

**Bachelor in Fine Arts  
(Specialization: Sculpture/ Applied Arts/ Painting)**

**Programme Code: BFA**

**Duration – 4 Years Full Time**

**CBCS Programme Structure  
And  
Curriculum & Scheme of Examination**

**2017-2021**

**AMITY UNIVERSITY RAJASTHAN  
JAIPUR**

## PREAMBLE

AmityUniversity aims to achieve academic excellence by providing multi-faceted education to students and encourage them to reach the pinnacle of success. The University has designed a system that would provide rigorous academic programme with necessary skills to enable them to excel in their careers.

This booklet contains the Programme Structure, the Detailed Curriculum and the Scheme of Examination. The Programme Structure includes the courses (Core and Elective), arranged semester wise. The importance of each course is defined in terms of credits attached to it. The credit units attached to each course has been further defined in terms of contact hours i.e. Lecture Hours (L), Tutorial Hours (T), Practical Hours (P). Towards earning credits in terms of contact hours, 1 Lecture and 1 Tutorial per week are rated as 1 credit each and 2 Practical hours per week are rated as 1 credit. Thus, for example, an L-T-P structure of 3-0-0 will have 3 credits, 3-1-0 will have 4 credits, and 3-1-2 will have 5 credits.

The Curriculum and Scheme of Examination of each course includes the course objectives, course contents, scheme of examination and the list of text and references. The scheme of examination defines the various components of evaluation and the weightage attached to each component. The different codes used for the components of evaluation and the weightage attached to them are:

<u>Components</u>	<u>Codes</u>	<u>Weightage (%)</u>
Case Discussion/ Presentation/ Analysis	C	05 - 10
Home Assignment	H	05 - 10
Project	P	05 - 10
Seminar	S	05 – 10
Submission	SU	05 – 10
Viva	V	05 - 10
Quiz	Q	05 - 10
Class Test	CT	10 - 15
Attendance	A	05
End Semester Examination	EE	70

It is hoped that it will help the students study in a planned and a structured manner and promote effective learning. Wishing you an intellectually stimulating stay at Amity University.

July, 2017

# CBCS PROGRAMME STRUCTURE

## BACHELOR OF FINE ARTS

YEAR 2017-2021

Credits BFA (4 years/ 8 semesters)					
Semester	CC	DE	VA	OE	Total
1	16	03	4	3	26
2	16	03	8	3	30
3	09	12	4	3	28
4	09	12	4	3	28
5	09	12	4	3	28
6	09	12	4	3	28
7	09	12	4	3	28
8	-	19	-	-	19
<b>Total</b>	<b>77</b>	<b>85</b>	<b>32</b>	<b>21</b>	<b>215</b>

Note:- CC - Core Course, VA - Value Added Course, OE - Open Elective, DE - Domain Elective, FW - Field Work

Head of the Institute :

# Bachelor of Fine Arts

## Semester I

Code	Course	Category	L	T	P/FW	Credits
BFA101	Drawing – I	CC	1	0	2	2
BFA102	Geometrical Drawing & Perspective - I	CC	1	0	2	2
BFA103	Design – I	CC	1	0	2	2
BFA104	Painting – I	CC	1	0	2	2
BFA105	Sculpture – I	CC	1	0	2	2
BFA106	Print Making – I	CC	1	0	2	2
BFA107	Visual Graphics – I	CC	1	0	2	2
BFA108	History of Art – I	CC	2	0	0	2
<b>DE Electives: Student has to select 1 course from the list of following DE electives</b>						
BFA109	Digital Art –I	DE	1	1	2	3
BFA110	Cartoon Making – I	DE	1	1	2	3
BSS 104	Behavioral Science – I	VA	1	0	0	1
BCS 101	English – I	VA	1	0	0	1
	<b>Foreign Language – I ( Student has to Select only 1)</b>	VA	2	0	0	2
FLN 101	French					
FLG 101	German					
FLS 101	Spanish					
FLC 101	Chinese					
<b>Open Elective -1</b>		OE	<b>1</b>	<b>1</b>	<b>2</b>	<b>3</b>
<b>Total</b>						<b>26</b>
Note:- CC - Core Course, VA - Value Added Course, OE - Open Elective, DE - Domain Elective, FW - Field Work						

# Bachelor of Fine Arts

## Semester II

Code	Course	Category	L	T	P/FW	Credit
BFA201	Drawing – II	CC	1	0	2	2
BFA202	Geometrical Drawing & Perspective – II	CC	1	0	2	2
BFA203	Design – II	CC	1	0	2	2
BFA204	Painting – II	CC	1	0	2	2
BFA205	Sculpture – II	CC	1	0	2	2
BFA206	Print Making – II	CC	1	0	2	2
BFA207	Visual Graphics – II	CC	1	0	2	2
BFA208	History of Art – II	CC	2	0	0	2
<b>DE Electives: Student has to select 1 course from the list of following DE electives</b>						
BFA209	Digital Art –II	DE	1	1	2	3
BFA210	Cartoon Making- II	DE	1	1	2	3
EVS001	Environmental Studies	VA	4	0	0	4
BSS 204	Behavioral Science – II	VA	1	0	0	1
BCS 201	English – II	VA	1	0	0	1
	<b>Foreign Language - II ( Student has to Select only 1)</b>	VA	2	0	0	2
FLN 201	French					
FLG 201	German					
FLS 201	Spanish					
FLC 201	Chinese					
<b>Open Elective -2</b>			<b>1</b>	<b>1</b>	<b>2</b>	<b>3</b>
<b>Total</b>						<b>30</b>

# Bachelor of Fine Arts

## Semester III

Code	Course	Category	L	T	P/FW	Credit
BFA319	Summer Assignment (Evaluation)	CC	0	1	2	2
BFA301	History of Art – III	CC	2	0	0	2
BFA302	Aesthetics – I	CC	2	0	0	2
BFA320	Photography	CC	1	1	2	3
BCS301	Communication Skills – I	VA	1	0	0	1
BSS304	Behavioral Science – III	VA	1	0	0	1
	<b>Foreign Language – III ( Student has to Select only 1)</b>	VA	2	0	0	2
FLN301	French					
FLG301	German					
FLS301	Spanish					
FLC301	Chinese					
	<b>Open Elective -3</b>	OE	1	1	2	3
<b>(SPECIALISATION - SCULPTURE)</b>						
BFA303	Life Study – I	DE	1	1	2	3
BFA304	Ceramics – I	DE	1	1	2	3
BFA305	Composition – I	DE	1	0	2	2
BFA306	Wood Carving – I	DE	1	0	2	2
BFA307	Sculpture Methods & Materials – I	DE	2	0	0	2
	<b>TOTAL</b>					<b>28</b>
<b>(SPECIALISATION - APPLIED ARTS)</b>						
BFA308	Drawing and Illustration – I	DE	1	1	2	3
BFA309	Design – III	DE	1	1	2	3
BFA310	Lettering & Typography – I	DE	1	0	2	2
BFA311	Computer Graphics – I	DE	1	0	2	2
BFA312	Advertising Theory-I	DE	2	0	0	2
	<b>TOTAL</b>					<b>28</b>
<b>(SPECIALISATION - PAINTING)</b>						
BFA313	Drawing – III	DE	1	1	2	3
BFA314	Painting - III	DE	1	1	2	3
BFA316	Print Making – III	DE	1	0	2	2
BFA317	Painting Methods & Materials – I	DE	2	0	0	2
<b>BFA318</b>	Composition – I	DE	1	0	2	2
	<b>TOTAL</b>					<b>28</b>

# Bachelor of Fine Arts

## Semester IV

Code	Course	Category	L	T	P/FW	Credit
BFA419	Summer Assignment (Evaluation)	CC	0	1	2	2
BFA401	History of Art – IV	CC	2	0	0	2
BFA402	Aesthetics – II	CC	2	0	0	2
BFA420	Life Study Drawing	CC	1	1	2	3
BCS401	Communication Skills – II	VA	1	0	0	1
BSS404	Behavioral Science – IV	VA	1	0	0	1
	<b>Foreign Language - IV ( Student has to Select only 1)</b>	VA	2	0	0	2
FLN401	French					
FLG401	German					
FLS401	Spanish					
FLC401	Chinese					
<b>Open Elective -4</b>		OE	1	1	2	3
<b>(SPECIALISATION - SCULPTURE)</b>						
BFA403	Composition – II	DE	1	1	2	3
BFA404	Ceramics – II	DE	1	1	2	3
BFA405	Wood Carving – II	DE	1	0	2	2
BFA406	Assemblage	DE	1	0	2	2
BFA407	Sculpture Methods & Materials – II	DE	2	0	0	2
	<b>TOTAL</b>					<b>28</b>
<b>(SPECIALISATION - APPLIED ART)</b>						
BFA408	Illustration- II	DE	1	1	2	3
BFA409	Design – IV	DE	1	1	2	3
BFA410	Lettering & Typography – II	DE	1	0	2	2
BFA411	Computer Graphics – II	DE	1	0	2	2
BFA412	Advertising Theory – II	DE	2	0	0	2
	<b>TOTAL</b>					<b>28</b>
<b>(SPECIALISATION - PAINTING)</b>						
BFA413	Drawing- IV	DE	1	1	2	3
BFA414	Painting - IV	DE	1	1	2	3
BFA416	Print Making – IV	DE	1	0	2	2
BFA417	Painting Methods & Materials –II	DE	2	0	0	2
<b>BFA418</b>	Composition – II	DE	1	0	2	2
	<b>TOTAL</b>					<b>28</b>

# Bachelor of Fine Arts

## Semester V

Code	Course	Category	L	T	P/FW	Credit
BFA519	Practical Training - I (Evaluation)	CC	0	1	2	2
BFA501	History of Art – V	CC	2	0	0	2
BFA502	Aesthetics – III	CC	2	0	0	2
BFA520	Murals	CC	1	1	2	3
BCS 501	Communication Skills – III	VA	1	0	0	1
BSS 504	Behavioral Science – V	VA	1	0	0	1
	<b>Foreign Language - V ( Student has to Select only 1)</b>	VA	2	0	0	2
FLN 501	French					
FLG 501	German					
FLS 501	Spanish					
FLC 501	Chinese					
	<b>Open Elective -5</b>	<b>OE</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>3</b>
<b>(SPECIALISATION - SCULPTURE)</b>						
BFA503	Life Study –III	DE	1	1	2	3
BFA504	Metal Casting – I	DE	1	1	2	3
BFA505	Composition – III	DE	1	0	2	2
BFA506	Ceramics – III	DE	1	0	2	2
BFA507	Sculpture Methods & Materials – III	DE	2	0	0	2
	<b>TOTAL</b>					<b>28</b>
<b>(SPECIALISATION - APPLIED ARTS)</b>						
BFA508	Drawing and Illustration – III	DE	1	1	2	3
BFA509	Design – V	DE	1	1	2	3
BFA510	Packaging – I	DE	1	0	2	2
BFA511	Computer Graphics – III	DE	1	0	2	2
BFA512	Advertising Theory – III	DE	2	0	0	2
	<b>TOTAL</b>					<b>28</b>
<b>(SPECIALISATION - PAINTING)</b>						
BFA513	Drawing – V	DE	1	1	2	3
BFA514	Painting - V	DE	1	1	2	3
BFA516	Composition – III	DE	1	0	2	2
BFA517	Painting Methods & Materials – III	DE	2	0	0	2
<b>BFA518</b>	Mural – V	DE	1	0	2	2
	<b>TOTAL</b>					<b>28</b>

# Bachelor of Fine Arts

## Semester VI

Code	Course	Category	L	T	P/FW	Credit
BFA601	History of Art – VI	CC	2	0	0	2
BFA602	Aesthetics – IV	CC	2	0	0	2
BFA619	Exhibition-Display Design & Stagecraft	CC	0	1	2	2
BFA620	Drawing	CC	1	1	2	3
BCS 601	Communication Skills – I	VA	1	0	0	1
BSS 604	Behavioral Science – II	VA	1	0	0	1
	<b>Foreign Language – VI ( Student has to Select only 1)</b>	VA	2	0	0	2
FLN 601	French					
FLG 601	German					
FLS 601	Spanish					
FLC 601	Chinese					
	<b>Open Elective -6</b>	<b>OE</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>3</b>
<b>(SPECIALISATION - SCULPTURE)</b>						
BFA603	Metal Casting – II	DE	1	1	2	3
BFA604	Composition – IV	DE	1	1	2	3
BFA605	Ceramics – IV	DE	1	0	2	2
BFA606	Assemblage	DE	1	0	2	2
BFA607	Sculpture Methods & Materials – IV	DE	2	0	0	2
	<b>TOTAL</b>					<b>28</b>
<b>(SPECIALISATION - APPLIED ARTS)</b>						
BFA608	Illustration – IV	DE	1	1	2	3
BFA609	Design –IV	DE	1	1	2	3
BFA610	Packaging II	DE	1	0	2	2
BFA611	Computer Graphics – IV	DE	1	0	2	2
BFA612	Advertising Theory – IV	DE	2	0	0	2
	<b>TOTAL</b>					<b>28</b>
<b>(SPECIALISATION - PAINTING)</b>						
BFA613	Painting - VI	DE	1	1	2	3
BFA614	Mural- VI	DE	1	1	2	3
BFA616	Print Making – VI	DE	1	0	2	2
BFA617	Painting Methods & Materials – IV	DE	2	0	0	2
<b>BFA618</b>	Composition – IV	DE	1	0	2	2
	<b>TOTAL</b>					<b>28</b>

# Bachelor of Fine Arts

## Semester VII

Code	Course	Category	L	T	P/FW	Credit
BFA701	History of Art – VII	CC	2	0	0	2
BFA702	Aesthetics – V	CC	2	0	0	2
BFA719	Practical Training - II (Evaluation)	CC	0	1	2	2
BFA720	Assemblage Art Work	CC	1	1	2	3
BCS701	Communication Skills – I	VA	1	0	0	1
BSS 704	Behavioral Science – II	VA	1	0	0	1
	<b>Foreign Language - VII ( Student has to Select only 1)</b>	VA	2	0	0	2
FLN 701	French					
FLG701	German					
FLS 701	Spanish					
FLC701	Chinese					
	<b>Open Elective -7</b>	<b>OE</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>3</b>
<b>(SPECIALISATION - SCULPTURE)</b>						
BFA703	Life Study – V	DE	1	1	2	3
BFA704	Composition – V	DE	1	1	2	3
BFA705	Metal Casting – III	DE	1	0	2	2
BFA706	Ceramics – V	DE	1	0	2	2
BFA707	Sculpture Methods & Materials – V	DE	2	0	0	2
	<b>TOTAL</b>					<b>28</b>
<b>(SPECIALISATION -APPLIED ARTS)</b>						
BFA708	Illustration – V	DE	1	1	2	3
BFA709	Design – VII	DE	1	1	2	3
BFA710	Packaging – III	DE	1	0	2	2
BFA711	Computer Graphics – V	DE	1	0	2	2
BFA712	Advertising Theory – V	DE	2	0	0	2
	<b>TOTAL</b>					<b>28</b>
<b>(SPECIALISATION -PAINTING)</b>						
BFA713	Drawing – VII	DE	1	1	2	3
BFA714	Painting - VII	DE	1	1	2	3
BFA716	Mural- VII	DE	1	0	2	2
BFA717	Painting Methods & Materials – V	DE	2	0	0	2
<b>BFA718</b>	Composition – V	DE	1	0	2	2
	<b>TOTAL</b>					<b>28</b>

# Bachelor of Fine Arts

## Semester VIII

Code	Course	Category	L	T	P/FW	Credit
<b>(SPECIALISATION - SCULPTURE)</b>						
BFA801	Portfolio Development & Presentation (Internship)	DE	0	0	19	19
	<b>TOTAL</b>					<b>19</b>
<b>(SPECIALISATION - APPLIED ARTS)</b>						
BFA802	Portfolio Development & Presentation (Internship)	DE	0	0	19	19
	<b>TOTAL</b>					<b>19</b>
<b>(SPECIALISATION - PAINTING)</b>						
BFA803	Portfolio Development & Presentation (Internship)	DE	0	0	19	19
	<b>TOTAL</b>					<b>19</b>

## SEMETER I

### DRAWING – I

Course Code BFA 101

L-1/T-0/P-2

Credits- 02

#### Course Objective:

Drawing is the basic element of learning art. Drawing exercises are to acquire accurate sense of 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 of visual experiences.

