

# MFA- PAINTING

## Syllabus

**Semester-I**

**(Max. Mark)**

<b>Course -1</b>	Theory	Introduction of Fine Art Technique	50
<b>Course -2</b>	Theory	Fundamental of Art	50
<b>Course -3</b>	Practical	Drawing	100
<b>Course -4</b>	Practical	Design 2D-I (Applied Art)	100
<b>Course -5</b>	Practical	Design 3D -I (Sculpture)	100
<b>Course -6</b>	Practical	Print Making -I	100

**Total : 500**

**Semester-II**

**(Max. Mark)**

<b>Course -7</b>	Theory	Fundamental of Fine Arts	50
<b>Course -8</b>	Theory	History of Indian Art	50
<b>Course -9</b>	Practical	World of Colour	100
<b>Course -10</b>	Practical	Design 2D -II (Applied Art)	100
<b>Course -11</b>	Practical	Design 3D -II (Sculpture)	100
<b>Course -12</b>	Practical	Print Making -II	100

**Total : 500**

## Semester-I

### **Course -1 Theory : Introduction of Fine Art Techniques** **50**

**(100% changed)**

- Unit-I** : Importance of Indian Culture in Indian Fine Art  
(Aesthetics Attitude, Characteristics of each fine Art, Characteristics of Indian culture in fine arts).
- Unit-II** : Pencil, Charcoal, Ink and Soft Pastel, Oil Painting, Tempera, Acrylic, Water colour, Tie and Dye.
- Unit-III** : Mural, Mixed Media, Graphics, Photography, Printmaking, Installation, Clay Modeling
- Unit-IV** : Indian Folk Art (Rangoli, Madhubani Art, Warly Art, Gond Art, Thangka).
- Unit-V** : Pattachitra, Sanjhi, Kalamkari, Mandala, Pithora.

### **Course –2 Theory : Fundamental of Art** **50**

**(30% changed)**

- Unit-I** : Simple Study of Meaning of Art and Definitions, Art and Experience.
- Unit-II** : Elements of Art- Line, Form, Colour, Tone, Texture, Space.
- Unit-III** : Principles of Composition-Balance Rhythm, Harmony, Proportion, Emphasis Unity
- Unit-IV** : Indian SHADANG Perception and awareness, Visual Thinking, Art Beauty.
- Unit-V** : Creativity, Child Art, Tantrik Kala

### **Course –3 Practical: Drawing** **100**

**(30% changed)**

To develop the Sense of Structure. Study from any kind of forms in nature-Pods, shells, butterflies, flowers, plants, insets, minerals, bones, etc., To understand how these forms achieve their structural unity through adherence to principles with physical nature of the materials being observed and studied through various rendering media and techniques in various light conditions. Drawing from human figure- mainly based on general form and gesture.

Drawing from object – Drawing from cubes, cones, cylindrical objects, casts, drapery, still life etc. observed and studied in various rendering media and techniques in various light conditions.

Outdoor sketching: rapid sketching from any object from place like streets, markets, stations etc., and also from museum and zoo. Student should be exposed to such drawings by

master artist of different times. To understand the form structure of colour through analysis of colour theory and notation.

75 Pages Sketch (A<sup>4</sup> Size)

**Course –4 Practical: Design 2D-I**

**100**

**(30% changed)**

Lettering	:	Composing alphabets in Black and White, and Colour.
Design	:	Basic Graphic Design based on original forms in Black and White and Colour.
<b>Note</b>	:	Sessional to be submitted in a semester
2-D Design	-	No of sessional works
Lettering	-	05
Design	-	05
Total	-	10
Sketch (A <sup>4</sup> Size)	-	75 Pages

**Course –5 Practical : Design 3D-I**

**100**

**(40% changed)**

1. Object drawing, Basics of 3D drawing
2. Designing three dimensional objects in clay.
3. Paper, sticks, straw and fiber and waste material study and use.
4. Understanding of negative and positive space etc.
5. Composition in clay, direct plaster and paper massey.

**Course –6 Practical : Print Making-I**

**100**

**(30% changed)**

- Anticipatory and imaginative use of gathering impressions
- Fundamentals of various methods of taking prints
- Observation of intrinsic Tones & texture of various surface and the texture of natural and man-made things
- Assignment in : Lino cut mono print in various subjects wise Landscape, Portrait, Still Life and compositions
- Techniques of taking prints in :Mono colour and Two colour
- Experience of printing of Different types of surface:
- Rice paper, Handmade paper, Experience of hand printing with wood blocks, printing through press, methods of inking 75 Pages Sketch (A<sup>4</sup> Size)

## Semester-II

**Course –7 Theory : Fundamental of Fine Arts and Artist** **50**  
(30% changed)

**Unit-I** : Introduction of Print Making

Deep knowledge under standing of Leno-cut, Wood-cut, Silk-Screen

**Unit- II** : Introduction of Applied Art

Meaning of Advertising, Definition of Advertising, Principles of Design –  
Balance, Proportion, Contrast, Eye movement, Unity.

Principles of Typography, Elements of Photography

**Unit-III** : Introduction of Sculpture

Basic understanding of sculpture in relief of visual and performing arts.

Various Mediums like- Clay, Plaster of Paris, Terracotta. Process of  
modeling,

carving and assemblage. Evolution of sculpture to contemporary scenario.

**Unit-IV** : Biography Artist : Abnindra Nath Tagor, Gagnendra Nath Tagor, Nand Bose, Asit  
Kumar Haldar.

**Unit-V** : Introduction to work done by eminent Artist alone : Devi Prasad Rai Chaudhary, Ram  
Kinkar Baij, Yamini Rao.

**Course –8 Theory : History of Indian Art (From 500BC to 757 AD)** **50**  
(30% changed)

**Unit-I** : Sources of Indian history-Indus valley civilization-5000BC-1500 BC.

**Unit-II** : Vedic Period-C 1500-C 500 BCE Hinduism, Buddhism, Jainism.

**Unit-III** : Prehistoric Period-Bhimbetka Rock Shelters 30,000 BC to 50 BC

**Unit-IV** : Cave painting of Jogimara. And literature on Art (Chitra lakshana,  
Kamasutra etc).

**Unit-V** : Cave Paintings Ajanta, Bagh, Badami, Sittanvasal, Sigariya.

**Course –9 Practical: World of Colour** **100**  
(30% changed)

Experience of colour through experiment in various media

-Transparent colours (Water colour, Water proof Ink, etc.)

-Opaque colours (Poster colour)

-Pastels wax crayons on transparent papers

**Colour Experience in:**

Primary (Pigment and light theory), secondary, Tertiary, Quaternary, Achromatic,  
monochromatic, polychromatic, High, Average and Lower tones.

**Experience in colour harmonies:**

Complimentary split. Double split complementary, Analogous. Warm and cool colours. Optical Illusion. Advancing and receding colours simultaneous and successive contrast, Visual mixing.  
75 Pages Sketch (A<sup>4</sup> Size)

**Course –10 Practical: Design 2D-II** **100**  
(30% changed)

Photography : Portrait different lighting effects.  
Drawing : Object drawing rendering in pencil.  
Cartooning : Designing cartoon character

**Note** : Sessional to be submitted in a semester  
2-D Design - No of Sessional works  
Cartooning - 05  
Photography - 05  
Drawing - 05  
Total - 15  
Sketch (A<sup>4</sup> Size) - 75 Pages

**Course –11 Practical : Design 3D-II** **100**  
(40% changed)

- 1 3D drawing objects Nature study
- 2 Simple pottery by coil method.
- 3 Simple exercise for fundamental of design.
- 4 Sculpture Experience — Round, low & high : Relief
- 5 P.O.P. Carved, paper massey.
- 6 Sketch (A<sup>4</sup> Size) - 75 Pages

**Course –12 Practical: Print Making-II** **100**  
(30% changed)

- Advanced programme of previous semester .Anticipatory and imaginative use of gathering impressions
- Fundamentals of various methods of taking prints
- Observation of intrinsic texture of various surface and the texture of natural and man-made things
- Assignment in :
- Leno-cut mono-print in various subjects wise Landscape, Portrait, Still Life and compositions
- Techniques of taking prints in :
- Mono-colour and Two-colour

- Experience of printing of Different types of surface:
- Rice paper, Handmade paper, Experience of hand printing with wood blocks, printing through press, methods of inking

Sketch (A<sup>4</sup> Size) - 75 Pages

**Semester- III**

			<b>(Max. Mark)</b>
<b>Course –13</b>	Theory:	Study Material and Methods-I	50
<b>Course –14</b>	Theory:	Indian Art & Aesthetic-I	50
<b>Course –15</b>	Practical:	Drawing -I	100
<b>Course –16</b>	Practical:	Pictorial Composition -I	100
<b>Course –17</b>	Practical:	Portrait -I	100
<b>Course –18</b>	Practical:	Elective (Landscape)	100
<b>Total</b>			<b>: 500</b>

**Semester-IV**

			<b>(Max. Mark)</b>
<b>Course –19</b>	Theory:	Study Material and Methods -II	50
<b>Course –20</b>	Theory:	Western Art & Aesthetics-I	50
<b>Course –21</b>	Practical:	Drawing -II	100
<b>Course –22</b>	Practical:	Pictorial Composition -II	100
<b>Course –23</b>	Practical:	Portrait -II	100
<b>Course –24</b>	Practical:	Elective (Still Life)	100
<b>Total</b>			<b>: 500</b>



**Semester- III**

**Course –13 Theory: Study Materials and Methods -I** **50**  
(30% changed)

- Unit-I** : Learn about colour as painting medium. Colour wheel, Basic terms of colours, Rendering Techniques etc.
- Unit-II** : The Properties of Different Colours and Pigments,
- Unit-III** : Transparent and opaque colours – Their Properties and behavior.  
Experience of medium – Water colour, Tempera, Goache colours- Acrylic, Glass Painting.
- Unit-IV** : Technique of Paintings in oil Pastel, Soft Pastels, History of Oil Painting
- Unit-V** : Study of supports, priming vehicles (Oils), Pigments, Bautique.

**Course –14 Theory : Indian Art & Aesthetics-I** **50**  
(50,000BC to 1,000AD)  
(30% changed)

- Unit-I** : Rock Cut Architecture and Sculpture (Budhist, Jain) Bhaja, Karta, Bedsa, Nasic, Udaigiri.
- Unit-II** : Mouryan Art (340 BC- 232 BC) Sanchi, Bharhut, Amrvati, Matura, Shung, Kushan, Satvahan and Gandhar.Gupta.
- Unit-III** : The nature of Art and aesthetics. What is art & beauty – is Art and Beauty a necessity, Art, Society and Religen.
- Unit-IV** : Rock Cut Architecture and Sculpture at Ajanta, Ellora, Mahabali Puram and Elephanta. Early Structural Temples at Aihole.
- Unit-V** : Temple and Sculptures in Orissa, Khajuraho and Western India, Pala sena Period Stone and Metal Sculpture Art Belur, Vijaynagar Period paintings, chola bronze images. Gujrat School.

**Course –15 Practical : Drawing-I** **100**  
(30% changed)

Sustained study of drawing from life and other object, analysis of objects as line form, dark and light. Transformation of the objects into variety of simple and complex planes, tone and organization drawing from Indian icons and antiques. Study of anatomy.

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –16 Practical : Pictorial composition-I** **100**  
(30% changed)

Development of pictorial into content oriental painting, with representational aspect. Students should be exposed to various schools of traditional Indian paintings (Miniature Painting/Tempera)

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –17 Practical : Portrait-I** **100**  
**(30% changed)**

Study of human figure- specially the head in monochrome and colour (students should be exposed to portrait paintings from various masters).

- 6 Works  
 75 Pages Sketch (A<sup>3</sup> Size)

**Course –18 Practical : Elective (Landscape)** **100**  
**(30% changed)**

Study of landscape in water colour showing perspective effects of light and atmosphere in bold handling.

- Studies of various moods of nature
- Study of copied work from old masters
- Practice in mono colour and multi-colour

- 6 Works  
 75 Pages Sketch (A<sup>3</sup> Size)

**Semester –IV**

**Course –19 Theory : Study Materials and Methods -II** **50**  
**(30% changed)**

- Unit –I** : Study of behavior of colours and their chemical Properties
- Unit –II** : Preparation of Canvas and Paper other supports and grounds.
- Unit –III** : Study of technique of traditional miniature painting.
- Unit –IV** : Study of techniques of mural – painting- Fresco (Indian and western),  
 Tempera, Encaustic painting, Collage in Crayon.
- Unit-V** : Introduction of other techniques of murals – mosaic, Aquatint, Dry Point, relief.

**Course –20 Theory : Western Art & Aesthetics-I** **50**  
**(50,000BC to 1100BC)**

**(30% changed)**

- Unit –I** : Franco Cantbrrian Rock Art Upper Paleolithic Period, Solurtrain  
 Magdalenian period.
- Unit –II** : Altamira, Font de gaume Les compralles, Lascalux Niaux, Trois Fers 35000 BC to  
 15000 BC, ice age Art.
- Unit –III** : Sites of Prehistoric Art, France, Spain, Italy, and early, Spain’s Rock Art.

**Unit –IV :** Egyptian Art, old, middle, new kingdom, Egypt Mesopotamia on the Art of mediterranean islands, Ancient Greek Art.

**Unit –V :** Pre-historic Sumerian period, Thini period, Create Art.

**Course –21 Practical : Drawing -II** **100**  
(30% changed)

Advance study of drawing from life and other object, analysis of objects as line form, plane and light. Transformation of the objects into variety of simple and complex planes, tone and organization drawing from Indian icons and antiques. Study of anatomy

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –22 Practical : Pictorial composition -II** **100**  
(30% changed)

Development of pictorial into content oriented painting, with representational aspect. Students should be exposed to various schools of traditional Indian paintings (Wash Painting/Old Master study in Oil and Acrylic colour)

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –23 Practical : Portrait -II** **100**  
(30% changed)

Advance study of human figure- specially the head in monochrome and colour (students should be exposed to portrait paintings from various masters).

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –24 Practical: Elective (Still Life)** **100**  
(30% changed)

Study of landscape in watercolour showing perspective effects of light and atmosphere in broad handling.

- Study of copied work from old masters
  - Practice in mono colour and multicolour
  - Study of Various Material Arrangements with Different Light and Shades.
1. 6 Works
  2. 75 Pages Sketch (A<sup>3</sup> Size)

**Semester –V**

			<b>(Max. Mark)</b>
<b>Course –25</b>	Theory:	History of Indian Art& Aesthetics-II	50
<b>Course –26</b>	Theory:	History of Western Art& Aesthetics-II	50
<b>Course –27</b>	Practical:	Drawing -III	100
<b>Course –28</b>	Practical:	Pictorial Composition -III	100
<b>Course –29</b>	Practical:	Portrait -III	100
<b>Course –30</b>	Practical:	Elective (Landscape)	100
<b>Total</b>			<b>: 500</b>

**Semester-VI**

			<b>(Max. Mark)</b>
<b>Course –31</b>	Theory:	History of Indian Art& Aesthetics-III	50
<b>Course –32</b>	Theory:	History of Western Art& Aesthetics-III	50
<b>Course –33</b>	Practical:	Drawing -IV	100
<b>Course –34</b>	Practical:	Pictorial Composition -IV	100
<b>Course –35</b>	Practical:	Portrait -IV	100
<b>Course –36</b>	Practical:	Elective (Still Life)	100
<b>Total</b>			<b>: 500</b>

**Semester- V**

**Course –25 Theory : Indian Art & Aesthetics –II** **50**  
**(700BC to 1875AD)**

**(30% changed)**

**Unit –I** : Learn about Post Medieval Period - Pal and Apabransha 700 BC to 1600 BC and Jain Miniature, Vijay Nagar Art.

**Unit –III** : Irani Art, Mughal Paintings Origin Akbar, Jahangir, Shahjahan and Aurangzeb 1550- 1857.

**Unit –III** : Rajasthani Rajpoot Paintings 1600-1850 mewar, Kota, Bundi, jaipur, Mevar, Malwa etc.

**Unit –IV** : Pahari Painting, Basoli, Kangra, Garhwal, Jammu 1700-1600.

**Unit –V** : Art and the experience of Aesthetics. Purpose and function of Art and Aesthetics and interrelationship of Fine Art

**Course –26 Theory : Western Art & Aesthetics –II** **50**  
**(1600BC to 11<sup>th</sup> Century)**

**(30% changed)**

**Unit –I** : The Art of Mesopotamia, Crete and Minoan ancient pottery, architecture, Sculpture, paintings, fresco, metal, gold.

**Unit –II** : Art of Yunnan, Greek vase paintings, Greek Humanism, The development of various Art of the Hellenistic age and Etruscans.

**Unit –III** : Nature of Aesthetics standards, relation between Art & Beauty with Spirituality, Morality, Emotions and Aesthetics in Fine Art.

**Unit –IV** : The influence on ancient Rome the end of classical world.

**Unit –V** : Learn about the Medieval Period Early chritian Art, Spread of Byzantine Art and iconography.

**Course –27 Practical : Drawing -III** **100**

**(30% changed)**

Drawing from life and other objects with reference to

- i.) Rendering it as complete work of art
- ii.) Leading to individuality and technical competence

Rendering techniques of dry and wet mediums. Study of human anatomy. detailed study from Indian icons

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –28 Practical : Portrait - III** **100**  
**(30% changed)**

Study from model with a view to exploring various application methods and rendering techniques. Critical study of work of great masters. Exercises in organization and rendering techniques in portraiture.

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –29 Practical : Pictorial composition - III** **100**  
**(30% changed)**

Analytical study of objects forms of thematic development in painting. Exploration of various possibilities of expression

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –30 Practical : Elective (Landscape)** **100**  
**(30% changed)**

Study of landscape in water colour, Poster colour and mixed media from the site, showing perspective effects of lights and atmosphere in broad handling

Study of nature with manmade objects wise Buildings, Temples and architectures, etc.

Experimental study of nature

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

### Semester- VI

**Course –31 Theory- History of Indian Art & Aesthetics –III** **50**  
**(17<sup>th</sup> Century to 19<sup>th</sup> Century)**

**(30% changed)**

**Unit –I** : Deccani Painting, Bizapur Golconda, Ahmed Nagar, Hyderabad etc.

**Unit –II** : Mughal Art & Architecture, principle Towns and Buildings 1550-1857.

**Unit –III** : Artist of Indian Art Pre-Contemporary Pahari Painting of various schools literacy and religious themes.

**Unit –IV** : Indian Renaissance – Bengal School Rabindranath Tagore and his disciplines. Early modern painters and the Art of the post independences.

**Unit –V** : Aesthetics value, intentions and references. The Aesthetics innovations and Development in a modern context in Painting.

**Course –32 Theory : Western Art & Aesthetics –III**  
**(11<sup>th</sup> century to 1530AD)**

**50**

**(30% changed)**

**Unit –I** : Art of Western Hellenistic Art - Europe, Romanque.

**Unit –II** : The Great Gothic and Florence Artist Cathedrals and Stained glass, fresco, illuminated manuscript.

**Unit –III** : the pointed sculptures and paintings The France Italy and Germany. Simone Martini, Duccio, Giovanini, Cimabue, Giotto, and other.

**Unit –IV** : Aesthetics and absolutes and express universal truth about suffering Art and life.

**Unit –V** : international Gothic style, Differences between Gothic and Renaissance, Early Renaissance quattrocento Brunellaschi, Ghiberti.

**Course –33 Practical : Drawing -IV**

**100**

**(30% changed)**

Advance study of drawing from life and other objects with reference to

- i.) Rendering it as complete work of art
- ii.) Leading to individuality and technical competence

Rendering techniques of dry and wet mediums. Study of Human Anatomy. Detailed study from Indian icons

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –34 Practical : Portrait -IV**

**100**

**(30% changed)**

Advance study from model with a view to exploring various application methods and rendering techniques. Critical study of work of great masters. Exercises in organization and rendering techniques in portraiture.

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –35 Practical : Pictorial composition -IV**

**100**

**(30% changed)**

Advanced analytical study of objects forms of thematic development in painting. Exploration of various possibilities of expression

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –36 Practical : Elective (Still Life)**

**100**

**(30% changed)**

Study of still Life in water colour, Poster colour and mixed media from the arranged objects, showing perspective effects of lights and atmosphere in broad handling

Study of Various Material Arrangements with Different Light and Shades

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)



**Semester-VII**

**(Max. Mark)**

<b>Course –37</b>	Theory:	Indian Art & Aesthetics-IV	50
<b>Course –38</b>	Theory:	Western Art & Aesthetics-IV	50
<b>Course –39</b>	Practical:	Drawing -V	100
<b>Course –40</b>	Practical:	Pictorial Composition -V	100
<b>Course –41</b>	Practical:	Portrait -V	100
<b>Course –42</b>	Practical:	Elective (Landscape)	100

**Total : 500**

**Semester – VIII**

**(Max. Mark)**

<b>Course –43</b>	Theory :	Indian Art & Aesthetics-V	50
<b>Course –44</b>	Theory:	Western Art& Aesthetics –V	50
<b>Course –45</b>	Practical:	Drawing -VI	100
<b>Course –46</b>	Practical:	Pictorial Composition -VI	100
<b>Course –47</b>	Practical:	Portrait -VI	100
<b>Course –48</b>	Practical:	Elective (Still Life)	100

**Total : 500**

**Semester-VII**

**Course –37 Theory : Indian Art & Aesthetics-IV** **50**  
(19<sup>th</sup> century)

(30% changed)

- Unit –I** : Get knowledge of Company Period, Artist of Solstice painting.  
**Unit –II** : paintings During Patna and Mursidabad. European influences on Indian Art  
**Unit –III** : Bangal School and its influence. Art as Expression /Art as Experience. Creative and Aesthetics  
**Unit –IV** : Progressive Artist Group - Hussain, V.S. Gaitonde, S.H Raza Amrita Shergil, Ravi Verma, Tyeb Mehta, F,N, Souza, Bupen Khakhar, Akbar Padamsee, J.S. Swaminathan Ram kumar etc.  
**Unit –V** : Atul dodiya, Ganesh pyne, Krishna Khnna, K.G. Subramanyam, Subodh Gupta, Somnath hore, Manjit Bawa, Ravindra Reddy, Anupam sood, Parmanand Choyal, S. Pranam Singh, Jogen, choudhery etc.

**Course –38 Theory : Western Art & Aesthetics - IV** **50**  
(14<sup>th</sup> century to 16<sup>th</sup> century)

(30% changed)

- Unit –I** : Renaissance Paintings and Sculpture in Florence and Venic.  
**Unit –II** : Renaissance in Italy, Fra Angelico, Massaccio, Paolouccello, Frafillippo, Castagno, pierodella Francesca, Botticelli, Ghilandio.  
**Unit –III** : High Renaissance Leonardo da Vinci, Michalangelo, Raphael, Andrea del sarto, Florentine, Venation Artist.  
**Unit –IV** : The Art of Venice Mantegna, Bellini, Messina, Giorgione Titian, Correggio, Veronese, Tintoretto. History of Netherland Art 15<sup>th</sup> 16<sup>th</sup> Century van Eyck, Rogier Vander Weyden, Brueghel.  
**Unit –V** : Aesthetics and representation. Aesthetics Attitude, The essence of appearance.

