



AMITY UNIVERSITY
— R A J A S T H A N —

Bachelor in Fine Arts

(Specialization: Sculpture/ Applied Arts/ Painting)

Programme Code: BFA

12057

Duration – 4 Years Full Time

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

2021-2025

AMITY SCHOOL OF FINE ARTS

**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, 2021

CBCS PROGRAMME STRUCTURE

BACHELOR OF FINE ARTS

YEAR 2021-2025

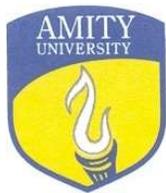
Program Learning Outcomes (PLO)

- Demonstrate basic creative skills in composition, portrait, landscaping or live sketching and design. Develop mastery in their particular art style to the highest possible level given their talents and age.
- Develop knowledge and deep understanding of important art styles, art movements and artists of that particular styles and work techniques along with fundamentals of Art and principles of design.
- Analyse and compare and evaluate Historical and contemporary art techniques and art movements and philosophies including Indian and Western/Analyse and evaluate the importance of principle of design.
- Be able to interpret and engage with existing visual culture and media as a form of creative intelligence.
- Show proficiency essential to independent & collaborative work of Art- Including an independent work ethic & motivation-the ability to generate one's own ideas and the confidence to exhibit them- motivation for creative practice.

Credits BFA (4 years/ 8 semesters)						
Semester	Core Course CC	Domain Electives DE	Value Added Course VA	Open Electives OE	Non- Teaching Credit Courses (NTCC) (Anadam)	Total
1	16	3	4		2	25
2	20	3	4	3	2	32
3	7	12	4	3	2	28
4	7	12	4	3	2	28
5	7	12	4	3	2	28
6	6	12	4	3	2	27
7	4	12	4	-	4	24
8	-	-	-	-	19	19
Total	67	66	28	15	35	211

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

Head of the Institute :

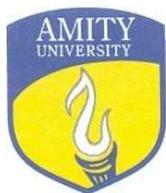


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FIRST SEMESTER

Code	Course	Category	L	T	P/FW	Credits
BFA101	Still Life - I	CC	1	1	2	3
BFA102	Fundamentals of Fine Arts - I	CC	1	0	2	2
BFA103	Graphic Design [2D & 3D Design]- I	CC	1	1	2	3
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	History of Art – I	CC	2	0	0	2
DE Electives: Student has to select 1 course from the list of following DE electives						
BFA108	Digital Art –I	DE	1	1	2	3
BFA109	Cartoon Making – I	DE	1	1	2	
AND 001	Anandam-I	NTCC	0	0	0	2
BSS 104	Behavioural Science I (Understanding Self for Effectiveness)	VA	1	0	0	1
BCS 101	English – I	VA	1	0	0	1
Foreign Language – I (Student has to Select only 1)		VA	2	0	0	2
FLN 101	French					
FLG 101	German					
FLS 101	Spanish					
FLC 101	Chinese					
Total						25
Note:- CC - Core Course, VA - Value Added Course, OE - Open Elective, DE - Domain Elective, FW - Field Work						



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SECOND SEMESTER

Code	Course	Category	L	T	P/FW	Credit
BFA201	Still Life– II	CC	1	1	2	3
BFA202	Fundamentals of Fine Arts – II	CC	1	0	2	2
BFA203	Graphic Design [2D & 3D Design]-II	CC	1	1	2	3
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	History of Art – II	CC	2	0	0	2
EVS001	Environmental Studies	CC	4	0	0	4
DE Electives: Student has to select 1 course from the list of following DE electives						
BFA208	Digital Art –II	DE	1	1	2	3
BFA209	Cartoon Making- II	DE	1	1	2	
AND 002	Anandam-II	NTCC	0	0	0	2
BSS 204	Behavioral Science – II(Problem Solving and Creative Thinking)	VA	1	0	0	1
BCS 201	English – II	VA	1	0	0	1
Foreign Language - II (Student has to Select only 1)		VA	2	0	0	2
FLN 201	French					
FLG 201	German					
FLS 201	Spanish					
FLC 201	Chinese					
Open Elective -2			1	1	2	3
Total						32



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THIRD SEMESTER

Code	Course	Category	L	T	P/FW	Credit
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
AND 003	Anandam-III	NTCC	0	0	0	2
BCS301	Communication Skills – I	VA	1	0	0	1
BSS304	Behavioral Science – III (Interpersonal Communication and Relationship Management)	VA	1	0	0	1
Foreign Language – III (Student has to Select only 1)		VA	2	0	0	2
FLN301	French					
FLG301	German					
FLS301	Spanish					
FLC301	Chinese					
Open Elective -3		OE	1	1	2	3
(SPECIALISATION - SCULPTURE)						
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
TOTAL						28
(SPECIALISATION - APPLIED ARTS)						
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
TOTAL						28
(SPECIALISATION - PAINTING)						
BFA313	Drawing – III	DE	1	1	2	3
BFA314	Painting - III	DE	1	1	2	3
BFA315	Composition – I	DE	1	0	2	2
BFA316	Print Making – III	DE	1	0	2	2
BFA317	Painting Methods & Materials – I	DE	2	0	0	2
TOTAL						28

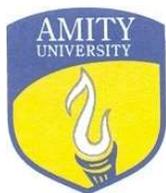


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FOURTH SEMESTER

Code	Course	Category	L	T	P/FW	Credit
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
AND 004	Anandam-IV	NTCC	0	0	0	2
BCS401	Communication Skills – II	VA	1	0	0	1
BSS404	Behavioral Science – IV (Relationship Management)	VA	1	0	0	1
Foreign Language - IV (Student has to Select only 1)		VA	2	0	0	2
FLN401	French					
FLG401	German					
FLS401	Spanish					
FLC401	Chinese					
Open Elective -4		OE	1	1	2	3
(SPECIALISATION - SCULPTURE)						
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
TOTAL						28
(SPECIALISATION - APPLIED ART)						
BFA408	Drawing and 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
TOTAL						28
(SPECIALISATION - PAINTING)						
BFA413	Drawing- IV	DE	1	1	2	3
BFA414	Painting - IV	DE	1	1	2	3
BFA415	Composition – II	DE	1	0	2	2
BFA416	Print Making – IV	DE	1	0	2	2
BFA417	Painting Methods & Materials –II	DE	2	0	0	2
TOTAL						28

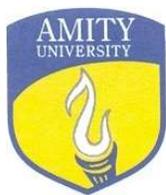


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FIFTH SEMESTER

Code	Course	Category	L	T	P/FW	Credit
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
AND 005	Anandam-V	NTCC	0	0	0	2
BCS 501	Communication Skills – III	VA	1	0	0	1
BSS 504	Behavioral Science – V (Group Dynamics & Team Building)	VA	1	0	0	1
Foreign Language - V (Student has to Select only 1)		VA	2	0	0	2
FLN 501	French					
FLG 501	German					
FLS 501	Spanish					
FLC 501	Chinese					
Open Elective -5		OE	1	1	2	3
(SPECIALISATION - SCULPTURE)						
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
TOTAL						28
(SPECIALISATION - APPLIED ARTS)						
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
TOTAL						28
(SPECIALISATION - PAINTING)						
BFA513	Drawing – V	DE	1	1	2	3
BFA514	Painting - V	DE	1	1	2	3
BFA515	Composition – III	DE	1	0	2	2
BFA516	<u>Print Making – V</u>	DE	1	0	2	2
BFA517	Painting Methods & Materials – III	DE	2	0	0	2
TOTAL						28

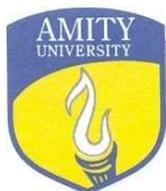


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SIXTH SEMESTER

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
AND 006	Anandam-VI	NTCC	0	0	0	2
BCS 601	Communication Skills – IV	VA	1	0	0	1
BSS 604	Behavioral Science – VI (Stress and Coping Strategies)	VA	1	0	0	1
Foreign Language – VI (Student has to Select only 1)		VA	2	0	0	2
FLN 601	French					
FLG 601	German					
FLS 601	Spanish					
FLC 601	Chinese					
Open Elective -6		OE	1	1	2	3
(SPECIALISATION - SCULPTURE)						
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
TOTAL						27
(SPECIALISATION - APPLIED ARTS)						
BFA608	Drawing and Illustration – IV	DE	1	1	2	3
BFA609	Design – VI	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
TOTAL						27
(SPECIALISATION - PAINTING)						
BFA613	Painting - VI	DE	1	1	2	3
BFA614	Mural- VI	DE	1	1	2	3
BFA615	Composition – IV	DE	1	0	2	2
BFA616	Drawing – VI	DE	1	0	2	2
BFA617	Painting Methods & Materials – IV	DE	2	0	0	2
TOTAL						27



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SEVENTH SEMESTER

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
AND 006	Anandam-VI	NTCC	0	0	0	2
BCS701	Communication Skills – V	VA	1	0	0	1
BSS 704	Behavioral Science – VII (Individual Society & Nation)	VA	1	0	0	1
Foreign Language - VII (Student has to Select only 1)		VA	2	0	0	2
FLN 701	French					
FLG701	German					
FLS 701	Spanish					
FLC701	Chinese					
(SPECIALISATION - SCULPTURE)						
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
	TOTAL					24
(SPECIALISATION -APPLIED ARTS)						
BFA708	Drawing and 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
	TOTAL					24
(SPECIALISATION -PAINTING)						
BFA713	Drawing – VII	DE	1	1	2	3
BFA714	Painting - VII	DE	1	1	2	3
BFA715	Composition – V	DE	1	0	2	2
BFA716	Mural- VII	DE	1	0	2	2
BFA717	Painting Methods & Materials – V	DE	2	0	0	2
	TOTAL					24



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EIGHTH SEMESTER

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

SEMETER I

STILL LIFE – I

Course Code **BFA 101**

L-1/T-1/P-2 **Credits- 03**

Course Objective:

Still Life is the basic element of learning art. Object study exercises are to acquire accurate sense of observation and skills to present representational art.

It is required to understand and use of geometrical instruments. Simple exercise in angles and geometrical figures i.e. triangle, quadrilaterals, parallelograms, squares, rectangles, rhombus, polygons, circles etc.

Course Contents:

Module – I

Use of geometry in Art

Its different usages and purposes in art.

Module – II

Exercise of different types of lines

Different types of lines,
their nature, emotions and effects.

Creation of art work using different types of lines.

Introduction to Shading techniques

Hatching

Cross hatching

Circulism

Contouring

Module – III

Sketching

Rapid sketches

Role of proportion in drawing

Drawing intuitively

Object Study

Drawing from still objects and from geometric shapes in different light conditions

Concept of materials and shapes in the study of still objects

Module – IV

Drawing of Foliage

Drawing of foliage (plants)

Study of different parts of trees and plants using lines

Creating volume through lines

Use of pressure to create the required effect of light and shade

Module – V

Orthographic projection in Art

Meaning of orthographic projection

Multi view orthographic projection in Art work

Module – VI

Understanding the structure of human body

Ideal proportions of human body

Examples of drawings of great masters

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

FUNDAMENTALS OF FINE ARTS - I

Course Code BFA 102

L-1/T-1/P-2

Credits- 03

Module-I

1. What is Art - Definition & Concepts

Definition of Art including eastern and western philosophers.

What is the relationship between Art and the Artist?

The basic concept of beauty that is involved in the creation of Art?

Art as a powerful medium of self-expression.

Role of forms in art. Form and space organization.

Content and style as the essence of art.

Meaning and definition of Iconography.

2. Nature and scope of Arts-

Classification of Art.

Painting

Sculpture

Music

Dance

Architecture

Module-II

1. Basic elements of Art

Line

Form

Color

Tone

Texture

Space

Lines- Definition, Types of lines and their functions in art.

Form and shape – Definition, types, effects, Formation of shapes and their role in art.

Color – Meaning, Color spectrum & Importance of Light and color, effects of different colours.

