



डॉ० भीमराव आंबेडकर विश्वविद्यालय, आगरा

दिनांक

साचिका संख्या

सहायक कुलसचिव(शैक्षिक)/ कुलसचिव

कृपया ललित कला संस्थान की सलग्न पत्रावली का अवलोकन करने का कष्ट करें, जिसके द्वारा संस्थान में दिनांक 30.04.2022 को सम्पन्न हुई एकेडमिक कमेटी की संस्तुतियों को डीन एकेडमिक के द्वारा सहायक कुलसचिव को submit किया गया है।

समिति की संस्तुतियों निम्नवत् है:-

- 1- The Course Structure of BFA, MFA, Diploma and Certificate Course are modified as per enclosure.
- 2- The following amendments in ordinances rules and regulation are being proposed/approved.
- 3- Following new course are introduced from session 2022-23 as self finance mode:-

i- Diploma in fine art (Two Semester).

The detail of the diploma as per enclose.

ii- B.A.(Drawing and Painting , Fine Art, History,Music Vocal),
Faculty of Fine Art : 6 semseters, 60 seats.

The details about B.A. program are as per NEP-2020 structure. State Govt./University already framed the course structure, syllabus, ordinances etc., (Government Order No.401/70-03-2022 dated 09-02-2022 National Education Policy 2020(NEP-2020). This GO with NEP-2020 syllabus and ordinance is accepted for Under-Graduate course in Faculty of Fine Art, started from the session 2022-23. Syllabus for these Courses is as per NEP.

प्रो० संजय चौधरी, निदेशक, ललित कला संस्थान, द्वारा मौखिक रूप से अवगत कराया गया कि नवीन प्रस्तावित पाठ्यक्रम पूरी तरह स्ववित्तपोषित योजनान्तर्गत संचालित किये जायेंगे तथा उक्त पाठ्यक्रमों को संचालित किये जाने हेतु संस्थान में पर्याप्त संसाधन उपलब्ध है।

यदि आप सहमत हों तो उक्त संस्तुतियों को विद्या परिषद के समक्ष प्रस्तुत करने की अनुमति प्रदान करने का कष्ट करें।

AR (Acad)
26/5/22
Registrar

कुलपति जी
Put it in academic
council for discussion
& approval.
26/5/22

M. Singh
23.05.22

Humar
21/05/2022
प्रभारी(शैक्षिक विभाग)
25/5/22 कृ. प. उ.

2/180
11-5-2022

Sanjay Choudhary
21/5/22

Lalit Kala Sansthan
Minutes of the meeting of the Academic Committee
Friday, 30 April 2022 (4 PM)

A meeting of the Academic Committee was convened in the Sansthan at 4 PM.

AR (Acader)
21/5/22

The following members were present:

1. Prof. Meenakshi Thakur, Department of Drawing and Painting, DEI, Agra
2. Prof. R.N. Pandey, Department of Sculpture, IFA, Dr. SMP University, Lucknow
3. Dr. Bindu Awasthi, Department of Drawing and Painting, BDK Agra
4. Dr. Shardool Mishra, LKS
5. Dr. Arvind K. Rajput, LKS
6. Dr. Mamta Bansal, LKS, Special Invitee
7. Mr. Devashish Ganguly, LKS, Special Invitee
8. Mr. Devendra Kumar Singh, LKS, Special Invitee
9. Mr. Ganesh Kushwah, LKS, Special Invitee
10. Mr. Deepak Kulshrestha, LKS, Special Invitee
11. Dr. Manoj Kumar, LKS, Special Invitee
12. Prof. Sanjay Choudhary (Convener), Director, LKS

- A. The Committee confirmed the minutes of its last meeting.
- B. The Course Structure of **BFA, MFA, Diploma and Certificate courses** are modified as per enclosure.
- C. The following amendments in **Ordances, Rules and regulations** are being proposed and approved.

Sanjay Choudhary
30/4/22
Manoj Kumar
30/4/22
Mamta Bansal
30/4/22

2/10
11-5-2022

21/5/22

Lalit Kala Sansthan
Minutes of the meeting of the Academic Committee
Friday, 30 April 2022 (4 PM)

A meeting of the Academic Committee was convened in the Sansthan at 4 PM.

AR (Academics)
7/10/2022

The following members were present:

1. Prof. Meenakshi Thakur, Department of Drawing and Painting, DEI, Agra
2. Prof. R.N. Pandey, Department of Sculpture, IFA, Dr. SMP University, Lucknow
3. Dr. Bindu Awasthi, Department of Drawing and Painting, BDK Agra
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(M) 30/April/22
Deven...
SP 30/04/22
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Sanjay 30/04/22
Manoj
Manoj

Ordinances:

S. No.	Existing	Proposed & approved	
1.	<u>Departments:</u> 1. Painting 2. Applied Art 3. Sculpture 4. Indian Music 5. Performing Art	1. Painting 2. Applied Art 3. Sculpture 4. Indian Music 5. Theatre Art	

2.	Degree	<u>Number of Seats(Intake)</u> <u>at Present</u>	<u>Proposed &</u> <u>Approved</u>
	BFA(Painting)	25	35
	BFA(Applied Art)	25	35
	BFA(Sculpture)	10	15
	BFA(Indian Music) (Vocal/Instrumental)	10 (5/5)	15(10/5)
	BFA(Performing Art) Dance(Kathak/Oddisi), Theatre	20 (10/10)	20 (10/10)

M
30/April/22

Devaraj S/S

Sh 30/04/22

22/04/22

Manoj

Manoj
30/04/22

Manoj

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3.	<u>Departments:</u>	<u>Practical examination for BFA/MFA at Present</u>	<u>Proposed & approved</u>
	1. Painting 2. Applied Art 3. Sculpture 4. Indian Music 5. Performing Art	<u>Odd Semester</u> External (60%) Internal (40%) <u>Even Semester</u> External (60%) Internal (40%)	<u>Odd Semester</u> External (100%) <u>Even Semester</u> Internal (100%)

4.	<u>Diploma</u>	<u>Number of Seats(Intake) at Present</u>	<u>Proposed & approved</u>
	1. Painting (Portrait/ Landscape/Miniature / Creative)	40	20
	2. Applied Art (Digital Design/Photography)	40	Photography 10 Digital Design 10
	3. Sculpture	20	10
	4. Indian Music (Vocal/Sitar/Tabla)	30	15
	5. Performing Art (Dance Kathak/Oddisi/Theatr e)	25	15

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30/04/22

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(Signature) 30/04/22 *(Signature)*

(Signature)
30/04/22

(Signature)

5.	Degree	Number of Seats(Intake) at Present	Proposed & Approved
	MFA(Painting)	20	20
	MFA(Applied Art)	20	20
	MFA(Sculpture)	20	20
	MFA(Indian Music) (Vocal/Instrumental)	10 (5/5)	10
	MFA(Performing Art) Dance(Kathak/Oddisi), Theatre	20 (10/10)	20 (10/10)

D. Following new Course are introduced from session 2022-23

(i) **Diploma in Fine Art (Two Semester)**

The detail of the Diploma as per enclosure.

(ii) **B.A. (Drawing and Painting, Fine Art, History, Music Vocal), Faculty of Fine Art : 6 semesters, 60 seats**

The details about B.A. program are as per NEP-2020 structure. State Govt./ University already framed the course structure, syllabus, ordinances etc., (Government Order No. 401/70-3-2022 dated 09.02.2022 National Education Policy 2020 (NEP-2020)). This GO with NEP-2020 syllabus and ordinance is accepted for Under-Graduate course in Faculty of Fine Art, started from the session 2022-23. Syllabus for these Courses is as per NEP.

(Prof. Meenakshi Thakur) ^{30/4/22} (Prof. R.N. Pandey)

(Dr. Bindu Awasthi)

(Dr. Shardool Mishra) ^{30/04/22}

(Dr. Arvind K. Rajput) ^{30/04/22}

(Dr. Mamta Bansal)

(Devashish Ganguly)

(Devendra Kumar Singh)

(Ganesh Kushwah)

(Deepak Kulshrestha)

(Dr. Manoj Kumar)

(Prof. Sanjay Chaudhary) ^{30/4/22}

SYLLABUS
of
Bachelor of Fine Art (Visual Art)
(Applied Art, Painting, Sculpture)

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Manoj

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San

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Foundation Course in Visual Arts

(Painting /Applied Art / Sculpture)

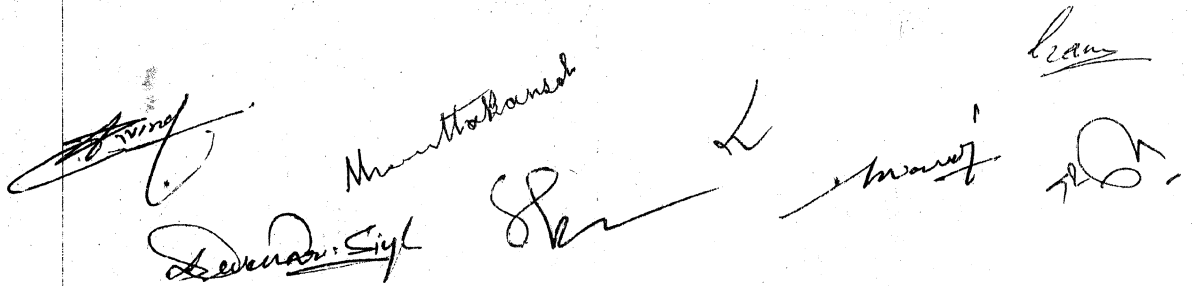
Semester-I

Paper-- 1	Theory	Optional	50
	Paper-- I A	Theory Hindi	
	Paper-- I B	Theory English	
Paper-2	Theory	Fundamental Of Art	50
Paper-3	Practical	Drawing	100
Paper-4	Practical	Design 2D-I	100
Paper-5	Practical	Design 3D -I	100
Paper-6	Practical	Print Making -I	100

Semester-II

Paper-7	Theory	Fundamental of Visual Arts	50
Paper-8	Theory	History of Indian Art	50
Paper-9	Practical	Colour	100
Paper-10	Practical	Design 2D -II	100
Paper-11	Practical	Design 3D -II	100
Paper-12	Practical	Print Making -II	100

Total: 1000


The bottom section of the page contains several handwritten signatures in black ink. From left to right, there are approximately seven distinct signatures, some of which are more stylized or cursive than others. The signatures appear to be of various faculty members or officials associated with the course.