**Course –39 Practical : Drawing -V** **100**

(30% changed)

Drawing from life, icons and other objects with a view to study the structural harmony of the objects Reference drawing for the chosen measure

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –40 Practical : Pictorial composition -V** **100**

(30% changed)

Students should be initiated to develop his own individual technique for organizing and rendering ht epicure .Scope should be given to develop his own individual style and philosophy.

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –41 Practical : Portrait -V**

**100**

**(30% changed)**

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

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –42 Practical : Elective (Landscape)**

**100**

**(30% changed)**

1. Nature study from site Emphasizing Angular, Parallel and colour perspective through the medium of Acrylic and oil colours.
2. Critical landscape study of great masters
3. Study of nature through mixed media, Experimental study of nature
4. Study of modern and contemporary style of nature
  1. 6 Works
  2. 75 Pages Sketch (A<sup>3</sup> Size)

**Semester- VIII**

**Course –43 Theory : Indian Art& Aesthetics – V** **50**  
**(1934 to 20<sup>th</sup> Century)**

**(30% changed)**

**Unit –I** : Revivalism EB Havel Ananad Coomasswamy, Ravindra Nath Thakur.

**Unit –II** : Bombay Group of Artist. Culcutta Group of Artist and Shipla Cakra.

**Unit –III** : Aesthetics attitude. Classificatory approaches to Art & Aesthetics and High Aesthetics Approach.

**Unit –IV** : Contemporary Sculpture Artist - Devi Prasad ray chaudhary, Ram Kinkar Baij, prodosh Dasgupta, Chintamani kaur, Shanko Choudhary, Dhanraj Bhagat, Somnath Hore, Meera Mukherji, Nagji patel, Balbeer Singh Katt, Mrinolini Mukharji, Anish Kapoor, Subodh Gupta, Dhruv Choudhry, Ram V. Sutar

**Unit –V** : Contemporary Painting Artist – Vikash Bhattachrya, Abbas Batlibala, Jhangir Sababala, A. Ram Chandran, Vivan Sundram, Vijendra Sharma, Manju Nath Kamanth, Vasudev Kamath. Jatin Das.

**Course –44 Theory : Western Art& Aesthetics –V** **50**  
**(17<sup>th</sup> to 19<sup>th</sup> Century)**

**(30% changed)**

**Unit –I** : France Bohemian Renaissance in Spain El-Greco.

**Unit –II** : Mannerism C 1520-1600, The Style of Art, The origins and Development of mannerism.

**Unit –III** : Baroque paintings Caravaggio, Pietro da cortona, Bernini, Rubens, Van Dyck, Velozquez, Zurboran, Musillo, Frans Hals, Rambrandt.17<sup>th</sup> 18<sup>th</sup> Centuries Art, Poussien, Lorrain, La Tour and realism rococo Style and Artist.

**Unit –IV** : Evaluative approaches to Art, Test, Discrimination and Aesthetics concepts.

**Unit –V** : Neoclassicism, Romanticism and British Landscape Artist Turner, David Cox, Constable, William, Blake, Rousseau.

**Course –45 Practical : Drawing -VI** **100**

**(30% changed)**

Advance study from life, icons and other objects with a view to study the structural harmony of the objects Reference drawing for the chosen measure.

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –46 Practical : Pictorial composition -VI** **100**  
**(30% changed)**

Advanced programme of previous semester .Students should be initiated to develop his own individual technique for organizing and rendering the picture .Scope should be given to develop his own individual style and philosophy.

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –47 Practical: Portrait -VI** **100**  
**(30% changed)**

Advance exercise in finishing and rendering portrait painting. Critical study of workman ship and style of great masters. Students should be encouraged to develop the awareness of pictorial organization stress on the character of the model

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –48 Practical : Elective (Still Life)** **100**  
**(30% changed)**

Study from arranged model emphasizing Angular, Parallel and colour perspective through the medium of Acrylic and oil colours.

1. Critical still life study of great masters
  2. Study of modern and contemporary style of Still Life
  3. Study of Various Material Arrangements with Different Light and Shades
1. 6 Works
  2. 75 Pages Sketch (A<sup>3</sup> Size)

# DIPLOMA IN PAINTING

## Syllabus

Diploma in Fine Art

Semester-I

			(Max. Mark)
<b>Course - 1</b>	Theory	Fundamental of Art	50
<b>Course - 2</b>	Practical	Practice of fine Art Work	200

Semester-II

<b>Course - 3</b>	Theory	Fundamental of Visual Art	50
<b>Course - 4</b>	Practical	Practice of fine Art Work	200
<b>Total</b>			<b>: 500</b>

## Semester-I

### **Course –1 Theory :Fundamental of Art 50**

- Unit-I** : Simple Study of Meaning of Art, Fine Art, Art and Experience.  
**Unit-II** : Elements of Art- Line, Form, Colour, Tone, Texture, Space.  
**Unit-III** : Principles of Composition-Balance Rhythm, Harmony, Proportion, Emphasis  
 Unity  
**Unit-IV** : Indian SHADANG Perception and awareness, Visual Thinking, Art Beauty.  
**Unit-V** : Creativity, Child Art, Tantrik Kala

### **Course –2 Practical:Practice of fine Art work 200**

• **Drawing** - To develop the Sense of Structure. Study from any kind of forms in nature- Pods, shells, butterflies, flowers, plants, insets, minerals, bones, etc., To understand how these forms achieve their structural unity through adherence to principles with physical nature of the materials being observed and studied through various rendering media and techniques in various light conditions. Drawing from human figure- mainly based on general form and gesture. Drawing from object – Drawing from cubes, cones, cylindrical objects, casts, drapery, still life etc. Outdoor sketching: rapid sketching from any object from place like streets, markets, station etc. To understand the form structure of colour through analysis of colour theory and notation.

#### • **Design 2D**

- Lettering : Composing alphabets in Black and White, and Colour.  
 Design : Basic Geometrical Composition based on original forms in multy Poster Colour.

#### • **Design 3D**

1. Designing three dimensional objects in clay.
2. Paper, sticks, straw and fiber and waste material study and use.
3. Understanding of negative and positive space etc.
4. Composition in clay, direct plaster and wood.
5. Antique study in clay, ear, eye, nose, hand, foot etc as also from antique sculptures.



## Semester-II

**Course –3 Theory : Fundamental of Visual Arts** **50**

**Unit-I : Introduction of Painting**

Principles of Composition-Balance, Rhythm, Harmony, Proportion, Emphasis.

**Unit- II : Unity Introduction of Applied Art**

Meaning of Advertising, Definition of Advertising, Principles of Design – Balance, Proportion, Contrast, Eye movement, Unity.

Principles of Typography, Elements of Photography

**Unit-III : Introduction of Sculpture**

Basic understanding of sculpture in realm of visual and performing arts.

Various Mediums like- Clay, Plaster of Paris, Terracotta. Process of modeling,  
carving and assemblage. Evolution of sculpture to contemporary scenario.

**Course –4 Practical:Practice of fine Art work** **200**

• **Colour** -Experience of colour through experiment in various media

Transparent colours (Water colour, Water proof Ink, etc.)

Opaque colours (Poster colour)

Pastels wax crayons on transparent papers

*Colour Experience in:*

Primary (Pigment and light theory), secondary, Tertiary, Quaternary, Achromatic, monochromatic, polychromatic, High, Average and Lower tones.

*Experience in colour harmonies:*

Complimentary split. Double split complementary, Analogous. Warm and cool colours. Optical Illusion. Advancing and receding colours simultaneous and successive contrast, Visual mixing.

**DIPLOMA IN PORTRAIT**

**Semester-I**

**(Max. Mark)**

<b>Course - 1</b>	Theory	Fundamental of Art	50
<b>Course - 2</b>	Practical	Portrait-I	200

**Semester-II**

**(Max. Mark)**

<b>Course - 3</b>	Theory	History of Indian Art	50
<b>Course - 4</b>	Practical	Portrait-II	200

**Total : 500**

**SEMESTER - I**

(30% changed)

**Course 1 Theory: Fundamental of Arts** **50**

**Unit-I** : Simple Study of Meaning of Art and Definitions, Art and Experience.

**Unit-II** : Elements of Art- Line, Form, Colour, Tone, Texture, Space.

**Unit-III** : Principles of Composition-Balance, Rhythm, Harmony, Proportion, Emphasis  
Unity

**Unit-IV** : Indian SHADANG Perception and awareness, Visual Thinking, Art Beauty.

**Unit-V** : Creativity, Child Art, Tantrik Kala.

**Course 2 Practical: Portrait-I** **200**

(a) Study of human figure specially head in monochrome and colour (students to be exposed to portrait painting from various masters)

(b) Advance study from model with a view to exploring various application method and rendering techniques. Critical study work of great masters, exercise in organization and rendering techniques in per Portraiture.

**SEMESTER - II**

(30% changed)

**Course 3 Theory: History of Indian Art** **50**

**Unit-I** : Sources of Indian history-Indus valley civilization-5000BC-1500 BC.

**Unit-II** : Vedic Period-C 1500-C 500 BCE Hinduism, Buddhism, Jainism.

**Unit-III** : Prehistoric Period-Bhimbetka Rock Shelters 30,000 BC to 50 BC

**Unit-IV** : Cave painting of Jogimara. And literature on Art (Chitralakshana, Kamasutraetc).

**Unit-V** : Cave Paintings Ajanta, Bagh, Badami, Sittanvasal, Sigariya.

**Course 4 Practical: Portrait-II** **200**

(a) Advanced study from model with a view to exploring various application methods and rendering techniques critical study of work of great masters, exercise in organization and rendering techniques in portraiture.

(b) Exercise in Finishing and rendering portrait painting. Critical study of workmanship and style of great masters. To develop the awareness of pictorial organization, stress on the character of the model.

**DIPLOMA IN MINIATURE**

**Semester-I**

**(Max. Mark)**

<b>Course - 1</b>	Theory	Fundamental of Art	50
<b>Course - 2</b>	Practical	Miniature -I	200

**Semester-II**

**(Max. Mark)**

<b>Course - 3</b>	Theory	History of Indian Art	50
<b>Course - 4</b>	Practical	Miniature -II	200

**Total : 500**

**SEMESTER - I**

(30% changed)

**Course 1 Theory: Fundamental of Arts** **50**

**Unit-I** : Simple Study of Meaning of Art and Definitions, Art and Experience.

**Unit-II** : Elements of Art- Line, Form, Colour, Tone, Texture, Space.

**Unit-III** : Principles of Composition-Balance, Rhythm, Harmony, Proportion, Emphasis  
Unity

**Unit-IV** : Indian SHADANG Perception and awareness, Visual Thinking, Art Beauty.

**Unit-V** : Creativity, Child Art, Tantrik Kala

**Course 2 Practical: Miniature-I** **200**

Practice in Iconographical Study, Study from old Masters of Indian painting study of miniature painting.

**SEMESTER - II**

(30% changed)

**Course 3 Theory: History of Indian Art** **50**

**Unit-I** : Sources of Indian history-Indus valley civilization-5000BC-1500 BC.

**Unit-II** : Vedic Period-C 1500-C 500 BCE Hinduism, Buddhism, Jainism.

**Unit-III** : Prehistoric Period-Bhimbetka Rock Shelters 30,000 BC to 50 BC

**Unit-IV** : Cave painting of Jogimara. And literature on Art (Chitralakshana,  
Kamasutraetc).

**Unit-V** : Cave Paintings Ajanta, Bagh, Badami, Sittanvasal, Sigariya.

**Course 4 Practical: Miniature-II** **200**

Advance analytical study of objects forms of traditional of thematic development in painting exploration of various possibilities of expression.

**DIPLOMA IN PICTORIAL COMPOSITION**

**Semester-I**

**(Max. Mark)**

<b>Course - 1</b>	Theory	Fundamental of Art	50
<b>Course - 2</b>	Practical	Pictorial Composition-I	200

**Semester-II**

**(Max. Mark)**

<b>Course - 3</b>	Theory	History of Indian Art	50
<b>Course - 4</b>	Practical	Pictorial Composition-II	200

**Total : 500**

**SEMESTER - I**

(30% changed)

**Course 1 Theory: Fundamental of Arts** **50**

**Unit-I** : Simple Study of Meaning of Art and Definitions, Art and Experience.

**Unit-II** : Elements of Art- Line, Form, Colour, Tone, Texture, Space.

**Unit-III** : Principles of Composition-Balance, Rhythm, Harmony, Proportion, Emphasis  
Unity

**Unit-IV** : Indian SHADANG Perception and awareness, Visual Thinking, Art Beauty.

**Unit-V** : Creativity, Child Art, Tantrik Kala

**Course 2 Practical: Pictorial Composition-I** **200**

Development of pictorial into content oriented painting with representational aspect. Traditional and thematic development in painting. Various school of traditional Indian painting and exploration of various possibilities of expression form realistic composition.

**SEMESTER - II**

(30% changed)

**Course 3 Theory: History of Indian Art** **50**

**Unit-I** : Sources of Indian history-Indus valley civilization-5000BC-1500 BC.

**Unit-II** : Vedic Period-C 1500-C 500 BCE Hinduism, Buddhism, Jainism.

**Unit-III** : Prehistoric Period-Bhimbetka Rock Shelters 30,000 BC to 50 BC

**Unit-IV** : Cave painting of Jogimara. And literature on Art (Chitralakshana, Kamasutraetc).

**Unit-V** : Cave Paintings Ajanta, Bagh, Badami, Sittanvasal, Sigariya.

**Course 4 Practical: : Pictorial Composition-II** **200**

Students would be initiated to develop his own individual techniques for arranging, and compose a composition scope should be given to develop his own individual style.

**DIPLOMA IN LANDSCAPE**

**Semester-I**

**(Max. Mark)**

<b>Course - 1</b>	Theory	Fundamental of Art	50
<b>Course - 2</b>	Practical	Landscape-I	200

**Semester-II**

**(Max. Mark)**

<b>Course - 3</b>	Theory	History of Indian Art	50
<b>Course - 4</b>	Practical	Landscape-II	200

**Total : 500**



**SEMESTER - I**

(30% changed)

**Course 1 Theory: Fundamental of Arts** **50**

**Unit-I** : Simple Study of Meaning of Art and Definitions, Art and Experience.

**Unit-II** : Elements of Art- Line, Form, Colour, Tone, Texture, Space.

**Unit-III** : Principles of Composition-Balance, Rhythm, Harmony, Proportion, Emphasis  
Unity

**Unit-IV** : Indian SHADANG Perception and awareness, Visual Thinking, Art Beauty.

**Unit-V** : Creativity, Child Art, Tantrik Kala

**Course 2 Practical: Landscape-I** **200**

(a) Study of still life in water colour, Poster and Mixed media from the arranged objects, showing perspective effects of lights and atmosphere in broad handling, study of various material arrangements with different light and shades and architecture etc. experimental study of nature.

(b) Study of work of old masters, practice in Mono colour and multicolor.

**SEMESTER - II**

(30% changed)

**Course 3 Theory: History of Indian Art** **50**

**Unit-I** : Sources of Indian history-Indus valley civilization-5000BC-1500 BC.

**Unit-II** : Vedic Period-C 1500-C 500 BCE Hinduism, Buddhism, Jainism.

**Unit-III** : Prehistoric Period-Bhimbetka Rock Shelters 30,000 BC to 50 BC

**Unit-IV** : Cave painting of Jogimara. And literature on Art (Chitralakshana,  
Kamasutraetc).

**Unit-V** : Cave Paintings Ajanta, Bagh, Badami, Sittanvasal, Sigariya.

**Course 4 Practical: Landscape-II** **200**

(a) Nature study form site emphasizing angular, parallel and colour perspective through the medium of water, acrylic or oil study of nature through mixed media, experimental study of nature.

(b) Study of various material arrangements with different light and shades.

**DIPLOMA IN CREATIVE**

**Semester-I**

**(Max. Mark)**

<b>Course - 1</b>	Theory	Fundamental of Art	50
<b>Course - 2</b>	Practical	Creative-I	200

**Semester-II**

**(Max. Mark)**

<b>Course - 3</b>	Theory	History of Indian Art	50
<b>Course - 4</b>	Practical	Creative-II	200

**Total : 500**

**SEMESTER - I**

(30% changed)

**Course 1 Theory: Fundamental of Arts** **50**

**Unit-I** : Simple Study of Meaning of Art and Definitions, Art and Experience.

**Unit-II** : Elements of Art- Line, Form, Colour, Tone, Texture, Space.

**Unit-III** : Principles of Composition-Balance, Rhythm, Harmony, Proportion, Emphasis  
Unity

**Unit-IV** : Indian SHADANG Perception and awareness, Visual Thinking, Art Beauty.

**Unit-V** : Creativity, Child Art, Tantrik Kala

**Course 2 Practical: Creative-I** **200**

Students have to make advance Drawing of their own style of Individual subjects which is selected to the different drawing mediums.

**SEMESTER - II**

(30% changed)

**Course 3 Theory: History of Indian Art** **50**

**Unit-I** : Sources of Indian history-Indus valley civilization-5000BC-1500 BC.

**Unit-II** : Vedic Period-C 1500-C 500 BCE Hinduism, Buddhism, Jainism.

**Unit-III** : Prehistoric Period-Bhimbetka Rock Shelters 30,000 BC to 50 BC

**Unit-IV** : Cave painting of Jogimara. And literature on Art (Chitralakshana, Kamasutraetc).

**Unit-V** : Cave Paintings Ajanta, Bagh, Badami, Sittanvasal, Sigariya.

**Course 4 Practical: Creative-II** **200**

Study of modern and contemporary style student should initiate to develop his own individual technique for organizing and rendering in picture scope should be given to develop his own individual style and philosophy style should be followed by realistic, abstract or contemporary.

# MFA- SCULPTURE

## Syllabus

**Semester-I**

		<b>Credit</b>
<b>Course-1</b>	Theory: Philosophy of Art& Aesthetics –I	03
<b>Course-2</b>	Theory: History of Indian Sculpture	03
<b>Course-3</b>	Practical: Sculpture (Portrait or Creative)-I	10
<b>Course-4</b>	Practical: Digital Sculpting (3D modeling)-I	04
<b>Total:</b>		<b>20</b>

**Semester-II**

<b>Course-5</b>	Theory: Philosophy of Art& Aesthetics –II	03
<b>Course-6</b>	Theory: History of Western Sculpture	03
<b>Course-7</b>	Practical: Sculpture (Portrait or Creative)-II	10
<b>Course-8</b>	Practical: Digital Sculpting (3D modeling)-II	04
<b>Total:</b>		<b>20</b>

**Semester-I**

**Course-1 Theory: Philosophy of Art& Aesthetics –I** **03**

**L T P C**  
**3 0 0 3**

**(30% Changed)**

**Unit I** : Ancient Greek History of Aesthetics in Western Philosophy, Socrates Plato, Aristotle.

**Unit II** : Plotinus' mysticism in relation to aesthetics. Descartes' intellectualistic, early Christian era, Renaissance, and aesthetic currents.

**Unit III** : Absolutist Aesthetics of Hegal, Froud, Rogerfry, Clive Bell, and Herbert Reed; British Aesthetic Thinkers; German Aesthetic Current; Transcendental Aesthetics of Kant.

**Unit IV** : Schopenhauer and Croce's Comparative Survey of Western and Indian Aesthetics

**Unit V** : An introduction to the fundamental ideas of Indian philosophy and religion, in Comparison to western Philosophy.

**Course-2 Theory: History of Indian Sculpture** **03**

**L T P C**  
**3 0 0 3**

**(30% Changed)**

**Unit-I** : From prehistoric, Indus valley to Mouryan, Sungas

**Unit-II** : Satvahana, Gupta, Kushan , Gandhara Sculptures

**Unit-III** : Mathura, Ajanta, Ellora, Elephanta, Pallvas, Chalukya

**Unit-IV** : Rastrakuta dynesties, Khajuraho,

**Unit-V** : Vijay Nagar, Pandyas, Chola bronzes

**Course-3 Practical: Sculpture (Portrait or Creative) -I** **10**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>20</b>	<b>10</b>

**(30% Changed)****1) Portrait Sculpture**

Advanced Studies in different size from life models of different age group (Male/Female) enlargement from maquettes and related drawing.

Character study of well-known personality in full figure. Study from master portrait artists.

**Submission-** Student has to submit at least 3 works of conventional size(1feet to 3feet) along with drawing and maquettes.

**2) Creative Sculpture**

Composition abstract or based on relevant subject and the environment supported by preparatory studies and technique for developing individual creative expression.

Related drawings and maquettes

**Submission-** Student has to submit at least 3 works in conventional mediums like bronze, stone & wood (size 1feet to 3feet) or 4 works in any medium.

**Course-4 Practical: Digital Sculpting (3D modeling)-I** **04**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**(30% Changed)**

Basic polygon modeling in 3D software 3DSMax, Zbrush, Blender etc.

**Submission-**

- 1) One basic human head
- 2) One basic human body
- 3) One self-designed character/Composition

**Semester-II****Course-5 Theory: Philosophy of Art& Aesthetics –II** **03**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>3</b>	<b>0</b>	<b>0</b>	<b>3</b>

**(30% Changed)**

**Unit I** : An Introduction to Indian Aesthetics provides a historical overview of the concept of beauty based on ancient texts and discusses its application to the arts.

**Unit II** : Development of the Rasa Theory, Dhvani, Alankara, Auchitya, Riti- Vratti, Guna, Dosha, and Vyanjana. Bharat Muni's Rasa Theory is discussed in his Natyashastra.

**Unit III** : Experience, aesthetics, and its commentators, Batta, Lollata, BhattaShankuka, and Bhatt Nayaka.

**Unit IV** : Abinav Gupta's Theory in Abinav Bharti, Anandvardhana's, Dhvanyaloka, Vishnu Dharmottar purana, and Other Art Literature.

**Unit V** : Rabindranath Tagore, Shadang (Six Canons) and Ananda Coomarswami's aesthetic Theories.

**Course-6 Theory: History of Western sculpture** **03**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>3</b>	<b>0</b>	<b>0</b>	<b>3</b>

**(30% Changed)**

**Unit-I** : 1) Prehistoric, Egyptian ,Greek, Roman,

**Unit-II** : Gothic, *Renaissance* –Michelangelo,

**Unit-III** : Mannerism-*Giovanni Bologna*, Baroque-Bernini

**Unit-IV** : Neo classical- *Antonio Canova*

**Unit-V** : Origin of the Modern Concept in Western sculpture



**Course-7 Practical: Sculpture (Portrait or Creative) –II****10**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>20</b>	<b>10</b>

**(30% Changed)****1) Portrait Sculpture**

Advanced Studies in different size from life models of different age group (Male/Female) enlargement from maquettes/drawing.

