

Course Curriculum

For

Bachelor of Fine Arts (BFA)

(Faculty of Fine Arts)

BFA Semester I to VIII (2025-26)



MAHARAJA GANGA SINGH UNIVERSITY

Program Outcomes (POs)

On successfully completing the program the student will be able to:

1. 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.
2. 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.
3. Analyze, compare and evaluate historical and contemporary art techniques, art movements and philosophies including Indian and Western.
4. Interpret and engage with existing visual culture and media as a form of creative intelligence.
5. Show proficiency essential to independent and collaborative work of Art

Program Specific Outcomes (PSOs):

1. Demonstrate a comprehensive understanding of the history of art and aesthetics theoretically
2. Understand the nature of time, space, color, form, tone and texture
3. Critically evaluate masters as well as contemporary artists
4. Create own works of art using a range of methods and materials
5. Execute art projects independently
6. Participate in solo/group shows and become an applied arts entrepreneur.

Program Structure:

Bachelor of Fine Arts (BFA) Program is a four-year course divided into eight -semesters. For the award of degree, a student will be required to complete the credits as per the University norms.

Semester Wise Course Details

Semester I											
Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks			Total Marks	Minimum Passing Marks (%)
							Internal	External	Practical		
BFA4.5AECT11	Environment Studies	AEC	2	0	0	2	-	50		50	36
BFA4.5DCCT12	Fundamentals of Fine Arts	DCC	6	-	-	6	30	120	-	150	36
BFA4.5DCCP13	Still Life and Rendering	DCC	1	1	4	6	30	-	120	150	36
BFA4.5DCCP14	Geometry, Perspective and Calligraphy	DCC	1	1	4	6	30	-	120	150	36
Total						20	Total			500	

Semester II											
Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks			Total Marks	Minimum Passing Marks (%)
							Internal	External	Practical		
BFA4.5AECCT21	General English or Hindi	AEC	2	-	-	2	-	50		50	36
BFA4.5DCCP22	Miniature Painting and Nature Study	DCC	1	1	4	6	30	-	120	150	36
BFA4.5DCCP23	Design in Applied Arts	DCC	1	1	4	6	30	-	120	150	36
BFA4.5DCCP24	3D Design and Printmaking	DCC	1	1	4	6	30	-	120	150	36
Total						20	Total			500	

(SPECIALISATION- PAINTING)

Semester III Painting											
Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks			Total Marks	Minimum Passing Marks (%)
							Internal	External	Practical		
BFA5 SDCT31	Elementary Computer	SDC	2	-	-	2	-	50	-	50	36
BFA5DCCT32	History of Indian Art	DCC	6	-	-	6	30	120	-	150	36
BFA5DCCP33	Composition-I	DCC	1	1	4	6	30	-	120	150	36
BFA5DCCP34	Head Anatomy and Still Life Study (Colored)	DCC	1	1	4	6	30	-	120	150	36
Total						20	Total			500	

Semester IV Painting											
Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks			Total Marks	Minimum Passing Marks (%)
							Internal	External	Practical		
BFA5 VACT41	Indian Knowledge System	VAC	2	-	-	2	50	-	-	50	36
BFA5DCCT42	Indian Aesthetics	DCC	6	-	-	6	30	120	-	150	36
BFA5DCCP43	Composition-II	DCC	1	1	4	6	30	-	120	150	36
BFA5DCCP44	Human Anatomy study and Graphic	DCC	1	1	4	6	30	-	120	150	36
Total						20	Total			500	

Semester V Painting											
Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks			Total Marks	Minimum Passing Marks (%)
							Internal	External	Practical		
BFA5.5SDCT51	Communication Skills	SDC	2	-	-	2	50	-	-	50	36
BFA5.5DCCT52	History of Western Art	DCC	6	-	-	6	30	120	-	150	36
BFA5.5DCCP53	Composition-III	DCC	1	1	4	6	30	-	120	150	36
BFA5.5DCCP54	Mural Design and Indian Folk Painting	DCC	1	1	4	6	30	-	120	150	36
Total						20	Total			500	

Semester VI Painting											
Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks			Total Marks	Minimum Passing Marks (%)
							Internal	External	Practical		
BFA5.5 SECT61	Field Study (based on the study of the artwork of any one recognized artist or artisan)	SEC	2	-	-	2	50	-	-	50	36
BFA5.5DCCT62	Western Aesthetics	DCC	6	-	-	6	30	120	-	150	36
BFA5.5DCCP63	Composition-IV	DCC	1	1	4	6	30	-	120	150	36
BFA5.5DCCP64	Life study, Wash painting and Graphic	DCC	1	1	4	6	30	-	120	150	36
Total						20	Total			500	