Tone

Texture

Usage of tones and textures to create an effective body of art work.

Space – Meaning, Importance of space, time and motion in understanding art.

Module - III

1. Principles of composition

Unity

Harmony

Balance

Dominance

Proportion

Rhythm

Perspective

Role of elements of design in creating an effective design.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

Graphic Art [Design & 3D Design]- I

Course Code

BFA 103

L-1/T-1/P-2

Credits- 03

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, behavior 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

Introduction to elements of Design; Creating conceptual design.

- Emphasizing the importance of point and lines in creating a design.
- Intro to useful use of various types of forms in design.
- Intro to use of colour in design.
- Importance of value and space.
- Project on experimental design in creative forms.
- Creation of different effects and moods using different types of lines □
- Exercises of different kinds of line in a square format □

Module II

Design embedding within a form

- Forms and their types, role of forms in design
- Exercises on creating a design in square format using basic geometrical forms □

Module III

Repetition of a well composed Shapes, forms and line

- Repetition of a well composed square block, rectangle, circles, lines etc.
- Designing with simple shapes or image into different scale to create rational or systematic design

Module IV

Positive and Negative Space

- Concept of negative and positive space.
- Use and importance of negative and positive area in design.
- Designs designed focusing on negative and positive space.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Basic Colour Wheel

Introduction to primary

Exercise with Primary colours

Colours and their behaviour

Primary colours and different colour models

Introduction to secondary colours

Exercise with Secondary colours

Secondary colours and their preparation using primary colours

Number of secondary colours that can be made from basic colours

Introduction to tertiary colours

Exercise with Tertiary colours

Tertiary colours and their preparation using primary colours

Types of Colour wheel

Importance of colour wheel in understanding the nature and harmony among colours

Exercise with different colour wheels/ schemes

Usage of colours to create an expression in art

Effect of colours on moods

Module – II

Introduction to tones

Exercise with Colours and tones

Importance of different tones

Using tones in creating an art object

Module – III

Introduction to textures

Exercise with different textures

Importance of different textures

Creating an art work with different natural textures

Module – IV

Painting from objects using colours and tones and textures

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

This course focuses on the interrelationship between object and environment. Course structure focuses on creative problems and solutions. Students explore form, content, and context through individual projects in clay. The ability to think three-dimensionally is an essential and empowering tool in the visual arts. Sculpture is a discipline that encompasses a wide variety of media and concerns with the made object at its core. Working from the figure and through observation, the backbone of the Sculpture curriculum, students learn about medium, form, and content. Introduction to the concepts of space, form, weight, mass, and design in sculpture. Basic types and techniques of construction and material; concepts and approaches to the understanding and development of sculptural ideas.

Course Contents:

Module I

Introduction with basic medium such as clay , paper etc

To compose 3D forms and understand the mediums in terms of practical.

Introductions of clay modelling tools and learn how to use them for creating a 3D form.

Module II

Study by observing the forms of objects and elements from surroundings.

To understand three dimensional forms, texture and colour of the material, principle of weight, volume, space and contour in practical terms.

Module III

Study by practising clay sketches and exploring the dimensions of forms.

Improve skills with regular practice.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

Text & References:

- Modelling a likeness in clay, Daisy Grubbs
- The Sculptor's 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:

Investigation of the historical techniques utilized in woodcut, linocut, surface printing and mono printing. Students explore the history and the processes of print in relation to individualized projects. Emphasis shall be on the understanding of techniques, and the utilization of printmaking as a tool for challenging studio practice and expanding broader critical concerns.

Course Contents:

Module I

Introduction to basic fine art print making methods, which includes learning basic studio techniques in print making, surface printing, relief media and use of printing equipment and tools.

There shall be exercises to understand the concept of design creation in black and white for printing purpose. Simple method of making relief blocks on lino sheet for printing based on final design layout created by the students.

Module II

Students shall be introduced with the process of ink application on prepared block; experimenting with different colour-combination and paper surface.

LINO CUT printing in different colour.

Students will be encouraged to look for various objects around them (both natural and man-made) having different kinds of textures and use them as blocks for printing.

Manuel (by hand) printing

Module III

Students shall be introduced with famous Indian and western printmaker Artist . Focusing basically on **Black and white prints**, the techniques and methods they adopted, improvisations they incorporated to get certain results shall be discussed and students shall be encouraged to practice some of their methods or techniques (lino-cut) to enhance artistic skills professionally. Students shall be working only in black and white in this module.

Module IV

Students shall be introduced with some western famous printmakers like.... Focusing on **Multi color prints**, the techniques and methods they adopted, improvisations they incorporated to get certain results shall be discussed and students shall be encouraged to practice some of their methods or techniques (lino-cut) to enhance artistic skills professionally. Students shall be working in more than 2 colors in this module.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

Text & References:

Text:

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

References:

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

HISTORY OF ART - I

Course Code

BFA 107

L-2/T-0/P-0

Credits- 02

Course Objective:

Historical perspective is an integrated part of understanding any subject. This will set a parameter for the artist to consider the art objectively, to know its potential and progress of in different times from architectural, social, and economical point of view. This module is focused on ancient Indian art history before the Islamic effects. It represents an important transition in Indian art from use of wood to stone and refinement in pottery.

Module-I

Characteristics of Indian Art.

Ancient Indian Art History –

Pre – Historic Art –

Paleolithic, Mesolithic, Neolithic eras
Important places and paintings of Pre- Historic Period.
Subject matter and style of pre – historic art.
The importance of pre historic art.

Module - II

Indus Valley civilization –

Architecture,
Sculpture and other art forms if any.

Vedic Period –

Understanding of vedic period,
culture & art forms.

Pre- Buddha period –

Jogimara cave paintings.

Module -III

Buddha Period in Indian Art History–

Mauryan Period -

Understanding of Mauryan art.
Understanding social, political and economical scenario.
Mauryan Architecture.
Mauryan sculptures.
Mauryan popular art forms.
Main Characteristics.

Sunga period -

Understanding of Sunga art.
Understanding social, political and economical scenario.
Role of Buddhism.
Sunga Architecture.
Sunga Sculptures.
Main Characteristics.

Kushan Period –

Understanding of Kushan art.
Understand social, political and economical scenario. Role of Buddhism.
Kushan Architecture.
Kushan Sculptures - Gandhara & Mathura style.
Main Characteristics.

Andhra Period – Understanding of the period and Art forms

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 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
- 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 108

L-1/T-1/P-2

Credits- 03

Course Objective:

Computer is a basic tool used in modern world. It is important for the students to have a basic learning and usage of computers. This will create a foundation for future use of graphic application and professional career building. This learning is an asset for the artist to come at par with the modern technology. They should be able to learn and work on the computer with ease.

Course Contents:

Module I

Introduction to Digital Art and various graphic tools-I

- Corel, Photoshop and other graphic software.
- Intro to various software
- Basic learning of software to make understanding
- Brushes: Brush Panel, Presets, Custom Brushes.
- Setting Composition: Document setup, Composition principals.

Module II

Basic Manual Drawings

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

Module III

Sketching: Digital Sketching, still life, Human figure.

- 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

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	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 109

L-1/T-1/P-2

Credits- 03

Course Objective:

This course enables students to apply Imagination & Rational Thinking. This course uses artistic literacy as a natural enhancement to learning in other content areas.

Course Contents:

Module I

Character Designing & Development (Realistic, Semi – realistic, cartoon)

- Model Sheet
- Facial Expression
- Balance & Posing
- Coloring & Finishing

Module II

Caricature (self and known personalities)

- Need and Usage of caricature
- Techniques of caricature illustration
- Types of caricature
- Study of caricature (already available)
- Illustrate new caricature of your own.

Module III

Cartoon Illustration

- Need and Usage of cartoon Illustration
- Techniques of cartoon illustration
- Types of cartoon characters
- Study of cartoon (already available)
- Illustrate new cartoon character of your own.

Module IV

Comic Illustration

- Create comic illustration
- Need and Usage of comic illustration
- Techniques of comic illustration
- Types of comic illustration

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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.

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

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 EFFECTIVENESS)**

Course Code: BSS 104

Credit Units: 01

Course Objective:

This course aims at imparting an understanding of:

- Self and the process of self exploration
- Learning strategies for development of a healthy self esteem
- Importance of attitudes and its effect 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 & 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 Attitudes

Relevance and Importance of Attitudes

Module V: Building Emotional Competence

Emotional Intelligence – Meaning, Components, Importance and Relevance

Positive and Negative Emotions

Healthy and Unhealthy expression of Emotions

Text & References:

Dressler, David and Cans, Donald: The Study of Human Interaction

Lindzey, G. and Borgatta, E: Sociometric Measurement in the Handbook of Social Psychology, Addison – Welsley, US.

J William Pfeiffer (ed.) Theories and Models in Applied Behavioural Science, Vol 2, Group (1996); Pfeiffer & Company

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, wohnen, 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 nationalities 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:

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 – 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:

Components	CT1	CT2	C	I	V	A
Weightage (%)	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: FLC101

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 3rd 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:

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 I” Lesson 1-10

SEMSTER- II

STILL LIFE- II

Course Code

BFA 201

L-1/T-1/P-2

Credits- 03

Course Objective:

Still Life is the basic element of learning art. Object study exercises are to acquire accurate sense of observation and skills to present representational art.

It is required to understand and use of geometrical instruments. Simple exercise in angles and geometrical figures i.e. triangle, quadrilaterals, parallelograms, squares, rectangles, rhombus, polygons, circles etc.

Module – I

Perspective Study

Types of perspective

Role of perspective in drawing

Module - II

Sketching

Rapid sketches

Role of perspective in drawing

Drawing intuitively

Module – III

Object Study

Drawing a still life using different objects of different sizes and shapes

Concept of different angles in the study of still objects

Module – IV

Drawing from Nature

Outdoor sketching in nature

Drawing from any place like streets, markets, stations, museums, zoo etc

Students shall be exposed to such drawings made by master artists of different time

Module - V

Drawing human figure sketches

Anatomy and structure.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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.

FUNDAMENTALS OF FINE ARTS – II

Course Code

BFA 202

L-1/T-0/P-2

Credits- 02

Module I

Theme and purpose of art -

Art as an essential part of the real world.

Role of art in the society.

Inter relation of Art with Religion.

Relationship between art and nature.

Role of Imagination and fantasy as an important phenomenon for the creation of art

Module II

2D and 3D Dimensional Arts

Pictorial composition

Creative Process

Observation

Perception

Imagination

Creative Expression

Module III

Sadhang “The six canons of Painting”

Module IV

Tribal and folk arts – Origin, Definition & types

Rangoli, Mandana, Tanjore painting, Rajasthani Miniature, Alpana, Sanjhi apna, Madhubani,

Warli, Pattachitra, Leela gudwana

Module V

Analysis of a work of Art and appreciation of art based on principle of criticism and philosophy.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

Graphic Art [Design & 3D Design] – II

Course Code

BFA 203

L-1/T-1/P-2

Credits- 03

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, behavior 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

Introduction to Principle of Design; Creating conceptual design.

- Emphasizing the importance of balance, proportion/scale in creating a design.
- Intro to useful use of various contrast in design.
- Intro to use of harmony in design.
- Intro to use of rhythm/ movement in design.
- Importance of emphasis and pattern.
- Project on experimental design in creative forms.

Module II

Design based on study of form objects using principles of design

- Overlapping of designs for creating interesting forms.
- Patterned design with repetition of pattern or object.
- Contrast in design to show emphasis.

Module III

Introduction of tin shade in design and illusion

- Use of tin shade in design
- Repetition of elements to create illusion in design.
- Lines and shape in perspective illusion.

Module IV

Understanding the subjective and objective value of design

- Transformation of simple shapes into well balanced design with right use of colour.
- Use of alphabets in design to compose it in one unit.
- Visualize complex forms into simple, primitive and basic forms.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

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

Introduction to the transparency and opaqueness of colour with examples.

