added Common Course	4	2	4 X 2 = 8
Internship/WP	Community Engagement	1	2	1 X 2 = 2
MID	PROJECT WORK (Internship Training)	1	14	1 X 14 = 14
	TOTAL	44		192

**COURSE OF STUDY  
FOUNDATION COURSE:**

**The course of study for BFA Degree shall consist of the following:**

**English prescribed for I st and II nd year only. Syllabus Papers given by Pondicherry**

**Regional Language Tamil / Sanskrit prescribed for 1st & II nd year only. Syllabus Materials given by Pondicherry University**

**Common papers:**

**AEC & VAC Syllabus Materials given by Pondicherry University**

The ratio of all practical oriented courses is 70% of practical's and 30% of theory.

In practical's, each subject includes: 2 Credit Tutorial (T) and 4 Credits of Practical's (P). In theory, each subject includes: 2 Credit Tutorial (T) and 4 Credits of Lecture (L).

**Model Curriculum**

Name of the Degree Program: **BACHELOR OF FINE ARTS**

Discipline Core: Fine Arts (**Painting/ Sculpture/ Applied Art/ Textile Design**)

Total Credits for the Program: **180-190**

Starting year of **2023-24 onwards**

**First Year Program**

All specialization programs had common Visual Art Introduction Course/ Foundation Course on beginning of BVA Course. First and second semester-1<sup>st</sup> year (**Level 5**) contains all specializations papers of the college/Institution-Discipline Specific Course (DSC), Open Electives (OE), Ability Enhancement

Courses (AECC) and Skill Enhancement Courses (SEC) Papers.

**Entry 1:** The entry requirement for Level 5 is Secondary School Leaving Certificate obtained after the successful completion of Grade 12. (10+2)

Or

A candidate who has studied a two-year foundation course in visual arts with languages recognized by the University as equivalent there in by this University.

Or

2 years Foundation in Visual Art / 2 years JOC / 2 years ITI of any subject (with Languages) / Diploma in Visual Art / 3-year Diploma Course with any subject can be eligible.

**BRANCHES OF STUDY:**

**The BFA Degree course has the following Main Branches of study, However the 1<sup>st</sup> year Syllabus common to All Branch of study and**

**Branch- I - PAINTING**

**Branch - II - SCULPTURE**

**Branch- III - APPLIED ART**

**Branch - IV - TEXTILE DESIGN**

**II<sup>nd</sup> Year onwards**

**FACULTY TO STUDENTS RATIO:**

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

**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.**

**I.e: II<sup>nd</sup>, IV<sup>th</sup>, VI<sup>th</sup> & VIII<sup>th</sup> 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 / Art / Sculpture / Any other 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 IVth semester (IInd Year).

#### PROJECT REPORT (Internship Training):

Students choose reputed firm / one advertising agency / Art Gallery / Art / Sculpture / Any other Studio where they undergo internship training for Two month in their specialization subject; students are expected to submit a Project report of their work at the end of the period. A viva voce will be conducted at the end of the VIIIth semester. Each student will work under a faculty of the guidance. Students are engaged 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 OUTCOME IN FINE ARTS (DISCIPLINE)

On completion of their training the students will become 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. Engraver / Ceramic Artist / Mural Designer in Tiles production companies.
11. Sculptor / Painter in various Govt / private sectors.
12. Newspaper Illustrator / Newspaper Layout Artist in various leading media companies.
13. Exhibit Designer / Retail Designer in various grocery and cloth merchandising agency.
14. Advertising Designer / Advertising Artist in leading advertising agency.
15. Wood carving / Terracotta / stucco Artist in temples and worship place
16. VFX Studio
17. Textile Designer in Textile Mills- Print or weave / Textile industry- designer / own small scale industry / Central Govt- Weaver service centre / Tamil Nadu silk park – kanchipuram / Societies silk center / Cinema industry Costume Designer.

#### EVALUATION:

Theory examinations will be evaluated by the Pondicherry University.

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

#### SCHEME OF EXAMINATION

All the theory examinations will be three hours duration. The maximum marks for each subject shall be 60. All the practical examinations will be from 6 hours to 12 hours. The maximum marks for each subject Shall be 60.

#### 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 an on the recommendation of the Head of the concerned Departments. Provided her illness is notified to the Head with in three days by the parent / guardian. He/ She are permitted to take the examination after payment of the condo nation fee. Students whose attendance falls below 40% in any course in the semester will have tore - register and repeat the course requirements after their next year.

#### **AWARD OF DEGREE LETTER GRADE AND CALCULATION OF CGPA (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 Marks	Letter Grade	Grade Points
91 to 100	A+	10
81 to 90	A	09
71 to 80	B+	08
61 to 70	B	07
51 to 60	C+	06
46 to 50	C	05
40 to 45	D	04
<40	FA	00
Not Applicable	F (Fail due to shortage of attendance and therefore, to repeat the course)	00

“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.

**BACHELOR OF FINE ARTS DEGREE  
WRITTEN EXAMINATION QUESTION PATTERN FOR  
PAINTING, SCULPTURE, APPLIED ART AND TEXTILE DESIGN  
2023-2024 ONWARDS**

**TIME: THREE HOURS**

**MAXIMUM: 60 MARKS**

**SECTION - A (10X 2= 20 MARKS)  
ANSWER ANY TEN OF THE FOLLOWING  
(Word limit 30-50)**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.

**SECTION - B (4 X 5 = 20 MARKS)  
ANSWER ANY FOUR OF THE FOLLOWING  
(Word limit 100-200)**

- 16.
- 17.
- 18.
- 19.
- 20.
- 21.
- 22.
- 23.

**SECTION - C ( 2 X 10 = 20 MARKS)  
ANSWER ANY TWO OF THE FOLLOWING  
(Word limit 500)**

- 24.
- 25.
- 26.
- 27.

-----

**PONDICHEERY UNIVERSITY**  
**SEMESTER WISE CEREDITS AND HOURS OF WORK AS PER NEP**  
**I st YEAR BFA FONDATION COURSE**  
**COMMON TO All PAINTING / SCULPTURE / APPLIED ART / TEXTILE DESIGN**

<b>SEMSTER-I</b>				
<b>Code No</b>	<b>Nature of Course</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Hons of Teacher</b>
MJD I	Major Disciplinary Course (Compulsory)	MJD -I (P) Drawing	4	5
MID I	Minor Disciplinary Course (Compulsory)	MID -I (T) Fundemental of Visual Art	4	4
MLD I	Multi Disciplinary Course (Compulsory)	MLD I (P) Sculpture	4	5
AEC I & II	Ability Enhancement Course English - I	AEC -I (T) Language - I English-I	3	3
SEC	Skill Enhancement Course (Compulsory)	SEC -I (P) Textile Design	4	5
VAC	NEP Value added common courses I & II (Compulsory)	VAC -I (T) Environmental Education	2	4
		VAC –II (T) Understanding India (Theory/ Field based)	2	4
		Total Credits/ Total Hours of Works	23 Credits	30 Hours

All Students Submitting Practical Assignments Every Month

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER ONLY i.e.II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>, VIII<sup>th</sup>  
 Respectively since they require one year hands on experience in each practical subject  
 ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE



**PONDICHEERY UNIVERSITY**  
**SEMESTER WISE CEREDITS AND HOURS OF WORK AS PER NEP**

**I st YEAR BFA FONDATION COURSE**  
**COMMON TO All PAINTING / SCULPTURE / APPLIED ART / TEXTILE DESIGN**

<b>SEMSTER-II</b>				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD II	Major Disciplinary Course (Compulsory)	MJD II (P) Painting	4	5
MID II	Minor Disciplinary Course (Compulsory)	MID II (T) Indian Culture and Art	4	4
MLD II	Multi Disciplinary Course (Compulsory)	MLD II (P) Applied Art	4	5
AEC III & IV	Ability Enhancement Course III- IV	AEC-IV (T) Regional Language - II Tamil/Sanskrit -II	3	3
SEC	Skill Enhancement Course (Compulsory)	SEC-II (P) Print Making	4	5
VAC	NEP Value added common courses I & II (Compulsory)	VAC -III (T) Health & Wellness / Yoga Education	2	4
		VAC -IV (T) Digital Technology Education (Theory/ Field based)	2	4
		Total Credits / Total Hours of Works	23 Credits	30 Hours

All Students Submitting Practical Assignments Every Month

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER ONLY i.e.II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>, VIII<sup>th</sup>

Respectively since they require one year hands on experience in each practical subject

**ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE**

**IN CASE SOMEBODY STUDENTS GO'S TO OUT OF COLLEGE TO GETTING THE CERTIFICATE FOR FOUNDATION COURSE IN FINEARTS**

**PONDICHEERY UNIVERSITY**  
**SEMESTER WISE CEREDITS AND HOURS OF WORK AS PER NEP**

**II nd YEAR BFA BRANCH-I PAINTING**

SEMSTER-III					
Code No	Nature of Course	Title of the Course		Credits	Hons of Teacher
MJD III	Major Disciplinary Course (Compulsory)	MJD -III (PP)	Advance Drawing-I	5	6
MJD IV		MJD - IV (PP)	Portrait Painting /Nature Painting	5	6
MID III	Minor Disciplinary Course (Compulsory )	MID -III (PT)	Study Materials and Method	4	6
MLD - III	Multi Disciplinary Course (Compulsory)	MLD – III (PT)	History of Indian Art	3	4
AEC – V& VI	Ability Enhancement Course English - I	AEC -V (CT)	Language-IEnglish-III	3	4
SEC	NEP Value added common courses I & II (Compulsory)	SEC-III (PP)	Sculpture/Applied Art/ Photography	4	4
		Total Credits/ Total Hours of Works		24 Credits	30 Hours

SEMSTER-IV					
Code No	Nature of Course	Title of the Course		Credits	Hons of Teacher
MJD -V	Major Disciplinary Course (Compulsory)	MJD V (PP)	Composition–I	5	5
MJD- VI		MJD VI (PP)	Textile Design-I	5	5
MJD - VII		MJD VII (PP)	Printmaking (EtchingTechnique)	5	5
MJD - VIII		MJD – VIII (PP )	Folk Art	5	5
AEC – VII & VIII	Ability Enhancement Course	AEC-VIII (CT )	Regional Language–II Tamil/Sanskrit-IV	3	4
Project	Work Shop/ Internship	Branch Related		2	6
		Total Credits / Total Hours of Works		25 Credits	30 Hours

All Students Submitting Practical Assignments Every Month

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e.II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>, VIII<sup>th</sup> respectively since they require one year hands on experience in each practical subject

**ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIMETABLE**

**IN CASE SOMEBODY STUDENTS GO'S TO OUT OF COLLEGE TO GETTING THE AWARDED OF DIPLOMA IN INFINEARTS IN PAINTING**

### IIIrd YEAR BFA BRANCH-I PAINTING

SEMSTER-V				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD –IX MJD-X MJD - XI	Major Disciplinary Course (Compulsory)	MJD-IX (PP) Advance Drawing-II	5	6
		MJD-X (PP) Portrait Painting/Digital Painting	5	7
			5	7
		MJD-X I (PP) Traditional Painting		
MID - IV	Minor Disciplinary Course (Compulsory))	MID – IV ( PT) History of Western Art	4	4
SKD	Skill Development Course	MJD - XVI (PP) Print making(Lithographic)	5	6
		Total Credits/ Total Hours of Works	24 Credits	30 Hours

SEMSTER-VI					
Code No	Nature of Course	Title of the Course		Credits	Hons of Teacher
MJD- XII	Major Disciplinary Course (Compulsory)	MJD- XII (PP)	Life Study	5	7
MJD - XIII		MJD -XIII (PP)	Study of Old Masters	5	6
MJD- XIV		MJD-X IV (PP)	Composition-II	5	7
MJD- XV		MJD- XV (PP)	Textile Design-II	5	5
MJD - XVII		MJD –XVII ( PP)	Miniature Painting	5	5
Total Credits / Total Hours of Works			25 Credits	30 Hours	

All Students Submitting Practical Assignments EveryMonth  
 THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e.II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>  
 Respectively since they require one year hands on experience in each practical subject  
 ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**IN CASE SOMEBODY STUDENTS GO'S TO OUT OF COLLEGE TO GETTING THE AWARDED OF  
 BACHELOR OF IN FINE ARTS DEGREE IN PAINTING**

## IV<sup>th</sup> YEAR BFA BRANCH-I PAINTING

<b>SEMSTER-VII</b>				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD-XVIII	Major Disciplinary Course (Compulsory)	MJD-XVIII (PP) Advance Composition	5	7
MJD - XIX		MJD-XIX (PP ) Mural Painting Contemporary Painting	5	7
MJD – XX		MJD – XX ( PP)	5	6
MJD - XXI		MJD - XXI (PP) Tantric Art	5	5
MID - V	Minor Disciplinary Course (Compulsory)	MID - V (PT) Modern Art( Indian and Western)	4	5
		Total Credits/ Total Hours of Works	24 Credits	30 Hours

<b>SEMSTER-VIII</b>				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD-XXII	Major Disciplinary Course (Compulsory)	MJD- XXII(PP) Creative Painting	5	7
MJD - XXIII		MJD -XXIII(PP) Computer Graphics	5	8
MID	Minor Disciplinary Course (Compulsory)	MID Project Report for Internship Training	14	15
		Total Credits / Total Hours of Works	24 Credits	30 Hours

All Students Submitting Practical Assignments Every Month  
 THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e.II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>, VIII<sup>th</sup>  
 Respectively since they require one year hands on experience in each practical subject  
 ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**4 YEAR COMPLETE OF COLLEGE TO GETTING THE AWARDED OF BACHELOR OF FINE ARTS DEGREE IN HONOURS IN PAINTING**

**PONDICHEERY UNIVERSITY**  
**SEMESTER WISE CEREDITS AND HOURS OF WORK AS PER NEP**  
**II nd YEAR BFA BRANCH-II SCULPTURE**

<b>SEMSTER-III</b>				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD III	Major Disciplinary Course (Compulsory)	MJD -III (SP) Advance Drawing-I	5	6
MJD IV		MID - IV (SP) Human Anatomy / Portrait Sculpture	5	6
MID III	Minor Disciplinary Course (Compulsory )	MID -III (ST) Study Materials and Method	4	6
MLD - III	Multi Disciplinary Course (Compulsory)	MLD – III (ST) History of Indian Art	3	4
AEC – V& VI	Ability Enhancement Course English - I	AEC -V (CT) Language-IEnglish-III	3	4
SEC	NEP Value added common courses I & II (Compulsory)	SEC-III (SP) Painting/Applied Art/Photography	4	4
		Total Credits/ Total Hours of Works	24 Credits	30 Hours

<b>SEMSTER-IV</b>				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD -V	Major Disciplinary Course (Compulsory)	MJD V (SP) Wooden ,Terracotta and Pottery	5	5
MJD- VI		MJD VI (SP) Textile Design - I	5	5
MJD -VII		MJD VII (SP) Print Making (Etching Technique)	5	5
MJD - VIII		MJD – VIII (SP ) Durable casting Method	5	5
AEC –VII & VIII	Ability Enhancement Course	AEC-VIII (CT ) RegionalLanguage–II Tamil/Sanskrit-IV	3	4
Project	Work Shop/ Internship	Branch Related	2	6
		Total Credits / Total Hours of Works	25 Credits	30 Hours

All Students Submitting Practical Assignments Every Month

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e.II nd IV th VI th, VIII th

Respectively since they require one year hands on experience in each practical subject

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**IN CASE SOMEBODY STUDENTS GO'S TO OUT OF COLLEGE TO GETTING THE AWARDED OF DIPLOMA IN FINE ARTS PAINTING**

### III rd YEAR BFA BRANCH-II SCULPTURE

SEMSTER-V					
Code No	Nature of Course	Title of the Course		Credits	Hons of Teacher
MJD –IX	Major Disciplinary Course (Compulsory)	MJD-IX (SP)	Advance Drawing-II	5	7
MJD-X		MJD-X(SP)	Creative Composition	5	6
MJD - XI		MJD-XI (SP)	Stone Carving	5	7
MID - IV	Minor Disciplinary Course (Compulsory))	MID – IV ( ST) History of Western Art		4	5
SKD	Skill Development Course	MJD - XVI (SP)	Print making (Lithographic)	5	6
		Total Credits/ Total Hours of Works		24 Credits	30 Hours

SEMSTER-VI						
Code No	Nature of Course	Title of the Course		Credits	Hons of Teacher	
MJD- XII	Major Disciplinary Course (Compulsory)	MJD- XII (SP)	Full Figure Study	5	7	
MJD - XIII		MJD -XIII (SP)	Old Master Sculpture	5	6	
MJD- XIV		MJD-X IV (SP)	Multiple Casting	5	7	
MJD- XV		MJD- XV (SP)	Textile Design-II	5	5	
MJD - XVII		MJD – XVII ( SP)	Miniature Sculpture	5	5	
		Total Credits / Total Hours of Works			25 Credits	30 Hours

All Students Submitting Practical Assignments Every Month

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVENS EMESTER i.e.II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>, VIII<sup>th</sup>

Respectively since they require one year hands on experience in each practical subject

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**INCASESOMEBODY STUDENTSGO'STOOUTOFCOLLEGETOGETTINGTHE AWARDED OF BACHELOR OF IN FINE ARTS DEGREE IN SCULPTURE**

## IV th YEAR BFA BRANCH-II SCULPTURE

<b>SEMSTER-VII</b>				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD-XVIII	Major Disciplinary Course (Compulsory)	MJD-XVIII (SP) Sculptural Design and Composition	5	7
MJD - XIX		MJD-XIX (SP) Modern/Contemporary Sculpture	5	7
MJD – XX		MJD – XX ( SP) Metal Casting /Sheet Metal Processing	5	6
MJD - XXI		MJD - XXI (SP) Presentation of Installation	5	5
MID - V	Minor Disciplinary Course (Compulsory)	MID - V (ST) Modern Art( Indian and Western )	4	5
		Total Credits/ Total Hours of Works	24 Credits	30 Hours

<b>SEMSTER-VIII</b>				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD-XXII	Major Disciplinary Course (Compulsory)	MJD- XXII (SP) Mural Sculpture	5	7
MJD - XXIII		MJD -XXIII (SP ) Computer Graphics	5	8
MID	Minor Disciplinary Course (Compulsory)	MID Project Report for Internship Training	14	15
		Total Credits / Total Hours of Works	24 Credits	30 Hours

All Students Submitting Practical Assignments Every Month

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e.II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>, VIII<sup>th</sup>

Respectively since they require one year hands on experience in each practical subject

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**4 YEAR COMPLETE OF COLLEGE TO GETTING THE AWARDED OF BACHELOR OF IN FINE ARTS DEGREE IN HONOURS IN PAINTING**

**PONDICHEERY UNIVERSITY**  
**SEMESTER WISE CEREDITS AND HOURS OF WORK AS PER NEP**

**II nd YEAR BFA BRANCH-III APPLIED ART**

<b>SEMSTER-III</b>				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD III	Major Disciplinary Course (Compulsory)	MJD -III (AP) Drawing From Nature and Human Anotomy	5	6
MJD IV		MID - IV (AP) Graphic Design-I	5	6
MID III	Minor Disciplinary Course (Compulsory )	MID -III (AT) Fundementals of Motion Picture Photography	4	6
MLD - III	Multi Disciplinary Course (Compulsory)	MLD – III (AT) History of Indian Advertisng	3	4
AEC – V& VI	Ability Enhancement Course English - I	AEC -V (CT) Language-I English-III	3	4
SEC	NEP Value added common courses I & II (Compulsory)	SEC-III (AP) Painting/Sculpture / Print Making	4	4
		Total Credits/ Total Hours of Works	24 Credits	30 Hours

<b>SEMSTER-IV</b>				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD -V	Major Disciplinary Course (Compulsory)	MJD V (AP) Creative Logo and Monograms	5	5
MJD- VI		MJD VI (AP) Textile Design - I	5	5
MJD - VII		MJD VII (AP) Computer Graphics-I	5	5
MJD - VIII		MJD – VIII (AP ) Elements of Photography	5	5
AEC – VII & VIII	Ability Enhancement Course	AEC-VIII (CT ) Regional Language–II Tamil/Sanskrit-IV	3	4
Project	WorkShop/ Internship	Branch Related	2	6
		Total Credits / Total Hours of Works	25 Credits	30 Hours

All Students Submitting Practical Assignments Every Month

THE PRACTICAL EXAMINATION WILL BE CONDUCTED INEVENSEMESTER i.e.II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>, VIII<sup>th</sup> Respectively since they require one year hands on experience in each practical subject

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**IN CASE SOMEBODY STUDENTS GO'S TO OUT OF COLLEGE TO GETTING THE AWARDED OF DIPLOMA IN FINE ARTS IN APPLIED ART**



### III rd YEAR BFA BRANCH-III APPLIED ART

<b>SEMSTER-V</b>				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD –IX	Major Disciplinary Course (Compulsory)	MJD-IX (AP) Graphic Design-II	5	6
MJD-X		MJD-X(AP) Advance Illustration Technique	5	6
MJD - XI		MJD-XI (AP) Product Design & Commercial Photography	5	6
MID - IV	Minor Disciplinary Course (Compulsory))	MID – IV ( AT) History of Visual Communication	4	6
SKD	Skill Development Course	MJD - XVI (AP) Computer Graphics-II	5	6
		Total Credits/ Total Hours of Works	24 Credits	30 Hours

SEMSTER-VI					
Code No	Nature of Course	Title of the Course		Credits	Hons of Teacher
MJD- XII	Major Disciplinary Course (Compulsory)	MJD- XII (AP)	Story Board/ Packaging Design	5	6
MJD - XIII		MJD -XIII (AP)	Illustration/ Conceptual Drawing	5	6
MJD- XIV		MJD-X IV (AP)	Branding	5	6
MJD- XV		MJD- XV (AP)	Textile Design-II	5	6
MJD - XVII		MJD – XVII ( AP)	Story Board	5	6
Total Credits / Total Hours of Works			25 Credits	30 Hours	

All Students Submitting Practical Assignments Every Month  
THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e.II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>, VIII<sup>th</sup>

Respectively since they require one year hands on experience in each practical subject  
ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**4 YEAR COMPLETE OF COLLEGE TO GETTING THE AWARDED OF BACHELOR OF INFINEARTS DEGREE IN PAINTING**

