

**RASTRASANT TUKADOJI MAHARAJ NAGPUR  
UNIVERSITY, NAGPUR.**

**Semester Pattern Syllabus**

**Faculty of Humanities**

Bachelor of Fine Art (B.F.A.) Examination  
Credit Based System

**Semester System**

Semester I

Semester II

Semester III

Semester IV

Semester V

Semester VI

Semester VII

Semester VIII





## PREAMBLE

Pursuit of Art and Art education are distinct and different in their objectives and goals.

Art, as it being the innate, therefore a solitary quest, aiming for universal communication and communing. Art education, on the other hand, consciously pursues the ideal of democratization of Art in a larger social context. That is to say Art education in its present situation needs re-questioning and re-discovering the collective aspirations and objectives. If Art is defined, as it is generally done, as Truth with social responsibility – even being an active-force that brings about the social change, we have to resolve some fundamental questions that spring up in today's context of Global village. The question of changing 'Identity' and the amalgamation of excessive information and over stimulation is de-voiding us from our roots. Although this instantaneous knowledge on a global scale is good, the disintegrating sense of rooted ness in one's cultural basis and the lack of familiarity with one's vernacular artistic language pre-empt us from synthesizing all this in any meaningful way, resulting in a sense of loss of 'Identity'.

India is one of the countries with large population whose people need quality of life with respect to the global living standards. India is also one among the few countries whose domestic Industrial production capability in many sectors has increased by many folds in the recent years. Also, service sector is rapidly growing according to the local and national demands. There is a dearth of skilled, innovative, and creative people to fulfil this growing demand. The vision of this curriculum structure is to enhance innovative and creative educational opportunities to the upcoming young generation who are spread out in urban, semi-urban, and remote rural areas of the Country. Today our efforts in understanding the need of quality Visual Education across the Indian continents are very essential while revisiting the rich Indian heritage and improvise with latest Technologies is the need of the hour.

The Visual Education embraces all faculties of human cultural development. The studies in Fine Arts target to fine tune the creative abilities in a student. We can create good opportunities for Visual Education and employ-ability to our younger generation by incorporating various Art & Design specializations such as Painting, Sculpture, Printmaking, History of Art, Ceramics, Product Design, Furniture Design, Interior Design, Graphics Design, Animation Design, Textile Design etc. presently these Courses are imparted successfully as Four years Professional Degrees with features like; Discipline Specific Electives, skill enhancement, Vocational Training, Field study, student centric learning, Research components etc. The various combinations provide scope to develop finer personal aptitudes along with developing skills specific to the field for sustainability in employment. This curriculum structure equips them to face the challenges in the field with professional depth.

With this merit, Visual Specialization Program has adopted all the good features mentioned in the NEP framework and ready to be launched.





The following are the Courses offered in the four years Bachelor of Visual Art Programs are discussed in detail with the nature of the Course, objective, Course Outcome and the credits prescribed. If revised in future, the new nationally approved NEP curriculum structure will be adapted accordingly.

- After discussing through several meetings with the various subject experts and BOS Chairpersons online and in person, the committee has structured the curriculum as per value-based system of NEP.
- Bachelor of fine Arts, under UGC is a nationally followed **4 years Under Graduate** programme.
- Being a professional course, which is already a 4-year degree program the exit and honors option, is not adaptable. This is because being a skill-based course it requires continues four years to achieve the above-mentioned objectives; hence it has always been a four-year program all over the country and elsewhere.
- This curriculum structure will help the talented rural youth and other aspiring students to become competent to acquire higher knowledge and skill in the field of Fine Arts and empower them.
- The NEP's suggestion of transfer to any other universities with required credits is appreciable and adapted
- NEP's value-based suggestions are appreciated and adapted.
- Kindly keep the regulation open for the revised and nationally accepted NEP curriculum to be adapted later.

**Program Outcomes: By the end of the program the students will be able to:**

**(Refer to literature on outcome-based education (OBE) for details on Program Outcomes)**

1. Students will be exposed to the Fine arts by learning the basics of various arts and focused deeper learning in the chosen field.
2. The practice of Practical, Daily sketches from life, Journal, History of Art, Aesthetics along with the other compulsory papers equip them to tune their skills and be able to apply need fully.
3. The practical's in the 8 semesters build abilities to recognize their potentials, value heritage and at the same reciprocate to the contemporary times
4. History of art will help in understanding the changes each of these fields has undergone over the centuries. It will empower the students to pursue research and documentation, apart it will make them able to critically evaluate their own performances as well as that of the others.
5. The technical theories will bring in technical understanding with deeper awareness.
6. The versatility of the field provides job opportunities in various sectors in which creative visualizing and creative thinking is required. It will also equip them to be independent artists and also to generate jobs.

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## **1. REGULATIONS FOR VISUAL ART PROGRAMS UNDER NEP FRAMEWORK**

The following guidelines are drafted in addition to the NEP Regulations draft to bring more clarity while implementing the Visual Arts programs which emphasize more on practical based learning. These guidelines are added as annexure to the NEP Regulation draft, which is already in place.

### **ANNEXURE:**

#### **1. Admission Criteria:**

Admissions Criteria to all BFA Programs are must have passed the higher Secondary certificate examination or Equivalent a candidate with 10+2 qualification from recognized Board/ University/ Institute or an Examination of another University or body recognized as equivalent thereto, with not less than 45% marks in the aggregate (40% in case of backward class candidates) as per government of Maharashtra, higher & technical education department G.R. No. ADR/2011/(145/11)TE-6, Dated 12/12/2011 can be admitted to Certificate 1<sup>st</sup> semester.

#### **2. General Electives**

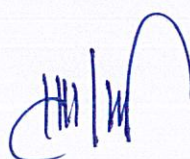
- 2.1 General Electives offered to disciplines other than Design Courses are of 3 credits with more practical components
- 2.2 One General Elective can be chosen by student per semester out of the given pool of subjects

#### **3. Language Subjects**

Syllabus for Language subjects are prescribed by the respective Language Boards for the BFA Program shall be followed for teaching

#### **4. Change of Discipline & Transfer to Other Institution/ University**

- 4.1 A student opting to change the Major discipline shall be permitted if the student studied 50 % of the relevant content from either minor subjects or Elective subjects from the previous semester
- 4.2 It is permitted to change the Major subject in the year 2 if, the condition mentioned in 4.1 is satisfied
- 4.3 A student opting to transfer to another Institution shall have studied the same subjects of the discipline to which the transfer is opted and shall have passed in the Course.
- 4.4 A student opting to change the discipline after 1<sup>st</sup> year is permitted only if the student clears all the subjects in the previous examinations





## 5. Attendance

- 5.1 Minimum of 75% of attendance shall be secured in all the subjects by the student for appearing for the Examination.
- 5.2 Revision classes shall be conducted to the students with less attendance, to make up their attendance up to 75% at the end of the semester before the examinations.

## 6. Promotion of Students

- 6.1 A student has to secure minimum of 176 credits to declare passed in the BFA Program
- 6.2 A student shall pass in all the Core Practical subjects of one and two semester to promote to the semester three.
- 6.3. A student shall pass in all the subjects from the previous semesters from semester one to semester six before promoting to seventh semester.

## 7. Internal and External Assessments

- 7.1 A student shall secure 40% marks in both Theory and Practical subjects, also both in Internal and External Examinations with an aggregate of 50% marks to declare passed the semester Examinations.
- 7.2 Considering the Internal marking given by the respective trainer faculty for the vocational courses no external Examinations shall be required for the Vocational Courses.
- 7.3 Internal marking process by the respective subject faculty shall be transparent and judicial. Internal marks for every subject shall be published on the notice board immediately after the assessment. If a student secures the lesser marks required to pass the subject, the student shall be given one more opportunity to present his/her works for assessment.
- 7.4 Second time, the Internal assessment shall be conducted through a separate appointed committee.
- 7.5. Online Examination shall be conducted for a student in extreme situation in which a student unable to attend the physical Examinations.
- 7.6. Relative Grading shall be adopted in both Internal and External Examinations
- 7.7 Class room involvement, Interaction with Teachers and Peer learning, Group activity, Group Projects, Students seminars, Quiz, field works study tours and other academic activities shall be considered for Internal Marking.





## 2. Scheme of Examination:

The Scheme of Examination shall be as per Appendix: I (Semester pattern) However, the Scheme of Examination reflects the basic structure of Theory, Practical and Project Work (only in Semester VIII). The details/title of the theory papers can be suitably modified considering the need of the subject without disturbing the main structure.

## 3. Award of Degree:

A successful examinee shall be awarded Degree in prescribed form signed by the Vice-Chancellor of the University.

On the coming into force of this direction, the direction No 51 of 2016 shall Stand repealed.

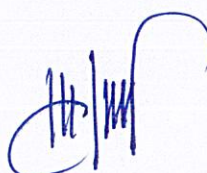
All the students of B F A who had taken admission under the repealed Direction No 51 of 2016 shall be absorbed in the new course under this Direction as per the absorption scheme.

Similarly, the students of the Annual pattern if fail to complete the course within stipulated time Shall also be absorbed in the new course as per the absorption scheme.

**Assessment:** Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40%	60%
Practical	60%	40%
Projects	50%	50%
Experiential Learning (Internships etc.)	100%	

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**Appendix – I**  
**Scheme of Examination for the Degree of**  
**B.F.A. Semester I (Bachelor of Fine Arts): Applied Art**  
**Four Years Bachelor of Fine Arts (Honours) Degree Examination**  
**Teaching and Examination Scheme with Credit Distribution Structure from Academic Session**  
**2024-2025**

BFA Semester I Applied Art												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME (Total hours per Week)			EXAMINATION SCHEME					Credits C
				Theory	Practical	Total	Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
1	Major Mandatory	Introduction to History of Indian Art		2	-	2	80		20	100	40	2
		Observational Drawings			4	4		80	20	100	40	2
		Basic Design			4	4		80	20	100	40	2
2	OE	Elements of Perspective and Colour			4	4		40	10	50	20	2+2
3	VSC SEC	Screen printing			2	2	-	40	10	50	20	2+2
		Communicative English										
4	AEC VEC IKS	AEC VEC IKS			3	3	-	40	10	50	20	2+2+2
5	FP	FP			2	2		40	10	50	20	2
		<b>TOTAL</b>		<b>02</b>	<b>19</b>	<b>21</b>	<b>80</b>	<b>320</b>	<b>100</b>	<b>500</b>	<b>200</b>	<b>22</b>