Semester VII Painting											
Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks			Total Marks	Minimum Passing Marks (%)
							Internal	External	Practical		
BFA6 SECT71	Project (based on the visit to any Art Gallery or Museum or Craft Center)	SEC	2	-	-	2	50	-	-	50	36
BFA6DCCT72	Indian Modern And Contemporary Art	DCC	6	-	-	6	30	120	-	150	36
BFA6DCCP73	Composition-V	DCC	1	1	4	6	30	-	120	150	36
BFA6DCCP74	Contemporary miniature painting and Story Board	DCC	1	1	4	6	30	-	120	150	36
Total						20	Total			500	

Semester VIII Painting											
Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks			Total Marks	Minimum Passing Marks (%)
							Internal	External	Practical		
BFA6 SECT81	Craft Documentation	SEC	2	-	-	2	50	-	-	50	36
BFA6DCCT82	Western Modern Art	DCC	6	-	-	6	30	120	-	150	36
BFA6DCCP83	Composition-VI	DCC	1	1	4	6	30	-	120	150	36
BFA6DCCP84	Story Illustration and Graphic	DCC	1	1	4	6	30	-	120	150	36
Total						20	Total			500	

(SPECIALISATION- APPLIED ARTS)

Semester III Applied Arts											
Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks			Total Marks	Minimum Passing Marks (%)
							Internal	External	Practical		
BFA5 SDCT31	Elementary Computer	SDC	2	-	-	2	-	50	-	50	36
BFA5DCCT35	History of Applied Arts - I	DCC	6	-	-	6	30	120	-	150	36
BFA5DCCP36	Computer Graphics	DCC	1	1	4	6	30	-	120	150	36
BFA5DCCP37	The Fundamentals of Applied Arts and Print Reproduction	DCC	1	1	4	6	30	-	120	150	36
Total						20	Total			500	

Semester IV Applied Arts											
Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks			Total Marks	Minimum Passing Marks (%)
							Internal	External	Practical		
BFA5 VACT41	Indian Knowledge System	VAC	2	-	-	2	50	-	-	50	36
BFA5DCCT45	Indian & Western Aesthetics	DCC	6	-	-	6	30	120	-	150	36
BFA5DCCP46	Graphic Design-I	DCC	1	1	4	6	30	-	120	150	36
BFA5DCCP47	Drawing, Illustration and Print Reproduction	DCC	1	1	4	6	30	-	120	150	36
Total						20	Total			500	

Semester V Applied Arts											
Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks			Total Marks	Minimum Passing Marks (%)
							Internal	External	Practical		
BFA5.5SDCT51	Communication Skills	SDC	2	-	-	2	50	-	-	50	36
BFA5.5DCCT55	History of Applied Art - II	DCC	6	-	-	6	30	120	-	150	36
BFA5.5DCCP56	Graphic Design-II	DCC	1	1	4	6	30	-	120	150	36
BFA5.5DCCP57	Drawing, Illustration and Print Reproduction-II	DCC	1	1	4	6	30	-	120	150	36
Total						20	Total			500	

Semester VI Applied Arts											
Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks			Total Marks	Minimum Passing Marks (%)
							Internal	External	Practical		
BFA5.5 SECT65	Field Study (based on the study of the artwork of any one recognized artist or artisan)	SEC	2	-	-	2	50	-	-	50	36
BFA5.5DCCT66	Advertising Art & Ideas - I	DCC	6	-	-	6	30	120	-	150	36
BFA5.5DCCP67	Graphic Design-III	DCC	1	1	4	6	30	-	120	150	36
BFA5.5DCCP58	Drawing, Illustration and Print Reproduction-III	DCC	1	1	4	6	30	-	120	150	36
Total						20	Total			500	

Semester VII Applied Arts											
Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks			Total Marks	Minimum Passing Marks (%)
							Internal	External	Practical		
BFA6 SECT75	Project (based on the visit to any Art Gallery or Museum or Craft Center)	SEC	2	-	-	2	50	-	-	50	36
BFA6DCCT76	Advertising Art & Ideas - II	DCC	6	-	-	6	30	120	-	150	36
BFA6DCCP77	Graphic Design-IV	DCC	1	1	4	6	30	-	120	150	36
BFA6DCCP78	Drawing, Illustration and Printmaking	DCC	1	1	4	6	30	-	120	150	36
Total						20	Total			500	

Semester VIII Applied Arts											
Paper Code	Paper Name	Code	L	T	P	Total Credits	Maximum Marks			Total Marks	Minimum Passing Marks (%)
							Internal	External	Practical		
BFA6 SECT85	Craft Documentation	SEC	2	-	-	2	50	-	-	50	36
BFA6DCCT86	Advertising Art & Ideas - III	DCC	6	-	-	6	30	120	-	150	36
BFA6DCCP87	Portfolio Design	DCC	1	1	4	6	30	-	120	150	36
BFA6DCCP88	Drawing, Illustration and Mural Design	DCC	1	1	4	6	30	-	120	150	36
Total						20	Total			500	

Testing and Evaluation

There will be Internal Assessment for 30 marks and Final Semester-End Examination (External: Theory / Practical) will be for 120 marks in each course/paper.