Overlapping, transparency and opacity of different colours

Module – II

Landscape

Draw landscape and paint with water colours

Effect of light on properties of colours

Module – III

Still Life with drapery

Draw a still life and paint it with water colours

Module - IV

Use of opaque and tempera colours

Draw a still life in tempera

Behaviour of colours in different opacities

Use of colours to create volume and depth

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 Khanbegan, Grosset and Dunlop, New York, 1967

SCULPTURE - II

Course Code

BFA 205

L-1/T-0/P-2

Credits- 02

Course Objective: This course focuses on the interrelationship between object and environment. Course structure focuses on creative problems and solutions. Students explore form, content, and context through individual projects in clay. The ability to think three-dimensionally is an essential and empowering tool in the visual arts. Sculpture is a discipline that encompasses a wide variety of media and concerns with the made object at its core. Working from the figure and through observation, the backbone of the Sculpture curriculum, students learn about medium, form, and content. Introduction to the concepts of space, form, weight, mass, and design in sculpture. Basic types and techniques of construction and material; concepts and approaches to the understanding and development of sculptural ideas.

Course Contents:

Module I

Introduction of various mediums and tools to learn and create 3D forms such as paper, plaster of paris, paper mache etc.

Study from ancient replicas of relief sculptures.

Module II

Studies from the environment both man made forms and natural objects.

Exploration of natural forms by observing and imitating the texture, appearance of an object through 3D forms in various mediums.

Module III

Learn and study the great art works of great masters of sculptures in history and modern times.

Study and imitate the art works of great masters along with learning how to create forms and express ideas through 3D mediums.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Students shall be introduced with surface printing in single and multi colour printing techniques by creating blocks on various conventional and nonconventional materials. Emphasis shall be on experimental printing methods.

Course Contents:

Module I

Exploration and experimentation of various texture of different surface using materials like wire, wire mesh, coarse cloth, cork, cardboard and ply wood on print surface.

Module II

Experimentations with **WOOD CUT** printing in different colour combination on various paper surfaces.

Module III

Students shall be introduced with famous Woodcut Printmakers and their works. Focusing basically on the techniques, methods and stylistic improvisations etc. , students shall be encouraged to incorporate some of those artist's methods or techniques in their works to enhance artistic skills professionally. Both mono chromatic and multi-color prints are explored in this module.

Module IV

Students shall be encouraged to create Wood Cut prints from their own creative compositions both in **Mono chromatic and Multi-color**.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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,28th march 10

HISTORY OF ART - II

Course Code BFA 207

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:

Ancient to Medieval Indian Art History –

Module – I

Gupta Period -

Understanding of Gupta art.

Understand social, political and economical scenario.

Role of Buddhism.

Gupta Architecture.

Gupta Sculptures.

Gupta Painting {Ajanta}

Main Characteristics.

Module – II

Pallava Period

Understanding of Pallava

Understand social, political and economical scenario

Pallava Architecture

Pallava sculptures

Pallava popular art forms

Chola Period

Understanding of Chola

Understand social, political and economical scenario

Chola Architecture

Chola sculptures

Chola popular art forms

Module - III

Chalukya Period

Understanding of Chalukya

Understand social, political and economical scenario

Chalukya Architecture

Chalukya Sculptures

Chalukya popular art forms

Rastrakuta period

Understanding of Rastrakuta

Understand social, political and economical scenario

Rastrakuta Architecture

Rastrakuta Sculptures

Rastrakuta popular art forms

Module - IV

Chandela/Hoysala period

Understanding of Chandela/Hosalya

Understand social, political and economical scenario
 Chandela/Hoysala Architecture,
 Chandela/Hoysala Sculptures
 Chandela/Hoysala popular art forms

Orrisan Period

Understanding of Orrisan period
 Understand social, political and economical scenario
 Orrisan Architecture,
 Orrisan Sculptures
 Orrisan popular art forms

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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.

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)

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 Environnemental Management. W.B. Saunders Co. Philadelphia, USA 499p

DIGITAL ART- II

Course Code

BFA 208

L-1/T-1/P-2

Credits- 03

Course Objective:

Computer is a basic tool used in modern world. It is important for the students to have a basic learning and usage of computers. This will create a foundation for future use of graphic application and professional career building. This learning is an asset for the artist to come at par with the modern technology. They should be able to learn and work on the computer with ease.

Course Contents:

Module I

Introduction to Digital Art and various graphic tools -II

- Corel, Photoshop and other graphic software.
- Intro to various software
- Basic learning of software to make understanding
- Working with colour and using colour palate; Colour modes, Colour adjustment, Colour Profiles, Palates.
- Working with various editing tools.
- Understanding various formats of picture.

Module II

Working with Perspective

- How to Work with Perspective.
- Theory behind perspective.
- Set up construction lines, vanishing points and a horizon.
- How to create a perspective grid.

Module III

Understanding light, Shadow, Shading

- Understanding Light, Shading.
- How to use different types of lighting.
- How Create an appropriate shadow.

Module IV

Painting Exercise

- 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
- 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.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 209

L-1/T-1/P-2

Credits- 03

Course Objective:

This course enables students to apply Imagination & Rational Thinking. This course uses artistic literacy as a natural enhancement to learning in other content areas.

Course Contents:

Module I

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

- Types of Illustration; Story Illustration, Caricature, News Cartoons.
- Character design for the story and advertisement. Comprehensive illustration for Story animation.
- Cartoon Illustration for Poem.
- 2D & 3D Cartoons for animation and Comprehensive Illustration for different age groups.

Module II

Story Board visualization and techniques.

- Story building, Story Board for different age groups Advertisement.
- Creation of Advance illustration by Thoughts & Ideas and Different Medium Use for Practical.

Module III

Cartoon character illustration and impact for expression.

- Advance studies in illustration for graphic expression.
- Emphasis on forming of individual style in illustration, cartooning.

Module IV

Introduction to various graphic tools.

- Corel, Photoshop and other graphic software.
- Intro to various software
- Basic learning of software to make understanding
- Setting Composition: Document setup, Composition principals

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester
 - **Examination Scheme:**

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

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

Thinking skills

Critical Thinking and Learning:

Making Predictions and Reasoning

Memory and Critical Thinking

Emotions and Critical Thinking

Module II: Hindrances to Problem Solving

Perception

Expression

Emotion

Intellect

Work environment

Module III: Problem Solving Process

Recognizing and Defining a problem

Analyzing the problem (potential causes)

Developing possible alternatives

Evaluating Solutions

Resolution of problem

Implementation

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

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

Phil Lowe Koge Page: Creativity and Problem Solving, New Delhi, 1996

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

Shakespeare

To Autumn

Keats

O! Captain, My Captain.

Walt Whitman

Where the Mind is Without Fear
Psalm of Life

Rabindranath Tagore
H.W. Longfellow

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

95803088. donner/demander des informations sur un emploi du temps, un horaire SNCF – Imaginer un dialogue

95803089. rédiger un message/ une lettre pour ...

i) prendre un rendez-vous/ accepter et confirmer/ annuler

ii) inviter/accepter/refuser

95803090. Faire un programme d'activités

imaginer une conversation téléphonique/un dialogue

Propositions- interroger, répondre

Unité 4: Découvrir son environnement situer un lieu

95803176. s'orienter, s'informer sur un itinéraire.

Chercher, décrire un logement

95803177. connaître les rythmes de la vie

Unité 5: s'informer

1. demander/donner des informations sur un emploi du temps passé.

95803264. donner une explication, exprimer le doute ou la certitude.

95803265. découvrir les relations entre les mots

95803266. 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:

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 – 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:

Components	CT1	CT2	C	I	V	A
Weightage (%)	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:

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 I” Lesson 11-20

SEMESTER- III

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:

Medieval Indian Art History

Module - I

Pala School

Understanding of Pala School
Main characteristics
Paintings of Pala School
Influence on Indian Art

Jain School

Understanding of Jain School
Main characteristics
Paintings of Jain School
Influence on Indian Art

Gujrat School

Understanding of Gujrat School
Main characteristics
Paintings of Gujrat School
Influence on Indian Art

Apabhransha School

Understanding of Apabhransha School
Main characteristics
Paintings of Apabhransha School
Influence on Indian Art

Module – II

Rajput/Rajasthani School

Understanding of Rajput art & its different schools
Understand social, political and economical scenario
Role of Mughals,
Rajput Architecture,
Rajput Paintings & Painters
Main Characteristics
Its effect on Indian Art

Module – III

Mughal School

Understanding of Mughal art
Understand social, political and economical scenario
Influence of Indian art,

Mughal Architecture,
Mughal Miniature paintings & painters
Main Characteristics

Module – IV

Pahari School

Understanding of Pahari art
Understand social, political and economical scenario
Its Influence on Indian art,
Pahari paintings & painters
Main Characteristics

Deccan School

Understanding of Deccan art
Understand social, political and economical scenario
Its Influence on Indian art,
Deccan paintings & painters
Main Characteristics

Module – V

Rajasthani Temple Architecture

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 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 - I

Course Code: BFA302

Credit Units: 02

Course Objective:

Aesthetics is a branch of philosophy dealing with the nature of beauty, art, and taste, with the creation and appreciation of beauty. This module is designed to entwine the concept of Art aesthetics in the artistic consciousness. It is very important to understand the nature of art and its scope in the factual world. Art as expression of thoughts, ideas, and communication need to be understood to make a solid foundation for the course.

Course Contents:

Module I

What is aesthetics?

Art and Aesthetics.

Relationship of Artist, Art and Aesthetics.

Module II

Introduction to Indian Aesthetics and its brief historical background.

Concept of beauty .According to Indian context.

Module III

Contribution of Ananda Coomaraswamy in Indian art.

Examination Scheme:

Components	CT	P	A	EE
Weightage (%)	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

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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. Photography is the art, science and practice of creating durable images by recording light or other electromagnetic radiation, either chemically by means of a light-sensitive material such as photographic film, or electronically by means of an image sensor. In this module student shall learn the finer points of photography.

Course Contents:

Module I

1. Camera as a Tool: Evolution of camera. Camera technology. Film formats. Camera design. Optical lenses, accessories.

2. Know your digital Camera: Camera Parts. Body. Sensor/lenses/digital technology/CPU.

Module II

1. Automated and Assisted settings: Shooting modes. Flash Modes. Image enhancement settings. Video mode. Manual Settings.

Module III

1. Camera Techniques - Observation, Selection of subject: Observing light, light temperature. Selection of subject. Exposures, apertures. Choice of lens, filters. Choice of shot.

2. Camera Techniques - Framing a Composition (indoors and outdoors)

Composition methods, Using grids. Balancing elements. Theory of odds. Rule of third, Headroom. Distractions, Floating heads. Look space & walk room. Angles, leading lines.

Module IV

1. Post shooting image enhancement (using various photo editing software's)

Colour and tone correction. Repairing Scratches/Blemishes. Sharpness/Distortions/noise. Skin tone.

ASSIGNMENTS:-

- Study of Light
- Landscape and Nature Photography
- Still Life Photography
- Portrait Photography
- Travel Photography
- Animal Photography
- Shadow Photography
- Event Photography
- Creative Photography

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Text & References:

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

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Components	CT1	CT2	CAF	V	GD	GP	A
Weightage (%)	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 AND RELATIONSHIP MANAGEMENT)

Course Code: BSS 304

Credit Units: 01

Course Objective:

This course aims at imparting an understanding of:

- Interpersonal communication and relationship.
- Strategies for healthy interpersonal relationship
- Effective management of emotions.
- Building interpersonal competence.