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BFA Semester II Applied Art												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME (Total hours per Week)			EXAMINATION SCHEME					Credits
				Theory	Practical	Total	Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
1	Major Mandatory	Introduction to History of <del>Visual Western Art</del> <i>Visual Communication</i>		2	-	2	80		20	100	40	2
		Observational Drawings -2			4	4		80	20	100	40	2
		Basic Design -2			4	4		80	20	100	40	2
2	Minor	Introduction to Photography / Introduction to Computer Graphic			4	4		80	20	100	40	2
3	OE	3D Design and Colour			4	4		40	10	50	20	2+2
4	VSC-2 SEC-2	Graphic Design			2	2	-	40	10	50	20	2
		Technical Communication and Drafting skill			2	2		40	10	50	20	2
5	AEC VEC	AEC VEC			2	2	-	40	10	50	20	2+2
6	FP	FP			2	2		40	10	50	20	2
		TOTAL		02	24	26	80	440	130	650	260	22

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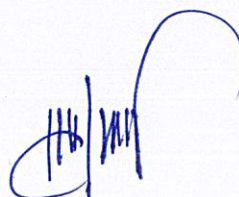
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BFA Semester III Applied Art												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME (Total hours per Week)			EXAMINATION SCHEME					Credits C
				Theory	Practical	Total	Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
1	Major Mandatory	History of Visual Communication		2	-	2	80		20	100	40	2
		Advertising Art and Idea		2	-	2	80		20	100	40	2
		Visual Design / Typography			4	4		80	20	100	40	2
		Illustration I / Outdoor Media (Adv) I,			4	4		80	20	100	40	2
2	Minor	Fundamental of Photography/ Introduction to Computer Graphic			4	4		80	20	100	40	4
3	OE	Landscape painting			2	2		40	10	50	20	2
4	VSC	Window and Counter Display			2	2	-	40	10	50	20	2
5	AEC	AEC			2	2	-	40	10	50	20	2
6	FP	FP			2	2		40	10	50	20	2
		<b>TOTAL</b>		<b>04</b>	<b>20</b>	<b>24</b>	<b>160</b>	<b>400</b>	<b>140</b>	<b>700</b>	<b>280</b>	<b>20</b>

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BFA Semester IV Applied Art												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME			EXAMINATION SCHEME					Credits C
				(Total hours per Week)			Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
				Theory	Practic	Total						
1	Major Mandatory	History of Visual Communication		2	-	2	80		20	100	40	2
		Advertising Art and Idea		2	-	2	80		20	100	40	2
		Environmental Graphics -2			4	4		80	20	100	40	2
		Illustration-2 / Outdoor Media (Adv),			4	4		80	20	100	40	2
2	Minor	Basic Photography / Basic Computer Graphic			4	4		80	20	100	40	4
3	OE	Human Drawing			2	2		40	10	50	20	2
4	SEC-2	Content Writing /Copy Writing			2	2	-	40	10	50	20	2
5	AEC	AEC			2	2	-	40	10	50	20	2
6	FP	FP			2	2		40	10	50	20	2
		TOTAL		04	20	24	160	400	140	700	280	20

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BFA Semester V Applied Art												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME			EXAMINATION SCHEME					Credits C
				(Total hours per Week)			Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
				Theory	Practical	Total						
1	Major Mandatory	History of Visual Communication		2	-	2	80		20	100	40	2
		Advertising Art and Idea		2	-	2	80		20	100	40	2
		Package Design			4	4		80	20	100	40	2
		DIRECT MAIL POP -1			4	4		80	20	100	40	2
	Elective	Photography / Illustration / Lettering Typo and calligraphy / Exhibition Display and Design / Visualization			4	4		80	20	100	40	4
2	Minor	Advance Photography / Advance Computer Graphic			4	4		80	20	100	40	4
3	VSC-2	Mural Designing			2	2	-	40	10	50	20	2
4	FP	FP			2	2		40	10	50	20	2
5		TOTAL		04	20	24	160	400	140	700	280	20

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BFA Semester VI Applied Art												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME (Total hours per Week)			EXAMINATION SCHEME					Credits C
				Theory	Practical	Total	Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
1	Major Mandatory	History of Visual Communication		2	-	2	80		20	100	40	2
		Advertising Art and Idea		2	-	2	80		20	100	40	2
		Advertising Campaign			4	4		80	20	100	40	2
		DIRECT MAIL POP -2			4	4		80	20	100	40	2
	Elective	Photography / Illustration / Lettering Typo and calligraphy / Exhibition Display and Design/ Visualization			4	4		80	20	100	40	4
2	Minor	Advance Photography / Advance Computer Graphic			4	4		80	20	100	40	4
3	OJT	OJT			2	2		40	10	50	20	4
		TOTAL		04	18	22	160	360	130	650	260	20









BFA Semester VII Applied Art												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME			EXAMINATION SCHEME					Credits C
				(Total hours per Week)			Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
				Theory	Practical	Total						
1	Major Mandatory	Design Project / Promotional Design			12	12		80	20	100	40	12
	Elective	Photography / Illustration / Lettering Typo and calligraphy / Exhibition Display and Design / Visualization			6	6		80	20	100	40	4
2	Minor	Research Methodology			4	4		80	20	100	40	4
		TOTAL			22	22		240	60	300	120	20

BFA Semester VIII Applied Art												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME			EXAMINATION SCHEME					Credits
				(Total hours per Week)			Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
				Theory	Practical	Total						
1	Major Mandatory	Design Project Work			12	12		80	20	100	40	12
	Elective	Photography / Illustration / Lettering Typo and calligraphy / Exhibition Display and Design / Visualization			6	6		80	20	100	40	4
3	RP	DISSERTATION			2	2		100		100	40	4
		TOTAL			20	20		260	40	300	120	20

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### BFA Semester VII Applied Art

Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME			EXAMINATION SCHEME					Credits C
				(Total hours per Week)			Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
				Theory	Practical	Total						
1	Major Mandatory	Design Project / Promotional Design			8	8		80	20	100	40	8
	Elective	Photography / Illustration / Lettering Typo and calligraphy / Exhibition Display and Design / Visualization			4	4		80	20	100	40	4
2	Minor	Research Methodology			4	4		80	20	100	40	4
	RP	Project / Synopsis			2	2		40	10	50	20	4
		TOTAL			18	18		280	70	350	140	20

### BFA Semester VIII Applied Art

Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME			EXAMINATION SCHEME					Credits
				(Total hours per Week)			Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
				Theory	Practical	Total						
1	Major Mandatory	Design Project Work			10	10		80	20	100	40	8
	Elective	Photography / Illustration / Lettering Typo and calligraphy / Exhibition Display and Design / Visualization			6	6		80	20	100	40	4
3	RP	Dissertation			2	2		100		100	40	8
		TOTAL			18	18		260	40	300	120	20

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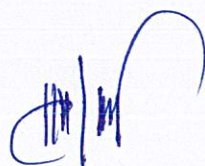
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Scheme of Examination for the Degree of  
**B.F.A. Semester I (Bachelor of Fine Arts): Drawing and Painting**  
 Four Years Bachelor of Fine Arts (Honours) Degree Examination  
 Teaching and Examination Scheme with Credit Distribution Structure from Academic Session  
 2024-2025

BFA Semester I Drawing and Painting												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME (Total hours per Week)			EXAMINATION SCHEME					Credits C
				Theory	Practical	Total	Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
1	Major Mandatory	Introduction to History of Indian and Western Art- I		2	-	2	80		20	100	40	2
		Observational Drawings -1			4	4		80	20	100	40	2
		Basic Design -1			4	4		80	20	100	40	2
2	OE	Elements of Perspective and Colour			4	4		40	10	50	20	2+2
3	VSC SEC	Screen printing  Communicative English			2	2	-	40	10	50	20	2+2
4	AEC-2 VEC-2 IKS-2	AEC VEC IKS			3	3	-	40	10	50	20	2+2+2
5	FP	FP			2	2		40	10	50	20	2
		<b>TOTAL</b>		<b>02</b>	<b>19</b>	<b>21</b>	<b>80</b>	<b>320</b>	<b>100</b>	<b>500</b>	<b>200</b>	<b>22</b>

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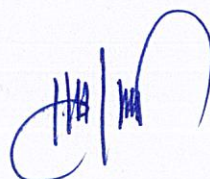


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BFA Semester II Drawing and Painting												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME (Total hours per Week)			EXAMINATION SCHEME					Credits
				Theory	Practical	Total	Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
1	Major Mandatory	Introduction to History of Indian and Western Art-II		2	-	2	80		20	100	40	2
		Observational Drawings -2			4	4		80	20	100	40	2
		Basic Design -2			4	4		80	20	100	40	2
2	Minor	Introduction to Photography / Introduction to Computer Graphic			4	4		80	20	100	40	2
3	OE	3D Design			4	4		40	10	50	20	2+2
4	VSC SEC	Graphic Design  Technical Communication and Drafting skill			2	2	-	40	10	50	20	2+2
5	AEC VEC	AEC VEC			2	2	-	40	10	50	20	2+2
6	FP	FP			2	2		40	10	50	20	2
		TOTAL		2	22	24	80	400	120	600	240	22

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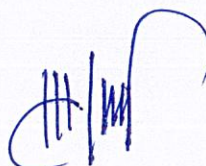
BFA Semester III Drawing and Painting												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME (Total hours per Week)			EXAMINATION SCHEME					Credits C
				Theory	Practical	Total	Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
1	Major Mandatory	History of Art Indian Genre		2	-	2	80		20	100	40	2
		Indian Aesthetics		2	-	2	80		20	100	40	2
		Study of Indian Miniature Schools			4	4		80	20	100	40	2
		Drawing from Life -1			4	4		80	20	100	40	2
2	Minor	Fundamental of Photography/ Fundamental of Computer Graphic			4	4		80	20	100	40	4
3	OE	Landscape painting			2	2		40	10	50	40	2
4	VSC	Window and Counter Display			2	2	-	40	10	50	20	2
5	AEC	AEC			2	2	-	40	10	50	20	2
6	FP	FP			2	2		40	10	50	20	2
		<b>TOTAL</b>		<b>04</b>	<b>20</b>	<b>24</b>	<b>160</b>	<b>400</b>	<b>140</b>	<b>700</b>	<b>300</b>	<b>20</b>

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BFA Semester IV Drawing and Painting												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME			EXAMINATION SCHEME					Credits C
				(Total hours per Week)			Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
				Theory	Practic	Total						
1	Major Mandatory	History of Art Western Genre		2	-	2	80		20	100	40	2
		Western Aesthetics		2	-	2	80		20	100	40	2
		Study of Murals and Paintings (Indian And West)			4	4		80	20	100	40	2
		Portrait Painting from Life -2			4	4		80	20	100	40	2
2	Minor	Basic Photography / Basic Computer Graphic			4	4		80	20	100	40	4
3	OE	Human Drawing			2	2		40	10	50	40	2
4	SEC	Content Writing / Copy Writing			2	2	-	40	10	50	20	2
5	AEC	AEC			2	2	-	40	10	50	20	2
6	FP	FP			2	2		40	10	50	20	2
		TOTAL		04	20	24	160	400	140	700	300	20