- a) Learning basic elements of drawing.
- b) Still life or object drawing.

##### Module II

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

#### Examination Scheme:

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

#### Text & References:

##### Text:

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

##### References:

- Fundamentals of fine Art :S.K. Sharma, R.A. Agarwal, Loyal Book Depot Meerut, 2011.
- Drawing Hands, Carl Sheek, Grosset and Dunlop, New York.
- The Art of Drawing Heads and Hands, Walter Brooks, M. Grumbacher, New York

## GEOMETRICAL DRAWING AND PERSPECTIVE – I

Course Code    BFA 102

L-1/T-0/P-2

Credits- 02

### Course Objective:

Introduction to orthographic projections in simple positions, 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. Elevation and section of simple objects. Enlargement and reduction of drawings in different scales.

### Examination Scheme:

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

### Text & References:

- Geometrical Drawings, C. L. Martin, Macmillan Co, London.
- Artists Technique, Dr. Kurt Herbert

## DESIGN – I

Course Code

BFA 103

L-1/T-0/P-2

Credits- 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 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.

#### 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.

### Examination Scheme:

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

### Text & References:

- A history of Graphic Design, Philip B. Meggs, Viking, London.
- The Designer's Handbook, Stan Smith & H. F. ten Holts.
- The Creative Connection, Winteb/Milton
- Innovation, Industrial Designers Society of America

## PAINTING - I

Course Code

BFA 104

L-1/T-0/P-2

Credits- 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 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)

#### Module II

Handling the tools, application and control of a wide range of 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

- Colour knowledge
- Memory drawing painting.
- Monochrome still life

### Examination Scheme:

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

### Text & References:

- The complete painting course, Wendon Blake, Bonanza Books, New York.
- Drawing and Painting the natural environment, Barelay Sheaks, Warcester, Massachusetts.
- Collage by Elizbeth
- Mosaics by Angelice Garnentt

## SCULPTURE - I

Course Code BFA 105

L-1/T-0/P-2

Credits- 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.

### Examination Scheme:

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

### Text & References:

- Modelling a likeness in clay, Daisy Grubbs
- 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    BFA 106

L-1/T-0/P-2    Credits- 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 leno 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 lenoprint 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.

### Examination Scheme:

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

### 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, 28<sup>th</sup> march 10

## VISUAL GRAPHICS - I

Course Code

BFA 107

L-1/T-0/P-2

Credits- 02

### Course Objective:

**Photography:** This course is designed to provide a basic training on photography emphasizing on handling the camera, techniques and equipments. Experiments on nature and indoor subjects based on various kinds of light effects.

**Computer Graphics:** This Course introduces the students with computer and its importance in the present world. Fundamentals of computer application are learnt through lectures and practical assignments.

### Course Contents:

#### Module I: Photography

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

**Computer Graphics:** Basic Knowledge of the following softwares and their applications.

Microsoft Word

Corel Draw

Free Hand

#### Module II: Photography

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

Computer Graphics: Basic Knowledge of the softwares and their applications

Adobe Photoshop

### Examination Scheme:

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

### Text & References:

- Color Harmony for the web. Cailin Boyle, Rock Port, 2001

## HISTORY OF ART - I

Course Code

BFA 108

L-2/T-0/P-0

Credits- 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, aesthetical 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	CT	P	A	EE
Weightage (%)	15	10	5	70

### Text & References:

#### Text:

##### Indian

- Fundamental of Indian Art by **S. N. Dasgupta**
- History of Indian and Indonesian Art by **A. K. Coomaraswamy**
- Fundamentals of fine Art : **S.K. Sharma, R.A. Agarwal**, Loyal Book Depot Meerut, 2011.

##### 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 Shivaramaurti
- 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.

## DIGITAL ART- I

Course Code

BFA 109

L-1/T-1/P-2

Credits- 03

### Course Objective:

Illustration for books meant for different age groups. Comprehensive illustration for book animation.

### Course Contents:

#### Module I

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

#### Module II

- A) Manual & Digital Painting Techniques : Study of Process formation manual to digital art work.
- B) Final Digital Painting Output : Developing compositions through studies working in Digital colour mediums

### Examination Scheme:

Components	PT	C	A	EE (Presentation, Report & Viva)
Weightage (%)	30	15	5	50

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

### Text & References:

#### Text:

- Graphic design & reproduction techniques, Peter Croy
- Artists and illustration's encyclopedia, John Quick

#### References:

- The Art of Human Illustration, Nick Meglin,
- Corporate Graphics, Mike Quon
- A History of Graphic Design, Philip B Meggs,
- Design Graphics, C. L. Martin, Macmillan Co. London
- Digital Painting Techniques, 3Dtotal.com, Taylor & Francis, 2009.
- Digital Painting Tricks & Techniques : 100 ways to improve your CG, Gary Tonge, IMPACT, 2011.

# CARTOON MAKING

Course Code

BFA 110

L-1/T-1/P-2

Credits- 03

## Course Objective:

Illustration for books meant for different age groups. Comprehensive illustration for book animation.

## Course Contents:

### Module I

Types of Illustration : Story Illustration, Caricature, News Cartoons, illustration for books, 2D & 3D Cartoons for animation and Comprehensive Illustration for different age groups Advertisement.

### Module II

Visualization and Techniques : Creation of Advance illustration by Thoughts & Ideas And Different Medium Use for Practical.

### Module III

Final Illustration and 3D Impact : Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning.

## Examination Scheme:

Components	PT	C	A	EE (Presentation, Report & Viva)
Weightage (%)	30	15	5	50

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

## Text & References:

### Text:

- Graphic design & reproduction techniques, Peter Croy
- Artists and illustration's encyclopedia, John Quick

### References:

- Illustration, Joseph Hillis Miller, Harverd University Press, 1992.
- The Art of Human Illustration, Nick Meglin,
- Design Graphics, C. L. Martin, Macmillan Co. London

# ENGLISH-I

**Course Code: BCS 101**

**Credit Units: 01**

## **Course Objective:**

The course is intended to give a foundation of English Language. The literary texts are indented to help students to inculcate creative & aesthetic sensitivity and critical faculty through comprehension, appreciation and analysis of the prescribed literary texts. It will also help them to respond form different perspectives.

## **Course Contents:**

### **Module I: Vocabulary**

Use of Dictionary

Use of Words: Diminutives, Homonyms & Homophones

### **Module II: Essentials of Grammar - I**

Articles

Parts of Speech

Tenses

### **Module III: Essentials of Grammar - II**

Sentence Structure

Subject -Verb agreement

Punctuation

### **Module IV: Communication**

The process and importance

Principles & benefits of Effective Communication

### **Module V: Spoken English Communication**

Speech Drills

Pronunciation and accent

Stress and Intonation

### **Module VI: Communication Skills-I**

Developing listening skills

Developing speaking skills

### **Module VII: Communication Skills-II**

Developing Reading Skills

Developing writing Skills

### **Module VIII: Written English communication**

Progression of Thought/ideas

Structure of Paragraph

Structure of Essays

### **Module IV: Short Stories**

Of Studies, by Francis Bacon

Dream Children, by Charles Lamb

The Necklace, by Guy de Maupassant

A Shadow, by R.K.Narayan

Glory at Twilight, Bhabani Bhattacharya

### **Module V: Poems**

All the Worlds a Stage

Shakespeare

To Autumn

Keats

O! Captain, My Captain.

Walt Whitman

Where the Mind is Without Fear

Rabindranath Tagore

Psalm of Life

H.W. Longfellow

## **Examination Scheme:**

<b>Components</b>	<b>A</b>	<b>CT</b>	<b>HA</b>	<b>EE</b>
<b>Weightage (%)</b>	05	15	10	70

## **Text & References:**

- Madhulika Jha, Echoes, Orient Long Man
- Ramon & Prakash, Business Communication, Oxford.
- Sydney Greenbaum Oxford English Grammar, Oxford.
- Successful Communications, Malra Treece (Allyn and Bacon)
- Effective Technical Communication, M. Ashraf Rizvi.

**\* 30 hrs Programme to be continued for Full year**

# BEHAVIOURAL SCIENCE - I (UNDERSTANDING SELF FOR EFFECT+IVENESS)

**Course Code: BSS 104**

**Credit Units: 01**

## **Course Objective:**

This course aims at imparting:  
Understanding self & process of self exploration  
Learning strategies for development of a healthy self esteem  
Importance of attitudes and its effective on personality  
Building Emotional Competence

## **Course Contents:**

### **Module I: Self: Core Competency**

Understanding of Self  
Components of Self – Self identity  
Self concept  
Self confidence  
Self image

### **Module II: Techniques of Self Awareness**

Exploration through Johari Window  
Mapping the key characteristics of self  
Framing a charter for self  
Stages – self awareness, self acceptance and self realization

### **Module III: Self Esteem & Effectiveness**

Meaning and Importance  
Components of self esteem  
High and low self esteem  
Measuring your self esteem

### **Module IV: Building Positive Attitude**

Meaning and nature of attitude  
Components and Types of attitude  
Importance and relevance of attitude

### **Module V: Building Emotional Competence**

Emotional Intelligence – Meaning, components, Importance and Relevance  
Positive and Negative emotions  
Healthy and Unhealthy expression of emotions

### **Module VI: End-of-Semester Appraisal**

Viva based on personal journal  
Assessment of Behavioural change as a result of training  
Exit Level Rating by Self and Observer

## **Examination Scheme:**

<b>Components</b>	<b>SAP</b>	<b>A</b>	<b>Mid Term Test (CT)</b>	<b>VIVA</b>	<b>Journal for Success (JOS)</b>
<b>Weightage (%)</b>	20	05	20	30	25

## **Text & References:**

- Organizational Behaviour, Davis, K.
- Hoover, Judhith D. Effective Small Group and Team Communication, 2002, Harcourt College Publishers
- Dick, Mc Cann & Margerison, Charles: Team Management, 1992 Edition, viva books
- Bates, A. P. and Julian, J.: Sociology - Understanding Social Behaviour
- Dressler, David and Cans, Donald: The Study of Human Interaction
- Lapiere, Richard. T – Social Change

- Lindzey, G. and Borgatta, E: Sociometric Measurement in the Handbook of Social Psychology, Addison – Welsley, US.
- Rose, G.: Oxford Textbook of Public Health, Vol.4, 1985.
- LaFasto and Larson: When Teams Work Best, 2001, Response Books (Sage), New Delhi
- J William Pfeiffer (ed.) Theories and Models in Applied Behavioural Science, Vol 2, Group (1996); Pfeiffer & Company
- Smither Robert D.; The Psychology of Work and Human Performance, 1994, HarperCollinsCollege Publishers

# FRENCH - I

**Course Code:** FLN 101

**Credit Units: 02**

## Course Objective:

To familiarize the students with the French language  
with the phonetic system  
with the syntax  
with the manners  
with the cultural aspects

## Course Contents:

### Module A: pp. 01 to 37: Unités 1, 2, Unité 3 Objectif 1, 2

Only grammar of Unité 3: objectif 3, 4 and 5

#### Contenu lexical: Unité 1: Découvrir la langue française : (oral et écrit)

1. se présenter, présenter quelqu'un, faire la connaissance des autres, formules de politesse, rencontres
2. dire/interroger si on comprend
3. Nommer les choses

#### Unité 2: Faire connaissance

donner/demander des informations sur une personne, premiers contacts, exprimer ses goûts et ses préférences  
Parler de soi: parler du travail, de ses activités, de son pays, de sa ville.

#### Unité 3: Organiser son temps

1. dire la date et l'heure

#### Contenu grammatical:

1. organisation générale de la grammaire
2. article indéfini, défini, contracté
3. nom, adjectif, masculin, féminin, singulier et pluriel
4. négation avec « de », "moi aussi", "moi non plus"
5. interrogation : Inversion, est-ce que, qui, que, quoi, qu'est-ce que, où, quand, comment, quel(s), quelle(s)  
Interro-négatif : réponses : oui, si, non
6. pronom tonique/disjoint- pour insister après une préposition
7. futur proche

## Examination Scheme:

Components	CT1	CT2	C	I	V	A
Weightage (%)	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## Text & References:

- le livre à suivre : Campus: Tome 1

# GERMAN - I

**Course Code: FLG 101**

**Credit Units: 02**

## **Course Objective:**

To enable the students to converse, read and write in the language with the help of the basic rules of grammar, which will later help them to strengthen their language.

To give the students an insight into the culture, geography, political situation and economic opportunities available in Germany

## **Course Contents:**

### **Module I: Introduction**

Self introduction: heissen, kommen, wohnwn, lernen, arbeiten, trinken, etc.

All personal pronouns in relation to the verbs taught so far.

Greetings: Guten Morgen!, Guten Tag!, Guten Abend!, Gute Nacht!, Danke sehr!, Danke!, Vielen Dank!, (es tut mir Leid!),

Hallo, wie geht's?: Danke gut!, sehr gut!, prima!, ausgezeichnet!,  
Es geht!, nicht so gut!, so la la!, miserabel!

### **Module II: Interviewspiel**

To assimilate the vocabulary learnt so far and to apply the words and phrases in short dialogues in an interview – game for self introduction.

### **Module III: Phonetics**

Sound system of the language with special stress on Diphthongs

### **Module IV: Countries, nationalities and their languages**

To make the students acquainted with the most widely used country names, their nationalitie and the language spoken in that country.

### **Module V: Articles**

The definite and indefinite articles in masculine, feminine and neuter gender. All Vegetables, Fruits, Animals, Furniture, Eatables, modes of Transport

### **Module VI: Professions**

To acquaint the students with professions in both the genders with the help of the verb “sein”.

### **Module VII: Pronouns**

Simple possessive pronouns, the use of my, your, etc.

The family members, family Tree with the help of the verb “to have”

### **Module VIII: Colours**

All the color and color related vocabulary – colored, colorful, colorless, pale, light, dark, etc.

### **Module IX: Numbers and calculations – verb “kosten”**

The counting, plural structures and simple calculation like addition, subtraction, multiplication and division to test the knowledge of numbers.

“Wie viel kostet das?”

### **Module X: Revision list of Question pronouns**

W – Questions like who, what, where, when, which, how, how many, how much, etc.

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- Wolfgang Hieber, Lernziel Deutsch
- Hans-Heinrich Wangler, Sprachkurs Deutsch
- Schulz Griesbach, Deutsche Sprachlehre für Ausländer
- P.L Aneja, Deutsch Interessant- 1, 2 & 3
- Rosa-Maria Dallapiazza et al, Tangram Aktuell A1/1,2
- Braun, Nieder, Schmöe, Deutsch als Fremdsprache 1A, Grundkurs

# SPANISH – I

**Course Code:** FLS 101

**Credit Units: 02**

## **Course Objective:**

To enable students acquire the relevance of the Spanish language in today's global context, how to greet each other. How to present / introduce each other using basic verbs and vocabulary.

## **Course Contents:**

### **Module I**

A brief history of Spain, Latin America, the language, the culture...and the relevance of Spanish language in today's global context.

Introduction to alphabets

### **Module II**

Introduction to 'Saludos' (How to greet each other. How to present / introduce each other).

Goodbyes (despedidas)

The verb llamarse and practice of it.

### **Module III**

Concept of Gender and Number

Months of the years, days of the week, seasons. Introduction to numbers 1-100, Colors, Revision of numbers and introduction to ordinal numbers.

### **Module IV**

Introduction to SER and ESTAR (both of which mean To Be).Revision of 'Saludos' and 'Llamarse'. Some adjectives, nationalities, professions, physical/geographical location, the fact that spanish adjectives have to agree with gender and number of their nouns. Exercises highlighting usage of Ser and Estar.