## IV th YEAR BFA BRANCH-III APPLIED ART

SEMSTER-VII				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD-XVIII	Major Disciplinary Course (Compulsory)	MJD-XVIII (AP) Poster Design and Caricature Drawing	5	7
MJD - XIX		MJD-XIX (AP ) Creative & Conceptual Drawing	5	7
MJD – XX			5	6
MJD - XXI		MJD – XX ( AP) Motion Picture Photography	5	5
		MJD - XXI(AT) Creative Design - Flyer		
MID - V	Minor Disciplinary Course (Compulsory)	MID - V (AT )History of Design Ergonomics and Art of Electronics Age (Computer Graphics)	4	5
		Total Credits/ Total Hours of Works	24 Credits	30 Hours

SEMSTER-VIII				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD-XXII	Major Disciplinary Course (Compulsory)	MJD- XXII (AP) Card Drawing and Poster Making	5	7
MJD - XXIII		MJD -XXIII (AP ) Advance Computer Graphics	5	8
MID	Minor Disciplinary Course (Compulsory)	MID Project Report for Internship Training	14	15
		Total Credits / Total Hours of Works	24 Credits	30 Hours

All Students Submitting Practical Assignments Every Month  
 THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e.II<sup>nd</sup> IV<sup>Th</sup> VI<sup>th</sup>, VIII<sup>th</sup>  
 Respectively since they require one year hands on experience in each practical subject  
 ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**4 YEAR COMPLETE OF COLLEGE TO GETTING THE AWARDED OF BACHELOR OF IN  
 FINE ARTS DEGREE IN HONOURS IN APPLIED ART**

**PONDICHEERY UNIVERSITY**  
**SEMESTER WISE CEREDITS AND HOURS OF WORK AS PER NEP**  
**II nd YEAR BFA BRANCH-IV TEXTILE DESIGN**

<b>SEMSTER-III</b>				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD III	Major Disciplinary Course (Compulsory)	MJD -III (TDP) Advance Drawing 1	5	6
MJD IV		MID - IV (TDP) Weaving -I	5	6
MID III	Minor Disciplinary Course (Compulsory)	MID -III (TDT) History of Indian Textile	4	6
MLD - III	Multi Disciplinary Course (Compulsory )	MLD – III (TDT) History of Indian Art	3	4
AEC – V& VI	Ability Enhancement Course English - I	AEC -V (CT) Language-I English-III	3	4
SEC	NEP Value added common courses I & II (Compulsory)	SEC-III (TDP) Painting/Sculpture / Print Making	4	4
		Total Credits/ Total Hours of Works	24 Credits	30 Hours

<b>SEMSTER-IV</b>				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD -V	Major Disciplinary Course (Compulsory )	MJD V TDP) Weave - Silk Saree	5	5
MJD- VI		MJD VI (TDP) Weave - furnishing	5	5
MJD -VII		MJD VII (TDP) Tie and dye	5	5
MJD - VIII		MJD – VIII (TDP ) TShirt- Sports Wear Design	5	5
AEC –VII & VIII	Ability Enhancement Course	AEC-VIII (CT ) RegionalLanguage–II Tamil/Sanskrit-IV	3	4
Project	WorkShop/ Internship	Branch Related Weave/Print/Costume	2	6
		Total Credits / Total Hours of Works	25 Credits	30 Hours

All Students Submitting Practical Assignments Every Month  
 THE PRACTICAL EXAMINATION WILL BE CONDUCTED INEVENSEMESTER i.e.II nd IV th VI th, VIII th

Respectively since they require one year hands on experience in each practical subject  
 ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**IN CASE SOMEBODY STUDENTS GO'S TO OUT OF COLLEGE TO GETTING THE AWARDED OF DIPLOMA IN  
FINE ARTS IN APPLIED ART**

**III**

**rd YEAR BFA BRANCH-IV TEXTILE DESIGN**

SEMSTER-V					
Code No	Nature of Course	Title of the Course		Credits	Hons of Teacher
MJD –IX	Major Disciplinary Course (Compulsory)	MJD-IX (TDP)	Advance Drawing-II	5	6
MJD- X		MJD-X(TDP)	Natural Dyes	5	6
MJD -XI		MJD-XI (TDP)	Printing –I Table	5	6
MID - IV	Minor Disciplinary Course (Compulsory))	MID – IV ( TDT)	Principle of Textile Design- Fibre ,Loom	4	6
SKD	Skill Development Course	MJD - XVI (TDP)	Miniature Painting - Costume and Textile Design	5	6
		Total Credits/ Total Hours of Works		24 Credits	30 Hours

SEMSTER-VI					
Code No	Nature of Course	Title of the Course		Credits	Hons of Teacher
MJD- XII  MJD - XIII  MJD- XIV MJD- XV  MJD - XVII	Major Disciplinary Course (Compulsory)	MJD- XII (TDP)	Industry Textile Design- Rotary	5	6
		MJD -XIII (TDP)	Industry Textile Design Electronic Jacquard	5	6
		MJD-X IV (TDP)	Batik Technique	5	6
		MJD- XV (TDP)	Transfer print	5	6
		MJD – XVII ( TDP)	Festival Season Textile Design	5	6
		Total Credits / Total Hours of Works		25 Credits	30 Hours

All Students Submitting Practical Assignments Every Month  
THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e.II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>, VIII<sup>th</sup>

Respectively since they require one year hands on experience in each practical subject  
ALL PRACTICAL CLASSES WIL LBE CONDUCTED IN MONTHLY TIME TABLE

**IN CASE SOMEBODY STUDENTS GO'S TO OUT OF COLLEGE TO GETTING THE AWARDED OF BACHELOR OF IN  
FINE ARTS DEGREE IN APPLIED ART**

## IV th YEAR BFA BRANCH-IV TEXTILE DESIGN

<b>SEMSTER-VII</b>				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD-XVIII	Major Disciplinary Course (Compulsory)	MJD-XVIII (TDP) Export Printing Design	5	7
MJD - XIX		MJD-XIX ( TDP ) Mural Painting Costume and Textile Design	5	6
MJD – XX			5	6
MJD - XXI		MJD - XXI (TDP) Hand Jacquard Trend Design	5	6
MID - V	Minor Disciplinary Course (Compulsory)	MID - V (TDT) Textile Processing	4	5
		Total Credits/ Total Hours of Works	24 Credits	30 Hours

<b>SEMSTER-VIII</b>				
Code No	Nature of Course	Title of the Course	Credits	Hons of Teacher
MJD-XXII	Major Disciplinary Course (Compulsory)	MJD- XXII (TDP) Saree Design Table Printing	5	7
MJD - XXIII		MJD -XXIII (TDP ) CAD- Textile Design	5	8
MID	Minor Disciplinary Course (Compulsory)	MID Project Report for Internship Training	14	15
		Total Credits / Total Hours of Works	24 Credits	30 Hours

All Students Submitting Practical Assignments Every Month  
THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e.II nd IV th VI th,VIII th

Respectively since they require one year hands on experience in each practical subject

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**4 YEAR COMPLETE OF COLLEGE TO GETTING THE AWARDED OF BACHELOR OF INFINEARTS DEGREE IN HONOURS IN APPLIED ART**

Pondicherry University  
NATIONAL EDUCATION POLICY SYLLABUS-SCHEME OF EXAMINATION  
BACHELOR OF FINE ARTS (BFA DEGREE HONOUR) FOUNDATION COURSE **Common to All**  
**Painting/Sculpture/Applied Art/Textile Design Discipline**

**I YEAR SEMESTER- I**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-P-111	MJD-I(P)	MJD-1	Drawing	5	6	40	16	60	24	100	40	4
BFA-T-112	MID-I(T)	MID-1	Fundamental of Visual Art	4	3	40	16	60	24	100	40	4
BFA-P-113	MLD-I(P)	MLD-1	Sculpture	5	6	40	16	60	24	100	40	4
BFA-T-114	AEC-I(T)	AEC-1	Language-I English-I	3	3	40	16	60	24	100	40	3
BFA-P-115	SEC(p)	SEC-1	Textile Design	5	6	40	16	60	24	100	40	4
BFA-T-116	VAC-I(T)	VAC-1	Environmental Education	4	3	40	16	60	24	100	40	2
BFA-T-117	VAC-II(T)	VAC-2	Understanding India(Theory/Field based)	4	3	40	16	60	24	100	40	2
Total Hours Marks Credits				30						700		23

**THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER ONLY i.e.2<sup>nd</sup>,4<sup>th</sup>,6<sup>th</sup>,8<sup>th</sup> only**

**SEMESTER-II**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-P-211	MJD-II(P)	MJD-2	Painting	5	6	40	16	60	24	100	40	4
BFA-T-212	MID-II(T)	MID-2	Indian Culture And Art	4	3	40	16	60	24	100	40	4
BFA-P-213	MLD-II(P)	MLD-2	Applied Art	5	6	40	16	60	24	100	40	4
BFA-T-214	AEC-IV(T)	AEC-4	Regional Language -II Tamil/Sanskrit-II	3	3	40	16	60	24	100	40	3
BFA-P-215	SEC(p)	SEC-2	Print Making	5	6	40	16	60	24	100	40	4
BFA-T-216	VAC-I(T)	VAC-3	Health & Wellness/Yoga Education	4	3	40	16	60	24	100	40	2
BFA-T-217	VAC-II(T)	VAC-4	Digital Technology Education(Theory /Field based)	4	3	40	16	60	24	100	40	2
Total Hours Marks Credits				30						700		23

All Students Submitting Practical Assignments Every Month

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e. II<sup>nd</sup>, IV<sup>th</sup>, VI<sup>th</sup>, VIII<sup>th</sup>

Respectively since they require one year hands on experience in each practical subject

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**IN CASE SOMEBODY STUDENTS GO'S TO OUT OF COLLEGE TO GETTING THE CERTIFICATE FOR FOUNDATION COURSE IN FINE ARTS**

Pondicherry University  
NATIONAL EDUCATION POLICY SYLLABUS-SCHEME OF EXAMINATION  
BACHELOR OF FINE ARTS (BFA DEGREE HONOUR)  
SPECIALIZATION COURSE IN PAINTING  
BFA-II YEAR PAINTING  
**SEMESTER-III**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-PP-311	MJD-III(P)	MJD-3	Advance Drawing-I	6	6	40	16	60	24	100	40	5
BFA-PP-312	MJD-IV(P)	MJD-4	Portrait Painting /Nature Painting	6	9	40	16	60	24	100	40	5
BFA-PT-313	MID-III(T)	MID-3	Study Materials and Method	6	3	40	16	60	24	100	40	4
BFA-PT-314	MLD-III(T)	MLD-3	History of Indian Art	4	3	40	16	60	24	100	40	3
BFA-CT-315	AEC-V(T)	AEC-5	Language –I English-III	4	3	40	16	60	24	100	40	3
BFA-PP-316	SEC-(P)	SEC-3	Sculpture/ Applied Art/ Photography	4	9	40	16	60	24	100	40	4
Total				30						600		24

SEC: Skill Enhancement Course(AnyOne)

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

**SEMESTER-IV**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-PP-411	MJD-V(P)	MJD-5	Composition-I	5	9	40	16	60	24	100	40	5
BFA-PP-412	MJD-VI(P)	MJD-6	Textile Design-I	5	9	40	16	60	24	100	40	5
BFA-PP-413	MJD-VII(P)	MJD-7	Printmaking (Etching Technique)	5	9	40	16	60	24	100	40	5
BFA-PP-414	MJD-VIII(P)	MJD-8	Folk Art	5	3	40	16	60	24	100	40	5
BFA-CT-415	AEC-VIII(T)	AEC-8	Regional Language –II Tamil/Sanskrit-IV	4	3	40	16	60	24	100	40	3
BFA-PI-416	Project	Work Shop/ Internship	Branch Related	6	Viva-Voice	40	16	60	24	100	40	2
Total				30						600		25

SEC: Skill Enhancement Course (AnyOne).

All Students Submitting Practical Assignments Every Month

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e. II<sup>nd</sup>, IV<sup>th</sup>, VI<sup>th</sup>, VIII<sup>th</sup>

Respectively since they require one year hands on experience in each practical subject

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**INCASESOME BODY STUDENTS GO'S TO OUT OF COLLEGE TO GETTING THE AWARDED DIPLOMA IN FINE ARTS IN PAINTING**

### BFA III YEAR PAINTING

#### SEMESTER-V

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min .IA Pass	Uni.Ex am	Min. UE Pass	Total	MinP ass	Credit
BFA-PP-511	MJD-IX (P)	MJD-9	Advance Drawing-II	6	6	40	16	60	24	100	40	5
BFA-PP-512	MJD-X(P)	MJD-10	Portrait Painting/ Digital Painting	7	9	40	16	60	24	100	40	5
BFA-PP-513	MJD-XI(P)	MJD-11	Traditional Paintng	7	9	40	16	60	24	100	40	5
BFA-PT-514	MID-IV(T)	MID-4	History of Western Art	4	3	40	16	60	24	100	40	4
BFA-PP-515	SKD(P)	MJD-16	Printmaking (Lithographic)	6	9	40	16	60	24	100	40	5
Total				30						500		24

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER

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

#### SEMESTER-VI

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Mn IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-PP-611	MJD-XII(P)	MJD-12	Life Study	7	9	40	16	60	24	100	40	5
BFA-PP-612	MJD-XIII(P)	MJD-13	Study of Old Masters	6	9	40	16	60	24	100	40	5
BFA-PP-613	MJD-XIV (P)	MJD-14	Composition-II	7	9	40	16	60	24	100	40	5
BFA-PP-614	MID-XV(P)	MJD-15	Textile Design-II	5	9	40	16	60	24	100	40	5
BFA-PP-615	MJD-XVII(P)	MJD-17	Miniature Painting	5	9	40	16	60	24	100	40	5
Total				30						500		25

All Students Submitting Practical Assignments Every Month

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e.II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>,VIII<sup>th</sup>

Respectivelysince they require one year hands on experience in each practical subject

**ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE**



**BFA–IV YEAR PAINTING****SEMESTER-VII**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-PP-711	MJD -XVIII (P)	MJD-18	Advance Composition	7	6	40	16	60	24	100	40	5
BFA-PP-712	MJD - XIX (P)	MJD-19	Mural Painting	7	9	40	16	60	24	100	40	5
BFA-PP-713	MJD-XX(P)	MJD-20	Contemporary Painting	6	9	40	16	60	24	100	40	5
BFA-PP-714	MJD-XXI(P)	MJD-21	Tantric Art	5	3	40	16	60	24	100	40	5
BFA-PT-715	MID-V(T)	MID-5	Modern Art ( Indian and Western)	5	9	40	16	60	24	100	40	4
Total				30						500		24

All Students Submitting Practical Assignments Every Month  
 THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e. II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>, VIII<sup>th</sup>  
 Respectively since they require one year hands on experience in each practical subject  
 ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**SEMESTER VIII**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-PP-811	MJD-XXII(P)	MJD-22	Creative Painting	7	9	40	16	60	24	100	40	5
BFA-PP-812	MJD-XXIII(P)	MJD-23	Computer Graphics	8	9	40	16	60	24	100	40	5
BFA-PPRO-813	MID	MID	Project Report for Internship Training	15	Viva-Voice	40	16	60	24	100	40	14
Total				30						300		24

All Students Submitting Practical Assignments Every Month  
 THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e. II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>, VIII<sup>th</sup>  
 Respectively since they require one year hands on experience in each practical subject

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**STUDENTS COMPLETE YOUR 4 YEAR BFA DEGREE COURSE TO GIVEN THE AWARDED OF HONOURS IN BACHELOR OF FINE ARTS in PAINTING**

Pondicherry University  
**NATIONAL EDUCATION POLICY SYLLABUS-SCHEME OF EXAMINATION**  
**BACHELOR OF FINE ARTS (BFADEGREEHONOUR)**  
**SPECIALIZATION COURSE IN SCULPTURE BFA-II YEAR SCULPTURE**  
**SEMESTER-III**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. I A Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-SP-311	MJD-III(P)	MJD-3	Advance Drawing-I	6	6	40	16	60	24	100	40	5
BFA-SP-312	MJD-IV(P)	MJD-4	Human Anatomy/Portrait sculpture	6	9	40	16	60	24	100	40	5
BFA-ST-313	MID-III(T)	MID-3	Study Materials and Method	6	3	40	16	60	24	100	40	4
BFA-ST-314	MLD-III(T)	MLD-3	History of Indian Art	4	3	40	16	60	24	100	40	3
BFA-CT-315	AEC-V(T)	AEC-5	Language -I English-III	4	3	40	16	60	24	100	40	3
BFA-SP-316	SEC-(P)	SEC-3	Painting/ Applied Art/ Photography	4	9	40	16	60	24	100	40	4
<b>Total</b>				<b>30</b>						<b>600</b>		<b>24</b>

SEC:Skill Enhancement Course (AnyOne) PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e. 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup> only

**SEMESTER-IV**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-SP-411	MJD-V(P)	MJD-5	Wooden, Terracotta and Pottery	5	9	40	16	60	24	100	40	5
BFA-SP-412	MJD-VI(P)	MJD-6	Textile Design-I	5	9	40	16	60	24	100	40	5
BFA-SP-413	MJD-VII(P)	MJD-7	Printmaking (Etching Technique)	5	9	40	16	60	24	100	40	5
BFA-SP-414	MJD-VIII(P)	MJD-8	Durable Casting Method	5	3	40	16	60	24	100	40	4
BFA-CT-415	AEC-VIII(T)	AEC-8	Regional language -II Tamil/Sanskrit-IV	4	3	40	16	60	24	100	40	3
BFA-SI-416	Project	Work shop/ Internship	Branch Related	6	Viva-Voice	40	16	60	24	100	40	2
<b>Total</b>				<b>30</b>						<b>600</b>		<b>25</b>

SEC:Skill Enhancement Course (AnyOne)

One Month Internship Training Going to End of the IVth-Semester

AI Students have to submit the Practical Assignments Every Month

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

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIMETABLE

**IN CASE SOMEBODY STUDENTS GO'S TO OUT OF COLLEGE TO GETTING THE AWARDED DIPLOMA IN FINE ARTS IN SCULPTURE**

**BFA –III YEAR SCULPTURE****SEMESTER-V**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-SP-511	MJD-IX(P)	MJD-9	Advance Drawing-II	7	6	40	16	60	24	100	40	5
BFA-SP-512	MJD-X(P)	MJD-10	Creative Composition	6	9	40	16	60	24	100	40	5
BFA-SP-513	MJD-XI(P)	MJD-11	Stone Carving	7	9	40	16	60	24	100	40	5
BFA-ST-514	MID-IV(T)	MID-4	History of Western Art	5	3	40	16	60	24	100	40	4
BFA-SP-515	SKD(P)	MJD-16	Printmaking (Lithographic)	6	9	40	16	60	24	100	40	5
Total				30						500		24

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

**SEMESTER-VI**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-SP-611	MJD-XII(P)	MJD-12	Full Figure Study	7	9	40	16	60	24	100	40	5
BFA-SP-612	MJD-XIII(P)	MJD-13	Old Masters Sculpture	6	9	40	16	60	24	100	40	5
BFA-SP-613	MJD-XIV (P)	MJD-14	Multiple Casting	7	9	40	16	60	24	100	40	5
BFA-SP-614	MID-XV(P)	MJD-15	Textile Design-II	5	9	40	16	60	24	100	40	5
BFA-ST-615	MJD-XVII(P)	MJD-17	Miniature Sculpture	5	3	40	16	60	24	100	40	5
Total				30						500		25

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e.II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>, VIII<sup>th</sup> respectively since they require one year hands on experience in each practical subject  
ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**BFA –IV YEAR SCULPTURE****SEMESTER - VII**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-SP-711	MJD - XVIII (P)	MJD-18	Sculptural Design and Composition	7	6	40	16	60	24	100	40	5
BFA-SP-712	MJD - XIX (P)	MJD-19	Modern/ Contemporary Sculpture	7	9	40	16	60	24	100	40	5
BFA-SP-713	MJD-XX(P)	MJD-20	Metal Casting/ Sheet Metal Processing	6	9	40	16	60	24	100	40	5
BFA-SP-714	MJD-XXI(P)	MJD-21	Prasentation of Installation	5	3	40	16	60	24	100	40	5
BFA-ST-715	MID-V(T)	MID-5	Modern Art (Indian and Western )	5	9	40	16	60	24	100	40	4
Total				30						500		24

PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER

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

**SEMESTER-VIII**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teach Ing Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-SP-811	MJD-XXII(P)	MJD-22	Mural Sculpture	7	9	40	16	60	30	100	40	5
BFA-SP-812	MJD-XXIII(P)	MJD-23	Computer Graphics	8	9	40	16	60	30	100	40	5
BFA-SPRO-813	MID	MID	Project Report for Internship Training	15	Viva-Voice	40	16	60	30	100	40	14
Total				30						300		24

One Month Internship Training Going to End of the IVth-Semester

All Students Submitting Practica lAssignments Every Month

THE PRACTICAL EXAMINATION WILL BE CONDUCTED INEVENSEMESTER i.e.II<sup>nd</sup> IV<sup>th</sup> VI<sup>th</sup>,VIII<sup>th</sup>

Respectively since they require one year hands on experience in each practical subject

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

## NATIONAL EDUCATION POLICY SYLLABUS-SCHEME OF EXAMINATION

## BACHELOR OF FINE ARTS (BFA DEGREE HONOUR)

## SPECIALIZATION COURSE IN APPLIED ART BFA-II YEAR APPLIED ART

## SEMESTER-III

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min .IA Pass	Uni. Exam	Min .UE Pass	Total	Min Pass	Credit
BFA-AP-311	MJD-III(P)	MJD-3	Drawing From Nature and Human Anatomy	6	6	40	16	60	24	100	40	5
BFA-AP-312	MJD-IV(P)	MJD-4	Graphic Design-I	6	9	40	16	60	24	100	40	5
BFA-AT-313	MID-III(T)	MID-3	Fundamental of Motion Picture Photography	6	3	40	16	60	24	100	40	4
BFA-AT-314	MLD-III(T)	MLD-3	History of Indian Advertising	3	3	40	16	60	24	100	40	3
BFA-CT-315	AEC-V(T)	AEC-5	Language –I English-III	3	3	40	16	60	24	100	40	3
BFA-AP-316	SEC-(P)	SEC-3	Painting/ sculpture/ Printmaking	4	9	40	16	60	24	100	40	4
<b>Total</b>				30						600		24

