

Bachelor of Fine Arts

Syllabus – First Semester

DRAWING-I

Course Code: FNA2101

Credit Units: 03

Course Objective:

Drawing is the basic element of learning art. Drawing exercises are to acquire accurate observation and skills to present representational art.

Course Contents:

Module I

Drawing still life or object drawing to explore basic drawing tool 'Pencil'. Suggestion of solidity by line work as well as light and shade, realization for rhythmic relationship between line, mass, volume and texture, emphasis on various visual experiences.

- a) Learning basic elements of drawing.
- b) Still life or object drawing, Free hand drawing from nature.

Module II

Pencil work representing still life with familiar objects .like fruits, foliage drapery, books and flowers etc.

Emphasis on creating characteristics and volume (light and shade).

- a) Basic knowledge of drawing with pencil.
- b) Still life with from arranged objects like fruits, drapery etc.

No. of works to be done - 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Anatomy & Drawing, Victor Perard, Pitman Publishing, New York, 1955

References:

- Figure Drawing, Victor Perard, Grosset and Dunlop, New York, 1956.
- Drawing Hands, Carl Sheek, Grosset and Dunlop, New York, 195
- The Art of Drawing Heads and Hands, Walter Brooks, M. Grumbacher, New York, 1966.

GEOMETRICAL DRAWING AND PERSPECTIVE - I

Course Code: FNA2102

Credit Units: 02

Course Objective:

Introduction to orthographic projections in simple positions, drawing of plan, elevation and section of simple objects to scale, full size, reduced or enlarged.

Course Contents:

Module I

Understanding and use of geometrical instruments. Simple exercise in angles and geometrical figures i.e. triangle, quadrilaterals, parallelograms, squares, rectangles, rhombus, polygons, circles etc.

Module II

Projections of solids in simple positions. Drawing of plan, elevation and section of simple objects. Enlargement and reduction of drawings in different scales. One point, two point and three point perspective etc.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Geometrical Drawings, C. L. Martin, Macmillan Co, London, 1968.

References:

- Artists Technique, Dr. Kurt Herbert

DESIGN – I

Course Code: FNA2103

Credit Units: 02

Course Objective:

Learning Design is to understand the basic visual language and various methods of form synthesis. It is to develop intellectual and imaginative abilities in creative thinking. It is to provide technical know-how about the principles of design, distribution of space, proportion, behaviour of force and energy contained in lines, form and colour. Organized design exercises in different media offer a wide range of opportunity to develop systematic and intuitive approaches to Creative Design work.

Course Contents:

Module I

Transformation of simple shapes into well balanced design. Understanding the subjective and objective value of applied art. Visualize complex forms into simple, primitive and basic forms from nature also.

Module II

Repetition of a well composed square block, with simple shapes or image into different scale to create rational or systematic design. Concept of positive and negative areas.

No. of works to be done - 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

Text:

- A history of Graphic Design, Philip B. Meggs, Viking, London, 1986.
- The Designer's Handbook, Stan Smith & H. F. ten Holts.

References:

- The Creative Connection, Winteb/Milton
- Innovation, Industrial Designers Society of America

PAINTING - I

Course Code: FNA2104

Credit Units: 02

Course Objective:

The objective of this course is to acquire experience in basic knowledge to explore painting techniques. Structured exercises on painting include basic colour theory and pictorial composition, which enables students to be confident in the use and manipulation of colour. It also provides a clear idea of different painting techniques. Like water colour, Tempera and opaque colour.

Course Contents:

Module I

Understanding the colour and its possibilities. Practical approach to know primary, secondary and other colours to develop a clear perception about painting work. Painting from objects and nature; study of colours, forms, perspective, tone and texture. Experimenting with vibrant, fluorescent colours and passionate sophistication of opaque and transparent colours. Draw and paint with transparent or opaque colour on a theme (from memory & Nature)

Module II

Handling the tools, application and control of a wide range of painting media. Understanding the detail complex possibilities exploiting different types of colours. Project works on monochromatic experimentations.

Still life with monochromatic.

No. of works to be done – 06

- Colour knowledge and colour wheels
- Memory and landscape painting.
- Monochrome still life

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- The complete painting course, Wendon Blake, Bonanza Books, New York, 1984

References:

- Drawing and Painting the natural environment, Barelay Sheaks, Warcester, Massachusetts, 1974
- Collage by Elizabeth
- Mosaics by Angelice Garnentt

SCULPTURE - I

Course Code: FNA2105

Credit Units: 02

Course Objective:

Clay Modeling to develop visual awareness in three dimensions, through manipulative skills in clay and plaster etc.

Course Contents:

Module I

Simple relief composition in clay, technique of terracotta and direct modeling in plaster.

Module II

Studies to understand three dimensional forms, texture and colour of the material, principle of weight, volume, space and contour.

Module III

Finishing of the final sculpture or relief and installation.

No. of works to be done - 03

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Modelling a likeness in clay, Daisy Grubbs

References:

- The Sculptors Handbook, Stain Smity & H. F. Ten Holt
- Complete Guide to Sculpture, Barry Midgley
- Sculptor's Manual, Bainbridge Copnall

PRINT MAKING - I

Course Code: FNA2106

Credit Units: 02

Course Objective:

This hands-on course is to introduce basic techniques in surface printing in one and more colors. It is to learn and experience simple methods of making printing lino & wood cut technique.

Course Contents:

Module I

Learning basic studio techniques in print making, surface printing relief media and use of printing equipments and tools. Understanding the concept of design construction and composition in black and white. Simple method of making relief blocks for lino print based on final design layout.

Module II

Handling the process of ink application on prepared block; experimenting with different colour-combination and paper surface. Wood cut printing in black and white.

No. of works to be done - 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Prints: Art and Techniques, Lambert, Susan, V & A Pub, London, 2001.

References:

- The Woodcut Artist's Handbook, George A. Walker
- The Best of Printmaking: An International Collection, Lynne Allen, Rockport Publishers sept.97
- Printmaking: A Contemporary Perspective, Paul Coldwell, Black Dog Publishing, 28th march 10

HISTORY OF ART - I

Course Code: FNA2107

Credit Units: 02

Course Objective:

The objective of teaching history of art is to acquaint the students with art and artists through the ages, from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

Course Contents:

Module I

What is art?

Introduction to various forms of art. Basics on conceptual and representational Approach. Difference between history and art history. Comparative study of art in relation to social, political, aesthetic and philosophical aspects

Module II

Theoretical analysis of visual elements, concept of space, line, colour and forms
In works of art. Visual acquaintance of selected great works of art.

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

Indian

- Fundamental of Indian Art by S. N. Dasgupta
- History of Indian and Indonesian Art by A. K. Coomaraswamy

Western

- History of Art by Janson
- Art through the ages by Helen Gardner

References:

- The Art and Architecture of Indian by Benjamin Rowland.
- The Story of Indian Art by S. K. Bhattacharya.
- 5000 Years of Indian Art by Shivaramaarti
- A History of Fine Arts in India and West by Edith Tomory
- Dance of Shiva by A. K. Coomaraswamy
- Transformation of Nature in Art by A. K. Coomaraswamy
- Aesthetics by Benedetto Croce
- History of Aesthetics by Bosanquet
- Art of Mankind by Van Loon
- Civilization of Mankind by Van Loon
- Concise History of Art-Vols. 1 & 2 by Germain. Bazin.
- Introduction of Chinese Art by Lawrence Binyon
- History of Indian and Indonesian Art by Benjamin Rowland.
- Concise History of Art Vols. 1&2 by Germain Bazin
- Italian Painters of the Renaissance by Bernard Berenson

- Art Now by Herbert Read
- Grassroot of Art by Herbert Read.
- History of Modern Art by H. H. Arnason.
- History of Painting by Janson.
- History of Western Painting by Eric Newton.

VISUAL GRAPHICS - I

Course Code: FNA2108

Credit Units: 02

Course Objective:

The objective of the course is to focus on the usage of the digital media. The course lay emphasis on the basics of designing software's to ensure that the students are updated with the technological aspect of the industry.

Course Contents:

Module I

Photoshop: Introduction to any designing software's.
Getting familiar with the tools.

Module II

Photoshop: Making various layouts using the tools

No. of works to be done - 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Adobe Photoshop CS5 for Photographers: A professional image editor's guide to the creative use of Photoshop for the Macintosh and PC by Martin
- Adobe Photoshop CS5 Classroom in a Book by Adobe Creative Team
- Photoshop CS5: The Missing Manual by Lesa Snider

PHOTOGRAPHY - I

Course Code: FNA2109

Credit Units: 02

Course Objective:

The objective of the course is to introduce the fundamental technology, theory, history, techniques and applications of photography.

Course Contents:

Module I

Basic use of camera, its various parts and their functions.

Module II

Observation according to photographic angles, selection of subject, composition exploring indoor and outdoor situations including effects of light.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow
- Ways of Seeing by John Berger
- Light and Lens: Photography in the Digital Age by Robert Hirsch

Syllabus – Second Semester

DRAWING - II

Course Code: FNA2201

Credit Units: 02

Course Objective:

Drawing exercises are to learn accurate observation and skills to represent work of art from life or surroundings.

Course Contents:

Module I

Drawing human figures to study proportion. Centre of gravity, inclination of main mass based on anatomical structure. & Animal Study.

a) Sketches / drawing

Module II

Drawing from nature - Outdoor study

No. of works to be done – Drawing 10 + Sketching 100

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Anatomy & Drawing, Victor Perard, Pitman Publishing, New York, 1955

References:

- Figure Drawing, Victor Perard, Grosset and Dunlop, New York, 1956.
- Drawing Hands, Carl Sheek, Grosset and Dunlop, New York, 195
- The Art of Drawing Heads and Hands, Walter Brooks, M. Grumbacher, New York, 1966.

GEOMETRICAL DRAWING AND PERSPECTIVE - II

Course Code: FNA2202

Credit Units: 02

Course Objective:

This is to provide adequate knowledge on visual illusion depending upon the distance and point of view. It makes the learners well-equipped in measurement and scaling system related to visual art.

Course Contents:

Module I

Isometric projection of simple objects like cube, prism, pyramids, cone etc.

Module II

Introduction of perspective - Parallel and angular perspective. Terminology like picture plane, station point, vanishing point. Perspective of simple geometrical objects and their combination.

No. of works to be done - 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Geometrical Drawings, C. L. Martin, Macmillan Co, London, 1968.

References:

- Artists Technique by Dr. Kurt Herbert

DESIGN – II

Course Code: FNA2203

Credit Units: 02

Course Objective:

The objective of learning Design and exercises is to develop spontaneity in creative thinking executing a meaningful construction of forms based on principles of design.

Course Contents:

Module I

Creating conceptual design emphasizing the importance of lines and forms. Project on experimental design in creative forms

No. of works to be done - 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- A history of Graphic Design, Philip B. Meggs, Viking, London, 1986.
- The Designer's Handbook, Stan Smith & H. F. ten Holts.

References:

- The Creative Connection, Winteb/Milton
- Innovation, published by Industrial Designers Society of America

PAINTING - II

Course Code: FNA2204

Credit Units: 02

Course Objective:

Learning colour techniques of transparent and opaque representing still life and social themes.

Course Contents:

Module I

Still life with multicolour in transparent water colour technique.

Module II

Developing opaque colour treatment on figurative composition based on social themes and Landscape painting.

Study of Indian Folk painting.

No. of works to be done - 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Water Color Painting step by step, Arthur Z Goptill, Waston Goptill, New York, 1967.

References:

- Drawing and Painting the natural environment, Barelay Sheaks, Warcester, Massachusetts, 1974
- Painting Sea and Sky, Jean Khanbegian, Grosset and Dunlop, New York, 1967

SCULPTURE - II

Course Code: FNA2205

Credit Units: 02

Course Objective:

Clay Modeling to develop visual awareness in three dimensions, through manipulative skills in clay and plaster etc.

Course Contents:

Module I

Simple relief composition in clay, technique of terracotta and direct modeling in plaster.

Module II

Studies for understanding the aesthetics of three dimensional forms, textures body, color of the material, principle of weight, volume, space and contour.

Module III

Finishing of the final sculpture or relief landscape and figurative composition and installation.

No. of works to be done- 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Modelling a likeness in clay, Daisy Grubbs

References:

- The Sculptors Handbook, Stain Smity & H. F. Ten Holt
- Complete Guide to Sculpture, Barry Midgley
- Sculptor's Manual, Bainbridge Copnall

PRINT MAKING - II

Course Code: FNA2206

Credit Units: 02

Course Objective:

To introduce more techniques of surface printing in one and more colours, creating blocks with cardboard, plywood or linoleum. Experimental printing with other materials.

Course Contents:

Module I

Experimenting and exploring various texture of different surface using materials like wire, wire mesh, coarse cloth, cork, cardboard and ply wood on print surface. Taking monoprints.

Module II

Experimenting with different color-combination and paper surface.

No. of works to be done- 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Printmaking in the sun, waston guptill, dan Weldon, 1st Jan 2001.
- Prints: Art and Techniques, Lambert, Susan, V & A Pub, London, 2001.

References:

- The Woodcut Artist's Handbook, George A. Walker
- The Best of Printmaking: An International Collection, Lynne Allen, Rockport Publishers sept.97
- Printmaking: A Contemporary Perspective, Paul Coldwell, Black Dog Publishing, 28th march 10

VISUAL GRAPHICS - II

Course Code: FNA2208

Credit Units: 02

Course Objective:

The objective of the course is to focus the software's which are the core of every artist. The course lay emphasis on the basics of designing software's to ensure that the students are updated with the technological aspect of the industry.

Course Contents:

Module I

Introduction to Coral Draw.
Getting familiar with the tools.

Module II

Designing using Coral Draw.

No. of works to be done - 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Corel DRAW X5 The Official Guide by Gary David Bouton
- Corel DRAW 8 for Dummies by Deke McClelland
- Adobe Illustrator CS5 Classroom in a Book by Adobe Creative Team

PHOTOGRAPHY - II

Course Code: FNA2209

Credit Units: 02

Course Objective:

The objective of the course is to introduce the fundamental technology, theory, history, techniques and applications of photography.

Course Contents:

Module I

Rules of photography

Learning Camera and its basic components (Digital SLR & Beta Camera)

Module II

Learning the use of Camera Angles, Shots and lighting techniques while doing photography.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow
- Ways of Seeing by John Berger
- Light and Lens: Photography in the Digital Age by Robert Hirsch

Syllabus – Third Semester

AESTHETICS - I

Course Code: FNA2302

Credit Units: 02

Course Objective:

This course is essential for all the students acquiring fine arts skill to improve their sense of beauty. An artist must have a clear concept regarding theory of beauty to execute their idea in proper way.

Course Contents:

Module I

The importance of Aesthetics for a fine artist.

Introduction to Indian Aesthetics and its brief historical background.

Concept of beauty based ancient scriptures and their relevance of art.

Module II

Elements of art- Five Schools of Indian Aesthetics.

Inter-relationship of Visual and performing art.