Advance Character study of well-known personality in full figure, Advance Study from master portrait artists.

**Submission-** Student has to submit at least 3 works of conventional size (1feet to 3feet) with reference Maquettes and drawings.

**2) Creative Sculpture**

Advance Composition abstract or based on relevant subject and the environment supported by preparatory studies and technique for developing individual creative expression.

Related drawings and maquettes

Student should initiate to develop his own individual technique for organizing and rendering in picture. Scope should be given to develop own individual style and philosophy. Style should be followed by Realistic, Modern, Abstract or Contemporary.

**Submission-** Student has to submit at least 3 works in conventional mediums like bronze, stone & wood (size 1feet to 3feet) or 4 works in any medium. With Maquettes and drawings.

**Course-8 Practical: Digital Sculpting (3D modeling)-I**

**04**

**L T P C**  
**0 0 8 4**

**(30% Changed)**

Advance Digital Sculpting in 3D software as ZBrush, Blender or Mudbox

- 1) One human head in detail
- 2) One human body in detail
- 3) One self-designed character/ composition

**Semester-III**

			<b>Credit</b>
<b>Course-9</b>	Theory :	Indian Modern & Contemporary Sculpture	03
<b>Course-10</b>	Practical :	Seminar	03
<b>Course-11</b>	Practical :	Sculpture (Portrait or Creative) -III	10
<b>Course-12</b>	Project :	Outdoor/Monumental Sculpture-I	04
<b>Total</b>			<b>20</b>
<b>Course-13</b>	Practical :	Open Elective –I (Photography / Mural / Commercial Art / Typography / Drawing)	04
<b>Note – Open Elective</b>	<b>Choose the course given in open elective</b>		

**Semester-IV**

<b>Course-14</b>	Theory :	Western Modern & Contemporary Sculpture	03
<b>Course-15</b>	Practical :	Dissertation / Viva voce	03
<b>Course-16</b>	Practical :	Sculpture (Portrait or Creative) -IV	10
<b>Course-17</b>	Practical :	Outdoor/Monumental Sculpture-II	04
<b>Total</b>			<b>20</b>
<b>Course-18</b>	Practical :	Open Elective –I (Photography / Mural / Commercial Art / Typography / Drawing)	04
<b>Note – Open Elective</b>	<b>Choose the course given in open elective</b>		

**Semester-III****Course-9 Theory: Indian Modern & Contemporary Sculpture 03**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>3</b>	<b>0</b>	<b>0</b>	<b>3</b>

**(30% Changed)****Unit-I** : British Academic Realism in Sculpture**Unit-II** : BV Talim, G K Mahatre, D P Ray Chaudhary. Ramkinkar Baij,**Unit-III** : P. Pochkhanwalla, Davier Wala, Pradosh Das Gupta, Chintamoni Kar, Dhanraj Bhagat, Shanko Chowdhary**Unit-IV** : M.Pandya, Meera Mookherjee, K.G. Subramanian, Somnath Hore, Kanai Kunhiraman**Unit-V** : Biography, work & contribution of following Artists:

1. Subodh Gupta
2. AnishKapur
3. Himmat Shah
4. Nagji Patel
5. Ravindrareddy
6. Dhruvmistry
7. Balbir Singh Katt
8. LatikaKatt
9. Madanlal Gupta
10. Rajeev Nayan Panday

**Course-10 Seminar: Seminar 75**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>3</b>	<b>0</b>	<b>3</b>

**(40% Changed)**

1. Problems of contemporary art
2. Concept of beauty in art in Indian and in other civilizations
3. Any period from art history
4. Contemporary Sculpture or new art forms in India.
5. Biography of eminent artist of India.

<b>Course-11 Practical:</b>	<b>Sculpture (Portrait or Creative) -I II</b>				<b>10</b>
		<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
		<b>0</b>	<b>0</b>	<b>20</b>	<b>10</b>

**30% Changed)**

**1) Portrait Sculpture**

Advanced Studies in different size from life models of different age group (Male/Female) enlargement from maquettes/drawing.

Portrait bust from photographic reference.

Sculpting famous character

Traditional Indian Sculpture.

**Submission-** Student has to submit at least 3 works of standard size works (1feet to 3feet) with reference Maquettes and drawings. At least one of the 3works should be in conventional (wood, stone and metal) medium.

**2) Creative Sculpture**

Composition abstract or based on relevant subject and the environment supported by preparatory studies and technique for developing individuals creative expression.

Exploring new theme or medium / technique

**Media** - Wood, Stone, Bronze, Glass Fiber, Synthetic Materials and Mixed Media etc.

**Submission-** -Student has to submit at least 3 works of standard size works (1feet to 3feet) with reference Maquettes and drawings. At least one of the 3works should be in conventional (wood, stone and metal) medium or 4 works in any other medium.

<b>Course-12 Practical:</b>	<b>Outdoor/Monumental Sculpture-I</b>				<b>04</b>
		<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
		<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**(30% Changed)**

Compulsory make a one Outdoor/Monumental Sculpture. Medium – Scrape metal, Cement, or any experimental medium etc.

**Course-13 Practical: Open Elective** **04**

L	T	P	C
2	0	4	4

**(30% Changed)**

### Semester – IV

**Course-14 Theory: Western Modern & Contemporary Sculpture** **03**

L	T	P	C
3	0	0	3

**(30% Changed)**

- Unit-1 :** Origin of the Modern Concept in Western sculpture- Rodin
- Unit-2 :** Cubist Sculptors – Archipenko, Picasso, Lipchitz, Henry Lawrens, Zadzkine
- Unit-3 :** Dadaists, Brancusi Constructivists: Tatlin, Rodchenko, Naum Gabo, Pevsnor, Moholy Nagy.
- Unit-4 :** Jacob Epstein, Henry Moore, Calder, Brancusi ,Barbara Hepworth
- Unit-5 :** Marino Marini, Isamu Noguchi, Louise Nevelson, 21 century Sculpture

**Course-15 Theory: Dissertation and Viva voce** **03**

L	T	P	C
0	3	0	3

**(30% Changed)**

The post graduate candidates are required to select a suitable topic for their dissertation in consultation with the head/teacher of the department and work on it under his guidance. The dissertation should be prepared in the prescribed manner and handle over to the director through the head of the department positively before the commencement of the theory examinations Viva voce examination will be conducted by a panel nominated by the Vice Chancellor comprising the head of the department and appropriate internal and external experts.

The topic of dissertation should be related to solve or identified any art problem related to the work and objective of students own work study. It can be any period of art history, survey of new field or biography of any contributing artist personality or group of artist.

**Course-16 Practical: Sculpture (Portrait or Creative) -IV** **10**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>20</b>	<b>10</b>

**(30% Changed)**

**1) Portrait Sculpture**

Advanced Studies in different size from life models of different age group (Male/Female) enlargement from maquettes/drawing.

Portrait full figure from photographic reference. Sculpting famous character, historical personality.

**Submission-** Student has to submit at least 3 works of standard size works (1feet to 3feet) with reference Maquettes and drawings. At least one of the 3works should be in conventional (wood, stone and metal) medium.

**2) Creative Sculpture**

Advance Composition abstract or based on relevant subject and the environment supported by preparatory studies and technique for developing individuals creative expression.

Exploring new theme or medium / technique. conventional medium(wood, stone and metal) or other medium Wood, Stone, Bronze, Glass Fiber, Synthetic Materials and Mixed Media etc Reference Maquettes and drawings.

**Submission-** Student has to submit 25 Sketches/ drawings 15 Maquettes, at least 3 works of conventional medium size(1feet to 3feet) or 4 works in any medium.

**Course-17 Practical: Outdoor/Monumental Sculpture-II** **04**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**(30% Changed)**

Compulsory make one Outdoor/Monumental Sculpture. Medium – Scrape metal, Cement, or any experimental medium, assemblage, mix media etc.

**Course- 13 & 18 Practical: Open Elective**

**04**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>2</b>	<b>0</b>	<b>4</b>	<b>4</b>

**(30% Changed)**

**OE-1 : Photography**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

- I** : What is Art- Visual Art?  
 Definition of Photography; Utility of Photography in human development;  
 History of Photography from (14<sup>th</sup> Century),  
 History of Camera from obscura upto DSLR Etc.  
 Indian Photographers and its classification;
- Raja Deen Dayal,
  - Prabuddha Das Gupta
  - Raghu Rai
- Cameras and its various types;
- Field Camera/ Folding Camera
  - Box Camera
  - Miniature Camera
  - Reflex Camera
- II** : Description of Camera and its different parts (with sketching)  
 Description of Camera SLR Type (practicing);  
 Writing of Use of Photography  
 Writing of Use of Camera and its Parts (Shutter, Aperture, etc.)  
 Write biography of 2 or 3 great Photographers, biography of Raghurai
- III** : Definition of the following terms: *Lights, against lights, Lenses*;  
 Write Different Modern Photography V/s early photography System, Use of  
 Photography in education, Progressive, Field of world security systems,  
 Sketch (Full Sheet) - 25 Pages



**OE-2: Drawing**

**L T P C**  
**0 0 8 4**

- I** : To develop the sense of structure. Study from any kind of forms in nature pods, shells, butterflies, flower, plants, insects, minerals, bones etc. to understand how these forms achieve there structural unity through adherence to principles with physical nature of the material being observed and studied through various rendering media and Technique in various light conditions.
  - II** : Drawing from life, Icons and other object with a view to study in structural harmony of the object. Reference drawings for the chosen measure (Composition or Portraiture)
  - III** : Rendering it as complete work of art, leading to individuality and technical competence.
- Sketch (Full Sheet) - 25 Pages

**OE-3 : Typography**

**L T P C**  
**0 0 8 4**

- I** : Detail Study of one of the various calligraphic schools (European, Indian Scripts, Gothic, Humanistic, round and brush point. visual message by organization of space, copy fitting, identification of typefaces, type expression, designing a page.
  - II** : Principles of typography, design, suitability, legibility, readability of printed mater. Typography for editorial art, Application of lettering and typography for various media.
  - III** : Study of typographic measurements and specifications. Press advertising, Poster Exhibition and Display.
- Sketch (Full Sheet) - 25 Pages

**OE-4 : Mural**

**L T P C**  
**0 0 8 4**

- I** : Exercise work in different aspects and medium. Fiber / POP/ waste material.
- II** : Understanding of the meaning and material value by assembling different chosen material on surface.
- III** : Students have to experiment in different media and material. The emphasis is on the conceptualization and experimentation.

Sketch (Full Sheet) - 25 Pages

**OE-5 : Communication Design**

**L T P C**  
**0 0 8 4**

- I** : Design the media with principles. Use poster Colour and necessary equipment finish work on appropriate size. 50 percent work manual and 50 percent work digital  
Designing of logo, Mono, symbol, and Book Cover, Book Jacket and visiting card, Letter head, envelop.
- II** : Stationary Design (Visiting Card, Letter head & Envelop) -2
- Trade Mark Design (Logo, Mono & Symbol) – 3 Banner – 1
- III** : Poster Designing-2
- Bus advertisement – 3
  - Show card – 3

Sketch (Full Sheet) - 25 Pages

## Books

1. 5000 years of arts and crafts in India and Pakistan By Shanti Swarup
2. A concise history of Indian art, Volume 1976, Part 3 by Roy C. Craven
3. A History of Fine Art in India and Ceylon By Vincent Arthur Smith
4. A History Sculpture Of The World: Shelden Cneey, Thame and Hudson, London.
5. A.M. Emmons – Evolution of Modern Sculpture
6. Anatomy and Drawing By Victor Perard\
7. Art of Drawing, Grumbacher Library Wook (Walter T. Foster Publication)
8. Art of the Pencil by Borough Johnson (Sir ISAAC Pitman & Sons Ltd., New Delhi)
9. Contemporary Art In India, A Perspective: P. N. Magoo.
10. Contemporary Indian Art Series: Lalit Kala Akademy, New Delhi
11. Erotic sculpture of India : a socio-cultural study by Devangana Desai
12. Exploring Sculpture: Jan Amdell Mill &Boon, London.
13. Fredesick Hartt– Art, Vol., II .
14. Fundamental Of Fine Arts: M.Kasliwal “Bharti”.
15. Glanze Lisa Davidson – Art of the 20<sup>th</sup>Century .
16. Glorious art of the Śuṅga age By Binod Chandra Sinha
17. H.H. Arnason – History of Modern Art.
18. H.W. Janson – History of Art.
19. How to Draw and Paint Animal Expressions” by Walter J. Wilweding (Walter T. Foster Publication)
20. Ideals of Indian art By Ernest BinfieldHavell
21. Indian Philosophy, Chandradhar Sharma
22. Indian Sculpture: Chintamankar.
23. Indian temples and sculpture By Louis-Frédéric
24. Invitation to Indian art by C. Sivaramamurti
25. Kala Sondryaaur Smicha Sastra, Ashok
26. M. Pandya – Lalit Kala Academi.
27. Maly and Diet fried Gerhardus – Cubism and Futurism .
28. Manifestations (100 Artist)
29. Meera Mookherjee &Lalit Kala Academi.
30. Modern Sculpture, A Concise History: Herbert Read.
31. Modern Sculpture: Jean Selz, Heinemann, London.
32. More Trees by Fredrick Gardner (Walter T. Foster Publication)
33. P. Pockhanwala &Lalit Kala Academi.

34. Pran Nath Mago – Contemporary Indian.
35. Sculpture and Ideas: Michael F.Andrews.
36. Sondrya, Dr.R.Bajpai
37. SondryaSastra, Dr.L.C.Sharma
38. Sondrya Sastra Pachim & Bhartiya, Dr.M.Chaturvedi
39. The art and architecture of India :Buddhist, Hindu & Jain,vol.2 by Benjamin Rowland
40. The art of Indian Asia by Heinrich Robert Zimmer
41. The arts of India from prehistoric to modern times by Ajit Mookerjee
42. Walter T. Foster – Animal Study.
43. Walter T. Foster – Head Study.
44. Walter T. Foster – Human Figure.
45. Walter T. Foster – Landscape.
46. Walter T. Foster – Objective Drawing.
47. Werner spies – Picasso Sculpture.
48. William S. Rubin – Dada & Surrealist Art.

# BFA- SCULPTURE

## Syllabus

**Semester-I****(Max. Marks)**

<b>Course -1</b>	Theory	Introduction of Fine Art Techniques	50
<b>Course-2</b>	Theory	Fundamental of Art	50
<b>Course-3</b>	Practical	Drawing	100
<b>Course-4</b>	Practical	Design 2D-I (Applied Art)	100
<b>Course-5</b>	Practical	Design 3D -I (Sculpture)	100
<b>Course-6</b>	Practical	Print Making -I	100

**Semester-II**

<b>Course-7</b>	Theory	Fundamental of Fine Arts	50
<b>Course8</b>	Theory	History of Indian Art	50
<b>Course-9</b>	Practical	World of Colour	100
<b>Course-10</b>	Practical	Design 2D -II (Applied Art)	100
<b>Course11</b>	Practical	Design 3D -II (Sculpture)	100
<b>Course-12</b>	Practical	Print Making -II	100

**Total: 1000**

Semester-I

**Course -1 Theory : Introduction of Fine Art Techniques 50**

(100% changed)

- Unit-I** : Importance of Indian Culture in Indian Fine Art  
(Aesthetics Attitude, Characteristics of each fine Art, Characteristics of Indian culture in fine arts)
- Unit-II** : Pencil, Charcoal, Ink and Soft Pastel Oil Painting, Tempera, Acrylic, Water colour, Pastel, Tie and Dye.
- Unit-III** : Mural, Mixed Media, Graphics, Photography, Printmaking, Installation, Clay Modeling
- Unit-IV** : Indian Folk Art (Rangoli, Madhubani Art, Warly Art, Gond Art, Thangka).
- Unit-V** : Pattachitra, Sanjhi, Kalamkari, Mandala, Pithora.

**Course -2 Theory: Fundamental of Art 50**

(30% changed)

- Unit-I** : Simple Study of Meaning of Art and Definitions, Art and Experience.
- Unit-II** : Elements of Art- Line, Form, Colour, Tone, Texture, Space.
- Unit-III** : Principles of Composition-Balance Rhythm, Harmony, Proportion, Emphasis Unity
- Unit-IV** : Indian SHADANG Perception and awareness, Visual Thinking, Art Beauty.
- Unit-V** : Creativity, Child Art, Tantrik Kala

**Course -3 Practical: Drawing 100**

(30% changed)

To develop the Sense of Structure. Study from any kind of forms in nature-Pods, shells, butterflies, flowers, plants, insets, minerals, bones, etc., To understand how these forms achieve their structural unity through adherence to principles with physical nature of the materials being observed and studied through various rendering media and techniques in

various light conditions. Drawing from human figure- mainly based on general form and gesture.

Drawing from object – Drawing from cubes, cones, cylindrical objects, casts, drapery, still life etc. observed and studied in various rendering media and techniques in various light conditions.

Outdoor sketching: rapid sketching from any object from place like streets, markets, stations etc., and also from museum and zoo. Student should be exposed to such drawings by master artist of different times. To understand the form structure of colour through analysis of colour theory and notation.

75 Pages Sketch (A<sup>4</sup> Size)

**Course –4 Practical: Design 2D-I**

**100**

**(30% changed)**

Lettering	:	Composing alphabets in Black and White, and Colour.
Design	:	Basic Graphic Design based on original forms in Black and White and Colour.
<b>Note</b>	:	Sessional to be submitted in a semester
2-D Design	-	No. of sessional works
Lettering	-	05
Design	-	05
Total	-	10
Sketch (A <sup>4</sup> Size)	-	75 Pages

**Course –5 Practical : Design 3D-I**

**100**

**(40% changed)**

6. Object drawing, Basics of 3D drawing
7. Designing three dimensional objects in clay.
8. Paper, sticks, straw and fiber and waste material study and use.
9. Understanding of negative and positive space etc.
10. Composition in clay, direct plaster and papier mache.

**Course –6 Practical : Print Making-I**

**100**

**(30% changed)**

- Anticipatory and imaginative use of gathering impressions
- Fundamentals of various methods of taking prints



- Observation of intrinsic Tones & texture of various surface and the texture of natural and man-made things
  - Assignment in : Lino cut mono print in various subjects wise Landscape, Portrait, Still Life and compositions
  - Techniques of taking prints in : Mono colour and Two colour
  - Experience of printing of Different types of surface:
  - Rice paper, Handmade paper, Experience of hand printing with wood blocks, printing through press, methods of inking
- 75 Pages Sketch (A<sup>4</sup> Size)

## Semester-II

### **Course –7 Theory: Fundamental of Fine Arts and Artist**

**50**

**(30% changed)**

**Unit-I** : Introduction of Print Making

Deep understanding of Lino cut, Wood cut, Silk Screen

**Unit- II** : Introduction of Applied Art

Meaning of Advertising, Definition of Advertising, Principles of Design –

Balance, Proportion, Contrast, Eye movement, Unity.

Principles of Typography, Elements of Photography

**Unit-III** : Introduction of Sculpture

Basic understanding of sculpture in realm of visual and performing arts.

Various Mediums like- Clay, Plaster of Paris, Terracotta. Process of modeling,

carving and assemblage. Evolution of sculpture to contemporary scenario.

**Unit-IV** : Biography Artist : Abnindra Nath Tagor, Gagnendra Nath Yagor, Nand Bose, Asit Kumar Haldar.

**Unit-V** : Introduction to work done by eminent Artist alone : Devi Prasad Rai Chaudhary, Ram Kikar Baij, Yamini Rao

### **Course –8 Theory: History of Indian Art**

**50**

**(From 500BC to 757 AD)**

**(30% changed)**

**Unit-I** : Sources of Indian history-Indus valley civilization-5000BC-1500 BC.

**Unit-II** : Vedic Period-C 1500-C 500 BCE Hinduism, Buddhism, Jainism.

**Unit-III** : Prehistoric Period-Bhimbetka Rock Shelters 30,000 BC to 50 BC

**Unit-IV** : Cave painting of Jogimara. And literature on Art (Chitra lakshana, Kamasutra etc).

**Unit-V** : Cave Paintings Ajanta, Bagh, Badami, Sittanvasal, Sigariya.

**Course –9 Practical: World of Colour**

**100**

**(30% changed)**

Experience of colour through experiment in various media

-Transparent colours (Water colour, Water proof Ink, etc.)

-Opaque colours (Poster colour)

-Pastels wax crayons on transparent papers

***Colour Experience in:***

Primary (Pigment and light theory), secondary, Tertiary, Quaternary, Achromatic, monochromatic, polychromatic, High, Average and Lower tones.

***Experience in colour harmonies:***

Complimentary split. Double split complementary, Analogous. Warm and cool colours. Optical Illusion. Advancing and receding colours simultaneous and successive contrast, Visual mixing.

75 Pages Sketch (A<sup>4</sup> Size)

**Course –10 Practical: Design 2D-II**

**100**

**(30% changed)**

Photography : Portrait different lighting effects.

Drawing : Object drawing rendering in pencil.