### **Module V**

Time, demonstrative pronoun (Este/esta, Aquel/aquella etc)

### **Module VI**

Introduction to some key AR /ER/IR ending regular verbs.

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- Español, En Directo I A
- Español Sin Fronteras

# CHINESE – I

**Course Code: FLC 101**

**Credit Units: 02**

## **Course Objective:**

There are many dialects spoken in China, but the language which will help you through wherever you go is Mandarin, or Putonghua, as it is called in Chinese. The most widely spoken forms of Chinese are Mandarin, Cantonese, Gan, Hakka, Min, Wu and Xiang. The course aims at familiarizing the student with the basic aspects of speaking ability of Mandarin, the language of Mainland China. The course aims at training students in practical skills and nurturing them to interact with a Chinese person.

## **Course Contents:**

### **Module I**

Show pictures, dialogue and retell.

Getting to know each other.

Practicing chart with Initials and Finals. (CHART – The Chinese Phonetic Alphabet Called “Hanyu Pinyin” in Mandarin Chinese.)

Practicing of Tones as it is a tonal language.

Changes in 3<sup>rd</sup> tone and Neutral Tone.

### **Module II**

Greetings

Let me Introduce

The modal particle “ne”.

Use of Please ‘qing’ – sit, have tea ..... etc.

A brief self introduction – Ni hao ma? Zaijian!

Use of “bu” negative.

### **Module III**

Attributives showing possession

How is your Health? Thank you

Where are you from?

A few Professions like – Engineer, Businessman, Doctor, Teacher, Worker.

Are you busy with your work?

May I know your name?

### **Module IV**

Use of “How many” – People in your family?

Use of “zhe” and “na”.

Use of interrogative particle “shenme”, “shui”, “ma” and “nar”.

How to make interrogative sentences ending with “ma”.

Structural particle “de”.

Use of “Nin” when and where to use and with whom. Use of guixing.

Use of verb “zuo” and how to make sentences with it.

### **Module V**

Family structure and Relations.

Use of “you” – “mei you”.

Measure words

Days and Weekdays.

Numbers.

Maps, different languages and Countries.

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- “Elementary Chinese Reader Part I” Lesson 1-10

## **SEMSTER- II**

### **DRAWING - II**

**Course Code**

**BFA 201**

**L-1/T-0/P-2**

**Credits- 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.

a) Sketches / drawing

##### **Module II**

Drawing from nature - Outdoor study

#### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

#### **Text & References:**

##### **Text:**

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

##### **References:**

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

# GEOMETRICAL DRAWING AND PERSPECTIVE - II

Course Code

BFA 202

L-1/T-0/P-2

Credits- 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.

## Examination Scheme:

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

## Text & References:

### Text:

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

### References:

- Artists Technique by Dr. Kurt Herbert

# DESIGN – II

Course Code

BFA 203

L-1/T-0/P-2

Credits- 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.

## Examination Scheme:

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

## Text & References:

### Text:

- A history of Graphic Design, Philip B. Meggs, Viking, London.
- 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**

**BFA 204**

**L-1/T-0/P-2**

**Credits- 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.

**Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

**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

BFA 205

L-1/T-0/P-2

Credits- 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 and installation.

## Examination Scheme:

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

## 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

BFA 206

L-1/T-0/P-2

Credits- 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.

## Examination Scheme:

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

## Text & References:

- Printmaking in the sun, waston guptill, dan Weldon, 1st Jan 2001.
- Prints: Art and Techniques,Lambert, Susan,V & A Pub, London, 2001.
- 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,28<sup>th</sup> march 10

# VISUAL GRAPHICS - II

Course Code

BFA 207

L-1/T-0/P-2

Credits- 02

## Course Objective:

**Photography:** This course is to enable the learners to experiment on photography emphasizing on using photographic techniques and equipments. It provides clear concept of photographic moments and angles including effects of light.

**Computer Graphics:** This Course introduces students with technical basics of computer graphics, related softwares and its various uses.

## Course Contents:

### Module I

Creative use of camera, specific observation according to photographic angles, selection and composition exploring indoor and outdoor situations including effects of light in different times of a day.

Complete Knowledge of the following proposed software's and their applications in Computer Graphics

Pagemaker

Free Hand

### Module II

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

Knowledge of software applications in Computer Graphics. Creative project blending text and graphics and also transformation of final design in printable format.

## Examination Scheme:

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

## Text & References:

- Color Harmony for the web. Cailin Boyle, Rock Port, 2001

# HISTORY OF ART - II

Course Code BFA 208

L-2/T-0/P-0

Credits- 02

## Course Objective:

Teaching history of art is to acquaint the students with the importance of art in human life and Introduction of Visual Arts in different countries and also in India. Students will be acquainted with the theory relating to the origin of art.

## Course Contents:

### Module I

Introduction of Visual Arts :

Paintings

Sculpture

Graphic Arts

Crafts

### Module II

Graphic Design

Computer Graphics

Photography

Animation

Videography

Multimedia

## Examination Scheme:

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

## Text & References:

### Indian

- An Introduction to Art (Indian and Western) by Excellent Books
- 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 Gardener
- 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
- 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.

**Course Objective:**

To understand selected specialized course and their use in various practical design solutions. To promote graphical and oral presentation skills of students.

**Course Contents:****Module I**

Explore the concepts of digital Painting, printing & its application in Graphic Design.  
Illustrate stationary in creative and efficient way using innovative computer graphics/design.  
Creative Doodle art practice manual & Digital

**Module II**

Manual & Digital Painting Techniques : Study of Process formation manual to digital art work.  
Final Digital Painting Output : Developing compositions through studies working in Digital colour mediums.  
Practice on Pen tab for digital painting in Adobe Photoshop software.

**Examination Scheme:**

Components	PT	C	A	EE (Presentation, Report & Viva)
Weightage (%)	30	15	5	50

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

**Text & References:****Text:**

- Graphic design & reproduction techniques, Peter Croy
- Artists and illustration's encyclopedia, John Quick

**References:**

- The Art of Human Illustration, Nick Meglin,
- Corporate Graphics, Mike Quon
- A History of Graphic Design, Philip B Meggs,
- Design Graphics, C. L. Martin, Macmillan Co. London
- Digital Painting Techniques, 3Dtotal.com, Taylor & Francis, 2009.
- Digital Painting Tricks & Techniques : 100 ways to improve your CG, Gary Tonge, IMPACT, 2011.

## CARTOON MAKING - II

Course Code

BFA 210

L-1/T-1/P-2

Credits- 03

### Course Objective:

Character design for the story and advertisement. Comprehensive illustration for Story animation.

### Course Contents:

#### Module I

Character Designing, Story building, Story Board for different age groups Advertisement.

#### Module II

Visualization and Techniques : Stop motion animation for story building, Caricature art.

### Examination Scheme:

Components	PT	C	A	EE (Presentation, Report & Viva)
Weightage (%)	30	15	5	50

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

### Text & References:

#### Text:

- Graphic design & reproduction techniques, Peter Croy
- Artists and illustration's encyclopedia, John Quick

#### References:

- Illustration, Joseph Hillis Miller, Harverd University Press, 1992.
- The Art of Human Illustration, Nick Meglin, Design Graphics, C. L. Martin, Macmillan Co. London

# ENVIRONMENTAL STUDIES

**Course Code: EVS 001**

**Credit Units: 04**

## **Course Objective:**

The term environment is used to describe, in the aggregate, all the external forces, influences and conditions, which affect the life, nature, behaviour and the growth, development and maturity of living organisms. At present a great number of environment issues, have grown in size and complexity day by day, threatening the survival of mankind on earth. A study of environmental studies is quite essential in all types of environmental sciences, environmental engineering and industrial management. The objective of environmental studies is to enlighten the masses about the importance of the protection and conservation of our environment and control of human activities which has an adverse effect on the environment.

## **Course Contents:**

### **Module I: The multidisciplinary nature of environmental studies**

Definition, scope and importance

Need for public awareness

### **Module II: Natural Resources**

Renewable and non-renewable resources:

Natural resources and associated problems

Forest resources: Use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forests and tribal people.

Water resources: Use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams-benefits and problems.

Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources, case studies.

Food resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, salinity, case studies.

Energy resources: Growing energy needs, renewable and non-renewable energy sources, use of alternate energy sources, case studies.

Land resources: Land as a resource, land degradation, man induced landslides, soil erosion and desertification.

- Role of an individual in conservation of natural resources.
- Equitable use of resources for sustainable lifestyles.

### **Module III: Ecosystems**

Concept of an ecosystem

Structure and function of an ecosystem

Producers, consumers and decomposers

Energy flow in the ecosystem

Ecological succession

Food chains, food webs and ecological pyramids

Introduction, types, characteristic features, structure and function of the following ecosystem:

- a. Forest ecosystem
- b. Grassland ecosystem
- c. Desert ecosystem
- d. Aquatic ecosystems (ponds, streams, lakes, rivers, ocean estuaries)

### **Module IV: Biodiversity and its conservation**

Introduction – Definition: genetic, species and ecosystem diversity

Biogeographical classification of India

Value of biodiversity: consumptive use, productive use, social, ethical aesthetic and option values

Biodiversity at global, national and local levels

India as a mega-diversity nation

Hot-spots of biodiversity

Threats to biodiversity: habitat loss, poaching of wildlife, man wildlife conflicts

Endangered and endemic species of India

Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity

### **Module V: Environmental Pollution**

Definition

■ Causes, effects and control measures of:

- a. Air pollution

- b. Water pollution
- c. Soil pollution
- d. Marine pollution
- e. Noise pollution
- f. Thermal pollution
- g. Nuclear pollution

Solid waste management: Causes, effects and control measures of urban and industrial wastes.

Role of an individual in prevention of pollution.

Pollution case studies.

Disaster management: floods, earthquake, cyclone and landslides.

#### **Module VI: Social Issues and the Environment**

From unsustainable to sustainable development

Urban problems and related to energy

Water conservation, rain water harvesting, watershed management

Resettlement and rehabilitation of people; its problems and concerns. Case studies.

Environmental ethics: Issues and possible solutions

Climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust. Case studies.

Wasteland reclamation

Consumerism and waste products

Environmental Protection Act

Air (Prevention and Control of Pollution) Act

Water (Prevention and control of Pollution) Act

Wildlife Protection Act

Forest Conservation Act

Issues involved in enforcement of environmental legislation

Public awareness

#### **Module VII: Human Population and the Environment**

Population growth, variation among nations

Population explosion – Family Welfare Programmes

Environment and human health

Human Rights

Value Education

HIV / AIDS

Women and Child Welfare

Role of Information Technology in Environment and Human Health

Case Studies

#### **Module VIII: Field Work**

Visit to a local area to document environmental assets-river / forest/ grassland/ hill/ mountain.

Visit to a local polluted site – Urban / Rural / Industrial / Agricultural

Study of common plants, insects, birds

Study of simple ecosystems-pond, river, hill slopes, etc (Field work equal to 5 lecture hours)

#### **Examination Scheme:**

Components	CT	HA	S/V/Q	A	EE
Weightage (%)	15	5	5	5	70

#### **Text & References:**

- Agarwal, K.C. 2001 Environmental Biology, Nidi Publ. Ltd. Bikaner.
- Bharucha Erach, The Biodiversity of India, Mapin Publishing Pvt. Ltd., Ahmedabad 380 013, India, Email:mapin@icenet.net (R)
- Brunner R.C., 1989, Hazardous Waste Incineration, McGraw Hill Inc. 480p
- Clark R.S., Marine Pollution, Clanderson Press Oxford (TB)
- Cunningham, W.P. Cooper, T.H. Gorhani, E & Hepworth, M.T. 2001, Environmental Encyclopedia, Jaico Publ. House, Mumbai, 1196p
- De A.K., Environmental Chemistry, Wiley Eastern Ltd.
- Down to Earth, Centre for Science and Environment (R)
- Gleick, H.P. 1993. Water in Crisis, Pacific Institute for Studies in Dev., Environment & Security. Stockholm Env. InstituteOxfordUniv. Press. 473p
- Hawkins R.E., Encyclopedia of Indian Natural History, Bombay Natural History Society, Bombay (R)
- Heywood, V.H & Waston, R.T. 1995. Global Biodiversity Assessment. CambridgeUniv. Press 1140p.

- Jadhav, H & Bhosale, V.M. 1995. Environmental Protection and Laws. Himalaya Pub. House, Delhi 284 p.
- Mckinney, M.L. & School, R.M. 1996. Environmental Science Systems & Solutions, Web enhanced edition. 639p.
- Mhaskar A.K., Matter Hazardous, Techno-Science Publication (TB)
- Miller T.G. Jr. Environmental Science, Wadsworth Publishing Co. (TB)
- Odum, E.P. 1971. Fundamentals of Ecology. W.B. Saunders Co. USA, 574p
- Rao M N. & Datta, A.K. 1987. Waste Water treatment. Oxford & IBH Publ. Co. Pvt. Ltd. 345p.
- Sharma B.K., 2001. Environmental Chemistry. Geol Publ. House, Meerut
- Survey of the Environment, The Hindu (M)
- Townsend C., Harper J, and Michael Begon, Essentials of Ecology, Blackwell Science
- Trivedi R.K., Handbook of Environmental Laws, Rules Guidelines, Compliances and Standards, Vol I and II, Enviro Media (R)
- Trivedi R. K. and P.K. Goel, Introduction to air pollution, Techno-Science Publication (TB)
- Wanger K.D., 1998 Environmental Management. W.B. Saunders Co. Philadelphia, USA 499p

# BEHAVIOURAL SCIENCE - II (PROBLEM SOLVING AND CREATIVE THINKING)

**Course Code:** BSS 204

**Credit Units:** 01

## **Course Objective:**

To enable the students:

Understand the process of problem solving and creative thinking.

Facilitation and enhancement of skills required for decision-making.

## **Course Contents:**

### **Module I: Thinking as a tool for Problem Solving**

What is thinking: The Mind/Brain/Behaviour

Critical Thinking and Learning:

- Making Predictions and Reasoning
- Memory and Critical Thinking
- Emotions and Critical Thinking

Thinking skills

### **Module II: Hindrances to Problem Solving Process**

Expression

Emotion

Intellect

Work environment

### **Module III: Problem Solving**

Recognizing and Defining a problem

Analyzing the problem (potential causes)

Developing possible alternatives

Evaluating Solutions

Resolution of problem

Implementation

Barriers to problem solving:

- Perception
- Expression
- Emotion
- Intellect
- Work environment

### **Module IV: Plan of Action**

Construction of POA

Monitoring

Reviewing and analyzing the outcome

### **Module V: Creative Thinking**

Definition and meaning of creativity

The nature of creative thinking

Convergent and Divergent thinking

Idea generation and evaluation (Brain Storming)

Image generation and evaluation

Debating

The six-phase model of Creative Thinking: ICEDIP model

### **Module VI: End-of-Semester Appraisal**

Viva based on personal journal

Assessment of Behavioural change as a result of training

Exit Level Rating by Self and Observer

## **Examination Scheme:**

Components	SAP	A	Mid Term Test (CT)	VIVA	Journal for Success (JOS)
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<b>Weightage (%)</b>	20	05	20	30	25
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**Text & References:**

- Michael Steven: How to be a better problem solver, Kogan Page, New Delhi, 1999
- Geoff Petty: How to be better at creativity; Kogan Page, New Delhi, 1999
- Richard Y. Chang and P. Keith, Kelly: Wheeler Publishing, New Delhi, 1998.
- Phil Lowe Koge Page: Creativity and Problem Solving, New Delhi, 1996
- J William Pfeiffer (ed.) Theories and Models in Applied Behavioural Science, Vol 3, Management (1996); Pfeiffer & Company
- Bensley, Alan D.: Critical Thinking in Psychology – A Unified Skills Approach, (1998), Brooks/Cole Publishing Company.