Paper-1 B: Theory : English

50

- Unit-I:** Correction of Errors Involving Articles, Nouns, Pronouns, Adjectives, Prepositions and Chapter I & II from A Book of Essay.
- Unit-II:** Antonyms and synonyms, one -word substitution, filling in the blanks as directed and Chapter III & IV from A Book of Essay.
- Unit-III:** Comprehension of an unseen passage, with the ability to answer question, meaning of words and phrases based on the passage and Chapter V & VI from A Book of Essay.
- Unit-IV:** Expansion: A short independent composition based on themes and issues raised passage, or expand an idea into a short composition and Chapter VII & VIII from A Book of Essay.
- Unit-V:** Translation from Hindi into English and Chapter IX & X from A Book of Essay.

Paper 2 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 Rythem, Harmony, Proportion, Emphasis Unity.
- Unit IV-** Indian shadang Perception and awareness, Visual Thinking, Art and Beauty, Aesthetics.
- Unit V-** Creativity, Children's Art, Folk Art, Symbol Art.

Handwritten signatures and notes:
Mamta B...
of ...
S...
S...
S...

Foundation Course in Visual Arts

(Painting / Applied Art / Sculpture)

Semester-I

Paper-1 A: Theory : Hindi

50

यूनिट-1 : जीवनी सुधा : प्रकाशन सं० - 104

- (क) विश्व कवि रवीन्द्रनाथ टैगोर
- (ख) साहित्य का बादशाह
- (ग) और सूरज डूब गया
- (घ) नेताजी का महाभिनिष्पण
- (ङ) यशपाल बड़ा ठोस आदमी है।
- (च) आहुति

यूनिट-2: कथाकुंज: प्रकाशन सं० - 126

- (क) उसने कहा था
- (ख) कफन
- (ग) गुण्डा
- (घ) पत्नी
- (ङ) पिक्चर पोस्टकार्ड
- (च) अकेली

यूनिट-3: (क) शब्द ज्ञान (पर्यायवाची, विलोम शब्द, अनेकार्थी, समश्रुत)

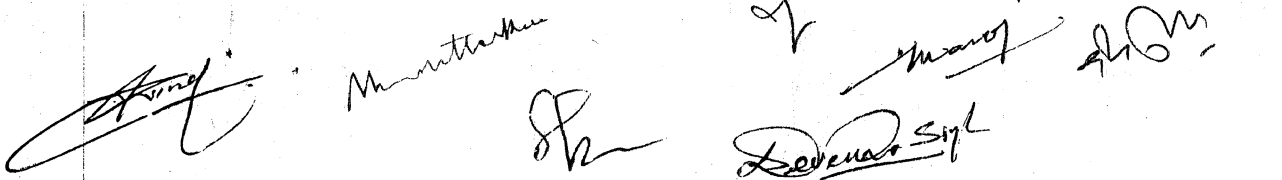
- (ख) हिन्दी अपठित
- (ग) संक्षेपण
- (घ) पल्लवन

यूनिट-4: (क) पारिभाषिक शब्दावली

- (ख) मुहाबरे एवं लोकोक्तिया
- (ग) शब्द शुद्धि, वाक्य शुद्धि
- (घ) अनेक शब्दों के लिए एक शब्द

यूनिट-5: (क) रस, छन्द, अलंकार

- (ख) तत्सम, तत्भव
- (ग) पत्राचार
- (घ) अनुवाद

The bottom of the page features several handwritten signatures and marks. On the left, there is a large, stylized signature. In the center, there is a signature that appears to be 'Munthar...' followed by a large, bold 'S' or 'H'. To the right, there are several smaller signatures, including one that looks like 'Dewan Singh' and another that is partially obscured by a large 'H' or 'K' mark. The signatures are written in black ink on a white background.

Paper –3 Practical: Drawing

100

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

Paper –4 Practical: Design 2D-I

100

Lettering	:	Composing alphabets in Black and White, and Colour.
Design	:	Basic Geometrical Composition based on original forms in multy Poster Colour.
Note	:	Sessional to be submitted in a semester
2-D Design	-	No of sessional works
Lettering	-	05
Geometrical Composition	-	05
Total	-	10

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Paper -5 Practical: Design 3D-I

100

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.

Paper-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

Handwritten signatures and names:
A large signature on the left.
Mamta Bhand
Devenak S/L
Sh
A large signature in the middle.
A large signature on the right.
A large signature on the far right.

DEPARTMENT OF
PAINTING

[Handwritten signature]

James

Northampton

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Semester- II

Paper-7 Theory : Fundamental of Visual Arts

50

Unit-I : Introduction of Painting

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

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.

Paper-8 Theory: History of Indian Art (From 500BC to 757 AD)

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 (Chitra lakshana, Kamasutra etc).

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

Paper -9 Practical: Colour

100

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.

Paper-10 Practical: Design 2D-II

100

Design : Basic Graphic Design based on original forms in Black and White and Colour

Drawing : Object drawing rendering in pencil.

Note : Sessional to be submitted in a semester

2-D Design - No of Sessional works

Design - 05

Drawing - 05

Total - 10

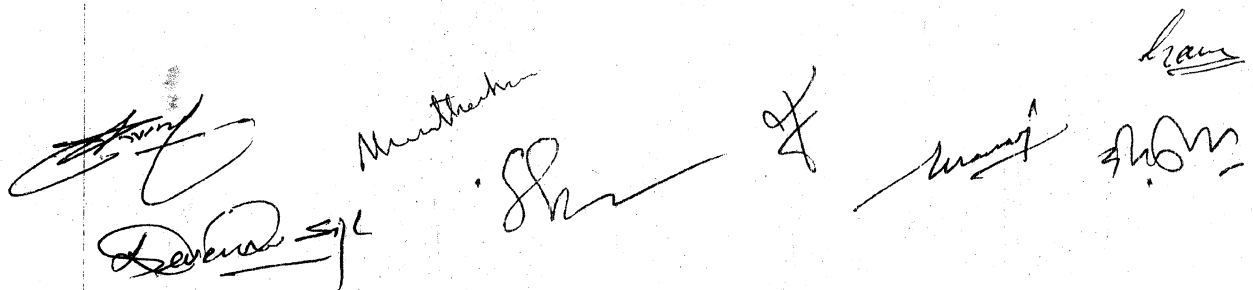
Paper -11 Practical: Design 3D-II

100

- 1 Simple pottery by coil method.
- 2 Simple exercise in texture and design.
- 3 Sculpture Experience — Round, low & high : Relief
- 4 P.O.P! Carved, Wave
- 5 Nature study (drawing)

[Handwritten signatures and initials]

- 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

A collection of handwritten signatures and initials in black ink, located at the bottom of the page. The signatures are written in various styles, including cursive and block letters. Some are accompanied by names written in a smaller, more legible font. The names include 'Devenal s/l', 'Munthacka', 'Shan', 'K', 'Munthacka', and 'Shan'. There are also some initials and a signature that appears to be 'han'.

Paper –15 Practical: Drawing-I

100

Sustained 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.

Paper-16 Practical: Pictorial composition-I

100

Development of pictorial into content oriental painting, with representational aspect. Students should be exposed to various schools of traditional Indian paintings (Bengal, Pahadi, Kota Boondi, and Mughal -2 Painting in each style.).

Paper-17 Practical: Portrait-I

100

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

Paper –18 Practical: Landscape

100

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

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

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30/07/22

Moumita

King

Devna Singh
Tranex

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Manoj
Shom

B.F.A II year Painting

Semester- III

Paper-13	Theory:	Study Material and Methods -I	50
Paper-14	Theory:	History of Indian Art& Aesthetic (Common paper Painting/Applied/Sculpture)	50
Paper-15	Practical:	Drawing -I	100
Paper-16	Practical:	Pictorial Composition -I	100
Paper-17	Practical:	Portrait -I	100
Paper-18	Practical:	Landscape	100

Semester-IV

Paper-19	Theory:	Study Material and Methods -II	50
Paper-20	Theory:	History of Western Art& Aesthetics (Common paper Painting/ Applied/Sculpture)	50
Paper-21	Practical:	Drawing -II	100
Paper-22	Practical:	Pictorial Composition -II	100
Paper-23	Practical:	Portrait -II	100
Paper-24	Practical:	Still Life	100

Total: 1000

Sh 30/04/22

M. K. Sharma

Sh

Pranav

M. K. Sharma

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B.F.A-II Year

Semester- III

Paper – 13 Theory: Study Materials and Methods –I

50

- Unit –I:** Study of colour as painting medium. Colour wheel, Basic terms of colours, colour harmonies, 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
- Unit –IV:** Technique of Paintings in oil, Brief history of Oil Painting
- Unit –V:** Study of supports, priming vehicles (Oils), Pigments

Paper –14 Theory: History of Indian Art & Aesthetics (50,000BC to 1,000AD)

(Common paper Painting/Applied/Sculpture)

50

- 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, 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 in Karnataka, Halebid, Belur, Vijaynagar Period paintings, chola bronze images.

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Semester -IV

Paper -19 Theory: Study Materials and Methods -II

50

Unit -I : Study of behavior of colours and their chemical Properties

Unit -II: Preparation of Canvas and other supports and grounds.

Refractive index of colours

Unit -III: Study of technique of traditional miniature painting

Unit -IV: Study of techniques of mural – painting- Fresco (Indian and western),

Tempra, Encaustic painting

Unit-V: Introduction of other techniques of murals – mosaic, collage , relief.

Paper 20- Theory: History of Western Art& Aesthetics (50,000BC to 1100BC)

(Common paper Painting/Applied/Sculpture)

50

Unit I- Franco Cantbrbian 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.

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.

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Paper -21 Practical: Drawing -II

100

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.

Paper-22 Practical: Pictorial composition -II

100

Practice in Iconographical Study. Study from old Masters of Indian Painting. Study of Miniature Painting

Paper-23 Practical: Portrait -II

100

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

Paper -24 Practical: Still Life

100

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.