Examination Scheme:

Components	CT	P	A	EE
Weightage (%)	15	10	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Introductory Reading in Aesthetics by John Hospers

References:

- Aesthetic by Benedetto Croce
- History of Aesthetics by Bosanquet
- Philosophy of Beauty by E. F. Carritt
- Art Now by Herbert Read

SUMMER PROJECT EVALUATION-I

Course Code: FNA2335

Credit Units: 03

Course Objective:

The students have to prepare a summer assignment to develop their creative skills. They also have to prepare summer assignment and give a presentation highlighting the following:

- Balance
- Perspective
- Concept
- Value
- Texture
- Composition
- Art and Artist

Examination Scheme:

Assignment	-	60
Viva voce	-	40
Total	-	100

SPECILIZATION - SCULPTURE

STUDY FROM LIFE - I

Course Code: FNA2303

Credit Units: 03

Course Objective:

The objective of sculptural study from life is to learn human forms in details. It provides the skill to sculpt human figure in realistic way based on anatomy, planes, body masses, balance, posture and rhythm.

Course Contents:

Module I

Life Drawing:- Bust & Portrait:- Study of Human Portrait and bust using different drawing tools to study blocks, posture and rhythm, unity of body parts, inter-related force of lines, foreshortening and finishing.

Module II

Head Study Male & Female, Building of Armature study in clay and direct plaster.

Module III

Understanding of structure and proportion and detail modeling of full figure. Waste mould technique & casting in PoP.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Modeling a Likeness in Clay, Daisy Grubbs

References:

- Human Figure, Walter Foster
- Anatomy, Walter Foster
- Figure Drawing, Patricia Monahan with Albany Wiseman
- Human Anatomy, James Horton
- The Sculptor's Handbook, Prof H. F. Ten Holt

COMPOSITION - I

Course Code: FNA2304

Credit Units: 02

Course Objective:

The Objective of Composition exercise is the key to study theory of composition in sculptural 3 Dimensional representations of thoughts and concepts. This work provides a meaningful knowledge on creative expression.

Course Contents:

Module I

Sketches in clay of given subjects and the enlargement in round and relief with two of more human figure, birds animals, moulding and casting, direct building processes. Plaster, Cement and terracotta.

Module II

Building of armature for direct work in plaster or cement on the given topic.

Module III

Waste mould and piece mould technique and casting in wax.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- The Sculptor's Handbook, Prof H. F. Ten Holt

References:

- Encyclopedia of Sculpture by John Mills
- Modeling a Likeness in Clay, Daisy Grubbs
- The Complete Guide to Sculpture. Modeling and Ceramics.
- Techniques and materials by Barry Midgley.

CARVING - I

Course Code: FNA2305

Credit Units: 02

Course Objective:

This course is to learn about working with woods and its various texture to create relief work as well as three-dimensional composition.

Course Contents:

Module I

Introduction to various kinds of wood and carving tools. Practical approach to the introductory phase.

Module II

Simple compositions suitable for carving with appropriate emphasis on techniques.

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- The Sculptor's Handbook, Prof H. F. Ten Holt

References:

- Encyclopedia of Sculpture, John Mills
- Modeling a Likeness in Clay, Daisy Grubbs
- Dictionary of tools(wood work), R. A. Salaman

MURAL - I

Course Code: FNA2306

Credit Units: 02

Course Objective:

The objective of this course is to train the learners how to work on wall surface using various mural mediums emphasizing technical aspects in details. Mural is a permanent work on building walls inside or outside. It provides professional experience and good knowledge of handling fundamentals of working on vertical wall surface using specific materials.

Course Contents:

Module I

Making suitable layout designing for mural work as per the basic technical aspects of working on wall surface, which is to be viewed from wide eye level.

Module II

Practical mural work on board using painting mediums.

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

PHOTOGRAPHY - I

Course Code: FNA2307

Credit Units: 02

Course Objective:

This course is designed to provide an adequate training on photography emphasizing on handling the camera, techniques and equipments. Advanced experiments on nature and indoor subjects based on various kinds of light effects.

Course Contents:

Module I

Basic use of camera, observation according to photographic angles, selection of subject, composition exploring indoor and outdoor situations including effects of light.

Module II

Introduction to the process of developing and printing, films and their sensitivity. Basic knowledge of photo printing papers and various chemicals.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

CERAMICS - I

Course Code: FNA2308

Credit Units: 02

Course Objective:

This course is designed to provide basic training on ceramics.

Course Contents:

Module I

Simple slab work and wheel work

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

ASSEMBLAGE - I

Course Code: FNA2309

Credit Units: 02

Course Objective:

This course is to provide basic concept on assemblage work.

Course Contents:

Module I

Introduction to various kinds of materials and their characteristics.

Module II

Practical method of assemblage.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

SCULPTURE METHODS AND MATERIALS - I

Course Code: FNA2310

Credit Units: 02

Course Objective:

The Course is planned for detailed training on methods and materials to work with through the edges. It is to provide technical knowledge of various mediums, techniques and tools used for different kinds of art work practically.

Course Contents:

Module I

Types of clay, Plaster of Paris, Cement & its properties

Module II

Nature and types of wood its growth and process of seasoning use of various tools and equipment.

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.
- Methods and Materials of Sculpture by David Raid.

SPECIALISATION– APPLIED ARTS **DRAWING AND ILLUSTRATION – I**

Course Code: FNA2311

Credit Units: 02

Course Objective:

Drawing exercises are must to develop creative ability, which is essential for any artist. It is to develop accurate sense of observation and skills of graphic presentation.

Course Contents:

Module I

Life and object study to understand light and shade, half tone and colored. Sketching from nature. Quick sketches in limited time from life and nature - Outdoor as well as indoor.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- The Art of Human Illustration, Nick Meglin,
- Anatomy & Drawing, Victor Perard, Pitman Publishing, New York, 1955

References:

- The Art of Drawing Heads and Hands, Walter Brooks, M. Grumbacher, New York, 1966.
- Figure Drawing, Victor Perard, Grosset and Dunlop, New York, 1956.
- Drawing Hands, Carl Sheek, Grosset and Dunlop, New York, 1959
- Children Picture Books, Magazines.
- The art of humorous illustrations, Nick Meglin
- Germany in winter time, Mario De Mirando, Tata Press, 1980

DESIGN-III

Course Code: FNA2312

Credit Units: 03

Course Objective:

This will be student's first introduction to design. Students will do small basic level exercises to understand design.

Course Contents:

Module I

Introduction to logo Design and Overlapping of different forms identify proportions with texture black & white and Colour.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Graphic Arts Manual, Irwing E. Field, Arne Press, New York, 1980.

References:

- Design Graphics, C. L. Martin, Macmillan Co. London.
- Corporate Graphics, Mike Quon
- A History of Graphic Design, Philip B Meggs,

LETTERING AND TYPOGRAPHY – I

Course Code: FNA2313

Credit Units: 02

Course Objective:

Study and history of letter forms of both Roman and Vernacular as design form: spacing, study of basic type faces, study of fundamentals of layout and their practical application, preparation of simple typographical layout for News Papers.

Course Contents:

Module I

Study of basic type faces and exercise based on it

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Letter Assembly in Printing-D. Wooldridge

References:

- INFA Press and Advertising Year Book

PHOTOGRAPHY - III

Course Code: FNA2314

Credit Units: 02

Course Objective:

This course is designed to provide an adequate training on photography emphasizing on handling the camera, techniques and equipments. Advanced experiments on nature and indoor subjects based on various kinds of light effects.

Course Contents:

Module I

Basic use of camera, observation according to photographic angles, selection of subject, composition exploring indoor and outdoor situations including effects of light.

Module II

Introduction to the process of developing and printing, films and their sensitivity. Basic knowledge of photo printing papers and various chemicals.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

PRINTING TECHNIQUES – I

Course Code: FNA2315

Credit Units: 02

Course Objective:

This course is designed for learning basic techniques in print making, surface printing relief media and use of printing equipment and tools. This course provides training on technical method of making relief blocks with linoleum, cardboard, plywood and also serigraphy techniques.

Course Contents:

Module I

Creative experimentation with different colour combinations and paper surface. Printing exercises using relief blocks made from various materials based on different layouts, basically working on serigraphy.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- The art of the print by Fritz Eicherberg
- The bite of print by Frank and Dorothy Gettein
- The art of Print by Earl G. Mueller
- The art of Etching by E.S. Lumdsen
- Manual of woodcut printmaking by J. Hillier
- Screen Process Printing by Schwalbach

COMPUTER GRAPHICS – I

Course Code: FNA2316

Credit Units: 02

Course Objective:

Introduction to Design software related to designs.

Course Contents:

Module I

Application of Coral Draw software.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Computer Graphics, Edward Angel

SPECIALISATION – PAINTING DRAWING - III

Course Code: FNA2318

Credit Units: 02

Course Objective:

The objective of Drawing Exercise is to learn to approach art in most direct way. It is an introduction to various aspects and techniques of drawing exploring variety of drawing tools and mediums such as pencil, charcoal, crayons, ink and color. This exercise provides accuracy in observation and great opportunity to study and experiment expressive force and spontaneity of line work. Drawing is the most significant basic skill of visual representation of real world.

Course Contents:

Module I: Still Life

Drawing exercises from selected arranged objects and drapery to learn and study using various drawing tools based on eye level, relative proportion, perspective, structure, form, volume, texture, source of light and its effect, balance and also tonal values.

Module II: Portraiture

Portraiture drawing study of human heads, construction of the skull, anatomy, proportion, planes, masses and specific feature; light and shade from different angles and finishing.

Life Drawing-Full Figure: Drawing study from full human figure based on human anatomy, proportion, planes and masses, building blocks, posture and rhythm, unity of body parts, inter-related force of lines, foreshortening and finishing.

Module III: Landscape/ Nature Study (outdoor)

Observation, finding the right view to study, addition and elimination, simplification, eye level and perspective, balance and rhythmic presentation with a unique aesthetic value.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- An Introduction to Drawing by James Horton in association with the Royal Academy of Arts.

References:

- Grassroot of Art by Herbert Read
- How to draw and paint by Hazel Harrison, from Art School
- Human Figure by Walter Foster
- Anatomy by Walter Foster
- Heads by Walter Foster
- Figure Drawing by Patricia Monahan with Albany Wiseman
- Human Anatomy by James Horton
- Big book of Drawing and painting by Francisco Asensio Cerver.

PAINTING - III

Course Code: FNA2319

Credit Units: 03

Course Objective:

This is an intensive training to equip the students with a great skill for original and creative visual expression using different painting mediums and tools. Mastery of technical aspects provides essential foundation for the learners, though it is only means, not the end. Painting is the visual expression of thoughts, dreams and experiences. It is an introductory exposure to different schools, traditions, techniques and media of painting practiced through the ages.

Course Contents:

Module I: Still Life

Painting Study (Monochrome) from selected well arranged objects along with drapery; emphasizing on composition, eye level, structure, relative proportion and perspective, source of light and its effect, tonal and textural values, colour balance and colour perspective.

Module II: Painting from life: portraiture and full figure

Head study and full figure study (monochrome) same as drawing from life models (male & female)

Module III: Landscape

Outdoor study using different painting mediums (water colours/pastel/acrylic etc).

Module IV: Mix Media

Experimentation handling variety of painting mediums including collage and other innovative techniques working on still life, life or nature study to explore beyond traditional and academic method.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Notes on the techniques of Painting by Hilaire Hiler
- Painting Course by Ronald Pearsall

References:

- Big book of drawing and painting by Francisco Asensio Cerver.
- A Concise History of Modern Painting, 1974 Thames & Hudson, London
- The portrait by Norbert Schneider.

COMPOSITION - I

Course Code: FNA2320

Credit Units: 02

Course Objective:

Composition exercise is the most important to learn and study theory of composition, individual approach to the possibilities. Experimenting innovative arrangement of the thing around to create unique visual presentation improves artistic sense and concept of beauty.

Course Contents:

Module I

Composition Exercises working on still life, life and nature study –outdoor and indoor; The 2-D and 3-D objects and the structural possibilities, use of colour and textural values, form and content compositions, use of suitable objects. Exercises based on traditional formats

Module II

Creative composition exercise from traditional paintings and imagination emphasizing on individual creative sense, transformation of simple shapes into well-balanced unique visual presentation.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Artist's Handbook by Ray Smith

References:

- Art Class ,Copy Right 1999 by Harper Collins Publishers
- Artist's Encyclopedia by John Quick

PHOTOGRAPHY - III

Course Code: FNA2321

Credit Units: 02

Course Objective:

This course is designed to provide an adequate training on photography emphasizing on handling the camera, techniques and equipments. Advanced experiments on nature and indoor subjects based on various kinds of light effects.

Course Contents:

Module I

Basic use of camera, observation according to photographic angles, selection of subject, composition exploring indoor and outdoor situations including effects of light.

Module II

Introduction to the process of developing and printing, films and their sensitivity. Basic knowledge of photo printing papers and various chemicals.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

PRINT MAKING - III

Course Code: FNA2322

Credit Units: 02

Course Objective:

This course is designed for learning basic techniques in print making, surface printing relief media and use of printing equipments and tools. This course provides training on technical method of making relief blocks with linoleum, cardboard, plywood and also making blocks using various metal sheets.

Course Contents:

Module I

Creative experimentation with different colour combinations and paper surface. Printing exercises using relief blocks made from various materials based on different layouts, basically working on silkscreen.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The art of the print by Fritz Eicherberg
- The bite of print by Frank and Dorothy Gettein
- The art of Print by Earl G. Mueller
- The art of Etching by E.S. Lumdsen
- Manual of woodcut printmaking by J. Hillier
- Screen Process Printing by Schwalbach

COMPUTER GRAPHICS – I

Course Code: FNA2323

Credit Units: 02

Course Objective:

Introduction to Design software related to designs.

Course Contents:

Module I

Application of Coral Draw software.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Computer Graphics, Edward Angel

DRAWING FOR 2D ANIMATION - I

Course Code: FNA2325

Credit Units: 04

Course Objective:

The objective of this course is to develop 2D animation skills such as sketching and drawing for animation, basic principles of animation etc.

Course Contents:

Module I

Sketching and scribble drawings from life and movies.

Module II

Constructive concept of a cartoon character and line of action.

Module III

Perspective and animation principles.

Module IV

Detail study of human forms, animal forms and birds.

Module V

Animation exercises

No. of works to be done – 10

Examination Scheme:

Components	P	C	A	EE
Weightage (%)	10	15	5	70

Text & References:

- Human Machine, Bridgeman.
- Anatomy & Drawing, Victor Parrade
- Anatomy in Drawing, Andrew Lumis
- Dynamic Figure Drawing, Burn Hoggarth
- Human watching, Edward Maybridge
- Animal watching, Edward Maybridge.
- How to Animate Film Cartoons-Preston Blair

BOOK ART – I

Course Code: FNA2327

Credit Units: 03

Course Objective:

Objective of this course is to focus on drawing skills in print media as a form of book art such as illustration, comic strips, cartoon and caricature etc.

Course Contents:

Module I

Creating story concepts and characters (Manual)

Module II

Story boarding and character designing (Manual)

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Story Boarding 101 (A crash course in professional story boarding), Michael Wise Production, James Fraoli
- Prepare to Board! (Create Story and Characters for Animated Features and Shorts) by: Nancy Beiman

DIGITAL IMAGING – I

Course Code: FNA2328

Credit Units: 02

Course Objective:

The course objective is to develop graphic skill and designing concept in order to create digital work using various tools of the software.

Course Contents:

Module I

Basics of Adobe Photoshop.

Getting familiar with Adobe Photoshop tools and its application

Module II

Basics of Illustrator

Getting familiar with Adobe Illustrator tools and its application.