# ENGLISH-II

**Course Code:** BCS 201

**Credit Units: 01**

## **Course Objective:**

The course is intended to give a foundation of English Language. The literary texts are indented to help students to inculcate creative & aesthetic sensitivity and critical faculty through comprehension, appreciation and analysis of the prescribed literary texts. It will also help them to respond form different perspectives.

## **Course Contents:**

### **Module I: Vocabulary**

Use of Dictionary

Use of Words: Diminutives, Homonyms & Homophones

### **Module II: Essentials of Grammar - I**

Articles

Parts of Speech

Tenses

### **Module III: Essentials of Grammar - II**

Sentence Structure

Subject -Verb agreement

Punctuation

### **Module IV: Communication**

The process and importance

Principles & benefits of Effective Communication

### **Module V: Spoken English Communication**

Speech Drills

Pronunciation and accent

Stress and Intonation

### **Module VI: Communication Skills-I**

Developing listening skills

Developing speaking skills

### **Module VII: Communication Skills-II**

Developing Reading Skills

Developing writing Skills

### **Module VIII: Written English communication**

Progression of Thought/ideas

Structure of Paragraph

Structure of Essays

### **Module IX: Short Stories**

Of Studies, by Francis Bacon

Dream Children, by Charles Lamb

The Necklace, by Guy de Maupassant

A Shadow, by R.K.Narayan

Glory at Twilight, Bhabani Bhattacharya

### **Module X: Poems**

All the Worlds a Stage

To Autumn

O! Captain, My Captain.

Where the Mind is Without Fear

Psalm of Life

Shakespeare

Keats

Walt Whitman

Rabindranath Tagore

H.W. Longfellow

## **Examination Scheme:**

<b>Components</b>	<b>A</b>	<b>CT</b>	<b>HA</b>	<b>EE</b>
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<b>Weightage (%)</b>	05	15	10	70
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**Text & References:**

- Madhulika Jha, Echoes, Orient Long Man
- Ramon & Prakash, Business Communication, Oxford.
- Sydney Greenbaum Oxford English Grammar, Oxford.
- Successful Communications, Malra Treece (Allyn and Bacon)
- Effective Technical Communication, M. Ashraf Rizvi.

# FRENCH – II

**Course Code:** FLN 201

**Credit Units: 02**

## Course Objective:

To enable the students to overcome the fear of speaking a foreign language and take position as a foreigner speaking French.

To make them learn the basic rules of French Grammar.

## Course Contents:

**Module A : pp.38 – 47 : Unité 3 : Objectif 3, 4, 5, 6**

**Module B:** pp. 47 to 75 Unité 4, 5

**Contenu lexical:Unité 3:** Organiser son temps

1. donner/demander des informations sur un emploi du temps, un horaire  
SNCF – Imaginer un dialogue
2. rédiger un message/ une lettre pour ...
  - i) prendre un rendez-vous/ accepter et confirmer/ annuler
  - ii) inviter/accepter/refuser
3. Faire un programme d'activités  
imaginer une conversation téléphonique/un dialogue

Propositions- interroger, répondre

**Unité 4:** Découvrir son environnement situer un lieu

1. s'orienter, s'informer sur un itinéraire.  
Chercher, décrire un logement
2. connaître les rythmes de la vie

**Unité 5:** s'informer

1. demander/donner des informations sur un emploi du temps passé.
2. donner une explication, exprimer le doute ou la certitude.
3. découvrir les relations entre les mots
4. savoir s'informer

**Contenu grammatical:** 1. Adjectifs démonstratifs

2. Adjectifs possessifs/exprimer la possession à l'aide de :
  - i. « de »
  - ii. A+nom/pronom disjoint
3. Conjugaison pronominale – négative, interrogative -  
construction à l'infinitif
4. Impératif/exprimer l'obligation/l'interdiction à l'aide de « il faut... »/ «il ne faut pas... »
5. passé composé
6. Questions directes/indirectes

## Examination Scheme:

Components	CT1	CT2	C	I	V	A
Weightage (%)	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## Text & References:

- le livre à suivre : Campus: Tome 1

# GERMAN – II

**Course Code: FLG 201**

**Credit Units: 02**

## **Course Objective:**

To enable the students to converse, read and write in the language with the help of the basic rules of grammar, which will later help them to strengthen their language.

To give the students an insight into the culture, geography, political situation and economic opportunities available in Germany.

Introduction to Grammar to consolidate the language base learnt in Semester I

## **Course Contents:**

### **Module I: Everything about Time and Time periods**

Time and times of the day.

Weekdays, months, seasons.

Adverbs of time and time related prepositions

### **Module II: Irregular verbs**

Introduction to irregular verbs like to be, and others, to learn the conjugations of the same, (fahren, essen, lessen, schlafen, sprechen und ähnliche).

### **Module III: Separable verbs**

To comprehend the change in meaning that the verbs undergo when used as such

Treatment of such verbs with separable prefixes

### **Module IV: Reading and comprehension**

Reading and deciphering railway schedules/school time table

Usage of separable verbs in the above context

### **Module V: Accusative case**

Accusative case with the relevant articles

Introduction to 2 different kinds of sentences – Nominative and Accusative

### **Module VI: Accusative personal pronouns**

Nominative and accusative in comparison

Emphasizing on the universal applicability of the pronouns to both persons and objects

### **Module VII: Accusative prepositions**

Accusative prepositions with their use

Both theoretical and figurative use

### **Module VIII: Dialogues**

Dialogue reading: 'In the market place'

'At the Hotel'

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- Wolfgang Hieber, Lernziel Deutsch
- Hans-Heinrich Wangler, Sprachkurs Deutsch
- Schulz Griesbach, Deutsche Sprachlehre für Ausländer
- P.L Aneja, Deutsch Interessant- 1, 2 & 3
- Rosa-Maria Dallapiazza et al, Tangram Aktuell A1/1,2
- Braun, Nieder, Schmöe, Deutsch als Fremdsprache 1A, Grundkurs

## SPANISH – II

**Course Code:** FLS 201

**Credit Units: 02**

### **Course Objective:**

To enable students acquire more vocabulary, grammar, Verbal Phrases to understand simple texts and start describing any person or object in Simple Present Tense.

### **Course Contents:**

#### **Module I**

Revision of earlier modules.

#### **Module II**

Some more AR/ER/IR verbs. Introduction to root changing and irregular AR/ER/IR ending verbs

#### **Module III**

More verbal phrases (eg, Dios Mio, Que lastima etc), adverbs (bueno/malo, muy, mucho, bastante, poco). Simple texts based on grammar and vocabulary done in earlier modules.

#### **Module IV**

Possessive pronouns

#### **Module V**

Writing/speaking essays like my friend, my house, my school/institution, myself....descriptions of people, objects etc, computer/internet related vocabulary

### **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

### **Text & References:**

- Español, En Directo I A
- Español Sin Fronteras

# CHINESE – II

**Course Code: FLC 201**

**Credit Units: 02**

## **Course Objective:**

Chinese is a tonal language where each syllable in isolation has its definite tone (flat, falling, rising and rising/falling), and same syllables with different tones mean different things. When you say, “ma” with a third tone, it mean horse and “ma” with the first tone is Mother. The course aims at familiarizing the student with the basic aspects of speaking ability of Mandarin, the language of Mainland China. The course aims at training students in practical skills and nurturing them to interact with a Chinese person.

## **Course Contents:**

### **Module I**

Drills

Practice reading aloud

Observe Picture and answer the question.

Tone practice.

Practice using the language both by speaking and by taking notes.

Introduction of basic sentence patterns.

Measure words.

Glad to meet you.

### **Module II**

Where do you live?

Learning different colors.

Tones of “bu”

Buying things and how much it costs?

Dialogue on change of Money.

More sentence patterns on Days and Weekdays.

How to tell time. Saying the units of time in Chinese. Learning to say useful phrases like – 8:00, 11:25, 10:30 P.M. everyday, afternoon, evening, night, morning 3:58, one hour, to begin, to end ..... etc.

Morning, Afternoon, Evening, Night.

### **Module III**

Use of words of location like-li, wai hang, xia

Furniture – table, chair, bed, bookshelf,.. etc.

Description of room, house or hostel room.. eg what is placed where and how many things are there in it?

Review Lessons – Preview Lessons.

Expression ‘yao’, ‘xiang’ and ‘yaoshi’ (if).

Days of week, months in a year etc.

I am learning Chinese. Is Chinese difficult?

### **Module IV**

Counting from 1-1000

Use of “chang-chang”.

Making an Inquiry – What time is it now? Where is the Post Office?

Days of the week. Months in a year.

Use of Preposition – “zai”, “gen”.

Use of interrogative pronoun – “duoshao” and “ji”.

“Whose”??? Sweater etc is it?

Different Games and going out for exercise in the morning.

### **Module V**

The verb “qu”

- Going to the library issuing a book from the library

- Going to the cinema hall, buying tickets

- Going to the post office, buying stamps

- Going to the market to buy things.. etc

- Going to the buy clothes .... Etc.

Hobby. I also like swimming.

Comprehension and answer questions based on it.

**Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

**Text & References:**

- “Elementary Chinese Reader Part I” Lesson 11-20

## SEMESTER- III

### SUMMER ASSIGNMENT

**Course Code:** BFA 319

**Credit Units: 02**

**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

**Examination Scheme:**

Assignment	-	60
Viva voce	-	40
<b>Total</b>	-	<b>100</b>

# HISTORY OF ART - III

**Course Code: BFA301**

**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**

Mauryan Period  
Sunga Period

### **Module II**

Kushan Period  
Gandhara Period

### **Module III**

Gupta Period

## **Examination Scheme:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

## **Text & References:**

### *Text:*

#### *Indian*

- 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 Bejamin 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.

# AESTHETICS - I

**Course Code: BFA302**

**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:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

## **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

# PHOTOGRAPHY

**Course Code: BFA 320**

**Credit Units: 03**

## **Course Objective:**

This course is designed to provide an adequate training on photography emphasizing on handling the camera, techniques and equipment. 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**

Landscape and Nature Photography, Self Portraits, Learning Adobe Photoshop and Light room latest version.

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **Text & References:**

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

# COMMUNICATION SKILLS - I

**Course Code: BCS 301**

**Credit Units: 01**

## **Course Objective:**

To form written communication strategies necessary in the workplace

## **Course Contents:**

### **Module I: Introduction to Writing Skills**

Effective Writing Skills  
Avoiding Common Errors  
Paragraph Writing  
Note Taking  
Writing Assignments

### **Module II: Letter Writing**

Types  
Formats

### **Module III**

Memo  
Agenda and Minutes  
Notice and Circulars

### **Module IV: Report Writing**

Purpose and Scope of a Report  
Fundamental Principles of Report Writing  
Project Report Writing  
Summer Internship Reports

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>CAF</b>	<b>V</b>	<b>GD</b>	<b>GP</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	25	10	10	10	5

CAF – Communication Assessment File

GD – Group Discussion

GP – Group Presentation

## **Text & References:**

- Business Communication, Raman – Prakash, Oxford
- Creative English for Communication, Krishnaswamy N, Macmillan
- Textbook of Business Communication, Ramaswami S, Macmillan
- Working in English, Jones, Cambridge
- A Writer's Workbook Fourth edition, Smoke, Cambridge
- Effective Writing, Withrow, Cambridge
- Writing Skills, Coe/Rycroft/Ernest, Cambridge
- Welcome!, Jones, Cambridge

# BEHAVIOURAL SCIENCE - III (INTERPERSONAL COMMUNICATION)

**Course Code: BSS 304**

**Credit Units: 01**

## **Course Objective:**

This course provides practical guidance on  
Enhancing personal effectiveness and performance through effective interpersonal communication  
Enhancing their conflict management and negotiation skills

## **Course Contents:**

### **Module I: Interpersonal Communication: An Introduction**

Importance of Interpersonal Communication  
Types – Self and Other Oriented  
Rapport Building – NLP, Communication Mode  
Steps to improve Interpersonal Communication

### **Module II: Behavioural Communication**

Meaning and Nature of behavioural communication  
Persuasion, Influence, Listening and Questioning  
Guidelines for developing Human Communication skills  
Relevance of Behavioural Communication for personal and professional development

### **Module III: Interpersonal Styles**

Transactional Analysis  
Life Position/Script Analysis  
Games Analysis  
Interactional and Transactional Styles

### **Module IV: Conflict Management**

Meaning and nature of conflicts  
Styles and techniques of conflict management  
Conflict management and interpersonal communication

### **Module V: Negotiation Skills**

Meaning and Negotiation approaches (Traditional and Contemporary)  
Process and strategies of negotiations  
Negotiation and interpersonal communication

### **Module VI: End-of-Semester Appraisal**

Viva based on personal journal  
Assessment of Behavioural change as a result of training  
Exit Level Rating by Self and Observer

## **Examination Scheme:**

Components	SAP	A	Mid Term Test (CT)	VIVA	Journal for Success (JOS)
Weightage (%)	20	05	20	30	25

## **Text & References:**

- Vangelist L. Anita, Mark N. Knapp, Inter Personal Communication and Human Relationships: Third Edition, Allyn and Bacon
- Julia T. Wood. Interpersonal Communication everyday encounter
- Simons, Christine, Naylor, Belinda: Effective Communication for Managers, 1997 1<sup>st</sup> Edition Cassel
- Goddard, Ken: Informative Writing, 1995 1<sup>st</sup> Edition, Cassell
- HarvardBusinessSchool, Effective Communication: United States of America
- Foster John, Effective Writing Skills: Volume-7, First Edition 2000, Institute of Public Relations (IPR)
- Beebe, Beebe and Redmond; Interpersonal Communication, 1996; Allyn and Bacon Publishers.

# FRENCH - III

**Course Code:** FLN 301

**Credit Units: 02**

## Course Objective:

To provide the students with the know-how

- To master the current social communication skills in oral and in written.
- To enrich the formulations, the linguistic tools and vary the sentence construction without repetition.

## Course Contents:

**Module B: pp. 76 – 88 Unité 6**

**Module C: pp. 89 to 103 Unité 7**

**Contenu lexical: Unité 6 : se faire plaisir**

1. acheter : exprimer ses choix, décrire un objet (forme, dimension, poids et matières) payer
2. parler de la nourriture, deux façons d'exprimer la quantité, commander un repas au restaurant
3. parler des différentes occasions de faire la fête

**Unité 7: Cultiver ses relations**

1. maîtriser les actes de la communication sociale courante (Salutations, présentations, invitations, remerciements)
2. annoncer un événement, exprimer un souhait, remercier, s'excuser par écrit.
3. caractériser une personne (aspect physique et caractère)

**Contenu grammatical:**

1. accord des adjectifs qualificatifs
2. articles partitifs
3. Négations avec de, ne...rien/personne/plus
4. Questions avec combien, quel...
5. expressions de la quantité
6. ne...plus/toujours - encore
7. pronoms compléments directs et indirects
8. accord du participe passé (auxiliaire « avoir ») avec l'objet direct
9. Impératif avec un pronom complément direct ou indirect
10. construction avec « que » - Je crois que/ Je pense que/ Je sais que

## Examination Scheme:

Components	CT1	CT2	C	I	V	A
Weightage (%)	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## Text & References:

- le livre à suivre: Campus: Tome 1

# GERMAN - III

**Course Code: FLG 301**

**Credit Units: 02**

## **Course Objective:**

To enable the students to converse, read and write in the language with the help of the basic rules of grammar, which will later help them to strengthen their language.

To give the students an insight into the culture, geography, political situation and economic opportunities available in Germany

## **Course Contents:**

### **Module I: Modal verbs**

Modal verbs with conjugations and usage

Imparting the finer nuances of the language

### **Module II: Information about Germany (ongoing)**

Information about Germany in the form of presentations or "Referat"- neighbors, states and capitals, important cities and towns and characteristic features of the same, and also a few other topics related to Germany.