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30/04/22
Mudhita

SP

SP

SP

SP

B.F.A. III year Painting

Semester –V

Paper-25	Theory:	History of Indian Art& Aesthetics –I (Common paper Painting/Applied/ Sculpture)	50
Paper-26	Theory:	History of Western Art& Aesthetics-I (Common paper Painting/Sculpture)	50
Paper-27	Practical:	Drawing -III	100
Paper-28	Practical:	Pictorial Composition -III	100
Paper-29	Practical:	Portrait -III	100
Paper-30	Practical:	Landscape	100

Semester-VI

Paper-31	Theory:	History of Indian Art& Aesthetics-II (Comman paper Painting/Sculpture)	50
Paper-32	Theory:	History of Western Art& Aesthetics-II (Comman paper Painting/Applied/Sculpture)	50
Paper-33	Practical:	Drawing -IV	100
Paper-34	Practical:	Pictorial Composition -IV	100
Paper-35	Practical:	Portrait -IV	100
Paper-36	Practical:	Still Life	100
Total:			1000

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B.F.A III Year

Semester- V

Paper -25 Theory: History of Indian Art& Aesthetics -I (700BC to 1875AD)

(Common paper Painting/Applied/Sculpture) **50**

- Unit I-** Pal and Apabransha 700 BC to 1600 BC and Jain Miniature.
- Unit II-** Mughal Paintings Origin Akbar, Jahangir, Shahjahan and Aurangzeb 1550-1857.
- Unit III-** Rajasthani Rajpoot Paintings 1600-1850 mewar, Kota, Bundi, jaipur, Bikaner, Malwa etc.
- Unit IV-** Mughal Art & Architecture, principle Towns and Buildings 1550-1857, 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

Paper-26 Theory:History of WesternArt& Aesthetics -I (1600BC to 11th Century)

(Common paper Painting/Sculpture) **50**

- Unit I-** The Art of Crete and Minoan ancient pottery, architecture, Sculpture, paintings, fresco, metal, gold.
- Unit II-** 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, Philosophy and Society.
- Unit IV-** The influence on ancient Rome the end of classical world.
- Unit V-** Early chritian Art, Spread of Byzantine Art and iconography.

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D. S. L. James
S. H.
S. H.
S. H.

Paper- 27 Practical: Drawing -III

100

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

Paper-28 Practical: Portrait -III

100

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.

Paper-29 Theory: Pictorial composition -III

100

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

Paper-30 Practical: Landscape

100

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

Handwritten signatures and initials scattered at the bottom of the page, including 'Sh', 'Anand Singh', 'James', 'Mishra', 'Sh', 'Mansingh', and 'Sharma'.

Semester- VI

Paper –31 Theory- History of Indian Art& Aesthetics –II (17th Century to 19th Century) (Common paper Painting/Sculpture) 50

- Unit I-** Deccani Painting, Bizapur Golconda, Ahmednagar etc.
- Unit II-** Pahari Painting of various schools literacy and religious themes.
- Unit III-** Indian Renaissance Rabindranath Tagore and his disciplines. Early modern painters and the Art of the post independences.
- Unit IV-** Aesthetics value, intentions and references. The Aesthetics innovations in a modern context.
- Unit V -** New Arrivals in Indian Art.

Paper –32 Theory: History of Western Art & Aesthetics –II (11th century to 1530AD) (Common paper Painting/Applied/Sculpture) 50

- Unit I-** Art of Western Europe, Romansk.
- Unit II-** the Great Gothic, Cathedrals and Stained glass, fresco, illuminated manuscript.
- Unit III-** The France Italy and Germany. Simone Martini, Duccio, Giovanini, Cimabue, Giotto, and Gothic art.
- 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.

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A large signature on the left, possibly "Srinivas".
The word "France" written in the middle.
A signature "Devid s/l" below "France".
A signature "Sh" below "France".
A signature "Munish" above "Sh".
A signature "Srinivas" on the right, with "Sh" written below it.

Paper- 33 Practical: Drawing -IV

100

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

Paper-34 Practical: Portrait -IV

100

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.

Paper-35 Theory: Pictorial composition -IV

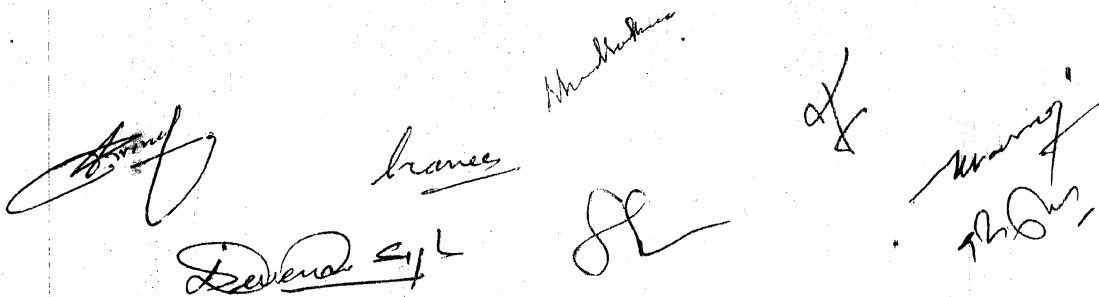
100

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

Paper-36 Practical: Elective (Still Life)

100

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

The bottom of the page contains several handwritten signatures and initials in black ink. From left to right, there is a large, stylized signature, the word 'braves' written in a cursive script, a signature that appears to be 'Shankar', a signature that looks like 'JL', and a signature that appears to be 'Kumar' with 'The Des' written below it.

B.F.A. IV Year Painting

Semester-VII

Paper-37	Theory:	History of Indian Art& Aesthetics –I (Common paper Painting/Applied/Sculpture)	50
Paper-38	Theory:	History of Western Art & Aesthetics-I (Common paper Painting/Sculpture)	50
Paper-39	Practical:	Drawing -V	100
Paper-40	Practical:	Pictorial Composition -V	100
Paper-41	Practical:	Portrait -V	100
Paper-42	Practical:	Landscape	100

Semester - VIII

Paper-43	Theory:	History of Indian Art& Aesthetics-II (Common paper Painting/Sculpture)	50
Paper-44	Theory:	History of Western Art& Aesthetics –II (Common paper Painting/Applied/Sculpture)	50
Paper-45	Practical:	Drawing -VI	100
Paper-46	Practical:	Pictorial Composition -VI	100
Paper-47	Practical:	Portrait -VI	100
Paper-48	Practical:	Still Life	100

Total: 1000

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B.F.A –IV Year

Semester-VII

Paper –37 Theory: History of Indian Art& Aesthetics -I (19th century)
(Common paper Painting/Applied / Sculpture) **50**

Unit I- painting during the company period.

Unit II- paintings During Patna and Mursidabad. European influences on Indian Art .

Unit III- Bangal School and its influence. Contemporary of Indian Art (1850 to 1950)Art as Expression /Art as Experience. Creative and Aesthetics

Unit IV- 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, abanindranth tagore, Ganesh pyne, Krishna Khnna, K.G. Subramanyam, Subodh Gupta, Somnath hore, Manjit Bawa, Ravindra Reddy, nalini malini, Jogen, choudhery etc.

Paper-38 Theory: History of Western Art & Aesthetics –I (14th century to 16th century) (Common paper Painting/Sculpture) **50**

Unit I- Renaissance Paintings and Sculpture in Florence and Venic.

Unit II- Fra Angelico, Massaccio, Paoloucello, 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 15th 16th Century van Eyck, Rogier Vander Weyden, Brueghel.

Unit V- Aesthetics and representation. Beauty as Truth. The essence of appearance.

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Anand
Dadaraoye
James
Shah
Mukherjee
Rajesh

Paper-39 Practical: Drawing -V

100

Drawing from life, icons and other objects with a view to study the structural harmony of the objects

Reference drawing for the chosen measure

Paper- 40 Practical: Pictorial composition -V

100

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.

Paper –41 Practical: Portrait -V

100

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

Paper-42 Practical: Landscape

100

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

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Devi Singh

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Sharma

Semester- VIII

Paper-43 Theory: History of Indian Art& Aesthetics –II (1934 to 20th Century) (Common paper Painting/Sculpture) 50

Unit I- Revivalism EB Havel Ananad Coomasswamy.

Unit II- Bombay Group of Artist. Culcutta Group of Artist and Shipla Cakra.

Unit III- Aesthetics attitude. Classificatory approaches to Art & Aesthetics.

Unit IV- contemporary Sculpture devi Prasad ray chaudhary, Ram kinkar Baij, prodosh Dasgupta, Chintamanikar, Shanko Choudhary Dhanraj Bhagat, Somnath Hore, Meera Mukherji, Usharani Huza, Nagji patel, Balbeer Singh Katt, Mrinolini Mukharji etc.

Unit V- Art Societies and group and Academies.

Paper-44 Theory: History of Western Art& Aesthetics –II (17th to 19th Century) (Common paper Painting/Applied/Sculpture) 50

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. 17th 18th 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 Artist Turner, David Cox, Constable, William, Blake, Rousseau.

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Paper-45 Practical: Drawing -VI

100

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

Paper- 46 Practical: Pictorial composition -VI

100

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.

Paper -47 Practical: Portrait -VI

100

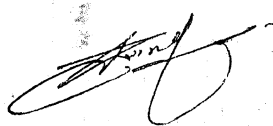
Advance exercise in finishing and rendering portrait painting. Critical study of workman ship and style of great masters. Students should be encouraged to develop the awareness of pictorial organization stress on the character of the model

Paper- 48 Practical: Still Life

100

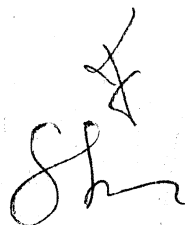
Study from arranged model emphasizing Angular, Parallel and colour perspective through the medium of Acrylic and oil colours.

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



James

Dwivedi S/P



Murthy
Kumar

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APPLIED ART

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BFA Applied Art IInd Year

Semester-III

Paper-13	Theory:	Art History Indian Art & Aesthetics	50
Paper-14	Theory:	Theory of Applied Art-I (Common paper Painting/Applied/Sculpture)	50
Paper-15	Practical:	Advertising Graphics-I	100
Paper-16	Practical:	Photography-I	100
Paper-17	Practical:	Drawing & Illustration-I	100
Paper-18	Practical:	Letter writing & Typography-I	100

Semester-IV

Paper-19	Theory:	Theory of Applied Art-II	50
Paper-20	Theory:	History of western art and Aesthetics (Common paper Painting/Applied/ Sculpture)	50
Paper-21	Practical:	Advertising Graphics -II	100
Paper-22	Practical:	Photography-II	100
Paper-23	Practical:	Drawing & Illustration -II	100
Paper-24	Practical:	Letter writing & Typography-II	100

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Semester-III

Paper-13 Theory: Theory of Applied Art-I

50

Unit I- Advertising

Meaning of Advertising, New Perception of Advertising, Market and 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 (World wide and Indian), Indian Advertising

Unit III- History of Photography

Photography Introduction and world level History, Indian Photography history .

Unit IV- Art & Aesthetics

Aesthetics, art and communication, meaning of Art & fine art, visual art, Applied art, design (Geometrical design, Graphic design, Ornamental design.)