Cartooning : Designing cartoon character

**Note** : Sessional to be submitted in a semester

2-D Design - No of Sessional works

Cartooning	-	05
Photography	-	05
Drawing	-	05
Total	-	15
Sketch (A <sup>4</sup> Size)	-	75 Pages

**Course –11 Practical: Design 3D-II**

**100**

**(40% changed)**

- 6 3D drawing objects Nature study
  - 7 Simple pottery by coil method.
  - 8 Simple exercise for fundamental of design.
  - 9 Sculpture Experience — Round, low & high : Relief
  - 10 P.O.P. Carved, papier mache
- 6 Sketch (A<sup>4</sup> Size) - 75 Pages

**Course –12 Practical: Print Making-II**

**100**

**(30% changed)**

- Advanced programme of previous semester .Anticipatory and imaginative use of gathering impressions
  - Fundamentals of various methods of taking prints
  - Observation of intrinsic texture of various surface and the texture of natural and man-made things
  - Assignment in :
  - Lino cut mono print in various subjects wise Landscape, Portrait, Still Life and compositions
  - Techniques of taking prints in :
  - Mono colour and Two colour
  - Experience of printing of Different types of surface:
  - Rice paper, Handmade paper, Experience of hand printing with wood blocks, printing through press, methods of inking
- Sketch (A<sup>4</sup> Size) - 75 Pages

**Semester –III****(Max. Marks)**

<b>Course-13</b>	Theory	Material & Method – I	50
<b>Course-14</b>	Theory	Indian Art & Aesthetics-I	50
<b>Course-15</b>	Practical	Drawing & Life Study -I(portrait)	100
<b>Course-16</b>	Practical	Composition –I	100
<b>Course-17</b>	Practical	Wood Carving-I	100
<b>Course-18</b>	Practical	Terracotta & pottery -I	100

**Semester –IV**

<b>Course-19</b>	Theory	Material & Method – II	50
<b>Course-20</b>	Theory	Western Art & Aesthetics-I	50
<b>Course-21</b>	Practical	Drawing& Life Study-II (portrait)	100
<b>Course-22</b>	Practical	Composition –II	100
<b>Course-23</b>	Practical	Wood Carving-II	100
<b>Course-24</b>	Practical	Terracotta & pottery-II	100

**Total 1000**

**Semester –III**

**Course-13 Theory: Material & Methods - I** **50**

**(40% changed)**

- Unit-I :** Study of various media like clay ceramics, wood, cement, plaster of paris (POP) Coloring and finishing of plaster, cement and wood sculpture.
- Unit-II :** Techniques employed in creative sculpture (including modeling and casting) out of these media.
- Unit-III :** Techniques of carving and tools, used for carving and finishing polishing.
- Unit-IV :** Making of terracotta clay and Firing of terracotta sculpture and pottery.
- Unit-V :** Technique of Fiber Glass casting (finishing and polishing)

**Course –14 Theory: Indian Art & Aesthetics-I** **50**  
**(50,000BC to 1,000AD)**

**(30% changed)**

- Unit-I :** Rock Cut Architecture and Sculpture (Budhist, Jain) Bhaja, Karta, Bedsa, Nasic, Udaigiri.
- Unit-II :** Mouryan Art (340 BC- 232 BC) Sanchi, Bharhut, Amrvati, Matura, Shung, Kushan, Satvahan and Gandhar.Gupta.
- Unit-III :** The nature of Art and aesthetics. What is art & beauty – is Art and Beauty a necessity, Art, Society and Religen.
- Unit-IV :** Rock Cut Architecture and Sculpture at Ajanta, Ellora, Mahabali Puram and Elephanta. Early Structural Temples at Aihole.
- Unit-V :** Temple and Sculptures in Orissa, Khajuraho and Western India, Pala sena Period Stone and Metal Sculpture Art Belur, Vijaynagar Period paintings, chola bronze images. Gujrat School.

**Course –15 Practical: Drawing & Life Study-I(Portrait) 100**

**(30% changed)**

- Drawing in pencil, dry pestle, crayon etc. from life, antique models and other objects from nature as also creative drawing reflecting structure of composition concepts.
- Life Study (Portrait): Life study in clay from plaster casts (Antiques-Eastern and western) and from life models with and without the use of calipers, mould and cast plaster.

**Submission-** 50 Rough sketch, 10 detail drawing, 1head study in clay

**Course - 16 Practical: Composition -I 100**

**(30% changed)**

Maquettes, sketches, and drawings for composition. Clay composition with a focus on the fundamentals (the basis and essence of art) and the use of human figures, animals, birds, and other objects and natural experiences. plaster casting.

**Submission-** 30 Sketches , 15 maquettes- one relief comp. in clay, moulding casting in plaster

**Course –17 Practical: Wood Carving-I 100**

**(30% changed)**

Round and relief carving in wood requires a thorough understanding of the properties of the wood and the carving and finishing techniques used. The visual vocabulary of objects made of wood in nature can be used to create one composition.

**Submission-** 10 Maquettes & one wood work

**Course - 18 Practical: Terracotta& pottery -I 100**

**(30% changed)**

Utilization of common bodies of many varieties for pottery. Terracotta is used in pottery and sculpting, respectively. Use of earthenware in sculpting. Use of kilns for burning of these items (pots & sculpture).

**Submission-** slab work & one relief comp. in terracotta

**Semester – IV**

**Course – 19 Theory: Material & Methods - II**

**50**

**(40% changed)**

**Unit-I** : Study of various media like stone marbles and metal for casting & fabrication - like, aluminum, brass, bronze, copper etc.

**Unit-II** : Study of various media like metal (brass, bronze, aluminum and iron etc.)

**Unit-III** : Different techniques of mold making for metal casting and various techniques for casting, traditional, tribal and Italian etc.

**Unit-IV** : Last wax casting and sand casting sculpturing by fabrication of metals. Patina & coloring.

**Unit-V** : Introduction to Digital Sculpting, 3Dprinting, mix media, installation, new media art.

**Course - 20 Theory: Western Art & Aesthetics-I**

**50**

**(50,000BC to 1100BC)**

**(30% changed)**

**Unit –I** : Franco Cantabrian Rock Art Upper Paleolithic Period, Solurtrain Magdalenian period.

**Unit –II** : Altamira, Font de gaume Les compralles, Lascaux Niaux, Trois Fers 35000 BC to 15000 BC, ice age Art.

**Unit –III** : Sites of Prehistoric Art, France, Spain, Italy, and early, Spain's Rock Art.

**Unit –IV** : Egyptian Art, old, middle, new kingdom, Egypt Mesopotamia on the Art of mediterranean islands, Ancient Greek Art.

**Unit –V** : Pre-historic Sumerian period, Thini period, Create Art.

**Course –21 Practical: Drawing & Life Study-II(Portrait)**

**100**

**(40% changed)**

- Drawing from life model in charcoal & pencil, basic proportion practice of human portrait, quick sketching, blocking, sub blocking and detail study.

- Portrait Study/head study in clay made from plaster casts and life models, both with and without the use of calipers, molds, and cast plaster.

**Submission-** 50 rough sketch, 10 detail drawing, 1head study in clay

**Course -22 Practical: Composition-II**

**100**

**(30% changed)**

Sketches, drawings, and maquettes are used in composition. Clay composition with a focus on the fundamentals (the concept and element of art) and the theme, featuring human figures, animals, birds, and other objects, as well as experiences from nature. cement casting.

**Submission-** 30 sketches, 15 maquettes, one round comp in clay, moulding- casting in cement

**Course -23 Practical: Wood Carving-II**

**100**

**(30% changed)**

Carving relief and rounded shapes in wood while properly knowing the properties of the material and the carving and finishing techniques used. A composition could be created using the visual vocabulary of woody objects seen in nature.

**Submission-** 10 maquettes & one wood work.

**Course -24 Practical: Terracotta & pottery-II**

**100**

**(30% changed)**

Use of common bodies of many forms for pottery. Terracotta is used in pottery and sculpting, respectively. use of earthenware in sculpting. Use of kilns for burning of these items (pots & sculpture).

**Submission-** Coil work & one round comp. in terracotta



**Semester –V**

			<b>(Max. Marks)</b>
<b>Course-25</b>	Theory	Indian Art & Aesthetics –II	50
<b>Course-26</b>	Theory	Western Art & Aesthetics –II	50
<b>Course-27</b>	Practical	Drawing & Life study-III (Portrait / Torso)	100
<b>Course-28</b>	Practical	Composition-III	100
<b>Course-29</b>	Practical	Stone Carving -I	100
<b>Course-30</b>	Practical	Multiplication & Flexible Mold -I	100

**Semester – VI**

<b>Course-31</b>	Theory	Indian Art & Aesthetics –III	50
<b>Course-32</b>	Theory	Western Art & Aesthetics –III	50
<b>Course-33</b>	Practical	Drawing & Life Study-IV (Full figure)	100
<b>Course-34</b>	Practical	Composition-IV	100
<b>Course-35</b>	Practical	Stone Carving-II	100
<b>Course-36</b>	Practical	Multiplication & Flexible Mold-II	100

**Total**                      **1000**

**Semester –V**

**Course –25 Theory: Indian Art & Aesthetics-II** **50**  
**(700BC to 1875AD)**

**(30% Changed)**

- Unit I :** Learn about Post Medieval Period - Pal and Apabransha 700 BC to 1600 BC and Jain Miniature, Vijay Nagar Art.
- Unit II :** Irani Art, Mughal Paintings Origin Akbar, Jahangir, Shahjahan and Aurangzeb 1550- 1857.
- Unit III :** Rajasthani Rajpoot Paintings 1600-1850 mewar, Kota, Bundi, jaipur, Mevar, Malwa etc.
- Unit IV :** Pahari Painting, Basoli, Kangra, Garhwal, Jammu 1700-1600.
- Unit V :** Art and the experience of Aesthetics. Purpose and function of Art and Aesthetics and interrelationship of Fine Art

**Course -26 Theory: Western Art & Aesthetics –II** **50**  
**(1600BC to 11<sup>th</sup>Century)**

**(30% changed)**

- Unit I :** The Art of Mesopotamia, Crete and Minoan ancient pottery, architecture, Sculpture, paintings, fresco, metal, gold.
- Unit II :** Art of Yunnan, Greek vase paintings, Greek Humanism, The development of various Art of the Hellenistic age and Etruscans.
- Unit III :** Nature of Aesthetics standards, relation between Art & Beauty with Spirituality, Morality, Emotions and Aesthetics in Fine Art.
- Unit IV :** The influence on ancient Rome the end of classical world.
- Unit V :** Learn about the Medieval Period Early Christian Art, Spread of Byzantine Art and iconography.

**Course -27 Practical: Drawing & Life Study-III(Portrait/Torso)**

**100**

**(30% changed)**

(a.)Advanced activities compared to the second-year curriculum with a focus on the body's trunk and limbs as well as figures, animals, and flying birds, as well as layout for carving and casting.

(b.) Life-long study of the torso's static and dynamic portions that helped people understand the torso's function in describing the postures of human shapes. Life size rendering includes both over and undersized rendering.

**Submission-** 50 rough sketch, 10 detail drawing, 1 life study in clay.

**Course -28 Practical: Composition-III**

**100**

**(30% changed)**

Maquettes, sketches, and drawings for composition. Individual or group figure compositions with advanced subject matter that are appropriate for execution in a particular medium. cement casting and molding.

**Submission-** 30 Sketches 15 maquettes, one relief comp. in clay, moulding-casting in fiberglass.

**Course -29 Practical: Stone Carving-I**

**100**

**(30% changed)**

Recognizing the fundamental forms of stone sculpting as compositions, applications of tools, and technicalities. Carving in marble, sandstone, and other types of stones using the relief or round techniques.

**Submission-** 20 sketches 10 maquettes & one stone work.

**Course - 30 Practical: Multiplication & Flexible Mold -I**

**100**

**(50% changed)**

Flexible mould making, piece mould, rubber mould and multiplication techniques.

**Submission-** one piece mould & rubber mould

**Semester –VI**

**Course –31 Theory: Indian Art & Aesthetics –III** **50**

**(17<sup>th</sup> Century to 19<sup>th</sup> Century)**

**(30% changed)**

- Unit I** : Deccani Painting, Bizapur Golconda, Ahmed Nagar, Hyderabad etc.
- Unit II** : Mughal Art & Architecture, principle Towns and Buildings 1550-1857.
- Unit III** : Artist of Indian Art Pre-Contemporary Pahari Painting of various schools literacy and religious themes.
- Unit IV** : Indian Renaissance – Bengal School Rabindranath Tagore and his disciplines. Early modern painters and the Art of the post independences.
- Unit V** : Aesthetics value, intentions and references. The Aesthetics innovations and Development in a modern context in Painting.

**Course –32 Theory: Western Art & Aesthetics –III** **50**

**(11<sup>th</sup> century to 1530AD)**

**(30% changed)**

- Unit I** : Art of Western Hellenistic Art - Europe, Romanesque.
- Unit II** : The Great Gothic and Florence Artist Cathedrals and Stained glass, fresco, illuminated manuscript.
- Unit III** : The pointed sculptures and paintings The France Italy and Germany. Simone Martini, Duccio, Giovanni, Cimabue, Giotto, and other.
- Unit IV** : Aesthetics and absolutes and express universal truth about suffering Art and life.
- Unit V** : International Gothic style, Differences between Gothic and Renaissance, Early Renaissance quattrocento Brunelleschi, Ghiberti.

**Course -33 Practical: Drawing & Life Study-IV (full figure)** **100**

**(30% changed)**

Advanced exercises compared to the second-year curriculum with a focus on the body's trunk and limbs as well as figures.

b. Life study of the entire human body from static to moving models, which enables one to comprehend the function of the torso in characterizing postures of human forms. Life size rendering includes both over and undersized rendering.

**Submission-** 50 rough sketch, 10 detail drawing, 1 life study in clay.

**Course -34 Practical: Composition –IV** **100**  
**(30% changed)**

Drawings, sketches, and maquettes for composition, advanced composition by an individual or group based on themes appropriate for execution in a particular medium, typically stone and metal casting and piece molding using cement.

**Submission-** 30 sketches 15 maquets, one round comp in clay, moulding-casting in cement.

**Course -35 Practical: Stone Carving-II** **100**  
**(30% changed)**

Advance application of tools and procedures, as well as the compositional possibilities of stone sculpting. Carving in marble, sandstone, etc. using the relief or round technique. One round composition.

**Submission-** 20 sketches, 10maquets & one stone work.

**Course - 36 Practical: Multiplication & Flexible Mold -II** **100**  
**(50% changed)**

Flexible mould making, piece mould, rubber mould, latex mould with fiberglass and other multiplication techniques.

**Submission-**One rubber/ latex mould with fiber glass.

**Semester -VII**

			<b>(Max. Marks)</b>
<b>Course-37</b>	Theory	Indian Art & Aesthetics –IV	50
<b>Course-38</b>	Theory	Western Art & Aesthetics -IV	50
<b>Course-39</b>	Practical	Drawing& Life study-V (full figure)	100
<b>Course-40</b>	Practical	Composition-V	100
<b>Course-41</b>	Practical	Metal Casting & Fabrication –I100	
<b>Course-42</b>	Practical	Sculpture in Modern Media/ Outdoor sculpture-I	100

**Semester -VIII**

<b>Course-43</b>	Theory	Indian Art & Aesthetics -V	50
<b>Course-44</b>	Theory	Western Art & Aesthetics –V	50
<b>Course-45</b>	Practical	Drawing & Life study-VI (full figure)	100
<b>Course-46</b>	Practical	Composition-VI	100
<b>Course-47</b>	Practical	Metal Casting& Fabrication –II	100
<b>Course-48</b>	Practical	Sculpture in Modern Media/ Outdoor sculpture-II	100
		<b>Total</b>	<b>1000</b>

**Semester –VII**

**Course –37 Theory: Indian Art & Aesthetics –IV**

**50**

**(19<sup>th</sup> century)**

**(30% changed)**

- Unit I** : Get knowledge of Company Period, Artist of Solstice painting.
- Unit II** : Paintings During Patna and Mursidabad. European influences on Indian Art.
- Unit III** : Bangal School and its influence. Art as Expression /Art as Experience. Creative and Aesthetics
- Unit IV** : Progressive Artist Group - Hussain, V.S. Gaitonde, S.H Raza Amrita Shergil, Ravi Verma, Tyeb Mehta, F,N, Souza, BupenKhakhar, Akbar Padamsee, J.S. Swaminathan Ram kumar etc.
- Unit V** : Atuldodiya, Ganesh pyne, Krishna Khnna, K.G. Subramanyam, Subodh Gupta, Somnathhore, ManjitBawa, Ravindra Reddy, Anupamsood, ParmanandChoyal, S. Pranam Singh, Jogen, choudhery etc.

**Course -38 Theory: Western Art & Aesthetics –IV**

**50**

**(14<sup>th</sup> century to 16<sup>th</sup> century)**

**(30% changed)**

- Unit I** : Renaissance Paintings and Sculpture in Florence and Venic.
- Unit II** : Renaissancein Italy, Fra Angelico, Massaccio, Paolouccello, Frafillippo, Castagno, pierodella Francesca, Botticelli, Ghilandio.
- Unit III** : High Renaissance Leonardo da Vinci, Michalangelo, Raphael, Andrea del sarto, Florentine, Venation Artist.
- Unit IV** : The Art of Venice Mantegna, Bellini, Messina, Giorgione Titian, Correggio, Veronese, Tintoretto. History of Netherland Art 15<sup>th</sup> 16<sup>th</sup> Century van Eyck, Rogier Vander Weyden, Brueghel.
- Unit V** : Aesthetics and representation. Aesthetics Attitude, The essence of appearance.

**Course –39 Practical: Drawing& Life study-V (full figure)**

**100**

**(30% changed)**

(a.) Freehand drawing from a live model. Advanced exercises compared to the second-year curriculum with a focus on the body's trunk and limbs as well as figures and feet.

(b.) Life study of the entire human body from models that are static and moving that explains how the torso is used to describe postures of human forms.

**Submission-** 50 Rough sketches, 10 detail drawing, 1 full life study in clay.

**Course –40 Practical: Composition-V**

**100**

**(30% changed)**

Random Drawings and Maquettes for composition. Advance work according to exercises learnt in previous semester. Development of student own expression.

**Submission-** 30 Sketches, 15 maquettes, one composition in direct plaster.

**Course –41 Practical: Metal Casting & Fabrication-I**

**100**

**(50% changed)**

Different processes of metal casting, composition suitable for sand casting. Metal Sculpture by welding & Fabrication.

**Submission-** one sand casting work

**Course –42 Practical: Sculpture in Modern Media / Out Door Sculpture-I**

**100**

**(40% changed)**

Mix media sculpture made of recycling artificial materials like plastic, glass fibre, epoxy resin, contemporary objects, discarded objects, etc.

Outdoor sculpture: It is required that you create one. Medium: Stone, Wood, Fiber Glass, Cement, etc.

**Submission-** one work as assemblage or scrap work.



**Semester –VIII**

**Course -43 Theory: Indian Art & Aesthetics –V**

**50**

**(1934 to 20<sup>th</sup> Century )**

**(30% changed)**

- Unit I :** Revivalism EB Havel Ananad Coomasswamy, Ravindra Nath Thakur.
- Unit II :** Bombay Group of Artist. Culcutta Group of Artist and ShiplaCakra.
- Unit III :** Aesthetics attitude. Classificatory approaches to Art & Aesthetics and High Aesthetics Approach.
- Unit IV :** Contemporary Sculpture Artist - Devi Prasad Ray Chaudhary, Ram Kinkar Baij, prodosh Das Gupta, Chintamani Kaur, Shanko Choudhary, Dhanraj Bhagat, SomnathHore, MeeraMukherji, Nagjipatel, Balbeer Singh Katt, MrinoliniMukharji, AnishKapoor, Subodh Gupta, DhruvChoudhry, Ram V. Sutar
- Unit V :** Contemporary Painting Artist – Vikash Bhattachrya, Abbas Batlibala, Jhangir Sababala, A. Ram Chandran, Vibhan Sundram, Vijendra Sharma, Manju Nath Kamanth, Vasudev Kamath. Jatin Das.

**Course -44 Theory: Western Art & Aesthetics –V**

**50**

**(17<sup>th</sup> to 19<sup>th</sup> Century)**

**(30% changed)**

- Unit I :** France Bohemian Renaissance in Spain El-Greco.
- Unit II :** Mannerism C 1520-1600, The Style of Art, The origins and Development of mannerism.
- Unit III :** Baroque paintings Caravaggio, Pietro da cortona, Bernini, Rubens, Van Dyck, Velozquez, Zurboran, Musillo, Frans Hals, Rambrandt. 17<sup>th</sup> 18<sup>th</sup> Centuries Art, Poussien, Lorrain, La Tour and realism rococo Style and Artist.
- Unit IV :** Evaluative approaches to Art, Test, Discrimination and Aesthetics concepts.
- Unit V :** Neoclassicism, Romanticism and British Landscape Artist Turner, David Cox, Constable, William, Blake, Rousseau.

**Course –45 Practical: Drawing & Life study-VI (full figure)**

**100**

**(30% changed)**

(a.) Freehand drawing using a live model, Advanced exercises are included in the second-year curriculum with a focus on the body's trunk and limbs as well as figures and feet.

(b.) Life study of the entire human body from a model, both in a static and mobile state, resulting to an understanding of the torso's function in expressing human form positions. Life size rendering includes both over and undersized rendering.

**Course –46 Practical: Composition-VI**

**100**

**(40% changed)**

Maquettes and Random Drawings for Composition. Work in progress based on the second- and third-year activities.

**Submission-** 30 Sketches 15 maquettes, one composition in direct cement.

**Course - 47 Practical: Metal Casting & Fabrication -II**

**100**

**(40% changed)**

Different processes of metal casting, lost wax casting, sand casting, One composition in lost wax casting. Metal Sculpture by welding & Fabrication.

**Submission-** one lost wax casting work.

**Course –48 Practical: Sculpture In Modern Media / Out Door Sculpture-II**

**100**

**(40% changed)**

Sculpture in synthetic material such as plastics, fiberglass, epoxy resin, modern object, mix media, installation by waste object etc.

Outdoor sculpture : Compulsory make a one outdoor sculpture. Medium - Cement, fiberglass, Stone, Wood etc.

**Submission-** 50 Rough sketches, 10 detail drawing, 1 full life study in clay.

**Submission-** one work as installation.

**BOOKS**

1. 'Murtikala ki Takniki aur Samigree', Ganesh Kushwah, notionpress.com
2. "A History Sculpture Of The World": Shelden Cneey, Thame and Hudson, London.
3. "Contemporary Art In India", A Perspective: P. N. Magoo
4. "Fundamental Of Fine Arts": M.Kasliwal "Bharti"
5. "History of art India & West": Edith Tomery
6. "Indian Art" :Bashudev Sharn Agrawal
7. "Indian Sculpture": Chintamankar.
8. "Modern Painting" A Concise History: Herbert Read
9. "Modern Sculpture" : Jean Selz, Heinemann, London.
10. "Modern Sculpture" A Concise History: Herbert Read
11. "Techniques of Metal Casting": P.C.Vinod
12. Bhartiya chitrakala avam Murtukala ka Itihas :Dr, Reeta Pratap
13. Creative Carving (material techniques appreciation): Dons Z. Meilach
14. Drawing On The Right Side Of The Brain : Betty Edwards.
15. Form and Space : Edward Their Thomas and Hudson
16. Kala Sondrya aur Smicha Sastra: Ashok
17. Sondrya Sastra Pachim & Bhartiya: Dr.M.Chaturvedi
18. Sondrya Sastra: Dr.L.C.Sharma
19. Sondrya: Dr.R.Bajpai
20. The Encyclopedia Of Sculpture Techniques: John Mills
21. Walter T. Foster – Animal Study.
22. Walter T. Foster – Head Study.
23. Walter T. Foster – Human Figure.
24. Walter T. Foster – Objective Drawing.
25. Werner spies – Picasso Sculpture.
26. William S. Rubin – Dada & Surrealist Art.