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BFA Semester V Drawing and Painting												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME (Total hours per Week)			EXAMINATION SCHEME					Credits C
				Theory	Practical	Total	Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
1	Major Mandatory	Survey of Modern Indian Art		2	-	2	80		20	100	40	2
		Indian Aesthetics		2	-	2	80		20	100	40	2
		Painting - Pictorial Composition -1			4	4		80	20	100	40	2
		Life Study and Painting			4	4		80	20	100	40	2
	Elective	Print Making/ Portrait painting / Mural			4	4		80	20	100	40	4
					4	4		80	20	100	40	4
2	Minor	Advance Photography / Advance Computer Graphic			4	4		80	20	100	40	4
3	VSC	Mural Designing			2	2		40	10	50	20	2
4	FP	FP			2	2		40	10	50	20	2
		<b>TOTAL</b>		<b>04</b>	<b>20</b>	<b>24</b>	<b>160</b>	<b>400</b>	<b>140</b>	<b>700</b>	<b>280</b>	<b>20</b>

Shree

Signature

Signature



BFA Semester VI Drawing and Painting												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME			EXAMINATION SCHEME					Credits C
				(Total hours per Week)			Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
				Theory	Practical	Total						
1	Major Mandatory	Survey of Modern Western Art		2	-	2	80		20	100	40	2
		Western Aesthetics		2	-	2	80		20	100	40	2
		Painting - Pictorial Composition -2			4	4		80	20	100	40	2
		Painting from life			4	4		80	20	100	40	2
	Elective	Print Making/ Portrait painting / Mural			4	4		80	20	100	40	4
2	Minor	Advance Photography / Advance Computer Graphic			4	4		80	20	100	40	4
3	FP	FP			2	2		40	10	50	20	4
		TOTAL		04	18	22	160	360	130	650	260	20

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BFA Semester VII Drawing and Painting												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME			EXAMINATION SCHEME					Credits C
				(Total hours per Week)			Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
				Theory	Practical	Total						
1	Major Mandatory	Creative Painting			12	12		80	20	100	40	12
	Elective	Print Making/ Portrait painting / Mural			6	6		80	20	100	40	4
2	Minor	Research Methodology			4	4		80	20	100	40	4
		TOTAL			22	22		240	60	300	120	20

BFA Semester VIII Drawing and Painting												
Sr. No	Course Type	Subjects	Cou rse code	TEACHING SCHEME			EXAMINATION SCHEME					Credits C
				(Total hours per Week)			Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
				Theory	Practical	Total						
1	Major Mandatory	Creative Painting			12	12		80	20	100	40	12
	Elective	Print Making/ Portrait painting / Mural/			6	6		80	20	100	40	4
3	RP	Dissertation			2	2		100		100	40	4
		TOTAL			20	20		260	40	300	120	20

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BFA Semester VII Drawing and Painting												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME			EXAMINATION SCHEME					Credits C
				(Total hours per Week)			Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
				Theory	Practical	Total						
1	Major Mandatory	Creative Painting			10	10		80	20	100	40	8
	Elective	Print Making/ Portrait painting / Mural/			4	4		80	20	100	40	4
2	Minor	Research Methodology			4	4		80	20	100	40	4
	RP	Project / Synopsis			2	2		100		100	40	4
		TOTAL			20	20		340	60	400	160	20

BFA Semester VIII Drawing and Painting												
Sr. No	Course Type	Subjects	Course code	TEACHING SCHEME			EXAMINATION SCHEME					Credits C
				(Total hours per Week)			Max. marks (Theory)	Max. marks (Practical)	Max. marks (CIE)	Total Marks	Min. Passing Marks	
				Theory	Practical	Total						
1	Major Mandatory	Creative Painting			10	10		80	20	100	40	8
	Elective	Print Making/ Portrait painting / Mural/			6	6		80	20	100	40	4
3	RP	Dissertation			4	4		100		100	40	8
		TOTAL			20	20		260	40	300	120	20

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**SYLLABUS**  
**THE DEGREE OF BACHELOR OF FINE ART (B.F.A.)**  
**APPLIED ART**  
**Semester I**

**Group I (Theory)**

**Introduction to History of Indian Art**

**Indian Art:** Indus valley civilization, Mauryan Art, Shunga and Kanva Art, Satvahan Art, Kushan Art, Gupta Art.

**Group II (Practical)**

**Observational Drawing**

**Drawing (Studio Work)**

Head Study – planes/masses in shade and light. Structural drawing from the cast.

**Product Drawing**

Manmade Object: Drawing (Line and Tonal). Use of various techniques. Observation and understanding the quality of Objects. Rendering the product.

Nature: Drawing the natural form and its rendering and finishing using various techniques

**Basic Design**

**Design 2-D**

Study of Visual Elements, Point, Line, Planes and Shapes, Study of Design Principles, 2-D designs.

**Graphic Design**

Basics of graphic design. Definition, need, elements, colour, design of logo & symbol with proper understanding of print and production process.

**Lettering, Typography & Calligraphy**

History of Writing, Development of alphabets. Different calligraphic schools. Script styles. Roman lettering.

**Elements of Perspective**

Structural Design – Projection Plan, Elevation, Section, Perspective – Parallel – Angular.

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## Colour

Perception of colour, Light and Pigment theory. Understanding of Primary and Secondary colours. Colour Wheel and various Colour Schemes derived from it. Practical application of Colour theory in Practice Assignments.

## Communicative English

### Unit – 1: Listening Skills

- i) Understanding and discriminating between various sounds and patterns in isolating and in connected speech.
- ii) Understanding meaning of words, phrases, sentences and common idioms in the context of conversations and lectures.
- i) Understanding meanings or words, phrases, sentences and common idioms in the context of conversations and lectures dealing with topics and themes in Fine Arts.
- ii) Identifying and responding to international and lexical discourse marks in formal and informal speech.

### Unit – II: Speaking Skills

- i) Understanding and using various aspects of pronunciation (sound, word, accent, intonation and rhythm etc.)
- ii) Responding to general questions of conversational nature.
- i) Participating in conversations, particularly related to Fine Arts different ways (eg. Initiating, sustaining and closing conversations.)
- ii) Performing various tasks involving different functions of language such as expressing, directing, describing, eliciting, narrating, reporting, etc. Involving topics and themes in Fine Arts.

## Screen Printing

Introduction of SCREEN printing, printing processes, detailed study of TYPE, Type Setting and type Calculation. Line and Half-tone jobs, Their reproduction, Processing on Camera and Scanners. Half tone screen and their relation with job, Paper, Ink and their suitability to various printing processes. Various kinds of images for reproduction, Job suitability for Screen printing processes.

Type setting by Computer, pica scale, fonts – English/ Devnagri/ Symbols/ Borders, Text, Graphics, Screen-Screen frequencies & screen angles, colour theory & colour separation for reproduction.



# APPLIED ART

## Semester II

### Group I (Theory)

**Introduction to History of ~~Western Art~~ visual communication**

~~Western Art: Prehistoric art, Egyptian Art, Mesopotamian Art, Minoan & Mycenaean Art, Greek Art, Roman Art~~

### Group II Practical

#### Observational Drawing – 2

##### Drawing (Studio Work)

Human figure in action, Birds, Animals study. Rendering in different medium.

##### Product Drawing

Manmade Object: Drawing (Line and Tonal). Use of various techniques. Observation and understanding the quality of Objects. Rendering the product.

Nature: Drawing the natural form and its rendering and finishing using various techniques

#### Basic Design - 2

##### Design 2-D

Organization in space (positive and negative). Basic and free shapes – line, Colour, Tone, Texture, Form and Space.

##### Lettering, Typography & Calligraphy

Classification of Types. Study of one family of serif and san-serif type face and rendering the same. Hot metal types. Types in digital form. Leading and word spacing.

#### Introduction to Photography / Introduction to Computer Graphic

##### Introduction to Photography

- What Is Photography?
- Brief History of Photography
- What is the purpose of photography?
- Types of photography?
- What do you need for photography?



- What is the most common type of photography?
- What equipment do I need as a beginner photographer?
- What makes a great photo?

## Introduction to Computer Graphic

- What is Computer Graphics?
- Types of Computer Graphics
- Applications of Computer Graphics
- Why are Computer Graphics used?
- How to Get Started in Computer Graphics

## Design 3-D

Study of basic 3-D shapes and forms such as cubes, spheres and cylinders, constructed or molded in different medias like paper, card, soft clay, soap, plaster, wire etc. Positive and Negative spaces.

## Colour

Complementary Scheme. Analogous Colour. Split and Double Split Complementary Colour Scheme Gray Scale, Keys and Contrast. Practical application of Colour theory in Practice Assignments.

## Graphic Design

Designing simple stationary items e.g. Letterheads, Visiting Cards, Envelops.

## Technical Communication and Drafting Skill

### Unit – 1: Listening Skills

- Identifying and responding to international and lexical discourse markers in formal and unformal speech.
- Understanding standard Indian pronunciation and understanding with some difficulty, native speakers and foreign accents.
- Familiarity with common conversational strategies (e.g. opening, closing, interrupting, inviting to respond etc.



## **Unit – II: Speaking Skills**

- i) Participating in general questions of conversations in different ways (e.g. initiating, sustaining and closing conversations)
- ii) Performing various tasks involving different functions of language such as expressing, directing, describing, eliciting, narrating, reporting etc.)
- iii) Reading aloud texts with effective oral presentation.

## **Unit – III: Reading Skills**

- i) Deducing the meanings and use of unfamiliar lexical items from the field of Fine Arts.
- ii) Understanding explicitly stated information and inferring information not explicitly stated the structure of a text.

## **Unit – IV: Writing Skills**

- i) Competently using Sentence structure and word order, using a range of simple and complex sentences at an advanced level.
- ii) Acquiring familiarity with the conventions of layout, wording and style of various kinds of written communication, particularly mass communication.

## **Unit – V: Study Skills**

- i) Using dictionaries to find meanings, spellings, pronunciations, usages etc. of word.
- ii) Locating required information in various reference sources like dictionaries, books, journals, encyclopedias etc.

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# APPLIED ART

## Semester III

### Group I (Theory)

#### Advertising Art & Ideas

- Introduction, advertising in everyday life, History of advertising in General.
- Selection of Advertising Media – Marketing and Market research – Advertising in operation.

#### History of Visual Communication

- Communication system – general definition, visual Communication is different, Visual meanings of gestures, Common gestures, Technical gestures.
- Dance, Drama and Music. Action, Words, Sound, Face Expression.

#### Visual Design / Typography

- **Corporate Identity**

Application of Symbol – Logos for stationery and other media of 2-D and 3-D designs.

- **Press Layout**

Principles of Press layout. Elements of press advertisement and its aspects. Single column layout.

- **Typography**

Typographic Applications for sample communicative design. Expressive types, Characters of type, Grid system type calculation.