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Adobe Photoshop CS4. Classroom in a Book : Adobe Creative Team
 - Photoshop CS4 Digital Classroom : Jennifer Smith & Aquent Creative team
- Adobe Illustrator CS3 Classroom in a Book (Book & CD-ROM) by Adobe Creative Team*

PHOTOGRAPHY - III

Course Code: FNA2329

Credit Units: 02

Course Objective:

Objective of this course is to develop observation skill through photography which is very useful while making animation projects and short animation movies.

Course Contents:

Module I

Rules of Photography

Learning Camera and its basic components (Digital SLR& Beta Camera)

Module II

Learning the use of Camera Angles, Shots and lighting techniques while doing photography

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The Digital Photography Book by Scott Kelby
- The Photography Book by Ian Jeffrey
- The Photographer's Eye: Composition and Design for Better Digital Photos

Syllabus – Fourth Semester

HISTORY OF ART - IV

Course Code: FNA2401

Credit Units: 02

Course Objective:

The objective of teaching history of art is to acquaint the students with visual cultures from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

Course Contents:

Module I

Gupta Period

Module II

Java Art

Module III

Byzantine period

Romanesque period

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Indian Art
- Fundamental of Indian Art by S. N. Dasgupta
- Dance of Shiva by A. K. Coomaraswamy
- Transformation of Nature in Art by A. K. Coomaraswamy

Western:

- Art of Mankind by Van Loon
- Civilization of Mankind by Van Loon
- History of Art by Janson

References:

- Art through the ages by Helen Gardener
- Concise History of Art-Vols. 1 & 2 by Germain. Bazin.
- History of Indian and Indonesian Art by A. K. Coomaraswamy
- The Art and Architecture of Indian by Benjamin Rowland.
- The Story of Indian Art by S. K. Bhattacharya.
- 5000 Years of Indian Art by Shivaramaurti
- A History of Fine Arts in India and West by Edith Tomory
- Introduction of Chinese Art by Lawrence Binyon
- History of Indian and Indonesian Art by Benjamin Rowland.
- Concise History of Art Vols. 1&2 by Germain Bazin
- Italian Painters of the Renaissance by Bernard Berenson

SPECIALISATION – SCULPTURE **STUDY FROM LIFE - II**

Course Code: FNA2403

Credit Units: 03

Course Objective:

The objective of sculptural study from life is to learn human forms in details. It provides the skill to sculpt human figure in realistic way based on anatomy, planes, body masses, balance, posture and rhythm.

Course Contents:

Module I

Life Drawing:- Bust & Portrait:- Study of Human Portrait and bust using different drawing tools to study blocks, posture and rhythm, unity of body parts, inter-related force of lines, foreshortening and finishing.

Module II

Head Study Male & Female, Building of Armature study in clay and direct plaster.

Module III

Understanding of structure and proportion and detail modeling of full figure. Waste mould technique & casting in PoP.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Modeling a Likeness in Clay, Daisy Grubbs

References:

- Anatomy, Walter Foster
- The Sculptor's Handbook, Prof H. F. Ten Holt

COMPOSITION - II

Course Code: FNA2404

Credit Units: 03

Course Objective:

The Objective of Composition exercise is the key to study theory of composition in sculptural 3 Dimensional representations of thoughts and concepts. This work provides a meaningful knowledge on creative expression.

Course Contents:

Module I

Sketches in clay of given subjects and the enlargement in round and relief with two of more human figure, birds animals, moulding and casting, direct building processes. Plaster, Cement and terracotta.

Module II

Building of armature for direct work in plaster or cement on the given topic.

Module III

Waste mould and piece mould technique and casting in wax.

No. of works to be done – 6

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- The Sculptor's Handbook, Prof H. F. Ten Holt

References:

- Encyclopedia of Sculpture by John Mills
- Modeling a Likeness in Clay, Daisy Grubbs
- The Complete Guide to Sculpture. Modeling and Ceramics. Techniques and materials by Barry Midgley.

CARVING - II

Course Code: FNA2405

Credit Units: 01

Course Objective:

The course is designed to improve the skills in working with these two mediums based on textural values and technical differences chiseling out artist's own expressions.

Course Contents:

Module I

To make the small maquettes on creative theme, and the concept of mix-media.

Module II

Uses of various carving tools on the given medium. Emphasis on techniques. Enlargement of the maquettes to create the final work.

Module III

Finishing & installing the final work.

No. of works to be done – 6

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Dictionary of tools by R. A Salaman.
- The Sculptor's Handbook, Prof H. F. Ten Holt

References:

- Contemporary Stone Sculpture, Dona Z. Meliach
- Methods and Materials of Sculpture by David Raid.
- The Complete Guide to Sculpture. Modeling and Ceramics. Techniques and materials by Barry Midgley.

MURAL - II

Course Code: FNA2406

Credit Units: 02

Course Objective:

This course is to train the learners about working on wall surface using various mediums emphasizing technical aspects in details. Mural is a permanent work wall inside or outside. It provides professional experience and good knowledge of handling fundamentals of working on vertical wall surface.

Course Contents:

Module I

Making suitable layout designing for mural work as per the basic technical aspects of working on wall surface, which is to be viewed from wide eye level.

Module II

Practical mural work on board using painting mediums.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

PHOTOGRAPHY - II

Course Code: FNA2407

Credit Units: 02

Course Objective:

This course is to provide a training on photography emphasizing on creative techniques using basic equipments. Experiments on nature and indoor subjects using specific Light arrangements.

Course Contents:

Module I

Indoor project on photography experimenting with light effects.

Module II

Outdoor project exploring various possibilities.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

CERAMICS - II

Course Code: FNA2408

Credit Units: 02

Course Objective:

This course is designed to provide basic training on ceramics emphasizing on basic techniques.

Course Contents:

Module I

Slab work, wheel work, coil work and tile making in different textures and designs.

Module II

Ceramic clay body making.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

ASSEMBLAGE - II

Course Code: FNA2409

Credit Units: 02

Course Objective:

This course is designed to provide basic training on assemblage.

Course Contents:

Module I

Practical assemblage training on working surface according to the layout.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

SCULPTURE METHODS AND MATERIALS - II

Course Code: FNA2410

Credit Units: 02

Course Objective:

The Course is planned for detailed training on methods and materials to work with through the edges. It is to provide technical knowledge of various mediums, techniques and tools used for different kinds of art work practically.

Course Contents:

Module I

Types of clay, Plaster of Paris, Cement & its properties

Module II

Nature and types of wood its growth and process of seasoning use of various tools and equipments.

Examination Scheme:

Components	CT	P	A	EE
Weightage (%)	15	10	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Dictionary of tools by R. A Salaman.
- The Sculptor's Handbook, Prof H. F. Ten Holt

References:

- Contemporary Stone Sculpture, Dona Z. Meliach
- Methods and Materials of Sculpture by David Raid.
- The Complete Guide to Sculpture. Modeling and Ceramics. Techniques and materials by Barry Midgley.

SPECIALISATION – APPLIED ARTS **DRAWING AND ILLUSTRATION – II**

Course Code: FNA2411

Credit Units: 02

Course Objective:

Drawing exercises are must to develop creative ability, which is essential for any artist. It is to develop accurate sense of observation and skills of graphic presentation.

Course Contents:

Module I

Detailed portrait study and human figure, practicing planes, volume, and perspective in figure and foreshortening.

No. of works to be done – 15

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Anatomy & Drawing, Victor Perard, Pitman Publishing, New York, 1955

References:

- The Art of Drawing Heads and Hands, Walter Brooks, M. Grumbacher, New York, 1966.
- Figure Drawing, Victor Perard, Grosset and Dunlop, New York, 1956.
- Drawing Hands, Carl Sheek, Grosset and Dunlop, New York, 1959
- Children Picture Books, Magazines.
- The art of humorous illustrations, Nick Meglin
- Germany in winter time, Mario De Mirando, Tata Press, 1980

DESIGN – IV

Course Code: FNA2412

Credit Units: 03

Course Objective:

This course provides a clear concept of various aspects of designing. It is specially planned for a graphic artist to enable students to develop a commercial skill in design work.

Course Contents:

Module II

Introduction to product poster.

Module I

Show cards and other exercises of creative concept.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Graphic Arts Manual, Irwing E. Field, Arne Press, New York, 1980

References:

- The Art of Human Illustration, Nick Meglin,
- Corporate Graphics, Mike Quon
- A History of Graphic Design, Philip B Meggs,
- Graphic Arts Manual, Irwing E. Field, Arne Press, New York, 1980
- Design Graphics, C. L. Martin, Macmillan Co. London.

LETTERING AND TYPOGRAPHY – II

Course Code: FNA2413

Credit Units: 02

Course Objective:

Study of letter forms as design form: spacing, study of basic type faces, study of fundamentals of layout and their practical application, preparation of simple typographical layout for News Papers.

Course Contents:

Module I

Preparation of typographical layout, logo design, Book jacket and Book Cover.

No. of works to be done – 09

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Letter Assembly in Printing-D. Wooldridge

References:

- INFA Press and Advertising Year Book

COMPUTER GRAPHICS - II

Course Code: FNA2414

Credit Units: 02

Course Objective:

Introduction to Design Softwares

Course Contents:

Module I

Working with Coral Draw software for various design purpose.

Module II

Introduction to Adobe Photoshop CS4 or later version for various design purpose.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Computer Graphics, Edward Angel

PRINTING TECHNIQUES - II

Course Code: FNA2415

Credit Units: 02

Course Objective:

This course is designed for learning techniques in print making, surface relief printing using printing equipment and tools. This course provides technical training on method of making experimental serigraphy on various surfaces.

Course Contents:

Module I

Exploring various texture of different surface by using various printing surfaces with serigraphy.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Serigraphy: Silk Screen Techniques for the Artist, Kenneth W. Auvil
- Silk Painting : The Artist's Guide to Gutta and Wax Resist Techniques

SPECIALISATION – PAINTING **DRAWING - IV**

Course Code: FNA2417

Credit Units: 02

Course Objective:

The objective of Drawing Exercise is to learn to approach art in most direct way. It is an introduction to various aspects and techniques of drawing exploring variety of drawing tools and mediums such as pencil, charcoal, crayons, ink and colour. This exercise provides accuracy in observation and great opportunity to study and experiment expressive force and spontaneity of line work. Drawing is the most significant basic skill of visual representation of real world.

Course Contents:

Module I: Still Life

Drawing with pen and ink. Still life with pen and ink.

Module II: Landscape/ Nature Study (outdoor)

Nature with pen and ink

Module III: Life drawing with charcoal /pencil.

No. of works to be done – 20

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- An Introduction to Drawing by James Horton in association with the Royal Academy of Arts.

References:

- Grassroot of Art by Herbert Read
- How to draw and paint by Hazel Harrison ,from Art School
- Human Figure by Walter Foster
- Anatomy by Walter Foster
- Heads by Walter Foster
- Figure Drawing by Patricia Monahan with Albany Wiseman
- Human Anatomy by James Horton
- Big book of Drawing and painting by Francisco Asensio Cerver.

PAINTING - IV

Course Code: FNA2418

Credit Units: 03

Course Objective:

This is an intensive and advanced training to equip the students with a great skill for original and creative visual expression using different painting mediums and tools. Mastery of technical aspects provides essential foundation for the learners, though it is only means, not the end. Painting is the visual expression of thoughts, dreams and experiences. It is an introductory exposure to different schools, traditions, techniques and media of painting practiced through the ages.

Course Contents:

Module I: Still Life

Painting Study (Monochrome) from selected well arranged objects along with drapery; emphasizing on composition, eye level, structure, relative proportion and perspective, source of light and its effect, tonal and textural values, colour balance and colour perspective.

- Still life : multi-colour with water colour

Module II: Painting from life

Portraiture and full figure: Head study and full figure study (monochrome) same as drawing from life models (male & female)

- Portrait : multi-colour technique

Module III: Landscape

Copy work from traditional paintings.

Copy work (traditional painting)

Module IV: Mix Media

Copy work (Indian & western) from traditional paintings and opaque colour technique

No. of works to be done – 16

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Notes on the techniques of Painting by Hilaire Hiler
- Painting Courseby Ronald Pearsall

References:

- Big book of drawing and painting by Francisco Asensio Cerver
- by Mark David Goattsegen
- Art Class, Copy Right 1999 by Harper Collins Publishers.
- Images of the human body by Pepin Van Roojen.
- A Concise History of Modern Painting, 1974 Thames & Hudson, London
- The portrait by Norbert Schneider.

COMPOSITION – II

Course Code: FNA2419

Credit Units: 02

Course Objective:

Composition exercise is the most important to learn and study theory of composition, individual approach to the possibilities. Experimenting innovative arrangement of the thing around to create unique visual presentation improves artistic sense and concept of beauty.

Course Contents:

Module I

Composition, arrangement of objects, figures and architectures.

Module II

Creative composition exercise from imagination emphasizing on individual creative sense, transformation of simple shapes into well-balanced unique visual presentation with experimentation.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Artist's Handbook by Ray Smith
- Artist's Encyclopedia by John Quick

References:

- Big book of drawing and painting by Francisco Asensio Cerver
- Art Class, Copy Right 1999 by Harper Collins Publishers.
- A Concise History of Modern Painting, 1974 Thames & Hudson, London
- Painting Courseby Ronald Pearsall
- The portrait by Norbert Schneider.
- Color by Edith Anderson Feisner.

MURAL - I

Course Code: FNA2420

Credit Units: 02

Course Objective:

The objective of this course is to train the learners how to work on wall surface using various mural mediums emphasizing technical aspects in details. Mural is a permanent work on building walls inside or outside. It provides professional experience and good knowledge of handling fundamentals of working on vertical wall surface using specific materials.

Course Contents:

Module I

Making suitable layout designing for mural work as per the basic technical aspects of working on wall surface, which is to be viewed from wide eye level.

Module II

Practical mural work on board using painting mediums.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

PRINT MAKING - II

Course Code: FNA2421

Credit Units: 02

Course Objective:

This course is designed for learning techniques in print making, surface relief printing using printing equipment and tools. This course provides technical training on method of making experimental relief blocks on various surfaces.

Course Contents:

Module I

Exploring various texture of different surface by using materials including metal sheets like zinc plate and aluminum sheet.

Module II

Advanced experimentation with monochrome & multi-color lithography etching – intaglio/photo process, advanced print making, use of multicolor relief print and mixed media.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The art of the print by Fritz Eicherberg
- The bite of print by Frank and Dorothy Gettein
- The art of Print by Earl G. Mueller
- The art of Etching by E.S.Lumdsen
- Manual of woodcut printmaking by J. Hillier
- Screen Process Printing by Schwalbach

PAINTING METHODS AND MATERIALS - II

Course Code: FNA2422

Credit Units: 02

Course Objective:

The Course is planned for detailed training on methods and materials to work with through the edges. It is to provide technical knowledge of various mediums, techniques and tools used for different kinds of artwork practically.

Course Contents:

Module I

Nature and characteristics of Drawing and Painting Media such as Pencils, Crayons, Charcoal, Pen and Ink, Water Colour, Gouache, Pastels and Oils.

Module II

Introduction to murals and Print making media.

Module III

Folk Art of India

Examination Scheme:

Components	CT	P	A	EE
Weightage (%)	15	10	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- A manual of Painting Materials & Techniques
- Method and Materials by Lynton Lamb.

References:

- Artist's Handbook by Ray Smith
- Artist's Encyclopedia by John Quick
- A manual of Painting Materials & Techniques
- Color by Edith Anderson Feisner.

BOOK ART-II

Course Code: FNA2424

Credit Units: 03

Course Objective:

Objective of this course is to focus on how to apply drawing skills in print media as a form of book art such as illustration, comic strips, cartoon and caricature digitally.