## SEC:Skill Enhancement Course(AnyOne)

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

## SEMESTER-IV

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min .IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-AP-411	MJD-V(P)	MJD-5	Creative Logo and Monograms	5	9	40	16	60	24	100	40	5
BFA-AP-412	MJD-VI(P)	MJD-6	Textile Design-I	5	9	40	16	60	24	100	40	5
BFA-AP-413	MJD-VII(P)	MJD-7	Computer Graphics-I	5	9	40	16	60	24	100	40	5
BFA-AT-414	MJD-VIII(P)	MJD-8	Elements of Photography	5	9	40	16	60	24	100	40	5
BFA-CT-415	AEC-VIII(T)	AEC-8	Regional Language –II Tamil/Sanskrit-IV	4	3	40	16	60	24	100	40	3
BFA-AI-416	Project	Work Shop/ Internship	Branch Related	6	Viva-Voice	40	16	60	24	100	40	2
<b>Total</b>				30						600		25

## SEC:Skill Enhancement Course(AnyOne)

## One Month Internship Training Going to End of the IVth-Semester

All Students have to submit the Practical Assignments Every Month

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

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIMETABLE

**IN CASE SOMEBODY STUDENTS GO'S TO OUT OF COLLEGE TO GETTING THE AWARDED DIPLOMA IN FINEARTS IN APPLIED ART**

**BFA –III YEAR APPLIED ART****SEMESTER-V**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-AP-511	MJD-IX (P)	MJD-9	Graphic Design-II	6	6	40	16	60	24	100	40	5
BFA-AP-512	MJD-X(P)	MJD-10	Advance Illustration Technique	6	9	40	16	60	24	100	40	5
BFA-AP-513	MJD-XI(P)	MJD-11	Product Design & Commercial Photography	6	9	40	16	60	24	100	40	5
BFA-AT-514	MID-IV(T)	MID-4	History of Visual Communication	6	3	40	16	60	24	100	40	4
BFA-AP-515	SKD(P)	MJD-16	Computer Graphics-II	6	9	40	16	60	24	100	40	5
Total				30						500		24

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

**SEMESTER-VI**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-AP-611	MJD-XII(P)	MJD-12	Packaging Design	6	9	40	16	60	24	100	40	5
BFA-AP-612	MJD-XIII(P)	MJD-13	Illustration/ Conceptual Drawing	6	9	40	16	60	24	100	40	5
BFA-AP-613	MJD-XIV (P)	MJD-14	Branding	6	9	40	16	60	24	100	40	5
BFA-AP-614	MID-XV(P)	MJD-15	Textile Design-II	6	9	40	16	60	24	100	40	5
BFA-AT-615	MJD-XVII(P)	MJD-17	Story Board	6	3	40	16	60	24	100	40	5
Total				30						500		25

All Students have to submit the Practical Assignments Every Month

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

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**BFA –IV YEAR APPLIED****ART SEMESTER-VII**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-AP-711	MJD - XVIII (P)	MJD-18	Poster Design and Caricature Drawing	7	6	40	16	60	24	100	40	5
BFA-AP-712	MJD - XIX (P)	MJD-19	Creative and Conceptual Drawing	7	9	40	16	60	24	100	40	5
BFA-AP-713	MJD-XX(P)	MJD-20	Motion Picture Photography	6	9	40	16	60	24	100	40	5
BFA-AP-714	MJD-XXI(P)	MJD-21	Creative Design - Flyer	6	3	40	16	60	24	100	40	5
BFA-AT-715	MID-V(T)	MID-5	History of Design Ergonomics and Art of Electronics Age (Computer Graphics)	5	9	40	16	60	24	100	40	4
Total				30						500		24

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

**SEMESTER-VIII**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-AP-811	MJD-XXII(P)	MJD-22	Card Drawing and Poster Making	7	9	40	16	60	24	100	40	5
BFA-AP-812	MJD-XXIII(P)	MJD-23	Advance Computer Graphics	8	9	40	16	60	24	100	40	5
BFA-APRO-813	MID	MID	Project Report f or Internship Training	15	Viva-Voice	40	16	60	24	100	40	14
Total				30						300		24

All Students Submitting Practical Assignments Every Month

THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e. II<sup>nd</sup>, IV<sup>th</sup>, VI<sup>th</sup>, VIII<sup>th</sup> respectively since they require one year hands on experience in each practical subject

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**STUDENTS COMPLETE YOUR 4 YEAR BFA DEGREE COURSE TO GIVEN THE AWARDED OF HONOUR IN BACHELOR OF FINE ARTS IN APPLIED ART**

Pondicherry University  
NATIONAL EDUCATION POLICY SYLLABUS - SCHEME OF EXAMINATION  
BACHELOR OF FINE ARTS (BFA DEGREE HONOUR)  
SPECIALIZATION COURSE IN TEXTILE DESIGN  
**BFA - II YEAR TEXTILE DESIGN SEMESTER-III**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-TDP-311	MJD-III(P)	MJD-3	Advance Drawing 1	6	6	40	16	60	24	100	40	5
BFA-TDP-312	MJD-IV(P)	MJD-4	Weaving –I	6	9	40	16	60	24	100	40	5
BFA-TDT-313	MID-III(T)	MID-3	History of Indian Textile	6	3	40	16	60	24	100	40	4
BFA-TDT-314	MLD-III(T)	MLD-3	History of Indian Art	4	3	40	16	60	24	100	40	3
BFA-CT-315	AEC-V(T)	AEC-5	Language -I English-III	4	3	40	16	60	24	100	40	3
BFA-TDP-316	SEC-(P)	SEC-3	Painting / Sculpture/ Print Making	4	9	40	16	60	24	100	40	4
Total				30						600		24

SEC: Skill Enhancement Course (Any One)

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

**SEMESTER-IV**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-TDP-411	MJD-V(P)	MJD-5	Weave - Silk Saree	5	9	40	16	60	24	100	40	5
BFA-TDP-412	MJD-VI(P)	MJD-6	Weave - furnishing	5	9	40	16	60	24	100	40	5
BFA-TDP--413	MJD-VII(P)	MJD-7	Tie and dye	5	9	40	16	60	24	100	40	5
BFA-TDP-414	MJD-VIII(P)	MJD-8	T- Shirt- Sports wear Design	5	3	40	16	60	24	100	40	5
BFA-CT-415	AEC-VIII(T)	AEC-8	Regional Language –II Tamil /Sanskrit-IV	4	3	40	16	60	24	100	40	3
BFA-TDI-416	Project	Work Shop/ Internship	Branch Related Weave/Print/ Costume	6	Viva-Voice	40	16	60	24	100	40	2
Total				30						600		25

One Month Internship Training Going to End of the IV th-Semester

**All Students have to submit the Practical Assignments Every Month**



**BFA –III YEAR TEXTILE DESIGN  
SEMESTER-V**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-TDP-511	MJD IX (P)	MJD-9	Advance Drawing-II	6	6	40	16	60	24	100	40	5
BFA-TDP-512	MJD-X(P)	MJD-10	Natural Dyes	6	9	40	16	60	24	100	40	5
BFA-TDP-513	MJD-XI(P)	MJD - 11	Printing –I Table	6	9	40	16	60	24	100	40	5
BFA-TDT-514	MID-IV(T)	MID-4	Principle of Textile Design Fibre,Loom	6	3	40	16	60	24	100	40	4
BFA-TDP-515	SKD (P)	MJD-16	Miniature Painting - Costume and Textile Design	6	9	40	16	60	24	100	40	5
Total				30						500		24

ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**SEMESTER-VI**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-TDP-611	MJD-XII(P)	MJD -12	Industry Textile Design- Rotary.	6	9	40	16	60	24	100	40	5
BFA-TDP-612	MJD-XIII(P)	MJD -13	Industry Textile Design - Electronic Jacquard	6	9	40	16	60	24	100	40	5
BFA-TDP-613	MJD-XIV (P)	MJD -14	Batik Technique	6	9	40	16	60	24	100	40	5
BFA-TDP-614	MID-XV(P)	MJD -15	Transfer print	6	9	40	16	60	24	100	40	5
BFA-TDP-615	MJD-XVII(P)	MJD-17	Festival Season Textile Design	6	3	40	16	60	24	100	40	5
Total				30						500		25

All Students Submitting Practical Assignments Every Month  
THE PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER i.e. II<sup>nd</sup>, IV<sup>th</sup>, VI<sup>th</sup>, VIII<sup>th</sup>  
Respectively since they require one year hands on experience in each practical subject  
ALL PRACTICAL CLASSES WILL BE CONDUCTED IN MONTHLY TIME TABLE

**IN CASE SOMEBODY STUDENTS GO'S TO OUT OF COLLEGE TO GETTING THE AWARDED DIPLOMA IN FINE ARTS IN TEXTILE DESIGN**

**BFA –IV YEAR TEXTILE DESIGN  
SEMESTER-VII**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-TDP-711	MJD - XVIII (P)	MJD - 18	Export Printing design	7	6	40	16	60	24	100	40	5
BFA-TDP-712	MJD - XIX (P)	MJD - 19	Mural Painting Costume and Textile Design	6	9	40	16	60	24	100	40	5
BFA-TDP-713	MJD-XX (P)	MJD - 20	Export Weaving Design	6	9	40	16	60	24	100	40	5
BFA-TDP-714	MJD-XXI(P)	MJD-21	Hand Jacquard Trend Design	6	3	40	16	60	24	100	40	5
BFA-TDT-715	MID-V(T)	MID-5	Textile Processing	5	9	40	16	60	24	100	40	4
Total				30						500		24

**SEMESTER-VIII**

Course Code No	Nature of Course (P/T)	Paper	Title of the Course	Teaching Hours	Exam Hours	IA	Min. IA Pass	Uni. Exam	Min. UE Pass	Total	Min Pass	Credit
BFA-TDP-811	MJD-XXII (P)	MJD-22	Saree Design Table Printing	7	9	40	16	60	24	100	40	5
BFA-TDP-812	MJD-XXIII (P)	MJD-23	CAD- Textile Design	8	9	40	16	60	24	100	40	5
BFA-TDPRO-813	MID	MID	Project Report for Internship Training	15	Viva-Voice	40	16	60	24	100	40	14
Total				30						300		24

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

All Students have to submit the Practical Assignments Every Month  
**STUDENTS COMPLETE YOUR 4 YEAR BFA DEGREE COURSE TO GIVEN THE AWARDED OF HONOUR IN  
BACHELOR OF FINE ARTS IN TEXTILE DESIGN**

**COURSE CODE: BFA-T-112**  
**I YEAR BFA (FOUNDATION COURSE)**  
**COMMON TO ALL**  
**THEORY**

**NATURE OF COURSE (P/T): MID-1(T)**  
**PAPER: MID-I**

**CREDITS-4**  
**MARKS- 100**

**FUNDEMENTAL OF VISUAL ART**

**UNIT-01** what is Art? Is Art a Necessity? Defination of Art, Purpose and Function of Art.

**UNIT-02** Basic Elements of VisualArts and Elements of design (Composition) –Their characteristics and Behavior Aesthetics organization of visual elements in an art objects.

**UNIT-03** Representation of space and volume in painting, two dimensional and three dimension types. Comparative analysis of compositions in paintings, various painting media, visual arts andvisual perception.

**UNIT-04** Visual and tactile contact with and experienceofobjectshumanfigures, environment, perception, manipulation and interpretation of these in sculpture.

**UNIT-05** BasicPrincipalsofcommunicationandapplication, various media of visual communication.

**SEMESTER- II**  
**THEORY**

**COURSECODE: BFA-T-212**  
**NATURE OF COURSE (P/T): MID-2(T)**  
**PAPER: MID-2**

**CREDITS-4**  
**MARKS- 100**

**INDIAN CULTURE AND ART**

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

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

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

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

**UNIT-05** Impact of European culture and Reformative Movements in 19<sup>th</sup>-20<sup>th</sup> Century.

**SEMESTER– I & II-PRACTICAL**

**COURSE CODE: BFA-P-111**  
**NATURE OF COURSE (P/T): MJD-1(P)**  
**PAPER: MJD-1**

**CREDITS-4**  
**MARKS- 100**

**DRAWING**

**OBJECTIVES:**

To understand how three form 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 for many kind of forms in nature ponds, shells, butterflies flowers, plants, insects, minerals, bones etc.

- **Drawing from human figure:** mainly based on general form-mandgesture-To creative exact mood and feeling.
- **Drawing from object:** mainly based on general form-Drawing from cubes, cones, cylindrical objects, casts, drapery, and stilllife groups etc. Observed and studied in various rendering media and techniques in various light conditions.

**COURSECODE: BFA-P-113**

**NATURE OF COURSE (P/T): MLD-1([P])**

**PAPER: MLD-I**

**CREDITS-4**

**MARKS- 100**

### **SCULPTURE**

**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:**

- To develop the sense of structure.
- Operational problem in building up structure.
- Gravitational and mechanical principles.
- Principles of composition and the study of the principles that hold the structure.
- Simple assignments in organizing various units through:
- Symmetrical load bearing structure.
- Canatilever construction
- Flexibitily and ability to stretch.
- Gemometrical regularity.
- Arched structure.
- Control of tension.
- Hinge construction
- Balance of symmetrical and asymmetrical
- The learning basis of carpentary, cutting, plaining, different types of joints.
- Expanding structure through unit etc. Experiments through various types of material and their combinations such as:-
- Paper, cardboar, wood clock, wire, clay, plasticine, plaster of pairs, metal sheets, plastic from thermocole, string, gims and adhesives, wax found objects etc.
- Suptural experience(round and relief) in various light conditions (nature as well as artificial):-
- 1. Carved 2. Modelled 3. Perforated (Bored through) 4. Mobile 5. Various methods of joining such as interlocking, pasting etc.
- A co-ordinate series and basic design problems with an alytical approach.

**Submission:**

A co-ordinate series and basic design problems with an alytical approach.

Students should submit a minimum of 10 basic design model singeometrical and semigeometrical 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.

**COURSECODE: BFA-P-115**  
**NATURE OF COURSE (P/T): SEC-(P)**  
**PAPER: SEC-1**

**CREDITS–4**  
**MARKS- 100**

### **TEXTILE DESIGN**

#### **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.

#### **Contents:**

- ❑ Fundamental of Textile Design
- ❑ Basics – Pattern/Repeats for Weave, Furnishing Textile Materials
- ❑ Repeats- Straight, Vertical, Horizontal, Diagonal and age base. Basic Shapes, All over patterns/Repeat , Design composition, Colour Combination- Tones- Family colours.
- ❑ Motifs – Geometrical, Naturals and Traditional. Developing an awareness of inter- relationship of different shapes and forms.

#### **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.

**COURSECODE: BFA-P-211**  
**NATURE OF COURSE (P/T): MJD-2(P)**  
**PAPER: MJD-2**

**CREDITS–4**  
**MARKS- 100**

### **PAINTING**

#### **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, water proof 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, grayscale, 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 years should be taken for the Internal Evaluation

**COURSE CODE: BFA-P-213**  
**NATURE OF COURSE (P/T): MLD-2(P)**  
**PAPER: MLD-2**

**CREDITS–4**  
**MARKS- 100**

### **APPLIED ART**

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 read ability, 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 minimum of 20 works and 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.

**COURSECODE: BFA-P-215**  
**NATURE OF COURSE (P/T): SEC (P)**  
**PAPER: SEC-2**

**CREDITS–4**  
**MARKS- 100**

### **PRINT MAKING**

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 Monocolor, two colors through Potato prints, monoprint, linocut, woodcut.
- 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., 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup> only**

---

## TEXT BOOKS AND REFERENCE

### FUNDAMENTAL TECHNIQUE OF ART:

1. A World of Art– Henrym.Sayre

### HISTORY OF ARTS:

1. Arts of Mankind -VanLoon
2. Civilization of mankind-VanLoon
3. History of Arts -Janson
4. Art through after-HelenGarden
5. Concise History of Art-G.Bazin
6. Testory of amLondon1964- Cambrich
7. Modern Art Movement–Trewin Copplestone
8. Levey, M A; Concise History of Painting from Giotto to Cezanne; T&H, London, 1964.
9. Bazin,G; Conise Historyof Art, PartI&II,T&H London,1964.
10. Agrawal,G.K;Europe KizChitrakala;AshokPrakashan,Aligarh
11. Haftmann,W.;Painting in the Twentieth Century,Vol.I&II,London,1960.
12. Canday,J.;Main Stream of Modern Art,Prentice Hall,EaglewoodCliffs,HN,Abrams,1977.
13. Murray Peter and Linda;A Dictionary of Art and Artists,PenguinBooks,1975
14. Sakhalkar RV, Adhunik Chitra ka laltihis,Ra. Hindi Prakashan Ayog,Jaipur,1971.

### INDIANART:

1. Indian Architecture–Brownj Parcy  
(Hinduand Islamic period)
2. The Art and Architecture –Rowland&Benajan
3. History of Indian and IndonesiaArt–A.K Coomaraswamy
4. The story o fIndian 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– RoyCCraven
9. The spirit of Indian Painting
10. Indian Art–Dr.AlkaPandey
11. Art and Visual Culture in India,1857-2007Gayatri Sinha
12. Indian Art and Overview GayatriSinha
13. Contemporary Indian Art and other Realities-Yashdthara Dalmia
14. Contemporary Indian Art,Post Independence–Vadehra Art Gallery
15. Contemporary Indian Artist GeethaKapur.
16. History of Indian Art by Vidyavachaspati Gerola
17. Trends in Indian Painting by Manohar Kaul.
- 18.

### FOLK ART:

1. Heinz mode, Subodh Chandra Indian folk art Alpine fine arts collection Ltd Newyork .1985

### WESTERNART

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



## **AESTHETICS**

1. Fundamental of Indian Art–K.MMunshi&R.R.Diwakar
2. Transformation of Nature in Art –A.KCoomaraswamy
3. Anapproach 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 viewof Art–MulkRaj Anand
7. A Modern Book of Aesthetics–MelvinRoder
8. Aesthetics Meaning–RehkaJhonji
9. Comparetive Aesthetics Eastern & Western –G.HanumandaRaoandDVKMurthy
10. Cristian and Oriental Art-A.KCoomaraswamy
11. Approaches to IndianArt-NiharRanjanRay
12. Idea and Images of Indian Art-NiharRanjanRay

## **GENERAL:**

1. Notes of the technique of painting–HilaireHilder
2. Materials and Methods–LyntoolLamb
3. Oil Painting in Progress–MouseSoyer
4. Mosaic–Angello Gariet
5. Collage–Elizabeth Ashurst
6. Artistes Technique–Dr.KurtHerbert
7. Artist and illustration encyclopedia–JohnQuick
8. Amanual of painting material and technique–MarkDavidGoattsegen

## **ADVERTISING PROFESSION AND PRACTISE:**

Modern Advertising– Hapttar

Economic Effects of ADVERTISING–BORDEN

1. Advertising–its role in modern marketing–S.W.Dunn
2. Advertising theory and practices and age–FryburgKRotzoll
3. INFA press and advertising year book
4. Advertising graphics–H.Willams Bockusjr
5. Graphics design &reproducing technique–Peter Croy
6. Photo mechanic &printing –J.S.Mertle&GordonL.Monsen
7. Advertising art and ideas– G.M.Regatextbook)
8. Confession of advertising man–Ogilioy
9. Foundation of Advertising (Theory and Practice)–SACHunawala&KC Sethia
10. Advertising and Sales Management –Mukesh Trehan &RajanTrehan
11. Packaging Design: Graphics, Material Technology–StevenSonsino.
12. Sign Design: Graphics,Material Techniques–MitziSims
13. Past upfor Graphic Arts Production–KennethF.Hird
14. Making a Good Layout–Lorisieber and LisaBalla
15. TypeinUse–AlexWhite
16. The Image and Eye–E.H.Gombrich
17. Air Brushing and Photo Retouching–BrettBreckon
18. Graphic Design and Reproduction Techniques –PeterCroy

## **SCULPTURE:**

1. The completeguide to sculpture–Modeling and ceramic technique and materials–BarryMidgley
2. Method and materials of sculpture– DavidReid
3. Lost waste bronze casting–HarryJackson
4. Dictionary of tools – R.A.Salman
5. Thesculptor’smanual–Stansmith&Prof.H.F.Tenholded
6. Sculptor’smanual–Bainbridgeconall
7. Encyclopedia of sculpture techniques –JohnMills

## GRAPHICS:

1. Twentieth century graphics –Jean&Aphember
2. The Art of the print– FritzEicherberg
3. The bite of the print– Frantand DorothyCetlien
4. The art of print -EailG.Merelter
5. The art of etching–E.S.Lumsen
6. Woodcut printmaking– WalterChamberlain
7. Japanese color prints– J.Hiller
8. Screen processprinting–Schwalbach
9. Creative printmaking–MichaelF.Andrews
10. Graphic science1850–Lalit Kala Academi,NewDelhi
11. Lithography &Lithography–Joseph Pennell

## COMPUTERGRAPHICS:

1. Adobe Photoshop6.0– Mastering MindsSeries
2. Adobe illustration–Mastering mindsseries
3. Macromedia–Macromedia publishers(flash5.0Bible)

## OTHERREFERENCE:

1. History of Art by HW Janson, Prentice-Hall; 3<sup>rd</sup> 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 – 8<sup>th</sup> Edition by Penelope J.E. Davies,Frma 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. AHistoryofFineArtsandtheWestbySr.EdithTomory,OrientBlackSwan; Reprintededition(1989)ISBN-10;812507024,ISBN-13;978-8125007029
5. History of Art Fare Eastern Art 5<sup>th</sup> 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. TheDictionaryofArtandArtist, ThamesandHudson, 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-BharatiPub. (1999), ISBN-10; 8175222204, ISBN-13; 978-8175222205.
12. TheDanceofSiva;EssayonIndianArtandCulturebyAnandaKCoomasamy,DoverFineArt,HistoryofArt a. DoverPublications; Revisededition (March1985), ISBN-10; 9780486248172.ASIN; 0486248178.
13. Sadanga: TheSix LimbsofIndian ArtbyAbanindranathTagore, Published byIndianSociatyofOrientalArt (1921) ASIN; B00088920S.
14. Foundation of Indian Culture by Sri Aurobindo, Published by Sri Arurabindo Ashram; 3<sup>rd</sup> Revised Edition (1 APRIL1990) ISBN-10; 8170580137, ISBN-13978-8170580133.
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.