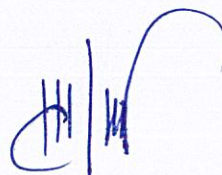
#### Illustration I / Outdoor Media

- **Poster/Hording**

History of poster design. Principles, Elements of poster/hoarding.

- **Study From life**

Infrastructure of Human figure in full and parts, Drawing from life. Rendering in pencil, ink and colour. Understanding of different rendering techniques. Outdoor study of nature/man-made objects. Rendering in pencil and colour.





## **Fundamental of Photography / Fundamental of Computer Graphic**

### **Fundamental of Photography**

We'll dive into each photography concept below but, in a nutshell, these are the main photography basics: Exposure, Aperture, Shutter speed, ISO, Exposure triangle, Depth of field, Focal length, Sensor size, Focus, Sharpness, Camera settings, Camera modes, Metering modes, Focus modes & areas, White balance, Histogram, Composition, Photography gear, Editing, Photography tips for beginners

### **Fundamental of Computer Graphic**

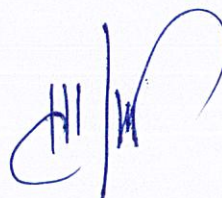
Basic fundamentals of computer, Common terminologies, types of commands, types of booting, what is Unix? Features of Unix, computer virus. Learn basic concepts of mathematics like linear algebra, geometry, and calculus as well as basic principles of physics that support computer graphics.

### **Landscape Painting**

Also Known as Landscape Art Is the Depiction of Nature Scenery Such as Mountains, Valleys, Trees, Rivers, And Forests, Especially Where the Main Subject Is A Wide View with Its Elements Arranged into a Coherent Composition. Rendering in pencil, ink, Water colours etc. and understanding of different rendering techniques.

### **Window and Counter Display**

Window and Counter Display Knowledge of various methods for execution. Information various materials that are used, Costing and estimating.





# APPLIED ART

## Semester IV

### Group I (Theory)

#### Advertising Art & Ideas

Social and economic aspects of advertising, Different advertising medias.

Advertising Agency Function – Position, Reproduction, Printing methods, Artworks.

#### History of Visual Communication

Pictures, Objects, Painting, Sign, Symbol, Architectural and Human activities in surrounding, Types of buildings.

The role of body and section of performance, Marks, Costumes, Colors, Its relation to the Advertising Illustration in picture or Photographs.

#### Environmental Graphic

##### Packaging design

Mincopies of packing, knowledge of various materials-paper, board methods of packing, label and carton designing, Costing and estimate

##### Press layouts

Assignment based on principals of Design. Daily Consumer Durables Products/Public Services,

#### Illustration I / Outdoor Media

##### Poster / Hoarding

Daily Consumer / Durable Products, Importance of Colours on poster / Hoarding.

#### BASIC Photography / BASIC Computer Graphic

Photography is a blend of art and understanding its basic components is essential for cresting impactful images as a beginner, its crucial to discover key tips and tricks like the aperture, shutter speed, and ISO

Basic fundamentals of computer, Common terminologies, types of commands, types of booting, what is Unix? Features of Unix, computer virus.



## Human Drawing

Drawing from life and nature in pencil, crayon or inks, Observation and rendering of proportion of human body, indoor and outdoor sketching from life.

## Content Writing Copy Writing

### Copy Writing

The objective of Body Copy – Headline, Sub Headline, Use of Phrases, Quotations, Idioms, Synonym, Proverbs etc.

Types of headlines, declarative, interrogative, Testimonial, Humorous etc. Types of copy.

Use of Product Service – Information – Its report. Special target audience for making copy effective.

What is copy platform? Copy writing as a keying on copy. Testing methods such as 'Mail order. Ads' the Code of Advertising practice – to ensure the truthfulness and honesty. (to avoid misleading claims)

- a) Standard of public decency
- b) Code of conduct for promotion advertising
- c) Drug control Act
- d) Copyright Act
- e) General Rules of conduct in Advertising
- f) Advertising Council of India

Discussion on case study. Question needing answers in the forms of tutorials, Writing copy (text) on given brief of product, writing of headline on given copy. This advertising campaign should consist of minimum six medias and total ten assignments during the academic year.



# APPLIED ART

## Semester V

### Group I (Theory)

#### History of Visual Communication

History of Visual Communication, Media – Newspaper, Exhibition, Magazine, Catalogue, Folder.

#### Advertising Art & Ideas

Types of Advertising Agencies, Art work, Campaign Planning, Marketing and Research, Research Product, Consumer, Purpose of Advertising. Function and Legal Aspects of Advertising.

### GROUP II – (Practical)

#### Package Design

##### Study from Life

Drawing from Life, Rendering of Human figure in action & Expression. Creating atmosphere. Application of Illustration for different types of Communication

##### Press/Magazine

Planning of Campaign for Press/Magazine based on data collected, Treasure – Hard sell – Soft sell – Institutional – Editorial – Testimonial – Prestige etc.

##### Poster/Hoarding

Different types of Poster, Sale – Service – Social Information – Propaganda – Educational etc. Different appeal.

#### Direct Mail Pop 1

##### Direct Mail / P.O.S.

Importance of P.O.S. To sell the product delivers message at the location. Different forms of P.O.S. Show card – Crowner – Banner – Mobile – Bunting – Floor Display – Dispatcher direct Mail as a Media. Its function – Conventional printing processes-Colour –Types of Paper.

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Handwritten signature/initials.

Handwritten signature/initials.



### Group III Elective (Any one)

#### Lettering & Typography

Logos, Typographic Design, Application for magazine, Packing, Calendar, Book jackets, Brochure, etc. Use of Computer as a tool for Typography.

#### Illustration

Drawing from Life and anatomy study – expression – Study of different age groups – Male – Female.

Outdoor Sketching – Animal – Birds – Buildings etc. Introduction of various mediums.

#### Photography

Revision of photography – Study of different types of Cameras and lenses. Different types of films. Types of lightings for various – Portrait – Still life – Table top.

#### Visualization

Concept formation – Visual representation – problem identification – Data collection Problem analysis Solution to the problem, Churning out ideas on a specific theme.

#### Exhibition design & Display

Window display as an effective 'point of sale' advertising medium. Its objective and function.

Method of drawing, Orthographic projection – perspective rendering of Model making.

### Advance Photography / Advance Computer Graphics

#### Advance Photography

- How to Use the Zone System to Make Your Best Digital Photos
- How to Use Dynamic Symmetry in Composition?
- Why is it Important to Fill the Frame for a Fantastic Composition?
- Lighting: What it is and Why You Should Use it
- How to Use Low Key Lighting for Stunning Black and White Photos
- How to Use Dramatic Lighting Effectively in Your Photos
- All You Need to Know About Fill Flash
- Balance and Visual Weight in Photography
- Aesthetic Photography Explained: What it is and How to Use it?



## Advance Computer Graphics

Working with Photoshop, finishing the photograph, changing backgrounds, mixing, simple typographic layouts on Corel Draw, Creative Typographic Layouts, Layouts with the use of photographs, Page making with the help of PageMaker. Create a portfolio of your work (Assessment)

## Mural

Methods of making grounds, Transfer of Drawing & painting on wet and dry background. Different mediums like plaster, Ceramics, Stain Glass, meta etc.

\* Study of the subject depend upon the expert and infrastructure available in the Institute.

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# APPLIED ART

## Semester VI

### Group I (Theory)

#### History of Visual Communication

Direct Mail, Mail Order, Film, Television and Modern Medias

#### Advertising Art & Ideas

Creative advertising – Planning & Execution – U.S.P. types of Headline.

Copy, Illustration Photography Typography Symbol colour Design Principles type of advertisements.

### GROUP II – (Practical)

#### Advertising Campaign

Corporate Identity program to be planned for company/Organization – Preparing Design Manual – Logo / Symbol Design for Stationery – Transport – Storage – Environmental Design.

#### Story Board

Audio-visual Communication – Short Films – T.V. Commercials – Information of Film making Developing Concept – Script Writing – Preparing Visuals – Presentation Live / Animated.

#### Direct Mail Pop 2

##### Direct Mail / P.O.S.

Importance of P.O.S. To sell the product delivers message at the location. Different forms of P.O.S. Show card – Crowner – Banner – Mobile – Bunting – Floor Display – Dispatcher direct Mail as a Media. Its function – Conventional printing processes-Colour –Types of Paper.

### Group III Elective (Any one)

#### Lettering & Typography

Logos, Typographic Design, Application for magazine, Packaging, calendar, Book, Jackets, Broachers, etc. Use of Computer as a tool for Typography.



## **Illustration**

Introduction of Advertising medias where illustration applied. Knowledge of printing processes Animation / technique – Manual Computer Methodology – Designing Character / Story Board / Backgrounds. Assignments for Media – Knowledge of Computer Graphics.

## **Photography**

Darkroom – Enlarging – Copying – Creative Photography. Use of exposur meter. Advanced lighting – Flash photography umbrella and Soft lighting.

## **Visualization**

Application of idea/concept to a communication Media – Colour – Symbolism Psychology. Working out the theme for a single or series of media.

## **Exhibition design & Display**

Understanding of various display and architectural material with its basic physical, aesthetical, chemical, mechanical and biological properties, assignments based on 2 – D in class and in workshop.

## **Advance Photography / Advance Computer Graphics**

Advance Photography- Portfolio Making and Photography Promotions

Advance Computer Graphics

Portfolio Making of computer graphics with the help of Software's, Photoshop, CorelDraw, PageMaker, Illustrator, etc. It's uses and working knowledge. Difference of various application software's Preparing text for layouts, Preparing logo & symbols.

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## **APPLIED ART**

### **Semester VII**

#### **GROUP I – (Design Project/ Promotional Design)**

##### **Communication Design - I**

Advertising Campaign / Project Work for the indoor advertising medias. The students have to select one existing clients from the following categories.

- (a) Product: Consumer / Consumer Durable
- (b) Service: Commercial / Non-Commercial
- (c) Public Welfare: National / International

After selecting the client, a student should make the market study, find out the USP's, decide the advertising objectives and prepare the copy platform on the basis of this study, planning and execution of campaign either for advertising or any promotional client.

##### **Communication design - II**

Advertising Campaign/Project Work for the outdoor advertising medias.

The students have to select one existing clients from the following categories.

- a) Product: consumer / Consumer Durable
- b) Service: Commercial / Non-Commercial
- c) Public Welfare: National / International

After selecting the client, a student should make the market study, find out the USP's, decide the advertising objectives and prepare the copy platform on the basis of this study, planning and execution of campaign either for advertising or any promotional client.

#### **Group III Elective (Any one)**

##### **Lettering & Typography**

Expressing different thoughts and texts in calligraphic way. Experimentation with Calligraphy for application in communication design.

##### **Illustration**

Selection of specific 'Area' for illustration like addressing Editorial publishing.

##### **Photography**

Study of big format Camera and its use. Advances lighting for table top and mode. Photography.