Course Contents:

Module I

Creating a story and character concepts (Digital).

Module II

Story boarding and character designing (Digital).

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Story Boarding 101 (A crash course in professional story boarding), Michael Wise Production, James Fraoli
- Exploring Story Boarding (Design exploration series) by: Wendy Tumminello.

DIGITAL IMAGING-II

Course Code: FNA2425

Credit Units: 02

Course Objective:

The course objective is to inculcate the concept of motion graphics and 2D animation skills using any 2D animation software, so as to infuse life into character, environments and lots more. Using the software, you are enabled to create digital animation exercises by implementing classical animation skills and principles in your work.

Course Contents:

Module I

Introduction to the software and its interface.

Learning the tools of the software and its application.

Module II

Learning the concept of key and frame by frame animation.

Creating projects on various topics.

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Adobe Flash CS3 Professional Classroom in a Book. : Adobe Creative Team

PHOTOGRAPHY-IV

Course Code: FNA2426

Credit Units: 02

Course Objective:

Objective of this course is to enhance observation skills through photography which further help in drawing and creating CG elements using software.

Course Contents:

Module I

Learning different types of photography with define set of lighting conditions.

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

PAINTING-II

Course Code: FNA2427

Credit Units: 02

Course Objective:

Learning colour techniques of transparent and opaque representing still life and social themes.

Course Contents:

Module I: Still Life

Still life with multicolor in transparent water colour technique.

Module II: Painting from life: portraiture and full figure

Developing opaque colour treatment on figurative composition based on social themes.

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Water colour painting step by step, Arthur Z Guptill, Waston Gaoptill, New York, 1967.

References:

- Drawing and Painting the natural environment, Barely Sheaks, Warcester, Massachusetts, 1974
- Painting sea and sky, Jean Khanbegian, Grosset and Dunlop, New York, 1967

Syllabus – Fifth Semester

PRACTICAL TRAINING EVALUATION - I

Course Code: FNA2535

Credit Units: 03

Course Objective:

It provides exposure to research methodology and an opportunity to work closely with a faculty guide. It usually requires the use of advanced concepts, a variety of experimental techniques, and state-of-the-art instrumentation.

Research is genuine exploration of the unknown that leads to new knowledge which often warrants publication. But whether or not the results of a research project are publishable, the project should be communicated in the form of a research report written by the student.

Sufficient time should be allowed for satisfactory completion of reports, taking into account that initial drafts should be critiqued by the faculty guide and corrected by the student at each stage.

BFA (Applied Art)

- Practical work in concerned subject
- Visualization
- Concept of designing

BFA (Painting)

- Concept
- Different technique of painting

BFA (Animation)

- Apply the principle of animation, animation using software
- Short animation clip

Examination Scheme:

Project Report: 60

Viva Voce: 40

Total: 100

HISTORY OF ART-V

Course Code: FNA2501

Credit Units: 02

Course Objective:

The objective of teaching history of art is to acquaint the students with visual cultures from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

Course Contents:

Module I

Pallava Period
Chola Period
Chalukya Period
Rastrakuta Period
Chandela Period

Module II

Gothic Period

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

Indian Art

- Fundamental of Indian Art by S. N. Dasgupta
- Dance of Shiva by A. K. Coomaraswamy
- Transformation of Nature in Art by A. K. Coomaraswamy

Western:

- Art of Mankind by Van Loon
- Civilization of Mankind by Van Loon
- History of Art by Janson

References:

- Art through the ages by Helen Gardener
- Concise History of Art-Vols. 1 & 2 by Germain. Bazin.
- History of Indian and Indonesian Art by A. K. Coomaraswamy
- The Art and Architecture of Indian by Benjamin Rowland.
- The Story of Indian Art by S. K. Bhattacharya.
- 5000 Years of Indian Art by Shivaramaurti
- A History of Fine Arts in India and West by Edith Tomory
- Introduction of Chinese Art by Lawrence Binyon
- History of Indian and Indonesian Art by Benjamin Rowland.
- Concise History of Art Vols. 1&2 by Germain Bazin
- Italian Painters of the Renaissance by Bernard Berenson
- Art Now by Herbert Read
- Grassroot of Art by Herbert Read
- History of Modern Art by H. H. Arnason
- History of Painting by Janson
- History of Western by Eric Newton

SPECIALISATION– SCULPTURE **STUDY FROM LIFE - III**

Course Code: FNA2503

Credit Units: 03

Course Objective:

The objective of sculptural study from life is to learn human forms in details. It provides the skill to sculpt human figure in realistic way based on anatomy, planes, body masses, balance, posture and rhythm.

Course Contents:

Module I:

Life Drawing:- Bust & Portrait:- Study of Human Portrait and bust using different drawing tools to study blocks, posture and rhythm, unity of body parts, inter-related force of lines, foreshortening and finishing.

Module II

Head Study Male & Female, Building of Armature study in clay and direct plaster.

Module III

Understanding of structure and proportion and detail modeling of full figure. Waste mould technique & casting in PoP.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Modeling a Likeness in Clay, Daisy Grubbs

References:

- Human Figure, Walter Foster
- Anatomy, Walter Foster
- Figure Drawing, Patricia Monahan with Albany Wiseman
- Human Anatomy, James Horton
- The Sculptor's Handbook, Prof H. F. Ten Holt

COMPOSITION - III

Course Code: FNA2504

Credit Units: 02

Course Objective:

The Objective of Composition exercise is the key to study theory of composition in sculptural 3 Dimensional representations of thoughts and concepts. This work provides a meaningful knowledge on creative expression.

Course Contents:

Module I

Sketches in clay of given subjects and the enlargement in round and relief with two of more human figure, birds animals, moulding and casting, direct building processes. Plaster, Cement and terracotta.

Module II

Building of armature for direct work in plaster or cement on the given topic.

Module III

Waste mould and piece mould technique and casting in wax.

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- The Sculptor's Handbook, Prof H. F. Ten Holt

References:

- Encyclopedia of Sculpture by John Mills
- Modeling a Likeness in Clay, Daisy Grubbs
- The Complete Guide to Sculpture. Modeling and Ceramics. Techniques and materials by Barry Midgley.

METAL CASTING - I

Course Code: FNA2505

Credit Units: 02

Course Objective:

This course provides the knowledge on working with metals.

Course Contents:

Module I

Methods of casting – lost wax and sand process.

No. of works to be done – 03

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- The Sculptor's Handbook, Prof H. F. Ten Holt

References:

- Encyclopedia of Sculpture by John Mills
- Modeling a Likeness in Clay, Daisy Grubbs
- The Complete Guide to Sculpture. Modeling and Ceramics. Techniques and materials by Barry Midgley.

MURAL - III

Course Code: FNA2506

Credit Units: 02

Course Objective:

This course is to innovative training to work on wall surface using various mediums emphasizing technical aspects. It provides professional exposure and good knowledge of handling mural materials to work on wall surface.

Course Contents:

Module I

Designing for mural work as per the advanced technique of working on wall surface with tempera, acrylic, encaustic, fiber glass etc.

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Painting Murals: Image, Ideas & Techniques by Patrica Seligman
- Paintings Murals Fast & Easy: 21 (Design for walls, canvas you can paint with a sponge) by Terrence Tse, Theodore
- Paintings Murals Step by Step by Charles Grund.

PHOTOGRAPHY - III

Course Code: FNA2507

Credit Units: 02

Course Objective:

The objective of this course is to provide an experimental exposure on photography highlighting on creative aspects. Experiments on nature, depending upon time and mood. It also provides experimental experience on indoor subjects.

Course Contents:

Module I

Basic use of camera, observation according to photographic angles, selection of subject, composition exploring indoor and outdoor situations including effects of light.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

CERAMICS - III

Course Code: FNA2508

Credit Units: 02

Course Objective:

This course is to provide training on creative aspects on ceramics.

Course Contents:

Module I

Slab work, wheel work, coil work and tile making in different textures and designs.

Module II

Ceramic claybody making

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and Materials by Barry Midgley.

ASSEMBLAGE - III

Course Code: FNA2509

Credit Units: 02

Course Objective:

This course is designed to provide experimental training on assemblage.

Course Contents:

Module I

Methods of various assemblage techniques

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

SPECIALISATION– APPLIED ARTS **DRAWING AND ILLUSTRATION – III**

Course Code: FNA2511

Credit Units: 02

Course Objective:

Drawing exercises are must to develop creative ability which is essential for any artist. It is to develop accurate sense of observation and skills of graphic presentation. Exercises on illustration for various needs of the clients.

Course Contents:

Module I

Study of human figure draped and undraped to study volume, proportion, mass, weight, and anatomy with the aid of light and shade.

Module II

Developing compositions through studies working in colour mediums.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Anatomy & Drawing, Victor Perard, Pitman Publishing, New York, 1955

References:

- The Art of Drawing Heads and Hands, Walter Brooks, M. Grumbacher, New York, 1966.
- Figure Drawing, Victor Perard, Grosset and Dunlop, New York, 1956.
- Drawing Hands, Carl Sheek, Grosset and Dunlop, New York, 1959
- Children Picture Books, Magazines.
- The art of humorous illustrations, Nick Meglin
- Germany in winter time, Mario De Mirando, Tata Press, 1980

DESIGN – V

Course Code: FNA2512

Credit Units: 03

Course Objective:

This course provides a clear concept of various aspects of designing. It is specially planned for a graphic artist to enable students to develop a commercial skill in design work. To understand the needs of visual communications.

Course Contents:

Module I

Comparatively study of different types of Indoor layouts like Designing for press, Brouchers and magazine advertisements etc.

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

Text:

- Graphic Arts Manual, Irwing E. Field, Arne Press, New York, 1980

References:

- The Art of Human Illustration, Nick Meglin,
- Corporate Graphics, Mike Quon
- A History of Graphic Design, Philip B Meggs,
- Graphic Arts Manual, Irwing E. Field, Arne Press, New York, 1980
- Design Graphics, C. L. Martin, Macmillan Co. London.

PACKAGING – I

Course Code: FNA2513

Credit Units: 02

Course Objective:

This will be student's first introduction to various packaging design according to the environment, occasions and need. Students will do small basic level layouts exercises to understand design of packaging.

Course Contents:

Module I

Study the basic layouts of Label Design, Box design and shopping Bags and their practical application.

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Packaging Art for Export, Nduka Nwosu
- Packaging: The art of the right proposition: An artistic from : Groser (HTML), Nicola Gordon-Seymour

COMPUTER GRAPHICS – III

Course Code: FNA2514

Credit Units: 02

Course Objective:

To understand Computer Software related to Design.

Course Contents:

Module I

Tools interface and applications of Adobe Photoshop CS4 (or above) and Use of Adobe Photoshop CS4 (or above) software to create different types of layouts.

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Color Harmony for the Web, Cailin Boyle

TEXTILE DESIGN-I

Course Code: FNA2516

Credit Units: 02

Course Objective:

To enable creation of various types of textile designs and patterns

Course Contents:

Module I

Fundamental of Textile Design: Motif, Repeat & Design Concept, Setting of Repeat & Change or Repeat into Design.

Module II

Design for Weaving:

- a. Weaving Texture
- b. Stripe & Check Effect
- c. Floral Design

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

SPECIALISATION – PAINTING DRAWING - V

Course Code: FNA2518

Credit Units: 02

Course Objective:

The objective of Drawing Exercise is to practice the basic technique in direct way emphasizing on various aspects and techniques of drawing in advanced concept, exploring and experimenting variety of drawing tools and mediums in traditional way as well as innovative way. This exercise provides accuracy in observation and great opportunity to face the challenge and experiment possibilities in line work.

Course Contents:

Module I: Still Life

Study of selected assorted objects in advanced drawing techniques using various drawing tools based on eye level, relative proportion, perspective, structure, form, volume, texture, source of light and its effect, balance and also tonal values in analytical process.

Module II: Landscape/ Nature Study (outdoor)

Advanced training in landscape drawing depending upon artist's observation, concept of addition and elimination, simplification. Study from nature as a controlled design, difference of handling near and distant objects.

Module III: Life Drawing- Portraiture

Advanced drawing study of human heads based on proportion, masses and specific feature and character using various media with emphasize on manner of finished execution.

Life Drawing-Full Figure: Advanced drawing study from full human figure based on structure of human form and anatomy using life models

Module IV: Sketching

Quick sketches in limited time from life and nature exploring innovative possibilities emphasizing on advanced techniques - Outdoor and indoor.

No. of works to be done – 20

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- An Introduction to Drawing by James Horton in association with the Royal Academy of Arts.

References:

- How to draw and paint by Hazel Harrison ,from Art School
- Human Figure by Walter Foster
- Anatomy by Walter Foster
- Heads by Walter Foster
- Figure Drawing by Patricia Monahan with Albany Wiseman
- Human Anatomy by James Horton
- Big book of Drawing and painting by Francisco Asensio Cerver.

PAINTING - V

Course Code: FNA2519

Credit Units: 03

Course Objective:

Painting is a visual experience with various medium and techniques .learning the fundamental methods of painting will lead to an individual style of painting .developing skill and experimenting different media of painting working in water colour , acrylic and oil colour technique.

Course Contents:

Module I: Still Life

Advanced Painting Study in water colour from selected assorted objects along with drapery; emphasizing on composition, eye level, structure, relative proportion and perspective, source of light and its effect, tonal and textural values with appropriate colour balance and colour perspective.

Module II: Painting from life

Portraiture: Advanced study of human head using colours. The knowledge of advanced techniques of colour application

Module III: Landscape

Figurative composition with opaque colour treatment.

Module IV: Mix Media

Experimentation with various painting mediums exploring innovative techniques to represent thoughts in creative form. Use of various tools like roller, spetuta etc.

No. of works to be done – 16

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Big book of drawing and painting by Francisco Asensio Cerver
- Notes on the techniques of Painting by Hilaire Hiler
- Method and Materials by Lynton Lamb.
- Artist's Handbook by Ray Smith
- Artist's Encyclopedia by John Quick
- A manual of Painting Materials & Techniques by Mark David Goattsegen
- Art Class, Copy Right 1999 by Harper Collins Publishers.
- Images of the human body by Pepin Van Roojen.
- A Concise History of Modern Painting, 1974 Thames & Hudson, London
- Painting Courseby Ronald Pearsall
- The portrait by Norbert Schneider.
- Color by Edith Anderson Feisner.

COMPOSITION – III

Course Code: FNA2520

Credit Units: 02

Course Objective:

Composition exercise is the most important to learn and study theory of composition, individual approach to the possibilities. Experimenting innovative arrangement of the thing around to create unique visual presentation improves artistic sense and concept of beauty.

Course Contents:

Module I

Composition, arrangement of objects, figures and architectures.

Module II

Creative composition exercise from imagination emphasizing on individual creative sense, transformation of simple shapes into well-balanced unique visual presentation with experimentation.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Artist's Handbook by Ray Smith
- Artist's Encyclopedia by John Quick

References:

- Big book of drawing and painting by Francisco Asensio Cerver
- Art Class, Copy Right 1999 by Harper Collins Publishers.
- A Concise History of Modern Painting, 1974 Thames & Hudson, London
- Painting Courseby Ronald Pearsall
- The portrait by Norbert Schneider.
- Color by Edith Anderson Feisner.

PHOTOGRAPHY- III

Course Code: FNA2521

Credit Units: 02

Course Objective:

The objective of this course is to provide an experimental exposure on photography highlighting on creative aspects. Experiments on nature, depending upon time and mood. It also provides experimental experience on indoor subjects.