18. Visual Imagination, KurtzBruce, 1987, PrenticeHall Publication.
1. Authenticity in Art; the Scientific Detection of Forgery, Fleming JStyart, 1975, the Institute of Physics, Art Authenticity, Archeologist, Art Enthusiast.
2. Artist Monograph Collection at Lalit kala Akademi, NewDelhi ,and Regional centers.
3. Graphic Design the New Basics Lapton Ellen, Princeton Architectural Press, 2015, ISBN9781616893323, 161680332X.
4. The Making of New'Indian'Art Artist,-Aesthetics and Nationalism in Bengal, c1850-1920.TapatiGuhaThakurta, Cambridge Universitypress.
5. Mugal Paintings,Drawings andIslamic 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.
6. 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,.
7. Sublime Delight Through works of Art in the Jgadish and Kamla Mittal Museum of IndiaArt, Publisher .Jagadish and Kamla MittalmuseumofIndianArt, Hyderabad.
8. Rajasthani Paintings in the Jagadish Kamla Mittal Museum of Indian Art by Jagdish Mittal, Milo ClevelandBeach, Catherine Glynn, John Seyller,Andrew Tops feild, Publisher. Jagadish and Kamla Mittal museum of IndianArt, Hyderabad.2015.ISBN-10-9788190487276, ISBN-13; 978-8190487276.
9. MughalPaintings,DrawingsandIslamicCalligraphyIntheJagadishKamlaMittalMuseumofIndianArtJohnSeyller;;J a gadishMittal Publisher Jagadish and Kamla Mittal museum of Indian Art,Hyderabad,2013,ISBN-8190487248,ISBN-13-978-819048245.2013.
10. Torso, Cristina, the Treasures ofAncient Greece.2004 the Rizzoli ArtGuides ArcheologicalSites, Sculpture, and Museums of the World.
11. Strong, Donald E the Book of Art: Origins of Western Art1965, Encyclopedia Britannica International.London.
12. Monteverdi.MariotheBookofArt: Italian ArtTo-1850, 1965Encyclopedia Britannica International.London...
13. VandenbrandeRH, theBook of Art: French and DutchArt, 1965Encyclopedia Britannica International.London.
14. Lactotte.Michell,The book of Art:French Art from 1350 to 1850,1965,International, London
15. Myers,Bernard,The Book of Art: How to look at the Art 1965,New York,Impressionism,Graphic Design,Abstract Art
16. Simon Wilson &Jessica Lack, The Tate Guideto modern Art Terms 2012, Tate Publishing.
17. Sheth,Pratima Dictionary of Indian Art and Artists ,2006,Mapin Publishing
18. Asher, FredericM, Art of India: Prehistory to the present 2003, Encyclopedia Britannica Indian.
19. Art and visual culture in India by Gayathri Sinha ,Margpublication ,ISBN: 9788185026923,8185
20. S.N.Dasgupta, Fundamentals of Indian Art, Bharatiya Vidya Bhavan.

# **SPECIALIZATION IN PAINTING**

**BFA II-YEAR  
(PAINTING) SEMESTER-  
III  
THEORY**

**COURSECODE: BFA-PT-313  
NATURE OF COURSE (P/T): MID-III  
PAPER: MID-3**

**CREDITS-4  
MARKS- 100**

**STUDY MATERIAL AND METHOD**

**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, Behaviour of Colors and Chemical properties in various styles.
- UNIT-02** The properties of different colors and pigments. Study of Mixed media techniques.
- UNIT-03** Transparent and opaque colors– their properties and behavior.
- UNIT-04** Experience of medium–Watercolor, tempera, Gouache color–acrylic. Fresh course – Tempera – Encaustic Painting. Introduction of other techniques of murals- mosaic, collage, relief.
- UNIT-05** Experimental work with scrap and up–cycled materials-Installations–Digital works Study of techniques of Traditional miniature painting.

**COURSECODE: BFA-PT-314  
NATURE OF COURSE (P/T): MLD-III (T)  
PAPER: MLD-3**

**CREDITS-3  
MARKS- 100**

**HISTORY OF INDIAN ART**

**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.

**Contents:**

- UNIT 1:** Brief Introduction in evidences of Archeological sources. Inscription, coins, seals, potteries, monuments, caves, sculptures.
- UNIT 2:** Art history sources of Northern India caves, rock paintings, monuments, inscription, sculptures, architecture, paintings, Ajanta, and Ellora.
- UNIT 3:** Art history sources of Medieval India. Temple architecture. Sculpture, Konark, Kallihari, north eastern, Palasana sculptures.
- UNIT 4:** Art history sources of southern India temple architecture. Sculpture, paintings, caves of Badami, Hoysala, Chalukyas, Pallava, Pandya, Chola, Vijayanagara, and Nayakas.
- UNIT 5:** Sources of religious. Evidences, Buddhism, Hinduism, Jainism

## SEMESTER– III & IV-PRACTICAL

**COURSECODE: BFA-PP-311**

**NATURE OF COURSE (P/T): MJD-III (P)**

**PAPER: MJD-3**

**CREDITS–5**

**MARKS- 100**

### ADVANCE DRAWING-I

**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.

**COURSECODE: BFA-PP-312**

**NATURE OF COURSE (P/T): MJD-IV (P)**

**PAPER: MJD-4**

**CREDITS–5**

**MARKS- 100**

### PORTRAIT PAINTING/ NATURE PAINTING

**Objectives:**

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

Students are encouraged to make academic and creative portrait and profiles. Students are exposed to various Skills and practicing the nature studies.

**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.
- Studies of drawings from day to day life and other object.
- Analysis of objects– Studies of environment-memory

**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.

**SKILL ENHANCEMENT COURSE**  
**(Any one of the subject: Sculpture/Applied Art/Photography)**

**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 type faces.
- 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.

**PHOTOGRAPHY**

**Contents:**

**BASIC STUDY OF FINE ART PHOTOGRAPHY**

**UNIT-01-** Photographic Equipment's And Accessories - Reflectors - Filters - Tripod - Flash Gun - Etc.,

**UNIT-02 -**Basic Study Of b&w Films - Types Of Cameras - Digital Photography - Function Of Camera - Aperture - Shutter Speed - Depth Of Field - White Balance - Color Temperature - Light Balance - Camera Lenses.ISO .Etc.,

**UNIT-03 -**Exposure Techniques - Motion Capture - Change of Shutter Speed - Change of Aperture - Change of ISO

**UNIT-04 -** Darkroom Equipment's And Accessories - Projection Printing Through Enlarger - Contact Printing Through Contact Printer - Printing Papers - Chloride Bromide Printing Papers - Safe Lights - b&w Film Natures - Types Of Films - Film Manufacture - Asa - Din -



**UNIT-05** - Principles of Lights - Lighting Techniques - Portrait Photography - Adequate Lighting - Effective Back Drop - And Perfect Poses.

**UNIT-06** - Natural Light Portraits - Lifestyles - Traditional Environmental Candid

**PRACTICAL** - photography related to fine arts - Useful for Painting and Sculpture Model Studies

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.

**COURSECODE: BFA-PP-411**

**NATURE OF COURSE (P/T): MJD-V (P)**

**PAPER: MJD-5**

**CREDITS-5**

**MARKS- 100**

### **COMPOSITION - I**

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.

**COURSECODE: BFA-PP-412**

**NATURE OF COURSE (P/T): MJD-VI (P)**

**PAPER: MJD-6**

**CREDITS-5**

**MARKS- 100**

### **TEXTILE DESIGN-I**

Objectives:

Developing an awareness of over all repeat pattern with combination of cool colour and basics weaves with graph paper. To know the childrens wear textile design. Techniques of Tie and Dye.

**Content:**

- Paper work design for textile printing
- Children wear -1 over all repeat pattern with combination of cool colour. Age group of 1 to 3 years
- Children wear -2 T-Shirt Print Design, Age group of 5 years to 12 years
- Basic Weaves with graph paper- Plain, Twill, Satin, Sateen and Diamond weave.
- Saree border design – 2 Numbers, Border with Puttas, and Border with checks. To make design manual and computers, Dyeing – Techniques of Tie and Dye for half saree.

**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.

**COURSE CODE: BFA-PP-413**

**NATURE OF COURSE (P/T): MJD-VII (P)**

**PAPER: MJD-7**

**CREDIT-5  
MARKS- 100**

### **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.
- Drypoint-Linocut, Woodcut 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.

**COURSE CODE: BFA-PP-414**

**NATURE OF COURSE (P/T): MJD-VIII (P)**

**PAPER: MJD- 8**

**CREDITS-5  
MARKS- 100**

### **FOLK ART**

**Objectives:**

To explore students to techniques Folk art Painting styles in India, As well as to study about the different style of Folk art paintings in different palaces of India.

**Contents:**

- ❑ Contribution of rural of Indian folk art to make paintings their style like Madhubani, warli art, papart art, nilgiri kurumba art Pattachitra art, Kalamkari paintings and extra.
- ❑ To select any one of Indian folk-art paintings and practice
- ❑ To practice Color mixing and materials and Techniques
- ❑ To exercise of folk art paintings convert to Traditional and Contemporary Direct and indirect methods

**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.

**COURSECODE: BFA-PI-416**

**NATURE OF COURSE: PROJECT**

**PAPER: WORK SHOP/INTERNSHIP**

**CREDITS–2**

**MARKS- 100**

**PROJECT-BRANCH RELATED**

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

**COURSECODE: BFA-PT-51**

**BFA III-YEAR (PAINTING) SEMESTER-V  
THEORY**

**NATURE OF COURSE (P/T): MID-IV (T)**

**PAPER: MID-4**

**CREDITS -4**

**MARKS -100**

**HISTORY OF ART WESTERN**

**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, Egyptian Art, Greek and Roman Art.

**UNIT-02:** Early Christian and Byzantine Art, Romanesque and Gothic Art.

**UNIT-03:** Early Renaissance Art, European Renaissance and High Renaissance.

**UNIT-04:** Mannerisms, Baroque Art and Rococo.

**UNIT-05:** Neo Classism and Romanticism.

**SEMESTER– V & VI**

**PRACTICAL**

**COURSECODE: BFA-PP-511**

**NATURE OF COURSE (P/T): MJD-IX(P)**

**PAPER: MJD-9**

**CREDITS - 5**

**MARKS - 100**

**ADVANCE DRAWING-II**

**Objectives:**

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

**Contents:**

- Study of different posture of male and female study.

- ❑ Critical study of nature in different angles.
- ❑ Works created leading to individuality and technical competence.
- ❑ Rendering techniques of dry and wet mediums
- ❑ 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 InternalEvaluation.

**COURSECODE: BFA-PP-512**

**NATURE OF COURSE (P/T): MJD-X (P)**

**PAPER: MJD-10**

**CREDITS - 5**

**MARKS – 100**

### **PORTRAIT PAINTING/ DIGITAL PAINTING**

Objectives:

- Students will make head study and create portraits, Profile studies are taught through class room practice with help of model.
- Students are encouraged to make academic and creative portrait and profiles.
- Students are exposed to various Skills and practicing the nature studies.
- Study of digital medium.

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.
- Convert the photo images/ Manual drawing or painting into digital painting media through the computer. Human images and nature images.

**COURSECODE: BFA-PP-513**

**NATURE OF COURSE (P/T): MJD-XI (P)**

**PAPER: MJD-11**

**CREDITS–5**

**MARKS- 100**

### **TRADITIONAL PAINTING**

Objectives:

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

Contents:

- Materials and Methods of Traditional painting.
- Indian traditional paintings-Tanjore Painting, Kalamkari, Madhubani & etc.
- 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 sketch esatthe end of the even semester.
- ☐ Continuous assessment of the work all through the year should be taken for the InternalEvaluation

**COURSECODE: BFA-PP-515**

**NATURE OF COURSE (P/T): SKD (P)**

**PAPER: MJD-16**

**CREDITS–5**

**MARKS- 100**

### **PRINT MAKING (LITHOGRAPHY)**

Objectives:

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

Contents:

- Lithography – Preparation of stone- Grinding and fine tuning – Transferring techniques of drawing–Photo etching technique–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 InternalEvaluation.

**COURSECODE: BFA-PP-611**

**NATURE OF COURSE (P/T): MJD-XII (P)**

**PAPER: MJD-12**

**CREDITS–5**

**MARKS - 100**

### **LIFE STUDY**

Objectives:

This course will enable Students to study from live model with an 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 sketchesat the end of the even semester.
- ☐ Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

**COURSECODE: BFA-PP-612**

**NATURE OF COURSE (P/T): MJD-XIII (P)**

**PAPER: MJD-13**

**CREDITS–5**

**MARKS - 100**

### **STUDY OF OLD MASTERS**

**Objectives:**

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

Students are encouraged to make academic and old masters portrait and paintings.

**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 old masters' works of Portraits, landscapes, still life and compositions of different countries.

**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.

**COURSECODE: BFA-PP-613**

**NATURE OF COURSE (P/T): MJD-XIV (P)**

**PAPER: MJD-14**

**CREDITS–5**

**MARKS - 100**

### **COMPOSITION-II**

**Objectives:**

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

**Contents:**

- Composition based on humans, animals, birds and nature– Composition of environments.
- Pictorial interaction to various streams of Visual Arts.
- Study of different types of pictorial compositions.
- 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.

**COURSECODE: BFA-PP-614**

**NATURE OF COURSE (P/T): MJD-XV (P)**

**PAPER: MJD-15**

**CREDITS–5**

**MARKS - 100**

### **TEXTILE DESIGN-II**

**Objectives:**

Developing an awareness of weave practice on the graph paper. Techniques of batik and weave saree

design.

Contents:

- Techniques of weaving
- To apply the weave practice on the graph paper according to creative design with 100 picks and 100 ends.
- Techniques of batik – Design plan , drawing on the cloth , process of wax, preparation of dyes and then dyeing , removing of wax
- Weave Design – for hand loom jacquard, design for silk saree with border, body and pallu. To produce creative design by computer – four side repeats- apply to weaves, simulation of weaves

**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.

**COURSE CODE: BFA-PP-615**

**NATURE OF COURSE (P/T): MJD –XVII (P)**

**PAPER: MJD-17**

**CREDITS-5**

**MARKS- 100**

### **MINIATURE PAINTING**

**Objectives:**

To explore students to techniques Miniature Painting styles. As well as to know about the different style of miniature painting done in different periods dynasty

**Contents:**

- ❑ Contributions of Mughal Emperors in Mughal Painting of Babur, Humayun, Akbar, Jahangir, Shah Jahan,
- ❑ And also Rajput miniature style of paintings in - Mewar- Kishangarh and Bikaner, Bundi, Jaipur, Pahari - Kangra, Basholi, Guler and Deccan .
- ❑ To select any one emperor paintings and practice it may be portrait, court scene, landscape, hunting scene, war scene, birds, animals and extra..
- ❑ To practice Color mixing and materials and Techniques
- ❑ To exercise of Miniature paintings convert to Traditional and Contemporary Direct and indirect methods

**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.



**BFA VI-YEAR  
(PAINTING) SEMESTER-  
VII  
THEORY**

**COURSECODE: BFA-PT-715**  
**NATURE OF COURSE (P/T): MID-V (T)**  
**PAPER: MID-5**

**CREDITS-4**  
**MARKS- 100**

**MODERN ART (INDIAN AND WESTERN)**

Objectives:

This course will enable to understand the changes Modern Indian Art and Western 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, Abanindranath

Tagore, Jamini Roy, Amrita Sher-Gil, Nandalal Bose, Asit Kumar Halder, Binod Bihari Mukherji, D.P. Roy Choudhary.

**UNIT-03** Brief study about establishment of Indian Art Schools and Major Art Groups and their artists- Shillpi

Chakra- New Delhi, Progressive Art Group –Bombay, Group  
eminent 1890 and Chola Mandal, other

Bhattacharya, G.R.  
Santhosh.

**UNIT-04 Realism-** Coubert, Millet, Corot, Degas. Impressionism –Manet, Monet, Edward Degas, Renoir, Toulouse-Lotrec, etc. Post impressionism- Paul Cezanne, Van Gogh, Gauguin and Seurat. Symbolism and Fauvism: Odilon, Redon, Bonnard, Henri

Matisse. Pre-Raphaelites, Whistler, Beardsley.

**UNIT-05 Cubism** – Georges Braque, Pablo Picasso and John Gris. Expressionism – Blue Riders and Die Brücke Groups. Dadaism- Marcel Duchamp and others. Surrealism- Salvador Dali and John Miro etc. Abstract Expressionism and art, Abstract Art and Post Modern Art

Movement.

## SEMESTER– VII &VIII

### PRACTICAL

**COURSECODE: BFA-PP-711**

**NATURE OF COURSE (P/T): MJD-XVIII (P)**

**PAPER: MJD-18**

**CREDITS-5**

**MARKS - 100**

### ADVANCE COMPOSITION

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 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
- Scope should be given to develop his own individual style and philosophy.
- 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 material sand 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.

**COURSECODE: BFA-PP-712**

**NATURE OF COURSE (P/T): MJD-XIX (P)**

**PAPER: MJD-19**

**CREDITS-5**

**MARKS - 100**

### MURAL PAINTING

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

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.

**COURSECODE: BFA-PP-713**

**NATURE OF COURSE (P/T): MJD-XX (P)**

**PAPER: MJD-20**

**CREDITS-5**

**MARKS – 100**

### **CONTEMPORARY PAINTING**

- Student should be initiated to develop his own individual technique of organizing and rendering the picture.
- Scope should be developed in his own individual style and Philosophy
- Creation of Art work inspired by current events.

**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.

**COURSECODE: BFA-PP-714**

**NATURE OF COURSE (P/T): MID-XXI (P)**

**PAPER: MJD-21**

**CREDITS-5**

**MARKS - 100**

### **TANTRIC ART**

#### **OBJECTIVES**

To explore students to techniques tantric styles

#### **CONTENTS**

1. Concept of tantric painting
2. Symbols of the tantric painting
3. Elements of the tantric painting
4. Philosophy of tantric painting

#### **SUBMISSION**

Students should with any medium of their choice Students should submit a minimum 5 to 10 works  
Continuous assessment of the work all through the year should be taken for the internal evaluation

**COURSECODE: BFA-PP-811**

**NATURE OF COURSE (P/T): MJD-XXII (P)**

**PAPER: MJD-22**

**CREDITS-5**

**MARKS – 100**

### **CEARTIVE PAINTING**

**Objectives:**

To explore students to techniques Mural Painting styles.

**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 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.

**COURSECODE: BFA-PP-812**

**NATURE OF COURSE (P/T): MJD-XXIII (P)**

**PAPER: MJD-23**

**CREDITS-5**

**MARKS - 100**

### **COMPUTER GRAPHICS**

Objectives:

To explore students to techniques of Computer Graphic.

Contents:

- Basic computer introduction-Software tools in troduction-using upmenus-layerstyles.
- Color management and correction-text and photo effects-image editing.
- Restoring old photos-Rectify black andWhite photo to color photo-Assembled photos.
- Printing layout design–Menucard-Postal design Matte painting-Digital painting (likeportrait , 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.

**COURSECODE: BFA-PPRO-813**

**NATURE OF COURSE (P/T): MID**

**PAPER: MID**

**CREDITS-14**

**MARKS – 100**

### **PROJECT REPORT FOR INTERNSHIP TRAINING**

Student chooses any art tradition / artist for a detailed study of their work and submits a documentby theendoftheyear.

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 thework.

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

---

## 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. Test or yo fam London 1964—Cambrich
8. Modern Art Movement—Trewin Copplestone
9. Levey, M A; Concise History of Painting from Giottoto Cezanne; T&H, London, 1964.
10. Bazin, G; Conise 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, HN, Abrams, 1977.
14. Murray Peter and Linda; A Dictionary of Art and Artists, Penguin Books, 1975
15. Sakhalkar RV, Adhunik Chitraka laltihis, Ra. Hindi Prakashan Ayog, Jaipur, 1971.

### INDIAN ART:

1. Indian Architecture—Brownj  
Parcy (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. Bhatta charya
5. 5000 years of Indian Art—Sivarama Murthi
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 Overview Gayatri Sinha
13. Contemporary Indian Art and other Realities—Yashdharma Dalmia
14. Contemporary Indian Art, Post Independence—Vadehra Art Gallery
15. Contemporary Indian Artist Geetha Kapur.
16. History of Indian Art by Vidyavachaspati Gerola
17. Trends in Indian Painting by Manohar Kaul.