Product photography. Advance photography (tone separating, Multi exposing, multi printing)



## **Visualization**

Mass education – Mass awareness. A Project based on areas are covered earlier in the curricular with the understanding of application and graphic design areas.

## **Exhibition design & Display**

Exhibition display as an effective sales promotional advertising medium study of types of Exhibition: National International Indoor – Outdoor, Permanent – Temporary, Regional Mobile.

## **4. Research Methodology**

- Formulate a research problem and identify appropriate research design for a specific research problem
- Construct a data collection tool and identify appropriate processing tools for verification of hypothesis
- Articulate research findings and be able to present the findings in research report
- Understand various dimensions related to Intellectual Property Rights

### **Unit I: Concept of Research**

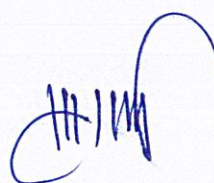
Meaning, objectives and types of research, research approach, motivation of research, research process, research plan and design, Research problem selection, definition techniques, components-of research design, features of good design, steps in sample design, characteristics of good sample design, probability and non-probability sampling.

### **Unit II: Data collection**

Measurement and scaling techniques, scaling and scale construction techniques. Methods of data collection, use of computers and IT in data collection, field work, survey plan, data coding, editing, tabulation, analysis of data, Data collection and processing tools of analysis, Hypothesis testing concept of hypothesis, characteristics of hypothesis, hypothesis formulation, procedure for hypothesis testing, Use of statistical techniques for testing of hypothesis.

### **Unit III: Report writing**

Qualities of Good report, layout of a project report, preparing research reports, concepts of report, format orders, steps in report writing, precautions in report writing, Plagiarism, prefacing, Bibliography, referencing, citation, software packages, Research prospects in commerce.





#### Unit IV: IPR

Concept of intellectual property, types of intellectual property, patents copy right, types and features, significance of IPR, Global and Indian scenario of intellectual property, process of filing patents and copy right, regulatory organisation governing intellectual property in India.

#### Reference

##### Books:


Business Research Methods — Donald Cooper & Pamela Schindler, TMGH, 9th edition

Business Research Methods — Alan Bryman & Emma Bell, Oxford University Press.

Research Methodology — C.R.Kothari

#### 5. Project / Synopsis

The subject for **Project / Synopsis** should be related to the Dissertation. The **Project / Synopsis** must be according to the research methodology.





## **APPLIED ART**

### **Semester VIII**

#### **GROUP I – (Design Project/ Promotional Design)**

**Advertising campaign display and viva voce**

##### **Communication Design - III**

Advertising Campaign / Project Work for the indoor advertising medias. The students have to select one existing clients from the following categories.

- (a) Product: Consumer / Consumer Durable
- (b) Service: Commercial / Non-Commercial
- (c) Public Welfare: National / International

After selecting the client, a student should make the market study, find out the USP's, decide the advertising objectives and prepare the copy platform on the basis of this study, planning and execution of campaign either for advertising or any promotional client.

##### **Communication design - IV**

Advertising Campaign/Project Work for the outdoor advertising medias.

The students have to select one existing clients from the following categories.

- a) Product: consumer / Consumer Durable
- b) Service: Commercial / Non-Commercial
- c) Public Welfare: National / International

After selecting the client, a student should make the market study, find out the USP's, decide the advertising objectives and prepare the copy platform on the basis of this study, planning and execution of campaign either for advertising or any promotional client.

#### **Group II Elective (Any one)**

##### **Lettering & Typography**

A communication design project Exploring various media and communication design areas.  
Type designing for purpose.

##### **Illustration**

Fashion Animation (from script to story board) comic strip etc.

##### **Photography**

Colour print, preparing slides – translates, Feature articles on theme in colour / B.W. with medium 12 pictures. Visit to modern photographic studios. Outdoor studies.



## **Visualization**

**Areas** – Advertising, Publication, Education, Information design, Visual Aids, Inter Disciplinary Design.

**Graphic Design Areas** – Illustration, lettering/Typography, Photography.

## **Exhibition design & Display**

Design concept Use of different materials Scheduling Casting Illumination mechanical and electronic Devices – Colouring – Space Planning Assignment – based on Concept Development making of scale Models project on Exhibition design.

## **Dissertation**

### **Dissertation and viva voce**

The subject for Dissertation should be related to the project which has been selected and the elective selected by the student. The Dissertation would be approximately of 3000 words in Marathi, Hindi or English, which will be assessed by the panel of examiners appointed by University. Though reference and illustrations from elsewhere may be used the student must make his original contribution in terms of thought and hypothesis. The dissertation would be illustrated fully with good bad references from actual existing printed and published material, whenever necessary. Bad examples and its criticism would illustrate the negative aspect of hypothesis the subject matter can be divided as follows

- (a) Introduction
- (b) The hypothesis
- (c) Examples to illustrate the hypothesis
- (d) References to support the hypothesis
- (e) discussion
- (f) Conclusion



**SYLLABUS**  
**THE DEGREE OF BACHELOR OF FINE ART (B.F.A.)**  
**DRAWING and PAINTING**  
**Semester I**

**Group I (Theory)**

**Introduction to History of Indian and Western art -I ( Comparative Study )**

**Indian Art** – Study of Prehistoric Cave Painting Bhimbetka and other sites of India (Key Work), Indus valley civilization, Mauryan Art, Shunga and Kanva Art, Satvahana Art, Kushan Art, Gupta Art.

**Western Art**- Study of Prehistoric Cave Painting Altamira and Lascaux (Key Works), Egyptian Art, Mesopotamian Art, Greek Art, Roman Art.

**Group II (Practical)**

**Basic Design**

**Painting (2-D Design)**

Study of Visual Elements, Point, Line, Planes and shapes, Study of Design Principles, 2-D designs, Organization in space (positive and negative). Basic and free shapes – Line, Colour, tone, Texture, Form and Space.

**Observational Drawing**

**Drawing (Manmade & Nature)**

Study from manmade objects and nature with emphasis on construction. Perspective and rendering in linear and massive drawing.

**Head Study**

Rendering of Head from cast for construction and proportion of human head.

**Drawing from life**

Drawing and Rendering of full figure from cast / Antique for study of construction and proportion of human body, Anatomy from nature, animal and human figures use of line, masses, study of light and shade.

**Memory Drawing**

To develop the sense of observation and the capacity to retain and recall images and their coordination.

**Elements of Perspective**

Structural Design – Projection Plan, Elevation, Section, Perspective – Parallel – Angular.



## Colour

Perception of colour, Light and Pigment theory. Understanding of Primary and Secondary colours. Colour Wheel and various Colour Schemes derived from it. Practical application of Colour theory in Practice Assignments.

## Communicative English

### Unit – 1: Listening Skills

- i) Understanding and discriminating between various sounds and patterns in isolating and in connected speech.
- ii) Understanding meaning of words, phrases, sentences and common idioms in the context of conversations and lectures.
- i) Understanding meanings or words, phrases, sentences and common idioms in the context of conversations and lectures dealing with topics and themes in Fine Arts.
- ii) Identifying and responding to international and lexical discourse marks in formal and informal speech.

### Unit – II: Speaking Skills

- i) Understanding and using various aspects of pronunciation (sound, word, accent, intonation and rhythm etc.)
- ii) Responding to general questions of conversational nature.
- i) Participating in conversations, particularly related to Fine Arts different ways (eg. Initiating, sustaining and closing conversations.)
- ii) Performing various tasks involving different functions of language such as expressing, directing, describing, eliciting, narrating, reporting, etc. Involving topics and themes in Fine Arts.

## SCREEN Printing

Introduction of SCREEN printing, printing processes, detailed study of TYPE, Type Setting and type Calculation. Line and Half-tone jobs, their reproduction. Half tone screen and their relation with job, Paper, Ink and their suitability to various printing processes. Various kinds of images for reproduction, Job suitability for Screen printing processes. Type setting by Computer, pica scale, fonts – English/deonagari/symbols/borders, Text, Graphics, Screen-Screen frequencies & screen angles, colour theory & colour separation for reproduction.



# **DRAWING and PAINTING**

## **Semester II**

### **Group I (Theory)**

#### **Introduction to History of Indian and Western Art - II ( Comparative study)**

**Indian Art** – Medieval Temple Architecture, Chalukyan period, Rashtrakuta period, Pallava period, Chandella period, Eastern Ganga period.

**Western Art:** Early Christian Art, Byzantine Art, Romanesque Art, Gothic Art

### **Group II Practical**

#### **Basic Design – 2**

##### **Painting (2-D Design)**

Study of Visual Elements, Point, Line, Planes and shapes, Study of Design Principles, 2-D designs, Organisation in space (positive and negative). Basic and free shapes – Line, Colour, one, Texture, Form and Space.

#### **Observational Drawing - 2**

##### **Drawing (Manmade & Nature)**

Experience with material quality for feel. Values in grey, texture and colour in rendering. Use of media – pencil, charcoal, pen& ink, crayon etc.

##### **Head Study**

Anatomy of human face with line, masses & effect of light and shades.

##### **Drawing from Life**

Drawing and Rendering of full figure from cast / Antique for study of construction and proportion of human body, Anatomy from nature, animal and human figures use of line, masses, study of light and shade.

##### **Memory Drawing**

To develop the sense of observation and the capacity to retain and recall images and their coordination.



## **Introduction to Photography / Introduction to Computer Graphic**

### **Introduction to Photography**

- What Is Photography?
- Brief History of Photography
- What is the purpose of photography?
- Types of photography?
- What do you need for photography?
- What is the most common type of photography?
- What equipment do I need as a beginner photographer?
- What makes a great photo?

### **Introduction to Computer Graphic**

- What is Computer Graphics?
- Types of Computer Graphics
- Applications of Computer Graphics
- Why are Computer Graphics used?
- How to Get Started in Computer Graphics

### **Design 3-D**

To develop the sense of structure, operational problems in building up structure, such as cube, cone, square, cylinder, slabs etc. Organisation of forms for 3-D design. Use of paper, board, soap, plasticine, wood etc. Use of elements and principles of 3-D design.

Study of basic 3-D shapes and forms such as cubes, spheres and cylinders, constructed or molded in different medias like paper, card, soft clay, soap, plaster, wire etc. Positive and Negative spaces.

### **Colour**

Perception of colour, Light and Pigment theory. Understanding of Primary and Secondary colours. Colour Wheel and various Colour Schemes derive from it. Complementary Scheme. Analogous Colour. Split and Double Split Complementary Colour Scheme Gray Scale, Keys and Contrast. Practical application of Colour Theory in Practice Assignments.

### **Graphic Design**

Designing simple stationary items e.g. Letterheads, Visiting Cards, Envelops.



## TECHNICAL COMMUNICATION AND DRAFTING SKILL (ENGLISH)

### Unit – I: Study Skills

- i) Using dictionaries to find meanings, spellings, pronunciations, usages etc. of word.
- ii) Locating required information in various reference sources like dictionaries, books, journals, encyclopedias etc.