Course Contents:

Module I

Basic use of camera, observation according to photographic angles, selection of subject, composition exploring indoor and outdoor situations including effects of light.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

PRINT MAKING- III

Course Code: FNA2522

Credit Units: 02

Course Objective:

This course is designed for learning techniques in print making, surface relief printing using printing equipment and tools. This course provides technical training on method of making experimental relief blocks on various surfaces.

Course Contents:

Module I

Exploring various texture of different surface by using materials including metal sheets like zinc plate and aluminum sheet.

Module II

Advanced experimentation with monochrome & multi-color lithography etching – intaglio/photo process, advanced print making, use of multicolor relief print and mixed media and further experimentation.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- The art of the print by Fritz Eicherberg
- The bite of print by Frank and Dorothy Gettein
- The art of Print by Earl G. Mueller
- The art of Etching by E.S.Lumdsen
- Manual of woodcut printmaking by J. Hillier
- Screen Process Printing by Schwalbach

TRADITIONAL PAINTING-I

Course Code: FNA2523

Credit Units: 02

Course Objective:

To introduce Indian traditional art and painting techniques and styles

Course Contents:

Module I

Rajasthani Miniature

Mughal Miniature

Pahari Miniature

Nathdwara and Tanjore Paintings

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

SPECIALISATION – ANIMATION COMPUTER ANIMATION – I

Course Code: FNA2525

Credit Units: 03

Course Objective:

Introduction of 3D and its Prospectus and possibilities in visual world of Animation. The course is designed to focus of the elements of modeling, texturing, lighting and camera angles using 3 D Animation software.

Course Contents:

Module I

Introduction to 3D Animation software's its basics and its interface.

Module II

Modeling (Organic, Inorganic, Props Modelling)

Module III

Texturing (UV Unwrapping and Digital Texturing) Lighting & Cameras

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Introducing Maya 2009; by Dariush Derakhshani
- Disney Animation the Illusion of Life: Disney
- Learning Autodesk Maya 2009 (The Modeling & Animation Handbook) by: Autodesk Maya Press
- Stop Staring (Facial Modeling & Animation Done Right) by Jason Osipa

CLAY MODELING – I

Course Code: FNA2526

Credit Units: 02

Course Objective:

Objective of this course is to develop visualization to observe things in 3-dimension way so that students can understand mass, volume etc while doing digital modeling. It also helps student to understand anatomy and muscles flow of human form.

Course Contents:

Module I

Basic 3D Shapes

Applying Animation Principles on Clay

Module II

Creating Human Mannequin using Paper and Clay.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Exploring character design - Kevin Hedgpeth, Stephen Missal - Art
- 3-D Human Modeling And animation by Peter Ratner - Performing Arts
- Modeling the Figure in Clay by Bruno Lucchesi

DIGITAL IMAGING – III

Course Code: FNA2527

Credit Units: 02

Course Objective:

The course objective is to impound web designing skills using the right set of digital tools of the web designing software. This enables you to create personal and commercial websites with full of interactivity.

Course Contents:

Module I

Basics of Corel Draw

Getting familiar with tools and its Application

Module II

Creating web sites using Flash and others

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Corel DRAW X4: The Official Guide by Gary David Bouton
- Macromedia Flash Mx- by Chrissy Rey
- Action Script 3.0 for Adobe Flash CS4. Proessional Classroom in a Book. : Adobe Creative Team

SCRIPT WRITING – I

Course Code: FNA2528

Credit Units: 02

Course Objective:

This course will provide a skill to prepare storylines and depicting the story as par characters. The course will enhance the visualization power of the student in terms of developing self created ideas.

Course Contents:

Module I

Illustration of a story and Character Designing (Manual)

Module II

Character designing and creating Story Boards as per the Frames. (Manual)

No. of works to be done – 06

Examination Scheme:

Components	CT	P	A	EE
Weightage (%)	15	10	5	70

Text & References:

- The Screen Writer’s Bible: A complete guide to writing formatting, and selling your script-David Trotter

PHOTOGRAPHY - IV

Course Code: FNA2529

Credit Units: 02

Course Objective:

The objective of this course is to provide advanced exposure on photography highlighting on all possible creative aspects on natural subjects and also indoor subjects.

Course Contents:

Module I

Introduction to the process of developing and printing, films and their sensitivity. Basic knowledge of photo printing papers and various chemicals.

No. of works to be done – 12

Examination Scheme:

Components	P	C	A	EE
Weightage (%)	10	15	5	70

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

PAINTING-II

Course Code: FNA2530

Credit Units: 02

Course Objective:

This is an intensive and advanced training to equip the students with a great skill for original and creative visual expression using different painting mediums and tools. Mastery of technical aspects provides essential foundation for the learners, though it is only means, not the end. Painting is the visual expression of thoughts, dreams and experiences. It is an introductory exposure to different schools, traditions, techniques and media of painting practiced through the ages.

Course Contents:

Module I: Still Life

Painting Study (Monochrome) from selected well arranged objects along with drapery; emphasizing on composition, eye level, structure, relative proportion and perspective, source of light and its effect, tonal and textural values, colour balance and colour perspective.

- Still life : multi-colour with water colour

Module II: Painting from life

Portraiture and full figure: Head study and full figure study (monochrome) same as drawing from life models (male & female)

- Portrait : multi-colour technique

Module III: Landscape

Copy work from traditional paintings.

Copy work (traditional painting)

Module IV: Mix Media

Copy work (Indian & western) from traditional paintings and opaque colour technique

No. of works to be done – 16

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Notes on the techniques of Painting by Hilaire Hiler
- Painting Courseby Ronald Pearsall

References:

- Big book of drawing and painting by Francisco Asensio Cerver
- by Mark David Goattsegen
- Art Class, Copy Right 1999 by Harper Collins Publishers.
- Images of the human body by Pepin Van Roojen.
- A Concise History of Modern Painting, 1974 Thames & Hudson, London
- The portrait by Norbert Schneider.

PROJECT-I

Course Code: FNA2532

Credit Units: 03

Course Objective:

The objective of this course is to help the students with an opportunity to further their intellectual and personal development in the chosen field by undertaking a significant practical unit of activity. The project can be defined as a scholarly inquiry into a problem or issue, involving a systematic approach to gathering and analysis of information/data, leading to production of a structured Report.

Chapter Scheme and distribution of marks:

Chapter 1: Introduction – 10 marks

Chapter 2: Conceptual Framework/National/International Scenario – 25 marks

Chapter 3: Presentation, Analysis & Finding – 25 marks

Chapter 4: Conclusion & Recommendations – 10 marks

Chapter 5: Bibliography – 05 marks

Selection of the Topic for the project by taking following points into consideration:

- Suitability of the topic
- Relevance of the Topic
- Time available at the disposal

Examination Scheme:

Components	Project Report	PowerPoint Presentation & Viva
Weightage (%)	75	25

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Note:-

Marking is completely based on submitted project Report

Syllabus - Sixth Semester

DISSERTATION-I

Course Code: FNA2637

Credit Units: 06

Course Objective:

This course is to continue the research work to put the collected materials together for developing the body of the dissertation on the particular subject.

Putting up the necessary photographs, reproductions with the text materials.

Course Contents:

Module I

Preparing the final paper along with necessary photographs, reproductions with detail information.

Module II

Submission and review of printed dissertation paper.

Examination Scheme:

Components	PR	PS	V
Weightage (%)	70	15	15

(V- Viva; PR- Project Report; PS; Presentation)

HISTORY OF ART - VI

Course Code: FNA2601

Credit Units: 02

Course Objective:

To acquaint the students with cultures from the past to the present. The course is designed on the conviction that the learners can understand its relation to his own time bringing awareness about his artistic predecessors

Course Contents:

Module I: Indian Art History

Orissa

Hoysala

Rajput Miniature

Mughal Miniature

Module II: Western Art History

Renaissance [Proto, Early, High] Painters and Sculptors

Examination Scheme:

Components	CT	P	A	EE
Weightage (%)	15	10	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Indian

- Fundamentals of Indian Art by S N Dasgupta
- History of Indian art by AK Coomaraswamy

Western

- History of Art by Janson
- Art through the ages by Helen Gardener

AESTHETICS - IV

Course Code: FNA2602

Credit Units: 02

Course Objective:

The objective is to teach about fundamentals of Indian art based on Hindu silpa texts such as Vishnudharmotara-puran, Samaranaa, Sutracharana, Sukranitisara and Silparatham.

Course Contents:

Module I

Detailed studies related to Rasa-Nishpathi.
Sadanga-the six limbs of Indian Art.

Module II

Inter-relationship amongst the arts.
Theories related to the origin and creation of Art, namely, Communications, expression, and release of emotion.

Examination Scheme:

Components	CT	P	A	EE
Weightage (%)	15	10	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Aesthetic Meaning according to Abhinava Gupta

References:

- Aesthetic by Benedetto Croce
- History of Aesthetics by Bosanquet
- Philosophy of Beauty by E. F. Carritt
- Art Now by Herbert Read

SPECIALISATION – SCULPTURE **STUDY FROM LIFE - IV**

Course Code: FNA2603

Credit Units: 02

Course Objective:

The objective of sculptural study from life is to learn human forms in details. It provides the skill to sculpt human figure in realistic way based on anatomy, planes, body masses, balance, posture and rhythm.

Course Contents:

Module I

Life Drawing:- Bust & Portrait:- Study of Human Portrait and bust using different drawing tools to study blocks, posture and rhythm, unity of body parts, inter-related force of lines, foreshortening and finishing.

Module II

Head Study Male & Female, Building of Armature study in clay and direct plaster.

Module III

Understanding of structure and proportion and detail modeling of full figure. Waste mould technique & casting in PoP.

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

Text:

- Modeling a Likeness in Clay, Daisy Grubbs

References:

- Human Figure, Walter Foster
- Anatomy, Walter Foster
- Figure Drawing, Patricia Monahan with Albany Wiseman
- Human Anatomy, James Horton
- The Sculptor's Handbook, Prof H. F. Ten Holt

COMPOSITION - IV

Course Code: FNA2604

Credit Units: 02

Course Objective:

The Objective of Composition exercise is the key to study theory of composition in sculptural 3 Dimensional representations of thoughts and concepts. This work provides a meaningful knowledge on creative expression.

Course Contents:

Module I

Sketches in clay of given subjects and the enlargement in round and relief with two of more human figure, birds animals, moulding and casting, direct building processes. Plaster, Cement and terracotta.

Module II

Building of armature for direct work in plaster or cement on the given topic.

Module III

Waste mould and piece mould technique and casting in wax.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- The Sculptor's Handbook, Prof H. F. Ten Holt

References:

- Encyclopedia of Sculpture by John Mills
- Modeling a Likeness in Clay, Daisy Grubbs
- The Complete Guide to Sculpture. Modeling and Ceramics. Techniques and materials by Barry Midgley.

METAL CASTING - II

Course Code: FNA2605

Credit Units: 02

Course Objective:

The course is designed to improve the skills in working with these two mediums based on textural values and technical differences chiseling out artist's own expressions.

Course Contents:

Module I

Making maquettes in wax or clay alongwith addition, alteration & modification depending upon the layout. Enlargement of the maquette in round or relief

Module II

Student will learn the process of sand casting.

Module III

Finishing, grinding, buffing, and polishing.

No. of works to be done – 03

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Contemporary Stone Sculpture, Dona Z. Meliach
- Dictionary of tools by R. A Salaman.
- Methods and Materials of Sculpture by David Raid.
- The Sculptor's Handbook, Prof H. F. Ten Holt
- The Complete Guide to Sculpture. Modeling and Ceramics. Techniques and materials by Barry Midgley.

MURAL - IV

Course Code: FNA2606

Credit Units: 02

Course Objective:

This course is to provide advanced training to work on wall surface using various mediums emphasizing all possible techniques. It provides professional exposure and professional knowledge of handling mural materials.

Course Contents:

Module I

Practical mural work on slab using mosaic tiles

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

PHOTOGRAPHY - IV

Course Code: FNA2607

Credit Units: 02

Course Objective:

The objective of this course is to provide advanced exposure on photography highlighting on all possible creative aspects on natural subjects and also indoor subjects.

Course Contents:

Module I

Introduction to the process of developing and printing, films and their sensitivity. Basic knowledge of photo printing papers and various chemicals.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

CERAMICS - IV

Course Code: FNA2608

Credit Units: 02

Course Objective:

This course is to provide training on creative techniques on ceramics.

Course Contents:

Module I

Creating innovative texture and design on claywork.

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

ASSEMBLAGE - IV

Course Code: FNA2609

Credit Units: 02

Course Objective:

This course is designed to provide creative experimental training on assemblage.

Course Contents:

Module I

Methods of technical assemblage aesthetically

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

SCULPTURE METHODS AND MATERIALS - IV

Course Code: FNA2610

Credit Units: 02

Course Objective:

The Course is planned for detailed training on methods and materials to work with through the edges. It is to provide technical knowledge of various mediums, techniques and tools used for different kinds of art work practically.

Course Contents:

Module I

Types of clay, Plaster of Paris, Cement & its properties

Module II

Nature and types of wood its growth and process of seasoning use of various tools and equipments.

Examination Scheme:

Components	CT	P	A	EE
Weightage (%)	15	10	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Fundamental of Indian Art by S. N. Dasgupta
- Dance of Shiva by A. K. Coomaraswamy
- Transformation of Nature in Art by A. K. Coomaraswamy

SPECIALISATION – APPLIED ARTS **DRAWING AND ILLUSTRATION – IV**

Course Code: FNA2611

Credit Units: 02

Course Objective:

Drawing exercises are to learn accurate observation and skills of graphic presentation, and various exercises on illustrations.

Course Contents:

Module I

Illustrate children story book.

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Anatomy & Drawing, Victor Perard, Pitman Publishing, New York, 1955

References:

- The Art of Drawing Heads and Hands, Walter Brooks, M. Grumbacher, New York, 1966.
- Figure Drawing, Victor Perard, Grosset and Dunlop, New York, 1956.
- Drawing Hands, Carl Sheek, Grosset and Dunlop, New York, 1959
- Children Picture Books, Magazines.
- The art of humorous illustrations, Nick Meglin
- Germany in winter time, Mario De Mirando, Tata Press, 1980

DESIGN – VI

Course Code: FNA2612

Credit Units: 03

Course Objective:

This course provides a clear concept of various aspects of designing. It is specially planned for a graphic artist to enable students to develop a commercial skill in design work.

Course Contents:

Module I

Comparatively study of different types of outdoor layouts like Hording, bus shelter, Poster etc

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Graphic Arts Manual, Irwing E. Field, Arne Press, New York, 1980

References:

- The Art of Human Illustration, Nick Meglin,
- Corporate Graphics, Mike Quon
- A History of Graphic Design, Philip B Meggs,
- Graphic Arts Manual, Irwing E. Field, Arne Press, New York, 1980
- Design Graphics, C. L. Martin, Macmillan Co. London.

PACKAGING - II

Course Code: FNA2613

Credit Units: 02

Course Objective:

Making of various packaging according to products environment and needs

Course Contents:

Module I

Advanced exercises on packaging according to various shapes and styles.

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Packaging Art for Export by Nduka Nwosu
- Packaging: The art of the right proposition: An artistic from: Groser (HTML) – Nicola Gordon-Seymour

PRINTING TECHNIQUES-IV

Course Code: FNA2614

Credit Units: 02

Course Objective:

This course is designed for learning basic techniques in print making, surface printing relief media and use of printing equipment and tools. This course provides training on technical method of making relief blocks.