Course Contents:

Module I: Interpersonal Communication

Importance of Behavioural/ Interpersonal Communication

Types – Self and Other Oriented

Rapport Building – NLP, Communication Mode

Steps to improve Interpersonal Communication

Module II: Interpersonal Styles

Transactional Analysis

Life Position/Script Analysis

Games Analysis

Interactional and Transactional Styles

Bridging differences in Interpersonal Relationship through TA

Communication Styles

Module III: Conflict Management and Negotiation

Meaning and Nature of conflicts

Styles and techniques of conflict management

Meaning of Negotiation

Process and Strategies of Negotiation

Interpersonal Communication: Conflict Management and Negotiation

Module IV: Interpersonal Relationship Development

Importance of Interpersonal Relationships

Interpersonal Relationship Skills

Types of Interpersonal Relationships

Relevance of Interpersonal Communication in Relationship Development

Module V: Impression Management

Meaning & Components of Impression Management

Impression Management Techniques

Impression Management Training-Self help and Formal approaches

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

Beebe, Beebe and Redmond; Interpersonal Communication, 1996; Allyn and Bacon Publishers.

- Rosenfeld, P., Giacalone, R.A. and Catherine, A.R. (2003). Impression Management: Building and Enhancing Reputations at Work. Thomson Learning, Singapore.

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
95803432. 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)
95803344. 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:

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 – 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:

Components	CT1	CT2	C	I	V	A
Weightage (%)	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 “hii” 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 “ca” (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:

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 I, Part-2” Lesson 21-3

(SPECIALISATION- SCULPTURE)

LIFE STUDY - I

Course Code: BFA 303

Credit Units: 03

Course Objective: Life study in various shapes and postures using 3D medium. Learn to sculpt highly detailed, anatomically correct renderings to lose and expressive sketches in clay for the better understanding of human proportions and forms. A "life study" is a detailed study of the human figure from observation of a live model. Figure studies is arguably the most difficult subject an artist commonly encounters, and entire courses are dedicated to the subject. The human figure is one of the most enduring themes in the visual arts, and the human figure can be the basis of portrature, illustration, sculpture, medical illustration, and other fields.

Course Contents:

Module I

Study the different body parts to learn and imitate the detailing of the forms of body parts such as Ears, Nose, Hand etc in 3D mediums.

Module II

Study Portraits in clay with the live model.

Create portrait sketches in clay regularly for improving the skills.

Module III

Half size study of life study with live model.

Sketches of life study in clay regularly for improving skills.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

This course focuses on the evolution of ideas in three-dimensional form in space and is designed to enable students to develop a sense of structure. This course explores various themes, materials, concepts and styles of sculpting. Students have the opportunity to develop personal, subjective images within the boundaries of assignments. Focus is on the expansion and utilization of sculpting skills to access personal vision.

Course Contents:

Module I

Sketches in clay of given subjects for the exploration of 3D forms by distorting, experimenting with forms in an aesthetic manner with their own ideas and expressions.

Module II

Learn the use and building of an armature for creating art work directly and explore the forms in different levels.

Use of various mediums for creating art works directly such as work with paper mache , wire, plaster of paris etc.

Module III

Creating complete self expressing art works with mold and casting in various mediums such as P.O.P, wax , paper cast etc

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Wood carving, as an art form, includes any kind of sculpture in wood, from the decorative bas-relief on small objects to life-size figures in the round, furniture, and architectural decorations. This course is to learn the skills of carving wood for making three dimensional forms in process to create expressive piece of art and craft.

Course Contents:

Module I

Introduction to various kinds of wood and carving tools.

Learn to use tools and understand the role of tools in wood carving for better understanding of medium.

Module II

Learn to erect form by carving wood through detailed process and under careful observation.

Module III

Learn to create a complete self expressed piece of work .

Learn the process and the treatment of wooden art work after finishing.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Sculptors use additive and subtractive techniques to create sculptures. Additive means to bring materials together, while subtractive means to take away from the base material. Four main techniques exist in sculpting: carving, assembling, modeling, and casting.

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

Learn and explore the types of mediums to create 3d forms such as clay, paper, POP, scrap materials, wire etc

Module II

Study and learn various skills required for various mediums.

Learn the process and treatment required for using these mediums in order to create a piece of artwork.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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. Drawing and illustration is a core medium of expression. In this module student shall learn the finer points of Drawing through Human anatomy. It is intended to interweave the spontaneous drawing skills; proportions and volumes through very rapid sketches. Student shall learn various types of illustration techniques with historical perspective.

Course Contents:

Module I

Rapid Sketching

- Rapid sketches.
- Understanding of proportion.
- Draw intuitively.

Module II

Line Drawing from Human Anatomy

- Life model Drawing.
- Rapid Sketches.
- Understanding of proportion.
- Understanding volume and structure with human torso.
- Understanding drawing of the great masters.

Module III

Illustration Techniques: Black and White

- Different techniques of drawing and illustration. Usage of Black and white.
- Converting a photograph into flat black and white line illustration.
- Application of line drawings.

Module IV

Illustration Techniques: Flat colour

- Different techniques of drawing and illustration.
- Usage of Colours in illustration.
- Converting a photograph colour illustration.
- Application of flat colours.
- Object Illustration
- Editorial Illustration.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Text & References:**Text:**

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

References:

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

DESIGN – III

Course Code: BFA 309

Credit Units: 03

Course Objective:

This will be student's first introduction to design. Design is an arrangement of various forms and shapes for a specific purpose in a given space. It establishes the coordination of different forms with the available space in a harmonious way. Different articles, objects and shapes are used to create an arrangement and establish a relationship, which is pleasant to the eye of a viewer. During this module, student will be able to understand the concept of design, its elements and the principles involved in making a good design. This subject develops a sense of arrangement and movement in the mind of an artist. Students will do small basic level exercises to understand design.

Course Contents:

Module I

Introduction to design

- Intro to corporate identity.
- Intro to various Communicational Symbol
- Introduction to monogram
- Introduction to trade mark and logo type

Module II

Line Creation of different effects and moods using different types of lines

- Exercises of different kinds of line in a square format
- Design embedding within a form

Module III

Forms, Overlapping of different forms identify proportions with texture black & white and Colour.

- Forms and their types,
- role of forms in design
- Exercises on creating a design in square format using basic geometrical forms
- Implanting the above design into basic forms such as triangles, squares and circles.
- Overlapping of forms.
- Use of text in design
- Negative and Positive space
- Use of texture in design.

Module IV

Communicational Symbol

- How does communication symbol works
- Importance of communication symbol
- Exercises of different kinds of communication symbol

Module V

Monogram

- How does monogram works
- Importance of monogram
- Exercises of different kinds of monogram

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	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 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:

Lettering & Typography is the art and technique of arranging type to make written language legible, readable, and appealing when displayed. The arrangement of type involves selecting typefaces, point sizes, line lengths, line-spacing (leading), and letter-spacing (tracking), and adjusting the space between pairs of letters. In this course students will study about the history and use of typography 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

Understanding Lettering and Typography

- Historical perspective.
- Definition & Characteristics.
- Typography and communication.

Module II

Study of the Basic typefaces and designing with calligraphy

- Evolution of alphabets.
- Practice of hand writing
- Elements of Calligraphy
- Basic Strokes and design
- Fundamental of Visual Art calligraphy motives design.
- Construction of a San-serif Font (Futura)
- Construction of a Serif Font (Roman)
- Parts of the Letters.
- Assignment based on Optical Spacing & Mechanical spacing.
- Expressive Typography.

Module III

Typography as Forms and complex forms

- Prepare a design in black and white.
- Use of typography as forms. Character of types.
- Study of types as expression of emotion.
- Prepare a design using any animal figure or human face.
- Use of typography as complex forms. Character of types.
- Study of types as object.

Module IV

Typography application- Simple Display typography Design and Complex Display typography Design

- Prepare a design using typography and geometrical forms.
- Use of typography as display typography. Character of types.
- Prepare a design using typography.
- Use of typography as display typography.
- Character of types. Space with typography.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Text & References:**Text:**

- Letter Assembly in Printing-D. Wooldridge

References:

- INFA Press and Advertising Year Book
- Hebraic Calligraphy: Exercise Book, by Catherine P. Kail (Volume 4), CreateSpace Independent Publishing Platform
- Creative Lettering and Beyond by Gabri Joy Kirkendall, Walter Foster Publishing
- Calligraphy: The Ultimate Beginner's Course to Mastering Calligraphy and Improving Your Penmanship by Rolland Martuso, Kindle
- Complete Book of Calligraphy by C.Young (Combined Volume), Usborne Publishing

COMPUTER GRAPHICS – I

Course Code: BFA 311

Credit Units: 02

Course Objective:

The main objective of this module is to introduce to the students the concepts of computer graphics. It starts with an overview of interactive computer graphics, two dimensional system and mapping, then it presents the most important drawing algorithm, two-dimensional transformation; Clipping, filling and an introduction to 3-D graphics.

Course Contents:

Module I

Computer technology: Graphic Software

- Digital Technology.
- Introduction to different OS and platforms used in graphic.
- Introduction to graphic software.
- Understanding, simple Vector and bitmaps software.

Module II

Application of Coral Draw software (Learning of software).

- Basic learning of software to make understanding
- Brushes: Brush Panel, Presets, Custom Brushes.
- Setting Composition: Document setup, Composition principals.
- Working with colour and using colour palate; Colour modes, Colour adjustment, Colour Profiles, Palates.
- Working with various editing tools.
- Understanding various formats of picture.

Module III

Working with Perspective

- How to Work with Perspective.
- Theory behind perspective.
- Set up construction lines, vanishing points and a horizon.
- How to create a perspective grid.

Module IV

Understanding light, Shadow, Shading

- Understanding Light, Shading.
- How to use different types of lighting.
- How Create an appropriate shadow.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Text & References:

- Computer Graphics, Edward Angel
- David F. Rogers, Procedural Elements for Computer Graphics, McGraw Hill, 1995.
- Edward Angel, Interactive Computer Graphics, Addison-Wesley, 2000
- Mason Woo et al, OpenGL Programming Guide, Addison-Wesley, 1997

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. Understanding the Fundamentals and Principles of Advertising which will result in advance knowledge of Advertising profession

Course Contents:

Module I

Introduction to Advertising

- 1 Village Economy.
- 2 Post Industrial Revolution Economy
- 3 Mass Production and Transportation
- 4 Advertising- a part of Marketing
- 5 Direct and Indirect Advertising
- 6 Qualities of Modern Advertising
- 7 Advertising an Art, a Science, a Business, a Profession.

Module II

Advertising as tool of Visual Communication

1. History of visual Communication.
2. Visual communication, evolution and its impact.
3. Advertising Communication theory.
4. Relationship between advertising art and Visual art.

Module III

Understanding Advertising Art

1. What is advertising art.
2. Devolvement in human history.
3. Forms of advertising art.
4. Features of advertising
5. Objectives of advertising,
6. Importance of advertising.

Module IV

Classification of Advertising

1. Classification of Advertising based on design
2. Classification advertising,
3. Display classification advertising,
4. Classification of Advertising based on Advertiser and Customer.
5. Classification on the basis of area Coverage Local Advertising,
6. Classification on the basis of Media,
7. Difference between national advertising and retail Advertising.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Rapid Sketching in ink & Pen

Rapid sketches.

Learn to draw intuitively.

Still life in light in ink & pen

Group of objects

Module – II

Landscape & Cityscape study in perspective

Perspective – one point, two point and three point perspective study

Landscape study with pen and ink

Module –III

Line Drawing – Human Anatomy

Line Drawing from Human Anatomy

Drawing a human figure with rapid speed.

Proportion of the human body.

Volume and structure with Human torso.