Paper – 14 Theory:History of Indian Art & Aesthetics (50,000BC to 1,000AD) 50

(Common paper Painting/Applied/Sculpture)

Unit I- Rock Cut Architecture and Sculpture (Budhist, Jain, Bharamanical) Bhaja, Karta, Bedsa, Nasik, 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, 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 in Karnataka, Halebid, Belur, Vijaynagar Period paintings, chola bronze images.

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Paper 15 Practical- Advertising Graphics -I

100

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

1. Stationary Design (Visiting Card, Letter head & Envelop) -2
2. Trade Mark Design (Logo, Mono & Symbol) – 3
3. Book Cover – 2
4. Book Jacket – 2

Paper 16 Practical- Photography-I

100

Outdoor Portrait shoot with reflector, cutter and Softer use necessary lance and equipment. Print size – 8”× 12” and s- Curve Road Shoot.

1. Portrait – 10
2. S – Curve – 5

Paper 17 Practical- Drawing & Illustration &-I

100

Drawing from life, Human figure study, Use pencil Shading and water colour, study of human portrait

1. Sketching – 100 A⁴ Paper
2. Illustration – 05
3. Portrait – 05

Paper 18 Practical- Letter writing & typography-I

100

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.

1. Hindi Alphabet – 2 Chart
2. English Alphabet (Uppercase) – 1 Chart
3. English Alphabet (Lowercase) – 1 Chart

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Semester-IV

Paper –19 Theory- Theory of Applied Art-II

50

Unit I- History of Graphic design

Development of script, birth of alphabet, pre printing period, Industrial Development effect, use of photography in printing, 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 and etc. Classification based on area and types.

Unit III- Typography

Type, structure of alphabet, classification of type (Black letter, Roman letter, Sincerity Script or cursive, fantasy type, font or font family, Selection of font, Type measurement, format setting, Readability, Clarity, typesetting, Hot metal Composing, Cold Composing.)

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)

Paper –20 Theory- History of Western Art & Aesthetics (50,000BC to 1100BC)

(Common paper Painting/Applied/Sculpture)

50

Unit I- Franco Cantbrian 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.

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.

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Paper 21 Practical- Advertising Graphics -II

100

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

1. Banner – 3
2. Stepney Cover – 3
3. Cut out – 3
4. Bus advertisement – 3
5. Show card – 3

Paper 22 Practical- Photography-II

100

Outdoor Modeling shoot with reflector, cutter and softer use necessary lance and equipment. Symmetrical photography shoot with good exposur and quality. Size 8" × 12"

1. Model shoot – 10
2. Symmetrical shoot – 5

Paper 23 Practical- Drawing & Illustration-II

100

Drawing from life and memory. Animal figure study, Use pencil shading and water colour. Study of human portrait

1. Sketching – 100 A⁴ Paper
2. Illustration – 05
3. Portrait – 05

Paper 24 Practical- Letter writing & typography-II

100

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.

1. English Calligraphy (Any famous thought) – 6
2. Hindi Calligraphy (Any famous thought) – 6

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Devesh S.P.
Munish
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Manoj
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BFA in Applied Art IIIrd Year

Semester-V

Paper-25	Theory:	Art History Indian Art & Aesthetics-I	50
		(Comman paper Painting/Applied/ Sculpture)	
Paper-26	Theory:	Theory of Applied Art-I	50
Paper-27	Practical:	Advertising Graphics -I	100
Paper-28	Practical:	Photography-I	100
Paper-29	Practical:	Drawing & Illustration-I	100
Paper-30	Practical:	Letter writing & Typography-I	100

Semester-VI

Paper-31	Theory:	Theory of Applied Art-II	50
Paper-32	Theory:	Art History Western & Aesthetics -II	50
		(Comman paper Painting/Applied/ Sculpture)	
Paper-33	Practical:	Advertising Graphics -II	100
Paper-34	Practical:	Photography-II	100
Paper-35	Practical:	Drawing & Illustration -II	100
Paper-36	Practical:	Letter writing & Typography-II	100

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Semester-V

Paper –25 Theor- History of Indian Art & Aesthetics –I (700BC to 1875AD)

(Common paper Painting/Applied/Sculpture)

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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- Rajasthani Rajput Paintings 1600-1850 mewar, Kota, Bundi, jaipur. Bikaner, Malwa etc. 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

Paper –26 Theory- Theory of Applied Art-I

50

Unit I- Visual Art aliment

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 of 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

Raghy Rai, Prahalad Kakkar, Prashoon Joshi, Piyush Pandey

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Paper 27 Practical- Advertising Graphics-I

100

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 – 3
2. Pump let – 2
3. Steaker – 3
4. Folder – 2
5. Dangler – 3

Paper 28 Practical- Photography-I

100

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 – 10
3. Industrial -- 5

Paper 29 Practical- Drawing& Illustration-I

100

Drawing from life and memory, Architectural study monument, building structure study. Use pencil shading and water colour. study of human portrait

1. Sketching – 100 A³Paper
2. Illustration – 05
3. Portrait – 05

Paper 30 Practical- Letter writing & typography-I

100

Study of baseline, upper highlight, x-high ascenders, decenders and axis. Study of different shapes (geypse) for the same character in a typeface. Study of loops/lobe, swash, crossbar, monospace with fully scaling measurement (pica, pixel point etc).

1. Hindi quotes-5
2. English quotes-5

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Semester-VI

Paper –31 Theory- Theory of Applied Art-II

50

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 Develop Employment, Freedom of Press reduce the cost, increase the selling, Making life status. Making the new market, Information and education

Unit III- Camera Uses and Caution

Installing the film in Manual Camera and automatic, Camera, Camera, Camera Instrument, flash, Tripod, exposuer 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

Ansel Adam, Man Ray, Seymour Choust, Milton Glaser, Bob Gill, Rekha Nigam, Aleck Padamsi.

Unit V-Advertising media

Media strategy, Quality of Advertising, Classification of Advertising (Print media, Radio media, television media, direct mail Advertising transit media, POP, Interactive media.)

Paper – 32 Theory- History of Western Art& Aesthetics –II (11th centuryto1530AD)

(Common paper Painting/Applied/Sculpture)

50

Unit I- Art of Western Europe, Romancque

Unit II- The Great Gothic, Cathedrals and Stained glass, fresco, illuminated manuscript.

Unit III- The France Italy and Germany. Simone Martini, Duccio, Giovanini, Cimabue, Giotto, and Gothic art .

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.

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Paper 33 Practical- Advertising Graphics -II

100

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 -- 2
5. Catalaue -- 2
6. Bunting & Hanging -- 4

Paper 34 Practical- Photography-II

100

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

Paper 35 Practical- Drawing & Illustration-II

100

Study of Cartooning, Cartoon anatomy, action and expression, Drawing from life or memory , study of plant, tree, study of human portrait

1. Sketching -- 100 A³ Paper
2. Illustration -- 05
3. Portrait -- 05

Paper 36 Practical- Letter writing & typography-II

100

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) -- 6
2. Hindi Calligraphy (Any famous thought) -- 6

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Aranya
Deena syle
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BFA in Applied Art IV Year

Semester-VII

Paper-37	Theory:	Art History Indian & Aesthetics-I	50
		(Common paper Painting/Applied/ Sculpture)	
Paper-38	Theory:	Theory of Applied Art-I	50
Paper-39	Practical:	Advertising Graphics -I	100
Paper-40	Practical:	Photography-I	100
Paper-41	Practical:	Drawing & Illustration -I	100
Paper-42	Practical:	Letter writing & Typography-I	100

Semester-VIII

Paper-43	Theory:	Theory of Applied Art-II	50
Paper-44	Theory:	Art History Western & Aesthetics-II	50
		(Common paper Painting/Applied/ Sculpture)	
Paper-45	Practical:	Advertising Graphics -II	100
Paper-46	Practical:	Photography-II	100
Paper-47	Practical:	Drawing & Illustration -II	100
Paper-48	Practical:	Letter writing & Typography-II	100

Total = 1000

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18

Semester-VII

Paper –37 Theory- History of Indian Art & Aesthetics -I (19th century)

(Common paper Painting/Applied/Sculpture)

50

- Unit I-** painting during the company period.
- Unit II-** paintings Daring's Patna and Mursidabad. European influences on Indian Art .
- Unit III-** Art as Expression /Art as Experience. Creative and Aesthetics
- Unit IV-** Hussain, V.S. Gaitonde, S.H Raza Amrita Shergil, Raja Ravi Verma, Tyeb Mehta, F,N, Souza, Bupen Khakhar, Akbar Padamsee, J.S. Swaminathan Ram kumar
- Unit V-** Atul dodiya, Abanindra Nath tagore, Ganesh pyne, Krishna Khnna, K.G. Subramanyam, Subodh Gupta, Somnath hore, Manjit Bawa, Ravindra Reddy, Nalini Malini, Jogen Choudhery etc.

Paper –38 Theory- Theory of Applied Art-I

50

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, product and Advertising, Advertising and Package, Advertising and publicity.

Unit II-Advertising Business

The field of Advertising management, Structure of Advertising department and Organisation, Function of Advertising department, Advertiser, Advertising Agency Evolution of Advertising agency, systems of advertising, agency organization, advertising agency in India, Type of Advertising agency, Structure and function of an advertising Agency, Account department, Marketing department, Creative department, Media department, Administrative department, traffic control department working process of advertising Agency

Unit III- Advertising Budge

- * Advertising Budge decision, Advertising budge spending Village Economy
- * Advertising, Production or Transportation, why need Advertising

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Unit IV- Darkroom

Inlanger, Masking Board, film developing tank, tray clips, safelight, timer, printing process drums, developer, fixer, film process, negative and paper, paper type, douging and burning, Black and White toning, etc

Paper 39 Practical- Advertising Graphics -I

100

Design the advertisement media with principle and measurement, Work finish with appropriate size. 50 percent work manual and 50 percent work digital

1. Magazine ads – 3
2. Press ads – 3
3. Packaging design – 4
4. Label design – 2
5. Unipole ads – 2
6. Counter display – 2

Paper 40 Practical- Photography-I

100

Micro and Nature (Insect, flower, Plant etc.) Shoot with arrangement and technique. Use necessary lance, equipment and light etc.

1. Natural – 10
2. Micro – 5

Paper 41 Practical- Drawing& Illustration-I

100

Study of full figure (Human & Animal) with finish pencil shading and colour, Landscape study with water colour. Study of human portrait.

1. Sketching – 100 A³Paper
2. Illustration – 05
3. Portrait – 05

Paper 42 Practical- Letter writing & typography-I

100

Study of Techari, Alchemy, BND, Arabic, Sweepy, Block, Replywood, Cirelejerry, Xplor, Tarocoo types letter with good rediability and principles.