Course Contents:

Module I

Originals for reproduction (Monochrome, half tone originals)

Half tone negative –making.

Half tone block making.

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Color Harmony for the Web, Cailin Boyle

COMPUTER GRAPHICS – IV

Course Code: FNA2615

Credit Units: 01

Course Objective:

To work on design related software's for various purpose.

Course Contents:

Module I

Tools interface and Applications of Flash software.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Color Harmony for the Web, Cailin Boyle

TEXTILE DESIGN-II

Course Code: FNA2616

Credit Units: 02

Course Objective:

To enable creation of various types of textile designs and patterns.

Course Contents:

Module I

Fundamental of Textile Design: Motif, Repeat & Design Concept, Setting of Repeat & Change or Repeat into Design.

Module II

Design for Block Printing :

- Design for Block Printing
- Design for Screen Printing

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

SPECIALISATION – PAINTING **DRAWING - VI**

Course Code: FNA2618

Credit Units: 02

Course Objective:

This course will be found on learning pen & ink drawing technique depicting various objects and nature. It is to develop skill in handling black and white distribution, tonal various and texture which will lead to expertise in visualization.

Course Contents:

Module I: Still Life in pen & ink

Study of selected assorted objects in advanced drawing techniques using various drawing tools based on eye level, relative proportion, perspective, structure, form, volume, texture, source of light and its effect, balance and also tonal values in analytical process.

Module II: Landscape/ Nature Study (outdoor) in pen & ink

Advanced training in landscape drawing depending upon artist's observation, concept of addition and elimination, simplification. Study from nature as a controlled design, difference of handling near and distant objects.

Module III: Life Drawing- Portraiture in pen & ink

Advanced drawing study of human heads based on proportion, masses and specific feature and character using various media with emphasize on manner of finished execution.

Life Drawing-Full Figure: Advanced drawing study from full human figure based on structure of human form and anatomy using life models.

No. of works to be done – 20

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- An Introduction to Drawing by James Horton in association with the Royal Academy of Arts.

References:

- Grassroot of Art by Herbert Read
- How to draw and paint by Hazel Harrison ,from Art School
- Human Figure by Walter Foster
- Anatomy by Walter Foster
- Heads by Walter Foster
- Figure Drawing by Patricia Monahan with Albany Wiseman
- Human Anatomy by James Horton
- Big book of Drawing and painting by Francisco Asensio Cerver.

PAINTING - VI

Course Code: FNA2619

Credit Units: 03

Course Objective:

This is an intensive and advanced training in painting using variety of painting mediums and tools. Mastery of technical aspects of painting provides advanced knowledge for the learners. It is an exposure to different schools, traditions, techniques and media of painting practiced through the ages in details.

Course Contents:

Module I: Still Life

Creative composition in acrylic or oil colour on canvas.

Module II: Painting from life

Portraiture and full figure: Advanced study of human head and full figure using colours. The knowledge of advanced techniques of colour application in monochrome and full colour.

Module III: Landscape

Exploring outdoor painting to capture the various moods of nature.

Module IV: Mix Media

Experimentation with various painting mediums exploring innovative techniques to represent thoughts and dreams in creative form.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Notes on the techniques of Painting by Hilaire Hiler
- Painting Courseby Ronald Pearsall

References:

- Big book of drawing and painting by Francisco Asensio Cerver by Mark David Goattsegen
- Art Class, Copy Right 1999 by Harper Collins Publishers.
- Images of the human body by Pepin Van Roojen.
- A Concise History of Modern Painting, 1974 Thames & Hudson, London
- The portrait by Norbert Schneider.

COMPOSITION - IV

Course Code: FNA2620

Credit Units: 02

Course Objective:

The objective of composition exercise is to study theory of composition, individual approach to the possibilities. Exploration of creative composition of the real world and imaginary world in unique visual presentation, to improve concept of creative sense.

Course Contents:

Module I

Composition Exercises working on still life, life and nature study – outdoor and indoor. The 2-D and 3-D objects, pictorial space, forms sub division and grouping. Use of colour and textural values

Module II

Creative composition exercise based on individual layouts using various painting mediums giving more stress on oil on canvas also on acrylic.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Big book of drawing and painting by Francisco Asensio Cerver
- Artist's Handbook by Ray Smith
- Artist's Encyclopedia by John Quick
- Art Class, Copy Right 1999 by Harper Collins Publishers.
- Images of the human body by Pepin Van Roojen.
- A Concise History of Modern Painting, 1974 Thames & Hudson, London
- Painting Course by Ronald Pearsall
- The portrait by Norbert Schneider.
- Color by Edith Anderson Feisner.

MURAL - II

Course Code: FNA2621

Credit Units: 02

Course Objective:

This course is to innovative training to work on wall surface using various mediums emphasizing technical aspects. It provides professional exposure and good knowledge of handling mural materials to work on wall surface.

Course Contents:

Module I

Designing for mural work as per the advanced techniques of working on wall surface with tiles, Arrangement of tiles and fixing on board for final execution.

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Painting Murals: Image, Ideas & Techniques by Patrica Seligman
- Paintings Murals Fast & Easy: 21 (Design for walls, canvas you can paint with a sponge) by Terrence Tse, Theodore
- Paintings Murals Step by Step by Charles Grund.

PRINT MAKING-II

Course Code: FNA2622

Credit Units: 01

Course Objective:

This course is designed for learning techniques in print making, surface relief printing using printing equipment and tools. This course provides technical training on method of making experimental relief blocks on various surfaces.

Course Contents:

Module I

Exploring various texture of different surface by using materials including metal sheets like zinc plate and aluminum sheet.

Module II

Advanced experimentation with monochrome & multi-color lithography etching – intaglio/photo process, advanced print making, use of multicolor relief print and mixed media and further experimentation.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- The art of the print by Fritz Eicherberg
- The bite of print by Frank and Dorothy Gettein
- The art of Print by Earl G. Mueller
- The art of Etching by E.S.Lumdsen
- Manual of woodcut printmaking by J. Hillier
- Screen Process Printing by Schwalbach

PAINTING METHODS AND MATERIALS - IV

Course Code: FNA2623

Credit Units: 02

Course Objective:

The Course is planned to provide technical knowledge of various mediums, techniques and tools used for different kinds of art work practically.

Course Contents:

Module I

Classification and variation of colours.
Chemical factors and cause of changing colours.

Module II

Techniques of fresco painting
Tempera Techniques

Module III

Cataloging, Concept of art galleries and auction houses.

Examination Scheme:

Components	CT	P	A	EE
Weightage (%)	15	10	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- The painter's handbook by Stan Smith & Prof. H. F. Tenhalt
- Materials and methods of painting by Lynton Lamb

References:

- Artists Techniques by Dr. Kohei Aida
- A manual of painting Materials and techniques by Mark Daid Gaottsegen
- Notes on the techniques of painting by Hilaire Hiler

SPECIALISATION – ANIMATION COMPUTER ANIMATION – II

Course Code: FNA2624

Credit Units: 03

Course Objective:

Objective of this course is to undergo Maya deformers, rigging, animation, dynamics, lighting, rendering so the student can have complete knowledge of the software.

Course Contents:

Module I

Deformers, Rigging, Animation

Module II

Dynamics, Lighting & Rendering

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Mastering Maya 2009 by Eric Kelly
- Character Animation Fundamentals (Digital) by Chris Kirshbaum.
- Character Rigging (Digital) Carlo Sansonetti
- Mental Ray. Global Illumination (Rendering Techniques) by Matt Hartle

CLAY MODELING – II

Course Code: FNA2625

Credit Units: 03

Course Objective:

Objective of this course is to teach to visualize in 3-dimension way so that student can understand mass, volume etc while doing digital modeling. It also helps student to know about anatomy and muscles flow of human form.

Course Contents:

Module I

Creating 3D models using clay
Morphing of 3D Models

Module II

Creating a short Clay Animation.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Exploring character design - Kevin Hedgpeth, Stephen Missal - Art
- 3-D Human Modeling and animation by Peter Ratner - Performing Arts

SCRIPT WRITING – II

Course Code: FNA2626

Credit Units: 02

Course Objective:

Objective of this course to know about story, story concept and scripting according to characters and their roles.

Course Contents:

Module I

Illustration of a story and Character Designing (Digital)

Module II

Character design and creating Story Boarding as per the Frames.

Background and layout planes. (Digital)

No. of works to be done – 08

Examination Scheme:

Components	CT	P	A	EE
Weightage (%)	15	10	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Scripting to screening
- The Complete Book of Scriptwriting by: J. Michael Straczynski

DIGITAL IMAGING – IV

Course Code: FNA2627

Credit Units: 02

Course Objective:

Video editing is the process of editing segments of video footage, special effects and sound recordings.

The objective is to edit a raw footage collected from a live shoot and Computer Graphics (Moving and still images) in order to get a final output.

Course Contents:

Module I

Basics of Editing software and tools

Learning and implementing the concept of editing

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Adobe Premiere Pro CS4 Classroom in a Book by Adobe Creative Team
- Adobe Premiere Pro for Dummies by Keith Underdahl

PHOTOGRAPHY-VI

Course Code: FNA2628

Credit Units: 02

Course Objective:

The objective of this course is to provide an experimental exposure on photography highlighting on creative aspects. Experiments on figurative, depending upon time and mood. It also provides experimental experience on indoor subjects.

Course Contents:

Module I

Composition exploring portrait situations including effects of light. Setting up studio lights and experimentation.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow
- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

PAINTING-II

Course Code: FNA2629

Credit Units: 02

Course Objective:

This is an intensive and advanced training to equip the students with a great skill for original and creative visual expression using different painting mediums and tools. Mastery of technical aspects provides essential foundation for the learners, though it is only means, not the end. Painting is the visual expression of thoughts, dreams and experiences. It is an introductory exposure to different schools, traditions, techniques and media of painting practiced through the ages.

Course Contents:

Module I: Still Life

Painting Study (Monochrome) from selected well-arranged objects along with drapery; emphasizing on composition, eye level, structure, relative proportion and perspective, source of light and its effect, tonal and textural values, colour balance and colour perspective.

- Still life : multi-colour with water colour

Module II: Painting from life

Portraiture and full figure: Head study and full figure study (monochrome) same as drawing from life models (male & female)

- Portrait : multi-colour technique

Module III: Landscape

Copy work from traditional paintings.

Copy work (traditional painting)

Module IV: Mix Media

Copy work (Indian & western) from traditional paintings and opaque colour technique

No. of works to be done – 16

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Notes on the techniques of Painting by Hilaire Hiler
- Painting Courseby Ronald Pearsall

References:

- Big book of drawing and painting by Francisco Asensio Cerver
- by Mark David Goattsegen
- Art Class, Copy Right 1999 by Harper Collins Publishers.
- Images of the human body by Pepin Van Roojen.
- A Concise History of Modern Painting, 1974 Thames & Hudson, London
- The portrait by Norbert Schneider.

Syllabus – Seventh Semester

PRACTICAL TRAINING EVALUATION-II

Course Code: FNA2735

Credit Units: 02

Course Objective:

The Practical Training can best be described as an attempt to institutionalize efforts to bridge the gap between the professional world and the academic institutions. Entire effort in internship is in terms of extending the program of education and evaluation beyond the classroom of a university or institution. The educational process in the internship course seeks out and focuses attention on many latent attributes, which do not surface in the normal class room situations. The students have to prepare a project and give a presentation highlighting the following:

BFA (Applied Art)

- Organizational structure
- Design Development
- Software's used for designing
- Type of printing machines used
- Industry feedback

BFA (Painting)

- About Senior Artist and his/her history, work style etc.
- Student's independent work style.

BFA (Animation)

- Organizational structure
- Demo reel
- Software's used for 2D / 3D animation
- Personal review of the students management skill
- Animation studio feedback

Assessment Scheme:

Continuous Evaluation: (based on Internship File and the observations of the faculty guide/ supervisor)	15%
Feedback from Company/ Organization:	25%
Final Evaluation: (Based on Internship Report, Viva/ Presentation)	60%

SPECIALISATION – SCULPTURE STUDY FROM LIFE - V

Course Code: FNA2702

Credit Units: 02

Course Objective:

The objective of sculptural study from life is to learn human forms in details. It provides the skill to sculpt human figure in realistic way based on anatomy, planes, body masses, balance, posture and rhythm.

Course Contents:

Module I

Life Drawing:- Bust & Portrait:- Study of Human Portrait and bust using different drawing tools to study blocks, posture and rhythm, unity of body parts, inter-related force of lines, foreshortening and finishing.

Module II

Head Study Male & Female, Building of Armature study in clay and direct plaster.

Module III

Understanding of structure and proportion and detail modeling of full figure. Waste mould technique & casting in PoP.

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Modeling a Likeness in Clay, Daisy Grubbs

References:

- Human Figure, Walter Foster
- Anatomy, Walter Foster
- Figure Drawing, Patricia Monahan with Albany Wiseman
- Human Anatomy, James Horton
- The Sculptor's Handbook, Prof H. F. Ten Holt

COMPOSITION - V

Course Code: FNA2703

Credit Units: 02

Course Objective:

The Objective of Composition exercise is the key to study theory of composition in sculptural 3 Dimensional representations of thoughts and concepts. This work provides a meaningful knowledge on creative expression.

Course Contents:

Module I

Detailed and advance sketches in clay of given subjects and the enlargement in round and relief exploring various possible techniques of moulding and casting, direct building processes.

Module II

Building of armature for direct work in plaster or cement on the given topic.

Module III

Waste mould and piece mould technique and casting in wax.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- The Sculptor's Handbook, Prof H. F. Ten Holt

References:

- Encyclopedia of Sculpture by John Mills
- Modeling a Likeness in Clay, Daisy Grubbs
- The Complete Guide to Sculpture. Modeling and Ceramics. Techniques and materials by Barry Midgley.

METAL CASTING - III

Course Code: FNA2704

Credit Units: 02

Course Objective:

The course is designed to improve the skills in working with these two mediums based on textural values and technical differences chiseling out artist's own expressions.

Course Contents:

Module I

Making maquettes in wax or clay alongwith addition, alteration & modification depending upon the layout. Enlargement of the maquette in round or relief.

Module II

Student will learn the process of sand casting

Module III

Finishing, grinding, buffing, polishing

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Contemporary Stone Sculpture, Dona Z. Meliach
- Dictionary of tools by R. A Salaman.
- Methods and Materials of Sculpture by David Raid.
- The Sculptor's Handbook, Prof H. F. Ten Holt
- The Complete Guide to Sculpture. Modeling and Ceramics. Techniques and materials by Barry Midgley.

MURAL - V

Course Code: FNA2705

Credit Units: 02

Course Objective:

This course is to provide an advanced training on Mural.

Course Contents:

Module I

Experimentation on mural work in professional way with direct and indirect methods, designs, materials and techniques including Mosaic tiles, Fresco, Encaustic and assemblage along with glaze, distemper, plastering and installing on wall.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

PHOTOGRAPHY - V

Course Code: FNA2706

Credit Units: 02

Course Objective:

This course is to provide an advanced training on photography.

Course Contents:

Module I

Advanced training on photography capturing various moods from nature & indoor subjects with special light effects emphasizing on different types of lenses to explore experimental photographic techniques.