### **Module III: Dative case**

Dative case, comparison with accusative case

Dative case with the relevant articles

Introduction to 3 different kinds of sentences – nominative, accusative and dative

### **Module IV: Dative personal pronouns**

Nominative, accusative and dative pronouns in comparison

### **Module V: Dative prepositions**

Dative preposition with their usage both theoretical and figurative use

### **Module VI: Dialogues**

In the Restaurant,

At the Tourist Information Office,

A telephone conversation

### **Module VII: Directions**

Names of the directions

Asking and telling the directions with the help of a roadmap

### **Module VIII: Conjunctions**

To assimilate the knowledge of the conjunctions learnt indirectly so far

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- Wolfgang Hieber, Lernziel Deutsch
- Hans-Heinrich Wangler, Sprachkurs Deutsch
- Schulz Griesbach, Deutsche Sprachlehre für Ausländer
- P.L Aneja, Deutsch Interessant- 1, 2 & 3
- Rosa-Maria Dallapiazza et al, Tangram Aktuell A1/1,2
- Braun, Nieder, Schmöe, Deutsch als Fremdsprache 1A, Grundkurs

# SPANISH – III

**Course Code:** FLS 301

**Credit Units: 02**

## **Course Objective:**

To enable students acquire knowledge of the Set/definite expressions (idiomatic expressions) in Spanish language and to handle some Spanish situations with ease.

## **Course Contents:**

### **Module I**

Revision of earlier semester modules

Set expressions (idiomatic expressions) with the verb Tener, Poner, Ir....

Weather

### **Module II**

Introduction to Gustar...and all its forms. Revision of Gustar and usage of it

### **Module III**

Translation of Spanish-English; English-Spanish. Practice sentences.

How to ask for directions (using estar)

Introduction to IR + A + INFINITIVE FORM OF A VERB

### **Module IV**

Simple conversation with help of texts and vocabulary

En el restaurante

En el instituto

En el aeropuerto

### **Module V**

Reflexives

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- Español, En Directo I A
- Español Sin Fronteras -Nivel Elemental

# CHINESE – III

**Course Code: FLC 301**

**Credit Units: 02**

## **Course Objective:**

Foreign words are usually imported by translating the concept into Chinese, the emphasis is on the meaning rather than the sound. But the system runs into a problem because the underlying name of personal name is often obscure so they are almost always transcribed according to their pronunciation alone. The course aims at familiarizing the student with the basic aspects of speaking ability of Mandarin, the language of Mainland China. The course aims at training students in practical skills and nurturing them to interact with a Chinese person.

## **Course Contents:**

### **Module I**

Drills  
Dialogue practice  
Observe picture and answer the question.  
Introduction of written characters.  
Practice reading aloud  
Practice using the language both by speaking and by taking notes.  
Character writing and stroke order

### **Module II**

Measure words  
Position words e.g. inside, outside, middle, in front, behind, top, bottom, side, left, right, straight.  
Directional words – beibian, xibian, nanbian, dongbian, zhongjian.  
Our school and its different building locations.  
What game do you like?  
Difference between “hui” and “neng”, “keyi”.

### **Module III**

Changing affirmative sentences to negative ones and vice versa  
Human body parts.  
Not feeling well words e.g. ; fever, cold, stomach ache, head ache.  
Use of the modal particle “le”  
Making a telephone call  
Use of “jiu” and “cai” (Grammar portion)  
Automobiles e.g. Bus, train, boat, car, bike etc.  
Traveling, by train, by airplane, by bus, on the bike, by boat.. etc.

### **Module IV**

The ordinal number “di”  
“Mei” the demonstrative pronoun e.g. mei tian, mei nian etc.  
use of to enter to exit  
Structural particle “de” (Compliment of degree).  
Going to the Park.  
Description about class schedule during a week in school.  
Grammar use of “li” and “cong”.  
Comprehension reading followed by questions.

### **Module V**

Persuasion-Please don't smoke.  
Please speak slowly  
Praise – This pictorial is very beautiful  
Opposites e.g. Clean-Dirty, Little-More, Old-New, Young-Old, Easy-Difficult, Boy-Girl, Black-White, Big-Small, Slow-Fast ... etc.  
Talking about studies and classmates  
Use of “it doesn't matter”  
Enquiring about a student, description about study method.  
Grammar: Negation of a sentence with a verbal predicate.

**Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

**Text & References:**

- “Elementary Chinese Reader Part I, Part-2” Lesson 21-3

## (SPECIALISATION- SCULPTURE)

### LIFE STUDY - I

**Course Code:** BFA 303

**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.

#### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

#### **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

# CERAMICS - I

**Course Code: BFA 304**

**Credit Units: 03**

**Course Objective:**

This course is designed to provide basic training on ceramics.

**Course Contents:**

**Module I**

Simple slab work and wheel work

**Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

**Text & References:**

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

# COMPOSITION - I

**Course Code: BFA305**

**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.

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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.

# WOOD CARVING - I

**Course Code: BFA 306**

**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.

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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

# SCULPTURE METHODS AND MATERIALS - I

**Course Code:** BFA 307

**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:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

## **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:** BFA 308

**Credit Units: 03**

### **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.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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: BFA 309**

**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.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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: BFA 310**

**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

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **Text & References:**

### **Text:**

- Letter Assembly in Printing-D. Wooldridge

### **References:**

- INFA Press and Advertising Year Book

# COMPUTER GRAPHICS – I

**Course Code:** BFA 311

**Credit Units:** 02

**Course Objective:**

Introduction to Design software related to designs.

**Course Contents:**

**Module I**

Application of Coral Draw software.

**Examination Scheme:**

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

**Text & References:**

- Computer Graphics, Edward Angel

# ADVERTISING THEORY – I

**Course Code:** BFA 312

**Credit Units: 02**

## **Course Objective:**

This course is to acquaint students about advertising profession and practical experience in advertising art.

## **Course Contents:**

### **Module I**

Introduction to Advertising Theory, Truth & Fundamentals of Advertising, Functions of advertising.

### **Module II**

Principles & Elements of Design, its role and effect in Advertising layout & its elements.

## **Examination Scheme:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

## **Text & References:**

### **Text:**

- Advertising Hand Book, D. V. Gandhi
- Modern Advertising, Hapner
- Economics Advertising, B. B. Chipling

### **References:**

- Global Marketing & Advertising Understanding Cultural Paradoxes by Marieke K De Mooij.
- Effective Advertising: Understanding when, How and why advertising works by Gerard J Tellis
- Commonsense Direct Marketing by Drayton Bird
- The Advertising Business: Operations Creativity Media Planning, Integrated Communications by John Philip Jones.
- Advertising and the Mind of the Consumer: what works, what doesn't and why by Max Sutherland, Alice K Sylvester

## (SPECIALISATION- PAINTING) DRAWING - III

**Course Code:** BFA 313

**Credit Units: 03**

### **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 an unique aesthetic value.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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 ArtSchool
- 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: BFA 314**

**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.

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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.

# PRINT MAKING - III

**Course Code: BFA 316**

**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.

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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. Lumsden
- Manual of woodcut printmaking by J. Hillier
- Screen Process Printing by Schwalbach

# PAINTING METHODS AND MATERIALS - I

**Course Code:** BFA 317

**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**

Importance of method & materials.  
Permanence and deterioration of paint.

### **Module II**

Nature and characteristic of drawing and painting media such as Pencil, crayon, charcoal, pen and ink, water color, gouache, pastel and oil paint.

## **Examination Scheme:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

## **Text & References:**

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

### **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
- Color by Edith Anderson Feisner.

# COMPOSITION - I

**Course Code: BFA 318**

**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.

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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

## SEMETER IV

### **SUMMER ASSIGNMENT (EVALUATION)**

**Course Code:**                **BFA 419**

**Credit Units: 02**

**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

**Examination Scheme:**

Assignment	-	60
Viva voce	-	40
<b>Total</b>	-	<b>100</b>

# HISTORY OF ART - IV

**Course Code: BFA 401**

**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**

Pre-Bhuddha Period Jogimara Cave  
Bhuddha Period Ajanta Cave

### **Module II**

Ellora Cave  
Bagh Cave

### **Module III**

Badami Cave  
Elephanta cave

## **Examination Scheme:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

## **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

## AESTHETICS - II

**Course Code:** BFA 402

**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**

Development of theories of Rasa, Dhvani, Bhava, Alankar, Auchitya, Riti, Guna-Dosh, Vyanjana etc.

#### **Module II**

Detail study on the applications of Rasa theories in Indian Art. Related study on Western art.

### **Examination Scheme:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

### **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

# LIFE STUDY DRAWING

**Course Code: BFA 420**

**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.

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **Text & References:**

### **Text:**

- Modeling a Likeness in Clay, Daisy Grubbs

### **References:**

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

# COMMUNICATION SKILLS - II

**Course Code:** BCS 401

**Credit Units:** 01

## **Course Objective:**

To teach the participants strategies for improving academic reading and writing. Emphasis is placed on increasing fluency, deepening vocabulary, and refining academic language proficiency.

## **Course Contents:**

### **Module I: Social Communication Skills**

Small Talk  
Conversational English  
Appropriateness  
Building rapport

### **Module II: Context Based Speaking**

In general situations  
In specific professional situations  
Discussion and associated vocabulary  
Simulations/Role Play

### **Module III: Professional Skills**

Presentations  
Negotiations  
Meetings  
Telephony Skills

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>CAF</b>	<b>V</b>	<b>GD</b>	<b>GP</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	25	10	10	10	5

CAF – Communication Assessment File

GD – Group Discussion

GP – Group Presentation

## **Text & References:**

- Essential Telephoning in English, Garside/Garside, Cambridge
- Working in English, Jones, Cambridge
- Business Communication, Raman – Prakash, Oxford
- Speaking Personally, Porter-Ladousse, Cambridge
- Speaking Effectively, Jermy Comfort, et.al, Cambridge
- Business Communication, Raman –Prakash, Oxford

# **BEHAVIOURAL SCIENCE - IV (RELATIONSHIP MANAGEMENT)**

**Course Code: BSS 404**

**Credit Units: 01**

## **Course Objective:**

- To understand the basis of interpersonal relationship
- To understand various communication style
- To learn the strategies for effective interpersonal relationship

## **Course Contents:**

### **Module I: Understanding Relationships**

- Importance of relationships
- Role and relationships
- Maintaining healthy relationships

### **Module II: Bridging Individual Differences**

- Understanding individual differences
- Bridging differences in Interpersonal Relationship – TA
- Communication Styles

### **Module III: Interpersonal Relationship Development**

- Importance of Interpersonal Relationships
- Interpersonal Relationships Skills
- Types of Interpersonal Relationships

### **Module IV: Theories of Interpersonal Relationships**

- Theories: Social Exchange, Uncertainty Reduction Theory
- Factors Affecting Interpersonal Relationships
- Improving Interpersonal Relationships

### **Module V: Impression Management**

- Meaning & Components of Impression Management
- Impression Management Techniques (Influencing Skills)
- Impression Management Training-Self help and Formal approaches

### **Module VI: End-of-Semester Appraisal**

- Viva based on personal journal
- Assessment of Behavioural change as a result of training
- Exit Level Rating by Self and Observer

## **Examination Scheme:**

<b>Components</b>	<b>SAP</b>	<b>A</b>	<b>Mid Term Test (CT)</b>	<b>VIVA</b>	<b>Journal for Success (JOS)</b>
<b>Weightage (%)</b>	20	05	20	30	25

## **Text & References:**

- Vangelist L. Anita, Mark N. Knapp, Inter Personal Communication and Human Relationships: Third Edition, Allyn and Bacon
- Julia T. Wood. Interpersonal Communication everyday encounter
- Simons, Christine, Naylor, Belinda: Effective Communication for Managers, 1997 1<sup>st</sup> Edition Cassell
- Goddard, Ken: Informative Writing, 1995 1<sup>st</sup> Edition, Cassell
- HarvardBusinessSchool, Effective Communication: United States of America
- Foster John, Effective Writing Skills: Volume-7, First Edition 2000, Institute of Public Relations (IPR)
- Beebe, Beebe and Redmond; Interpersonal Communication, 1996; Allyn and Bacon Publishers.

# FRENCH - IV

**Course Code:** FLN 401

**Credit Units: 02**

## Course Objective:

To enable students:

- To develop strategies of comprehension of texts of different origin
- To present facts, projects, plans with precision

## Course Contents:

**Module C: pp. 104 – 139: Unités 8, 9**

### Contenu lexical: Unité 8: Découvrir le passé

parler du passé, des habitudes et des changements.

1. parler de la famille, raconter une suite d'événements/préciser leur date et leur durée.
2. connaître quelques moments de l'histoire

### Unité 9: Entreprendre

1. faire un projet de la réalisation: (exprimer un besoin, préciser les étapes d'une réalisation)
2. parler d'une entreprise
3. parler du futur

### Contenu grammatical:

1. Imparfait
2. Pronom « en »
3. Futur
4. Discours rapporté au présent
5. Passé récent
6. Présent progressif

## Examination Scheme:

Components	CT1	CT2	C	I	V	A
Weightage (%)	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## Text & References:

- le livre à suivre : Campus: Tome 1

# GERMAN - IV

**Course Code: FLG 401**

**Credit Units: 02**

## Course Objective:

To enable the students to converse, read and write in the language with the help of the basic rules of grammar, which will later help them to strengthen their language.

To give the students an insight into the culture, geography, political situation and economic opportunities available in Germany.

Introduction to Advanced Grammar Language and Professional Jargon

## Course Contents:

### Module I: Present perfect tense

Present perfect tense, usage and applicability

Usage of this tense to indicate near past

Universal applicability of this tense in German

### Module II: Letter writing

To acquaint the students with the form of writing informal letters.

### Module III: Interchanging prepositions

Usage of prepositions with both accusative and dative cases

Usage of verbs fixed with prepositions

Emphasizing on the action and position factor

### Module IV: Past tense

Introduction to simple past tense

Learning the verb forms in past tense

Making a list of all verbs in the past tense and the participle forms

### Module V: Reading a Fairy Tale

Comprehension and narration

- Rotkäppchen
- Froschprinzessin
- Die Fremdsprache

### Module VI: Genitive case

Genitive case – Explain the concept of possession in genitive

Mentioning the structure of weak nouns

### Module VII: Genitive prepositions

Discuss the genitive prepositions and their usage: (während, wegen, statt, trotz)

### Module VIII: Picture Description

Firstly recognize the persons or things in the picture and identify the situation depicted in the picture;

Secondly answer questions of general meaning in context to the picture and also talk about the personal experiences which come to your mind upon seeing the picture.

## Examination Scheme:

Components	CT1	CT2	C	I	V	A
Weightage (%)	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## Text & References:

- Wolfgang Hieber, Lernziel Deutsch
- Hans-Heinrich Wangler, Sprachkurs Deutsch
- Schulz Griesbach, Deutsche Sprachlehre für Ausländer
- P.L Aneja, Deutsch Interessant- 1, 2 & 3
- Rosa-Maria Dallapiazza et al, Tangram Aktuell A1/1,2

- Braun, Nieder, Schmöe, Deutsch als Fremdsprache 1A, Grundkurs

## SPANISH - IV

**Course Code:** FLS 401

**Credit Units: 02**

### Course Objective:

To enable students acquire working knowledge of the language; to give them vocabulary, grammar, voice modulations/intonations to handle everyday Spanish situations with ease.

### Course Contents:

#### Module I

Revision of earlier semester modules  
Introduction to Present Continuous Tense (Gerunds)

#### Module II

Translation with Present Continuous Tense  
Introduction to Gustar, Parecer, Apetecer, doler

#### Module III

Imperatives (positive and negative commands of regular verbs)

#### Module IV

Commercial/business vocabulary

#### Module VI

Simple conversation with help of texts and vocabulary  
En la recepcion del hotel  
En el restaurante  
En la agencia de viajes  
En la tienda/supermercado

### Examination Scheme:

Components	CT1	CT2	C	I	V	A
Weightage (%)	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

### Text & References:

- Español Sin Fronteras (Nivel – Elemental)

# CHINESE – IV

**Course Code: FLC 401**

**Credit Units: 02**

## **Course Objective:**

How many characters are there? The early Qing dynasty dictionary included nearly 50,000 characters the vast majority of which were rare accumulated characters over the centuries. An educate person in China can probably recognize around 6000 characters. The course aims at familiarizing the student with the basic aspects of speaking ability of Mandarin, the language of Mainland China. The course aims at training students in practical skills and nurturing them to interact with a Chinese person.