1. Hindi quotes-5
2. English quotes-5

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Dedendra Sjl
Sh
20

Semester-VIII

Paper –43 Theory- Theory of Applied Art-II

50

Unit I- Advertising Campaign

Principle of Advertising, Campaign, process of Advertising Campaign, Basic are of Advertising Campaign Roll of Advertising Agency in Advertising Campaign, Brand, Brand Image, Awareness for Brand, Advertising language, Quality of Advertising language, Aliment of Advertising language.

Unit II-Market Research

Research Process, Advertising research, media research, copy research, Motivation research, Techniques and tool of marketing research, Product research.

Unit III- Advertisement Message Appeal

Appeal based on product, Appeal based on Consumer emotional appeal, entertainment, Informational, Brand ambassador and exques appeal.

Unit IV- Printing

Letter press, Letter sat, xerography, Hologram, Screen printing, lithography, offset printing, dai printing, emboss printing, velvet printing, stencil printing, flexography, thermograph.

Unit V-Advertising acts and code of conduct

Unit VI-Biography

R. Balakrashanan, Agnelo dayas, Anuja Chauhan, K.V. Shreedhar, Madhukar Kamath

Paper –44 Theory- History of Western Art & Aesthetics –II (17th to 19th Century)

(Common paper Painting/Applied/Sculpture)

50

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.17th 18th Centuries Art, Poussien, Lorrain, La Tour and realism rococo Style and Artist.

Arvind 30/04/22 *Lianes* *Murthy* *Shruti* *Manoj*
Devenat s/l *21*

Unit IV- Evaluative approaches to Art, Test, Discrimination and Aesthetics concepts.

Unit V- Neoclassicism, Romanticism and British Artist Turner, David Cox, Constable, William, Blake, Rousseau.

Paper 45 Practical- Advertising Graphics -II **100**

Design the advertising media with principle and measurement work finish with appropriate size, so percent work manual and 50 percent work digital.

1. 2 min Campaign design (Social and Commercial) (Minimum 8 media)

Paper 46 Practical- Photography-II **100**

Creative and theme base photography with necessary light, lance and other equipment. Shoot new composition with good quality.

1. Creative – 10
2. Theme base – 5

Paper 47 Practical- Drawing & Illustration-II **100**

Study of human, Animal, Cartoon, Architecture, Landscape and product with finishing. Study of portrait

1. Sketching -100 A³Paper
2. Illustration – 05
3. Portrait – 05

Paper 48 Practical- Letter writing & typography-II **100**

Study of Bello, Cuicida, Morice, Art Script, Paperback, Typesetter, Bouyes (trianglecuts), Distorted, Horror, Graffiti, Cartoon, Types, Letter with good readability and principles

1. Hindi quotes-3
2. Hindi typography (Any famous thoughts)-3
3. English quotes-3
4. English typography (Any famous thoughts)-3

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20/04/22

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Dewansh Singh

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Ramesh

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Munish

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22

SYLLABUS
of
Diploma in Fine Art

krishna

SR

Shoni

Munshi

Dachar Syl

Shoni

Shoni

Diploma in Fine Art

Semester-I

Paper- 1	Theory	Fundamental of Art	50
Paper- 2	Practical	Practice of fine Art work	200

Semester-II

Paper-3	Theory	Fundamental of Visual Arts	50
Paper-4	Practical	Practice of fine Art work	200

Total: 500

Principles
Practical
Practical
Practical
Practical

Practical
Practical

Semester-I

Paper 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 and Beauty, Aesthetics.
- Unit V-** Creativity, Children's Art, Folk Art, Symbol Art.

Paper- 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. 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

Graves

Shon

Murkin

Deena S/L

Shon

Sh

Shon

Shon

Shon

• Design 2D

Lettering	:	Composing alphabets in Black and White, and Colour.
Design	:	Basic Geometrical Composition based on original forms in multy Poster Colour.
Note	:	Sessional to be submitted in a semester
2-D Design	-	No of sessional works
Lettering	-	05
Geometrical Composition	-	05

• Design 3D-I

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 etz. as also from antique sculptures.

Grace *Madhur*
A.S. *Sh* *H* *Mang*
Dewaraj

Semester- II

Paper- 3 Theory : Fundamental of Visual Arts

50

Unit-I : Introduction of Painting

Principles of Composition – Balance, Rhythm, Harmony, Proportion, Emphasis, Unity

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.

Paper- 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.

Praveen
Devenada. S/L

Murthy
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• Design 2D-II

Design	:	Basic Graphic Design based on original forms in Black and White and Colour
Drawing	:	Object drawing rendering in pencil.
Note	:	Sessional to be submitted in a semester
2-D Design	-	No of Sessional works
Design	-	05
Drawing	-	05
Total	-	10

• Design 3D

- 1 Simple pottery by coil method.
- 2 Simple exercise in texture and design.
- 3 Sculpture Experience — Round, low & high : Relief
- 4 P.O.P. Carved, Wave
- 5 Nature study (drawing)

Handwritten signatures and initials:
Irene
S. K. S. S. S.
S. K. S. S. S.
S. K. S. S. S.
S. K. S. S. S.
S. K. S. S. S.

DEPARTMENT OF
PAINTING

(Creative Composition/Portraiture /Miniature/ Landscape)

2

Handwritten signatures and initials:
- *David Sp*
- *Sh*
- *Amey*
- *Manish*
- *Murug*
- *Shr*

M.F.A. Painting – I Year

Semester-I

Paper-I Theory	:	Philosophy of Art & Aesthetics –I	75
(Common paper for Painting /Applied Art & Sculpture)			
Paper-II Theory	:	Indian Modern Contemporary Art – V	75
Paper-III Practical	:	Creative Composition/Portraiture /Miniature/ Landscape-I	250
Paper-IV Practical	:	Advance Drawing-I	100

Total: 500

Semester-II

Paper-V Theory	:	Philosophy of Art & Aesthetics –II	75
(Common paper for Painting /Applied Art & Sculpture) <i>maintain</i>			
Paper-VI Theory	:	Modern Art –II Western <i>Modern & Contemporary Art-</i>	75
Paper-VII Practical	:	Creative Composition/Portraiture /Miniature/ Landscape-II	250
Paper-VIII Practical	:	Advance Drawing-II	100

Total: 500

Grand Total – 1000

SK
Devesh S/S
Mukmin
SP
MS
MS

M.F.A. Painting – I Year

Semester-I

Paper-I Theory: Philosophy of Art & Aesthetics –I 75
(Common paper Painting/Applied/Sculpture)

L	T	P	C
3	0	0	3

- Unit I-** History of Aesthetics in Western Philosophy, ancient Greece.
- Unit II-** Mysticism of Plotinus in the context of Aesthetics. Aesthetics currents in early Christian era ages and Renaissance, intellectualistic, Aesthetic of Descartes.
- Unit III-** British Aesthetic Thinkers, Aesthetic Current in Germany, Transcendental Aesthetics of Kant, Absolutist Aesthetics of Hegel, Freud, Roger Fry, Clive Bell, Herbert Reed.
- Unit IV-** Schopenhauer, Croce, Comparative Survey of Indian and western Aesthetics.
- Unit V-** Introduction to the basic principles of Indian philosophy and religion thought (Vedic Upanishadic, Shankyaic, Vedantic and of the Bhakti and Sufi cults and their relation to Arts.

Paper-II Theory: Indian Modern Contemporary Art – I 75

L	T	P	C
3	0	0	3

- Unit I –** Revival of Indian Art - Bengal School and Post Bombay School Artist
- Unit II –** Art Circles of the mid – 20th century –
- 1- Calcutta Art Group
- 2 -Pag (Progressive Art Group)
- Unit III –**
- 1 -Delhi Shilpi Chakr
- 2 – Baroda Art School
- 3 - Madras Art Group

Unit IV – New trends in Indian Contemporary Art (1985 to Present)

Unit V – Contemporary Female Artist (Painting, Print Making and Sculpture Artist), Prominent Art Institution of India (J.J. School of Art, Shanti Niketan, Lucknow Art College, Madras Art College, Calcutta Art College and Lucknow Art College, J.J. School of Art, Shanti Niketan)

Paper-III Practical: Creative Composition/Portraiture /Miniature/ Landscape-I 250

L	T	P	C
0	0	20	10

Students have to make Creative Composition of their own style of Individual Subjects which is related to the main practical in Different Composition Mediums.

Paper-IV Practical: Advance Drawing 100

L	T	P	C
0	0	8	4

Students have to make Advance Drawings of their own style of Individual Subjects which is related to the main practical in Different Drawing Mediums

Deena Syl
HE
SP
Mukherjee
Wang

Semester-II

Paper-V Theory: Philosophy of Art & Aesthetics –II 75
(Common paper Painting/Applied/Sculpture)

L	T	P	C
3	0	0	3

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- 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, Dhvanyaloka, Vishnu Dharmottar Purana and other literature on Art.

Unit V- Aesthetic Theories of Ananda Coomarswami, Shandang (Six Canons) Rabindranath Tagore.

Paper-VI Theory: ^{Western Modern & Contemporary Art} ~~Modern Art~~ –II (20th Century to 1922) 75

L	T	P	C
3	0	0	3

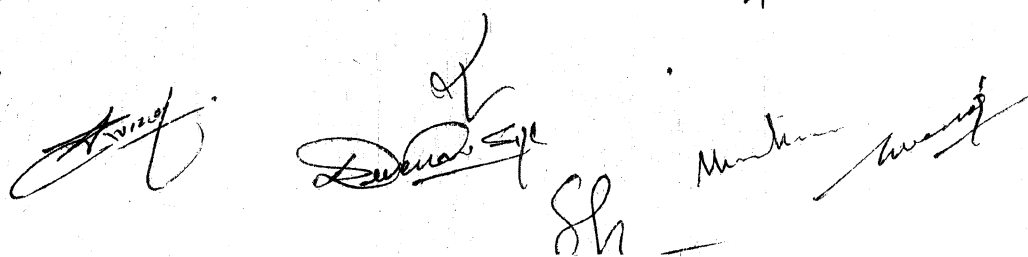
Unit-I: Expressionism –‘The Blue Rider’ and ‘The Bridge’ Groups (Munch, Kricher, Noble and Kandinsky) Marc, Klee, Jaulensky and Feininger

Unit-II: Abstract Art- Non-objective and non-Representational art and it's from like Neoplasticism

Unit-III: Constructism – Theo Van Doesberg, Mondrian, Bart Von Der Leck, etc.,

Unit-IV: Dada, Surrealism and Fantastic Art – Max Ernst, Dali, Clirico, Miro, art, Klee, Chagal, etc.