No. of works to be done – 20

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

CERAMICS - V

Course Code: FNA2707

Credit Units: 02

Course Objective:

This course is to provide training on creative techniques on ceramics.

Course Contents:

Module I

Working on 3D creative form, introduction to glazing.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

ASSEMBLAGE - V

Course Code: FNA2708

Credit Units: 02

Course Objective:

This course is designed to provide creative experimental training on assemblage.

Course Contents:

Module I

Advanced creative assemblage.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

SCULPTURE METHODS AND MATERIALS - V

Course Code: FNA2709

Credit Units: 02

Course Objective:

The Course is planned for detailed training on methods and materials to work with through the edges. It is to provide technical knowledge of various mediums, techniques and tools used for different kinds of art work practically.

Course Contents:

Module I

System of indigenous casting foundry practice, metals and alloys.

Module II

Coppers and its alloys, metals and aluminium etc. melting points of different metals. Properties of bronze preparation of modeling was and reins, finishing and technical treatments.

Examination Scheme:

Components	CT	P	A	EE
Weightage (%)	15	10	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Fundamental of Indian Art by S. N. Dasgupta
- Dance of Shiva by A. K. Coomaraswamy
- Transformation of Nature in Art by A. K. Coomaraswamy

DESIGN - VII

Course Code: FNA2710

Credit Units: 05

Course Objective:

Students will learn the various exercises of Design according to the promotion of products and services.

Course Contents:

Module I

Promotional campaign for any product (indoor as well as out door advertisement)

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Graphic Arts Manual, Irwing E. Field, Arne Press, New York, 1980

References:

- The Art of Human Illustration, Nick Meglin,
- Corporate Graphics, Mike Quon
- A History of Graphic Design, Philip B Meggs,
- Graphic Arts Manual, Irwing E. Field, Arne Press, New York, 1980
- Design Graphics, C. L. Martin, Macmillan Co. London.

PACKAGING - III

Course Code: FNA2711

Credit Units: 03

Course Objective:

Various Packaging Designs.

Course Contents:

Module I

3D forms in thermo coal & card board etc.

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Packaging Art for Export by Nduka Nwosu
- Packaging: The art of the right proposition: An artistic from: Groser (HTML) – Nicola Gordon-Seymour

DRAWING AND ILLUSTRATION-V

Course Code: FNA2712

Credit Units: 02

Course Objective:

Drawing exercises are to learn accurate observation and skills of graphic presentation, and various exercises on illustrations.

Course Contents:

Module I

Illustrate Graphic Novels and Book/Magazine Covers.

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Anatomy & Drawing, Victor Perard, Pitman Publishing, New York, 1955

References:

- The Art of Drawing Heads and Hands, Walter Brooks, M. Grumbacher, New York, 1966.
- Figure Drawing, Victor Perard, Grosset and Dunlop, New York, 1956.
- Drawing Hands, Carl Sheek, Grosset and Dunlop, New York, 1959
- Children Picture Books, Magazines.
- The art of humorous illustrations, Nick Meglin
- Germany in winter time, Mario De Mirando, Tata Press, 1980

COMPUTER GRAPHICS – V

Course Code: FNA2713

Credit Units: 02

Course Objective:

To work on design related software's for various purpose.

Course Contents:

Module I

Advance study of Flash software and Applications.

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Color Harmony for the Web, Cailin Boyle

PHOTOGRAPHY-V

Course Code: FNA2714

Credit Units: 02

Course Objective:

The objective of this course is to provide an experimental exposure on photography highlighting on creative aspects. Experiments in darkroom on light control, developing and fixing the pictures. It also provides experimental experience on indoor and outdoor subjects.

Course Contents:

Module I

Experiments on indoor and outdoor subjects. Post Production research in dark room.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow
- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

SPECIALISATION – PAINTING DRAWING - VII

Course Code: FNA2716

Credit Units: 03

Course Objective:

Advanced drawing exercise is an exposure to various creative aspects and contemporary techniques of drawing exploring all available drawing tools and mediums such as pencil, charcoal, crayons, ink, colour and brush. This exercise provides accuracy in observation and wide opportunity to study and experiment variety of significant possibilities of line work.

Course Contents:

Module I: Portrait study

Portrait study with charcoal from model, life study.

Module II: life study

Life study from a model in different media of drawing.

Module III: Full Figure

Advanced drawing study of human head and full body (male & female) exploring complex detailing and finishing from different viewpoints and angles using suitable drapery background and surrounding.

Module IV: creative and individual composition using pen and ink

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- An Introduction to Drawing by James Horton in association with the Royal Academy of Arts.

References:

- Grassroot of Art by Herbert Read
- How to draw and paint by Hazel Harrison ,from Art School
- Human Figure by Walter Foster
- Anatomy by Walter Foster
- Heads by Walter Foster
- Figure Drawing by Patricia Monahan with Albany Wiseman
- Human Anatomy by James Horton
- Big book of Drawing and painting by Francisco Asensio Cerver.

PAINTING & COMPOSITION - I

Course Code: FNA2717

Credit Units: 05

Course Objective:

Painting is an activity which requires a long time involvement to achieve excellence. This stage to explore one's own ideas and style. Studying various schools of art, traditional to modern and contemporary. This stage is to focus in one particular style of his or her own after learning various techniques of paintings. The students would produce/create a number of works of art, paintings and drawings in a fashion of specializing in the subject. It is to specialize in thinking and imagination which create good art.

Advanced exercise on composition work provides thorough knowledge on theory of composition, individual approach to the possibilities and experimental innovative aspects to create unique visual presentation enriched with artistic and aesthetic value. Working with figurative and non-figurative arrangement of objects.

Course Contents:

Module I

Sketching/making layouts based on life experience, culture and people

Medium: Pastel (dry/oil)/water colour.

Module: II

Painting on individual compositions based on the layouts

Medium: Acrylic/oil/tempera on canvas/paper/board.

Module III

Composition Exercises working on objects from real life and nature. Creative transformation of real world according to the possibilities (2-D & 3-D), use of colour and textural values, form and individual expression

Module IV

Creative composition exercise from imagination emphasizing on individual vision and concept, complete pictorial interpretation, theme, expression of moods, symbolism, dramatization, and distortion for emotional effect. Project on independent creative work.

No. of works to be done – 16

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Big book of drawing and painting by Francisco Asensio Cerver
- Notes on the techniques of Painting by Hilaire Hiler
- Method and Materials by Lynton Lamb.
- Artist's Handbook by Ray Smith
- Artist's Encyclopedia by John Quick
- A manual of Painting Materials & Techniques by Mark David Goattsegen
- Art Class, Copy Right 1999 by Harper Collins Publishers.
- Images of the human body by Pepin Van Roojen.
- A Concise History of Modern Painting, 1974 Thames & Hudson, London
- Painting Courseby Ronald Pearsall
- The portrait by Norbert Schneider.
- Color by Edith Anderson Feisner.

MURAL - III

Course Code: FNA2718

Credit Units: 02

Course Objective:

This course is for innovative training to work on wall surface using various mediums emphasizing technical aspects. It provides professional exposure and good knowledge of handling mural materials to work on wall surface.

Course Contents:

Module I

Designing for mural work as per the advanced techniques of working on wall surface with tiles .arrangement of tiles and fixing on board.

Module II

Relief mural in P.O.P & mix media.

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Painting Murals: Image, Ideas & Techniques by Patrica Seligman
- Paintings Murals Fast & Easy: 21 (Design for walls, canvas you can paint with a sponge) by Terrence Tse, Theodore
- Paintings Murals Step by Step by Charles Grund.

PRINT MAKING - III

Course Code: FNA2719

Credit Units: 02

Course Objective:

This course is designed for learning techniques in print making, surface relief printing using printing equipment and tools. This course provides technical training on method of making experimental relief blocks on various surfaces.

Course Contents:

Module I

Exploring various texture of different surface by using materials including metal sheets like zinc plate and aluminum sheet.

Module II

Advanced experimentation with monochrome & multi-color lithography, etching – intaglio/photo process, aquatint, mezzotint, advanced print making, use of multicolor relief print and mixed media and further experimentation.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- The art of the print by Fritz Eicherberg
- The bite of print by Frank and Dorothy Gettein
- The art of Print by Earl G. Mueller
- The art of Etching by E.S.Lumdsen
- Manual of woodcut printmaking by J. Hillier
- Screen Process Printing by Schwalbach

PAINTING METHODS AND MATERIALS - V

Course Code: FNA2720

Credit Units: 02

Course Objective:

This course is designed to provide a thorough knowledge of methods and technical aspects of drawing and painting work. It helps the students to handle the materials and tools in scientific way.

Course Contents:

Module I

Technique of Jaipur Murals.
Ceramics, glass and terra-cotta tiles.

Module II

Various modern techniques in Painting and Printmaking.
Restoration and Preservation.

Module III

Exhibition Display and Lighting.

Examination Scheme:

Components	CT	P	A	EE
Weightage (%)	15	10	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- The painter's handbook by Stan Smith & Prof. H. F. Tenhalt
- Materials and methods of painting by Lynton Lamb

References:

- Artists Techniques by Dr. Kohei Aida
- A manual of painting Materials and techniques By Mark Daid Gaottsegen

COMPUTER ANIMATION-III

Course Code: FNA2721

Credit Units: 03

Course Objective:

Objective of this course is to undergo Maya deformers, rigging, animation, dynamics, lighting, rendering so the student can have complete knowledge of the software.

Course Contents:

Module I

Dynamics, Lighting & Rendering

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Mastering Maya 2009 by Eric Kelly
- Character Animation Fundamentals (Digital) by Chris Kirshbaum.
- Character Rigging (Digital) Carlo Sansonetti
- Mental Ray. Global Illumination (Rendering Techniques) by Matt Hartle

CLAY MODELING-III

Course Code: FNA2722

Credit Units: 03

Course Objective:

Course Contents:

No. of works to be done –

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Exploring character design - Kevin Hedgpeth, Stephen Missal - Art
- 3-D Human Modeling and animation by Peter Ratner - Performing Arts

CLAY ANIMATION-I

Course Code: FNA2723

Credit Units: 02

Course Objective:

Course Contents:

Module I

No. of works to be done –

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Acting for Animators, Revised edition: A complete guide to performance Animation by Ed Hooks
Action! Acting lessons for CG Animators by John Kundert-Gibbs

DIGITAL IMAGING – V

Course Code: FNA2724

Credit Units: 02

Course Objective:

The course objective is to instill the concept of compositing in students which is the process of combining different visual elements into one to give a complete one final scene.

Course Contents:

Module I

Basics of Compositing software and tools

Learning and implementing the concept of compositing.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Combustion Ground Rules -Michael Todd Peterson
- Adobe After Effects CS4 Classroom in a Book

PHOTOGRAPHY-V

Course Code: FNA2725

Credit Units: 02

Course Objective:

The objective of this course is to provide an experimental exposure on photography highlighting on creative aspects. Experiments in darkroom on light control, developing and fixing the pictures. It also provides experimental experience on indoor and outdoor subjects.

Course Contents:

Module I

Experiments on indoor and outdoor subjects. Post Production research in dark room.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow
- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

PAINTING-III

Course Code: FNA2726

Credit Units: 02

Course Objective:

Painting is an activity which requires a long time involvement to achieve excellence. This stage to explore one's own ideas and style. Studying various schools of art, traditional to modern and contemporary. This stage is to focus in one particular style of his or her own after learning various techniques of paintings. The students would produce/create a number of works of art, paintings and drawings in a fashion of specializing in the subject. It is to specialize in thinking and imagination which create good art.

Advanced exercise on composition work provides thorough knowledge on theory of composition, individual approach to the possibilities and experimental innovative aspects to create unique visual presentation enriched with artistic and aesthetic value. Working with figurative and non-figurative arrangement of objects.

Course Contents:

Module I

Sketching/making layouts based on life experience, culture and people

Medium: Pastel (dry/oil)/water colour.

Module: II

Painting on individual compositions based on the layouts

Medium: Acrylic/oil/tempera on canvas/paper/board.

Module III

Composition Exercises working on objects from real life and nature. Creative transformation of real world according to the possibilities (2-D & 3-D), use of colour and textural values, form and individual expression

Module IV

Creative composition exercise from imagination emphasizing on individual vision and concept, complete pictorial interpretation, theme, expression of moods, symbolism, dramatization, and distortion for emotional effect. Project on independent creative work.

No. of works to be done – 16

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Big book of drawing and painting by Francisco Asensio Cerver
- Notes on the techniques of Painting by Hilaire Hiler
- Method and Materials by Lynton Lamb.
- Artist's Handbook by Ray Smith
- Artist's Encyclopedia by John Quick
- A manual of Painting Materials & Techniques by Mark David Goattsegen
- Art Class, Copy Right 1999 by Harper Collins Publishers.
- Images of the human body by Pepin Van Roojen.
- A Concise History of Modern Painting, 1974 Thames & Hudson, London
- Painting Courseby Ronald Pearsall
- The portrait by Norbert Schneider.
- Color by Edith Anderson Feisner.

PROJECT - II

Course Code: FNA2732

Credit Units: 03

FOR ANIMATION SPECIALIZATION

Course Objective:

The objective of this course is to help the student in their preparation of their Show Reel and let them understand the pipeline procedure of the industry by working in groups.

Methodology

Students are advised to work in small groups and make a short animation clip.

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Note: - Marking is based on submitted project work (Show reel)

Syllabus – Eighth Semester

• .

PORTFOLIO DEVELOPMENT AND PRESENTATION WITH EXHIBITIONS

Course Code: FNA2837

Credit Units: 5

Course Objective:

Portfolio Development & Presentation is for the students who are in the final stage of specialization in a particular subject. The students are to prepare a portfolio which contains all type of works relating to the subjects studied by them.

Course Contents:

Submission & Presentation

Module I

As decided by faculty.

Examination Scheme:

Components	C	P	A	EE (Presentation, Report & Viva)
Weightage (%)	15	10	5	70

FOR ANIMATION SPECIALIZATION

Course Objective:

The objective of this course is to help the student in their preparation of their Demo Reel and let them understand the pipeline procedure of the industry by working in groups.

Course Contents:

Methodology

Students are advised to work on individual short animation clip.

Examination Scheme:

Components	P	C	A	FP
Weightage (%)	10	15	5	70

Note: - Marking is based on submitted project work (Demo reel)

SPECIALISATION – SCULPTURE **STUDY FROM LIFE - VI**

Course Code: FNA2802

Credit Units: 02

Course Objective:

The objective of sculptural study from life is to learn human forms in details. It provides the skill to sculpt human figure in realistic way based on anatomy, planes, body masses, balance, posture and rhythm.

Course Contents:

Module I

Drawing- study of full human figure based on human anatomy, proportion, planes and masses.

Module II

Study of Full Figure of Male & Female in clay, building of armature emphasizing on detail modeling and texture.

Module III

Waste mould technique, casting in plaster of Paris and cement.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Human Figure, Walter Foster
- Anatomy, Walter Foster

References:

- Modeling a Likeness in Clay, Daisy Grubbs
- Figure Drawing, Patricia Monahan with Albany Wiseman
- Human Anatomy, James Horton
- The Sculptor's Handbook, Prof H. F. Ten Holt

COMPOSITION - VI

Course Code: FNA2803

Credit Units: 02

Course Objective:

The Objective of Composition exercise is the key to study theory of composition in sculptural 3 Dimensional representations of thoughts and concepts. This work provides a meaningful knowledge on creative expression.