### WESTERN ART

1. Concise History of Art (vol. I&II)—Germain Bazin
2. Italian Renaissance—Benard Bereson
3. Art Now—Herbert Read
4. Grassroot 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.KCoomaraswamy
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 –MulkRaj Anand
7. A Modern Bookof Aesthetics–MelvinRoder
8. Aesthetics Meaning–RehkaJhonji
9. Comparative Aesthetics Eastern & Western –G.Hanuman da Rao and D V K Murthy
10. Cristian and Oriental Art-A.KCoomaraswamy
11. Approaches to Indian Art-NiharRanjanRay
12. Idea and Images of Indian Art-NiharRanjanRay

## **GENERAL:**

1. Notes of the technique of painting–HilaireHilder
2. Materials and Methods–Lyntoolamb
3. Oil Painting in Progress–MouseSoyer
4. Mosaic–Angello Gariet
5. Collage–Elizabeth Ashurst
6. Artistes Technique–Dr.KurtHerbert
7. Artist and illustration encyclopedia–JohnQuick
8. A manual of painting material and technique–MarkDavidGoattsegen

## **ADVERTISING PROFESSION AND PRACTISE:**

1. Modern Advertising– Hapttar
2. Economic Effect of ADVERTISING–BORDEN
3. Advertising–its role in modern marketing – S.W.Dunn
4. Advertising theory and practices and age–Fryburgr K Rotzoll
5. INFA pressand advertising year book
6. Advertising graphics–H.Willams Bockusjr
7. Graphics design & reproducing technique–Peter Croy
8. Photomechanic & printing –J.S.Mertle&GordonL.Monsen
9. Advertising art and ideas– G.M.Regal(Atextbook)
10. Confession of advertising man–Ogilioy
11. Foundation of Advertising (Theory and Practice)–SACHunawala&KC Sethia
12. Advertising and Sales Management –Mukesh Trehan & RajanTrehan
13. Packaging Design: Graphics, Material Technology–StevenSonsino.
14. Sign Design:Graphics,Material Techniques–MitziSims
15. Past up for Graphic Arts Production–KennethF.Hird
16. Makinga Good Layout–Lorisieber and LisaBalla
17. TypeinUse–Alex White
18. The Image and Eye–E.H.Gombrich
19. Air Brushing and Photo Retouching–BrettBreckon
20. GraphicDesign 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–HarryJackson
4. Dictionary of tools – R.A.Salman
5. The sculptor's manual–Stansmith & Prof.H.F.Tenholded
6. Sculptor's manual–Bain bridge 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– Frantand DorothyCetlien
4. Theartofprint -EailG.Merelter
5. Theartofetching–E.S.Lumsen
6. Woodcutprintmaking– WalterChamberlain
7. Japanese color prints– J.Hiller
8. Screen process printing–Schwalbach
9. Creative print making–MichaelF.Andrews
10. Graphic science 1850–Lalit Kala Academi,NewDelhi
11. Lithography&Lithography–Joseph Pennell

## **COMPUTERGRAPHICS:**

1. Adobe Photoshop6.0– Mastering Minds Series
2. Adobe illustration–Mastering minds series
3. Macro media–Macro media publishers (flash5.0Bible)

## **OTHEREREFERENCE:**

1. History of Art by HW Janson, Prentice-Hall; 3<sup>rd</sup> edition (1 January 1986), ISBN-10; 013389388X, ISBN-13:978-013389885,ISBN-13:978-0133884630, ISBN-10:0133884635.
2. Janson'sHistoryofart:ThewesternTraditionReissuedEdition– 8<sup>th</sup>EditionbyPenelopeJ.E.Davies,FrimaFox 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 5<sup>th</sup> 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 AbstractExpressionism.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- BharatiPub.(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(March1985),ISBN-10;9780486248172.ASIN;0486248178.
13. Sadanga:TheSixLimbofIndianArtbyAbanindranathTagore,PublishedbyIndianSocietyofOrienta l Art(1921)ASIN;B00088920S.
14. Foundation of Indian Culture by Sri Aurobindo,PublishedbySri ArurabindoAshram;3<sup>rd</sup>RevishedEdition(1 APRIL1990) 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. PahariMasters:CourtPaintersofNorthernIndia,BNGoswani,NiyogiBooks;2009editions,ISBN-10- 9788189738464,ISBN-13;978-8189738464.ASIN;8189738461.
17. History of Italian Renaissance Art; Painting, Sculpture, Architecture, Western Art Hartt. Frederick, 1970ThamesandHudson.



18. Visual Imagination, Kurtz Bruce, 1987, Prentice Hall Publication.
1. Authenticity in Art; the Scientific Detection of Forgery, Fleming J Styart, 1975, the Institute of Physics, Art Authenticity, Archaeologist, Art Enthusiast.
2. Artist Monograph Collection at Lalit Kala Akademi, New Delhi, and Regional centers.
3. Graphic Design the New Basics Lapton Ellen, Princeton Architectural Press, 2015, ISBN 9781616893323, 161680332X.
4. The Making of New 'Indian' Art Artist, -Aesthetics and Nationalism in Bengal, c1850- 1920. Tapati Guha Thakurta, Cambridge University press.
5. 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.
6. 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,.
7. Sublime Delight Through works of Art in the Jagadish and Kamla Mittal Museum of Indian Art, Publisher. Jagadish and Kamla Mittal museum of Indian Art, Hyderabad.
8. Rajasthani Paintings in the Jagadish Kamla Mittal Museum of Indian Art by Jagdish Mittal, Milo Cleveland Beach, Catherine Glynn, John Seyller, Andrew Topsfield, Publisher. Jagadish and Kamla Mittal museum of Indian Art, Hyderabad. 2015. ISBN-10-9788190487276, ISBN-13; 978-8190487276.
9. 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.
10. Torso, Cristina, the Treasures of Ancient Greece. 2004 The Rizzoli Art Guides Archeological Sites, Sculpture, and Museums of the World.
11. Strong, Donald E the Book of Art: Origins of Western Art 1965, Encyclopedia Britannica International. London.
12. Monteverdi. Mario the Book of Art: Italian Art To-1850, 1965 Encyclopedia Britannica International. London...
13. Vandenbrande RH, the Book of Art: French and Dutch Art, 1965 Encyclopedia Britannica International. London.
14. Lactotte. Michell, The book of Art: French Art from 1350 to 1850, 1965, International, London
15. Myers, Bernard, The Book of Art: How to look at the Art 1965, New York, Impressionism, Graphic Design, Abstract Art
16. Simon Wilson & Jessica Lack, The Tate Guide to modern Art Terms 2012, Tate Publishing.
17. Sheth, Pratima Dictionary of Indian Art and Artists, 2006, Mapin Publishing
18. Asher, Frederic M, Art of India: Prehistory to the present 2003, Encyclopedia Britannica Indian.
19. Art and visual culture in India by Gayathri Sinha, Marg publication, ISBN: 9788185026923, 8185

# **SPECIALIZATION IN SCULPTURE**

**COURSECODE: BFA-ST-313 BFA II-YEAR  
(SCULPTURE) SEMESTER-III  
THEORY**

**NATURE OF COURSE (P/T): MID-III (T)  
PAPER: MID-3**

**CREDITS-4  
MARKS - 100**

**STUDY MATERIAL AND METHOD**

**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. Are awise 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.

**COURSECODE: BFA-ST-314  
NATURE OF COURSE (P/T): MLD-III (T)  
PAPER: MLD-3**

**CREDITS-3  
MARKS - 100**

**HISTORY OF INDIAN ART**

**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.

**Contents:**

**UNIT 1:** Brief Introduction in evidences of Archeological sources. Inscription, coins, seals, potteries, monuments, caves, sculptures.

**UNIT 2:** Art history sources of Northern India caves, rock paintings, monuments, inscription, sculptures, architecture, paintings, Ajanta, and Ellora.

**UNIT 3:** Art history sources of Medieval India. Temple architecture. Sculpture, Konark, Kajoraho, North Eastern, Palasena sculptures.

**UNIT 4:** Art history sources of southern India temple architecture. Sculpture, paintings, caves of Badami, Hoysala, Chalukyas, Pallava, Pandya, Chola, Vijayanagara, and Nayakas.

**UNIT 5:** Sources of religious. Evidences, Buddhism, Hinduism, Jainism

## SEMESTER– III & IV

### PRACTICAL

**COURSECODE: BFA-SP-311**

**NATURE OF COURSE (P/T): MJD-III (P)**

**PAPER: MJD-3**

**CREDITS–5**

**MARKS - 100**

#### ADVANCEDDRAWING-I

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.

**COURSECODE: BFA-SP-312**

**NATURE OF COURSE (P/T): MJD-IV (P)**

**PAPER: MJD-4**

**CREDITS–5**

**MARKS - 100**

#### HUMAN ANATOMY/ PORTRAIT SCULPTURE

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
- Study of Male and Female Head in details-Study of Eyes, Nose, Lips and Ears.
- Copying from various masters' works of Portraits.

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.

**COURSECODE: BFA-SP-316**  
**NATURE OF COURSE (P/T): SEC (P)**  
**PAPER: SEC-3**

**CREDITS-4**  
**MARKS - 100**

**SKILL ENHANCEMENT COURSE**

(Any one of the subject: Painting/Applied Art/Photography)

Objectives:

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

**PAINTING:**

**Contents:**

- Methods and Techniques of Portrait Paintings.
- Methods and Techniques of Still life Paintings.
- Methods and Techniques of Landscape Paintings.

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/Type setting
- 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.

**PHOTOGRAPHY**

**Contents:**

**UNIT-01-** Photographic Equipment's And Accessories - Reflectors - Filters - Tripod - Flash Gun - Etc.,

**UNIT-02 -**Basic Study Of b&w Films - Types Of Cameras - Digital Photography - Function Of Camera - Aperture - Shutter Speed - Depth Of Field - White Balance - Color Temperature - Light Balance - Camera Lenses.ISO .Etc.,

**UNIT-03 -**Exposure Techniques - Motion Capture - Change Of Shutter Speed - Change Of Aperture - Change Of ISO

**UNIT-04 -** Darkroom Equipment's And Accessories - Projection Printing Through Enlarger - Contact Printing Through Contact Printer - Printing Papers - Chloride Bromide Printing Papers - Safe Lights - b&w Film Natures - Types Of Films - Film Manufacture - Asa - Din -

**UNIT-05** - Principles Of Lights - Lighting Techniques - Portrait Photography - Adequate Lighting - Effective Back Drop  
- And Perfect Poses.

**UNIT-06 - Natural Light Portraits - Lifestyles - Traditional Environmental Candid**

**PRACTICAL - photography related to fine arts - Useful For Painting And Sculpture Model Studies**

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.

**COURSE CODE: BFA-SP-411**

**NATURE OF COURSE (P/T): MJD-V (P)**

**PAPER: MJD-5**

**CREDITS-5**

**MARKS - 100**

### **WOODEN, TERRACOTTA AND POTTERY**

**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 in relation to various streams of Visual Arts in relief and three dimension.
- ☐ Study of Male and Female Head in details—Study of Eyes, Nose, Lips and Ears.
- ☐ Copying from various masters' works of Portraits in Wood & Clay.

**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.

**COURSE CODE: BFA-SP-412**

**NATURE OF COURSE (P/T): MJD-VI (P)**

**PAPER: MJD-6**

**CREDITS-5**

**MARKS - 100**

### **TEXTILE DESIGN-I**

**Objectives:**

Developing an awareness of over all repeat pattern with combination of cool colour and basic weaves with graph paper. To know the children's wear textile design. Techniques of Tie and Dye.

**Content:**

- ☐ Paper work design for textile printing
- ☐ Children wear -1 over all repeat pattern with combination of cool colour. Age group of 1 to 3 years
- ☐ Children wear -2 T-Shirt Print Design, Age group of 5 years to 12 years
- ☐ Basic Weaves with graph paper- Plain, Twill, Satin, Sateen and Diamond weave.
- ☐ Saree border design – 2 Numbers, Border with Puttas, and Border with checks. To make design manual and computers, Dyeing – Techniques of Tie and Dye for half saree.

**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.

**COURSE CODE: BFA-SP-413**

**NATURE OF COURSE (P/T): MJD-VII (P)**

**PAPER: MJD-7**

**CREDIT-5**

**MARKS - 100**

**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-Lino cut, Woodcut and available metals and materials.
- ☐ Etching in line, texture, dots etc. In mono chrome-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.

**COURSE CODE: BFA-SP-414**

**NATURE OF COURSE (P/T): MJD-VIII (P)**

**PAPER: MJD-8**

**CREDITS- 5**

**MARKS - 100**

**DURABLE CASTING METHOD**

Difference type of durable casting method like concrete, FRB material, sand casting ext.

**COURSE CODE: BFA-SI-416**

**NATURE OF COURSE: PROJECT**

**PAPER: WORKSHOP/INTERNSHIP**

**CREDITS- 2**

**MARKS - 100**

**PROJECT-BRANCH RELATED**

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

**BFA III-YEAR**

**(SCULPTURE) SEMESTER-**

**V**

**COURSE CODE: BFA-ST-514**

**NATURE OF COURSE (P/T): MID-IV (T)**

**PAPER: MID-4**

**CREDITS-4**

**MARKS - 100**

**HISTORY OF WESTERN ART**

**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, Egyptian Art, Greek and Roman Art.

**UNIT-02:** Early Christian and Byzantine Art, Romanesque and Gothic Art.

**UNIT-03:** Early Renaissance Art, European Renaissance and High Renaissance.

**UNIT-04:** Mannerisms, Baroque Art and Rococo.

**UNIT-05:** Neo Classism and Romanticism.

## **SEMESTER– V &VI**

### **PRACTICAL**

**COURSECODE: BFA-SP-511**

**NATURE OF COURSE (P/T): MJD- IX(P)**

**PAPER: MJD-9**

**CREDITS – 5**

**MARKS - 100**

### **ADVANCE DRAWING-II**

**Objectives:**

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

**Contents:**

- Study of different posture of male and female study.
- Critical study of nature in different angles.
- Works created leading to individuality and technical competence.
- Rendering techniques of dry and wet mediums
- 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.

**COURSECODE: BFA-SP-512**

**NATURE OF COURSE (P/T): MJD-X (P)**

**PAPER: MJD- 10**

**CREDITS–5**

**MARKS - 100**

### **CREATIVE COMPOSITION**

**Objectives:**

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

**Contents:**

- ② Head study: Observation and Understanding of the head and skull structure in reference models/Live models in clay in the high relief and round.
- ② Relief works from Still life model and Drapery.
- ② Relief composition from everyday life using perspective and basic elements of relief.
- ② 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.

**COURSE CODE: BFA-SP-513**  
**NATURE OF COURSE (P/T): MJD-XI(P)**  
**PAPER: MJD-11**

**CREDITS–5**  
**MARKS - 100**

### **STONE CARVING**

**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:**

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

**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

**COURSE CODE: BFA-SP-515**  
**NATURE OF COURSE (P/T): SKD (P)**  
**PAPER: MJD-16**

**CREDITS– 5**  
**MARKS - 100**

### **PRINT MAKING (LITHOGRAPHY)**

**Objectives:**

To introduce students to various new reproduction techniques. This course enables students to understand the 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.

**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.

**COURSE CODE: BFA-SP-611**

**NATURE OF COURSE (P/T): MJD-XII (P)**

**PAPER: MJD-12**

**CREDITS – 5**

**MARKS - 100**

### **FULL FIGURE STUDY**

**Objectives:**

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

**Contents:**

- ② Study of Human Body in detail –Male and Female.
- ② Practice of structural drawings, different angles of Head, Hands, Torso and Legs.
- ② Exploration of various possibilities of expression full figure study
- ② Critical study of works of Great masters.
- ② Exercise in organization and rendering techniques in portraiture and full figure

**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.

**COURSE CODE: BFA-SP-612**

**NATURE OF COURSE (P/T): MJD-XIII (P)**

**PAPER: MJD-13**

**CREDITS– 5**

**MARKS - 100**

### **OLD MASTERS SCULPTURE**

**Objectives:**

Students will make head study and create portraits, Profile studies are taught through class room practice.

Students are encouraged to make academic and old masters portrait and Sculptures.

**Contents:**

- ② Study of Male and Female Head in details-Study of Eyes, Nose, Lips and Ears.
- ② Study of Human head with clay, cement and fibre etc.
- ② Copying from various old masters' works of Portraits, landscapes, still life and compositions of different countries.

**Submission:**

- ② Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- ② Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

**COURSE CODE: BFA-SP-613**  
**NATURE OF COURSE (P/T): MJD-XIV (P)**  
**PAPER: MJD-14**

**CREDITS–5**  
**MARKS - 100**

### **MULTIPLE CASTING**

**Objectives:**

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

**Contents:**

- ☐ Flexible mould with the help of gelatin, roller composition, rubber etc.
- ☐ Process of piecemolding 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.

**COURSE CODE: BFA-SP-614**  
**NATURE OF COURSE (P/T): MJD-XV (P)**  
**PAPER: MJD-15**

**CREDITS– 5**  
**MARKS - 100**

### **TEXTILE DESIGN - II**

**Objectives:**

Developing an awareness of weave practice on the graph paper. Techniques of batik and weave saree design.

**Contents:**

- ☐ Techniques of weaving
- ☐ To apply the weave practice on the graph paper according to creative design with 100 picks and 100 ends.
- ☐ Techniques of batik – Design plan , drawing on the cloth , process of wax, preparation of dyes and then dyeing , removing of wax
- ☐ Weave Design – for hand loom jacquard, design for silk saree with border, body and pallu. To produce creative design by computer – four side repeats- apply to weaves, simulation of weaves

**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.

**COURSECODE: BFA-ST-615**  
**NATURE OF COURSE (P/T): MID- XVII (P)**  
**PAPER: MJD-17**

**CREDITS- 5**  
**MARKS- 100**

### **MINIATURE SCULPTURE**

**Objectives:**

To explore students to techniques Miniature Sculptures styles. As well as to know about the different style of miniature sculpture done in different periods dynasty

**Contents:**

- Contributions of South Indian Emperors in Stone sculpture of Pallava, Chola and Vijayanagar Nayakas.
- And also Hoysala miniature style of sculptures in – Halebid and Belur.
- To select any one emperor style of sculpture and practice it.
- To exercise of Miniature sculpture convert to Traditional and Contemporary Direct and indirect methods.

**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.

### **BFA – IV YEAR** **(SCULPTURE) SEMESTER-VII** **THEORY**

**COURSE CODE: BFA-ST-715**  
**NATURE OF COURSE (P/T): MID-V (T)**  
**PAPER: MID-5**

**CREDITS-4**  
**MARKS - 100**

### **MODERN ART (INDIAN AND WESTERN)**

**Objective**

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

Tagore, Jamini Roy, Amrita Shergil, Nandalal Bose, Asit Kumar Halder, Binod Bhishan Mukherji, D.P. Roy Choudhary.

**UNIT-03** Brief study about establishment of Indian Art Schools and Major Art Groups and their artists- Shillpi

Chakra- New Delhi, Progressive Art Group – Bombay, Group 1890 and Chola Mandal, other

Bhattacharya, G.R  
Santhosh.

**UNIT-04 Realism-** Coubert, Millet, Corot, Degas. Impressionism – Manet, Monet, Edward Degas, Renoir, Toulouse-Lotrec, etc. Post impressionism- Paul Cézanne, Van Gogh, Gauguin and Seurat. Symbolism and Fauvism: Odilon Redon, Bonnard,

Henri

Matisse. Pre-Rephealities, Whistier, Beardsly.

**UNIT-05 Cubism** – Georges Braque, Pablo Picasso and Jhon Gris. Expressionism – Blue Ritiers and

Movement.

De Bruke Groups. Dadaism- Marcel  
Duchamp and other. Surrealism- Salvador  
Dali and John Miro etc. Abstract  
Expressionism and artist, Abstract Art  
and Post Modern Art

## **SEMESTER– VII & VIII**

### **PRACTICAL**

**COURSE CODE: BFA-SP-711**

**NATURE OF COURSE (P/T): MJD-XVIII(P)**

**PAPER: MJD-18**

**CREDITS-5**

**MARKS - 100**

### **SCULPTURAL DESIGN AND COMPOSITION**

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 worksheets 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.

**COURSE CODE: BFA-SP-712**

**NATURE OF COURSE (P/T): MJD- XIX(P)**

**PAPER: MJD-19**

**CREDITS- 5**

**MARKS - 100**

### **MODERN/CONTEMPORARY SCULPTURE**

Objectives:

To explore students to techniques Contemporary sculpture styles.

Contents:



- Sculpture of Modern and Contemporary Direct and indirect methods
- Sculptures on the Relief design.

- Mixed media and materials and Techniques of sculptures.
- Murals in Tiles/Terracotta/cement/glass/plastic/fibre/meta etc.

Submission:

- Students should work with any materials and medium of their choice
- Students should submit a minimum of 5 worksheets 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.

**COURSE CODE : BFA-SP-713**

**NATURE OF COURSE (P/T): MJD-XX(P)**

**PAPER: MJD-20**

**CREDITS-5**

**MARKS - 100**

### **METAL CASTING/SHEET METAL PROCESSING**

**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 worksheets 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.

**COURSE CODE: BFA-SP-714**

**NATURE OF COURSE (P/T): MJD-XXI (P)**

**PAPER: MJD - 21**

**CREDITS-5**

**MARKS - 100**

### **PRESENTATION OF INSTALLATION**

Presentation of Installation sculpture / Using with Eco friendly waste material sculpture

**COURSE CODE: BFA-SP-811**

**NATURE OF COURSE (P/T): MJD-XXII (P)**

**PAPER: MJD- 22**

**CREDITS-5**

**MARKS - 100**

### **MURAL SCULPTURE**

**Objectives:**

Developing an awareness of Techniques of textile printing and Exposing and student to make costumes which they are printed.

**Contents:**

- Students should create Mural sculpture to contemporary style following medium.

- Mural in Tiles/Ceramic tiles/ Teracotta/ Cement/ Fiber Glass/ Plastic and Stone 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.

**COURSE CODE: BFA-SP-812****NATURE OF COURSE (P/T): MJD-XXIII(P)****PAPER: MJD-23****CREDITS-5****MARKS - 100****COMPUTER GRAPHICS****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 phototo color photo-Assembled photos.
- ☐ Printing layout design–Menu card-Poster design Matte painting-Digital painting (like portrait, Landscape)

**Submission:**

- Studentsshouldsubmitaminimumof5 worksoutof10andaminimumof50sketchesat theendoftheeven semester.
- Continuous assessment of the work all through the year should be taken for the InternalEvaluation.

**COURSECODE: BFA-SPRO-813****NATURE OF COURSE (P/T): MID****PAPER: MID****CREDITS-14****MARKS - 100****PROJECT REPORT FOR INTERNSHIP TRAINING**

Student chooses any art tradition / artist for a detailed study of their work and submits a documentby 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 thework.

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

**PRACTICALEXAMINATIONWILLBECONDUCTEDINEVEN SEMESTER****2<sup>nd</sup>,4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup>only**

---

## TEXTBOOKS 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. Test of art from London 1964 – Cambrich
7. Modern Art Movement – Trewin Copplestone
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, HN, Abrams, 1977.
13. Murray Peter and Linda; A Dictionary of Art and Artists, Penguin Books, 1975
14. Sakhalkar RV,; Adhunik Chitrakala Itihas, Ra. Hindi Prakashan Ayog, Jaipur, 1971.