Unit-V: Abstract Expressionism – Kandinsky, Pollock, Kooning etc.
Some other important trends like Kinetic Art, Pop Art, etc.



Paper-VII Practical: Creative Composition/Portraiture /Miniature/ Landscape-II 250

L	T	P	C
0	0	8	4

Exercise work in different aspects and medium:

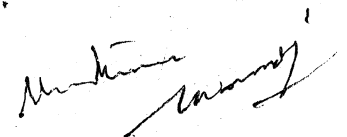
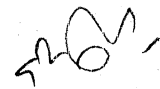
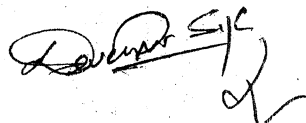
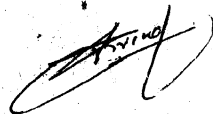
Student should initiate to develop his own individual technique for organizing and rendering in picture. Scope should be given to develop own individual style and philosophy. Style should be followed by Traditional, Realistic, Modern, Abstract or Contemporary.

Paper-VIII Practical: Advance Drawing

100

L	T	P	C
0	0	8	4

Students have to make Advance Drawings of their own style of Individual Subjects which is related to the main practical in Different Drawing Mediums



M.F.A. Painting – II Year

Semester-III

Paper-IX Theory	:	History of Oriental Art (China)	75
Paper-X Theory	:	Seminar	75
Paper-X Practical	:	Creative Composition/Portraiture /Miniature/ Landscape-III	250
Paper-XII Practical	:	Main Practical-I	100
Total			500

Note – Open Elective Paper Choose any one from the given Subjects.

Paper-XIII Practical	:	Open Elective –I	100
		(Photography /Mural/Paper Mache / Terracotta/Commercial Art/Typography/Drawing)	

Semester-IV

Paper-XIV Theory	:	History of Oriental Art (Persia and Japan)	75
Paper-XV Dissertation:		Dissertation / Viva voce	75
Paper-XVI Practical	:	Creative Composition/Portraiture /Miniature/ Landscape-IV	250
Paper-XVII Practical	:	Main Practical-II	100
Total			500
Grand Total			1000

Note – Open Elective Paper Choose any one from the given Subjects.

Paper-XVIII Practical	:	Open Elective –I	100
		(Photography /Mural/Paper Mache / Terracotta/Commercial Art/Typography/Drawing)	

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M.F.A. Painting – II Year

Semester-III

Paper-IX Theory: History of Oriental Art (China) 75

L	T	P	C
3	0	0	3

Unit-I: Early background of Chinese paintings, china period up to Ham Dynasty

Unit-II: Three Kingdoms and Six Dynasties

Unit-III: Sui and Tang period

Unit-IV: Five Dynasty and Sung period

Unit-V: Yuen, Ming, Ching period

Paper-XI Seminar: Seminar-II on Indian and Western Art and Artist 75

L	T	P	C
0	3	0	3

Student has to select any one of the following topic

1. Art and Culture in Indian and western Context
2. Concept of beauty in art in Indian and in other civilizations
3. Indian and Western Modern movements in Art.
4. Indian and Western Painting/Sculpture.
5. Biography of eminent Indian and Western artist.
6. Contemporary Painting / Sculpture.

Paper-XI Practical: Creative Composition/Portraiture /Miniature/ Landscape-III 250

L	T	P	C
0	0	20	10

Exercise work in different aspects and medium.

With oil/ acrylic / mix medium / study of colour / form/ texture

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Paper-XII Practical: Main Practical -I 100

L	T	P	C
0	0	8	4

Student should continue their previous years subject, style and 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.

Open Elective

Choose any one from given Subjects.

Paper-XIII Open Elective 100

L	T	P	C
0	0	8	4

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Semester – IV

Paper – XIV Theory: History of Oriental Art (Persia and Japan) 75

L	T	P	C
3	0	0	3

Unit-I: Abbasid Period, Sasasian period

Unit-II: Mongol period, Timuria period and Safavid period

Unit-III: Early painting in Japan up to Nara period (Kamakura)

Unit-IV: Asian Kaga (Moro Machi period), Momoyama period

Unit-V: Edo period (Kano School chooi)

Paper-XV Theory: Dissertation and Viva voce 75

L	T	P	C
0	3	0	3

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 approved by director of the Institute. 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.

Paper-XVI Practical: Creative Composition/Portraiture /Miniature/ Landscape-IV 250

L	T	P	C
0	0	20	10

Exercise work in different aspects and medium.

With oil/ acrylic / mix medium / study of colour / form/ texture

Original composition should be on experimental basis in mixed media and explore the possibilities of non-conventional media.

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Paper-XVII Practical: Main Practical -I

100

L	T	P	C
0	0	8	4

Student should continue their previous years subject, style and 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.

Open Elective

Choose any one from given Subjects.

Paper-XVIII Open Elective

100

L	T	P	C
0	0	8	4

Handwritten signatures and initials:
A large signature on the left.
A signature in the center: *Deven Singh*
A signature on the right: *Sh*
A signature at the bottom right: *Murli*
Other initials and marks are scattered around.

Books

M.F.A. I Year (PAINTING)

SEMESTER - I

PHILOSOPHY OF ART & AESTHETICS

THEORY BOOKS

Kala Sondrya aur Smicha Sastra	Ashok
Sondrya Sastra Pachim & Bhartiya	Dr.M.Chatuvedi
Sondrya	Dr.R.Bajpai
Sondrya Sastra	Dr.L.C.Sharma
Indian Philosophy	Chandradhar Sharma

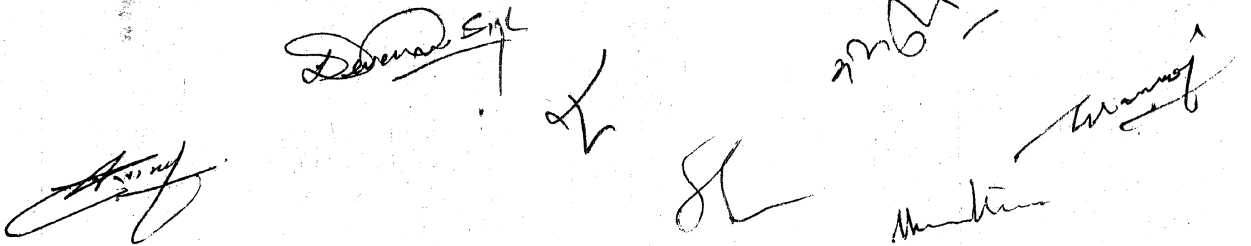
M.F.A. I Year (PAINTING)

SEMESTER - I

MODERN ART- I

THEORY BOOKS

Kala Sondrya aur Smicha Sastra	Ashok
Sondrya Sastra Pachim & Bhartiya	Dr.M.Chatuvedi
Sondrya	Dr.R.Bajpai
Sondrya Sastra	Dr.L.C.Sharma
Modern Indian Art	Dr. Giriraj Kishor Agrwal
Art History Indian and Western	Ramesh Chandra
Adhunik European Chitrakala	Dr.Chandra Kanta
European History of Painting	R.V.Sakhalkar



M.F.A. I Year (PAINTING)

SEMESTER - II

PHILOSOPHY OF ART & AESTHETICS-II

THEORY BOOKS

Kala Sondrya aur Smicha Sastra	Ashok
Sondrya Sastra Pachim & Bhartiya	Dr.M.Chaturvedi
Sondrya	Dr.R.Bajpai
Sondrya Sastra	Dr.L.C.Sharma

M.F.A. I Year (PAINTING)

SEMESTER - II

MODERN ART- II

THEORY BOOKS

Kala Sondrya aur Smicha Shastra	Ashok
Sondrya Sastra Pachim & Bhartiya	Dr.M.Chaturvedi
Sondrya	Dr.R.Bajpai
Sondrya Shastra	Dr.L.C.Sharma
Modern Indian Art	Dr. Giriraj Kishor Agrwal
Art History Indian and Western	Ramesh Chandra
Adhunik European Chittrakala	Dr.Chandra Kanta
European History of Painting	R.V.Shakhalkar

Devendra Singh
Dr. R. Bajpai
Dr. L. C. Sharma
Dr. Giriraj Kishor Agrwal
Ramesh Chandra
Dr. Chandra Kanta
R. V. Shakhalkar

M.F.A. II Year (PAINTING)

SEMESTER - III

HISTORY OF ORIENTAL ART- CHINA

THEORY BOOKS

Chini Chitrakala

Dr. Giriraj Kishor Agrwal

M.F.A. I Year (PAINTING)

SEMESTER - IV

HISTORY OF ORIENTAL ART- PERSIA AND JAPAN

THEORY BOOKS

Japan ki kala

Dr. Giriraj Kishor Agrwal

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DEPARTMENT OF
APPLIED ART

(CAMPAIGN VISUALIZATION/ PHOTOGRAPHY/ ILLUSTRATION)

Devin. SL

Devin

[Signature]

Matthew

[Signature]

Matthew SL SL

[Signature]

M.F.A. Applied Art - I Year

Semester-I

Paper-I	Theory:	Philosophy of Art & Aesthetics-I (Common Paper for Painting, Applied Art & Sculpture)	75
Paper-II	Theory:	Theory of Applied Art-I	75
Paper-IV	Practical:	Campaign Visualization / Photography / Illustration-I	250
Paper-VI	Practical:	Drawing & Sketching-I	100
			Total 500

Semester-II

Paper-V	Theory:	Philosophy of Art & Aesthetics-II (Common Paper for Painting, Applied Art & Sculpture)	75
Paper-VI	Theory:	Theory of Applied Art-II	75
Paper-VII	Practical:	Campaign Visualization / Photography / Illustration-II	250
Paper-VIII	Practical:	Drawing & Sketching-II	100
			Total 500

Grand Total = 1000

Devenor s/l

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M.F.A. Applied Art - I Year

Semester-I

Paper-I Theory:	Philosophy of Art & Aesthetics –I					75
	(Common paper Painting, Applied & Sculpture)	L	T	P	C	
		3	0	0	3	
Unit I-	History of Aesthetics in Western and Greek Philosophy.					
Unit II-	Mysticism of Plotinus in the context of Aesthetics. Aesthetics currents in early Christian era ages and Renaissance, Intellectualistic, Aesthetic of Descartes.					
Unit III-	British Aesthetic Thinkers, Aesthetic Current in Germany, Transcendental Aesthetics of Kant, Absolutist Aesthetics of Hegel, Freud, Roger Fry, Clive Bell, Herbert Reed.					
Unit IV-	Schopenhauer, Croce, Comparative Survey of Indian and Western Aesthetics.					
Unit V-	Introduction to the basic principles of Indian philosophy and religious thought (Vedic Upanishadic, Shankyaic, Vedantic and of the Bhakti and Sufi cults and their relation to Arts).					
Paper-II Theory:	Theory of Applied Art-I					75
		L	T	P	C	
		3	0	0	3	
Unit-I:	The Advertiser, The advertising agency & type of agencies, the media vendors, the target audience, the industrial revolution and emergence of consumer society.					
Unit-II:	Science and creativity, Interactive advertising, integrated marketing communication, Globalization, Consumer power relationship marketing and customization					
Unit-III:	Advertising and society- Advertising business offers employment, Advertising promotes freedom of press, Information and freedom of choice, Advertising creates demand and consequently sales, Advertising reduces selling cost, Advertising creates employment, Advertising establishes reputation and prestige, Truth in advertising, Advertising tries to raise the standard of living.					
Unit-IV:	Ethics, regulation and social responsibilities taste and advertising, stereo typing in advertising, advertising to children, advertising controversial products.					
Unit-V:	Advertising and Public Relation Meaning and Structure of Public Relation, Alignment of Public relation, Public Relation stage, Relation between Advertising and Public Relation					

Deven Singh

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Paper-III Practical: Campaign Visualization/Photography/Illustration-I

250

L	T	P	C
0	0	20	10

Specialization on any one of the following.