# DIPLOMA- SCULPTURE

## Syllabus

## **Diploma in Sculpture**

### **SEMESTER I**

**( Max. Marks)**

<b>Course 1 Theory</b>	<b>: Fundamental of Arts</b>	<b>50</b>
<b>Course 2 Practical</b>	<b>: Basic Sculpture</b>	<b>200</b>

### **SEMESTER II**

<b>Course 3 Theory</b>	<b>: History of Art (Indian and Western)</b>	<b>50</b>
<b>Course 4 Practical</b>	<b>: Advance Sculpture</b>	<b>200</b>

**Total : 500**

**SEMESTER - I**

**Course 1 Theory: Fundamental of Arts** **50**

**(40% changed)**

- Unit 1 :** Simple Study of Meaning of Art and Definitions, Art and Experience.
- Unit 2 :** Elements of Art- Line, Form, Colour, Tone, Texture, Space.
- Unit 3 :** Principles of Composition-Balance Rhythm, Harmony, Proportion, Emphasis Unity.
- Unit 4 :** Indian SHADANG Perception and awareness, Visual Thinking, Art and Beauty.
- Unit 5 :** Creativity, Child Art, Tantrik Kala.

**Course 2 Practical : Basic Sculpture** **200**

**(30% changed)**

Clay composition with a human figure, an animal, birds, and other objects, along with sketches and maquets, and casting in cement and plaster.

Life study (headshot), sketches from various perspectives. plaster cast and a live model in clay for the study.

Indian antique icon being studied in clay from a plaster facsimile drawing and anatomy research.

using common clay bodies from several clay types for ceramics. as a material for ceramics and sculpture, terracotta. Utilizing a kiln to fire their creations (pots and sculpture)

carving relief in wood while having a thorough understanding of the characteristics of the wood and the tools used.

**sSEMESTER – II**

**Course 3 Theory II: History of Art (Indian and Western) 50**  
**(30% changed)**

**Unit 1:** Bhaja, Karta, bedsa, nasik, and udaigiri are examples of Buddhist, Jain, and Persian rock cut architecture and sculpture.

**Unit 2:** Ellora's Rock Cut Architecture, Mahabalipuram Elephanta Temple, etc. Western India, Khajuraho, and Orissa all have temples and sculptures.

**Unit 3:** Ajanta's paintings, sculptures, and architecture.

**Unit 4:** Greek and Gothic art in Europe, Egypt's effect, Mesopotamia's influence on the art of the Mediterranean island, and the growth of Byzantine art.

**Unit 5:** Stained glass, Romanesque architecture, Western European Greek humanist art, and Greek vase painting.

**Course 4 Practical II: Advance Sculpture 200**  
**(30% changed)**

Advanced composition—individual or group composition on a particular topic with adequate investigation through sketches, drawings, and masques. use of an appropriate direct material, such as papier mache, direct cement, or direct plaster.

Freehand drawings and sketches taken from various angles of a live model. Complete portrait study in clay from a live model. Study of human anatomy with a focus on the torso and postures. Understanding the characteristics of the wood and the equipment used to carve and finish a round composition in wood.

Making flexible molds, using multiplication procedures, creating piece molds, and using rubber molds.

## **BOOKS**

1. "A History Sculpture Of The World": Sheldon Cheey, Thame and Hudson, London.
2. "Contemporary Art In India", A Perspective: P. N. Magoo
3. "Fundamental Of Fine Arts": M.Kasliwal "Bharti"
4. "History of art India & West": Edith Tomery
5. "Indian Art" : Bashudev Sharn Agrawal
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7. "Modern Sculpture" : Jean Selz, Heinemann, London.
8. "Modern Sculpture" A Concise History: Herbert Read
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13. Form and Space : Edward Their Thomas and Hudson



# **MASTER OF FINE ARTS**

## **INDIAN MUSIC-HINDUSTANI VOCAL**

**Semester –I**

			<b>Credit</b>
<b>Course-1</b>	Theory	Advanced General Theory-I	<b>3</b>
<b>Course-2</b>	Theory	Advanced Applied Theory-I	<b>3</b>
<b>Course-3</b>	Practical	Stage Performance-I	<b>10</b>
<b>Course-4</b>	Practical	Demonstration of Rags & Talas-I	<b>4</b>

**Semester Credits-20**

**Semester –II**

<b>Course-5</b>	Theory-	Advanced General Theory-II	<b>3</b>
<b>Course-6</b>	Theory-	Advanced Applied Theory-II	<b>3</b>
<b>Course-7</b>	Practical	Stage Performance-II	<b>10</b>
<b>Course-8</b>	Practical	Demonstration of Rags & Talas-II	<b>4</b>

**Semester Credits-20**

**Semester-I**

**Course-1 Theory: Advance General Theory-I Credit 3**

( 100% Change )

Unit-I History of Music: Pre-Vedic Period (Ati Prachin Hindu Kaal)

Unit-II Technical Terminology- Naad, Shruti, Swar Vigyan

Unit-III Carnatic Music- Swar of Carnatik Sangeet

Unit-IV Western Music- Western Notation System

Unit-V Aesthetics –Definition, Description, Elements

**Course-2 Theory: Advanced Applied Theory-I Credit 3**

( 100% Change )

Unit-I Critical study of prescribed Ragas with detailed theoretical description.

Unit-II Writing the musical score (Swarlipi) of Musical composition in prescribed Ragas:

- |                           |                    |                            |
|---------------------------|--------------------|----------------------------|
| (a) Bhairav as basic Raga | (b) Ahir Bhairav   | (c) Bairagi/Bangal Bhairav |
| (d) Nat Bhairav           | (e) Miya Malhar    | (f) Megh Malhar            |
| (g) Sur Malhar            | (h) Ramdasi Malhar |                            |

Unit-III Detailed study of prescribed Talas with theoretical description as follows:  
i)Laxmi (ii) Rudra

Unit-IV Ability to write rhythm notation with Layakaries of the above given Talas.

Unit-V Writing knowledge of other forms viz Dhrupad/Dhamar/Tarana/Chaturang

**Course-3 Practical: Stage Performance-I Credit 10**

( 30% Change )

Performance of Choice Raga (Bilamvit and Drut Khyal) of any one Raga in detail with alap & Taans.from the following Ragas::

- |                              |                       |
|------------------------------|-----------------------|
| (i) Bhairav as basic Raga    | (ii) Ahir Bhairav     |
| (iii) Bairagi/Bangal Bhairav | (iv) Nat Bhairav      |
| (v) Miya Malhar              | (vi) Megh Malhar      |
| (vii) Sur Malhar             | (viii) Ramdasi Malhar |

**Course-4 Practical: Demonstration of Rags & Talas-I**

**Credit 4**

**( 30% Change )**

A) Presentation with description of non-detail prescribed the following Ragas:

(i) Bhairav as basic Raga (ii) Ahir Bhairav (iii) Bairagi/Bangal Bhairav (iv) Nat Bhairav (v) Miya Malhar (vi) Megh Malhar (vii) Sur Malhar (viii) Ramdasi Malhar

B) Ability to present Tala Parichay and Layakaris of following Talas :

(i) Laxmi (ii) Rudra

**Semester-II**

**Course-5 Theory : Advance General Theory-II Credit 3**  
( 100% Change )

- Unit-I History: Vaidik Kaal (Samved,(Ramayan, Mahabharat and Pauranik Kaal)  
Post Vedic- Jain and Buddha period
- Unit-II Technical Terminology- Raga and Time, Raga Season and Raga Dhyana
- Unit-III Carnatic Music- Comparative study of Hindustani & Karnatak Sangeet
- Unit-IV Western Music- Comparative study with Hindustani Sangeet
- Unit-V Aesthetics –Aesthetical Application in music- Rasa,

**Course-6 Theory: Advanced Applied Theory-II Credit 3**  
( 30% Change )

- Unit-I Critical study of the following prescribed Ragas with detailed theoretical description  
(i) Alhaiya Bilawal(ii) Devgiri Bilawal (iii) Yamani Bilawal(iv) Shukla Bilawal  
(v) Shuddha Sarang (vi) Miya Ki Sarang (vii)Madhumad Sarang
- Unit-II Detailed study of the below given prescribed Talas:  
(i) Pancham Savari (ii) Pashto
- Unit-III Writing the musical score (Swarlipi) of various styles in prescribed Ragas.
- Unit-IV Ability to write notation (Layakaries) of the prescribed Talas.
- Unit-V Writing knowledge of other forms viz Dhrupad/Dhamar/Tarana/Chaturang

**Course-7 Practical: Stage Performance-II Credit 10**  
( 30% Change )

Performance of Bilamvit/Drut Khyal of any one Raga in detail with alap & Taans.from the following Ragas::

- (i) Alhaiya Bilawal as basic Raga (ii) Devgiri Bilawal (iii) Yamani Bilawal  
(iv) Shukla Bilawal (v) Shuddha Sarang (vi) Miya Ki Sarang  
(vii)Madhumad Sarang

**Course-8 Practical: Demonstration of Rags & Talas-II**

**Credit 4**

**( 30% Change )**

A) Performance of one detailed and non-detail Ragas as prescribed:

- (i) Alhaiya Bilawal as basic Raga (ii) Devgiri Bilawal (iii) Yamani Bilawal  
(iv) Shukla Bilawal (v) Shuddha Sarang (vi) Miya Sarang(vii)Madhumad Sarang

B) Introduction & Presentation of Talas with Layakaris as follows :

- (i) Pancham Savari (ii) Pashto

**Semester –III**

			<b>Credit</b>
<b>Course-9</b>	Theory-	Advance Theoretical Studies-I	<b>3</b>
<b>Course-10</b>	Theory-	Research Methodology	<b>3</b>
<b>Course-11</b>	Practical	Stage Performance-III	<b>10</b>
<b>Course-12</b>	Practical	Lecture cum Demonstration-I	<b>4</b>
<b>Course-13</b>	Practical	Open Elective-I	<b>4</b>

**Semester Credits-20****Semester –IV**

<b>Course-14</b>	Theory-	Advance Theoretical Studies-II	<b>3</b>
<b>Course-15</b>	Theory-	Dissertation	<b>3</b>
<b>Course-16</b>	Practical	Stage Performance-IV	<b>10</b>
<b>Course-17</b>	Practical	Lecture cum Demonstration-II	<b>4</b>

**Semester Credits-20**

<b>Course-18</b>	Practical	Open Elective-II	<b>4</b>
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**Semester-III**

**Course-9**      **Theory : Advance Theoretical Studies-I**      **3 Credits**  
( 50% Change )

Unit-I	History: Madhya Kaal (Madhya Kaal)(Morya, Kanishka,Gupt Kaal (Yawan,Tuglak,Lodhi, Mughal Kaal) Technical Terminology- Rag Vergikaran
Unit-II	Carnatic Music- Carnatic Nibbaddha Sangeet Western Music-Notation writing of Thaata and Raga
Unit-III	Special Study – Gram and Murchhana
Unit-IV	Critical study and writing of musical score of classical style in prescribed Ragas: (a)Kalyan(Yaman)                      (b) Shyam Kalyan                      (c) Puriya Kalyan (d) Gorakh Kalyan                      (e) Nayki Kanhda                      (f) Kausi Kanhda (g) Abhogi Kanhda                      (h) Jog kauns                      (i) Madhukauns ( j) Chandrakauns
Unit-V	Detailed study and ability to write Layakaries of the below given Talas. (i) Gajjhampa                      (ii) Addha

**Course-10**      **Theory : Research Methodology**      **3 Credits**  
( 100% Change )

Unit-I	Meaning, Objectives, Signification, and Types of Research
Unit-II	Research Approaches and Methodology
Unit-III	Research Process, Research Problem.
Unit-IV	Need, Important Concepts and Type Research Design
Unit-V	Methods of Data Collection and Data Preparation and Report Writing



**Course-11 Practical : Stage Performance-III 10 Credits**  
( 30% Change )

Performance of Bilamvit and Drut Khyal of any one Raga in detail with alap & Taans from the following Ragas::

(a)Shyam Kalyan)(b)Puriya Kalyan (c) Gorakh Kalyan (d) Nayki Kanhda (e) Kausi Kanhda (g) Abhogi Kanhda (h) Jog kauns (i) Madhukauns ( j) Chandrakauns

**Course-12 Practical: Lecture cum Demonstration-I 4Credits**  
( 30% Change )

- i) Description of non-detail prescribed course Raga
- ii) Ability to present Tala Parichay and Layakaris of following Talas :
  - (i) Gajjhampa
  - (ii) Addha

**Course-13 Open Elective-I 4 Credits**

Any one given Choice Subjects.

**Semester-IV**

**Course-14 Theory : Advance General & Applied Theory-IV** **3 Credits**  
( 70% Change )

- Unit-I i) History: (Adhunik Kaal) (Period of Pre and Post-Independence of India)  
ii) Technical Terminology- Features of Hindustani Sangeet
- Unit-II i) Carnatic Music- Dakshini Taal Paddhwati  
ii) Western Music- Instruments and Musicians
- Unit-III Special Study – Ravindra Sangeet (Tagore Music)
- Unit-IV Critical study and ability to write notation of the following Ragas:  
(i)Maru Bihag (ii) Bihagda (iii) Shahana (iv) Suha (v) Sughrari(vi) Madhuvanti  
(vii) Jog (viii) Nand( ix) Bhatiyar (x) Jog
- Unit-V Detailed study and ability to write Layakaries of the below given Talas.  
(i) Brahma taal (ii) Matta taal

**Course-15 Theory : Dissertation-II** **3 Credits**  
( 30% Change )

Final part of Dissertation, based on topic of Indian Music as supervised.

**Course-16 Practical: Stage Performance-IV** **10 Credits**  
( 30% Change )

Performance of Bilamvit and Drut Khyal of any one Raga in detail with alap:  
(i)Maru Bihag (ii) Bihagda (iii) Shahana (iv) Suha (v) Sughrari(vi) Madhuvanti  
(vii) Jog (viii) Nand( ix) Bhatiyar

**Course-17 Practical: Lecture cum Demonstration-II**

**4 Credits**

**( 30% Change )**

A) Stage performance of any one detailed Raga as choice and Description of prescribed non-detailed Ragas as under:

(i) Maru Bihag (ii) Bihagda (iii) Shahana (iv) Suha (v) Sughrari (vi) Madhuvanti (vii) Jog (viii) Nand (ix) Bhatiyar

B) Ability to present Tala Parichay and Layakaris of following Talas :

(i) Brahma taal (ii) Matta taal

**Course-18 Open Elective - II**

**4 Credits**

Any one given Choice Subjects.

**Course- 13 & 14 Open Elective**

Choose the course given in open elective.

## OE-1 : Photography

**L**    **T**    **P**    **C**  
**0**    **0**    **8**    **4**

(30% changed)

- Unit-I** : What is Art- Visual Art?  
 Definition of Photography; Utility of Photography in human development;  
 History of Photography from (14<sup>th</sup> Century),  
 History of Camera from obscura upto DSLR Etc.  
 Indian Photographers and its classification;
- Raja Deen Dayal,
  - Prabuddha Das Gupta
  - Raghu Rai
- Cameras and its various types;
- Field Camera/ Folding Camera
  - Box Camera
  - Miniature Camera
  - Reflex Camera
- Unit-II** : Description of Camera and its different parts (with sketching)  
 Description of Camera SLR Type (practicing);  
 Writing of Use of Photography  
 Writing of Use of Camera and its Parts (Shutter, Aperture, etc.)  
 Write biography of 2 or 3 great Photographers, biography of Raghurai
- Unit-III** : Definition of the following terms: *Lights, against lights, Lenses*;  
 Write Different Modern Photography V/s early photography System, Use of  
 Photography in education, Progressive, Field of world security systems,  
 Sketch (Full Sheet) - 25 Pages

## OE-2: Drawing

**L**    **T**    **P**    **C**  
**0**    **0**    **8**    **4**

(30% changed)

- Unit-I** : To develop the sense of structure. Study from any kind of forms in nature pods, shells, butterflies, flower, plants, insects, minerals, bones etc. to understand how these forms achieve there structural unity through adherence to principles with physical nature of the material being observed and studied through various rendering media and Technique in various light conditions.

**Unit-II** : Drawing from life, Icons and other object with a view to study in structural harmony of the object. Reference drawings for the chosen measure (Composition or Portraiture)

**Unit-III** : Rendering it as complete work of art, leading to individuality and technical competence.

Sketch (Full Sheet) - 25 Pages

### **OE-3 : Typography**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**(30% changed)**

**Unit-I** : Detail Study of one of the various calligraphic schools (European, Indian Scripts, Gothic, Humanistic, round and brush point. visual message by organization of space, copy fitting, identification of typefaces, type expression, designing a page.

**Unit-II** : Principles of typography, design, suitability, legibility, readability of printed mater. Typography for editorial art, Application of lettering and typography for various media.

**Unit-III** : Study of typographic measurements and specifications. Press advertising, Poster Exhibition and Display.

Sketch (Full Sheet) - 25 Pages

### **OE-4 : Mural**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**(30% changed)**

**Unit-I** : Exercise work in different aspects and medium. Fiber / POP/ waste material.

**Unit-II** : Understanding of the meaning and material value by assembling different chosen material on surface.

**Unit-III** : Students have to experiment in different media and material. The emphasis is on the conceptualization and experimentation.

Sketch (Full Sheet) - 25 Pages

**OE-5 : Paper Mache**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**Unit-I** : Introduction and preparation of Paper Mache, sketches, drawings and maquettes. Relief composition in clay suited for a Paper Mache medium, casting in Paper Mache.

**Unit-II** : Round composition in Paper Mache by direct use on armature with preparatory sketches, drawing and maquettes.

**Unit-III** : Composition work, exploring the Experimental possibilities Paper Mache medium & techniques.

Sketch (Full Sheet) - 25 Pages

**OE-6 : Terracotta**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

(30% changed)

**Unit-I** : Introduction to Terracotta both as forms of pottery and sculpture. Preparation of Terracotta clay, basic coil work and slab work.

**Unit-II** : Relief composition in Terracotta with preparatory sketches& drawings.

**Unit-III** : Round composition work in Terracotta, exploring the Experimental possibilities Terracotta medium & techniques. Preparatory sketches, drawings & maquettes.

Use of kilns for firing of these objects (pots & sculpture) use.

Sketch (Full Sheet) - 25 Pages

**OE-7 : Communication Design**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

(30% changed)

**Unit-I** : Design the media with principles. Use poster Colour and necessary equipment finish work on appropriate size. 50 percent work manual and 50 percent work

digital Designing of logo, Mono, symbol, and Book Cover, Book Jacket and visiting card, Letter head, envelop.

- Unit-II** : Stationary Design (Visiting Card, Letter head & Envelop) -2
- Trade Mark Design (Logo, Mono & Symbol) – 3 Banner – 1
- Unit-III** : Poster Designing-2
- Bus advertisement – 3
  - Show card – 3

Sketch (Full Sheet) - 25 Pages

**BOOKS**

**Text Books:**

1. Bharatiya Sangget ka Itihash: Swami Praggyanandas, Umesh Joshi & Thakur Jaidev Singh
2. Kala Aur Kalam: Dr. Giriraj Kishore
3. Rag-Parichay Part-I: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
4. Rag-Parichay Part-II: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
5. Rag-Parichay Part-III: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
6. Rag-Parichay Part-IV: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
7. Sangeet Ratan: Sangeet Karyalaya, Hathras
8. Sangeet Visharad : Sangeet Karyalaya ,Hathras
9. Madhur Swarlipi- All parts, Sangeet Karyalaya, Hathras
10. Abhinav Geetanjali- Part-I –V- Ramashrya Jha ‘Ramrang’
11. Praveen Pravah; Prof Harish Chandra Shrivastava, Sangeet Karyalaya, Hathras

**Reference Books:**

1. Bharatiya sangeet ka Itihas: Srish chandra Paranjpe.
2. Bharatiya Sangeet: Sangeet Karyalaya, Hathras
3. Kala Shikshan: Dr. Chitralkha Singh
4. Kala, Shikshan, Shiksak evm Shiksharhi: Dr. Chitralkha Singh
5. Land marks of Indian Art: Dr. Sukdev Shotriya.
6. Yug-Yugin Bharatiya Kala: Mahesh Chandra Joshi



# **BFA- INDIAN MUSIC (HINDUSTANI VOCAL)**

## **Syllabus**

**Semester –I**

			<b>MAX MARKS</b>
<b>Course-1</b>	Theory	Indian Art & Culture-I	<b>100</b>
<b>Course-2</b>	Theory	Fundamentals of Performing Arts-I	<b>100</b>
<b>Course-3</b>	Practical	Raga demonstration-I	<b>200</b>
<b>Course-4</b>	Practical	Knowledge of other forms-I	<b>100</b>

**Semester –II**

<b>Course-5</b>	Theory	Indian Art & Culture--II	<b>100</b>
<b>Course-6</b>	Theory	Fundamentals of Performing Arts-II	<b>100</b>
<b>Course-7</b>	Practical	Raga demonstration--II	<b>200</b>
<b>Course-8</b>	Practical	Knowledge of other forms -II	<b>100</b>

**Total            1000**

**Semester-I**

**Course-1 Theory-Indian Art & Culture-I** **100**  
(100 % Changed)

- Unit-I** Word Meaning and Definition of Culture by Indian and other scholar  
**Unit-II** Study of Features of Indian Culture  
**Unit-III** Cultural Traditions of India  
**Unit-IV** Social legacy of Indian Culture (Living habits, Festivals and Languages)  
**Unit-V** Spiritual Dimensions of Indian Culture (Dharm, Darshan & Sanskar (Rituals))

**Course -2 Theory- Fundamentals of Performing Arts-I** **100**  
(100 % Changed)

- Unit-I** Meaning and Definition of Fine Arts  
**Unit-II** Indian Fine Arts Tradition and its Branches  
**Unit-III** Detailed study of Indian Performing Fine Arts and its forms  
**Unit-IV** Basic theoretical study about Indian Musical Arts  
**Unit-V** Dance and Theatrical Art Forms of India

**Course -3 Practical- Raga demonstration--I** **200**

( 30 % Changed)

Performance of Alankar /SargamGeet /Lakshan Geet/Bandish of prescribed Ragas and Thah,Dugun Layakari of prescribed Talas:

- i)Raga Alhaiya Bilawal ii) Kalyan (Yaman) iii) Khamaj iv) Taal Dadra v) Taal Keharwa

**Course -4 Practical- Knowledge of other forms-I** **100**  
**( 30 % Changeed)**

Ability to describe the theoretical introduction of above mentioned course Ragas and Talas.

Ability to perform non-detailed Ragas, Semi Classical and Light music vocal forms.

Ability to play musical instruments for accompaniment.