### INDIAN ART:

1. Indian Architecture – Brown J. Parcy (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 – Sivarama Murthi
6. Temples of South India – 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 Overview – Gayatri Sinha
13. Contemporary Indian Art and other Realities – Yashdharma Dalmia
14. Contemporary Indian Art, Post Independence – Vadehra Art Gallery
15. Contemporary Indian Artist – Geetha Kapur.
16. History of Indian Art by Vidyavachaspati Gerola
17. Trends in Indian Painting by Manohar Kaul.

### WESTERN ART

1. Concise History of Art (vol. I & II) – Germain Bazin
2. Italian Renaissance – Benard Bereson
3. Art Now – Herbert Read
4. Grassroots of Art – Herbert Read
5. History of Modern Painting – Aronson

## 6. HistoryofPainting – 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. Havell
5. History of Aesthetics, Katherine 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 D.V.K. Murthy
10. Cristian and Oriental Art –A.K. Coomaraswamy
11. Approaches to Indian Art –Nihar Ranjan Ray
12. Ideas and Images of Indian Art –Nihar Ranjan Ray

## **GENERAL:**

1. Notes of the technique of painting –Hilaire Hilder
2. Materials and Methods –Lynton Lamb
3. Oil Painting in Progress –Mouse Soyer
4. Mosaic –Angelo Garret
5. Collage –Elizabeth Ashurst
6. Artist's 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 –Happtar
2. Economic Effects of ADVERTISING –BORDEN
3. Advertising –its role in modern marketing – S.W. Dunn
4. Advertising theory and practices and age –Fryburg R. Rotzoll
5. INFA press and advertising year book
6. Advertising graphics –H. Williams Bockus Jr
7. Graphics design & reproducing technique –Peter Croy
8. Photo mechanic & printing –J.S. Mertle & Gordon L. Monsen
9. Advertising art and ideas – G.M. Rega (A textbook)
10. Confession of advertising man –Ogilvy
11. Foundation of Advertising (Theory and Practice) –Sachunawala & KC Sethia
12. Advertising and Sales Management –Mukesh Trehan & Rajan Trehan
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 wax bronze casting –Harry Jackson
4. Dictionary of tools – R.A. Salman
5. The sculptor's manual –Stansmith & Prof. H.F. Tenholded
6. Sculptor's manual –Bainbridge Conall
7. Encyclopedia of sculpture techniques –John Mills

## **GRAPHICS:**

1. Twentiethcenturygraphics–Jean&Aphember
2. TheArtoftheprint– FritzEicherberg
3. Thebiteoftheprint– Frantand DorothyCetlien
4. Theartofprint -EailG.Merelter
5. Theartofetching–E.S.Lumsen
6. Woodcutprintmaking– WalterChamberlain
7. Japanesecolourprints–J.Hiller
8. Screenprocessprinting– Schwalbach
9. Creativeprintmaking–MichaelF.Andrews
10. Graphicscience1850–Lalit KalaAcademi,NewDelhi
11. Lithography&Lithography–JosephPennell

## **COMPUTERGRAPHICS:**

1. AdobePhotoshop6.0– MasteringMindsSeries
2. Adobeillustration–Masteringmindsseries
3. Macromedia–Macromediapublishers(flash5.0Bible)

## **KEYNOTES:**

1. History of Art by HW Janson, Prentice-Hall; 3<sup>rd</sup> edition (1 January 1986), ISBN-10; 013389388X, ISBN- 13:978-013389885, ISBN-13:978-0133884630, ISBN-10:0133884635.
2. Janson'sHistoryofart:ThewesternTraditionReissuedEdition–  
8<sup>th</sup>EditionbyPenelopeJ.E.Davies,FrimaFox 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 5<sup>th</sup> 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. ExploringIndia'sSacredArt:  
SelectedWritingbySellaKramrich.UniversityofPennsylvaniaPress,1983,ISBN-  
100812278569,ISBN- 13;978-081278569
8. TheDictionaryofArtandArtist, Thamesand Hudson, Read, Herbert, 1985, London.
9. TheBookofArt: FormFauvismto AbstractExpressionism.Sylvester.David, 1965, Groller  
In corporated, 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-  
BharatiPub. (1999), ISBN-10; 8175222204, ISBN-13; 978-8175222205.
12. TheDanceofSiva;EssayonIndianArtandCulturebyAnandaKCoomasamy,DoverFineArt,HistoryofArt  
b. DoverPublications; Revisededition (March1985), ISBN-10; 9780486248172.ASIN; 0486248178.
13. Sadanga: TheSixLimbofIndianArtbyAbanindranathTagore, Published byIndianSocietyofOriental Art



(1921) ASIN; B00088920S.

14. Foundation of Indian Culture by Sri Aurobindo, Published by Sri Arurabindo Ashram; 3<sup>rd</sup> Revised Edition (1 APRIL1990) ISBN-10; 8170580137, ISBN-13978-8170580133.
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.
  1. Authenticity in Art; the Scientific Detection of Forgery, Fleming J Styart, 1975, the Institute of Physics, Art Authenticity, Archeologist, Art Enthusiast.
  2. Artist Monograph Collection at Lalit kala Akademi, New Delhi, and Regional centers.
  3. Graphic Design the New Basics Lapton Ellen, Princeton Architectural Press, 2015, ISBN 9781616893323, 161680332X.
  4. The Making of New 'Indian' Art Artist, - Aesthetics and Nationalism in Bengal, c 1850-1920. Tapati Guha Thakurta, Cambridge University press.
  5. 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.
  6. 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,.
  7. Sublime Delight Through works of Art in the Jagadish and Kamla Mittal Museum of India Art, Publisher. Jagadish and Kamla Mittal museum of Indian Art, Hyderabad.
  8. Rajasthani Paintings in the Jagadish Kamla Mittal Museum of Indian Art by Jagdish Mittal, Milo Cleveland Beach, Catherine Glynn, John Seyller, Andrew Topsfield, Publisher. Jagadish and Kamla Mittal museum of Indian Art, Hyderabad. 2015. ISBN-10-9788190487276, ISBN-13; 978-8190487276.
  9. 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.
  10. Torso, Cristina, the Treasures of Ancient Greece. 2004 The Rizzoli Art Guides Archeological Sites, Sculpture, and Museums of the World.
  11. Strong, Donald E the Book of Art: Origins of Western Art 1965, Encyclopedia Britannica International. London.
  12. Monteverdi. Mario the Book of Art: Italian Art To- 1850, 1965 Encyclopedia Britannica International. London..
  13. Vandenbrander RH, the Book of Art: French and Dutch Art, 1965 Encyclopedia Britannica International. London.
  14. Lactotte. Michell, The book of Art: French Art from 1350 to 1850, 1965, International, London
  15. Myers, Bernard, The Book of Art: How to look at the Art 1965, New York, Impressionism, Graphic Design, Abstract Art
  16. Simon Wilson & Jessica Lack, The Tate Guide to modern Art Terms 2012, Tate Publishing.
  17. Sheth, Pratima Dictionary of Indian Art and Artists, 2006, Mapin Publishing
  18. Asher, Frederic M, Art of India: Prehistory to the present 2003, Encyclopedia Britannica Indian.
  19. Art and visual culture in India by Gayathri Sinha, Marg publication, ISBN: 9788185026923, 8185

# **SPECIALIZATION IN APPLIED ART**

NATURE OF COURSE (P/T): MID-III (T)  
PAPER: MID-3

CREDITS-4  
MARKS - 100

**FUNDAMENTAL OF MOTION PICTURE PHOTOGRAPHY**

Objectives:

Students should be encouraged to adopt 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 angle-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 filters-color temperature.

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

**UNIT-05:** Study of cinematic time-real-cutting advertisement – Film-Trick shots Black projection-Masking-File analysis and appreciation-Basic knowledge of editing.

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.

**COURSECODE: BFA-AT-314**

**NATURE OF COURSE (P/T): MLD-III (T)**

**PAPER: MLD-3**

**CREDITS-3  
MARKS - 100**

**HISTORY OF INDIAN ADVERTISING**

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.

**UNIT –05 ILNA** (Institute of Advertising Practitioners (London) and its influence of AAI (India) Advertising Agencies Association of India) DAVP (India) (Directorate of advertising and Visual Publicity, Delhi)

## SEMESTER– III & IV

### PRACTICAL

**COURSE CODE: BFA-AP-311**

**NATURE OF COURSE (P/T): MJD-III (P)**

**PAPER: MJD-3**

**CREDITS– 5**

**MARKS - 100**

#### DRAWING FROM NATURE AND HUMAN ANATOMY

Objectives:

Students should be encouraged to adopt an 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 in different 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.

**COURSE CODE: BFA-AP-312**

**NATURE OF COURSE (P/T): MJD-IV (P)**

**PAPER: MJD-4**

**CREDITS– 5**

**MARKS - 100**

#### GRAPHIC DESIGN-I

Objectives:

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

Contents:

- ☐ Design: study of international of negative – positive space, line and exercises with basic shape 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, and 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



**SKILL ENHANCEMENT COURSE**  
(Anyone of the subject: Painting/Sculpture/Printmaking)

**Objectives:**

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

**PAINTING:**

**Contents:**

- ☐ Methods and Techniques of Portrait Paintings.
- ☐ Methods and Techniques of Still life Paintings.
- ☐ Methods and Techniques of Landscape Paintings.

**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.

**SCULPTURE**

**Objectives:**

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

**Contents:**

- Study of male and female Head in clay.
- Female heads showing them a in 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.

**PRINTMAKING ETCHING TECHNIQUES**

**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.
- ☐ Drypoint-Linocut, Woodcut and available metals and materials.
- ☐ Etching in line, texture, dot setc. 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.

**COURSE CODE: BFA-AP-411**

**NATURE OF COURSE (P/T): MJD-V (P)**

**PAPER: MJD-5**

**CREDITS – 5**

**MARKS - 100**

**CREATIVE LOGO AND MONOGRAM**

**Objectives**

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

**Contents:**

- ☐ Advertising: Newspaper, Magazine advertisement, show cards, booklets, folders posters, point of sale materials.
- ☐ Public Welfare: Signs-Symbols (Airports, Railways, Banks, Hospitals, Officers, Postal Services, Hostels etc..)
- ☐ Package Design labels Dangler clip Art 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.

**COURSE CODE: BFA-AP-412**

**NATURE OF COURSE (P/T): MJD-VI (P)**

**PAPER: MJD-6**

**CREDITS– 5**

**MARKS - 100**

**TEXTILE DESIGN-I**

**Objectives:**

Developing an awareness of over all repeat pattern with combination of cool colour and basics weaves with graph paper. To know the childrens wear textile design. Techniques of Tie and Dye.

**Content:**

- ☐ Paper work design for textile printing
- ☐ Children wear -1 over all repeat pattern with combination of cool colour. Age group of 1 to 3 years Children wear -2 T-Shirt Print Design, Age group of 5 years to 12 years
- ☐ Basic Weaves with graph paper- Plain, Twill, Satin, Sateen and Diamond weave.
- ☐ Saree border design – 2 Numbers, Border with Puttas, and Border with checks. To make design manual and computers, Dyeing – Techniques of Tie and Dye for half saree.

**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.



**COURSE CODE: BFA-AP-413**

**NATURE OF COURSE (P/T): MJD-VII (P)**

**PAPER: MJD-7**

**CREDIT-5**

**MARKS - 100**

### **COMPUTER GRAPHICS**

Objectives:

To explore student 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 pro cartoons-characters
- ❑ Use a shape to mask an illustration or image-Add effects to mask your 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 etc.

Submission:

- Students should submit a minimum of 5 worksheets 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.

**COURSE CODE: BFA-AT-414**

**NATURE OF COURSE (P/T): MJD- VIII (P)**

**PAPER: MJD-8**

**CREDITS- 5**

**MARKS - 100**

### **ELEMENTS OF PHOTOGRAPHY**

- **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-3/4<sup>th</sup> 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

5 photographs of at the end of the even semester.

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

**COURSE CODE: BFA-AI-416**  
**NATURE OF COURSE :PROJECT**  
**PAPER: WORKSHOP/INTERNSHIP**

**CREDITS-2**  
**MARKS - 100**

**PROJECT-BRANCH RELATED**

- 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 are port of their work at the end of the period.
- Avivavoice will beconductedat the end of the semester.

**BFA III –YEAR (APPLIED  
ART) SEMESTER-V  
THEORY**

**COURSE CODE: BFA-AT-514**  
**NATURE OF COURSE (P/T): MID-IV (T)**  
**PAPER: MID-4**

**CREDITS-4**  
**MARKS - 100**

**HISTORY OF VISUAL COMMUNICATION**

Objectives:

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

Contents:

**UNIT –01 Intoduction:** What is Communication? Its rightful place in society. Verbal and Non-Verbal Ciommunication. Audio and Visual communicatioin. The communication “Formula” the purpose of communication as and adjunct to the study of Applies Art.

**UNIT –02 A** Historical and Chronological survey of the evolution of the following media of visual communication till present day.

**UNIT –03** Script – direction-production –story board-short-scenes-sequence-meaning of clap board lighting of motion pictures-white balalnce –blank 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.

## SEMESTER– V & VI

### PRACTICAL

**COURSE CODE: BFA-AP-511**

**NATURE OF COURSE (P/T): MJD-IX (P)**

**PAPER: MJD-9**

**CREDITS–5**

**MARKS - 100**

### GRAPHIC DESIGN-II

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, and public relation promotional materials.
- Lettering: Calligraphy/ Typography: Detail study of one of the various calligraphic schools (European, Indianscripts, Gothic, Humanistic, and 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.

**COURSE CODE: BFA-AP-512**

**NATURE OF COURSE (P/T): MJD-X (P)**

**PAPER: MJD-10**

**CREDITS–5**

**MARKS - 100**

### ADVANCE ILLUSTRATION TECHNIQUE

Objectives:

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

Contents:

- Create characters-purpose for animation movies
- Study of trees -Plants-leaves-Flowers
- Freehand 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.

**COURSE CODE: BFA-AP-513**  
**NATURE OF COURSE (P/T): MJD-XI (P)**  
**PAPER: MJD-11**

**CREDITS-5**  
**MARKS - 100**

### PRODUCT DESIGN AND COMERCIAL PHOTOGRAPHY

#### **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:**

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

### **PRACTICAL SUBMISSION**

#### **CLASSIFICATION OF PHOTOGRAPHY**

Photo journalism - outdoor or indoor - social issues

Showing poverty: Signal beggar - platform stayers - street sellers - children abuse

**POLITICAL MEETINGS:** Protest meeting - special stories - any articals or news related photos - political functions - patriot leaders birthday celebrations etc

**CULTURAL FUNCTIONS:** Temple festivals - festivals - vinayagar chadurthi - saraswathi pooja - pongal festival - Diwali festival

**PHOTOGRAPHING DIFFERENT TYPES OF PEOPLE :** Foreigners, rich person, poor person, poor women, children - travel captures photos - building, huts, architectural buildings, sports event, animals, natures, birds, insects, trees, landscapes, seashores, rainy season impact, summer season impact, sunset, sunrise, leaf, bark, feathers, car, bike, cycle, fishing, catamaran, single tree, window light, bullock cart, hen with chicks -

Wedding photography, child photography, stage photography - areal view photography- perspective photography

**INDOOR SESSION - PRODUCT PHOTOGRAPHY :** Watch - cellphone - shoes - fruit juices - spices and Marsala's - bread - biscuits - jewels - metal products - wood - ceramic - glass - clay - cosmetics - electronic products - stationary products - fine art products - statues - vegetables - fruits - groceries .

**COURSE CODE: BFA-AP-515**  
**NATURE OF COURSE (P/T): SKD (P)**  
**PAPER: MJD-16**

**CREDITS– 5**  
**MARKS - 100**

### **COMPUTER GRAPHICS-II**

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.

**COURSECODE: BFA-AP-611**  
**NATURE OF COURSE (P/T): MJD-XII (P)**  
**PAPER: MJD-12**

**CREDITS– 5**  
**MARKS - 100**

### **STORY BOARD/PACKAGING DESIGN**

Objectives:

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

Contents:

- ☐ To create different characters for animation movies, printmedia and electronic media.
- ☐ Freehand drawings for cartoon characters and comic stories.
- ☐ Public Welfare: Signs-Symbols (Airport, Railways, Banks, Hospitals, Offices, Postal services, Hostels etc.
- ☐ Packaging Design Labels Dangler ClipArt, 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.

**COURSECODE: BFA-AP-612**

**NATURE OF COURSE (P/T): MJD-XIII (P)**

**PAPER: MJD-13**

**CREDITS– 5**

**MARKS - 100**

### **ILLUSTRATION / CONCEPTUAL DRAWING**

**Objectives:**

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

**Contents:**

- ② Drawing from life and its application through memory. Observation of proportion of human body and various forms in nature.
- ② Drawing from life and nature.
- ② Rendering in pencil, pen and ink color, Time sketching, anatomy study of muscles and bones of human body in action.
- ② Drawing practice Cartoons, Caricature Human in Action group.

**Submission:**

- ② Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- ② Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

**COURSE CODE: BFA-AP-613**

**NATURE OF COURSE (P/T): MJD-XIV (P)**

**PAPER: MJD-14**

**CREDITS– 5**

**MARKS - 100**

### **BRANDING**

**Objectives:**

**What is Branding?**

Understanding its importance Branding is the process of creating the brand identity of a company, this process also delivers materials that support the brand, like a logo, tagline and visual design on tone of voice

Steps to develop brand.

Branding typically includes a phrase, design or idea that makes it easily identifiable to the public, branding is the process of creating strong awareness of a product or service in the market through the use of a logo, design, symbol or slogan

#### **Common types of branding**

\*Product branding, Corporate branding, Retail branding, Online branding, personal branding  
Offline branding, Geographical branding, Service branding.

**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.

**COURSE CODE: BFA-AP-614**  
**NATURE OF COURSE (P/T): MJD-XV (P)**  
**PAPER: MJD-15**

**CREDITS– 5**  
**MARKS - 100**

### **TEXTILE DESIGN-II**

#### **Objectives:**

Developing an awareness of weave practice on the graph paper. Techniques of batik and weave saree design.

#### **Contents:**

- ❑ Techniques of weaving
- ❑ To apply the weave practice on the graph paper according to creative design with 100 picks and 100 ends.
- ❑ Techniques of batik – Design plan , drawing on the cloth , process of wax, preparation of dyes and then dyeing , removing of wax
- ❑ Weave Design – for hand loom jacquard, design for silk saree with border, body and pallu. To produce creative design by computer – four side repeats- apply to weaves, simulation of weaves

#### **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.

**COURSE CODE: BFA-AT-615**  
**NATURE OF COURSE (P/T): MJD-XVII (P)**  
**PAPER: MJD - 17**

**CREDITS-5**  
**MARKS - 100**

### **STORY BOARD**

A storyboard is a visual outline for your video. It's made up of a series of thumbnail images that convey what happens in your video, from beginning to end. It also includes notes about what's happening in each frame. A finished storyboard looks like a comic strip.

Panel of series panel on which a set of sketches is arranged depicting consecutively the important changes of scene and action in a series of shots for a film, TV shows or commercial

#### **Elements of story board**

- Images or illustrations
- Scene descriptions
- Shot sequences
- Timing information
- Sketch the frame



**BFA VI –YEAR (APPLIED  
ART) SEMESTER-VII  
THEORY**

**COURSE CODE: BFA-AT-715**

**NATURE OF COURSE (P/T): MID-V (T)**

**PAPER: MJD-5**

**CREDITS-4**

**MARKS - 100**

HISTORY OF DESIGN, ERGONOMICS AND ART AND ELECTRONIC AGE (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.

**SEMESTER– VII & VIII**

**PRACTICAL**

**COURSE CODE: BFA-AP-711**

**NATURE OF COURSE (P/T): MJD-XVIII (P)**

**PAPER: MJD-18**

**CREDITS- 5**

**MARKS - 100**

**POSTER DESIGN AND CARICATURE DRAWING**

**Objectives:**

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

**Contents:**

- Poster making – social awareness posters-commercial posters
- Propagand and political posters- movie posters
- Travels posters- railway posters – even posters- boxing posters.
- Concert posters- comic books and caricature poster setc..
- Study of caricature in different mood and expression.

**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.

**COURSE CODE: BFA-AP-712**

**NATURE OF COURSE (P/T): MJD-XIX (P)**

**PAPER: MJD-19**

**CREDITS-5**

**MARKS - 100**

### **CREATIVE CONCEPTUAL DRAWING**

**Objectives:**

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

**Contents:**

- ② Drawing from life and its application through memory. Observation of proportion of human body and various forms in nature.
- ② Drawing from life and nature.
- ② Rendering in pencil, pen and ink color, Time sketching, anatomy study of muscles and bones of human body in action.
- ② Drawing practice Cartoons, Caricature Human in Action group.

**Submission:**

- ② Students should submit a minimum of 05 works out of 10 and a minimum of 50 sketches at the end of the even semester.
- ② Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

**COURSE CODE: BFA-AP-713**

**NATURE OF COURSE (P/T): MJD-XX (P)**

**PAPER: MJD-20**

**CREDITS- 5**

**MARKS - 100**

### **MOTION PICTURE PHOTOGRAPHY**

**UNIT-01** - Basic Study Of Digital Motion Picture Photography - Types Of Cameras - Function Of Camera - Aperture - Shutter Speed - Depth Of Field - White Balance - Black Balance - Focusing – Color Temperature - Light Balance - Camera Lenses - Magazine - ISO. Etc

**UNIT-02** - Cinematographic Equipment and Accessories - Tripod - Exposure Meter - Reflectors - Sun Reflector – Diffuser - Filters - Dolly - Trolly - Crane - Cine Jib - Light Cutter

**UNIT-03** - Lighting Techniques And Lighting Equipment's Used For Motion Picture Photography

**UNIT-04** - Script - Direction - Production - Story Board - Short - types of shots - Scenes - Sequence - Meaning Of Clap Board

**UNIT-05** - Camera Movements Practice - Panning - Tilting - Zoom In - Zoom Out - Truck In - Truck Out - Crane Shot - Crane Shot To Tilt Down - Pan Right - Pan Left - Crane Shot To Tilt Up - Panning Left To Right - From Zoom In To Zoom Out And Tilt Up - From Zoom In To Zoom Out Tilt Down - Truck In To Tilt Up - Truck In To Tilt Down - Focus - Puller

**UNIT-06** - Camera Angle- Low Angle - High Angle - Normal Angle Russian Angle Or Dutch Angle - Objective Approach - Subjective Approach

**UNIT-07** - Motion Picture Product Photography Related To Advertising

**UNIT-08** - Study Of Cinematic Time - Real Time - Knowledge Of Editing.

**PRACTICAL** - Motion Picture Advertising For 1.5 Minutes

**COURSE CODE: BFA-AP-714**

**NATURE OF COURSE (P/T): MJD-XXI (P)**

**PAPER: MJD- 21**

**CREDITS- 5**

**MARKS - 100**

## **CREATIVE DESIGN – FLYERS**

Create brilliant flyer design, ideas for building brand and grab attention of targeted customers implement what they expect.