Campaign Visualization

Develop new concept and brand. Complete ad Campaign minimum 17 media, 70% percent work digital and 30% work manual

1. Product Campaign (Minimum 13 Media)
2. Social Campaign (Minimum 17 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.

1. Illustration(Cartoon) – 7 (any topic)
2. Comic (Min 10 page with Cover page)
3. Children Poem/Story book (12 page + Cover page)

Paper-IV Seminar: Drawing & Sketching-I

100

L	T	P	C
0	0	8	4

Study of Cartooning, Cartoon anatomy, action and expression, Drawing from life or memory, study of plant, tree, study of human portrait

- Sketching – 150 A³Paper
- Portrait – 05

General S/L

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II Semester

Paper-V Theory: Philosophy of Art & Aesthetics –II 75
(Common paper Painting, Applied & Sculpture)

L	T	P	C
3	0	0	3

- 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-** 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, Dhvanyaloka, Vishnu Dharmottar Purana and other literature on Art.
- Unit V-** Aesthetic Theories of Ananda Coomarswami, Shandang (Six Canons) Rabindranath Tagore.

Paper-VI Theory: Theory of Applied Art-II 75

L	T	P	C
3	0	0	3

- 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, Art direction, Product category strategies, Creative brief, Decision about the message exestuation, Grating print advertising, Newspaper advertisement, Magazine advertisements.
- Unit-III:** Level aspects of advertising – copyright, Trade mark, Consequences of advertising, Status of advertising agents – outdoor advertising, advertisements in newspapers and magazine, cinematography – radio and television advertising. Advertising contracts, consequences of advertising, defamation, slander of goods, copy right.
- Unit-IV:** Marketing and market research – nature and scope of marketing. Distribution, Transportation, Consumer reaction, Product development, Motivation research, Brand image, Direct marketing, Direct marketing strategies, Database marketing, Integrated marketing, Linking and channels, Nature and scope of marketing, Reproduction planning and prototype, Production and packaging, Destitution, Transportations, Sales and consumer creation, Product development

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Unit-V: Advertising Effectiveness

What is test, When to test, why measure at all, Part Principal of Advertising – sAd Evolution, DAGAMAR Approach, Pre testing print media Ads Post testing the Ads, Progress tests, Research on how ads work

Paper-VII Practical: Campaign Visualization /Photography/Illustration-II				250
	L	T	P	C
	0	0	20	10.

Campaign Visualization

Develop new concept and brand. Complete ad Campaign minimum 17 media, 70% percent work digital and 30% work manual

1. Government/Financial Campaign (Minimum 13 Media)
2. Political Campaign (Minimum 17 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)

Paper-IX Practical: Drawing & Sketching-II

				100
	L	T	P	C
	0	0	8	4

Drawing from life and memory. Animal figure study, Use pencil shading and water colour.

Study of human portrait

- Sketching – 150 A⁴ Paper
- Portrait – 05

Handwritten signatures and initials:
Several signatures including "Dhruv", "Sh", "Anand", "Ankur", and "Ankur".

M.F.A. Applied Art - II Year

Semester-III

Paper-IX	Theory:	Theory of Applied Art-III	75
Paper-X	Seminar:	Seminar	75
Paper-XI	Practical:	Campaign Visualization / Photography / Illustration-III	250
Paper-XII	Seminar:	Drawing & Sketching-III	100
			Total 500

Note -- Open Elective Paper Choose any one from the given Subjects.

Paper-XIII	Practical	Open Elective-III (Photography /Mural/Paper Mache / Terracotta/Commercial Art/Typography/Drawing)	100
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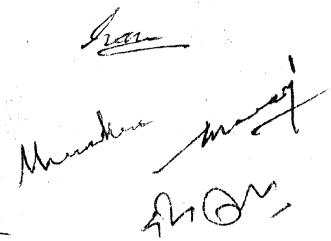
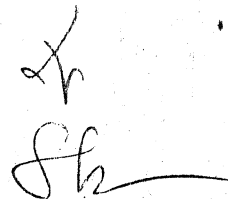
Semester-IV

Paper-XIV	Theory:	Theory of Applied Art-IV	75
Paper-XV	Practical:	Dissertation and Viva voce	75
Paper-XVI	Practical:	Campaign Visualization / Photography / Illustration-I	250
Paper-XVII	Seminar:	Drawing & Sketching-IV	100
			Total 500

Grand Total = 1000

Paper-XVIII	Practical	Open Elective-III (Photography /Mural/Paper Mache / Terracotta/Commercial Art/Typography/Drawing)	100
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Note - Open Elective Paper Choose any one from the given Subjects.



Semester-III

Paper-IX Theory: Theory of Applied Art-III

				75
	L	T	P	C
	3	0	0	3

Unit-I: Media & advertising approaches, Rise in new media & technology, Global advertising, Interactive advertising, Introduction & definition, Interactive advertising objectives, Element of Interactive advertising, Interactive advertising and its benefits, Interactive media, Interactive & traditional media, The future of Interactive advertising, Ambient media –Introduction, History of Ambient media, Different types of Ambient media.

Unit-II: International advertising, Definition of International advertising, International advertising as a communication process.

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-V: 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-VI: Gandhian Philosophy

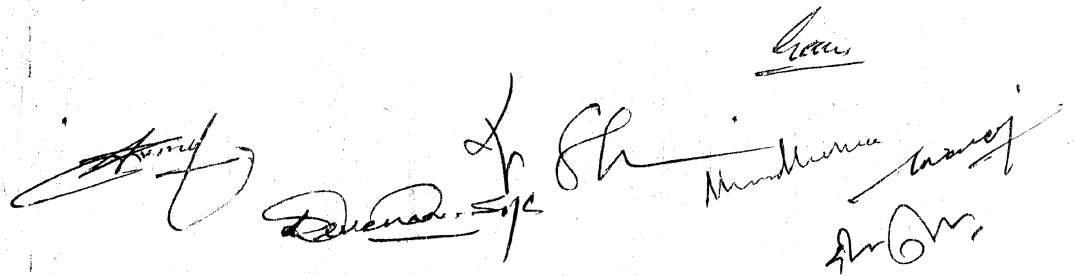
Gandhi ji and advertising

Paper-X Theory Seminar: Seminar-I

				100
	L	T	P	C
	0	4	0	4

Student selects any One (1) of the following topic and Write paper approximate 30 pages under the guidance of concern teacher

1. Renowned Photographer/ Graphic Designer.
2. Renowned Cartoonist/ Illustrator.
3. Movements in Advertising Agency / Image Library in India.
4. Contemporary Advertising Art in India.
5. Biography of eminent artist of India.



Paper-XI Practical: Campaign Visualization /Photography/Illustration-III 250

L	T	P	C
0	0	20	10

Campaign Visualization

Develop new concept and brand. Complete ad Campaign minimum 17 media, 70% percent work digital and 30% work manual

1. Commercial Campaign (Minimum 13 Media)
2. Educational Campaign (Minimum 17 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)

Paper-XII Practical: Drawing & Sketching-III

100

L	T	P	C
0	0	8	4

Study of Cartooning, Cartoon anatomy, action and expression, Drawing from life or memory, study of plant, tree, study of human portrait

- Sketching – 150 A³ Paper
- Portrait – 05

Open Elective

Choose any one from given Subjects.

Paper-XIII Open Elective

100

L	T	P	C
0	0	8	4

[Handwritten signatures and initials]

Semester-IV

Paper-XIV Theory: Theory of Applied Art-IV

L	T	P	C
3	0	0	3

75

- 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)**
Vodaphone – Ju Ju, Cadbury dairy milk, Fevicol ,Onida TV, Lux, Amul, Mile Sur mera Tumahara, Surf, Liril, Lead India, etc.
- Popular Culture and Advertising
 - Advertising and female
 - Advertising and Children

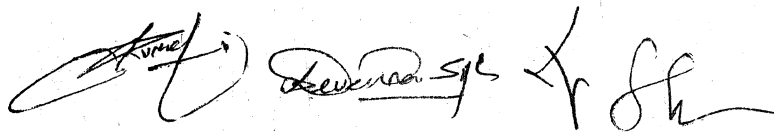
Paper-XV Dissertation: Dissertation

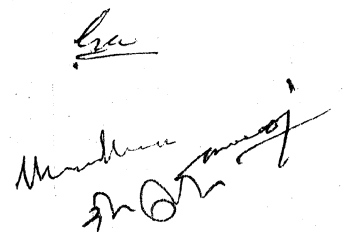
L	T	P	C
0	3	0	3

75

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.





Paper-XVI Practical: Campaign Visualization /Photography/Illustration-IV

250

L	T	P	C
0	0	20	10.

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. Agricultural 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)

Paper-XIII Practical: Drawing & Sketching-IV

L	T	P	C	75
0	0	8	4	

Study of Cartooning, Cartoon anatomy, action and expression, Drawing from life or memory , study of plant, tree, study of human portrait

- Sketching – 150 A³Paper
- Portrait – 05

Open Elective

Choose any one from given Subjects.