Ability to show course Talas with layakarries on hand

**Semester-II**

**Course –5 Theory-Indian Art & Culture-II** **100**  
**(100 % Changeed)**

- Unit-I** Meaning and Definition of Art by Indian and other scholar
- Unit-II** Details of all types of Indian Arts (64 Upyogi and 5 Lalit Kalayen)
- Unit-III** Knowledge of all specific Indian Performing and Visual Fine Arts.
- Unit-IV** Cultural Institutions of India and their contribution to the music.
- Unit-V** Major Cultural Conferences (Indian Music, Art and Drama Festivals)

**Course -6 Theory- Fundamentals of Performing Arts-II** **100**  
**(100 % Changeed)**

- Unit-I** Basics of Performing Arts (Vocal, Instrumental, Dance and Theatre)
- Unit-II** Introduction to Hindustan Vocal Music
- Unit-III** Introduction to Hindustani Instrumental Music
- Unit-IV** Introduction to Indian Dance
- Unit-V** Introduction to Indian Theatre Arts

**Course-7 Practical- Raga demonstration--II**

**200**

**(100 % Changeed)**

Performance of Alankar / SargamGeet /LakshanGeet/ Bandish of prescribed Ragas and Thah,DugunLayakari of prescribed Talas:

i)Raga Kafi ii) Raga Bhairav iii) Raga Bihag iv) Teen Taal v) Ektaal

**Course -8 Practical- Knowledge of other forms -II**

**100**

**(100 % Changeed)**

Ability to describe the theoretical introduction of above mentioned course Ragas and Talas.

Ability to perform non-detailed Ragas, Semi Classical and Light music vocal forms.

Ability to play musical instruments for accompaniment

Ability to show course Talas with layakaries on hand

**Semester III**

			<b>MAX MARKS</b>
<b>Course-9</b>	Theory	General Study of Music-I	<b>100</b>
<b>Course-10</b>	Theory	Applied Theory of Music-I	<b>100</b>
<b>Course-11</b>	Practical	Raga demonstration-III	<b>200</b>
<b>Course-12</b>	Practical	Other Forms and Tala-III	<b>100</b>

**Semester-IV**

<b>Course-13</b>	Theory	General Study of Music-II	<b>100</b>
<b>Course-14</b>	Theory	Applied Theory of Music-I	<b>100</b>
<b>Course-15</b>	Practical	Raga demonstration-IV	<b>200</b>
<b>Course-16</b>	Practical	Other Forms and Tala-IV	<b>100</b>
<b>Total</b>			<b>1000</b>

**Semester III**

**Course-09 Theory- General Study of Music-I 100**

( 50 % Changed)

**Unit-I:** History of Indian Music- Era division and Pre Vedic Hindu Kaal

**Unit-II :** Definition – Sangeet, Swar, Saptak, Alankar, Geet-Prakar, Taal and Laya

**Unit-III:** Detailed Study- Dhvani Vigyan (Science of Sound)

**Unit-IV:** Life Sketch and contribution of Musicologist ((Sharangdev & Ahobal)

**Unit- V :** Essay- Origin of Indian Music (Mythological)

**Course-10 Theory- Applied Theory of Music-I 100**

( 50 % Changed)

**Unit-I:** Raga Introduction with detail description:

i)Bhoopali ii)Durga iii) Desh

**Unit-II:** Detailed study of the following Talas: i) Chaartaal ii) Jhaptal

**Unit-III:** Writing of Musical score (Swarlipi) of Chhota Khyal of prescribed Ragas

**Unit-IV:** Writing of Talas with DugunLayakari

**Unit-V:** Writing of Other Forms

**Course-11 Practical- Raga demonstration--III 200**

Vocal Performance of any Khyal and description of the following Ragas :

a) Bhoopali b) Durga c) Desh

**Course-12 Practical- Other Forms and Tala-III 100**

Ability to describe the theoretical introduction of above mentioned course Ragas and Talas.

Ability to perform non-detailed Ragas, Semi Classical and Light music vocal forms.

Ability to play musical instruments for accompaniment

Ability to show course Talas with layakaries on hand

### **Semester IV**

#### **Course-13 Theory- General Study of Music-II**

**100**

**(100 % Changeed)**

**Unit-I:** History of Indian Music- (Vedic Period- Pauranik, Jain and BudhdhaKaal)

**Unit-II :** Definition – Thaata, Raaga, Jati,Aroha, Avroha,Pakad, Taala

**Unit-III:** Detailed Study- Naada and features

**Unit-IV:** Life Sketch and contribution of Musicologist (MansinghTomar, Pt. Vyenkatmukhi)

**Unit- V :** Essay- Vocal Training and Playback Singing

#### **Course-14 Theory- Applied Theory of Music-II**

**100**

**(100 % Changeed)**

**Unit-I:** Raga Introduction with detail description:

i)Vrindavani Sarang ii)Bhimpalasi iii) Asavari

**Unit-II:** Detailed study of the following Talas: i) Roopak ii) Tilvara

**Unit-III:** Writing of Musical score (Swarlipi) of Chhota Khyal of prescribed Ragas

**Unit-IV:** Writing of prescribed Talas with Dugun Layakari

**Unit-V:** Writing of Other Forms Dhrupad/Dhamar/Tarana/Light Music



**Course-15 Practical - Raga demonstration-IV**

**200**

**(100 % Changeed)**

Vocal Performance of any Bada/Chhota Khyal and description of the following Ragas :

i)Vrindavani Sarang ii)Bhimpalasi iii) Bhairavi iv)Desh

**Course-16 Practical- Other Forms and Tala-IV**

**100**

**(100 % Changeed)**

Ability to describe the theoretical introduction of above mentioned course Ragas and Talas.

Ability to perform non-detailed Ragas, Semi Classical and Light music vocal forms.

Ability to play musical instruments for accompaniment

Ability to show course Talas with layakaries on hand

**Semester V**

			<b>MAX MARKS</b>
<b>Course-17</b>	Theory	General Music Theory-I	<b>100</b>
<b>Course-18</b>	Theory	Applied Music Theory-I	<b>100</b>
<b>Course-19</b>	Practical	Raga Demonstration-V	<b>200</b>
<b>Course-20</b>	Practical	Other Forms and Tala-V	<b>100</b>

**Semester VI**

<b>Course-21</b>	Theory	General Music Theory-II	<b>100</b>
<b>Course-22</b>	Theory	Applied Music Theory-II	<b>100</b>
<b>Course-23</b>	Practical	Raga demonstration-VI	<b>200</b>
<b>Course-24</b>	Practical	Other Forms and Tala-VI	<b>100</b>
		<b>Total</b>	<b>1000</b>

**Semester V**

**Course –17 Theory- General Music Theory-I 100**

(100 % Changed)

**Unit-I:** History of Indian Music- Vedic Period (Vedic, Mahakavya, Morya)

**Unit-II :** Definition – Khyal,Alaap,Taan, Sthai,Antara,Verna, Matra

**Unit-III:** Detailed Study- Shruti, ShrutiVibhajan (Prachin, Madhya, Adhunik)

**Unit-IV:** Life Sketch and contribution of Musicologist (Swami Haridas&Tansen)

**Unit- V :** Essay- The importance of music in Fine Arts (Lalit Kalaon Me Sangeetka Sthan)

**Course- 18 Theory- Applied Music Theory-I 100**

(100 % Changed)

**Unit-I:** Raga Introduction with detail description:

i)Kedar ii)TilakKamod iii)Tilang iv) Hameer

**Unit-II:** Detailed study of the following Talas: i) Chaartaal ii) Deepchandi

**Unit-III:** Writing of Musical score (Swarlipi) of Chhota Khyal of prescribed Ragas

**Unit-IV:** Writing of Talas with Dugun Layakari

**Unit-V:** Writing of Other Forms Dhrupad/Dhamar/Tarana/Lakshan Geet/ Sargam Geet

**Course -19 Practical-Raga demonstration-V 200**

( 30 % Changed)

Vocal Performance of any Bada /ChhotaKhyal and description of the following Ragas :

i)Kedar ii)TilakKamod iii)Tilang iv) Hameer

**Course -20 Practical-Other Forms and Tala-V** **100**

( 30 % Changeed)

Ability to describe the theoretical introduction of above mentioned course Ragas and Talas.

Ability to perform non-detailed Ragas, Semi Classical and Light music vocal forms.

Ability to play musical instruments for accompaniment

Ability to show course Talas with layakaries on hand

**Semester VI**

**Course -21 Theory- General Music Theory-II** **100**

(100 % Changeed)

**Unit-I:** History of Indian Music- Pre Medieval Period (Kanishk, Gupt, Rajpoot Kaal)

**Unit-II :** Definition – GeetPrakar, JanakaurJanya, Vibhag, Sam, Tali, Khali, Theka, Avartan

**Unit-III:** Critical Study- Hindustani Paddhwati ke 40 siddhant, Rag-Ragini Paddhwati

**Unit-IV:** Life Sketch and contribution of Musicologist (Ameer Khusro & Gopal Nayak)

**Unit- V :** Essay- Samved aur Sangeet (Music and SaamVed)

**Course 22 Theory-Applied Music Theory-II** **100**

(100 % Changeed)

**Unit-I:** Raga Introduction with detail description:

i)Kalingada ii)Patdeep iii)Jaunpuri iv)Malkauns

**Unit-II:** Detailed study of the following Talas: i) SoolTaal ii) DhamarTaal

**Unit-III:** Writing of Musical score (Swarlipi) of Chhota Khyal of prescribed Ragas

**Unit-IV:** Ability to write Talas with different Layakari

**Unit-V:** Writing abilities of Other Forms\_of vocal music.

**Course -23 Practical-Raga demonstration-VI**

**200**

**( 30 % Changed)**

Vocal Performance and of any Bada /ChhotaKhyal and Theoretical knowledge of non-detailed Raga from the following Ragas :

i)Kalingada ii)Patdeep iii)Jaunpuri iv)Malakauns

**Course -24 Practical -Other Forms and Tala-VI**

**100**

**( 30 % Changed)**

Ability to describe the theoretical introduction of above mentioned course Ragas and Talas.

Ability to perform non-detailed Ragas, Semi Classical and Light music vocal forms.

Ability to play musical instruments for accompaniment

Ability to show course Talas with layakaries on hand

**Semester VII****MAX MARKS**

<b>Course-25</b>	Theory	Specific General Theory-I	<b>100</b>
<b>Course-26</b>	Theory	Specific Applied Theory-I	<b>100</b>
<b>Course-27</b>	Practical	Raga demonstration-VII	<b>200</b>
<b>Course-28</b>	Practical	Other Forms and Tala-VII	<b>100</b>

**Semester VIII**

<b>Course-29</b>	Theory-	Specific General Theory-II	<b>100</b>
<b>Course-30</b>	Theory:	Specific Applied Theory-II	<b>100</b>
<b>Course-31</b>	Practical	Raga demonstration-VIII	<b>200</b>
<b>Course-32</b>	Practical	Other Forms and Tala-VIII	<b>100</b>

**Total 1000**

**Semester VII**

**Course-25 Theory- Specific General Theory-I 100**

(100 % Changed)

**Unit-I:** History of Indian Music- Madhya Kaal ( Period of Khilji, Khusro, Tuglak, Lodhi, -  
- Mansingh, Akbar, Haridas, Tansen, Shahjahan)

**Unit-II :** Critical Study- Poorvang, Uttarang, SaranaChatustai, and RaagVergikaran

**Unit-III:** Detailed Study- Raag Samay Chakra (Time Cycle of Raga)

**Unit-IV:** Life Sketch and contribution of ( Pt, Bhatkhande and Paluskar)

**Unit- V :** Essay - Voice Culture (Kantha Sanskar)

**Course-26 Theory-Specific Applied Theory-I 100**

(100 % Changed)

**Unit-I:** Raga Introduction with detail description:

i)Marwa ii)Hindol iii)Vibhag iv)Toodi v)Gaur Sarang vi) Jai Jaiwanti

**Unit-II:** Detailed study of the following Talas: i) PanchamSavari ii) Adda  
iii)Matta/Jhoomra

**Unit-III:** Writing of Musical score (Swarlipi) of ChhotaKhyal of prescribed Ragas

**Unit-IV:** Writing of Talas with DugunLayakari

**Unit-V:** Writing of Other Forms Dhrupad/Dhamar/Tarana/Lakshan Geet/ Sargam Geet

**Course-27 Practical-Raga demonstration-VII 200**

(100 % Changed)

Vocal Performance of any Chhota Khyal and description of the following Ragas :

i)Marwa ii)Hindol iii)Vibhag iv)Toodi v)Gaur Sarang vi) Jai Jaiwanti

**Course -28 Practical-Other Forms and Tala-VII**

**100**

Ability to describe the theoretical introduction of above mentioned course Ragas and Talas.

Ability to perform non-detailed Ragas, Semi Classical and Light music vocal forms.

Ability to play musical instruments for accompaniment

Ability to show course Talas with layakaries on hand

**Semester VIII**

**Course-29 Theory- Specific General Theory-II**

**100**

**(100 % Changed)**

**Unit-I:** History of Indian Music- Modern Period ( British Period and Post-Independence)

**Unit-II :** Definition –Geet-Gandharv,Gaan, Margi-DeshiSangeet,Grah, Ansh, Nyas

**Unit-III:** Detailed Study- Gram and Murchhana,

**Unit-IV:** Life Sketch and contribution of ( Baiju Babra, Sadarang-Adarang)

**Unit- V :** Essay- Western Music

**Course-30 Theory-Applied Theory-VI**

**100**

**(100 % Changed)**

**Unit-I:** Raga Introduction with detail description:

i)Darwari ii)Adana iii)Puria iv)Chhayanat v)Poorvi vi) Multani v)Bahar vi) Sohni

**Unit-II:** Detailed study of the following Talas: i) Gajjhampa ii) Jat iii)Ada Chaartaal

**Unit-III:** Writing of Musical score (Swarlipi) of ChhotaKhyal of prescribed Ragas

**Unit-IV:** Writing of Talas with Dugun Layakari

**Unit-V:** Writing of Other Forms Dhrupad/Dhamar/Tarana/Lakshan Geet/ Sargam Geet



**Course-31 Practical-Raga demonstration-VIII**

**200**

**( 30 % Changed)**

Vocal Performance of any ChhotaKhyal and description of the following Ragas :

i)Darwari ii)Adana iii)Puria iv)Chhayanat v)Poorvi vi) Multani v)Bahar vi) Sohni

**Course-32 Practical-Other Forms and Tala-VIII**

**100**

**( 50 % Changed)**

Ability to describe the theoretical introduction of above mentioned course Ragas and Talas.

Ability to perform non-detailed Ragas, Semi Classical and Light music vocal forms.

Ability to play musical instruments for accompaniment

Ability to show course Talas with layakaries on hand

**BOOKS**

**Text Books:**

12. Bharatiya Sangget ka Itihash: Swami Praggyanandas, Umesh Joshi & Thakur Jaidev Singh
13. Kala Aur Kalam: Dr. Giriraj Kishore
14. Rag-Parichay Part-I: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
15. Rag-Parichay Part-II: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
16. Rag-Parichay Part-III: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
17. Rag-Parichay Part-IV: Harishchandra Srivastav, Sangeet Karyalaya , Hathras
18. Sangeet Ratan: Sangeet Karyalaya, Hathras
19. Sangeet Visharad : Sangeet Karyalaya ,Hathras
20. Madhur Swarlipi- All parts, Sangeet Karyalaya, Hathras
21. Abhinav Geetanjali- Part-I –V- Ramashrya Jha ‘Ramrang’
22. Praveen Pravah; Prof Harish Chandra Shrivastava, Sangeet Karyalaya, Hathras

**Reference Books:**

7. Bharatiya sangeet ka Itihas: Srish chandra Paranjpe.
8. Bharatiya Sangeet: Sangeet Karyalaya, Hathras
9. Kala Shikshan: Dr. Chitrlekha Singh
10. Kala, Shikshan, Shiksak evm Shiksharhi: Dr. Chitrlekha Singh
11. Land marks of Indian Art: Dr. Sukdev Shotriya.
12. Yug-Yugin Bharatiya Kala: Mahesh Chandra Joshi

# DIPLOMA IN INDIAN MUSIC (HINDUSTANI VOCAL)

## Syllabus

**Semester – I**

			<b>Max Marks</b>
<b>Course-I</b>	Theory	Applied theory & General Theory-I	<b>50</b>
<b>Course-II</b>	Practical	Raga presentation and other forms-I	<b>200</b>

**Semester – II**

			<b>Max Marks</b>
<b>Course-I</b>	Theory	Applied theory & General Theory-I	<b>50</b>
<b>Course-II</b>	Practical	Raga presentation and other forms-I	<b>200</b>

**Total: 500**

**SEMESTER – I**

**Course-I : Theory-Applied theory & General Theory – I**  
**(100% Change)**

**Max Marks 50**

**Unit 1:** History: Brief history of music in ancient period.

**Unit II:** Definition : Dhvani, Naad, Shruti ,Swar, Saptak, Alankar

**Unit III:**Life sketch and contribution of two eminent musician of Hindustani music:-

Swami Haridas, Miyan Tansen

**Unit IV:** Description and writing of notation, composition, Alap, Taan etc of prescribed Ragas and Layakaries of Talas with detailed study:

- Bhairav
- Bhoopali
- Durga
- Bageshri
- Asawari
- Bhairavi

**Course-II : Practical-I: Raga presentation and other forms-I**  
**(100% Change)**

**Max Marks 200**

- i) Ability to perform five alankars/Sargam Geet/Lakshan Geet/01Chhota Khyal
- ii) Ability to describe theoretical details of prescribed following Ragas-
  - Alhaiya Bilawal
  - Yaman
  - Khamaj
  - Kafi
  - Bihag
- iii) Ability to play harmonium and to sing Light music like Geet/Gazal/Bhajan/Folk
- iv) Ability to show following talas on hand with layakaries-
  - Dadra
  - Kaharwa
  - Teentaal

**SEMESTER – II**

**Course-I : Theory-Applied theory & General Theory-II**

**Max Marks 50**

**(100% Change)**

**Unit 1:** History: Brief history of music in ancient period.

**Unit II:** Definition : Dhvani, Naad, Shruti ,Swar, Saptak, Alankar

**Unit III:**Life sketch and contribution of two eminent musician of Hindustani music:-

Swami Haridas, Miyan Tansen

**Unit IV:** Description and writing of notation, composition, Alap, Taan etc of prescribed Ragas and Layakaries of Talas with detailed study:

- Bhairav
- Bhoopali
- Durga
- Bageshri
- Asawari

**Course-II : Practical-I: Raga presentation and other forms-II**

**Max Marks 200**

**(100% Change)**

Ability to perform five alankars/Sargam Geet/Lakshan Geet/01Chhota Khyal

Ability to describe theoretical details of prescribed following Ragas-

- Bhairav
- Bhoopali
- Durga
- Bageshri
- Asawari

Ability to play harmonium and to sing Light music like Geet/Gazal/Bhajan/Folk

Ability to show following talas on hand with layakaries-

- Roopak
- Ektaal
- Jhaptal

# MFA- APPLIED ART

## Syllabus

**Semester-I**

			<b>Credit</b>
<b>Course-1</b>	Theory:	Philosophy of Art & Aesthetics-I	03
<b>Course-2</b>	Theory:	Theory of Applied Art-I	03
<b>Course-3</b>	Practical:	Campaign Visualization-I / Photography-I / Illustration-I	10
<b>Course-4</b>	Practical:	Sketching-I	04
<b>Total :</b>			<b>20</b>

**Semester-II**

			<b>Credit</b>
<b>Course-5</b>	Theory:	Philosophy of Art & Aesthetics-II	03
<b>Course-6</b>	Theory:	Theory of Applied Art-II	03
<b>Course-7</b>	Practical:	Campaign Visualization-II / Photography-II / Illustration-II	10
<b>Course-8</b>	Practical:	Sketching-II	04
<b>Total :</b>			<b>20</b>



**Semester-I**

**Course-1, Theory: Philosophy of Art & Aesthetics –I**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>3</b>	<b>0</b>	<b>0</b>	<b>3</b>

(30% changed)

- Unit-I** : History of Aesthetics in Western Philosophy, ancient Greece, Unan and Rome.
- Unit-II** : Western Aesthetics : Mysticism of Plotinus in the context of Aesthetics. Aesthetics currents in early Christian era ages and Renaissance, intellectualistic, Aesthetic of Descartes.
- Unit-III** : Western Aesthetic Thinkers, Aesthetic Current in Germany, Transcendental Asthetics of kant, Absolutist Aesthetics of Hegel, Freud, Roger Fry, Herbert reed.
- Unit-IV** : Schopenhauer, Croce, Comparative Survey of Indian and western Aesthetics.
- Unit-V** : Introduction to the principles of Indian philosophy Origen and Progress religion thought (Vedic Upnishadic, shankyaic, Vedantic and of the Bhakti and Sufi cults and their relation to Arts.

**Course-2, Theory: Theory of Applied Art-I**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>3</b>	<b>0</b>	<b>0</b>	<b>3</b>

(30% changed)

- Unit-I** : Science and creativity, Interactive advertng, integrated marketing communication, Globalization, Consumer power relationship marketing and customization
- Unit-II** : Advertising and society- Advertising business offers employment, Advertising creates demand and consequently sales, Advertising reduces selling cost, Advertising establishes reputation and prestige, Truth in advertising, Advertising tries to raise the standard of living.
- Unit-III** : Ethics, regulation and social responsibilities taste and advertising, stereo typing in advertising, advertising to children, advertising controversial products.
- Unit-IV** : **Advertising and Public Relation, Meaning and Structure of Public Relation, Alignment of Public relation, Public Relation stage, Relation between Advertising and Public Relation**
- Unit-V** : Advertising promotes of press, Information and freedom of choice, Advertising creates employment.

**Course-3, Practical: Campaign Visualization-I/Photography-I/Illustration-I**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>20</b>	<b>10</b>

**(30% changed)**

Specialization on any one of the followings.

**Campaign Visualization**

Develop new concept and brand. Complete ad Campaign minimum 17 media, 70% percent work digital and 30% work manual

- Commercial Campaign (Minimum13 Media)
- Social Campaign (Minimum17 Media)

**Photography**

Shoot new Composition, Creative and Concept base photograph. Shoot a topic minimum 5 photos. Cover 5 topics in a Semester.

(Portrait, Product, Micro, Conceptual, Fashion, Landscape)

**Illustration**

Draw illustration with any type media. Develop the self-Illustration style.

- Illustration(Cartoon) – 7 (any topic)
- Comic (Min 10 page with Cover page)
- Children Poem/Story book (12 page + Cover page)

**Course-4, Practical: Sketching-I**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**(30% changed)**

Study of Cartooning, Cartoon anatomy, action and expression, Drawing from life or memory, study of plant, tree, study of human portrait

- Sketching – 250 A<sup>3</sup>Paper
- Portrait – 05
- Full Figure – 02

**II Semester****Course-5, Theory: Philosophy of Art & Aesthetics –II**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>3</b>	<b>0</b>	<b>0</b>	<b>3</b>

**(30% changed)**

- Unit-I** : An introduction to Indian Aesthetics its brief historical background concept of beauty based on ancient scriptures and their relevance to art.
- Unit-II** : Advance Rasa Theory of Bharat Muni in his Natyashastra, Development of Rasa Theory, Dhvani, Bhava, Alankara, Auchitya, Riti, Guna Dosha, Vyanjana.
- Unit-III** : Aesthetic, experience and its commentators, Batta, Lollata, Bhatta Shankuka, Batt Nayaka.
- Unit-IV** : Theory of Abinav Gupta in Abinav Bharti Anand vardhana's, Anand Vardhan, Vishnu Dharmottar Purana and Jain, Buddha, China Aesthetic Chitra Lakshan.
- Unit-V** : Aesthetic Theories of Ananda Coomarswami, Shandang (Six Canons) Rabindranath Tagore.