Module – IV

Study – head/Portrait

Structure

Light & shade

Module -V

Memory drawing-study of all above drawing on the basis of memory

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.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Landscape & Cityscape study with paint

Module –II

Line Drawing – Human Anatomy

Line Drawing from Human Anatomy in colours

Module – III

Study – head/Portrait

Structure

Light & shade

Module -IV

Memory drawing-study of all above drawing on the basis of memory

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

Text & References:

Text:

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

References:

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

COMPOSITION - I

Course Code: BFA 315

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

Different kind of surfaces & Textures
Preparation of surfaces and their handling

Module - II

Understanding & handling of the 2-D surface
Observe and interpret the visible world in two dimensional
Understanding forms and Structural possibilities
Learning division of space
Different types of forms, their behaviour and nature, structural possibilities

Module – III

Theory of odds, Rules of third, foreground and background.
Negative and positive space, study of examples of great masters

Module - IV

Simple compositions:
Arranging of element from sketches of daily life
Still life objects
Compositions from human portraits
Detail of human face and expression
Study of relationship of light and colour
Study of examples of great masters

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

PRINT MAKING - III

Course Code: BFA 316

Credit Units: 02

Course Objective:

This course is designed for learning methods and techniques of dry point and etching process. This course provides practical training in creating Zinc/ Aluminum / Copper sheet blocks in various methods and getting prints from those blocks.

Course Contents:

Module I

Students shall be introduced with **DRY POINT** method on various metal and acrylic sheets. The step by step methods of dry point etching, use of tools, technical terms are taught in this module with practical exercises. These exercises will lead to final prints on paper.

Module II

With the references of masterly dry point works, students shall be encouraged to create their own compositions in dry point method. Both mono chromatic and multi-color prints are explored in this module.

Module III

Students shall be introduced with the step by step methods of basic acid **ETCHING PROCESS**, materials, tools and technical terms are taught in this module with practical exercises. These exercises will lead to final prints on paper.

Module IV

With the references of masterly acid Etching works, students shall be encouraged to create their own compositions in acid etching method. Both mono chromatic and multi-color prints are explored in this module.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 - 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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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.

SEMETER IV

HISTORY OF ART - IV

Course Code: BFA 401

Credit Units: 02

Indian Art – Modern Age

Objective

Historical perspective is and integrated part of understanding any subject. This will set a parameter for the artist to consider the art objectively, to know its potential and progress of in different times form architectural, social, and economical point of view. This module is focused on ancient Indian art history before the invasion of Mughal in India. It covers the art prevalent in post Buddhist time representing an important transition in Indian art from use of wood to stone and refinement in pottery

Module – I

Indian Art During Colonial Period

Understanding of Company School art
Understand social, political and economical scenario
Characteristic of Company School Art

Art of Ravi Verma

Understand social, political and economical scenario
Characteristic of Raja Ravi Verma's paintings

Kalighat School of Painting

Understanding of Kalighat School of painting
Understand social, political and economical scenario
Characteristic of painting

Module - II

Renaissance Period in Indian Art – Bengal School

Understanding of Bangal Art
Understand social, political and economical scenario
Characteristics of Bangal Art
Role of Bengal School in Indian Art

Role of E. V. Hevel

Role of Anandcoomarswamy

Main Artists -

Gagnendranath Tagore
Avanindranath Tagore
Nandalal Bose
Asit Kumar Haldar
Shelendranath De
Kshitindranath mazumdar
Devi Prasad Rai Choudhary
Ravindranath tagore
Yamini roy
Amrita shergil
Vinod Bihari Mukhurjee
Ram Kinkar Baij

Module - III

Progressive Artists Group

Emergence of Progressive art group
Understand social, political and economical scenario
Influence of Modern Indian Art
Progressive Art group: Artist Profiles –
M. F. Hussain

F. N. Suja
S. H. Raza
K. H. Ara
H.A. Gade
S. K. Bakre

Its Influence on Indian Art.

Famous Artists Group of India & Their Artist.

Module – IV

Other Artists of India & Rajasthan & their famous work–

Akbar Padmsee
K. G. Subramanyam
K.C.S. Panikar
Krishna Khanna
J. Swaminathan
Jogen Choudhary
G.R. santosh
Taiyab Mehta
Bhupen Khakar
Vikas Bhattacharya

Rajasthani Artist –

Ramgopal Vijayvargiya
Bhavani Charan Guyi
Bhoor singh Shekhawat
Govardhan lal joshi
Devkinandan Sharma
Krupal Singh Shekhawat
Parmanand Choyal
Dwarka Prasad Sharma
Ram Jaiswal

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

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

AESTHETICS - II

Course Code: BFA 402

Credit Units: 02

Course Objective:

Aesthetics is a branch of philosophy dealing with the nature of beauty, art, and taste, with the creation and appreciation of beauty. This module is designed to entwine the concept of Art aesthetics in the artistic consciousness. It is very important to understand the nature of art and its scope in the factual world. Art as expression of thoughts, ideas, and communication need to be understood to make a solid foundation for the course.

Course Contents:

Module I

Indian Aesthetics – Theory of Rasa Advance Understanding Rasa theory ,Origin and development Nishpathi.

Module II

Indian Aesthetics- Six limbs Origin and development of Sadanga, Role in Sadanga in development of art , Applications of Six limbs in Indian Aesthetics.

Module III

Ancient Greek:

(a)Plato(Mimesis, the Arts and Unity of Values)and Aristotle(Mimetic Arts and Techne, Emotions and Catharsis)

(b)Similarities and Differences with Classical Indian views.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 detail. It provides the skill to sculpt a human figure in a 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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Components	CT1	CT2	CAF	V	GD	GP	A
Weightage (%)	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
(GROUP DYNAMICS AND TEAM BUILDING)**

Course Code: BSS 404

Credit Units: 01

Course Objective:

To inculcate 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
Consensus Building
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

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
LaFasto and Larson: When Teams Work Best, 2001, Response Books (Sage), New Delhi
Smither Robert D.; The Psychology of Work and Human Performance, 1994, Harper Collins College 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.

95803520. parler de la famille, raconter une suite d'événements/préciser leur date et leur durée.
95803521. 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
95803560. 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:

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-2” Lesson 31-38

(SPECIALISATION- SCULPTURE)

COMPOSITION - II

Course Code: BFA 403

Credit Units: 03

Course Objective: In this course students study the human figure as expressing and reflecting concepts of nature approaches to the figure include formal structural analysis as well as the figure used as a medium itself, as an object of representation, and as the embodiment of human consciousness. Students explore nature, the human figure and still life as subjects and mediums for the projection and expression of human consciousness. Emphasis is placed on developing skills needed to create sensitively observed and envisioned images and their environments. Some discussion of anatomy is covered .Planning scenes with figures in environments, both observed and imagined, takes place in this course while examining the gamut of possibilities which arise. Dealing with single and multiple figures, students explore unusual viewpoints, various media, and personal responses to create a story, setting, and mood. Students are encouraged to approach projects within the frameworks of their own professional fields.

Course Contents:

Module I

Sketches in clay of given subjects and experimenting with the forms by observing nearby environment such as human figures, birds, animals.

Learn the process of moulding and casting, direct building processes in different mediums for example- Plaster, Cement, terracotta etc.

Module II

Building of armature for direct work in plaster.

Creating pieces of art work using direct material.

Module III

Learn the process of different types of mould and technique.

Learn different types of casting process..

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Wood carving, as an art form, includes any kind of sculpture in wood, from the decorative bas-relief on small objects to life-size figures in the round, furniture, and architectural decorations. This course is to learn the skills of carving wood for making three dimensional forms in process to create expressive piece of art and craft.

Course Contents:

Module I

To make the small maquettes on creative themes.

Exploring and experimenting with the materials in order to obtain the creativity

Module II

Uses of various carving tools on the given medium.

Emphasis on improving technical skills.

Enlargement of the maquettes to create the final work.

Module III

Learning the process of treating wood and finishing the artwork for display.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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.

Assemblage is a process where objects are found and gathered to create a piece of art work with experimentation.

Course Contents:

Module I

Practical assemblage training on the working surface according to the layout.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

Text & References:

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

SCULPTURE METHODS 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 equipment.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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. Drawing and illustration is a core medium of expression. In this module student shall learn the finer points of Drawing through stylization. It is intended to interweave the spontaneous drawing skills; proportions and volumes through very detailed study. Student shall learn various types of illustration techniques. They shall also learn to draw outdoors to understand focal point concepts of drawing and illustration. It shall make them understand the application of illustration techniques, its element and principle.

Course Contents:

Module I

Life study – Pencil and shades

- Detailed life drawing form life model.
- Develop a sense of proportion in their mind.
- Learn to draw anatomical structure.
- Study with pencil and shade, emphasis on volumes.

Module II

Life study – Colour and shades

- Drawing a human figure with rapid speed.
- Create a sense of proportion of the human body.
- Learn ideal proportions, volume, and structure with Human torso
- Study with colour and shade, emphasis on volumes.

Module III

Outdoor study – Colour and tones

- Draw Illustration or drawing from nature outdoors study.
- Historical site or monument study.
- Focal points of drawing in great details.
- Understanding of ideal proportions, volume, and structure.
- Emphasis will be on colour and tones.

Module IV

Illustration Techniques: Concept of stylized illustration

- Different techniques of drawing and illustration.
- Developing a illustration style.
- Convert a photograph into stylized colour illustration.
- Stylization methods and application.

Module V

Illustration Techniques: Figurative Illustration

- Different techniques of drawing and illustration.
- Emphasis on figurative drawing.
- Draw a stylized figurative colour illustration. Stylization methods and application.
- Fashion Illustration.
- Figurative Illustrations on various topics.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

DESIGN – IV

Course Code: BFA 409

Credit Units: 03

Course Objective:

This will be student's first introduction to design. Design is an arrangement of various forms and shapes for a specific purpose in a given space. It establishes the coordination of different forms with the available space in a harmonious way. Different articles, objects and shapes are used to create an arrangement and establish a relationship, which is pleasant to the eye of a viewer. During this module, student will be able to understand the concept of design, its elements and the principles involved in making a good design. This subject develops a sense of arrangement and movement in the mind of an artist. Students will do small basic level exercises to understand design.

Course Contents:

Module I

Introduction to Logo design

- Intro to corporate identity.
- Intro to Logo
- Importance of logo designing for a company
- How logo works as identification for a company.

Module II

Composition using basic shapes, Line, Forms, Colours, tones and textures

- Composition using different types of forms in Mono colour
- Creation of forms in different colour
- Relationship of colour and form
- Exercises on creating a design in square format using basic geometrical forms
- Creation of a design using line, form and colours
- Implanting the above design into basic forms such as triangles, squares and circles.
- Using colour overlapping and transparency to create forms
- Composition using different types of forms in Mono colour
- Creation of forms in different colour
- Relationship of colour and form

Module III

Logo Designing and Redesigning Logo

- How does Logo Designing works
- Importance of Logo Designing
- Exercises on creating Logo design

Module IV

Introduction to product poster and other exercises of creative concept.

- Exercises on creating a design for product poster.
- Exercises on creating a design Show cards
- Stationary
- Other exercises of creative concept.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	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 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 – II

Course Code: BFA 410

Credit Units: 02

Course Objective:

Lettering & Typography is the art and technique of arranging type to make written language legible, readable, and appealing when displayed. The arrangement of type involves selecting typefaces, point sizes, line lengths, line-spacing (leading), and letter-spacing (tracking), and adjusting the space between pairs of letters. In this course students will study about the history and use of typography 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

Typography as communication & Brand and Typography Design

- Use of typography as communication.
- Typography and brand association.
- Use of typography as display typography.
- Use of typography for brand image.
- Character of types; prepare a design using typography in colour.
- Understanding Lettering and Typography design.
- Historical perspective.
- Typography and communication.
- Types of typographic design.

Module II

Learning type and typography design.

- Typographic – Advance Calligraphic.
- Letter Design, Type study.
- Sans serif & Serif, Roman & Gothic.
- Principles of type Design
- Advertising related words & Slogans

Module III

Typography as Forms- Fusion techniques

- Use of typography as forms.
- Character of types, Study of types as expression of emotion.
- Prepare a design in colour, Fusion of different forms in typography.