## **Course Contents:**

### **Module I**

Dialogue Practice  
Observe picture and answer the question  
Pronunciation and intonation  
Character writing and stroke order.  
Electronic items

### **Module II**

Traveling – The Scenery is very beautiful  
Weather and climate  
Grammar question with – “bu shi .... Ma?”  
The construction “yao ... le” (Used to indicate that an action is going to take place)  
Time words “yiqian”, “yiwai” (Before and after).  
The adverb “geng”.

### **Module III**

Going to a friend house for a visit meeting his family and talking about their customs.  
Fallen sick and going to the Doctor, the doctor examines, takes temperature and writes prescription.  
Aspect particle “guo” shows that an action has happened some time in the past.  
Progressive aspect of an actin “zhengzai” Also the use if “zhe” with it.  
To welcome someone and to see off someone .... I cant go the airport to see you off... etc.

### **Module IV**

Shipment. Is this the place to checking luggage?  
Basic dialogue on – Where do u work?  
Basic dialogue on – This is my address  
Basic dialogue on – I understand Chinese  
Basic dialogue on – What job do u do?  
Basic dialogue on – What time is it now?

### **Module V**

Basic dialogue on – What day (date) is it today?  
Basic dialogue on – What is the weather like here.  
Basic dialogue on – Do u like Chinese food?  
Basic dialogue on – I am planning to go to China.

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation  
I – Interaction/Conversation Practice

## **Text & References:**

- “Elementary Chinese Reader, Part-2” Lesson 31-38

## (SPECIALISATION- SCULPTURE)

### COMPOSITION - II

**Course Code:** BFA 403

**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.

#### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

#### **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.

## CERAMICS - II

**Course Code:** BFA 404

**Credit Units:** 03

**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 claybody making.

**Examination Scheme:**

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

**Text & References:**

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

## WOOD CARVING - II

**Course Code:** BFA 405

**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**

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.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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.

## ASSEMBLAGE - II

**Course Code:** BFA 406

**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.

**Examination Scheme:**

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

**Text & References:**

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

## SCULPTUREMETHODS AND MATERIALS - II

**Course Code:** BFA 407

**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:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

### **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 ART)

## ILLUSTRATION-II

**Course Code: BFA 408**

**Credit Units: 03**

### **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.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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:** BFA 409

**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.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **Text & References:**

#### **Text:**

- Graphic Arts Manual, Irving 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, Irving E. Field, Arne Press, New York, 1980
- Design Graphics, C. L. Martin, Macmillan Co. London.

## LETTERING AND TYPOGRAPHY – II

**Course Code:** BFA 410

**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.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **Text & References:**

#### **Text:**

- Letter Assembly in Printing-D. Wooldridge

#### **References:**

- INFA Press and Advertising Year Book

# COMPUTER GRAPHICS – II

**Course Code:** BFA 411

**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 cs2 for various design purpose.

**Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

**Text & References:**

- Computer Graphics, Edward Angel

# ADVERTISING THEORY – II

**Course Code:** BFA 412

**Credit Units: 02**

## **Course Objective:**

This course is to acquaint students about advertising profession and practical experience in advertising art.

## **Course Contents:**

### **Module I**

Typography, its basic rules, Color – its theory & importance in Advertising in all media. Different Media of advertising.

### **Module II: Printing**

Introduction of main printing processes. Letterpress, Lithography, Offset, Silk Screen, Gravure. Advertising Appeal.

## **Examination Scheme:**

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

## **Text & References:**

### **Text:**

- Advertising Hand Book, D. V. Gandhi
- Modern Advertising, Hapner
- Economics Advertising, B. B. Chipling

### **References:**

- Global Marketing & Advertising Understanding Cultural Paradoxes by Marieke K De Mooij.
- Effective Advertising: Understanding when, How and why advertising works by Gerard J Tellis
- Commonsense Direct Marketing by Drayton Bird
- The Advertising Business: Operations Creativity Media Planning, Integrated Communications by John Philip Jones.
- Advertising and the Mind of the Consumer: what works, what doesn't and why by Max Sutherland, Alice K Sylvester

# (SPECIALISATION- PAINTING)

## DRAWING - IV

**Course Code:** BFA 413

**Credit Units: 03**

### **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**

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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 ArtSchool
  - 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: BFA 414**

**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 : multicolour 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 : multicolour technique

### **Module III: Landscape**

Copy work from traditional paintings.

Copy work (traditional painting)

### **Module IV: Mix Media**

Copy work from traditional paintings and opaque colour technique

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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.

## PRINT MAKING - IV

**Course Code:** BFA 416

**Credit Units: 02**

### **Course Objective:**

This course is designed for learning techniques in print making, surface relief printing using printing equipments 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**

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

#### **Module III**

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

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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:** BFA 417

**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:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

### **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.

## COMPOSITION – II

**Course Code: BFA 418**

**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 experientation.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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 Course by Ronald Pearsall
- The portrait by Norbert Schneider.
- Color by Edith Anderson Feisner.

## SEMETER V

### PRACTICAL TRAINING - I

**Course Code:** BFA 519

**Credit Units: 02**

#### **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
- Visualisation
- 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: BFA 501**

**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:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

## **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 Shivaramaarti
- 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 Painting by Eric Newton.

# AESTHETICS - III

**Course Code: BFA 502**

**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**

Fundamentals of Indian art based on Hindu Silpa Texts.

### **Module II**

Detail studies related to Rasa- Nishpathi

### **Module III**

Sadanga-The six limbs of Indian Art.

## **Examination Scheme:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

## **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

## MURALS - III

**Course Code: BFA 520**

**Credit Units: 03**

### **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, fibre glass etc.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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.

## COMMUNICATION SKILLS - III

**Course Code: BCS 501**

**Credit Units: 01**

### **Course Objective:**

To equip the participant with linguistic skills required in the field of science and technology while guiding them to excel in their academic field.

### **Course Contents:**

#### **Module I**

Reading Comprehension  
Summarising  
Paraphrasing

#### **Module II**

Essay Writing  
Dialogue Report

#### **Module III**

Writing Emails  
Brochure  
Leaflets

#### **Module IV: Introduction to Phonetics**

Vowels  
Consonants  
Accent and Rhythm  
Accent Neutralization  
Spoken English and Listening Practice

### **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>CAF</b>	<b>V</b>	<b>GD</b>	<b>GP</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	25	10	10	10	5

CAF – Communication Assessment File

GD – Group Discussion

GP – Group Presentation

### **Text & References:**

- Effective English for Engineering Students, B Cauveri, Macmillan India
- Creative English for Communication, Krishnaswamy N, Macmillan
- A Textbook of English Phonetics, Balasubramanian T, Macmillan

# BEHAVIOURAL SCIENCE - V (GROUP DYNAMICS AND TEAMBUILDING)

**Course Code: BSS 504**

**Credit Units: 01**

## **Course Objective:**

To inculcate in the students an elementary level of understanding of group/team functions  
To develop team spirit and to know the importance of working in teams

## **Course Contents:**

### **Module I: Group formation**

Definition and Characteristics  
Importance of groups  
Classification of groups  
Stages of group formation  
Benefits of group formation

### **Module II: Group Functions**

External Conditions affecting group functioning: Authority, Structure, Org. Resources, Organizational policies etc.  
Internal conditions affecting group functioning: Roles, Norms, Conformity, Status, Cohesiveness, Size, Inter group conflict.  
Group Cohesiveness and Group Conflict  
Adjustment in Groups

### **Module III: Teams**

Meaning and nature of teams  
External and internal factors effecting team  
Building Effective Teams  
ConsensusBuilding  
Collaboration

### **Module IV: Leadership**

Meaning, Nature and Functions  
Self leadership  
Leadership styles in organization  
Leadership in Teams

### **Module V: Power to empower: Individual and Teams**

Meaning and Nature  
Types of power  
Relevance in organization and Society

### **Module VI: End-of-Semester Appraisal**

Viva based on personal journal  
Assessment of Behavioural change as a result of training  
Exit Level Rating by Self and Observer

## **Examination Scheme:**

Components	SAP	A	Mid Term Test (CT)	VIVA	Journal for Success (JOS)
Weightage (%)	20	05	20	30	25

## **Text & References:**

- Organizational Behaviour, Davis, K.
- Hoover, Judhith D. Effective Small Group and Team Communication, 2002, Harcourt College Publishers
- Dick, Mc Cann & Margerison, Charles: Team Management, 1992 Edition, viva books
- Bates, A. P. and Julian, J.: Sociology - Understanding Social Behaviour
- Dressers, David and Cans, Donald: The Study of Human Interaction
- Lapiere, Richard. T – Social Change
- Lindzey, G. and Borgatta, E: Sociometric Measurement in the Handbook of Social Psychology, Addison – Welsley, US.
- Rose, G.: Oxford Textbook of Public Health, Vol.4, 1985.

- LaFasto and Larson: When Teams Work Best, 2001, Response Books (Sage), New Delhi
- J William Pfeiffer (ed.) Theories and Models in Applied Behavioural Science, Vol 2, Group (1996); Pfeiffer & Company
- Smither Robert D.; The Psychology of Work and Human Performance, 1994, HarperCollinsCollege Publishers

# FRENCH - V

**Course Code:** FLN 501

**Credit Units: 02**

## **Course Objective:**

To furnish some basic knowledge of French culture and civilization for understanding an authentic document and information relating to political and administrative life

## **Course Contents:**

**Module D: pp. 131 – 156 Unités 10,11**

**Contenu lexical: Unité 10:** Prendre des décisions

1. Faire des comparaisons
2. décrire un lieu, le temps, les gens, l'ambiance
3. rédiger une carte postale

**Unité 11:** faire face aux problèmes

1. Exposer un problème.
2. parler de la santé, de la maladie
3. interdire/demander/donner une autorisation
4. connaître la vie politique française

**Contenu grammatical:**

1. comparatif - comparer des qualités/ quantités/actions
2. supposition : Si + présent, futur
3. adverbe - caractériser une action
4. pronom "Y"

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- le livre à suivre : Campus: Tome 1

# GERMAN - V

**Course Code: FLG 501**

**Credit Units: 02**

## Course Objective:

To enable the students to converse, read and write in the language with the help of the basic rules of grammar, which will later help them to strengthen their language.

To give the students an insight into the culture, geography, political situation and economic opportunities available in Germany

Introduction to Advanced Grammar and Business Language and Professional Jargon

## Course Contents:

### Module I: Genitive case

Genitive case – Explain the concept of possession in genitive  
Mentioning the structure of weak nouns

### Module II: Genitive prepositions

Discuss the genitive prepositions and their usage: (während, wegen, statt, trotz)

### Module III: Reflexive verbs

Verbs with accusative case

Verbs with dative case

Difference in usage in the two cases

### Module IV: Verbs with fixed prepositions

Verbs with accusative case

Verbs with dative case

Difference in the usage of the two cases

### Module V: Texts

A poem 'Maxi'

A text Rocko

### Module VI: Picture Description

Firstly recognize the persons or things in the picture and identify the situation depicted in the picture;

Secondly answer questions of general meaning in context to the picture and also talk about the personal experiences which come to your mind upon seeing the picture.

## Examination Scheme:

Components	CT1	CT2	C	I	V	A
Weightage (%)	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## Text & References:

- Wolfgang Hieber, Lernziel Deutsch
- Hans-Heinrich Wangler, Sprachkurs Deutsch
- Schulz Griesbach, Deutsche Sprachlehre für Ausländer
- P.L Aneja, Deutsch Interessant- 1, 2 & 3
- Rosa-Maria Dallapiazza et al, Tangram Aktuell A1/1,2
- Braun, Nieder, Schmöe, Deutsch als Fremdsprache 1A, Grundkurs

# SPANISH - V

**Course Code:** FLS 501

**Credit Units: 02**

## **Course Objective:**

To enable students acquire working knowledge of the language; to give them vocabulary, grammar, voice modulations/intonations to handle everyday Spanish situations with ease.

## **Course Contents:**

### **Module I**

Revision of earlier semester modules

### **Module II**

Future Tense

### **Module III**

Presentations in English on  
Spanish speaking countries'  
Culture  
Sports  
Food  
People  
Politics  
Society  
Geography

### **Module IV**

Situations:  
En el hospital  
En la comisaria  
En la estacion de autobus/tren  
En el banco/cambio

### **Module V**

General revision of Spanish language learnt so far.

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- Español Sin Fronteras, Greenfield

# CHINESE – V

**Course Code: FLC 501**

**Credit Units: 02**

## Course Objective:

What English words come from Chinese? Some of the more common English words with Chinese roots are ginseng, silk, dim sum, fengshui, typhoon, yin and yang, T'ai chi, kung-fu. The course aims at familiarizing the student with the basic aspects of speaking ability of Mandarin, the language of Mainland China. The course aims at training students in practical skills and nurturing them to interact with a Chinese person.

## Course Contents:

### Module I

Drills

Dialogue practice

Observe picture and answer the question.

Pronunciation and intonation.

Character writing and stroke order

### Module II

Intonation

Chinese foods and tastes – tofu, chowmian, noodle, Beijing duck, rice, sweet, sour....etc. Learning to say phrases like – Chinese food, Western food, delicious, hot and spicy, sour, salty, tasteless, tender, nutritious, good for health, fish, shrimps, vegetables, cholesterol is not high, pizza, milk, vitamins, to be able to cook, to be used to, cook well, once a week, once a month, once a year, twice a week.....

Repetition of the grammar and verbs taught in the previous module and making dialogues using it.

Compliment of degree “de”.

### Module III

Grammar the complex sentence “suiran ... danshi....”

Comparison – It is colder today than it was yesterday.....etc.

The Expression “chule....yiwai”. (Besides)

Names of different animals.

Talking about Great Wall of China

Short stories

### Module IV

Use of “huozhe” and “haishi”

Is he/she married?

Going for a film with a friend.

Having a meal at the restaurant and ordering a meal.

### Module V

Shopping – Talking about a thing you have bought, how much money you spent on it? How many kinds were there? What did you think of others?

Talking about a day in your life using compliment of degree “de”. When you get up? When do you go for class?

Do you sleep early or late? How is Chinese? Do you enjoy your life in the hostel?

Making up a dialogue by asking question on the year, month, day and the days of the week and answer them.

## Examination Scheme:

Components	CT1	CT2	C	I	V	A
Weightage (%)	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## Text & References:

- “Elementary Chinese Reader ” Part-II Lesson 39-46

## (SPECIALISATION- SCULPTURE)

### LIFESTUDY - III

**Course Code:** BFA 503

**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.

#### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

#### **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

# METAL CASTING - I

**Course Code:** BFA 504

**Credit Units: 03**

**Course Objective:**

This course provides the knowledge on working with metals.

**Course Contents:**

**Module I**

Methods of casting – lost wax and sand process.

**Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

**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.

## COMPOSITION - III

**Course Code: BFA 505**

**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.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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.

## CERAMICS - III

**Course Code: BFA 506**

**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

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **Text & References:**

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

## SCULPTURE METHODS AND MATERIALS - III

**Course Code:** BFA507

**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**

Analysis of fundamentals of sculpture in various media.

#### **Module II**

Enlarging and reducing devices. Taking points for copying sculpture.

### **Examination Scheme:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

### **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.

## (SPECIALISATION- APPLIED ART)

### ILLUSTRATION – III

**Course Code:** BFA 508

**Credit Units: 03**

**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.

**Examination Scheme:**

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

**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: BFA 509**

**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.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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: BFA 510**

**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.

**Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

**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:** BFA 511

**Credit Units: 02**

**Course Objective:**

To understand Computer Software related to Design.