### Unit – II: Speaking Skills

- i) Participating in general questions of conversations in different ways (e.g. initiating, sustaining and closing conversations)
- ii) Performing various tasks involving different functions of language such as expressing, directing, describing, eliciting, narrating, reporting etc.)
- iii) Reading aloud texts with effective oral presentation.

### Unit – III: Writing Skills

- i) Competently using Sentence structure and word order, using a range of simple and complex sentences at an advanced level.
- ii) Acquiring familiarity with the conventions of layout, wording and style of various kinds of written communication, particularly mass communication.

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# DRAWING and PAINTING

## Semester III

### Group I (Theory)

#### History of Indian Genre

**Indian Art** – Origin Study of Indian Miniature Paintings, Jain Miniature Paintings, Rajasthani Miniature Paintings, Pahari Miniature Paintings and Mughal Miniature Paintings

#### Indian Aesthetics

1. What is Art: Art as a social phenomenon, Art as an object of perception
2. Aesthetics activity: The diversity of its forms; The Aesthetics & Artistic design
3. The work of Art \_ Its inner structure the topical and eternal work of art.
4. Psychology of Artistic Creation and Artistic Perception
5. Branches of Art and their interrelation. Applied Art, Architecture, Decorative Art, Drawing and painting, Sculpture, Dance, theatre, Music
6. Indian philosophy: Ideals of life and art, philosophy and Indian aesthetics, philosophy and religion.

#### Books Recommended

- (1) Bharatiya Chitrakala by B. M. Dabhade
- (2) Philosophic of India by Heinrich Zimme
- (3) Indian Sculpture and Painting by E. B. Barell. Chap III
- (4) Rasa Bhava Vichar by R. P. Kangale

#### Study of Indian Miniature Schools

Study of Indian Miniature Paintings, Jain Miniature Paintings, Rajasthani Miniature Paintings, Pahari Miniature Paintings and Mughal Schools. A practical study of subject matter and technique in miniature painting style.

#### Drawing from life

##### Still Life

Study of various objects (Natural and manmade and groups with background) Rendering to be done in pencil, charcoal, water and oil. Study of light fallen on various objects arranged on still life platform with the relative proportion between each other.

##### Head Study from Model

Study of the head through different directions and angles. Anatomical structure of the head, it's pain, depth, raised portion and the parts of the head. Rendering to be done in pencil, charcoal, water, oil acrylic and oil pastels.

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## **Life Drawing**

Life and nature drawings in pencil, crayon or inks, Observation and rendering of proportion of human body and various forms of nature, indoor and outdoor sketching from life and nature, Visits to Zoo and Museum.

## **Fundamental of Photography / Fundamental of Computer Graphic**

### **Fundamental of Photography**

We'll dive into each photography concept below but, in a nutshell, these are the main photography basics: Exposure, Aperture, Shutter speed, ISO, Exposure triangle, Depth of field, Focal length, Sensor size, Focus, Sharpness, Camera settings, Camera modes, Metering modes, Focus modes & areas, White balance, Histogram, Composition, Photography gear, Editing, Photography tips for beginners

### **Fundamental of Computer Graphic**

Basic fundamentals of computer, Common terminologies, types of commands, types of booting, what is Unix? Features of Unix, computer virus. Learn basic concepts of mathematics like linear algebra, geometry, and calculus as well as basic principles of physics that support computer graphics.

## **Landscape Painting**

Also Known as Landscape Art Is the Depiction of Nature Scenery Such as Mountains, Valleys, Trees, Rivers, And Forests, Especially Where the Main Subject Is A Wide View with Its Elements Arranged into a Coherent Composition. Rendering in pencil, ink, Water colours etc. and understanding of different rendering techniques.

## **Window and Counter Display**

Window and Counter Display Knowledge of various methods for execution. Information various materials that are used, Costing and estimating.

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## **DRAWING and PAINTING**

### **Semester IV**

#### **Group I (Theory)**

##### **History of Western Genre**

**Western Art** - Renaissance., Mannerism, Baroque Period, Rococo, Neoclassical Period, Realism

##### **Western Aesthetic**

1. Plato's views on Art and Aesthetics.
2. Aristotle's theory of imitation and the concepts of catharsis.
3. Beauty and Ugly \_ Views of Plotinus, St. Augustine and David Hume
4. Sublime \_ Views of Longinus, Burke and A.C. Bradley.
5. Baumgarten on Aesthetic Experience, Beauty and Truth, Art and intellect
6. Winkelmann on definition of beauty, God and Beauty.
7. Lessing on painting and poetry, painter and poet, Painter and prerogative moment as explained in his essay 'Laocoon'

##### **Books Recommended**

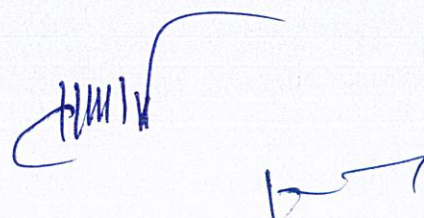
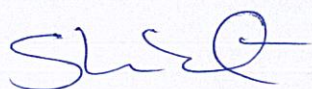
- (1) Aesthetics by Yuri Borev.
- (2) The republic by Plato – Chap X
- (3) Aristotles Theory of Pretry and Fine Arts by S. H. Butcher
- (4) Aristotles che kayassastra by G. V. Karandikar

#### **Study of Mural Painting (Indian & Western)**

Mural painting is inherently different from all other forms of pictorial art in that it is organically connected with architecture. The use of colour, design, and thematic treatment can radically alter the sensation of spatial proportions of the building; in this sense, a mural is the only form of painting that is truly three-dimensional, since it modifies and partakes of a given space.

Apart from its organic relation to architecture, a second characteristic of mural painting is its broad public significance. The mural artist must conceive pictorially a social, religious, or patriotic theme on the appropriate scale in reference both to the structural exigencies of the wall and to the idea expressed.

Mural, a painting applied to and made integral with the surface of a wall or ceiling. The term may properly include painting on fired tiles but ordinarily does not refer to mosaic decoration unless the mosaic forms part of the overall scheme of the painting.





## **Drawing from life**

### **Still Life**

Study of various objects (Natural and manmade and groups with background) Rendering to be done in pencil, charcoal, water and oil. Study of light fallen on various objects arranged on still life platform with the relative proportion between each other.

### **Head Study from Model**

Study of the head through different directions and angles. Anatomical structure of the head, it's pain, depth, raised portion and the parts of the head. Rendering to be done in pencil, charcoal, water, oil acrylic and oil pastels.

## **BASIC Photography / BASIC Computer Graphic**

### **BASIC Photography**

Photography is a blend of art and understanding its basic components is essential for creating impactful images as a beginner, it's crucial to discover key tips and tricks like the aperture, shutter speed, and ISO

### **BASIC Computer Graphic**

Basic fundamentals of computer, Common terminologies, types of commands, types of booting, what is Unix? Features of Unix, computer virus.

## **Human Drawing**

Drawing from life and nature in pencil, crayon or inks, Observation and rendering of proportion of human body, indoor and outdoor sketching from life.

## **Content Writing / Copy Writing**

- **Copy Writing**

The objective of Body Copy – Headline, Sub Headline, Use of Phrases, Quotations, Idioms, Synonym, Proverbs etc.

Types of headlines, declarative, interrogative, Testimonial, Humorous etc. Types of copy.

Use of Product Service – Information – Its report. Special target audience for making copy effective.



What is copy platform? Copy writing as a keying on copy. Testing methods such as 'Mail order. Ads' the Code of Advertising practice – to ensure the truthfulness and honesty. (to avoid misleading claims)

- a) Standard of public decency
- b) Code of conduct for promotion advertising
- c) Drug control Act
- d) Copyright Act
- e) General Rules of conduct in Advertising
- f) Advertising Council of India

Discussion on case study. Question needing answers in the forms of tutorials, Writing copy (text) on given brief of product, writing of headline on given copy. This advertising campaign should consist of minimum six medias and total ten assignments during the academic year.

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## DRAWING and PAINTING

### Semester V

#### Group I (Theory)

#### Survey of Modern Indian Art

**Indian Art** –Company school, Painting of early decades, Bengal Revivalism, Calcutta Group, Bombay School. Progressive Artists Group, Madras School, Delhi School, Baroda School, Tantra & its influence on Modern Indian Art, Print Making in India

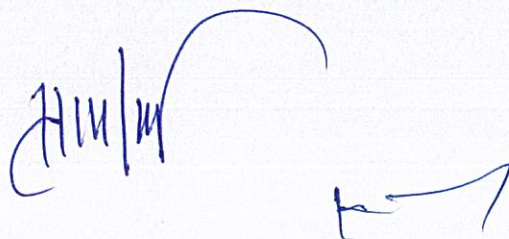
#### Books Recommended

- 1) Indian miniature Francis Brunel Published by Delroisse
- 2) Geet Govind in Vasuli School of Indian paintings, Dr Rajendra Prasad, Oxford books and stationery Co. new Delhi and Kolkata
- 3) Kangra paintings of the Bhagwat purana, national Museum of India, MS Randhawa
- 4) Pahadi Masters BN Goswami and Eberhard Fisher, niyogi books  
Indian miniature, Berlin state museum, Verlag GEBR Man  
Master artist of the Imperial Mughal Court by Pratap Aditya Pal, marg Publication
- 5) History of fine art in India and West by edith Tomory  
The art of ancient India by Susan L. Huntington and by John C. Huntington, weather Hill, New York
- 6) A concise history of Indian art by Roy C. Craven, thames and Hudson London
- 7) Art of India Prehistoric to the present by Frederick M. Asher, Britannica Encyclopaedia.
- 8) The Indus Civilization by Sir Mortimer Wheeler, Cambridge University price
- 9) पाश्चात्य आधुनिक चित्रकला डॉ. गिराज किशोर अग्रवाल, ललित कला प्रकाशन, अलिगड
- 10) भारतीय कलेचा इतिहास प्र. श्री. ह. शहाणे गांगुल पब्लिकेशन.
- 11) प्रगऐतिहासिक भारतीय चित्रकला, डॉ. जगदीश गुप्ता, नॅशनल पब्लिशिंग हाऊस, दिल्ली

#### Indian Aesthetic

1. The theory of RASA and its applications to various Arts.
2. Social and psychological aspects of Aesthetics according to Vatsayan and concept of 64 arts.
3. Shadanga Six Limbs of India painting
4. Symbolism in modern Indian painting. Revival of tantric symbols: Biron Dev, G.R. Santosh, K.C.S. Pannikar, S.D. Palsikar
5. The Folk Inspiration of modern Indian painting.
6. The modern school of Indian painting, study of Indian art: Essay by A. Coomarswamy in arts and Swadeshi.