Module IV

Typography application- Calligraphy & Visual art

- Use of typography as calligraphy.
- Historical perspective.
- Techniques of calligraphy.
- Use of calligraphy in design, prepare a design using calligraphy in colour.
- Use of typography as Visual art.
- Usage of space with typography.
- Fusion of different types.
- Prepare a visual art design using typography in colour.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

Text & References:**Text:**

- Letter Assembly in Printing-D. Wooldridge

References:

- INFA Press and Advertising Year Book
- Hebraic Calligraphy: Exercise Book, by Catherine P. Kail (Volume 4), CreateSpace Independent Publishing Platform
- Creative Lettering and Beyond by Gabri Joy Kirkendall, Walter Foster Publishing
- Calligraphy: The Ultimate Beginner's Course to Mastering Calligraphy and Improving Your Penmanship by Rolland Martuso, Kindle
- Complete Book of Calligraphy by C.Young (Combined

COMPUTER GRAPHICS – II

Course Code: BFA 411

Credit Units: 02

Course Objective:

The main objective of this module is to introduce to the students the concepts of computer graphics. It starts with an overview of interactive computer graphics, two dimensional system and mapping, then it presents the most important drawing algorithm, two-dimensional transformation; Clipping, filling and an introduction to 3-D graphics.

Course Contents:

Module I

Bitmap Graphics

- Introduction to Photoshop.
- Preference settings.
- Default Plug-in.
- Default Presets.
- Create Bitmap Graphic in Photoshop.

Module II

Introduction to Adobe Photoshop for various design purpose. (Learning of software).

- Basic learning of software to make understanding
- Brushes: Brush Panel, Presets, Custom Brushes.
- Setting Composition: Document setup, Composition principals.
- Working with colour and using colour palate; Colour modes, Colour adjustment, Colour Profiles, Palates.
- Working with various editing tools.
- Understanding various formats of picture.

Module III

Working with Perspective

- How to Work with Perspective.
- Theory behind perspective.
- Set up construction lines, vanishing points and a horizon.
- How to create a perspective grid.

Module IV

Understanding light, Shadow, Shading

- Understanding Light, Shading.
- How to use different types of lighting.
- How Create an appropriate shadow.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Examination; PT- Portfolio)

Text & References:

- Computer Graphics, Edward Angel
- David F. Rogers, Procedural Elements for Computer Graphics, McGraw Hill, 1995.
- Edward Angel, Interactive Computer Graphics, Addison-Wesley, 2000
- Mason Woo et al, OpenGL Programming Guide, Addison-Wesley, 1997

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. Understanding the Fundamentals and Principles of Advertising which will result in advance knowledge of Advertising profession

Course Contents:

Module I

Introduction of Typography

1. The origin and development of typography.
2. Types of typography;
 - a. Text typography,
 - b. Display typography,
 - c. Kinetic typography,
 - d Graffiti and calligraphy.
3. Importance of Typography in Advertisement.

Module II

Introduction of Advertising Design

1. Element of design
 - a. Copy writing; Headline, Sub headline, Body copy.
 - b. Visuals; Illustration, Photograph.
2. Corporate Identity
 - a. Logo trademark,
 - b. Monogram,
 - c. Emblem.
3. Importance of corporate identity in communication.

Module III

Printing Process

1. History and Introduction of main printing processes.
 - a. Letterpress,
 - b.Lithography,
 - c. Offset,
 - d. Silk Screen,
 - e. Gravure.
2. Detailed study of printing processes and techniques.
3. Importance of Print media in advertising.

Module IV:

Illustration as a tool of promotion

1. Introduction and history of Illustration.
2. How illustration helps in advertising/promotion.
3. Introduction to Product Illustration and its history
4. Use of Illustration in Advertising.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Anatomy Study from differential study of male and female figure
Anatomy study from on the spot sketching

Module – II

Portrait with Ink & Pen, Charcoal

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Portrait Study with oil/acrylics
Male & female Figures
Colour and shades

Module – II

Outdoors study

Historical site or monument drawing
Focal points of drawing in great details with understanding of ideal proportions, volume, and structure

Module -III

Memory drawing-study of all above drawing on the basis of memory

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

Text & References:

Text:

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

References:

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

COMPOSITION – II

Course Code: BFA 415

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

Simple compositions with Pen and Ink
Introduction to the medium of oil & acrylic

Thematic Composition

Themes from social and personal subjects

Module – II

Animal Portrait based composition
Details from animal expressions and figure

Module – III

Landscape & Cityscape based compositions

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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.

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

Students shall be taught to explore and create **various textures** on metal sheets like zinc and aluminum plates. With the references of masterly art works of such explorations; students shall be motivated to create their own compositions giving emphasis to such textural applications.

Module II

Students shall be introduced with some of the complex techniques or methods of acid etching process like **AQUATINT, Intaglio /Photo Process** etc. leading to final prints in both mono chromatic and multi-color.

Module III

Students shall be introduced with **VISCOSITY Process**. Details of the method, tools and technical terms are elaborated here in this module. With the references of masterly art works of such explorations; students shall be motivated to create their own compositions leading to final prints in both mono-chromatic and multi-color.

Module IV

In this module students shall be encouraged to create their own composition/ print exploring and incorporating the various methods and techniques they have gone through in the previous modules. Emphasis shall be given to creative manipulation of techniques and methods they learned.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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.

SEMETER V

HISTORY OF ART - V

Course Code: BFA 501

Credit Units: 02

Objective

A comprehensive understanding of art in all forms, expression and appreciation. Understanding of art in historical perspective incorporating the changing environment and technology.

Western Art

Module – I

Pre historic painting - Franco Cantabrian Rock art

Module - II

Egyptian Art

Module - III

Greek Art - Classical, Neo classical and Hellenistic period,
Art and architecture.

Module - IV

Etruscan and Roman—2nd Century to 400 BC

Early Christian Art-(200-700AD)

Byzantine Period-(726-1453 AD)

Romanesque Period-(-11th and 12th Century)

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Aesthetics is a branch of philosophy dealing with the nature of beauty, art, and taste, with the creation and appreciation of beauty. This module is designed to entwine the concept of Art aesthetics in the artistic consciousness. It is very important to understand the nature of art and its scope in the factual world. Art as expression of thoughts, ideas, and communication need to be understood to make a solid foundation for the course.

Course Contents:

Module I

Modern Western Aesthetics:

Croce philosophy, Kantian Aesthetics of Reception.

Similarities and Differences with Classical Indian views.

Module II

KG SUBRAMANYAM- his views on

The struggle for image in contemporary Art.

The Uses of Art Criticism.

Module III

Indian Iconography and their concepts.

HERBERT READ- Meaning of art

ART as intuition

Distortion

The personal element

Empathy

Abstract art

Psychological values

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

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 tempara, acrylic, encaustic, fibre glass etc.

Examination Scheme:

Components	P	C	A	EE
Weightage (%)	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:

Components	CT1	CT2	CAF	V	GD	GP	A
Weightage (%)	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 TEAM BUILDING)**

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, HarperCollins College 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.
95803816. parler de la santé, de la maladie
95804032. interdire/demander/donner une autorisation
95804072. connaître la vie politique française

Contenu grammatical:

1. comparatif - comparer des qualités/ quantités/actions
95803728. supposition : Si + présent, futur
95803729. adverbe - caractériser une action
95803730. pronom "Y"

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 - 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:

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, 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, Tai 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:

Life study in various shapes and postures using 3D medium. Learn to sculpt highly detailed, anatomically correct renderings to lose and expressive sketches in clay for the better understanding of human proportions and forms. A "life study" is a detailed study of the human figure from observation of a live model. Figure studies is arguably the most difficult subject an artist commonly encounters, and entire courses are dedicated to the subject. The human figure is one of the most enduring themes in the visual arts, and the human figure can be the basis of portraiture, illustration, sculpture, medical illustration, and other fields.

Course Contents:

Module I:

Life Drawing:- Bust & Portraits

Detailed Study of Human Portrait and bust using different drawing tools to study blocks, posture and rhythm.

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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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. Metal Casting is a process in which a liquid metal is somehow delivered into a mold which contains a negative impression (i.e., a 3-dimensional negative image) of the intended shape. The metal is poured into the mold through a hollow channel called a sprue.. The metal and mold are then cooled, and the metal part (the casting) is extracted. Casting is most often used for making complex shapes that would be difficult or uneconomical to make by other methods.

This process requires professional help for observation and learning skills carefully

Course Contents:

Module I

Learn the process for making a piece of work in wax.

Regular practice with maquettes.

Module II

Learn the process of making mold for metal casting.

Regular practice with maquettes.

Module III

Learn the process of metal casting.

Regular practice with maquettes.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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.

Module III

learn about techniques of adding and subtracting method in sculpture making process with awareness of different mediums.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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)

DRAWING AND 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. Drawing and illustration is a core medium of expression. In this module student shall learn the finer points of Drawing through Human anatomy. It is intended to interweave the spontaneous drawing skills; proportions and volumes through very rapid sketches. Student shall learn various types of illustration techniques with historical perspective. They shall also learn to imitate great masters to understand their focal point concepts of drawing and illustration. It shall make them understand the application of illustration techniques, its element and principle.

Course Contents:

Module I

Draw Rapid Sketching

- Rapid sketches
- Understanding of proportion
- Draw intuitively

Module II

Press Illustration

- Create communication using Press illustration
- Need and Usage of Press Illustration
- Techniques of Press Illustration
- Types of Press illustration

Module III

Magazine Illustration

- Create communication using Magazine illustration
- Need and Usage of Magazine Illustration
- Techniques of Magazine Illustration
- Types of Magazine illustration

Module IV

Magazine and Book Cover Illustration

- Create Book cover or Magazine Cover Illustration
- Need and Usage of Magazine & Book Cover Illustration
- Techniques of Magazine & Book Cover Illustration
- Types of Magazine & Book Cover illustration

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 will be student's first introduction to design. Design is an arrangement of various forms and shapes for a specific purpose in a given space. It establishes the coordination of different forms with the available space in a harmonious way. Different articles, objects and shapes are used to create an arrangement and establish a relationship, which is pleasant to the eye of a viewer. During this module, student will be able to understand the concept of design, its elements and the principles involved in making a good design. This subject develops a sense of arrangement and movement in the mind of an artist. Students will do small basic level exercises to understand design.

Course Contents:

Module I

Introduction to Campaign design

- Intro to corporate identity.
- Intro to campaign designing.
- Importance of campaign designing for a company
- How logo works as identification for a company.

Module II

Composition using basic shapes, Line, Forms, Colours, tones and textures

- Composition using different types of forms in Mono colour
- Creation of forms in different colour
- Relationship of colour and form
- Exercises on creating a design in square format using basic geometrical forms
- Creation of a design using line, form and colours
- Implanting the above design into basic forms such as triangles, squares and circles.
- Using colour overlapping and transparency to create forms
- Composition using different types of forms in Mono colour
- Creation of forms in different colour
- Relationship of colour and form

Module III

Logo Designing and Campaign design

- How does Logo Designing and Campaign designworks
- Importance of logo Designing and Campaign design
- Exercises on creating logo Designing and Campaign design

Module IV

Introduction to product Campaign and other exercises of creative concept.

- Exercises on creating a design for product campaign.
- Exercises on creating a design Show cards
- Press and Magazine Ad.
- Stationary
- Other exercises of Marketing Campaign.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	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 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**

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. This Course is designed for understanding the value and importance of packaging in designing industry. Students will go through various packaging exercise which will make them able to understand how packaging pays a role in advertising and marketing.

Course Contents:

Module I

Introduction to Packaging and Labelling

- History of Packaging
- Types of packaging
- Need of packaging
- Introduction to net diagram of packaging.
- Types of Labelling
- Importance and work of label.