**Course-6, Theory: Theory of Applied Art-II**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>3</b>	<b>0</b>	<b>0</b>	<b>3</b>

**(30% changed)**

- Unit-I** : Campaign planning objectives and basic principles, Campaign objectives, Factors influencing the planning of advertising campaign, The selling methods, Campaigning a new product, Layout design principles.
- Unit-II** : Creative side of the advertising – what is creative advertising, Creative leap, Creative concept, Strategy and creativity, Creativity and strategy in the message design, Creative thinking, Creative brief, Decision about the message exestuation, Grating print advertising.
- Unit-III** : Level aspects of advertising – copyright, Trade mark, Consequences of advertising, Status of advertising agents – outdoor advertising, advertisements in newspapers and magazine,
- Unit-IV** : **Advertising Effectiveness**  
What is test, When to test, why measure at all, Pre testing print media Ads Post testing the Ads, Progress tests, Research on how ads work
- Unit-V** : cinematography – radio and television advertising. Advertising contracts, consequences of advertising, defamation, slander of goods, copy right.

**Course-7, Practical: Campaign Visualization-II/Photography-II/Illustration-II**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>20</b>	<b>10</b>

**(30% changed)**

**Campaign Visualization**

Develop new concept and brand. Complete ad Campaign minimum 17 media, 70% percent work digital and 30% work manual

- Government Schemes Campaign (Minimum 13 Media)
- Political Campaign / Agricultural Campaign (Minimum 17 Media)

**Photography**

Shoot new Composition, Creative and Concept based photograph. Shoot a topic minimum 5 photos. Cover 5 topics in a Semester.

(Creative, Modeling, Wildlife, Nature, Industrial, Monument/Architectural)

**Illustration**

Draw illustration with any type media. Develop the self-illustration style.

- Illustration (Semi Realistic) – 7 (any topic)
- Comic (Min 10 page with Cover page)
- Children Poem/Story book (12 page + Cover page)

**Course-8, Practical: Sketching-II**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**(30% changed)**

Drawing from life and memory. Animal figure study, Use pencil shading and water colour.

Study of human portrait

- Sketching – 250 A<sup>4</sup> Paper
- Portrait – 05
- Full Figure - 02

**Semester-III**

			<b>Credit</b>
<b>Course-9</b>	Theory:	Theory of Applied Art-III	03
<b>Course-10</b>	Seminar:	Seminar	03
<b>Course-11</b>	Practical:	Campaign Visualization-III/ Photography-III/ Illustration-III	10
<b>Course-12</b>	Seminar:	Sketching-III	04
			<b>Total 20</b>

<b>Course-13</b>	Practical	Open Elective–III (Drawing/Mural/Paper Mache/Terracotta)	04
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**Note – Open Elective**      Choose the course given in open elective.

**Semester-IV**

			<b>Credit</b>
<b>Course-14</b>	Theory:	Theory of Applied Art-IV	03
<b>Course-15</b>	Practical:	Dissertation and Viva voce	03
<b>Course-16</b>	Practical:	Campaign Visualization-IV/ Photography-IV/ Illustration-IV	10
<b>Course-17</b>	Seminar:	Sketching-IV	04
			<b>Total 20</b>

<b>Course-18</b>	Practical	Open Elective–III (Drawing/Mural/Paper Mache/Terracotta)	04
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**Note – Open Elective**      Choose the course given in open elective.

**Semester-III**

**Course-9, Theory: Theory of Applied Art-III**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>3</b>	<b>0</b>	<b>0</b>	<b>3</b>

(30% changed)

**Unit-I :** Principal of Design & Composition.

**Unit-II :** Interactive advertising, Introduction & definition, Interactive advertising objectives, Element of Interactive advertising, Interactive advertising and its benefits, The future of Interactive advertising.

**Unit-III :** Sales Promotion-Meaning & Definitions, Characteristics of sales promotion, Relation of sales promotion with advertising and personal selling, Distinction between advertising and sales promotion, Sales Promotion department, Methods of sales promotion, Importance or advantages or utility of sales promotion.

**Unit-IV :** Main Advertising Agencies  
Ogilvy and Mather, Lowe Lintas, McCann Erickson, Mudra, J.W.T., FCB- Ulka, Leo Burnett, B.B.D.O. Madican World, Gray worldwide etc.

**Unit-V :** Gandhian Philosophy  
Gandhi ji and advertising

**Course -10, Theory: Seminar-I**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>4</b>	<b>0</b>	<b>4</b>

(30% changed)

Student selects any One (1) of the following topic and Write paper approximate 30 pages under the guidance of concern teacher

- Renowned Photographer/ Graphic Designer.
- Renowned Cartoonist/ Illustrator.
- Movements in Advertising Agency / Image Library in India.
- Contemporary Advertising Art in India.
- Biography of eminent artist of India.

**Course-11, Practical: Campaign Visualization-III/Photography-III/Illustration-III**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>20</b>	<b>10</b>

**(30% changed)**

**Campaign Visualization**

Develop new concept and brand. Complete ad Campaign minimum 17 media, 70% percent work digital and 30% work manual

- Corporate Campaign (Minimum13 Media)
- Educational Campaign (Minimum17 Media)

**Photography**

Shoot new Composition, Creative and Concept base photograph. Shoot a topic minimum 5 photos. Cover 5 topics in a Semester.

(Creative, Modeling, Wildlife, Nature, Industrial, Monument/Architectural)

**Illustration**

Draw illustration with any type media. Develop the self-Illustration style.

- Illustration(Semi Realistic) – 7 (any topic)
- Comic (Min 10 page with Cover page)
- Children Poem/Story book (12 page + Cover page)
- 

**Course-12, Practical: Sketching-III**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**(30% changed)**

Study of Cartooning, Cartoon anatomy, action and expression, Drawing from life or memory , study of plant, tree, study of human portrait

- Sketching – 250 A<sup>3</sup>Paper
- Portrait – 05
- Full Figure – 02

**Semester-IV****Course-14, Theory: Theory of Applied Art-IV****03**

L	T	P	C
3	0	0	3

**(30% changed)**

- Unit-I** : Advertising and culture – Effect of advertising in music, religion, education, society, children, adult, women. Role of research – Advertising research, type of research.
- Unit-II** : The advertising budget. Step in advertising budget making process. Other Method of budgeting. Competitive parity method. Instrumental concept approach to advertising budget. Other considerations. Administering the Budget.
- Unit-III** : Public relation in India. Meaning and development public relation in India. Public relation and advertising. Public relation and propagandas. Need, place and functions of public relation.
- Unit-IV** : Direct marketing – Cinema, Direct marketing, Qualities of direct mailers, Costs, clutter problem, direct response ads. Quality of data base. Professional vendors of data bases, Cinema
- Unit-V** : Popular Advertisement (Case Study)  
Vodafone – Ju Ju, Cadbury dairy milk, Fevicol ,Onida TV, Lux, Amul, Mile Sur mera Tumahara, Surf, Liril, Lead India, etc.

**Course-15, Theory: Dissertation**

L	T	P	C
0	3	0	3

**(30% changed)**

Student selects any One of the following topic and Write Dissertation approximate 100 pages under the guidance of concern teacher

- Advertising related topic.
- Photography related topic.
- Illustration related topic.



**Course-16, Practical: Campaign Visualization-IV/Photography-IV/Illustration-IV**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>20</b>	<b>10</b>

**(30% changed)**

**Campaign Visualization**

Develop new concept and brand. Complete ad Campaign minimum 17 media, 70% percent work digital and 30% work manual

1. Medical/Health related Campaign (Minimum13 Media)
2. Product Campaign (Minimum17 Media)

**Photography**

Shoot new Composition, Creative and Concept base photograph. Shoot a topic minimum 5 photos. Cover 5 topics in a Semester.

(Creative, Modeling, Wildlife, Nature, Industrial, Monument/Architectural)

**Illustration**

Draw illustration with any type media. Develop the self-Illustration style.

1. Illustration(Semi Realistic) – 7 (any topic)
2. Comic (Min 10 page with Cover page)
3. Children Poem/Story book (12 page + Cover page)

**Course-17, Practical: Sketching-IV**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**(30% changed)**

Study of Cartooning, Cartoon anatomy, action and expression, Drawing from life or memory , study of plant, tree, study of human portrait

- Sketching – 250 A<sup>3</sup>Paper
- Portrait – 05
- Full Figure – 02

**Course -13 & 18 Open Elective**

Choose the course given in open elective.

**(30% changed)**

**OE-1 : Drawing**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**Unit-I** : To develop the sense of structure. Study from any kind of forms in nature pods, shells, butterflies, flower, plants, insects, minerals, bones etc. to understand how these forms achieve there structural unity through adherence to principles with physical nature of the material being observed and studied through various rendering media and Technique in various light conditions.

**Unit-II** : Drawing from life, Icons and other object with a view to study in structural harmony of the object. Reference drawings for the chosen measure (Composition or Portraiture)

**Unit-III** : Rendering it as complete work of art, leading to individuality and technical competence.

Sketch (Full Sheet) - 25 Pages

**OE-2 : Mural**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**Unit-I** : Exercise work in different aspects and medium. Fiber / POP/ waste material.

**Unit-II** : Understanding of the meaning and material value by assembling different chosen material on surface.

**Unit-III** : Students have to experiment in different media and material. The emphasis is on the conceptualization and experimentation.

Sketch (Full Sheet) - 25 Pages

**OE-3 : Paper Mache**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**Unit-I** : Introduction and preparation of Paper Mache, sketches, drawings and maquettes. Relief composition in clay suited for a Paper Mache medium, casting in Paper Mache.

**Unit-II** : Round composition in Paper Mache by direct use on armature with preparatory sketches, drawing and maquettes.

**Unit-III** : Composition work, exploring the Experimental possibilities Paper Mache medium & techniques.

Sketch (Full Sheet) - 25 Pages

**OE-4 : Terracotta**

**L T P C**  
**0 0 8 4**

**Unit-I** : Introduction to Terracotta both as forms of pottery and sculpture. Preparation of Terracotta clay, basic coil work and slab work.

**Unit-II** : Relief composition in Terracotta with preparatory sketches& drawings.

**Unit-III** : Round composition work in Terracotta, exploring the Experimental possibilities Terracotta medium & techniques. Preparatory sketches, drawings & maquettes. Use of kilns for firing of these objects (pots & sculpture) use.

Sketch (Full Sheet) - 25 Pages

## Books

- Advertising (Theory and Practice), S.A. Chunawalla
- Foundations of Advertising (Theory & Practice)
- Himalaya Publishing House, Mumbai
- Marketing Management- Philip Katter
- The Art of Advertising- Joe Grimaldi
- The Fundamental of Graphic design, Gauin Ambrose Paul harris
- 20 Century Advertising- Dae saunders,
- Computer Graphic Artist- Edward Rodiguez
- The Art of Advertising- Joe Grimaldi
- The Fundamental of Graphic design, Gauin Ambrose Paul harris
- foKkiu izcU/k] ujsUnz flag ;kno
- foKkiu dyk] e/kq Hkou
- foKkiu izcU/k] ujsUnz flag ;kno
- foKkiu dyk] e/kq Hkou
- ehfM;k ys[ku ¼fl)kUr vkSj O;ogkj½& pUnzizdk'k feJ
- lapkj ds ewy fl)kUr& vkse izdk'k flag
- lekpkj i=ksa dk bfrgkl& ia0 vfEcdk izlkn cktisbZ

# **BFA- APPLIED ART**

## **Syllabus**

**Semester-I****(Max. Mark)**

<b>Course-1</b>	Theory	Introduction of Fine Art Technique	50
<b>Course-2</b>	Theory	Fundamental of Art	50
<b>Course-3</b>	Practical	Drawing	100
<b>Course-4</b>	Practical	Design 2D-I (Applied Art)	100
<b>Course-5</b>	Practical	Design 3D -I (Sculpture)	100
<b>Course-6</b>	Practical	Print Making -I	100

**Total : 500****Semester-II****(Max. Mark)**

<b>Course-7</b>	Theory	Fundamental of Fine Arts	50
<b>Course-8</b>	Theory	History of Indian Art	50
<b>Course-9</b>	Practical	Colour	100
<b>Course-10</b>	Practical	Design 2D -II (Applied Art)	100
<b>Course-11</b>	Practical	Design 3D -II (Sculpture)	100
<b>Course-12</b>	Practical	Print Making -II	100

**Total : 500**

## Semester-I

**Course-1, Theory: Introduction of Fine Art Techniques** **50**  
(100% changed)

- Unit-I** : Importance of Indian Culture in Indian Fine Art  
(Aesthetics Attitude, Characteristics of each fine Art, Characteristics of Indian culture in fine arts)
- Unit-II** : Pencil, Charcoal, Ink and Soft Pastel
- Unit-III** : Oil Painting, Tempera, Acrylic, Water colour, Pastel, Mixed Media.
- Unit-IV** : Indian Folk Art (Rangoli, Madhubani Art, Warly Art, Gond Art, Thangka).
- Unit-V** : Pattachitra, Sanjhi, Kalamkari, Mandala, Pithora.

**Course-2, Theory: Fundamental of Art** **50**  
(30% changed)

- Unit-I** : Simple Study of Meaning of Art and Definitions, Art and Experience.
- Unit-II** : Elements of Art- Line, Form, Colour, Tone, Texture, Space.
- Unit-III** : Principles of Composition-Balance Rhythm, Harmony, Proportion, Emphasis Unity
- Unit-IV** : Indian SHADANG Perception and awareness, Visual Thinking, Art and Beauty.
- Unit-V** : Creativity, Child Art, Tantrik Kala

**Course-3, Practical: Drawing** **100**  
(30% changed)

To develop the Sense of Structure. Study from any kind of forms in nature-Pods, shells, butterflies, flowers, plants, insets, minerals, bones, etc., To understand how these forms achieve their structural unity through adherence to principles with physical nature of the materials being observed and studied through various rendering media and techniques in various light conditions. Drawing from human figure- mainly based on general form and gesture.

Drawing from object – Drawing from cubes, cones, cylindrical objects, casts, drapery, still life etc. observed and studied in various rendering media and techniques in various light conditions.

Outdoor sketching: rapid sketching from any object from place like streets, markets, stations etc., and also from museum and zoo. Student should be exposed to such drawings by master artist of different times. To understand the form structure of colour through analysis of colour theory and notation.

**Course-4, Practical: Design 2D-I**

**100**

(30% changed)

Lettering : Composing alphabets in Black and White, and Colour.  
 Design : Basic Graphic Design based on original forms in Black and White and Colour.

**Note** : Sessional to be submitted in a semester

2-D Design - No of sessional works

Lettering - 05

Design - 05

Total - 10

**Course-5, Practical : Design 3D-I**

**100**

(40% changed)

- Object drawing, Basics of 3D drawing
- Designing three dimensional objects in clay.
- Paper, sticks, straw and fiber and waste material study and use.
- Understanding of negative and positive space etc.
- Composition in clay, direct plaster and papier mache.

**Course-6, Practical: Print Making-I**

**100**

- Anticipatory and imaginative use of gathering impressions
- Fundamentals of various methods of taking prints
- Observation of intrinsic Tones & texture of various surface and the texture of natural and man-made things
- Assignment in : Lino cut mono print in various subjects wise Landscape, Portrait, Still Life and compositions
- Techniques of taking prints in :Mono colour and Two colour
- Experience of printing of Different types of surface:
- Rice paper, Handmade paper, Experience of hand printing with wood blocks, printing through press, methods of inking



## Semester-II

**Course-7, Theory : Fundamental of Fine Arts and Artist** **50**  
(30% changed)

**Unit-I : Introduction of Print Making**

Deep understanding of Lino cut, Wood cut, Silk Screen

**Unit- II : Introduction of Applied Art**

Meaning of Advertising, Definition of Advertising, Principles of Design – Balance, Proportion, Contrast, Eye movement, Unity.

Principles of Typography, Elements of Photography

**Unit-III : Introduction of Sculpture**

Basic understanding of sculpture in realm of visual and performing arts.

Various Mediums like- Clay, Plaster of Paris, Terracotta. Process of modeling, carving and assemblage. Evolution of sculpture to contemporary scenario.

**Unit-IV : Biography Artist : Abinindra Nath Tagor, Gagnendra Nath Yagor, Nand Lal Bose, Asit Kumar Halidar.**

**Unit-V : Introduction to work done by eminent Artist alone : Devi Prasad Rai Chaudhary, Ram Kikar Baij, Yamini Rao**

**Course-8, Theory: History of Indian Art (From 500BC to 757 AD)** **50**  
(30% changed)

**Unit-I : Sources of Indian history-Indus valley civilization-5000BC-1500 BC.**

**Unit-II : Vedic Period-C 1500-C 500 BCE Hinduism, Buddhism, Jainism.**

**Unit-III : Prehistoric Period-Bhimbetka Rock Shelters 30,000 BC to 50 BC**

**Unit-IV : Cave painting of Jogimara & literature on Art(Chitra lakshana, Kamasutra etc).**

**Unit-V : Cave Paintings Ajanta, Bagh, Badami, Sittanvasal, Sigariya.**

**Course-9, Practical: Colour** **100**  
(30% changed)

Experience of colour through experiment in various media

-Transparent colours (Water colour, Water proof Ink, etc.)

-Opaque colours (Poster colour)

-Pastels wax crayons on transparent papers

***Colour Experience in:***

Primary (Pigment and light theory), secondary, Tertiary, Quaternary, Achromatic, monochromatic, polychromatic, High, Average and Lower tones.

***Experience in colour harmonies:***

Complimentary split. Double split complementary, Analogous. Warm and cool colours. Optical Illusion. Advancing and receding colours simultaneous and successive contrast, Visual mixing.

**Course-10, Practical: Design 2D-II** **100**

(30% changed)

Photography : Portrait different lighting effects.  
 Drawing : Object drawing rendering in pencil.  
 Cartooning : Designing cartoon character  
**Note** : Sessional to be submitted in a semester

2-D Design-No of Sessional works

Cartooning	-	05
Photography	-	05
Drawing	-	05
Total	-	15

**Course-11, Practical: Design 3D-II** **100**

(40% changed)

- 3D drawing objects Nature study
- Simple pottery by coil method.
- Simple exercise for fundamental of design.
- Sculpture Experience — Round, low & high : Relief
- P.O.P. Carved, papier mache

**Course-12, Practical: Print Making-II** **100**

(30% changed)

- Advanced programme of previous semester .Anticipatory and imaginative use of gathering impressions
- Fundamentals of various methods of taking prints
- Observation of intrinsic texture of various surface and the texture of natural and man-made things
- Assignment in :
- Lino cut mono print in various subjects wise Landscape, Portrait, Still Life and compositions
- Techniques of taking prints in :
- Mono colour and Two colour
- Experience of printing of Different types of surface:
- Rice paper, Handmade paper, Experience of hand printing with wood blocks, printing through press, methods of inking

**Semester-III**

		<b><u>(Max. Mark)</u></b>
<b>Course -13</b>	Theory: Theory of Applied Art-I	50
<b>Course -14</b>	Theory: Indian Art & Aesthetic-I	50
<b>Course -15</b>	Practical: Advertising Graphics-I	100
<b>Course -16</b>	Practical: Photography-I	100
<b>Course -17</b>	Practical: Illustration-I	100
<b>Course -18</b>	Practical: Letter writing & Typography-I	100
		<b>Total : 500</b>

**Semester-IV**

		<b><u>(Max. Mark)</u></b>
<b>Course -19</b>	Theory: Theory of Applied Art-II	50
<b>Course -20</b>	Theory: Western Art & Aesthetics-I	50
<b>Course -21</b>	Practical: Advertising Graphics -II	100
<b>Course -22</b>	Practical: Photography-II	100
<b>Course -23</b>	Practical: Illustration-II	100
<b>Course -24</b>	Practical: Letter writing & Typography-II	100
		<b>Total : 500</b>

**Semester-III**

**Course -13, Theory: Theory of Applied Art-I** **50**  
(30% changed)

- Unit-I : Advertising**  
Meaning of Advertising, Advertising a business & an Art, Advertising definition, new brand Creation, Advertising social possibility.
- Unit-II : History of Advertising**  
Pre Printing time to starting printing time, Advertising, developing period (Worldwide and Indian), Indian Advertising
- Unit-III : History of Photography**  
Photography Introduction and world level History, Indian Photography history .
- Unit-IV : Art & Aesthetics**  
**Aesthetics, art & communication, meaning of Art & fine art, visual art, Applied art.**
- Unit-V : Market and Advertising**  
**Market and Advertising, New Perception of Advertising**

**Course-14, Theory: Indian Art & Aesthetics** **50**  
(50,000BC to 1,000AD)  
(30% changed)

- Unit-I : Rock Cut Architecture and Sculpture (Budhist, Jain, Bharamanical) Bhaja, Karta, Bedsa, Nasic, Udaigiri.**
- Unit-II : Mouryan Art ( 340 BC- 232 BC) Sanchi, Bharhut, Amrvati, Matura, Shung, Kushan, Satvahan and Gandhar.Gupta, Vakatak, period.**
- Unit-III : The nature of Art and aesthetics. What is art & beauty – is Art and Beauty a necessity.**
- Unit-IV : Rock Cut Architecture and Sculpture at Ellora, MahabaliPuram and Elephanta. Early Structural Temples at Aihole.**
- Unit-V : Temple and Sculptures in Orissa, Khajuraho and Western India, Pala sena Period Stone and Metal Sculpture Art in Karnataka, Halebid, Belur, Vijaynagar Period paintings, chola bronze images.**

**Course-15, Practical: Advertising Graphics -I** **100**  
(30% changed)

Designing of logo, Mono, symbol, and Book Cover, Book Jacket and visiting card, Letter head, envelop.

- Stationary Design (Visiting Card, Letter head & Envelop) -1 Set
- Trade Mark Design (Logo, Mono & Symbol) – 2 Set
- Book Cover – 1
- Book Jacket – 1

**Course-16, Practical: Photography-I** **100**  
(30% changed)

Outdoor Portrait shoot with reflector, cutter and Softer use necessary lance and equipment. Print size – 8”× 12” and s- Curve Road Shoot.