**Course Contents:**

**Module I**

Tools interface and applications of Adobe Photoshop Cs 2 and Use of Adobe Photoshop Cs2 software to create different types of layouts.

**Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

**Text & References:**

- Color Harmony for the Web, Cailin Boyle

## ADVERTISING THEORY - III

**Course Code:** BFA 512

**Credit Units: 02**

### **Course Objective:**

This course is to acquaint students about advertising profession and practical experience in advertising art.

### **Course Contents:**

#### **Module I**

Advertising Agency its structure and different department and functions.

#### **Module II**

Type of advertising, Campaign planning.

### **Examination Scheme:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

### **Text & References:**

#### **Text:**

- Advertising Hand Book, D. V. Gandhi
- Modern Advertising, Hapner
- Economics Advertising, B. B. Chipling

#### **References:**

- Global Marketing & Advertising Understanding Cultural Paradoxes by Marieke K De Mooij.
- Effective Advertising: Understanding when, How and why advertising works by Gerard J Tellis
- Commonsense Direct Marketing by Drayton Bird
- The Advertising Business: Operations Creativity Media Planning, Integrated Communications by John Philip Jones.
- Advertising and the Mind of the Consumer: what works, what doesn't and why by Max Sutherland, Alice K Sylvester

# (SPECIALISATION- PAINTING)

## DRAWING - V

**Course Code:** BFA 513

**Credit Units: 03**

### **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.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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: BFA 514**

**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.

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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:** BFA 516

**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, 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 also

### Examination Scheme:

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

### Text & References:

- Grassroot of Art by Herbert Read
- How to draw and paint by Hazel Harrison,from ArtSchool
- 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.
- 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.

# PAINTING METHODS AND MATERIALS – III

**Course Code:** BFA 517

**Credit Units:** 02

## **Course Objective:**

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

## **Course Contents:**

### **Module I**

Preparation of canvas

Stretching and framing of canvas

### **Module II**

Lithography, silkscreen and etching methods and experimental approach.

## **Examination Scheme:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

## **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

# MURAL - V

**Course Code: BFA 518**

**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.

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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.

## SEMETER VI

### HISTORY OF ART - VI

Course Code: BFA 601

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

#### 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: BFA 602**

**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:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

## **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

# EXHIBITION- DISPLAY DESIGN STAGECRAFT

**Course Code:** BFA 619

**Credit Units: 02**

## **Course Objective:**

The focus of this course examines the role that exhibitions play in communicating knowledge and explores the variety of display methods within the language of exhibits. As every exhibition program reflects the hosting institutions' mission, students will learn how to conceptualize exhibits for a variety of subjects; historical, scientific, contemporary, research, and temporary pop-ups. By approaching the subject of exhibit design in this manner, the students will gain a sense of their own agency as arts administrators. Concurrent to focused weekly readings/group discussions/experiments; we will workshop final exhibit projects from concept to design throughout the semester.

Students will gain the following:

- Balance The Exhibition Brief; a method for organizing the “Big Idea” of an exhibit for internal management, funding sources, and external communications
- Structuring Your Narrative; the importance of storytelling.
- Display Methodologies; from physical to the digital, how to choose the right form.
- Open Platforms for Collaboration; how to work together!
- Exhibit Design as Project Management Tool; using design docs to communicate with co-workers, scholars, funders, and outside vendors.

## **Examination Scheme:**

Assignment	-	60
Viva voce	-	40
<b>Total</b>	-	<b>100</b>

# DRAWING - VI

**Course Code: BFA 620**

**Credit Units: 03**

## **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.

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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 ArtSchool
- 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.

# COMMUNICATION SKILLS - IV

**Course Code: BCS 601**

**Credit Units: 01**

## **Course Objective:**

To enhance the skills needed to work in an English-speaking global business environment.

## **Course Contents:**

### **Module I: Business/Technical Language Development**

Advanced Grammar: Syntax, Tenses, Voices  
Advanced Vocabulary skills: Jargons, Terminology, Colloquialism  
Individualised pronunciation practice

### **Module II: Social Communication**

Building relationships through Communication  
Communication, Culture and Context  
Entertainment and Communication  
Informal business/ Technical Communication

### **Module III: Business Communication**

Reading Business/ Technical press  
Listening to Business/ Technical reports (TV, radio)  
Researching for Business /Technology

### **Module IV: Presentations**

Planning and getting started  
Design and layout of presentation  
Information Packaging  
Making the Presentation

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>CAF</b>	<b>V</b>	<b>GD</b>	<b>GP</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	25	10	10	10	5

CAF – Communication Assessment File

GD – Group Discussion

GP – Group Presentation

## **Text & References:**

- Business Vocabulary in Use: Advanced Mascull, Cambridge
- Business Communication, Raman – Prakash, Oxford
- Business Communications, Rodgers, Cambridge
- Working in English, Jones, Cambridge
- New International Business English, Jones/Alexander, Cambridge

# BEHAVIOURAL SCIENCE - VI (STRESS AND COPING STRATEGIES)

**Course Code: BSS 604**

**Credit Units: 01**

## **Course Objective:**

To develop an understanding the concept of stress its causes, symptoms and consequences.

To develop an understanding the consequences of the stress on one's wellness, health, and work performance.

## **Course Contents:**

### **Module I: Stress**

Meaning & Nature

Characteristics

Types of stress

### **Module II: Stages and Models of Stress**

Stages of stress

The physiology of stress

Stimulus-oriented approach.

Response-oriented approach.

The transactional and interactional model.

Pressure – environment fit model of stress.

### **Module III: Causes and symptoms of stress**

Personal

Organizational

Environmental

### **Module IV: Consequences of stress**

Effect on behaviour and personality

Effect of stress on performance

Individual and Organizational consequences with special focus on health

### **Module V: Strategies for stress management**

Importance of stress management

Healthy and Unhealthy strategies

Peer group and social support

Happiness and well-being

### **Module VI: End-of-Semester Appraisal**

Viva based on personal journal

Assessment of Behavioural change as a result of training

Exit Level Rating by Self and Observer

## **Examination Scheme:**

Components	SAP	A	Mid Term Test (CT)	VIVA	Journal for Success (JOS)
Weightage (%)	20	05	20	30	25

## **Text & References:**

- Blonna, Richard; Coping with Stress in a Changing World: Second edition
- Pestonjee, D.M, Pareek, Udai, Agarwal Rita; Studies in Stress And its Management
- Pestonjee, D.M.; Stress and Coping: The Indian Experience
- Clegg, Brian; Instant Stress Management – Bring calm to your life now



# FRENCH - VI

**Course Code:** FLN 601

**Credit Units: 02**

## **Course Objective:**

To strengthen the language of the students both in oral and written so that they can:

- i) express their sentiments, emotions and opinions, reacting to information, situations;
- ii) narrate incidents, events ;
- iii) perform certain simple communicative tasks.

## **Course Contents:**

**Module D: pp. 157 – 168 – Unité 12**

### **Unité 12: s'évader**

présenter, caractériser, définir  
parler de livres, de lectures  
préparer et organiser un voyage  
exprimer des sentiments et des opinions  
téléphoner  
faire une réservation

### **Contenu grammatical:**

2. faire + verbe  
proposition relative avec pronom relatif "qui", "que", "où" - pour caractériser

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- le livre à suivre: Campus: Tome 1

# GERMAN - VI

**Course Code: FLG 601**

**Credit Units: 02**

## **Course Objective:**

To enable the students to converse, read and write in the language with the help of the basic rules of grammar, which will later help them to strengthen their language.

To give the students an insight into the culture, geography, political situation and economic opportunities available in Germany

Introduction to Advanced Grammar and Business Language and Professional Jargon

## **Course Contents:**

### **Module I: Adjective endings**

Adjective endings in all the four cases discussed so far

Definite and indefinite articles

Cases without article

### **Module II: Comparative adverbs**

Comparative adverbs as and like

### **Module III: Compound words**

To learn the structure of compound words and the correct article which they take

Exploring the possibility of compound words in German

### **Module IV: Infinitive sentence**

Special usage of 'to' sentences called zu+ infinitive sentences

### **Module V: Texts**

A Dialogue: 'Ein schwieriger Gast'

A text: 'Abgeschlossene Vergangenheit'

### **Module VI: Comprehension texts**

Reading and comprehending various texts to consolidate the usage of the constructions learnt so far in this semester.

### **Module VII: Picture Description**

Firstly recognize the persons or things in the picture and identify the situation depicted in the picture;

Secondly answer questions of general meaning in context to the picture and also talk about the personal experiences which come to your mind upon seeing the picture.

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- Wolfgang Hieber, Lernziel Deutsch
- Hans-Heinrich Wangler, Sprachkurs Deutsch
- Schulz Griesbach, Deutsche Sprachlehre für Ausländer
- P.L Aneja, Deutsch Interessant- 1, 2 & 3
- Rosa-Maria Dallapiazza et al, Tangram Aktuell A1/1,2
- Braun, Nieder, Schmöe, Deutsch als Fremdsprache 1A, Grundkurs

# SPANISH – VI

**Course Code:** FLS 601

**Credit Units: 02**

## **Course Objective:**

To enable students acquire working knowledge of the language; to give them vocabulary, grammar, voice modulations/intonations to handle everyday Spanish situations in Present as well as in Present Perfect Tense with ease.

## **Course Contents:**

### **Module I**

Revision of the earlier modules

### **Module II**

Present Perfect Tense

### **Module III**

Commands of irregular verbs

### **Module IV**

Expressions with Tener que and Hay que

### **Module V**

En la embajada

Emergency situations like fire, illness, accident, theft

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- Español, En Directo I A
- Español Sin Fronteras

# CHINESE – VI

**Course Code: FLC 601**

**Credit Units: 02**

## **Course Objective:**

Chinese emperor Qin Shi Huang – Ti who built the great wall of China also built a network of 270 palaces, linked by tunnels, and was so afraid of assassination that he slept in a different palace each night. The course aims at familiarizing the student with the basic aspects of speaking ability of Mandarin, the language of Mainland China. The course aims at training students in practical skills and nurturing them to interact with a Chinese person.

## **Course Contents:**

### **Module I**

Drills

Dialogue practice

Observe picture and answer the question.

Pronunciation and intonation.

Character writing and stroke order.

### **Module II**

Going out to see a science exhibition

Going to the theatre.

Train or Plane is behind schedule.

Indian Economy-Chinese Economy

Talking about different Seasons of the Year and Weather conditions. Learning to say phrases like-spring, summer, fall, winter, fairly hot, very cold, very humid, very stuffy, neither hot nor cold, most comfortable, pleasant .... etc.

### **Module III**

Temperature – how to say – What is the temperature in May here?

How is the weather in summer in your area?

Around 30 degrees

Heating, air-conditioning

Is winter in Shanghai very cold?

Talking about birthdays and where you were born?

The verb “shuo” (speak) saying useful phrases like speak very well, do not speak very well, if speak slowly then understand if speak fast then don’t understand, difficult to speak, difficult to write, speak too fast, speak too slow, listen and can understand, listen and cannot understand ... etc.

Tell the following in Chinese – My name is .... I was born in ... (year). My birthday is ..... Today is ... (date and day of the week). I go to work (school) everyday. I usually leave home at . (O’clock). In the evening, I usually ..... (do what)? At week end, I ..... On Sundays I usually ..... It is today..... It will soon be my younger sisters birthday. She was born in ..... (year). She lives in ..... (where). She is working (or studying)..... where... She lives in ..... (where.)

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- Elementary Chinese Reader Part-2, 3; Lesson 47-54

# (SPECIALISATION- SCULPTURE)

## METAL CASTING - II

**Course Code:** BFA 603

**Credit Units: 03**

### **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.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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.

# COMPOSITION - IV

**Course Code: BFA 604**

**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.

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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.

# CERAMICS - IV

**Course Code: BFA 605**

**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.

**Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

**Text & References:**

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

## ASSEMBLAGE - IV

**Course Code: BFA 606**

**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.

**Examination Scheme:**

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

**Text & References:**

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

## SCULPTURE METHODS AND MATERIALS – IV

**Course Code:** BFA 607

**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:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

### **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 ART)

## ILLUSTRATION – IV

**Course Code:** BFA 608

**Credit Units: 03**

### **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.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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: BFA 609**

**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

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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:** BFA 610

**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.

**Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

**Text & References:**

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

# COMPUTER GRAPHICS – IV

**Course Code:** BFA 611

**Credit Units: 02**

**Course Objective:**

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

**Course Contents:**

**Module I**

Tools interface and Applications of Flash software.

**Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

**Text & References:**

- Color Harmony for the Web, Cailin Boyle

# ADVERTISING THEORY - IV

**Course Code: BFA 612**

**Credit Units: 02**

## **Course Objective:**

This course is to acquaint students about advertising profession and practical experience in advertising art.

## **Course Contents:**

### **Module 1**

Media Planning Creativity in Advertising.

### **Module II**

Advertising and packaging, Brand Name and Trade mark.

## **Examination Scheme:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

## **Text & References:**

### **Text:**

- Advertising Hand Book, D. V. Gandhi
- Modern Advertising, Hapner
- Economics Advertising, B. B. Chipling

### **References:**

- Global Marketing & Advertising Understanding Cultural Paradoxes by Marieke K De Mooij.
- Effective Advertising: Understanding when, How and why advertising works by Gerard J Tellis
- Commonsense Direct Marketing by Drayton Bird
- The Advertising Business: Operations Creativity Media Planning, Integrated Communications by John Philip Jones.
- Advertising and the Mind of the Consumer: what works, what doesn't and why by Max Sutherland, Alice K Sylvester

# (SPECIALISATION- PAINTING)

## PAINTING - VI

**Course Code:** BFA 613

**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.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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 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.

## MURAL - II

**Course Code: BFA 614**

**Credit Units: 03**

### **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 boarded for final execution.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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: BFA 616**

**Credit Units: 02**

## **Course Objective:**

This course is designed for learning techniques in print making, surface relief printing using printing equipments 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**

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

### **Module III**

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

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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
- Manal of woodcut printmaking by J. Hillier
- Screen Process Printing by Schwalbach

# PAINTING METHODS AND MATERIALS - IV

**Course Code:** BFA 617

**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:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

## **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

# COMPOSITION - IV

**Course Code: BFA 618**

**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.

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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 Courseby Ronald Pearsall
- The portrait by Norbert Schneider.
- Color by Edith Anderson Feisner.

## SEMETER VII

### HISTORY OF ART - VII

**Course Code:** BFA 701

**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: Indian Art**

Company School  
Kalighat  
Calcutta School  
Ravi Verma  
Madras School  
Progressive Artist Group

##### **Module II: Western Art**

Mannerism (El Greco, Tintoretto)  
Baroque (Rembrandt, Vermeer, Rubens)  
Rococo (Reynolds, Hogarth)  
Classicism (David, Ingres)

##### **Module III**

Post-Impressionism, Expressionism & Symbolism.  
Cubism, Fauvism, Surrealism & Abstractionism

#### **Examination Scheme:**

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

#### **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 Gardener

##### *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 Shivaramaurti
- 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

## AESTHETICS - V

**Course Code:**            **BFA 702**

**Credit Units: 02**

**Course Objective:**

Students will be acquainted with the theory relating to the origin of art.

**Course Contents:**

**Module I**

Nature of Beauty  
 Plato, Aristotle, Longinus, Descartes etc.  
 Theories relating to the origin of art its response and appreciation.  
 Empathy  
 Physical Distance  
 Pleasure  
 Art in relation to society

**Module II**

Imitation play and Intuition  
 Role of the Sub-conscious in artistic creation  
 Comparative Study of Oriental and Western Aesthetics.

**Module III**

Theories relating to works of art.  
 Organic Structure  
 Content and Form  
 Expressiveness.