Module II

Study the basic layouts

- Label Design
- Box design (Different Shapes)
- Shopping Bags
- Paper Packaging
- Dummy packaging

Module III

Packaging Photography, Illustration, Typography based

- Designing process/method
- Creating net diagrams
- Final execution

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

The main objective of this module is to introduce to the students the concepts of computer graphics. It starts with an overview of interactive computer graphics, two dimensional system and mapping, then it presents the most important drawing algorithm, two-dimensional transformation; Clipping, filling and an introduction to 3-D graphics.

Course Contents:

Module I

Vector Graphics

- Introduction to illustrator.
- Preference Settings.
- Working with Simple Objects.
- Create Vector Graphics in illustrator.

Module II

Introduction to Illustrator for various design purpose. (Learning of software).

- Basic learning of software to make understanding
- Tools interface and applications of Illustrator and Use of Illustrator software to create different types of layouts.
- Brushes: Brush Panel, Presets, Custom Brushes.
- Setting Composition: Document setup, Composition principals.
- Working with colour and using colour palate; Colour modes, Colour adjustment, Colour Profiles, Palates.
- Working with various editing tools.
- Understanding various formats of picture.

Module III

Working with Perspective

- How to Work with Perspective.
- Theory behind perspective.
- Set up construction lines, vanishing points and a horizon.
- How to create a perspective grid.

Module IV

Understanding light, Shadow, Shading

- Understanding Light, Shading.
- How to use different types of lighting.
- How Create an appropriate shadow.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Text & References:

- Computer Graphics, Edward Angel
- David F. Rogers, Procedural Elements for Computer Graphics, McGraw Hill, 1995.
- Edward Angel, Interactive Computer Graphics, Addison-Wesley, 2000
- Mason Woo et al, OpenGL Programming Guide, Addison-Wesley, 1997

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. Understanding the Fundamentals and Principles of Advertising which will result in advance knowledge of Advertising profession

Course Contents:

Module I

Types of advertising and Advertising Appeal

1. Introduction to types of advertising.
2. Rational Appeal and its types. (9 types)
3. Emotional Appeal and its types. (14 types)
4. Impact of advertising appeal on Audience or viewer.
5. Importance of Advertising Appeal in advertisement.

Module II

Interacted marketing communication

1. Introduction to Marketing Communication process and marketing mix.
2. Meaning of IMC.
3. Tools of IMC
4. Importance of IMC
5. Purpose, Role and advantage of Marketing Communication.

Module III

Packaging and Labelling

1. Introduction and history of packaging
2. Types of packaging
3. Types of packaging materials
4. Role and Importance of Packaging in advertisement or promotion.
5. Introduction of label
6. Types of Labels
7. Role and Importance of labelling in advertisement or promotion.

Module IV

Campaign Planning

1. Introduction to campaign.
2. Objective of campaign
3. Process of Planning the advertising Campaign,
4. Factors Influencing the Planning of an Advertising Campaign.
5. Importance of Campaign Planning
6. How Campaign planning helps in marketing.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Life Study drawing

Detailed life drawing form life model.

Develop a sense of proportion in their mind.

Learn to draw anatomical structure.

Study with pencil and shade, emphasis on volumes.

Medium: Pencil, Pen & Ink, Conte, White Chalk, Glass marking pencils, Charcoal, etc.

Module – II

Landscapes & Cityscapes

Detailed live study in colours with perspective

Develop a sense of distance

Module – III

Study From old masters [Min 3 Artists]

Study – Life study drawings, Landscape

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Life Study in paints

Detailed life drawing form life model.

Develop a sense of proportion in their mind.

Learn to draw anatomical structure.

emphasis on volumes.

Medium: Oil, Acrylic, Water paints.

Module – II

Landscapes & Cityscapes

Detailed live study in colours with perspective

Develop a sense of distance

Module – III

Study From old masters [Min 3 Artists]

Study – Life study drawings, Landscape

Historical background, Art and techniques

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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 515

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

Handling of the Pictorial Space

Create a Composition from Elements of design

Interrelation of elements within space

Study Learning division of space

Examples of great masters

Methods of creating relationship between elements

Method of creating relationship of objects with background space

Module – II

Forms and figures

Create a Composition from Figures /life study

Different types of forms

Behaviour and nature of forms

Figurative approach in painting

Relationship between figures and forms

Different themes and style can be given for this

Module – III

Composition on human life subject in relation with still life

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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.

Print Making – V

Course Code: BFA 516

Credit Units: 02

Course Objective:

This course is designed to understand and explore **Lithography and Serigraphy (screen printing)** techniques in print making. This course provides technical training on method of making experimental relief blocks.

Course Contents:

Module I

Students shall be introduced with Lithography method of print making. The step by step methods of Lithography, use of tools, technical terms are taught in this module with practical exercises. These exercises will lead to final prints on paper.

Module II

With the references of Masterly Lithography works, students shall be encouraged to create their own compositions in dry point method. Both mono chromatic and multi-color prints are explored in this module.

Module III

Students shall be introduced with Serigraphy method of print making. The step by step methods of Serigraphy, use of tools, technical terms are taught in this module with practical exercises. These exercises will lead to final prints on cloth.

Module IV

With the references of masterly Serigraphy works, students shall be encouraged to create their own compositions in Serigraphy method. Both mono chromatic and multi-color prints in cloth are explored in this module.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 – 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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

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:

Objectives: Understanding European art in historical perspective taking account of Renaissance to Romanticism in art.

Module - I

Gothic Period- (1140-16th Century)

Module - II

Introduction of Renaissance-15th -16th century

Artists –Masaccio, Domenico, Ueehollo, Botticelli

Renaissance- High, Late Renaissance Period, Leonardo Da Vinci, Michelangelo, Raphael, Giovanni Bellini.

Mannerism

Renaissance in Germany-Albert Durer

Neither land- Hurbert van Eyek Renaissance in Spain- El-Greco

Module -III

Baroque Period- Caravaggio, Gian Lorenzo Bern Watteau, Fraus Hals, Rembrandt, Jan Vermeer, Peter Paul Rubens, Sir Anthony Van Dyek, William Hogarth.

Rococo (18th century) -Watteau, Boucher, Giovanni, Tiepto, Francisco Goya.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Aesthetics is a branch of philosophy dealing with the nature of beauty, art, and taste, with the creation and appreciation of beauty. This module is designed to intertwine the concept of Art aesthetics in the artistic consciousness. It is very important to understand the nature of art and its scope in the factual world. Art as expression of thoughts, ideas, and communication need to be understood to make a solid foundation for the course.

Course Contents:

Module I

Analyzing the aesthetical aspect ,impact and role of following art period in western history

Renaissance

Impressionism

Dadaism.

Module II

Taste and Aesthetic Judgment on the basis of Contemporary scenario of the world.

Module III

Ananda coomaraswamy- The Essential

The interpretation of symbols

Is Art a Superstition, or a Way of Life?

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Total	-	100
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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:

Components	CT1	CT2	CAF	V	GD	GP	A
Weightage (%)	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 behavior 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

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:

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

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 - 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:

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 – 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:

Components	CT1	CT2	C	I	V	A
Weightage (%)	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 sister’s birthday. She was born in (year). She lives in (where). She is working (or studying)..... where... She lives in (where.)

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-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. Metal casting is a process in which a liquid metal is somehow delivered into a mold that contains a negative impression (i.e., a 3-dimensional negative image) of the intended shape. The metal is poured into the mold through a hollow channel called a sprue. The metal and mold are then cooled, and the metal part (the casting) is extracted. Casting is most often used for making complex shapes that would be difficult or uneconomical to make by other methods.

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

Students will learn the process of sand casting .

Module III

Finishing, grinding, buffing, polishing.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 or more human figures, 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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 equipment.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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)

DRAWING AND 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. Drawing and illustration is a core medium of expression. In this module student shall learn the finer points of Drawing through stylization. It is intended to interweave the spontaneous drawing skills; proportions and volumes through very detailed study. Student shall learn various types of illustration techniques. They shall also learn to draw outdoors to understand focal point concepts of drawing and illustration. It shall make them understand the application of illustration techniques, its element and principle.

Course Contents:

Module I

Rapid Sketches

- Understanding of proportion of hand and feet
- Understanding volume and structure with human hands and feet
- Understanding drawing of the great masters

Module II

Stylized Illustration

- Create your own style of illustration
- Study of different individual styles of Illustration
- Techniques of stylized Illustration
- Types of stylized illustration

Module III

Caricature and Cartoon Illustration

- Create caricature illustration
- Need and Usage of caricature and cartoon illustration
- Techniques of caricature illustration
- Types of caricature and cartoons illustration

Module IV

Comic / Story and poem Illustration

- Create comic/story illustration
- Need and Usage of comic, story, poem illustration
- Techniques of comic, poem, story illustration

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 will be student's first introduction to design. Design is an arrangement of various forms and shapes for a specific purpose in a given space. It establishes the coordination of different forms with the available space in a harmonious way. Different articles, objects and shapes are used to create an arrangement and establish a relationship, which is pleasant to the eye of a viewer. During this module, student will be able to understand the concept of design, its elements and the principles involved in making a good design. This subject develops a sense of arrangement and movement in the mind of an artist. Students will do small basic level exercises to understand design.

Course Contents:

Module I

Introduction to Social Campaign design

- Intro to corporate identity.
- Intro to Socialcampaign designing.
- Importance of campaign designing for a company
- How logo works as identification for a company.

Module II

Composition using basic shapes, Line, Forms, Colours, tones and textures

- Composition using different types of forms in Mono colour
- Creation of forms in different colour
- Relationship of colour and form
- Exercises on creating a design in square format using basic geometrical forms
- Creation of a design using line, form and colours
- Implanting the above design into basic forms such as triangles, squares and circles.
- Using colour overlapping and transparency to create forms
- Composition using different types of forms in Mono colour
- Creation of forms in different colour
- Relationship of colour and form

Module III

Logo Designing and Social Campaign design

- How does Logo Designing and Social Campaign designworks
- Importance of logo Designing and SocialCampaign design
- Exercises on creating logo Designing and Social Campaign design

Module IV

Introduction to Social Campaign and other exercises of creative concept.

- Exercises on creating a design for Socialcampaign.
- Exercises on creating a design Show cards
- Press and Magazine Ad.
- Hording, bus shelter, Poster etc
- Stationary
- Other exercises of Marketing Campaign.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	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 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**

PACKAGING – II

Course Code: BFA 610

Credit Units: 02

Course Objective:

Making of various packaging according to products environment and needs. This Course is designed for understanding the value and importance of packaging in designing industry. Students will go through various packaging exercise which will make them able to understand how packaging pays a role in advertising and marketing

Course Contents:

Module I

Major Packaging Design Project-I

- Introduction to various materials and techniques used in packaging.
- Planning Packaging
- Understanding of need.
- Understanding technique & technology.□
- Preparing brief report

Module II

Developing Prototypes □

- Concept Designs/Prototypes
- Techniques and methods/mediums to be used

Module III

Execution of Packaging Design

- Final Packaging design as per project
- Advanced exercises on packaging according to various shapes and styles.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

The main objective of this module is to introduce to the students the concepts of computer graphics. It starts with an overview of interactive computer graphics, two dimensional system and mapping, then it presents the most important drawing algorithm, two-dimensional transformation; Clipping, filling and an introduction to 3-D graphics.

Course Contents:

Module I

Adobe Flash

- Introduction to Adobe Flash
- Preference Settings.
- Working with Simple Objects.

Module II

Introduction to Adobe Flash for various design purpose. (Learning of software).