- Portrait – 5
- S – Curve – 3

**Course-17, Practical: Illustration - I** **100**  
(30% changed)

Drawing from life, Human figure study, Use pencil Shading and water colour, study of human portrait

- Sketching – 150 A<sup>4</sup> Paper
- Illustration – 05
- Portrait – 03

**Course-18, Practical: Letter writing & typography-I** **100**  
(30% changed)

Freehand Study (Without scale, Compass and other equipment) of Hindi and English alphabet structure, measurement and readability, Study of ear and tail in a character.

- Hindi Alphabet – 2 Chart
- English Alphabet (Uppercase with Lowercase) – 1 Chart

**Semester-IV**

**Course-19, Theory: Theory of Applied Art-II** **50**

(30% changed)

- Unit-I** : **History of Graphic design**  
Development of script, birth of alphabet, pre printing period, Bauhaus school, Newyork School.
- Unit-II** : **Classification of Advertising**  
Classification base on designing, Classification based on consumer and advertiser, classification based on message, purpose and media, Classification based on area and types.
- Unit-III** : **Typography**  
Type, structure of alphabet, classification of type (Black letter, Roman letter, Sincerity Script or cursive, font or font family, Selection of font, Type measurement, format setting, Readability, Clarity.
- Unit-IV** : **Camera**  
Classification of Camera – Disposalable Camera, 110 Camera, twin lence Camera, Polareid Camera, Compact Camera, digital Camera (Focal length, Depth of field, exposér, distortion)
- Unit-V** : **Advertising Media**  
Print media, Outdoor media ( newspaper, magazine, hoarding, poster, unipole).

**Course-20, Theory : Western Art & Aesthetics** **50**  
**(50,000BC to 1100BC)**

(30% changed)

- Unit-I** : Franco Cantrbrian Rock Art Upper Paleolithic Period, Solurtrain Magdalenian period.
- Unit-II** : Altamira, Font.de.gaume Les compralles, Lascalux Niaux, TroisFers 35000to15000 BC.
- Unit-III** : Sites of Prehistoric Art, France, Spain, Italy, and early, Spain’s Rock Art.
- Unit-IV** : Egyptian Art, old, middle, new kingdom, Late Period.Influence of Egypt Mesopotamia on the Art of meditarean islands.
- Unit-V** : Purpose and function of Art.Introduction of Aesthetics, Philosophy of Art and Philosophy of Beauty.

**Course-21, Practical: Advertising Graphics -II** **100**

(30% changed)

Design the media with principles. Use poster Colour and necessary equipment finish work on appropriate size. 50 percent work mannal and 50 percent work digital

- Banner – 2
- Stepney Cover – 1
- Cut out – 1
- Bus advertisement – 1
- Show card – 1

**Course-22, Practical: Photography-II**

**100**

**(30% changed)**

Outdoor Modeling shoot with reflector, cutter and softer use necessary lance and equipment. Symmetrical photography shoot with good exposer and quality. Size 8” × 12”

- Model shoot – 5
- Symmetrical shoot – 3

**Course-23, Practical: Illustration-II**

**100**

**(30% changed)**

Drawing from life and memory. Animal figure study, Use pencil shading and water colour. Study of human portrait

- Sketching – 100 A<sup>4</sup> Paper
- Illustration – 05
- Portrait – 03

**Course-24, Practical: Letter writing & typography-II**

**100**

**(30% changed)**

Freehand study (Without scale, Compass and othe equipment) of Basic Calligraphy School (Script, Gothic, roman, interlock, brush).Freehand study of round and brush point calligraphy.

- English Calligraphy (Any famous thought) – 3
- Hindi Calligraphy (Any famous thought) – 3

**Semester-V**

			<b><u>(Max. Mark)</u></b>
<b>Course 25</b>	Theory:	Indian Art & Aesthetics-II	50
<b>Course -26</b>	Theory:	Theory of Applied Art-I	50
<b>Course -27</b>	Practical:	Advertising Graphics -I	100
<b>Course -28</b>	Practical:	Photography-I	100
<b>Course -29</b>	Practical:	Illustration-I	100
<b>Course -30</b>	Practical:	Letter writing & Typography-I	100

**Total: 500**

**Semester-VI**

			<b><u>(Max. Mark)</u></b>
<b>Course -31</b>	Theory:	Theory of Applied Art-II	50
<b>Course -32</b>	Theory:	Art History Western& Aesthetics –II	50
<b>Course -33</b>	Practical:	Advertising Graphics -II	100
<b>Course -34</b>	Practical:	Photography-II	100
<b>Course -35</b>	Practical:	Illustration -II	100
<b>Course -36</b>	Practical:	Letter writing & Typography-II	100

**Total: 500**



**Semester-V**

**Course–25, Theory: History of Indian Art & Aesthetics –I (700BC to 1875AD) 50**

(30% changed)

- Unit-I** : Pal and Apabrashya 700 BC to 1600 BC and Jain Miniature.
- Unit-II** : Mughal Paintings Origin Akbar, Jahangir, Shahjahan and Aurangzeb 1550-1857.
- Unit-III** : RajasthaniRajpoot Paintings 1600-1850 mewar, Kota, Bundi, jaipur, Bikaner, Malwaetc.Pahari painting Basoli, Kangra Garhwal 1700-1600.
- Unit-IV** : Sultanate Painting and its influence, Fusion of medieval Hindu and Sracenic Architecture.
- Unit-V** : Art and the experience of Aesthetics. Purpose and function of Art and Aesthetics and interrelationship of Fine Art

**Course –26, Theory- Theory of Applied Art-I 50**

(30% changed)

- Unit-I** : **Elements of Visual Art**  
Line, colour, Form, tone, texture, space, type
- Unit-II** : **Principle of Design**  
**Balance, Ratio, Contrast, rhythm, Unity, Harmony Pattern, alignment, emphasis, proportion, movement**
- Unit-III** : **Basic Element of Graphic Design**  
Trade mark (Logo, Mono, Symbol), Caption/Slogan, Sub Caption/Sub Slogan, Body Copy, Illustration/visual
- Unit-IV** : **S.L.R. Camera Part**  
**Body, Lance (Normal lance, Wide angle lance, close up lance, Portrait lance), View finder, Shutter release button, etc**
- Unit-V** : **Biography**  
Man Ray, Seymour Choust, Rekha Nigam, AleekPadamsi.

**Course-27, Practical: Advertising Graphics-I 100**

(30% changed)

Communication design manually with brush and colour work finish appropriate size with design principle 50 percent work manual and 50 percent work digital

1. Leaf let – 1
2. Pump let – 2
3. Steaker – 1
4. Folder – 1
5. Dangler – 2

**Course-28, Practical: Photography-I**

**100**

**(30% changed)**

Landscape shoot with necessary lance and equipment Black & White, Monochrome & Polychrome photographs

1. Industrial photography as per the requirement of the communication design.  
Size 8" × 12"
2. Landscape – 5
3. Industrial – 3

**Course-29, Practical: Illustration-I**

**100**

**(30% changed)**

Drawing from life and memory, Architectural study monument, building structure study.

Use pencil shading and water colour. study of human portrait

1. Sketching – 100 A<sup>3</sup>Paper
2. Illustration – 05
3. Portrait – 03

**Course-30, Practical: Letter writing & typography-I**

**100**

**(30% changed)**

Study of baseline, upper highlight, x-hight ascenders, decenders and axis. Study of different shapes (geypse) for the same character in a typeface.Stydy of loops/lobe, swash, crossbar, monospace with fully scaling measurment( pica, pixel point etc).

1. Hindi quotes-3
2. English quotes-3

**Semester-VI**

**Course–31, Theory: Theory of Applied Art-II**

**50**

**(30% changed)**

**Unit-I : Advertising Design Process**

Communication, Methodology, Visual Ecology, Creation, Visual thinking, perception and awareness, looking and seeking, Layout, Visualization, thumbnails, Rough Layout, design, Prepress work

**Unit-II : Social and Economic aspect of Advertising**

Advertising Creates Employment, Freedom of Press and media, reduce selling price and cost of product, increase the selling, creat demand and consequentiy sales, Making life status, Information and education

**Unit-III : Camera Uses and Caution**

Camera, Camera Instrument, flash, Tripod, exposure meter, Shutter release cable, lence hood, telly converter, studio lighting, filter and filter's effects, photography techniques (Zooming, Multi exposer, long exposer panorama, montage, Painting etc)

**Unit-IV : Biography**

Raghy Rai, Prahalad Kakkar, Prashoon Joshi, Piyush Pandey

**Unit-V : Classification of Advertising media**

Media strategy, Quality of Advertising, Classification of Advertising (Print media, Radio media, television media, direct mail Advertising transit media, POP, Interactive media.)

**Course–32, Theory: Western Art& Aesthetics –II**

**50**

**(11<sup>th</sup> centuryto1530AD)**

**(30% changed)**

**Unit-I : Art of Western Europe, Romancque**

**Unit-II : The Great Gothic,Cathedrals and Stained glass, fresco, illuminated manuscript.**

**Unit-III : The pointed scultpures and paintings The France Italy and Germany. Simone Martini, Duccio, Giovanini, Cimabue, Giotto, And other.**

**Unit-IV : Aesthetics and absolutes and express universal truth about suffering Art and life.**

**Uni-V : international Gothic style, Differences between Gothic and Renaissance, Early Renaissance quattroceto Brunelleschi, Ghiberti.**

**Course-33, Practical: Advertising Graphics -II** **100**  
**(30% changed)**

Design the media with principle and measurement work finish with appropriate size. 50 percent work manual and 50 percent work digital.

1. Poster – 2
2. Hoarding – 2
3. Shopping bag – 2
4. Brochure – 1
5. Catalogue – 1
6. Bunting & Hanging – 4

**Course-34, Practical: Photography-II** **100**  
**(30% changed)**

Monument Shoot and Architectural composition shoot with necessary lance and equipment. Fashion shoots (Outdoor/Indoor) use fully lighting arrangement.

1. Monument/Architectural Composition – 10
2. Fashion – 5

**Course-35, Practical: Illustration-II** **100**  
**(30% changed)**

Study of Cartooning, Cartoon anatomy, action and expression, Drawing from life or memory , study of plant, tree, study of human portrait

1. Sketching – 100 A<sup>3</sup>Paper
2. Illustration – 05
3. Portrait – 03

**Course-36, Practical: Letter writing & typography-II** **100**  
**(30% changed)**

Study of family (collection of related type phase), Study of font (collection of letter, number, punctuation and other symbol to set text), Study of ligatures (special characters that are actually two letters are more combination into one)

1. English Calligraphy (Any famous thought) – 3
2. Hindi Calligraphy (Any famous thought) – 3

**Semester-VII**

		<u>(Max. Mark)</u>
<b>Course -37</b>	Theory: Indian Art & Aesthetics-I	50
<b>Course -38</b>	Theory: Theory of Applied Art-I	50
<b>Course -39</b>	Practical: Advertising Graphics -I	100
<b>Course -40</b>	Practical: Photography-I	100
<b>Course -41</b>	Practical: Illustration -I	100
<b>Course -42</b>	Practical: Letter writing & Typography-I	100

**Total : 500**

**Semester-VIII**

		<u>(Max. Mark)</u>
<b>Course - 43</b>	Theory: Theory of Applied Art-II	50
<b>Course -44</b>	Theory: Western Art & Aesthetics-II	50
<b>Course -45</b>	Practical: Advertising Graphics -II	100
<b>Course -46</b>	Practical: Photography-II	100
<b>Course -47</b>	Practical: Illustration -II	100
<b>Course -48</b>	Practical: Letter writing & Typography-II	100

**Total : 500**

**Semester-VII**

**Course-37, Theory : Indian Art & Aesthetics -I (19<sup>th</sup> century) 50**

(30% changed)

- Unit-I** : Painting during the company period.
- Unit-II** : Paintings Durings Patna and Mursidabad.European influences on Indian Art .
- Unit-III** : Art as Expression/Art as Experince. Creative and Aesthetics
- Unit-IV** : Hussain, V.S. Gaitonde, S.H Raza Amrita Shergil, Ravi Verma, Tyeb Mehta, F,N, Souza, BupenKhakhar, Akbar Padamsee, J.S. Swaminathan Ram kumar
- Unit-V** : Atuldodiya, abanindranthtagore, Ganesh pyne, Krishna Khnna, K.G. Subramanyam, Subodh Gupta, Somnathhore, ManjitBawa, Ravindra Reddy, nalinimalini, Jogen, choudhery etc.

**Course-38, Theory : Theory of Applied Art-I 50**

(30% changed)

- Unit-I** : **Communication and Marketing**  
Audio Communication, Visual Communication, Audio and visual Communication, marketing and marketing process, Advertising and marketing mix, Roll of Advertising in Marketing, Advertising and publicity.
- Unit-II** : **Advertising Business**  
The field of Advertising management, Structure of Advertising department and Organization, Function of Advertising department, Advertiser, Type of Advertising agency.
- Unit-III** : **Advertising Budge**  
Advertising Budge decision, Advertising budge spending Village Economy Advertising, Production or Transportation, why need Advertising
- Unit-IV** : **Darkroom**  
Endanger, Masking Board, film developing tank, tray clips, safe light, timer, printing process drums, developer, fixer, film process, negative and paper, paper type, douging and burning, Black and White toning, etc.
- Unit-V** : **Sales Promotion**  
Sales Promotion, Consumer sales promotion, Trade sales promotion, Sales force promotion.

**Course-39, Practical: Advertising Graphics -I** **100**

**(30% changed)**

Design the advertisement media with principle and measurement, Work finish with appropriate size. 50 percent work manual and 50 percent work digital

- Magazine ads – 2
- Press ads – 2
- Packaging design – 2
- Label design – 1
- Unipole ads – 1

**Course-40, Practical: Photography-I** **100**

**(30% changed)**

Micro and Nature (Insect, flower, Plant etc.) Shoot with arrangement and technique. Use necessary lance, equipment and light etc.

- Natural – 5
- Micro – 3

**Course-41, Practical: Illustration-I** **100**

**(30% changed)**

Study of full figure (Human & Animal) with finish pencil shading and colour, Landscape study with water colour. Study of human portrait.

- Sketching – 100 A<sup>3</sup>Paper
- Illustration – 05
- Portrait – 03

**Course-42, Practical: Letter writing & typography-I** **100**

**(30% changed)**

Study of Techari, Alchemy, BND, Arabic, Sweepy, Block, Replywood, Circlejerry, Xplor, Tarocoo types letter with good rediability and principles.

- Hindi quotes-3
- English quotes-3

**Semester-VIII**

**Course-43, Theory: Theory of Applied Art-II**

**50**

**(30% changed)**

**Unit-I : Advertising Campaign**

Campaign, process of Advertising Campaign, Basic are of Advertising Campaign  
Roll of Advertising Agency in Advertising Campaign,

**Unit-II : Market Research**

**Research Process, Advertising research, media research, copy research,  
Motivation research, Product research, Techniques and tool of marketing  
research.**

**Unit-III : Printing**

Letter press, xerography, Hologram, Screen printing, lithography, offset printing,  
dai printing, emboss printing, velvet printing, stencil printing, flexography,  
thermograph.

**Unit-IV : Advertising acts and code of conduct**

**Unit-VI : Brand**

Brand Image, Brand Equity, Brand Ambassador, Awareness for Brand.

**Course-44 Theory: Western Art & Aesthetics –II**

**50**

**(17<sup>th</sup> to 19<sup>th</sup> Century)**

**(30% changed)**

**Unit-I : Renaissance in Spain El-Greco.**

**Unit-II : Mannerism C 1520-1600, The Style of Art, The origins and Development of  
mannerism.**

**Unit-III : Baroque paintings Caravaggio, Pietro da cortona, Bernini, Rubens, Van Dyck,  
Velozquez, Zurboran, Musillo, Frans Hals, Rambrandt.17<sup>th</sup> 18<sup>th</sup> Centuries Art,  
Poussien, Lorrain, La Tour and realism rococo Style and Artist.**

**Unit-IV : Evaluativeapproches to Art, Test, Discrimination and Aesthetics concepts.**

**Unit-V : Neoclassicism, Romanticism and British Artist Turner, David cox, Constable,  
William, blake, Rousscau.**

**Course 45, Practical- Advertising Graphics -II**

**100**

**(30% changed)**

Design the advertising media with principle and measurement work finish with appropriate  
size, so percent work manual and 50 percent work digital.

2 min Campaign design (Social and Commercial) (Minimum 6 media)



**Course-46, Practical: Photography-II** **100**  
**(30% changed)**

Creative and theme base photography with necessary light, lance and other equipment. Shoot new composition with good quality.

- Creative – 10
- Theme base – 5

**Course-47, Practical: Illustration-II** **100**  
**(30% changed)**

Study of human, Animal, Cartoon, Architecture, Landscape and product with finishing. Study of portrait

- Sketching -100 A<sup>3</sup>Paper
- Illustration – 05
- Portrait – 03

**Course-48, Practical: Letter writing & typography-II** **100**  
**(30% changed)**

Study of Bello, Cuicida, Morice, Art Script, Paperback, Typesetter, Bouyes(trianglecuts), Distorted, Horror, Graffiti, Cartoon, Types, Letter with good readiability and principles

- Hindi typography (Any famous thoughts)-3
- English typography (Any famous thoughts)-3

# DIPLOMA IN PHOTOGRAPHY

## Syllabus

**Semester-I**

			(Max. Marks)
<b>Course -1</b>	Theory	<b>Introduction of Fine Art Techniques</b>	50
<b>Course -2</b>	Practical	<b>Photography -I</b>	200
<b>Total</b>			<b>: 250</b>

**Semester-II**

			(Max. Marks)
<b>Course -3</b>	Theory	<b>Technical Theory of Photography</b>	50
<b>Course -4</b>	Practical	<b>Photography –II</b>	200
<b>Total</b>			<b>: 250</b>

## Semester-I

### **Course -1 Theory: Introduction of Fine Art Techniques**

**MM - 50**

- Unit-I** : Preliminary Experiment of photography.  
**Unit-II** : History of photography and early photography  
**Unit-III** : Experiments by Leonardo da Vinci, Geber and Joseph Nicephore's  
**Unit-IV** : Process of photography  
**Unit-V** : Utility of photography in medical science & all human life

### **Course -2 Practical: Photography-I**

**MM - 200**

#### Functional study of different lenses

- Wide Angle
- Tally Lense
- Normal Lense
- Zoom Lens
- Fish eye Lens

#### Process of Photography

- Photo Taking
- Aperture.
- Shutter Speed.
- ISO.

#### Outdoor Photography

- Portrait
- Sunrise Sunset
- Landscape

## Semester-II

### **Course -3 Theory: Technical Theory of Photography**

**MM - 50**

- Unit-I** : Role in photography in self business  
**Unit- II** : History of camera, what is a camera, Types of camera Elements of Photography  
**Unit-III** : Reflex camera's basic functions, Lens of camera, Diaphragms, Aperture, Depth of field  
**Unit-IV** : Angel of view, focusing devices, Shutter & Shutter speed, View finder  
**Unit-V** : Dark room, apparatus & its use, Light of camera.

**Course –2 Practical: Photography-II**

**MM - 200**

**Types of Camera**

- TLR
- SLR
- DSLR
- Mirror less
- Other cameras
- **Role of Photography in Self Business & Practical**
- Market – definition and classification
- Types of market
- Advertising Condition
- Types of Business by Photography
- Practical Indoor & Outdoor Creation of creative Photography

# DIPLOMA IN DIGITAL DESIGN

## Syllabus

**SEMESTER - I**

		<b>(Max. Mark)</b>
<b>Theory 1</b>	<b>:</b> <b>Fundamental of Arts</b>	50
<b>Practical 2</b>	<b>:</b> <b>Digital Design</b>	200
<b>Total</b>		<b>: 250</b>

**SEMESTER II**

		<b>(Max. Mark)</b>
<b>Theory 3</b>	<b>:</b> <b>Technical theory of Digital Design</b>	50
<b>Practical 4</b>	<b>:</b> <b>Digital Design</b>	200
<b>Total</b>		<b>: 250</b>

**SEMESTER - I**

<b>Course - 1 Theory : Fundamental of Arts</b>	<b>50</b>
<b>Unit-1</b> : Study of Colour as painting, medium, colour wheel basic terms of colour, harmonies, rendering techniques etc.	
<b>Unit-2</b> : The properties of different colour and pigments, transparent, and opaque colour their properties and behavior experience of medium, water colour, tempera, gouachee colour, acrylics.	
<b>Unit-3</b> : Study of meaning of art, Elements of Art: line, form, colour, tone, texture, space, Principle of Art : balance, rhythm, harmony, proportion, emphasis, unity.	
<b>Unit-4</b> : Technique of painting in oil, brief history of oil painting, Indian shading .	
<b>Unit-5</b> : Study of aesthetics of art: Emphasis on the relation between works of art and the principal of aesthetics, Periods of art history, Concepts of art and beauty.	

**Course - 2 Practical : Digital Design** **200**  
**(Minimum 5 Works)**

- A. Basic tool of Graphic Design
- MS word pad
  - MS power point

**SEMESTER-II**

<b>Course - 3 Theory : Fundamental of Arts</b>	<b>50</b>
<b>Unit 1</b> : Beauty and Aesthetics related to Advertising	
<b>Unit 2</b> : History of Advertising,	
<b>Unit 3</b> : Principal of Design (Balance, Emphasis, Proportion, Movement, Pattern, Contrast, Unity, Harmony)	
<b>Unit 4</b> : Trade Mark (Logo, Mono, Symbol)	
<b>Unit 5</b> : Basic Knowledge of Computer part	
• Processor, Motherboard, Ram, Hard disk , DVD writerCPU, UPS, Monitor, Mouse, Key Board, digital pen etc.	



**Course - 4 Practical : Digital Design**  
**(Minimum 5 Works)**

**200**

B - Adobe Photoshop

- Introduction of tool
- Introduction of menu

C - Corel Draw

- Introduction of tool
- Introduction of menu

**Course Outcome:**

Skilled uses of Adobe Photoshop & Corel Draw

## Books

- Advertising (Theory and Practice), S.A. Chunawalla
- Foundations of Advertising (Theory & Practice)
- Himalaya Publishing House, Mumbai
- Marketing Management- Philip Katter
- The Art of Advertising- Joe Grimaldi
- The Fundamental of Graphic design, Gauin Ambrose Paul harris
- 20 Century Advertising- Dae saunders,
- Computer Graphic Artist- Edward Rodiguez
- The Art of Advertising- Joe Grimaldi
- The Fundamental of Graphic design, Gauin Ambrose Paul harris
- foKkiu izcU/k] ujsUnz flag ;kno
- foKkiu dyk] e/kq Hkou
- foKkiu izcU/k] ujsUnz flag ;kno
- foKkiu dyk] e/kq Hkou
- ehfM;k ys[ku ¼fl)kUr vkSj O;ogkj½& pUnzizdk'k feJ
- lapkj ds ewy fl)kUr& vkse izdk'k flag
- lepkj i=ksa dk bfrgkl& ia0 vfEcdk izlkn cktisbZ