**Examination Scheme:**

Components	CT	P	A	EE
<b>Weightage (%)</b>	15	10	5	70

**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

## PRACTICAL TRAINING - II

**Course Code:** BFA 719

**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 Sr Artist and his/her history, work style etc.
- Student 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%



# ASSEMBLAGE ART WORK

**Course Code:** BFA 720

**Credit Units:** 03

**Course Objective:**

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

**Course Contents:**

**Module I**

Advanced creative assemblage.

**Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

**Text & References:**

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

# COMMUNICATION SKILLS - V

**Course Code:** BCS 701

**Credit Units: 01**

## **Course Objective:**

To facilitate the learner with Academic Language Proficiency and make them effective users of functional language to excel in their profession.

## **Course Contents:**

### **Module I**

Introduction to Public Speaking  
Business Conversation  
Effective Public Speaking  
Art of Persuasion

### **Module II: Speaking for Employment**

Types of Interview  
Styles of Interview  
Facing Interviews-Fundamentals and Practice Session  
Conducting Interviews- Fundamentals and Practice Session  
Question Answer on Various Dimensions

### **Module III**

Resume Writing  
Covering Letters  
Interview Follow Up Letters

### **Module IV: Basic Telephony Skills**

Guidelines for Making a Call  
Guidelines for Answering a Call

### **Module V: Work Place Speaking**

Negotiations  
Participation in Meetings  
Keynote Speeches

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>CAF</b>	<b>V</b>	<b>GD</b>	<b>GP</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	25	10	10	10	5

CAF – Communication Assessment File

GD – Group Discussion

GP – Group Presentation

## **Text & References:**

- Jermy Comfort, Speaking Effectively, et.al, Cambridge
- Krishnaswamy, N, Creative English for Communication, Macmillan
- Raman Prakash, Business Communication, Oxford.
- Taylor, Conversation in Practice

# BEHAVIOURAL SCIENCE - VII (INDIVIDUAL, SOCIETY AND NATION)

**Course Code:** BSS 704

**Credit Units: 01**

## **Course Objective:**

This course aims at enabling students towards:  
Understand the importance of individual differences  
Better understanding of self in relation to society and nation  
Facilitation for a meaningful existence and adjustment in society  
Inculcating patriotism and national pride

## **Course Contents:**

### **Module I: Individual differences & Personality**

Personality: Definition & Relevance  
Importance of nature & nurture in Personality Development  
Importance and Recognition of Individual differences in Personality  
Accepting and Managing Individual differences (adjustment mechanisms)  
Intuition, Judgment, Perception & Sensation (MBTI)  
BIG5 Factors

### **Module II: Managing Diversity**

Defining Diversity  
Affirmation Action and Managing Diversity  
Increasing Diversity in Work Force  
Barriers and Challenges in Managing Diversity

### **Module III: Socialization**

Nature of Socialization  
Social Interaction  
Interaction of Socialization Process  
Contributions to Society and Nation

### **Module IV: Patriotism and National Pride**

Sense of pride and patriotism  
Importance of discipline and hard work  
Integrity and accountability

### **Module V: Human Rights, Values and Ethics**

Meaning and Importance of human rights  
Human rights awareness  
Values and Ethics- Learning based on project work on Scriptures like- Ramayana, Mahabharata, Gita etc.

### **Module VI: End-of-Semester Appraisal**

Viva based on personal journal  
Assessment of Behavioural change as a result of training  
Exit Level Rating by Self and Observer

## **Examination Scheme:**

Components	SAP	A	Mid Term Test (CT)	VIVA	Journal for Success (JOS)
Weightage (%)	20	05	20	30	25

## **Text & References:**

- Davis, K. Organizational Behaviour,
- Bates, A. P. and Julian, J.: Sociology - Understanding Social Behaviour
- Dressler, David and Cans, Donald: The Study of Human Interaction
- Lapiere, Richard. T – Social Change
- Lindzey, G. and Borgatta, E: Sociometric Measurement in the Handbook of Social Psychology, Addison – Welsley, US.
- Rose, G.: Oxford Textbook of Public Health, Vol.4, 1985.
- Robbins O.B.Stephen;. Organizational Behaviour

# FRENCH - VII

**Course Code:** FLN 701

**Credit Units: 02**

## **Course Objective:**

Revise the portion covered in the first volume, give proper orientation in communication and culture.

## **Course Contents:**

### **Module A: Unités 1 – 3 : pp. 06 - 46**

#### **Contenu lexical: Unité 1: Rédiger et présenter son curriculum vitae**

Exprimer une opinion  
Caractériser, mettre en valeur  
Parler des rencontres, des lieux, des gens

#### **Unité 2: Imaginer - Faire des projets**

Proposer - conseiller  
Parler des qualités et des défauts  
Faire une demande écrite  
Raconter une anecdote  
Améliorer son image

#### **Unité 3: Exprimer la volonté et l'obligation**

Formuler des souhaits  
Exprimer un manque/un besoin  
Parler de l'environnement, des animaux, des catastrophes naturelles

#### **Contenu grammatical:**

Le passé : passé composé/imparfait  
Pronoms compléments directs/indirects, y/en (idées/choses)  
Propositons relatives introduites par qui, que, où  
Comparatif et superlatif  
Le conditionnel présent  
Situer dans le temps  
Féminin des adjectifs  
La prise de paroles : expressions  
Le subjonctif : volonté, obligation

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- le livre à suivre: Campus: Tome 2

# GERMAN - VII

**Course Code: FLG 701**

**Credit Units: 02**

## Course Objective:

To enable the students to converse, read and write in the language with the help of the basic rules of grammar, which will later help them to strengthen their language.

To give the students an insight into the culture, geography, political situation and economic opportunities available in Germany

Introduction to Advanced Grammar and Business Language and Professional Jargon

## Course Contents:

### Module I: Dass- Sätze

Explain the use of the conjunction “-that”, where verb comes at the end of the sentence

### Module II: Indirekte Fragesätze

To explain the usage of the “Question Pronoun” as the Relative Pronoun in a Relative Sentence, where again the verb falls in the last place in that sentence.

### Module III: Wenn- Sätze

Equivalent to the conditional “If-” sentence in English. Explain that the verb comes at the end of the sentence.

### Module IV: Weil- Sätze

Explain the use of the conjunction “because-” and also tell that the verb falls in the last place in the sentence.

### Module V: Comprehension texts

Reading and comprehending various texts to consolidate the usage of the constructions learnt so far in this semester.

### Module VI: Picture Description

Firstly recognize the persons or things in the picture and identify the situation depicted in the picture;

Secondly answer questions of general meaning in context to the picture and also talk about the personal experiences which come to your mind upon seeing the picture.

## Examination Scheme:

Components	CT1	CT2	C	I	V	A
Weightage (%)	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## Text & References:

- Wolfgang Hieber, Lernziel Deutsch
- Hans-Heinrich Wangler, Sprachkurs Deutsch
- Schulz Griesbach, Deutsche Sprachlehre für Ausländer
- P.L Aneja, Deutsch Interessant- 1, 2 & 3
- Rosa-Maria Dallapiazza et al, Tangram Aktuell A1/1,2
- Braun, Nieder, Schmöe, Deutsch als Fremdsprache 1A, Grundkurs

# SPANISH - VII

**Course Code:** FLS 701

**Credit Units: 02**

## **Course Objective:**

To enable students acquire working knowledge of the language; to give them vocabulary, grammar, expressions used on telephonic conversation and other situations to handle everyday Spanish situations with ease.

## **Course Contents:**

### **Module I**

Revision of earlier semester modules

### **Module II**

Zodiac signs. More adjectives...to describe situations, state of minds, surroundings, people and places.

### **Module III**

Various expressions used on telephonic conversation (formal and informal)

### **Module IV**

Being able to read newspaper headlines and extracts (Material to be provided by teacher)

### **Module V**

Negative commands (AR ending verbs)

### **Module VI**

Revision of earlier sessions and introduction to negative ER ending commands, introduction to negative IR ending verbs

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- Español En Directo I A, 1B
- Español Sin Fronteras
- Material provided by the teacher from various sources

# CHINESE – VII

**Course Code: FLC 701**

**Credit Units: 02**

## **Course Objective:**

The story of Cinderella first appears in a Chinese book written between 850 and 860 A.D. The course aims at familiarizing the student with the basic aspects of speaking ability of Mandarin, the language of Mainland China. The course aims at training students in practical skills and nurturing them to interact with a Chinese person.

## **Course Contents:**

### **Module I**

Drills

Dialogue practice

Observe picture and answer the question.

About china part –I Lesson 1,2.

### **Module II**

Pronunciation and intonation

Character Writing and stroke order.

### **Module III**

Ask someone what he/she usually does on weekends?

Visiting people, Party, Meeting, After work....etc.

### **Module IV**

Conversation practice

Translation from English to Chinese and vice-versa.

Short fables.

### **Module V**

A brief summary of grammar.

The optative verb “yuanyi”.

The pronoun “ziji”.

## **Examination Scheme:**

<b>Components</b>	<b>CT1</b>	<b>CT2</b>	<b>C</b>	<b>I</b>	<b>V</b>	<b>A</b>
<b>Weightage (%)</b>	20	20	20	20	15	5

C – Project + Presentation

I – Interaction/Conversation Practice

## **Text & References:**

- “Kan tu shuo hua” Part-I Lesson 1-7

# (SPECIALISATION- SCULPTURE)

## LIFESTUDY -V

**Course Code:** BFA 703

**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.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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: BFA 704**

**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**

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.

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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:** BFA 705

**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

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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.

# CERAMICS - V

**Course Code:** BFA 706

**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.

**Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

**Text & References:**

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

# SCULPTURE METHODS AND MATERIALS - V

**Course Code: BFA 707**

**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:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

## **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)

### ILLUSTRATION – V

**Course Code: BFA 708**

**Credit Units: 03**

**Course Objective:**

Drawing exercises are to learn accurate observation and skills Illustrations and Drawing.

**Course Contents:**

**Module I**

Illustrate book cover design

**Module II**

Editorial illustrations for news paper

**Examination Scheme:**

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

**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 - VII

**Course Code: BFA 709**

**Credit Units: 03**

**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)

**Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

**Text & References:**

*Text:*

- Graphic Arts Manual, Irving 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, Irving E. Field, Arne Press, New York, 1980
- Design Graphics, C. L. Martin, Macmillan Co. London.

# PACKAGING - III

**Course Code:** BFA 710

**Credit Units:** 02

**Course Objective:**

Various Packaging Designs.

**Course Contents:**

**Module I**

3D forms in thermo coal & card board etc.

**Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

**Text & References:**

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

# COMPUTER GRAPHICS – V

**Course Code:** BFA 711

**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.

**Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

**Text & References:**

- Color Harmony for the Web, Cailin Boyle

# ADVERTISING THEORY – V

**Course Code:** BFA 712

**Credit Units:** 02

## **Course Objective:**

This course is to acquaint students about advertising profession and practical experience in advertising art.

## **Course Contents:**

### **Module I**

Consumer Behaviour and Advertising.

### **Module II**

Marketing communication Process. Social and economic aspect of Advertising.

## **Examination Scheme:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

## **Text & References:**

### **Text:**

- Advertising Hand Book, D. V. Gandhi
- Modern Advertising, Hapner
- Economics Advertising, B. B. Chipling

### **References:**

- Global Marketing & Advertising Understanding Cultural Paradoxes by Marieke K De Mooij.
- Effective Advertising: Understanding when, How and why advertising works by Gerard J Tellis
- Commonsense Direct Marketing by Drayton Bird
- The Advertising Business: Operations Creativity Media Planning, Integrated Communications by John Philip Jones.
- Advertising and the Mind of the Consumer: what works, what doesn't and why by Max Sutherland, Alice K Sylvester

# (SPECIALISATION- PAINTING)

## DRAWING - VII

**Course Code:** BFA713

**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**

### **Examination Scheme:**

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

### **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 ArtSchool
- 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 - VII

**Course Code: BFA 714**

**Credit Units: 03**

## **Course Objective:**

Painting is an activity which requires a long time involvement to achieve excellence. This stage to explore ones own idias and style. Studing various schools of art, traditional to modern and contemporary. This stage is to focus in one particular style of his or her own after learnig various techniches 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.

## **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/tempara on canvas/paper/board.

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **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: BFA 716**

**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.

### **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

### **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.

## PAINTING METHODS AND MATERIALS - V

**Course Code:** BFA 717

**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:**

<b>Components</b>	<b>CT</b>	<b>P</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	15	10	5	70

### **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

# COMPOSITION – V

**Course Code: BFA 718**

**Credit Units: 02**

## **Course Objective:**

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**

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 II**

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

## **Examination Scheme:**

<b>Components</b>	<b>P</b>	<b>C</b>	<b>A</b>	<b>EE</b>
<b>Weightage (%)</b>	10	15	5	70

## **Text & References:**

- Big book of drawing and painting by Francisco Asensio Cerver
- 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 Course by Ronald Pearsall
- Color by Edith Anderson Feisner.

## **SEMETER VIII**

### **(SPECIALISATION- SCULPTURE)**

#### **PORTFOLIO DEVELOPMENT AND PRESENTATION**

**Course Code: BFA 801**

**Credit Units: 19**

#### **Course Objective:**

Portfolio Development & Presentation is for the students who are in the final stage of specialization in a particular subject like painting.

The students begin working in their own individual style of painting after exercising and experimentation in various techniques of painting medium over the years.

The students are to prepare a portfolio which contains a body of work to be presentable for future plans and prospects.

The students can work in one particular style, theme and medium of painting.

This emphasizes more in developing creativity than mere skill.

It helps to express their individual perception which is to be original in nature.

This is more to perform as a professional artist and not just a mere learner.

#### **Course Contents:**

Submission & Presentation

#### **Module I**

Minimum 10 Paintings (any medium like Oil /Acrylic on canvas/mix media).

Minimum Size: 30x36, 36x48 inches or equivalent.

#### **Module II**

Minimum 10 Drawings (pen & ink, charcoal, pencil).

Minimum Size: 22x30 inches or equivalent.

#### **Module III**

A sketch book contains at least 100 sketches.

Size: 11x14 inches or equivalent.

#### **Examination Scheme:**

<b>Components</b>	<b>SU</b>	<b>Viva</b>
<b>Weightage (%)</b>	50	50

## (SPECIALISATION- APPLIED ARTS)

### PORTFOLIO DEVELOPMENT AND PRESENTATION

**Course Code:** BFA 802

**Credit Units: 19**

**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 advertisement like indoor, out door, packaging etc. Students will work in one particular product or company. This exercise helps to perform as a professional Designer.

**Course Contents:**

Submission & Presentation

**Module I**

15 indoor advertisements

**Module II**

10 out door advertisement

**Module III**

5 Packaging & 5 stationary

**Examination Scheme:**

<b>Components</b>	<b>SU</b>	<b>Viva</b>
<b>Weightage (%)</b>	50	50

## (SPECIALISATION- PAINTING)

### PORTFOLIO DEVELOPMENT AND PRESENTATION

**Course Code: BFA 803**

**Credit Units: 19**

#### **Course Objective:**

Portfolio Development & Presentation is for the students who are in the final stage of specialization in a particular subject like painting.

The students begin working in their own individual style of painting after exercising and experimentation in various techniques of painting medium over the years.

The students are to prepare a portfolio which contains a body of work to be presentable for future plans and prospects.

The students can work in one particular style, theme and medium of painting.

This emphasizes more in developing creativity than mere skill.

It helps to express their individual perception which is to be original in nature.

This is more to perform as a professional artist and not just a mere learner.

#### **Course Contents:**

Submission & Presentation

##### **Module I**

Minimum 10 Paintings (any medium like Oil /Acrylic on canvas/mix media).

Minimum Size: 30x36, 36x48 inches or equivalent.

##### **Module II**

Minimum 10 Drawings (pen & ink, charcoal, pencil).

Minimum Size: 22x30 inches or equivalent.

##### **Module III**

A sketch book contains at least 100 sketches.

Size: 11x14 inches or equivalent.

#### **Examination Scheme:**

<b>Components</b>	<b>SU</b>	<b>Viva</b>
<b>Weightage (%)</b>	50	50