**COURSE CODE: BFA-AP-811**

**NATURE OF COURSE (P/T): MJD-XXII (P)**

**PAPER : MJD-22**

**CREDITS- 5**

**MARKS - 100**

#### **CARD DRAWING AND POSTER MAKING**

##### **Objectives**

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

##### **Contents:**

- ❑ Season Greetings – Birthday – Festivals- New Year – wedding etc.. Poster making- social awareness posters- commercial posters
- ❑ Propaganda and political posters- movie posters
- ❑ Travel 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.

**COURSE CODE: BFA-AP-812**

**NATURE OF COURSE (P/T): MJD-XXIII (P)**

**PAPER : MJD-23**

**CREDITS- 5**

**MARKS - 100**

#### **ADVANCE COMPUTER GRAPHICS**

##### **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 effect.
- ❑ 2D animated human walk cycle-own characters.
- ❑ Birds flying-Animal walk cycle-own characters.
- ❑ 2D animated advertisements-
- ❑ Video editing's tools-menus-Timeline-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.

**COURSE CODE: BFA-SPRO-813**  
**NATURE OF COURSE (P/T): MID**  
**PAPER: MID**

**CREDITS-14**  
**MARKS - 100**

**PROJECT REPORT FOR INTERNSHIP TRAINING**

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 as a book or a film or any electronic media format of their choice.

**PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER**  
**2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup> only**

---

**FUNDAMENTAL TECHNIQUE OF ART:**

1. A World of Art – Henry M. Sayre

**HISTORY OF ARTS:**

15. Art of Mankind – Van Loon
16. Civilization of mankind – Van Loon
17. History of Arts – Janson
18. Art through the Ages – Helen Garden
19. Concise History of Art – G. Bazin
20. The Story of Art – E. H. Gombrich
21. Modern Art Movement – Trewin Copplestone
22. Levey, M.A.; Concise History of Painting from Giotto to Cézanne; T&H, London, 1964.
23. Bazin, G.; Concise History of Art, Part I & II, T&H London, 1964.
24. Agrawal, G.K.; Europe Ki Chitrakala; Ashok Prakashan, Aligarh
25. Haftmann, W.; Painting in the Twentieth Century, Vol. I & II, London, 1960.
26. Canday, J.; Main Stream of Modern Art, Prentice Hall, Englewood Cliffs, NJ, Abrams, 1977.
27. Murray Peter and Linda; A Dictionary of Art and Artists, Penguin Books, 1975
28. Sakhalkar R.V.; Adhunik Chitrakala Itihas, Ra. Hindi Prakashan Ayog, Jaipur, 1971.

**INDIAN ART:**

18. Indian Architecture – Brown & Parry (Hindu and Islamic period)
19. The Art and Architecture – Rowland & Benjan
20. History of Indian and Indonesia Art – A.K. Coomaraswamy
21. The Story of Indian Art – S.K. Bhattacharya
22. 5000 Years of Indian Art – Sivarama Murthi
23. Temples of South India – K.R. Srinivasan
24. An Introduction to Indian and Western Art – Tomory
25. A Concise History of Indian Art – Roy C. Craven
26. The Spirit of Indian Painting
27. Indian Art – Dr. Alka Pandey
28. Art and Visual Culture in India, 1857-2007 Gayatri Sinha
29. Indian Art and Overview – Gayatri Sinha
30. Contemporary Indian Art and Other Realities – Yashdharma Dalmia
31. Contemporary Indian Art, Post Independence – Vadehra Art Gallery
32. Contemporary Indian Artist Geetha Kapur.
33. History of Indian Art by Vidyavachaspati Gerola
34. Trends in Indian Painting by Manohar Kaul.

**WESTERN ART**

8. Concise History of Art (vol. I & II) – Germain Bazin
9. Italian Renaissance – Bernard Berenson
10. Art Now – Herbert Read

11. GrassrootofArt– HerbertRead
12. HistoryofModernPainting– Aronson
13. HistoryofPainting – Janson
14. HistoryofWesternPainting –EricNewton

## **AESTHETICS**

13. FundamentalofIndianArt –K.MMunshi&R.R.Diwakar
14. TransformationofNatureinArt –A.KCoomaraswamy
15. AnapproachofIndian Art–Dr.N.R.Roy
16. TheIdealsofIndianArt–E.B.Havel
17. HistoryofAesthetics,KatherinGillbert(Macmilan)
18. TheHinduviewof Art–MulkRajAnand
19. AModernBookof Aesthetics–MelvinRoder
20. AestheticsMeaning–RehkaJhonji
21. ComparativeAestheticsEastern&Western –G.HanumandaRaoandDVKMurthy
22. CristianandOriental Art-A.KCoomaraswamy
23. ApproachestoIndianArt-NiharRanjanRay
24. IdeaandImagesofIndianArt-NiharRanjanRay

## **GENERAL:**

9. Notes of the technique of painting–HilaireHilder
10. Materials and Methods–Lyntoolamb
11. Oil Painting in Progress–MouseSoyer
12. Mosaic– AngelloGariet
13. Collage– ElizabethAshurst
14. ArtistesTechnique–Dr.KurtHerbert
15. Artist and illustration encyclopedia–JohnQuick
16. A manual of painting material and technique–MarkDavidGoattsegen

## **ADVERTISINGPROFESSIONANDPRACTISE:**

21. Modern Advertising–Hapttar
22. Economic Effects of ADVERTISING–BORDEN
23. Advertising–its role in modern marketing – S.W.Dunn
24. Advertising theory and practices and age–FryburgrKRotzoll
25. INFA pressand advertising year book
26. Advertising graphics–H.WillamsBockusjr
27. Graphics design & reproducing technique–Peter Croy
28. Photo mechanic &printing –J.S.Mertle &GordonL.Monsen
29. Advertising art and ideas– G.M.Regal(Atextbook)
30. Confession of advertising man–Ogilioy
31. Foundation of Advertising (Theory and Practice)– SACHunawala&KC Sethia
32. Advertising and Sales Management –Mukesh Trehan&RajanTrehan
33. Packaging Design: Graphics, MaterialTechnology–StevenSonsino.
34. Sign Design :Graphics,MaterialTechniques–MitziSims
35. Pastup for Graphic Arts Production–KennethF.Hird



36. Making a Good Layout–LorisieberandLisaBalla
37. Type in Use–AlexWhite
38. The Image and Eye–E.H.Gombrich
39. Air Brushing and Photo Retouching–BrettBreckon
40. Graphic Design and Reproduction Techniques –PeterCroy

#### **SCULPTURE:**

8. The complete guide to sculpture–Modeling and ceramic technique and materials–BarryMidgley
9. Method and materials of sculpture–DavidReid
10. Lost waste bronzecasting–HarryJacksion
11. Dictionary of tools – R.A.Salman
12. The sculptor’s manual–Stansmith &Prof.H.F.Tenholded  
Sculptor’smanual–Bain bridge conall
13. Encyclopedia of sculpture techniques –JohnMill

## **GRAPHICS:**

12. Twentieth century graphics–Jean&Aphember
13. The Art of the print– FritzEicherberg
14. The bite of the print– Frantand DorothyCetlien
15. The art of print -EailG.Merelter
16. The art of etching–E.S.Lumsen
17. Wood cut printmaking– WalterChamberlain
18. Japanese colour prints–J.Hiller
19. Screen process printing– Schwalbach
20. Creative printmaking–MichaelF.Andrews
21. Graphic science1850–Lalit KalaAcademi,NewDelhi
22. Lithography & Lithography–JosephPennell

## **COMPUTERGRAPHICS:**

4. Adobe Photoshop6.0– Mastering Minds Series
5. Adobe illustration–Mastering minds series
6. Macromedia–Macromedia publishers(flash5.0Bible)

## **KEYNOTES:**

19. History of Art by HW Janson, Prentice-Hall; 3<sup>rd</sup> edition (1 January 1986), ISBN-10; 013389388X, ISBN-13:978-013389885,ISBN-13:978-0133884630, ISBN-10:0133884635.
20. Janson'sHistoryofart:ThewesternTraditionReissuedEdition– 8<sup>th</sup>EditionbyPenelopeJ.E.Davies,FrimaFox Hofrichter, Joseph F.Jacobs, David L.Simon Ann S.Roberts, Family Trust Janson ISBN-13: 978-0133878295,ISBN-10:0133878295
21. Art of Indian Asia(2 Vol):Its Mythology and Transformation by Heinrich Zimmer, Joseph Campbell.ISBN-13:8120816305,ISBN-13-978-8120816307
22. 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
23. History of Art Fare Eastern Art 5<sup>th</sup> Edition by Sherman Lee, Prentice Hall;1994,ISBN-10 013830635, ISBN-13-978-01318830639.
24. Art of India Trough the Ages by Stella Kramrich. Published by Motilal Banarsidass, 1987, ISBN-10; 8120801822,ISBN-13;987-8120801820.
25. ExploringIndia'sSacredArt: Selected Writing by Sella Kramrich.UniversityofPennsylvaniaPress,1983,ISBN-100812278569,ISBN-13;978-081278569
26. The Dictionary of Art and Artist, Thames and Hudson, Read, Herbert, 1985,London.
27. TheBookofArt: FormFauvismto Abstract Expressionism. Sylvester. David, 1965, Groller Incorporated, NEW YORK.
28. The Book of Art: How to Look at the Art, Mayers, Bernard, 1965, Grolier Publishing-Co, ASIN; B003P5L81M.
29. Vision and Creation by Nandalal Bose, Nandalal Bose Birth centenary publication

- series, Visva- BharatiPub.(1999),ISBN-10;8175222204,ISBN-13;978-8175222205.
30. TheDanceofSiva;EssayonIndianArtandCulturebyAnandaKCoomasamy,DoverFineArt,Histo  
r yofArt  
DoverPublications; Revised edition (March1985), ISBN-10; 9780486248172.ASIN;  
0486248178.
  31. Sadanga: The Six Limbs of Indian Art by Abanindranath Tagore,  
Published byIndianSocietyofOriental Art(1921)ASIN ;B00088920S.
  32. Foundation of Indian Culture by Sri Aurobindo ,Published by Sri Arurabindo Ashram; 3<sup>rd</sup>  
Revished Edition(1 APRIL1990)ISBN-10;8170580137,ISBN-13978-8170580133.
  33. Ideals of Indian Art by EB Havell, Hard press publishing (1 AUGUST  
2012),ISBN -10-9781290732055,ISBN-13;978-  
1290732055,ASIN;1290732051.
  34. Pahari Masters: Court Painters of Northern India ,BN Goswani, Niyogi Books;  
2009editions, ISBN-10-9788189738464,ISBN-13;978-8189738464.ASIN;8189738461.
  35. HistoryofItalianRenaissanceArt;Painting,Sculpture,Architecture,WesternArtHartt.Frederick  
, 1970ThamesandHudson.
  36. Visuallmagination,KurtzBruce,1987,PrenticeHallPublication.
  20. Authenticity in Art; the Scientific Detection of Forgery,Fleming JStyart,1975, the Institute  
of Physics ,Art Authenticity ,Archeologist, ArtEnthusiast.
  21. Artist Monograph Collection at Lalit kala Akademi, New Delhi,and Regional centers.
  22. Graphic Design the New Basics Laptan Ellen, Princeton Architectural Press,  
2015, ISBN9781616893323, 161680332X.
  23. The Making of New' Indian' Art Artist,- Aesthetics and Nationalism in Bengal,c 1850-  
1920. Tapati GuhaThakurta,Cambridge Universitypress.
  24. Mugal Paintings, Drawings and Islamic Calligraphy;Inthe Jagadish Kamla Mittal Museum  
ofIndianArt,Publisher; Jagadish and Kamla Mittal museum of Indian Art,  
Hyderabad,2013, ISBN-10- 8190487248,ISBN-13-978-819048245.
  25. DeccaniScrollPaintingsintheJagadishKamlaMittalMuseumofIndianArt, Publisher;Jagadish  
and Kamla Mittal museum of Indian Art ,Hyderabad,2014, ISBN-978-8190487252,.
  26. Sublime Delight Through works of Art in the Jgadish and Kamla Mittal Museum of  
India Art, Publisher.Jagadish and Kamla MittalmuseumofIndianArt, Hyderabad.
  27. Rajasthani Paintings in the Jagadish Kamla Mittal Museum of Indian Art by Jagdish Mittal,  
Milo Clevel and Beach, Catherine Glynn, John Seyller, Andrew Topsfeild,  
Publisher.Jagadish and Kamla Mittal museum of Indian Art, Hyderabad.2015. ISBN-10-  
9788190487276, ISBN- 13;978-8190487276.
  28. MughalPaintings,DrawingsandIslamicCalligraphyIntheJagadishKamlaMittalMuseumofIndi  
a nArtJohnSeyller,;JagadishMittal Publisher Jagadish and Kamla Mittal museum of  
Indian Art,Hyderabad,2013,ISBN-8190487248,ISBN-13-978-819048245.2013.
  29. Torso, Cristina, theTreasures  
ofAncientGreece.2004TheRizzoliArtGuidesArcheologicalSites,Sculpture  
, andMuseumsofthe World.
  30. Strong,Donald  
EtheBookofArt:OriginsofWesternArt1965,EncyclopediaBritannica

International.London.

31. Monteverdi.MariotheBookofArt:ItalianArtTo-1850,1965EncyclopediaBritannicaInternational.London.
- .
32. VandenbrandeRH,theBookofArt:FrenchandDutchArt, 1965EncyclopediaBritannicaInternational.London.
33. Lactotte.Michell,ThebookofArt:FrenchArtfrom1350to1850,1965,International,London
34. Myers,Bernard,TheBookofArt:HowtolookattheArt1965,NewYork,Impressionism,GraphicDesign,AbstractArt
35. SimonWilson &JessicaLack,TheTateGuideto modern ArtTerms2012,TatePublishing.
36. Sheth,PratimaDictionaryofIndianArtandArtists,2006,MapinPublishing
37. Asher,FredericM,ArtofIndia:Prehistorytothepresent2003,EncyclopediaBritannicaIndian.
38. ArtandvisualcultureinIndia byGayathriSinha,Margpublication,ISBN:9788185026923,8185

## **PHOTOGRAPHY**

39. Basic To Professional Film Making And Direction By Sunil Tele Str 1 Jan 2022
40. Cinematography By Kris Malkiewicz
41. The Five c's Of Cinematography By Joseph v. Masculine
42. Motion Picture And Video Lighting Brain Brown
43. Motion Picture Photography By Gregory, Carl Lewis
44. The Digital Film Making By Mark Brindle. Foreword By Chris Jones
45. Digital Cinematography By David Stump, Asc
46. Lighting For Cinematography By David Landau
47. Digital Composing For Film And Video By Steve Wrigh
48. Basic To Professional Film Making And Direction By Sunil Tele Str 1 Jan 2022
49. Cinematography By Kris Malkiewicz
50. The Five c's Of Cinematography By Joseph v. Masculine
51. Motion Picture And Video Lighting Brain Brown
52. Motion Picture Photography By Gregory, Carl Lewis
53. The Digital Film Making By Mark Brindle. Foreword By Chris Jones
55. Digital Cinematography By David Stump, Asc
56. Lighting For Cinematography By David Landau
57. Digital Composing For Film And Video By Steve Wrigh.

40. Simon Wilson & Jessica Lack, The Tate Guide to modern Art Terms 2012, Tate Publishing.
41. Sheth, Pratima Dictionary of Indian Art and Artists, 2006, Mapin Publishing
42. Asher, Frederic M, Art of India: Prehistory to the present 2003, Encyclopedia Britannica Indian.
43. Art and visual culture in India by Gayathri Sinha, Marg publication, ISBN: 9788185026923, 8185

## **PHOTOGRAPHY**

44. Basic To Professional Film Making And Direction By Sunil Tele Str 1 Jan 2022
40. Cinematography By Kris Malkiewicz
41. The Five c's Of Cinematography By Joseph v. Masculine
42. Motion Picture And Video Lighting Brain Brown
43. Motion Picture Photography By Gregory, Carl Lewis
44. The Digital Film Making By Mark Brindle. Foreword By Chris Jones
45. Digital Cinematography By David Stump, Asc
46. Lighting For Cinematography By David Landau
47. Digital Composing For Film And Video By Steve Wrigh
48. Basic To Professional Film Making And Direction By Sunil Tele Str 1 Jan 2022
49. Cinematography By Kris Malkiewicz
50. The Five c's Of Cinematography By Joseph v. Masculine
51. Motion Picture And Video Lighting Brain Brown
52. Motion Picture Photography By Gregory, Carl Lewis
53. The Digital Film Making By Mark Brindle. Foreword By Chris Jones
55. Digital Cinematography By David Stump, Asc
56. Lighting For Cinematography By David Landau
57. Digital Composing For Film And Video By Steve Wrigh.

# SPECIALIZATION IN TEXTILE DESIGN

**NATURE OF COURSE (P/T): MID-III**  
**PAPER: MID-3**

**CREDITS– 4**  
**MARKS- 100**

**HISTORY OF INDIAN TEXTILE**

**Objectives:**

Students are exposed from various periods of Indian costumes. The paper is focused on introducing Traditions of textile design and textiles in Indian subcontinent.

**Content:**

**UNIT-1** Pre Historic and Indian textile design – sources from primitive Drawings and Paintings of

bimbetka caves- Major sources of pottery paintings of Indus valley.

**UNIT-2** Indian costumes Design in Western, Central and eastern India. Rock cut architecture, paintings and sculpture

**UNIT-3** Textile design in Western, Central and eastern India. Rock cut architecture, paintings and sculpture at Ajantha Ellora and Elephanta cave.

**UNIT-4** Textile design sources in south India of Chalukya, Pallava, Chola, Pandia, Rastrakuta and Hoysala Early structural temples at

Aihole, Pattadakal and Badami, Vijayanagar period. Sculpture and paintings

**UNIT-5** - preserved sources of museum textiles and traditional textiles of india

**COURSECODE: BFA-TDT-314**

**NATURE OF COURSE (P/T): MLD-III (T)**

**PAPER:MLD-3**

**CREDITS– 3**

**MARKS- 100**

**HISTOR OF INDIAN ARTS**

**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.

**Contents:**

**UNIT 1:** Brief Introduction in evidences of Archeological sources. Inscription, coins, seals, potteries, Monuments, caves, sculptures.

**UNIT 2:** Art history sources of Northern India caves, rock paintings, monuments, inscription, sculptures, Architecture, paintings, ajantha, and ellora.

**UNIT 3:** Art history sources of Medieval India. Temple architecture. Sculpture, konark, kajiraho, north eastern, Palasena sculptures.

**UNIT 4:** Art history sources of southern India temple architecture. Sculpture, paintings, caves of Badami, Hoysala, Chalukyas, Pallava, Pandya, Chola, Vijayanagara, and Nayakas.

**UNIT 5:** Sources of religious. Evidences, Buddhism, Hinduism, Jainism

**SEMESTER– III &  
IV PRACTICAL**

**COURSECODE: BFA –TDP 311**

**NATURE OF COURSE (P/T): MJD-III (P)**

**PAPER: MJD-3**

**CREDITS–5**

**MARKS- 100**

**ADVANCE DRAWING- I**

**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.

**COURSECODE: BFA-TDP-312**

**NATURE OF COURSE (P/T): MJD-IV P)**

**PAPER: MJD-4**

**CREDITS–5**

**MARKS- 100**

**WEAVING –I**

**Objectives:**

Students will study about handloom men's wear shirts. Studies are taught through classroom practice with art design of strips and checks for hand loom and power loom.

Students are encouraged to make academic and creative men's wear shirts.

Students are exposed to various Skills and practicing the hand loom yarn and colours effect of the strips and checks shirts studies.

Developing an awareness of over all repeat pattern with combination of cool colour and basics weaves with graph paper. To know the childrens wear textile design.

**Contents:**

Study of Men's shirts design of strips and checks as well as to know the structure of colour

yarns Study of monochrome and color- family colours- colour tones

Studies of brushes handling for lines and checks.

Analysis of woven cloth with contact glass – Studies of ends per inch and picks per inch,

Children wear -1 over all repeat pattern with combination of cool colour. Age group of 1 to 3 years Children wear

-2 T-Shirt Print Design, Age group of 5 years to 12 years- T Shirt for awareness

**Submission:**

Students should submit a minimum of 06 works out of 10 and at the end of the even semester.

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



**COURSECODE: BFA-TDP -316**  
**NATURE OF COURSE (P/T): SEC (P)**  
**PAPER: SEC-3**

**CREDITS-4**  
**MARKS- 100**

**SKILL ENHANCEMENT COURSE**  
**(Any one of the subject: Painting / Sculpture / Print Making)**

**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

**PAINTING**

**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 principles of color harmony by exposing them to the actual works of art done in

Various periods and styles.

**Contents:**

Transparent colors (watercolor 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, grayscale, 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 contrast, Visual mixing.

Rendering methods... Wash, broken, impasto, superimposition 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 allthrough the year should be taken for the Internal Evaluation.

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 allthrough the years should be taken for the Internal Evaluation

### **PRINT MAKING ETCHING TECHNIQUES**

#### **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.
- ☐ Drypoint-Linocut, Woodcut and availablemetalsand materials.
- ☐ Etching in line , texture , dots etc .., In monochrome - a quaint.
- ☐ Viscosityspill-bite, liftground, 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.

### **SEMESTER-IV**

**COURSECODE: BFA-TDP-411**

**NATURE OF COURSE (P/T): MJD-V (P)**

**PAPER: MJD-5**

**CREDITS–5**

**MARKS- 100**

#### **WEAVE - SILK SAREE**

Objectives:

This course will enable students to apply the visual elements of traditional design in border, pallu and Puttas in the design space.