- Basic learning of software to make understanding
- Tools interface and applications of Adobe Flash and Use of Adobe Flash software to create different types of layouts.
- Brushes: Brush Panel, Presets, Custom Brushes.
- Setting Composition: Document setup, Composition principals.
- Working with colour and using colour palate; Colour modes, Colour adjustment, Colour Profiles, Palates.
- Working with various editing tools.
- Understanding various formats of picture.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Text & References:

- Computer Graphics, Edward Angel
- David F. Rogers, Procedural Elements for Computer Graphics, McGraw Hill, 1995.
- Edward Angel, Interactive Computer Graphics, Addison-Wesley, 2000
- Mason Woo et al, OpenGL Programming Guide, Addison-Wesley, 1997

Course Objective:

This course is to acquaint students about advertising profession and practical experience in advertising art. Understanding the Fundamentals and Principles of Advertising which will result in advance knowledge of Advertising profession

Course Contents:

Module I

Media Planning and Promotion

1. Introduction to media and media planning
2. Types of media
3. Objective of Media
4. Media planning
5. Media Strategy
6. Steps in Media Planning

Module II

Introduction Media Research:

1. Introduction
2. Role of Media Research.
3. Audit bureau of circulation (ABC),
4. Television Rating Points (TRPS).
5. National Readership Survey (NRS)
6. Media Survey.

Module III

Advertising and marketing Research

1. Introduction to Advertising Marketing Research
2. Types of Research.
3. Role of research in Advertising.
4. Importance and advantage of research.

Module III

Advertising Agency

1. Introduction, Meaning and Definition.
2. Structure of advertising agency
3. Different department and function of advertising agency.
4. Career Options in Advertising.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Life Study in Paints

Detailed life drawing form life model.

Develop a sense of proportion in their mind.

Learn to draw anatomical structure.

emphasis on volumes.

Medium: Oil, Acrylic, Water paints.

Module – II

Landscapes & Cityscapes

Detailed live study in colours with perspective

Develop a sense of distance

Module – III

Study From old masters [Min 3 Artists]

Study – Life study drawings, Landscape

Historical background, Art and techniques

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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.

MURAL - VI

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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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.

COMPOSITION - IV

Course Code: BFA615

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 of human figure with animals
Faces, expressions, depiction of moods
Expression and role of light

Module - II

Create a Composition from Nature with human figure/without human
Detail landscape studies
Study of water, river, gardens, mountains
Study of nature of natural light, nature of reflection, study of shadows
Study of relationship of light and colour

Module – III

Individual temperament
Create a composition from own imagination
Nature and reflection of your temperament
Subjects of your art
Unique thought process of your painting
Application of your thought

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

Text & References:

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

DRAWING - VI

Course Code: **BFA 616**

Credit Units: **02**

Course Objective:

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

Course Contents:

Module – I

Life Study drawing

Detailed life drawing form life model.

Develop a sense of proportion in their mind.

Learn to draw anatomical structure.

Study with pencil and shade, emphasis on volumes.

Medium: Pencil, Pen & Ink, Conte, White Chalk, Glass marking pencils, Charcoal, etc.

Module – II

Landscapes & Cityscapes

Detailed live study with perspective

Develop a sense of distance

Module – III

Study From old masters [Min 3 Artists]

Study – Life study drawings, Landscape

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

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

Neo- Classism- Jacques Louis David.
Romanticism- Gericault, Delacroix, Camille Corot, Jean Francois Millet
Realism- Honore Daumier, Gustave Courbet, Millet, Core.

Module – II

Impressionism-Edouard Manet, Claude Monet, Camille Pissarro, Degas, Aguste Renoir
Neo Impressionism- Jeorge Seurat,
Post Impressionism- Paul Cezanne, Van- Gogh, Paul Gauguin

Module - III

Dadaism- Marcel Duchamp,ManRayetc.
Fauvism- Henri Matisse, Andre Derain, Dufy, Georges Rouault

Module - IV

Cubism- Georges Braque, Pablo Picasso

Module - V

Expressionism- Ferdinand Hodler, Edward Munch, James Ensor.
Blue Reiter Group- Wassily Kandinsky, Paul Klee

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Aesthetics is a branch of philosophy dealing with the nature of beauty, art, and taste, with the creation and appreciation of beauty. This module is designed to entwine the concept of Art aesthetics in the artistic consciousness. It is very important to understand the nature of art and its scope in the factual world. Art as expression of thoughts, ideas, and communication need to be understood to make a solid foundation for the course.

Course Contents:

Module I

Art and Aesthetics of Rabindranath Tagore-
Poetry: the expression of personality
Artist and his society

Module II

Sigmund Freud -Theory of Dream
Jean paul sartre- Existentialism.

Module III

Introduction to Marxism and its influence on visual arts.

Module IV

Introduction to modern and postmodern philosophies..

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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%

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:

Components	CT1	CT2	CAF	V	GD	GP	A
Weightage (%)	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)

Propositions 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:

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 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:

Components	CT1	CT2	C	I	V	A
Weightage (%)	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:

Components	CT1	CT2	C	I	V	A
Weightage (%)	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 detail. It provides the skill to sculpt a human figure in a 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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 along with 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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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, finishing and technical treatments.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

Text & References:

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

(SPECIALISATION- APPLIED ARTS)

DRAWING AND ILLUSTRATION – V

Course Code: BFA 708

Credit Units: 03

Course Objective:

Drawing exercises are to learn accurate observation and skills Illustrations and Drawing. Drawing and illustration is a core medium of expression. In this module student shall learn the finer points of Drawing through Human anatomy. It is intended to interweave the spontaneous drawing skills; proportions and volumes through very rapid sketches. Student shall learn various types of illustration techniques with historical perspective. They shall also learn to imitate great masters to understand their focal point concepts of drawing and illustration. It shall make them understand the application of illustration techniques, its element and principle.

Course Contents:

Module I

Rapid Sketches

- Understanding of proportion of hand and feet
- Understanding volume and structure with human hands and feet
- Understanding drawing of the great masters

Module II

Planning Illustrations / Research: Target audience

- Understanding of need Understanding techniques and technology Preparing brief report
- Understanding audience Educational/economical/social scenario

Module III

Execution of Illustration project Final Illustrations as per project

- Illustrate book
- Editorial illustrations for news paper
- Book cover illustration
- Illustrations as per project

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Course Objective:

This will be student's first introduction to design. Design is an arrangement of various forms and shapes for a specific purpose in a given space. It establishes the coordination of different forms with the available space in a harmonious way. Different articles, objects and shapes are used to create an arrangement and establish a relationship, which is pleasant to the eye of a viewer. During this module, student will be able to understand the concept of design, its elements and the principles involved in making a good design. This subject develops a sense of arrangement and movement in the mind of an artist. Students will do small basic level exercises to understand design.

Course Contents:**Module I****Introduction to Service Campaign design**

- Intro to corporate identity.
- Intro to Service campaign designing.
- Importance of campaign designing for a company
- How logo works as identification for a company.

Module II**Composition using basic shapes, Line, Forms, Colours, tones and textures**

- Composition using different types of forms in Mono colour
- Creation of forms in different colour
- Relationship of colour and form
- Exercises on creating a design in square format using basic geometrical forms
- Creation of a design using line, form and colours
- Implanting the above design into basic forms such as triangles, squares and circles.
- Using colour overlapping and transparency to create forms
- Composition using different types of forms in Mono colour
- Creation of forms in different colour
- Relationship of colour and form

Module III**Logo Designing and Service Campaign design**

- How does Logo Designing and Service Campaign design works
- Importance of logo Designing and Service Campaign design
- Exercises on creating logo Designing and Service Campaign design

Module IV**Introduction to Service Campaign and other exercises of creative concept.**

- Exercises on creating a design for Service campaign.
- Exercises on creating a design Show cards
- Press and Magazine Ad.
- Hording, bus shelter, Poster etc
- Stationary
- Other exercises of Marketing Campaign.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	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 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**

PACKAGING - III

Course Code: BFA 710

Credit Units: 02

Course Objective:

Various Packaging Designs. This Course is designed for understanding the value and importance of packaging in designing industry. Students will go through various packaging exercise which will make them able to understand how packaging pays a role in advertising and marketing

Course Contents:

Module I

Major Packaging Design Project-II

- Planning Packaging
- Understanding of need
- Understanding technique & technology
- Preparing brief report
- Packaging with labelling

Module II

Developing Prototypes □

- Concept Designs/Prototypes
- Techniques and methods/mediums to be used

Module III

Execution of Packaging Design

- Final Packaging design as per project
- 3D forms in thermo coal & card board etc.

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

The main objective of this module is to introduce to the students the concepts of computer graphics. It starts with an overview of interactive computer graphics, two dimensional system and mapping, then it presents the most important drawing algorithm, two-dimensional transformation; Clipping, filling and an introduction to 3-D graphics.

Course Contents:

Module I

Introduction to Productivity tools

- Time saving tool on Mac/PC Platform

Module II

Working with Vector & Bitmap

- Vector graphic software.
- Illustration techniques.
- Printing techniques for vector graphics.
- Scalability, printing resolution. Colour models.
- Bitmap graphic software.
- Rendering techniques.
- Printing techniques for bitmap graphics.
- Scalability, printing resolution. Colour model.
- Vector Illustration.
- Bitmap graphics- handling scalability.

Module III

Digital Posters

- Poster for print production, Poster for digital printing, Create Poster in Vector Graphics in illustrator Create Poster in Bitmap Graphic in Photoshop

Packaging

- Create Packaging in Vector Graphics/bitmap in illustrator

Brochure Design

- Print production of Brochure Binding process, Special colours Design Consideration Create Brochure design in Adobe In-design

Signage Design

- Signage technology Print production of signage design, Fabrication & Design consideration Create a signage in Illustrator/Photoshop

Evaluation Methodology

- Individual's daily performance
- Project Review: Mid Semester
- Project Submission & Viva: End of the Semester

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Text & References:

- Computer Graphics, Edward Angel
- David F. Rogers, Procedural Elements for Computer Graphics, McGraw Hill, 1995.
- Edward Angel, Interactive Computer Graphics, Addison-Wesley, 2000
- Mason Woo et al, OpenGL Programming Guide, Addison-Wesley, 1997

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. Understanding the Fundamentals and Principles of Advertising which will result in advance knowledge of Advertising profession.

Course Contents:

Module I

Advertising copy

1. Introduction
2. types of copy,
3. USP.

Module II

Advertising Budget

1. Introduction
2. Importance of advertising.
3. Methods of forming advertising budget.

Module III

The Social and Economic Aspects of Advertising

1. Advertising business offers Employment
2. Functions of Advertising
3. Advertising creates demand and consequently sales
4. Advertising reduces selling costs
5. Advertising creates employment
6. Advertising establishes reputation and prestige
7. Advertising tries to raise the Standard of living
8. Role of Advertising in Society.

Module IV

Consumer Behavior and Advertising

1. Introduction and definition
2. Consumer Behavior Analysis
3. Types of customer Buying Behavior
4. Relationship Between customer behavior and advertising.
5. Impact of Advertising on customer behavior.

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Human Figure group drawing
Develop sense of proportion and depth

Module – II

Creative drawing from life, nature and objects

Module III: Creative composition using pen and ink

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

Human Figure group Painting

Develop sense of proportion and depth

Module – II

Creative Painting from life, nature and objects

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 – V

Course Code: BFA 715

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:

Individual style portfolio
Detailed composition forms
Develop a unique imagery and style
Learn to draw with ideas
Communicating with painting
Study with acrylic and oil
Emphasis on imagery

Examination Scheme:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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 Courseby Ronald Pearsall
- Color by Edith Anderson Feisner.

MURAL - VII

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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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:

Components	Art Assignment	Mid Term	PPT	Final Artwork Assignment	Attendance	EE
Weightage (%)	10	15	10	10	5	50

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

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:

Components	SU	Viva
Weightage (%)	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:

Components	SU	Viva
Weightage (%)	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.

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

Minimum Size: 22x30 inches or equivalent.

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A sketch book contains at least 100 sketches.

Size: 11x14 inches or equivalent.

Examination Scheme:

Components	SU	Viva
Weightage (%)	50	50