Course Contents:

Module I

Sketches in clay of given subjects and the enlargement in round and relief with two of more human figure, birds animals, moulding and casting, direct building processes. Plaster, Cement and terracotta.

Module II

Building of armature for direct work in plaster or cement on the given topic.

Module III

Waste mould and piece mould technique and casting in wax.

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- The Sculptor's Handbook, Prof H. F. Ten Holt

References:

- Encyclopedia of Sculpture by John Mills
- Modeling a Likeness in Clay, Daisy Grubbs
- The Complete Guide to Sculpture. Modeling and Ceramics. Techniques and materials by Barry Midgley.

METAL CASTING - IV

Course Code: FNA2804

Credit Units: 02

Course Objective:

The course is designed to improve the skills in working with these two mediums based on textural values and technical differences chiseling out artist's own expressions.

Course Contents:

Module I

Taking a waste or piece moulds in PoP. Casting in this mould with wax and fixing runners and risers and preparation of mould for firing.

Module II

Firing of the mould in a kiln. And pouring of molten metal.

Module III

Breaking open the mold and cutting of runners and risers. Grinding buffing and polishing and patina.

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Contemporary Stone Sculpture, Dona Z. Meliach
- Dictionary of tools by R. A Salaman.
- Methods and Materials of Sculpture by David Raid.
- The Sculptor's Handbook, Prof H. F. Ten Holt
- The Complete Guide to Sculpture. Modeling and Ceramics. Techniques and materials by Barry Midgley.

MURAL-IV

Course Code: FNA2805

Credit Units: 02

Course Objective:

This course is to provide an advanced training on Mural.

Course Contents:

Module I

Experimentation on mural work in professional way with direct and indirect methods, designs, materials and techniques including Mosaic tiles, Fresco, Encaustic and assemblage along with glaze, distemper, plastering and installing on wall.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

PHOTOGRAPHY-IV

Course Code: FNA2806

Credit Units: 02

Course Objective:

This course is to provide an advanced training on photography.

Course Contents:

Module I

Advanced training on photography capturing various moods from nature & indoor subjects with special light effects emphasizing on different types of lenses to explore experimental photographic techniques in dark room and out door.

No. of works to be done – 20

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

CERAMICS-IV

Course Code: FNA2807

Credit Units: 02

Course Objective:

This course is to provide training on creative techniques on ceramics.

Course Contents:

Module I

Working on 3D creative form, introduction to glazing.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

ASSEMBLAGE-IV

Course Code: FNA2808

Credit Units: 02

Course Objective:

This course is designed to provide creative experimental training on assemblage.

Course Contents:

Module I

Advanced creative assemblage.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- The complete guide to Sculpture, Modeling and Ceramics: Techniques and materials by Barry Midgley.

SCULPTURE METHODS AND MATERIALS-IV

Course Code: FNA2809

Credit Units: 02

Course Objective:

The Course is planned for detailed training on methods and materials to work with through the edges. It is to provide technical knowledge of various mediums, techniques and tools used for different kinds of art work practically.

Course Contents:

Module I

System of indigenous casting foundry practice, metals and alloys.

Module II

Coppers and its alloys, metals and aluminum etc. melting points of different metals. Properties of bronze preparation of modeling was and reins, finishing and technical treatments.

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Fundamental of Indian Art by S. N. Dasgupta
- Dance of Shiva by A. K. Coomaraswamy
- Transformation of Nature in Art by A. K. Coomaraswamy

DESIGN-VIII

Course Code: FNA2810

Credit Units: 05

Course Objective:

Students will learn the various exercises of Design according to the promotion of products and services.

Course Contents:

Module I

Promotional campaign for any product (indoor as well as out door advertisement)

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Graphic Arts Manual, Irwing E. Field, Arne Press, New York, 1980

References:

- The Art of Human Illustration, Nick Meglin,
- Corporate Graphics, Mike Quon
- A History of Graphic Design, Philip B Meggs,
- Graphic Arts Manual, Irwing E. Field, Arne Press, New York, 1980
- Design Graphics, C. L. Martin, Macmillan Co. London.

PACKAGING-IV

Course Code: FNA2811

Credit Units: 03

Course Objective:

Various Packaging Designs

Course Contents:

Module I

3D forms in thermo coal & card board etc.

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Packaging Art for Export by Nduka Nwosu
- Packaging: The art of the right proposition: An artistic from: Groser (HTML) – Nicola Gordon-Seymour

DRAWING AND ILLUSTRATION-VI

Course Code: FNA2812

Credit Units: 02

Course Objective:

Drawing exercises are to learn accurate observation and skills of graphic presentation, and various exercises on illustrations.

Course Contents:

Module I

Illustrate Graphic Novels and Book/Magazine Covers.

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- Anatomy & Drawing, Victor Perard, Pitman Publishing, New York, 1955

References:

- The Art of Drawing Heads and Hands, Walter Brooks, M. Grumbacher, New York, 1966.
- Figure Drawing, Victor Perard, Grosset and Dunlop, New York, 1956.
- Drawing Hands, Carl Sheek, Grosset and Dunlop, New York, 1959
- Children Picture Books, Magazines.
- The art of humorous illustrations, Nick Meglin
- Germany in winter time, Mario De Mirando, Tata Press, 1980

COMPUTER GRAPHICS-VI

Course Code: FNA2813

Credit Units: 02

Course Objective:

To work on design related software's for various purpose.

Course Contents:

Module I

Advance study of Flash software and Applications.

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Color Harmony for the Web, Cailin Boyle

PHOTOGRAPHY-VI

Course Code: FNA2814

Credit Units: 02

Course Objective:

The objective of this course is to provide an experimental exposure on photography highlighting on creative aspects. Experiments in darkroom on light control, developing and fixing the pictures. It also provides experimental experience on indoor and outdoor subjects.

Course Contents:

Module I

Experiments on indoor and outdoor subjects. Post Production research in dark room.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow
- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

DRAWING-VIII

Course Code: FNA2816

Credit Units: 03

Course Objective:

Advanced drawing exercise is an exposure to various creative aspects and contemporary techniques of drawing exploring all available drawing tools and mediums such as pencil, charcoal, crayons, ink, colour and brush. This exercise provides accuracy in observation and wide opportunity to study and experiment variety of significant possibilities of line work.

Course Contents:

Module I: Portrait study

Portrait study with charcoal from model, life study.

Module II: life study

Life study from a model in different media of drawing.

Module III: Full Figure

Advanced drawing study of human head and full body (male & female) exploring complex detailing and finishing from different viewpoints and angles using suitable drapery background and surrounding.

Module IV: creative and individual composition using pen and ink

No. of works to be done – 08

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- An Introduction to Drawing by James Horton in association with the Royal Academy of Arts.

References:

- Grassroot of Art by Herbert Read
- How to draw and paint by Hazel Harrison ,from Art School
- Human Figure by Walter Foster
- Anatomy by Walter Foster
- Heads by Walter Foster
- Figure Drawing by Patricia Monahan with Albany Wiseman
- Human Anatomy by James Horton
- Big book of Drawing and painting by Francisco Asensio Cerver.

PAINTING & COMPOSITION-II

Course Code: FNA2817

Credit Units: 05

Course Objective:

Painting is an activity which requires a long time involvement to achieve excellence. This stage to explore one's own ideas and style. Studying various schools of art, traditional to modern and contemporary. This stage is to focus in one particular style of his or her own after learning various techniques of paintings. The students would produce/create a number of works of art, paintings and drawings in a fashion of specializing in the subject. It is to specialize in thinking and imagination which create good art.

Advanced exercise on composition work provides thorough knowledge on theory of composition, individual approach to the possibilities and experimental innovative aspects to create unique visual presentation enriched with artistic and aesthetic value. Working with figurative and non-figurative arrangement of objects.

Course Contents:

Module I

Sketching/making layouts based on life experience, culture and people

Medium: Pastel (dry/oil)/water colour.

Module: II

Painting on individual compositions based on the layouts

Medium: Acrylic/oil/tempera on canvas/paper/board.

Module III

Composition Exercises working on objects from real life and nature. Creative transformation of real world according to the possibilities (2-D & 3-D), use of colour and textural values, form and individual expression

Module IV

Creative composition exercise from imagination emphasizing on individual vision and concept, complete pictorial interpretation, theme, expression of moods, symbolism, dramatization, and distortion for emotional effect. Project on independent creative work.

No. of works to be done – 16

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Big book of drawing and painting by Francisco Asensio Cerver
- Notes on the techniques of Painting by Hilaire Hiler
- Method and Materials by Lynton Lamb.
- Artist's Handbook by Ray Smith
- Artist's Encyclopedia by John Quick
- A manual of Painting Materials & Techniques by Mark David Goattsegen
- Art Class, Copy Right 1999 by Harper Collins Publishers.
- Images of the human body by Pepin Van Roojen.
- A Concise History of Modern Painting, 1974 Thames & Hudson, London
- Painting Courseby Ronald Pearsall
- The portrait by Norbert Schneider.
- Color by Edith Anderson Feisner.

MURAL-IV

Course Code: FNA2818

Credit Units: 02

Course Objective:

This course is for innovative training to work on wall surface using various mediums emphasizing technical aspects. It provides professional exposure and good knowledge of handling mural materials to work on wall surface.

Course Contents:

Module I

Designing for mural work as per the advanced techniques of working on wall surface with tiles .arrangement of tiles and fixing on board.

Module II

Relief mural in P.O.P & mix media.

No. of works to be done – 04

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Painting Murals: Image, Ideas & Techniques by Patrica Seligman
- Paintings Murals Fast & Easy: 21 (Design for walls, canvas you can paint with a sponge) by Terrence Tse, Theodore
- Paintings Murals Step by Step by Charles Grund.

PRINT MAKING-IV

Course Code: FNA2819

Credit Units: 02

Course Objective:

This course is designed for learning techniques in print making, surface relief printing using printing equipment and tools. This course provides technical training on method of making experimental relief blocks on various surfaces.

Course Contents:

Module I

Exploring various texture of different surface by using materials including metal sheets like zinc plate and aluminum sheet.

Module II

Advanced experimentation with monochrome & multi-color lithography, etching – intaglio/photo process, aquatint, mezzotint, advanced print making, use of multicolor relief print and mixed media and further experimentation.

No. of works to be done – 10

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- The art of the print by Fritz Eicherberg
- The bite of print by Frank and Dorothy Gettein
- The art of Print by Earl G. Mueller
- The art of Etching by E.S.Lumdsen
- Manual of woodcut printmaking by J. Hillier
- Screen Process Printing by Schwalbach

PAINTING METHODS AND MATERIALS-VI

Course Code: FNA2820

Credit Units: 02

Course Objective:

This course is designed to provide a thorough knowledge of methods and technical aspects of drawing and painting work. It helps the students to handle the materials and tools in scientific way.

Course Contents:

Module I

Technique of Jaipur Murals.
Ceramics, glass and terra-cotta tiles.

Module II

Various modern techniques in Painting and Printmaking.
Restoration and Preservation.

Module III

Exhibition Display and Lighting.

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

Text:

- The painter's handbook by Stan Smith & Prof. H. F. Tenhalt
- Materials and methods of painting by Lynton Lamb

References:

- Artists Techniques by Dr. Kohei Aida
- A manual of painting Materials and techniques By Mark Daid Gaottsegen

COMPUTER ANIMATION-IV

Course Code: FNA2821

Credit Units: 03

Course Objective:

Objective of this course is to undergo Maya deformers, rigging, animation, dynamics, lighting, rendering so the student can have complete knowledge of the software.

Course Contents:

Module I

Advance Lighting, Rendering and Compositing.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Mastering Maya 2009 by Eric Kelly
- Character Animation Fundamentals (Digital) by Chris Kirshbaum.
- Character Rigging (Digital) Carlo Sansonetti
- Mental Ray. Global Illumination (Rendering Techniques) by Matt Hartle

CLAY MODELING-IV

Course Code: FNA2822

Credit Units: 03

Course Objective:

Course Contents:

No. of works to be done –

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Exploring character design - Kevin Hedgpeth, Stephen Missal - Art
3-D Human Modeling and animation by Peter Ratner - Performing Arts

CLAY ANIMATION-II

Course Code: FNA2823

Credit Units: 02

Course Objective:

Course Contents:

Module I

No. of works to be done –

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Acting for Animators, Revised edition: A complete guide to performance Animation by Ed Hooks
Action! Acting lessons for CG Animators by John Kundert-Gibbs

DIGITAL IMAGING-VI

Course Code: FNA2824

Credit Units: 02

Course Objective:

The course objective is to instill the concept of compositing in students which is the process of combining different visual elements into one to give a complete one final scene.

Course Contents:

Module I

Basics of Compositing software and tools

Learning and implementing the concept of compositing.

No. of works to be done – 06

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Combustion Ground Rules -Michael Todd Peterson
- Adobe After Effects CS4 Classroom in a Book

PHOTOGRAPHY-VI

Course Code: FNA2825

Credit Units: 02

Course Objective:

The objective of this course is to provide an experimental exposure on photography highlighting on creative aspects. Experiments in darkroom on light control, developing and fixing the pictures. It also provides experimental experience on indoor and outdoor subjects.

Course Contents:

Module I

Experiments on indoor and outdoor subjects. Post Production research in dark room.

No. of works to be done – 12

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(**A**-Attendance; **P**-Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Text & References:

- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow
- Photomechanic & Printing by J.S. Mertle & Gordon
- Photo techniques by Lee Frost
- Location Photography Secrets by Andy Snow

PAINTING-IV

Course Code: FNA2826

Credit Units: 02

Course Objective:

Painting is an activity which requires a long time involvement to achieve excellence. This stage to explore one's own ideas and style. Studying various schools of art, traditional to modern and contemporary. This stage is to focus in one particular style of his or her own after learning various techniques of paintings. The students would produce/create a number of works of art, paintings and drawings in a fashion of specializing in the subject. It is to specialize in thinking and imagination which create good art.

Advanced exercise on composition work provides thorough knowledge on theory of composition, individual approach to the possibilities and experimental innovative aspects to create unique visual presentation enriched with artistic and aesthetic value. Working with figurative and non-figurative arrangement of objects.

Course Contents:

Module I

Sketching/making layouts based on life experience, culture and people

Medium: Pastel (dry/oil)/water colour.

Module: II

Painting on individual compositions based on the layouts

Medium: Acrylic/oil/tempera on canvas/paper/board.

Module III

Composition Exercises working on objects from real life and nature. Creative transformation of real world according to the possibilities (2-D & 3-D), use of colour and textural values, form and individual expression

Module IV

Creative composition exercise from imagination emphasizing on individual vision and concept, complete pictorial interpretation, theme, expression of moods, symbolism, dramatization, and distortion for emotional effect. Project on independent creative work.

No. of works to be done – 16

Examination Scheme:

Components	P	CT	A	EE
Weightage (%)	10	15	5	70

(A-Attendance; P-Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Text & References:

- Big book of drawing and painting by Francisco Asensio Cerver
- Notes on the techniques of Painting by Hilaire Hiler
- Method and Materials by Lynton Lamb.
- Artist's Handbook by Ray Smith
- Artist's Encyclopedia by John Quick
- A manual of Painting Materials & Techniques by Mark David Goattsegen
- Art Class, Copy Right 1999 by Harper Collins Publishers.
- Images of the human body by Pepin Van Roojen.
- A Concise History of Modern Painting, 1974 Thames & Hudson, London
- Painting Courseby Ronald Pearsall
- The portrait by Norbert Schneider.
- Color by Edith Anderson Feisner.