To awareness of the traditional motifs and silk saree production places and techniques.

#### **Contents:**

Saree border design – 2 Numbers, Border with Puttas, and Border with checks.

Composition based on traditional motifs like kamalam, mokku, Annam, mango, elephant, yali, –

Composition of size of the saree.

Pictorial interaction to various streams of Visual Arts.

Development of design towards representational aspects.

**Submission:**

Students should submit a minimum of 03 works out of 05 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.

**COURSECODE: BFA-TDP-412**

**NATURE OF COURSE (P/T): MJD-VI (P)**

**PAPER: MJD- 6**

**CREDITS– 5**

**MARKS- 100**

**WEAVE- FURNISHING****Objectives:**

To know about the furnishing textile materials for windows and furnishing materials.

This course enable to students to understand process of handloom jacquard

**Content:**

Paper work textile design for furnishing

Basic Weaves with graph paper- Plain, Twill, Satin, Sateen and Diamond weave.

To make design manual and computers

To apply the weave practice on the graph paper according to creative design with 100 picks and ends 100

And also loom practice.

**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.

**COURSECODE: BFA-TDP-413**

**NATURE OF COURSE (P/T): MJD-VII (P)**

**PAPER: MJD-7**

**CREDIT– 5**

**MARKS- 100**

**TIE AND DYE****Objectives:**

To introduce students to dye and tie techniques. This course enable to students to understand process of dyeing

Contents:

Dyeing – Paper work and Techniques of Tie and Dye for half saree.

Methods and materials, processing and resist style of dyeing.

Materials of beads, coins, sticks, polyethylene cover and threads to tie the cloth

White portion, design portion and background colour

Adding dyes colour, timing of penetrating dyeing, and drain in the water

**Submission:**

Students should submit a minimum of 02 art design works out of 5 and a minimum of 10 sketches at the End of the even semester.

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

**COURSECODE: BFA-TDP -414**

**NATURE OF COURSE (P/T): MJD - VIII (P)**

**PAPER: MJD-8**

**CREDITS–5**

**MARKS- 100**

**T SHIRT DESIGN – SPORTS WEAR**

**Objectives:**

To introduce students to knit wear techniques. This course enable to students to understand Sportswear design for various sports have been played india such as cricket, foot ball,kabadi,hockey and extra.

**Contents:**

Print – Paper work and Techniques of chest and over all T shirt print

Methods and materials, processing and printing

Materials of pigment paste, plastic sal, rubber and paper print

White portion, design portion and background of dyed cloth colour And then process of print trying

**Submission:**

Students should submit a minimum of 03 art design works out of 5 and a minimum of 10 sketches at the End of the even semester.

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

**COURSECODE: BFA-TDI-416**

**NATURE OF COURSE: PROJECT**

**PAPER: WORKSHOP/INTERNSHIP**

**CREDITS–2**

**MARKS- 100**

**PROJECT-BRANCH RELATED**

Student choose and requited firm/ Table print / Rotary print/ Textile Design Studio / Hand loom Silk saree production/Electronic Jacquard 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.

Students must attached product sample product which their own made from concern of industry

A viva voice will be conducted at the end of the semester.

**PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER**

**i.e., 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup>only**

**BFA III- YEAR (TEXTILE DESIGN)**

**SEMESTER – V**

**THEORY**

**COURSECODE: BFA-TDT-514**

**NATURE OF COURSE (P/T): MID- IV (T)**

**PAPER: MID-4**

**CREDITS -4**

**MARKS -100**

**PRINCIPLE OF TEXTILE DESIGN FIBRE LOOM**

**Objectives:**

This course will introduce students to to study of Elements of Design & Principle of Design, Colour and pigment theory.

**Contents:**

**UNIT-01** Free hand design – Strip & Check Weave Combination. Natural of Geometric & Traditional Forms.

**UNIT-02** Elements of colour- application of colour – sample, colour- compound

colour & weave effects

**UNIT-03** Composition of design and arrangement of figures copying design and various repeats for Print and weave

**UNIT-04** Various fiber and yarns, silk, wool, cotton, jute, linen, rayon, nylon, polyester.

**UNIT-05** study of various loom and its functions.

**SEMESTER – V**

**& VI**

**PRACTICAL**

**COURSECODE: BFA-TDP-511**

**NATURE OF COURSE (P/T): MJD- IX (P)**

**PAPER: MJD-9**

**CREDITS - 5**

**MARKS - 100**

**ADVANCE DRAWING-II**

**Objectives:**

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

**Contents:**

Study of different posture of male and female study.

Critical study of nature in different angles.

Works created leading to individuality and technical competence.

Rendering techniques of dry and wet mediums

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.

**COURSECODE: BFA-TDP-512**

**NATURE OF COURSE (P/T): MJD- X(P)**

**PAPER: MJD-10**

**CREDITS - 5**

**MARKS - 100**

**NATURAL DYES**

**Objectives:**

Students are encouraged to make academic and creative traditional style of Painting with natural colours.

Students are exposed to free hand drawing Skills and practicing with the kalamkaari studies. To Study of natural colours.

**Contents:**

Natural dyes like kalamkari techniques, various design and techniques With natural dyes.

- Following from various traditional kalamkaari painting works of style.
- Convert the photo images/ Manual drawing into the prepared cloth and painting with natural colours. Human images and nature images. Puranic stories.

**COURSECODE: BFA-TDP-513**

**NATURE OF COURSE (P/T): MJD-XI (P)**

**PAPER: MJD-11**

**CREDITS– 5**

**MARKS- 100**

**PRINTING – I TABLE**

**Objectives:**

This course will enable Students to repeat techniques of continuation and design composition. To know the cotton hand print dress material design and costume for female.

**Contents:**

Materials for female wear dresses.motifs, trace techniques, All over repeat for four sides Design composition. Colour combination, flim tracing, screen making, exposing Preparation of pigment colour, repeat marking, squeezing and impression of printing Students to make garment pattern drawing and make garment-costume.

**Submission:**

Students should submit a minimum of 3 works out of 5 and a minimum of 25 sketches at the End of the even semester. One work for cloth print with garment.

Continuous assessment of the work all through the year should be taken for the InternalEvaluation.

**COURSECODE: BFA-TDP-515**

**NATURE OF COURSE (P/T): SKD (P)**

**PAPER: MJD-16**

**CREDITS–5**

**MARKS- 100**

**MINIATURE PAINTING -TEXTILE DESIGN and COSTUME**

**Objectives:**

To introduce students to reproduction Indian miniature style of painting techniques as well as to study the Indian costume. This course enable to students to painting with costume design.

**Contents:**

Paper art work – Poster colour- colour tone – techniques ofminiature style – conversion to textile design and costume. Absorb of costume of rajputh style-Mohal style- gangra style then Make separate costume design from any one of the traditional miniature painting

**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.

Miniature and textile design and costume

Continuous assessment of the work all through the year should be taken for the InternalEvaluation

**PRACTICALEXAMINATIONWILLBECONDUCTEDINEVEN SEMESTER i.e., 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup>only**

**COURSECODE: BFA-TDP-611**

**NATURE OF COURSE (P/T): MJD-XII (P)**

**PAPER: MJD-12**

**CREDITS– 5**

**MARKS - 100**

**INDUSTRY TEXTILE DESIGN – ROTARY**

**Objectives:**

This course will enable Students to study industry textile design development of rotary printing and various application

Method and rendering techniques towards industry rotary printing.

**Contents:**

Study of design repeat size of the rotary circular screen- buyer samples -

Practice of various repeats, understanding the export market design

Study of plant floral. Trees of life, scroll motifs, cultural stories, animals, birds and mythical, under water life.

Exploration of various creative textile designs for export market

Critical study of buyer samples to develop for rotary production

Exercise in organization of process from design studio to engraving and colour preparation to printing

**Submission:**

Students do with medium of poster colour

Students should submit a minimum of 5 works out of 10 and a minimum of 25 sketchesat theend of the even semester.

Continuous assessment of the work all through the year should be taken for the InternalEvaluation.

**COURSECODE: BFA-TDP-612**

**NATURE OF COURSE (P/T): MJD-XII (P)**

**PAPER: MJD-13**

**CREDITS– 5**

**MARKS - 100**

**INDUSTRY TEXTILE DESIGN ELELCTRONIC JACQUARD**

**Objectives:**

This course will enable Students to study industry textile design development of Electronic jacquard and Various Weaves application method and rendering techniques towards of electronic jacquard.

**Contents:**

Study of design repeat size of the electronic jacquard with capable of hooks.

Study of creative textile design or buyer sample for international market in the material of home furnishing.

Study of plant floral. Trees of life, scroll motifs, cultural stories, animals, birds and mythical, under water life.

Copying from various international market samples to different countries.

**Submission:**

Students should submit a minimum of 05 works out of 10 and a minimum of 25 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the InternalEvaluation.

**COURSECODE: BFA-TDP-613**

**NATURE OF COURSE (P/T): MJD-XIV (P)**

**PAPER: MJD-14**

**CREDITS– 5**

**MARKS - 100**

**BATIK TECHNIQUES**

**Objectives:**

This course will enable students to study of processing batik techniques and motivate to students made of the Product to market with home

**Contents:**

Composition based on nature human. Plant, animals, birds and nature – Composition of environments.

Study of different types of pictorial compositions even though abstract form.

Development of design for scarf material.

Techniques of batik – Design plan, drawing on the cloth, process of wax,

Preparation of dyes and then dyeing. Removing of the wax with high temperature boiled water.

**Submission:**

Students should submit a minimum of 02 works out of 5 and a minimum of 25 sketches at the end of the even semester.

Continuous assessment of the work all through the year should be taken for the InternalEvaluation

**COURSECODE: BFA-TDP-614**

**NATURE OF COURSE (P/T): MJD-XV (P)**

**PAPER: MJD-15**

**CREDITS–5**

**MARKS – 100**

**TRANSFER PRINT**

**Objectives:**

Developing an awareness of transfer printing practice with computer and silk/polyester

**Contents:**

To create photo effect image transfer to print on the T Shirt with special paper

Techniques of transfer paper print to cloth

Creative design to make for teen age group- sportswear- social awareness

**Submission:**

Students should submit a minimum of 05 works out of 10 and a minimum of 20 sketches at the end of The even semester.

Continuous assessment of the work all through the year should be taken for the InternalEvaluation

**COURSECODE: BFA-TDP 615**

**NATURE OF COURSE (P/T): MJD-XVII (P)**

**PAPER: MJD-17**

**CREDITS–5**

**MARKS – 100**

**FESTIVAL SEASONAL TEXTILE DESIGN**

**Objectives:**

To introduce students to create seasonal wear .This course enable to students to understand for various seasonal wear and festival season of diwali, pongal, Christmas, ramzon and extra.

**Contents:**

Print – Paper work for family package textile design in print /weave

Methods and materials for men's wear and female wear

Materials of children, young age and above fifty age for men's and women's



Cotton dress materials of sudithar, silk materials of sarees for women’s

Cotton dress materials of shirts, T-shirts for men's.

**Submission:**

Students should submit a minimum of 03 works out of 5 and a minimum of 20 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., 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup> only**

**BFA IV- YEAR - TEXTILE DESIGN  
SEMESTER - VII  
THEORY**

**COURSE CODE: BFA-TDT-715**

**NATURE OF COURSE (P/T): MID-V (T)**

**PAPER: MID – 5**

**CREDITS- 4**

**MARKS- 100**

**TEXTILE PROCESSING**

**Objective**

To introduce students to various preparatory processes for cotton, wool, silk, nylon, polyester, acrylic and Blends including optical whitening and study of dyeing, printing and finishing.

**Contents:**

**Unit –I Preparatory Processes**

Sequence of chemical processing of textiles, natural & added impurities in textiles. Introduction to various Preparatory processes for cotton, wool, silk, nylon, polyester, acrylic and blends including optical whitening

**Unit –II - Dyeing**

Introduction to dyeing of natural and synthetic fibre fabrics and blend fabric with various dye classes  
Color measurement, fastness properties of dyed textiles.

**Unit –III - Printing**

Introduction of printing methods and styles of printing, natural and synthetic fibre fabrics and blends Fastness  
Properties of printed textiles.

**Unit –IV - Finishing**

Introduction to finishing of natural and synthetic fibre fabrics and their blends including heat setting of synthetic fibre/fabrics Softeners and stiffening finishes and their applications. Mechanical finishing stenters and mangles.  
Easy care finishing of cotton and polyester/cotton blends.

**Unit –V Wool Processing**

Wool setting and milling, Mildew, rot and moth proofing.

**Unit –VI Silk Processing**

Degumming, Silk Dyeing, Silk Printing, Silk Finishing, Weighting of silk and scoop finishing.

**NATURE OF COURSE (P/T): MJD-XVIII (P)**  
**PAPER: MJD-18**

**CREDITS- 5**  
**MARKS - 100**

**EXPORT – PRINTING DESIGN**

**Objectives:**

This course will enable Students to study modern trends of textile design development and various application Method and techniques towards industry rotary printing.

**Contents:**

Study of design repeat size of the rotary circular screen- buyer samples -  
Practice of various repeats, understanding the export market design  
Study of modern trends of fashion adopted design of men's wear and female wear  
Exploration of various creative textile designs and costumes for export market  
Exercise in organization of process of design analysis from exists design and then create to new trends

**COURSECODE: BFA-TDP-712**

**NATURE OF COURSE (P/T): MJD-XIX (P)**  
**PAPER: MJD-19**

**CREDITS-5**  
**MARKS - 100**

**MURAL PAINTING- COSTUMES AND TEXTILE DESIGN**

**Objectives:**

To explore students to textile design and costume techniques learn from Indian Mural Painting.

**Contents:**

Study and practicing Indian mural paintings of Ajanta- Chalukiyas – pallava- pandiya – chola and vijayanaga Conversion of Indian mural paintings textile into Contemporary textile Design  
Color mixing and materials and Techniques

**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 25 sketches at the end of the even semester.  
Continuous assessment of the work all through the year should be taken for the Internal Evaluation.

**COURSECODE: BFA-TDP-713**

**NATURE OF COURSE (P/T): MJD-XX (P)**  
**PAPER: MJD-20**

**CREDITS- 5**  
**MARKS - 100**

**EXPORT - WEAVING DESIGN**

**Objectives:**

To explore students to contemporary styles furnishing design for export market

**Contents:**

Analysis of exists furnishing textile design and buyer samples  
Practice of various repeats of electronic jacquard, understanding the export market furnishing

design Study of contemporary of fashion adopted design of furnishing textiles

Exploration of various creative textile designs and export market

Exercise in organization of process of design analysis from exists design and then create to new trends

**Submission:**

Students do with medium of poster colour

Students should submit a minimum of 5 works out of 10 and a minimum of 25 sketches at the end of the even semester.

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

**COURSECODE: BFA-TDT-715**

**NATURE OF COURSE (P/T): MID-XXI (P)**

**PAPER: MJD - 21**

**CREDITS- 5**

**MARKS - 100**

**HAND JACQUARD – TREND SAREE DESIGN**

**Objectives:**

This course will enable to understand the create new trend for hand loom jacquard silk saree

**Contents:**

Analysis of exist silk saree design and create to new trend

Understanding the export market for people living to all over the world with Indian tradition but for them make new trend design.

Study of contemporary of fashion adopted design of silk saree textiles

Exploration of various creative textile designs and export market for world wide Indian women's

Exercise in organization of process of design analysis from exists design and then create to new trends

**Submission:**

Students do with medium of poster colour

Students should submit a minimum of 3 works out of 5 and a minimum of 25 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., 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup> only**

**SEMESTER - VIII**

**COURSECODE: BFA-TDP-811**

**NATURE OF COURSE (P/T): MJD-XXII (P)**

**PAPER: MJD- 22**

**CREDITS- 5**

**MARKS - 100**

**SAREE DESIGN –TABLE PRINTING**

**Objectives:**

To explore students to contemporary styles furnishing design for export market

Developing an awareness of Techniques of textile printing and Exposing and student to print for full saree

**Contents:**

Paper board work Techniques of textile printing for full saree repeat pattern, design composition, repeat arrangement, and techniques of trace on flim.

Making screen, Exposing, Pigment colours, Textile printing, Costume design, Textile design by manual

Andcomputer

Students to make portfolio and presentation of end of the semester.

**Submission:**

Students should submit a minimum of 3 works out of 5 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.

**COURSECODE: BFA-TDP-812**

**NATURE OF COURSE (P/T): MJD-XXIII (P)**

**PAPER: MJD-23**

**CREDITS- 5**

**MARKS - 100**

**CAD - TEXTILE DESIGN**

**Objectives:**

To explore students to techniques of Computer Aided textile design for weave, woven simulation for Printing, color separation

**Contents:**

Basic computer introduction-Software tools introduction-using up design repeats.

For weaving number of the hooks to dividing size of handloom jacquard/electronic jacquard, –

Design – colour deduction - apply the weaves – weave simulation.

For printing repeat size of rotary printing/table printing/T Shirt printing/ Design- repeats- colour separation-

Screen exposing- laser exposing.

**Submission:**

Students should submit a minimum of 5 works out of 10 and a minimum of 40 sketches at the end of the even semester.

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

**COURSECODE: BFA-TDPRO-813**

**NATURE OF COURSE (P/T): MID**

**PAPER: MID**

**CREDITS-14**

**MARKS - 100**

**PROJECT REPORT FOR INTERNSHIP TRAINING**

Student chooses any Design studio/ hand jacquard loom industry for saree production/Electronic jacquard industry / table print for t shirt/ table print for export garment/ domestic production/ rotary industry 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 as a book and presentation by PPT medium.

**PRACTICAL EXAMINATION WILL BE CONDUCTED IN EVEN SEMESTER**

**2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup> only**

---

## TEXTBOOKS AND REFERENCE

1. Technology of Textile processing – V.A. Shenai
2. Treatment of textile processing effluents – N. Manikavasagan.
3. Introduction of textile finishing – Marshal J.T
4. Textile chemistry – Peter R.H
5. Marketing survey and organization- Loganatha

### TEXTILE DESIGN TEXT BOOK

1. Watson. W. Advanced Textile Design
2. Watson. W. Elementary Textile Design and colour
3. Foundation of Fabric structure- John's strong
4. Elements of Textile Design – Bismuth.
5. Instrumental colour measurements and computer aided colour matching for textiles. H.S. Shah and R.S. Gandhi.

### FIBER AND YARN

1. Klein. W. A practical guide of opening, carding, combing. Drawing, Ring frame, New spinning system.
  2. Yarn production, Science Tech, and Economics - Lord P.R.
  3. SPUN Yarn Technology - Oxtoby. E
  4. Rotor Spinning - Lawrance. C.A. & Chen K.z
  5. Fibre Science and Technology Gopalakrishnan, V. Kasinathan. S. Jayaprakasam, R
  6. Polymer Science - V.R. Gowariker, N.V. Viswanathan. Jayadev Sreedhar.
  7. Fibre to Fabric - M. David Potter and Bernard. P. Corbman
  8. Elements of Textiles - Jules Labarthe.
  9. Essentials of Textiles - Margory L. Joseph
  10. Encyclopedia of Textiles - By the Editors of American Fabric Magazine.
  11. NCUTE-Books,
  12. Principles of Textiles testing - Booth.
  13. Hearle J.W.S. and Peters R.H., 'Fibre Structure', Butterworth. Manchester, 1983
  14. Mishra S.P., 'A book of Fibre Science and Technology' Newage International (P) Ltd., New Delhi, 2000, ISBN: 81- 224-1250-5
  15. Akira Nakamura, 'Fibre Science and Technology', Oxford and IBH Publishing Co., Pvt. Ltd., 2000, ISBN: 81- 204- 1405-
  16. Billmeyer, 'Textbooks of Polymer Science', 3rd ed., Wiley, 1984.
- Suggested Text Books & References:
1. Osmerod A Modern Preparation and Weaving Machinery, Butterworth Publisher London.



- 2.Vangheluwe L, 'Airjet weft insertion, Textile Progress, Vol.29, No.4, 1991ISBB:1870372255 Westhausen Germany, 1993.
- 3.Iyer .C, Bernd M. and Wolfgang S., Circular Knitting, Meisenbach GmbH Hainstrasse 18,8600, Bamberg/Germany, 1991.

## **HISTORY OF INDIAN TEXTILES AND TEXTILE DESIGN**

- 1.V.A. Shenai . History of textile design, Sevak Publication. Bombay. 1974
- 2.Parul bhatnagar. Decorative design history in Indian textile &costume. Abhishek publication. Chandigarh.2005.
- 3.Parul bhatnagar. Traditional Indian costume & Textile. Abhishek publication. Chandigarh.2009.
4. Roshen Alkazi. Ancient Indian Costume.,National Book Trust, India.,New Delhi.,1996.
- 5.Sudha Dhingra,Ruby Kashyap Sood.,Traditional Indian Textiles.Students Hand book and Practical Manual Cbse& Nift.Published by Cbse.Delhi.2014.
6. Hannelore Eberle. , Hermann Hermeling. Clothing Technology from fibre to fashion. Fourth edition.Verlag Europa- Lehrmittel.Europa.2004
- 7.Edith Thomory. A History of Fine Arts in India and the West. Orient BlackSwan.New Delhi.1982.

NCUTE-books.

- 1.Allen Fannin-Handloom Weaving Technology
- 2.Sen Gupta-Weaving Calculations
- 3.Fabric forming-B. Hasmukhrai
- 4.weaving mechanism, Vol I-Prof. N.N. Bannerjee.
- 5.Gosicki, Z.J., "Watson's Advance Designs", Universal Publisher, Bombay, 1989
- 6.Gosicki, Z.1, "Watson's Textile Design and Colour", Universal Publisher, Bombay, 1988
- 7FOUNDATIONS OF Fabric structure - John H. Strong
- 8.Elements of Textile Design-Bismuth
- 9.Nisbet, H., "Grammer of Textile Designs", Taraputwala & Sons, Bombay, 1994.
- 10.Ashnehurst, "Textile Calculation & Structure of Fabric"
- 11.Klibbe, J.W., "Structural Fabric Design", North Carolina State University, 1965
- 12.Bost, MA, Yates and Marry Paul, "Methods of Creative Design"