#### Books Recommended





- (1) Lalit kala Contemporary Vol. 12
- (2) Arts and Swadeshi – by Anand Coomarswamy.
- (3) Anesthetics by Yuri Boren

### **Painting Pictorial Composition, I**

In water coloured pencils or coloured inks. Extension of Painting II Arrangements of figures and forms in pictorial space, expression of specific mood and emotions. Assignments should be based on realistic fans.

Execute simple exercises in Collages to understand visual elements-balance, contrast, color balance, perspective, rhythm, movement etc

To create simple compositions to simple jataka/Panchatantra narratives. Use of different but naturally available colors.

### **Study of painting from Life**

- **Drawing from Life**

Drawing from Life (Human forms) Basic proportions, grace of the figure, structure and construction, of the body & drapery, light, making of finished drawings from different possibilities study of the anatomy of the human figure with the construction of muscles & bones.

- **Advance Drawing**

Study of human figure, study of Animals, study of figures in action and studies from the total scene. Creative & design aspects of drawing with special emphasis on Nature of drawing mediums.

### **Group – II (Elective)**

#### **Portrait Painting**

Half-length studies of human figures, female in different age groups. Study of head and drapery and the play of light and on it with water and oil media. Lectures and demonstrations on portrait painting.

#### **Print Making**

Introduction of materials and tools it's use for making a design for relief print. Making relief prints from wooden blocks. Knowledge of registration, Designing prints with more than two colour, use of overlapping of colour, possibilities of the textural values of various types of materials like wood, linoleum, Zinc plate etc.

#### **Mural**



Methods of plastering & making grounds, Transfer of Drawing & painting on wet and dry background. Different mediums like plaster, Terra-cotta, Ceramics, Stain Glass, meta etc.

\* Study of the subject depend upon the expert and infrastructure available in the Institute.

### **Advance Photography / Advance Computer Graphics**

Computer Graphics – Windows, Working with paint brush, tools, basic design (Geometrical and Freehand) Working with Photoshop, finishing the photograph, changing backgrounds, mixing, simple typographic layouts on Corel Draw, creative typographic layouts, layouts with the use of photographs, Page making with the help of PageMaker.

### **Mural Design**

Methods of making grounds, Transfer of Drawing & painting on wet and dry background. Different mediums like plaster, Ceramics, Stain Glass, meta etc.

\* Study of the subject depend upon the expert and infrastructure available in the Institute.

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## DRAWING and PAINTING

### Semester VI

#### Group I (Theory)

**Survey of Modern Western Art:** Impressionism, Post Impressionism, Neo-Impressionism, Fauvism, Expressionism, Cubism, Dadaism, Surrealism, Abstract Expressionism, Pop Art, Op Art and Kinetic art, Minimal Art.

#### Books Recommended

- 1) A World History of Art By Gina Pischel Published by PHAIDON Phoidon press 1966" ISBN 07148 16876.
- 2) The story of Art By EH. GOMBRICH Published by Phaidon Press Ltd 1950" PHAIDON LONDON, NEW YORK.
- 3) The Oxford History of Western Art By Martin Kemp Published by Oxford University Press! first publishe 2000.
- 4) History of the Hellenic World Prehistory and Protohistory Published by Heinemann Educational Books Lto. GGreece (Athens). 1974.
- 5) Mainstreams of Mordem firt By John Canaday Published by J.C. Philadelphia Museum of Art Apriles, 1959. New York
- 6) The Art of The Renaissance in Northern Europe By Otto Benesch Published by Phaidon printed in Great Britain, 1995.
- 7) Mordern Art and the Object By Ellen H. Johnson Published by Thames and hudson London. 1976.
- 8) A History of Fine Arts in India and the west By Edith Tomory Published By Orient Blackswan.1982.
- 9) Art Through the Ages "Eighth Edition" Ancient, Medieval and non-European Art. Published by Harcourt Brace Jovanovich, Publishers. London. Sydney, Toronto 1986.

#### Western Aesthetics

1. Kant on Aesthetic Judgement, Aesthetic Experience, Beauty sublime, Beauty pleasure, Imagination, and existence of the material world.
2. Aesthetic and Intellectual knowledge, Aesthetic Perception, symbols and methods, Art and Morality Art and Nature, object and its form.
3. Sigmund Freud on aesthetics and psychology of wish fulfilment, Theory of Dreams, it's influence on the surrealist movement.



4. Carl Jung on analytical psychology and poetry, and symbols in modern paintings
5. Clive Bell on Aesthetic Hypothesis and post-impressionist.
6. Roger Fry on vision and design.
7. Sussanne Langer on the concept of symbols, form and feeling

#### Books Recommended

- (1) Aesthetics by Yuri Boren
- (2) Transformation on nature in Art by Dover.
- (3) The renaissance by walter peter
- (4) Selection from Aesthetics in the philosophy of Hagel Modern Library Edition.
- (5) Aesthetics by Yuri Borev.
- (6) Man and his symbols by Carl G-Jung
- (7) Anesthetics and post Impressionism by Clive Re

### Group – II (Practical)

#### Painting Pictorial Composition II (Practical)

In water colored pencils or colored inks. Extension of Painting II Arrangements of figures and forms in pictorial space, expression of specific mood and emotions. Assignments should be based on realistic fans.

#### Creative Drawing

Creative Drawing – Study of human figure, study of Animals, study of figures in action and studies from the total scene. Creative & design aspects of drawing with special emphasis on Nature of drawing mediums.

#### Painting from Life

Painting of full human forms in various colour media (water, Pastel, Oil), human figure in background and in various part. Understanding of the composition of figure in the space. Study of light fallen on figure & background.

#### Drawing from Life

Drawing from Life (Human forms) Basic proportions, grace of the figure, structure and construction, of the body & drapery, light, making of finished drawings from different possibilities study of the anatomy of the human figure with the construction of muscles & bones.

### Group – III (Elective)

#### Portrait Painting

Half-length studies of human figures, female in different age groups. Study of head and drapery and the pain of light and on it with water and oil media. Lectures and demonstrations on portrait

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painting.

### **Print Making**

Introduction of materials and tools it's use for making a design for relief print. Making relief print from wooden blocks. Knowledge of registration, Designing prints with more than two colours, use of overlapping of colours, possibilities of the textural values of various types of materials like wood, linoleum, zinc plate etc.

### **Mural**

Methods of plastering & making grounds, Transfer of Drawing & painting on wet and dry background. Different mediums like plaster, Terra-cotta, Ceramics, Stain Glass, meta etc. Study of the subject depend upon the expert and infrastructure available in the Institute.

### **Advance Photography / Advance Computer Graphics**

Computer Graphics – Windows, Working with paint brush, tools, basic design (Geometrical and Freehand) Working with Photoshop, finishing the photograph, changing backgrounds, mixing, simple typographic layouts on Corel Draw, creative typographic layouts, layouts with the use of photographs, Page making with the help of PageMaker.

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# DRAWING and PAINTING

## Semester VII

### Group – I (Practical)

#### Creative Painting

Original painting based on preparatory studies. Compositional analysis of paintings.

Compositional exercises showing creativity & originality.

### Group – II (Elective)

#### Portrait Painting

Study of Portraiture, compositional analysis, Analysis of painting in general characteristics of planes, Study of light & shades, Study of portrait from models with drapery.

#### Print Making

Relief & Intaglio process, cutting of selected materials. Preparation of composition on plate

Preparation of surface, different textures with line and tone. Understanding the chemicals process.

Different techniques of painting like dry-paint, aquatint, and mezzo tint etc.

#### Mural

Preparing a miniature sketch showing full details, colour scheme, size, & proportion, Different techniques (Indian & Western), Lectures on methods and possibilities of materials like, plaster, wood, stone, ceramics, mosaic, fiberglass, brass, iron, bronze, aluminum and other mixed. Medias. Mural design for a specific building alternative visualization model making, execution of Mural.

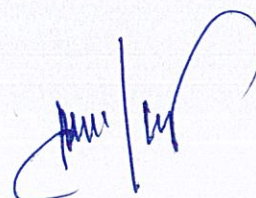
\* Study of the subject depend upon the expert and infrastructure available in the Institute.

### Research Methodology

- Formulate a research problem and identify appropriate research design for a specific research problem
- Construct a data collection tool and identify appropriate processing tools for verification of hypothesis
- Articulate research findings and be able to present the findings in research report
- Understand various dimensions related to Intellectual Property Rights

### Unit I: Concept of Research

Meaning, objectives and types of research, research approach, motivation of research, research process, research plan and design, Research problem selection, definition techniques, components-of research design, features of good design, steps in sample design, characteristics of good sample design, probability and non-probability sampling.





## Unit II: Data collection

Measurement and scaling techniques, scaling and scale construction techniques. Methods of data collection, use of computers and IT in data collection, field work, survey plan, data coding, editing, tabulation, analysis of data, Data collection and processing tools of analysis, Hypothesis testing concept of hypothesis, characteristics of hypothesis, hypothesis formulation, procedure for hypothesis testing, Use of statistical techniques for testing of hypothesis.

## Unit III: Report writing

Qualities of Good report, layout of a project report, preparing research reports, concepts of report, format orders, steps in report writing, precautions in report writing, Plagiarism, prefacing, Bibliography, referencing, citation, software packages, Research prospects in commerce.

## Unit IV: IPR

Concept of intellectual property, types of intellectual property, patents copy right, types and features, significance of IPR, Global and Indian scenario of intellectual property, process of filing patents and copy right, regulatory organisation governing intellectual property in India.

### Reference Books:

1. Business Research Methods — Donald Cooper & Pamela Schindler, TMGH, 9th edition
2. Business Research Methods — Alan Bryman & Emma Bell, Oxford University Press.
3. Research Methodology — C. R. Kothari

### 4. Project / Synopsis

The subject for **Project / Synopsis** should be related to the Dissertation. The **Project / Synopsis** must be according to the research methodology.

Study of Contemporary Art in India and West –

Study of Influential Movements and Trends –

Study of Installation Art and New Media Art –

Study of Art Fairs and Biennales –

Study of Art Magazines and Journals on art-

Study of Performance and Land Art –

Study of Art Market , Art Gallery's and Art Studios -



## **DRAWING and PAINTING**

### **Semester VIII**

#### **Group – I (Practical)**

##### **Creative Painting**

Original painting based on preparatory studies. Compositional analysis of paintings.  
Compositional exercises showing creativity & originality.

#### **Group – II (Elective)**

##### **Portrait Painting**

Study of Portraiture, compositional analysis, Analysis of painting in general characteristics of planes, Study of light & shades, Study of portrait from models with drapery.

##### **Print Making**

Relief & Intaglio process, cutting of selected materials. Preparation of composition on plate  
Preparation of surface, different textures with line and tone. Understanding the chemicals process.  
Different techniques of painting like dry-paint, aquatint, and mezzo tint etc.