Paper-XIIV Open Elective

L	T	P	C	100
0	0	8	4	

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Books

M.F.A. I Year (APPLIED ART)

MFA Semester I

1. Advertising (Theory and Practice), S.A. Chunawalla
2. Foundations of Advertising (Theory & Practice)
Himalaya Publishing House, Mumbai
3. Marketing Management- Philip Katter

MFA Semester II

1. The Art of Advertising- Joe Grimaldi
2. The Fundamental of Graphic design, Gauin Ambrose Paul harris
3. 20 Century Advertising- Dae saunders,
4. Computer Graphic Artist- Edward Rodiguez

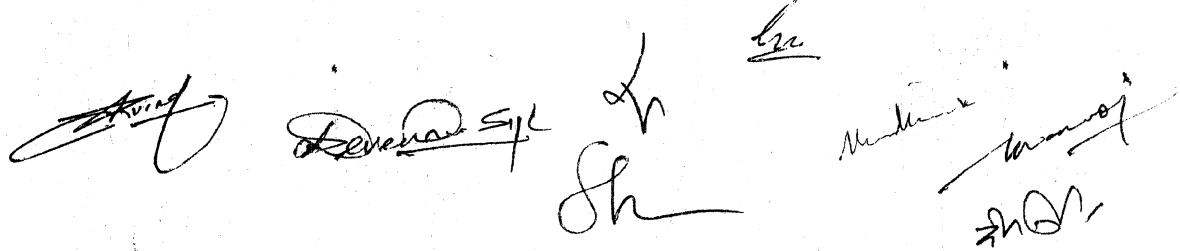
M.F.A. II Year (APPLIED ART)

MFA Semester III

1. The Art of Advertising- Joe Grimaldi
2. The Fundamental of Graphic design, Gauin Ambrose Paul harris
3. विज्ञापन प्रबन्ध, नरेन्द्र सिंह यादव
4. विज्ञापन कला, मधु भवन

MFA Semester IV

1. विज्ञापन प्रबन्ध, नरेन्द्र सिंह यादव
2. विज्ञापन कला, मधु भवन
3. मीडिया लेखन (सिद्धान्त और व्यवहार)- चन्द्रप्रकाश मिश्र
4. संचार के मूल सिद्धान्त- ओम प्रकाश सिंह
5. समाचार पत्रों का इतिहास- पं० अम्बिका प्रसाद बाजपेई



Dr. B. R. Ambedkar University Agra

Lalit Kala Sansthan, Civil Lines

Evaluation Scheme (w.e.f. 2017-18)

M.F.A.-I: Applied Art (Ist Semester)

SL.No.	Subject	Subject Area	C			Credits	Internal Assessment Marks			C3		Subject Total	
			L	T	P		C1	C2	Total	Theory	Practical		
Theory													
1	Paper-1	Philosophy of Art & Aesthetics -I (Common Paper for Painting, Applied Art & Sculpture)	HC	3	0	0	3.0	15	15	30	45	0	75
2	Paper-2	Theory of Applied Art -I	HC	3	0	0	3.0	15	15	30	45	0	75
SL.No.	Subject	Subject Area	Periods			Credits	Internal Assessment Marks			C3		Subject Total	
			L	T	P		C1	C2	Total	Theory	Practical		
Practical													
3	Paper-3	Campaign Visualization-I / Photography-I / Illustration-I	SC	0	0	20	10.0	50	50	100	0	150	250
4	Paper-4	Drawing & Sketching-I	HC	0	0	8	4.0	20	20	40	0	60	100
Total				6	0	28	20.0	100	100	200	90	210	500

Period/Week	34
Semester Credits	20

Dr. B. R. Ambedkar University Agra
Lalit Kala Sansthan, Civil Lines
 Evaluation Scheme (w.e.f. 2017-18)
 M.F.A.-I: Applied Art (IInd Semester)

SL.No.	Subject	Subject Area	C			Credits	Internal Assessment Marks			C3		Subject Total	
			L	T	P		C1	C2	Total	Theory	Practical		
Theory													
1	Paper-5	Philosophy of Art & Aesthetics -II (Common Paper for Painting, Applied Art & Sculpture)	HC	3	0	0	3.0	15	15	30	45	0	75
2	Paper-6	Theory of Applied Art -II	HC	3	0	0	3.0	15	15	30	45	0	75
SL.No.	Subject	Subject Area	Periods			Credits	Internal Assessment Marks			C3		Subject Total	
			L	T	P		C1	C2	Total	Theory	Practical		
Practical													
3	Paper-7	Campaign Visualization-II / Photography-II / Illustration-II	SC	0	0	20	10.0	50	50	100	0	150	250
4	Paper-8	Drawing & Sketching-II	HC	0	0	8	4.0	20	20	40	0	60	100
Total				6	0	28	20.0	100	100	200	90	210	500

Period/Week	34
Semester Credits	20

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Handwritten signatures: Devenak SPC, SK

Handwritten signature: Anand

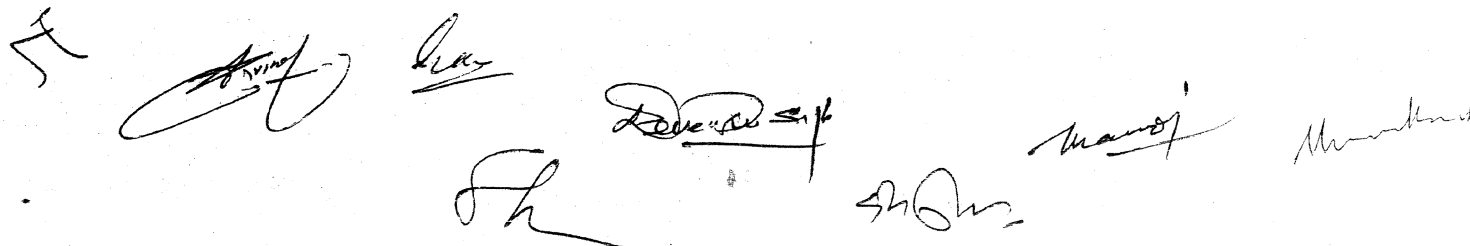
Handwritten signature: Anand

Dr. B. R. Ambedkar University Agra
Lalit Kala Sansthan, Civil Lines
 Evaluation Scheme (w.e.f. 2017-18)
M.F.A.-II: Applied Art (IIIrd Semester)

SL.No.	Subject	Subject Area	Periods			Credits	Internal Assessment Marks			C3		Subject Total	
			L	T	P		C1	C2	Total	Theory	Practical		
Theory													
1	Paper-9	Theory of Applied Art -III	HC	3	0	0	3.0	15	15	30	45	0	75
2	Paper-10	Seminar	SC	0	3	0	3.0	0			75	75	
SL.No.	Subject	Subject Area	Periods			Credits	Internal Assessment Marks			C3		Subject Total	
			L	T	P		C1	C2	Total	Theory	Practical		
Practical													
3	Paper-11	Campaign Visualization-III / Photography-III / Illustration-III	SC	0	0	20	10.0	50	50	100	0	150	250
4	Paper-12	Drawing & Sketching-III	HC	0	0	8	4.0	20	20	40	0	60	100
Total				3	3	28	20.0	100	100	200	45	255	500

Period/Week	34
Semester Credits	20

SL.No.	Subject	Subject Area	Periods			Credits	Internal Assessment Marks			C3		Subject Total	
			L	T	P		C1	C2	Total	Theory	Practical		
Practical													
1	Paper-13	Open Elective -IV (Photography / Mural / Paper Mache / Terracotta/ Communication Design / Typography / Drawing)	OE	0	0	8	4.0	20	20	40	0	60	100



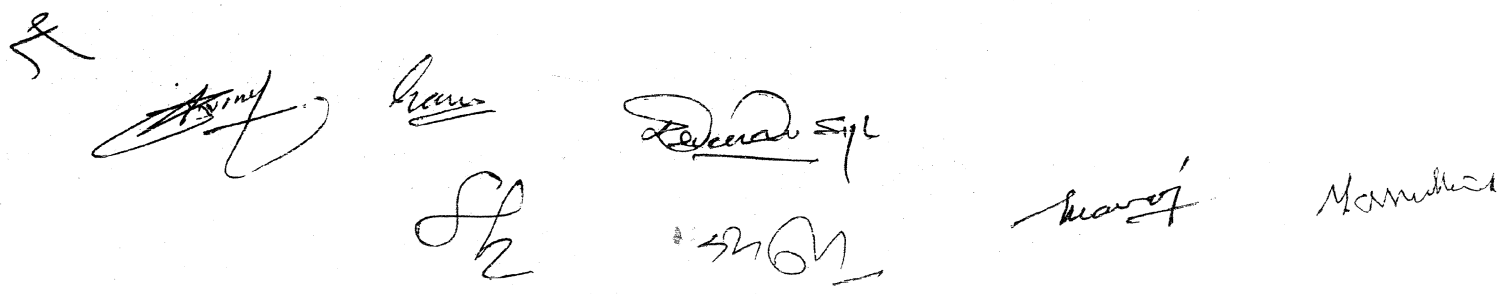
Dr. B. R. Ambedkar University Agra
Lalit Kala Sansthan, Civil Lines

Evaluation Scheme (w.e.f. 2017-18)

M.F.A.-II: Applied Art (IVth Semester)

SL.No.	Subject	Subject Area	Periods			Credits	Internal Assessment Marks			C3		Subject Total	
			L	T	P		C1	C2	Total	Theory	Practical		
Theory													
1	Paper-14	Theory of Applied Art -IV	HC	3	0	0	3.0	15	15	30	45	0	75
2	Paper-15	Dissertation & Viva voce	HC	0	3	0	3.0	0			75	75	
Practical													
Practical													
3	Paper-16	Campaign Visualization-IV / Photography-IV / Illustration-IV	SC	0	0	20	10.0	50	50	100	0	150	250
4	Paper-17	Drawing & Sketching-IV	HC	0	0	8	4.0	20	20	40	0	60	100
Total				3	3	28	20.0	85	85	170	45	285	500
Period/Week				34									
Semester Credits				20									

SL.No.	Subject	Subject Area	Periods			Credits	Internal Assessment Marks			C3		Subject Total	
			L	T	P		C1	C2	Total	Theory	Practical		
Practical													
1	Paper-18	Open Elective -IV (Photography / Mural / Paper Mache / Terracotta/ Communication Design / Typography / Drawing)	OE	0	0	8	4.0	20	20	40	0	60	100



 A collection of handwritten signatures and initials in black ink, including a large stylized signature, a signature that appears to be 'Ramesh', a signature that appears to be 'Devesh Singh', a signature that appears to be 'Shah', a signature that appears to be 'Kumar', and a signature that appears to be 'Mamun'.