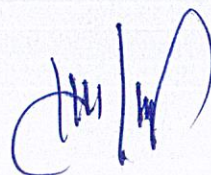
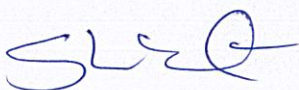
##### **Mural**

Preparing a miniature sketch showing full details, colour scheme, size, & proportion, Different techniques (Indian & Western), Lectures on methods and possibilities of materials like, plaster, wood, stone, ceramics, mosaic, fiberglass, brass, iron, bronze, aluminum and other mixed. Medias.  
Mural design for a specific building alternative visualization model making, execution of Mural.

\* Study of the subject depend upon the expert and infrastructure available in the Institute.

#### **Dissertation**

The meaning of dissertation should be flexible – A Student may present his hypothesis related to a particular aspect of graphic design pertaining to his chosen area on relate to a particular aspect of specialization, subject in elective, pertaining chosen area. It should be based on some hypothesis and into a more documentation of the references, it should be of about 2000 words. It is to be submitted at the end of the year for valuation purposes a biography of books referred she studies should be given at the ...





Semes ter	Title/Name of the course	Program outcomes that the course addresses (not more than 3 per course)	Prerequi site e course (s)	Pedagogy	Assessments
1	Visual Arts  Painting,  Applied Art,	<p><b>1.Observational Drawings:</b> The objective of this is to build a sensitive coordination between eyes, hands, seeing, touching etc. Introduction to rendering skills and techniques.</p> <p><b>2. Basic Design:</b> Technical aspects of design and construction Introduction to tools and methodology to produce a work of art. Calligraphy is introduced.</p> <p><b>3. History of Art</b> Introduction to Indian art. It will make aware of one's inheritances, growth of regional, national and international art practices. Holistically building an understanding of Art as a reflection of society at the core.</p>	<p><b>1</b> Aptitude in drawing and rendering</p> <p><b>2</b> Language ability</p>	<p><b>1</b> Studio practice</p> <p><b>2</b> Lecturer</p> <p><b>3</b> Demonstration</p>	Continuous assessment + Semester end Jury/Viva
2	Visual Arts  Painting,  Applied Art,	<p><b>1. Observational Drawing:</b> helps to promote deeper and keener observations along with rendering skills It is largely to develop finer perception. It is the initial step in understanding the intricacy of visual languages Aims to build visual vocabulary.</p> <p><b>2. Basic Design Involvement</b> of technical abilities like: touch, construct, build, tear and paste, assemble, help to relate to the multiple materials and media. Soft skills help them understand technology as a media.</p> <p><b>3. History of Art</b> Brief introduction to the art forms of World Art from Prehistoric time to Contemporary, focused on Europe. All of the above will gradually help them choose their specializations /preferences</p>		<p>1 Studio practice</p> <p>2 Lecturer</p> <p>3 Demonstration/</p>	Continuous assessment + Semester end Jury/Viva

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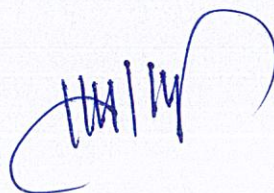
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3	Visual Arts Painting, Applied Art,	<b>Introduction to the chosen specialization</b> the outcome of this learning will introduce various materials, media and techniques along with basics of the fundamental elements of the specific field and the Visual arts in general	Passing 2sem Aptitude in the chosen specialization	1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva
4	Visual Arts Painting, Applied Art,	<b>Exploration of the various possibilities-material, techniques and visual language as a media of expression in the chosen field of specialization.</b> In the technical application courses the use of various tools and techniques will be learnt.		1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva
5.	Visual Arts Painting, Applied Art,	Understanding of the different types of art schools, techniques that existed in the past including Folk and tribal art. <b>This is to involve the students to value the inheritance which is the intrinsic of Indian art.</b> Exploring newer material, subjects and applications is learnt.		1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva
6.	Visual Arts Painting, Applied Art,	<b>Widening of the art language with its practical application be it personal or public.</b> This could be by introducing many applications like mural painting, public art, monumental sculpture, Techniques of fine art photography etc.		1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva

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7.	Visual Arts Painting, Applied Art,	Research Specific practice, To emphasize on individual language in the chosen specialization. Project: From basic designing to final execution of the project inclusive of writing content, application and proposals. Finally, to be able express and communicate using various elements of their chosen field.		1Studio practice 2Lecturer 3Demonstration/ Critique/outdoor studies	Continuous assessment + Semester end Jury/Viva
8.	Visual Arts Painting, Applied Art,	Research Specific practice To emphasize on individual language in the chosen specialization Dissertation: Survey Documentation Data collection, Research and the presentation of the findings. Preparation to step		1Studio practice 2Lecturer 3Demonstration/ Critique/outdoor studies	Continuous assessment + Semester end Jury/Viva

The learning in fine arts courses will be in succession and the outcome of each semester will be leading on to the next to gradually reveal the vast field.

The applied art specialization is similar to that of design with slight differences. It will enable a student to be able to design commodities needed for advertising. It will introduce and equip the students with different aspects of advertising components in each semester.

History of Art specialization will bring in the theoretical aspects of the practical practices of Fine arts It will bring in the deep relation of Art and Society that has existed in the centuries. Along with this the various philosophies involved will be dealt with in detail. This will empower the students to pursue research and documentation. This is the most needed aspect of any Visual art institution of any Visual art institution

#### **Program Articulation Matrix:**

This matrix lists only the core courses. Core courses are essential to earn the degree in that discipline/subject. They include courses such as theory, laboratory, project, internships etc. Elective courses may be listed separately

Pedagogy for student engagement is predominantly lectures. However, other pedagogies enhancing better student engagement to be recommended for each course. The list includes active learning/ course projects/ problem or project-based learning/ case studies/self-study like seminar, term paper or MOOC Every course needs to include assessment for higher order thinking skills (Applying / Analyzing/ Evaluating / Creating). However, this column may contain alternate assessment methods that help formative assessment (i.e. assessment for learning).

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Course Title: <b>Observational Drawing I</b>	
Total Contact Hours: 192	Course Credits: 6
Formative Assessment Marks: 100	Duration of ESA/Exam: Jury & viva
Model Syllabus Authors: Members of the NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks: 150

**Course Pre-requisite(s):** Mention only course titles from the curriculum that are needed to be taken by the students before registering for this course.

**Course Outcomes (COs):** At the end of the course the student should be able to:

(Write 3-7 course outcomes. Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. It will bring in keen observation and grasping abilities. It aims to develop an understanding to transfer tactile and visual perception on to linear format.
2. It will equip them with rendering skills and hand grip is learnt.
3. Course also provides opportunity to learn from the interdisciplinary domains
4. This course allows students to deeply observe and study the nature and culture and develop visual sensibilities, perceptual skills, analytical skills and representational skills.

**Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-12)**

Course Outcomes (COs) / Program Outcomes (POs)	1	2	3	4	5	6	7	8	9	10	11	12
Completion of the course will enable student to apply the acquired knowledge in various creative fields.							7	8				
The Terminologies of art and design will bring in apt expression in their communication.			3	4								
Students will have enhanced observation and analytical skills.					5	6						
The course equips the students to know ways of seeing from simple to complex world.	1	2										

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course

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## Credits:

It is a unit by which the course work is measured. It determines the number of hours of instructions required per week. **One credit is equivalent to one hour of teaching** (lecture or tutorial) or **two hours of practical work** / field work per week. For Example, a subject with 6-2-6(L-T-P) means it has **6 Lectures, 1 Tutorial and 3 Practical** in a week. This subject will have ten credits ( $6 \times 1 + 2 \times \frac{1}{2} + 6 \times \frac{1}{2} = 10$ ). If a student is declared passing a subject, then he/she gets the credits associated with that subject. Depending on the marks scored in a subject, student is given a Grade. Each Grade has got certain grade points as follows:

**For Theory / Practical where minimum marks is passing is 40 out of 100**

Letter Grade	O	A+	A	B+	B	C	P	F	Ab
Grade point	10	09	08	07	06	05	04	0	0

**A student obtaining Grade F shall be considered failed and will be required to reappear for the examination.**

### Valuation pattern:

Every credit is for 25 marks and valuation and grade points will be given as per following pattern.

Marks obtained in Theory or Practical of 100 Marks	Marks obtained in Theory or Practical of 50 Marks	Letter Grade	Grade point
91-100	46-50	O	10
81-90	41-45	A+	09
71-80	36-40	A	08
61-70	31-35	B+	07
51-60	26-30	B	06
41-50	21-25	C	05
=40	=20	P	04
<40	<20	F	0
Ab	Ab	Ab	0

**Total marks obtained by the student will be mentioned on the mark sheet along with the grade.**

### Computation of SGPA and CGPA

Following is the procedure to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA):

- The SGPA is the ratio of sum of the number of product of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student, i.e.

$$SGPA(S_i) = \frac{\sum (C_i \times G_i)}{\sum C_i}$$

Where  $C_i$  is the number of credits of the  $i$ th course and  $G_i$  is the grade point scored by the student in the  $i$ th course.



### Illustration for SGPA

Code	Theory	Credits	Marks Obtained	Out of	Grade Point	Grade Letter	Credit Point (Credit x Grade Point)
Core	Paper 1	4	84	100	9	A+	2x9=18
Core	Paper 2	4	68	100	7	B+	2x7=14
	<b>Total</b>	8					32
Thus, <b>SGPA = 32/8=4</b>							

ii. The CGPA is also calculated in the same manner considering all the courses undergone by a student over all the semesters of a program, i.e.

$$\text{CGPA} = \frac{\sum (C_i \times S_i)}{\sum C_i}$$

Where  $S_i$  is the SGPA of the  $i$ th semester and  $C_i$  is the total number of credits in that semester.

### Illustration for CGPA

Semester 1	Semester 2	Semester 3	Semester 4
Credit:8	Credit:8	Credit:8	Credit:8
SGPA: 4	SGPA: 4.5	SGPA: 4.6	SGPA: 4.3
<b>8x4=32</b>	<b>8x4.5=36</b>	<b>8x4.6=36.8</b>	<b>8x4.3=34.4</b>

Semester 5	Semester 6	Semester 7	Semester 8
Credit:8	Credit:8	Credit:8	Credit:8
SGPA: 3.5	SGPA: 5.3	SGPA: 4.6	SGPA: 3.9
<b>8x3.5=28</b>	<b>8x5.3=42.4</b>	<b>8x4.6=36.8</b>	<b>8x3.9=31.2</b>

$$\text{Thus, CGPA} = \frac{32+36+36.8+34.4+28+42.4+36.8+31.2}{64+64} = \frac{277.6}{64} = 4.33$$

The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts. Ex. 7.765=7.08 or 6.5168= 6.52etc.

Transcript (Format): Based on the above recommendations on Letter grades, grade points and SGPA and CCPA, the HELs may issue the transcript for each semester and a consolidated transcript indicating the performance in all semesters.

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