Evaluation

Internal Assessment: 30 Marks

- Midterm Examination: 3 Assignments / Exams of 10 Marks each to be conducted by the Institution. Best marks obtained in two such Assignments / Exams for every course to be counted.
- Students' Participation in curricular, extra-curricular activities, class participation, attendance etc. shall account for 10 Marks.

Semester-End Examination - External Assessment: 120 Marks (Theory)

There shall be three Sections:

Section A: Shall contain 10 questions of 2 marks each. All questions will be compulsory. Minimum Two questions must be set from each Unit. Answer should not exceed 50 words.

Section B: Shall contain 5 questions (two from each unit with internal choice). Each Question shall Be of 8 marks. The candidate is required to answer all 5 questions. The answers should Not exceed 200 words.

Section C: Shall contain 5 Questions, one from each Unit. Each Question shall be of 20 marks. The Candidate is required to answer any three from different units. The answers should not Exceed 500 words.

Semester-End Examination - External Assessment: 120 Marks (Practical)

In Courses where the Semester – End Practical Examination for 120 Marks is prescribed, no theory/written examination will be conducted. The Practical Examination will be evaluated by an External examiner, selected from the prescribed panel of Examiners of the University. Unless specifically mentioned for a particular course, the above Scheme of Internal and External Evaluation shall remain constant.

Unless specifically mentioned for a particular course, the above Scheme of Internal and External Evaluation shall remain constant. To pass in a particular Paper / Course, every candidate shall be required to obtain at least 36% marks separately in Theory, Practical and Internals Exams. Courses BFA4.5AECT11, BFA4.5AECT21, BFA5SDCT31, BFA5VACT41 and BFA5.5SDCT51 are mandatory for all. The Course wise content for these courses shall remain common for all students of Undergraduate Programmes. In Semester IV (Indian Knowledge System), Semester V (Communication Skills), Semester VI (Special Elective Course), Semester VII (Special Elective Course) and Semester VIII (Special Elective Course), the Semester End assessment/exam/evaluation will not be conducted by the University. The respective College / Department will send the Semester assessment (marks) of the student to the University.

The duration of External examination shall be 3 hours.

On the basis of total marks (Internal and External) obtained, the student shall be awarded SGPA and CGPA under the formula specified for CBCS.

Course Wise Content for BFA Programme

Semester I: Ability Enhancement Compulsory Course

Semester I: Discipline Centric Courses

Fundamentals of Fine Arts
<p>Course Objectives: This module is designed to weave the concept of Art in the mind of a student. It is very important to Understand the nature of art and its scope in the factual world. Art as an expression of thoughts, Ideas and communication needs to be understood to make a solid foundation for the Course.</p>
<p>Course Outcomes: From this module, student shall be able to understand the immensity and role of art in their daily Life. It shall establish the concept of Art in their consciousness. Students shall be acquainted with Art From an expansive viewpoint. They shall be able to comprehend the elements and principles of Art.</p>
Contents
<p>Unit-I What is Art? What is the relationship between Art and the Artist? The basic concept of beauty that Is involved in the creation of Art. Art as an essential part of the real world. Art as a powerful Medium of self-expression.</p>
<p>Unit-II Art concepts. Role of forms in art. Content and style as the essence of art. Meaning and definition of Iconography.</p>
<p>Unit-III Theme and purpose of art. Role of art in the society. Relationship between art and nature as a complement to each other. Role of Imagination and fantasy as an important phenomenon for the creation of art.</p>
<p>Unit-IV The Visual Elements Lines, Types of lines and their functions in art. Formation of shapes and their role in art. Importance of Light and color. Usage of tones and textures to create an effective body of art work. Importance of space, time and motion in understanding art.</p>
<p>Unit-V Principles of Design in Art. Six Limbs of Indian Art. Definition and principles of design- Balance, Proportion, Harmony, Emphasis, Rhythm. Role of elements of design in creating an effective design.</p>
<p>Readings:</p>

- Fundamental of plastic Arts-Dr.Griraj kishor Agraval.
- Graphic Design- Dr.Narendra Singh Yadav.
- Fundamentals of Visual Art by Dr. Anju Chaudhar
- Fundamentals of Visual Arts by Muneesh Kumar and Munish Kumar

Semester I: Discipline Centric Courses

Still Life and Rendering

Objectives:

Drawing is the basis of any art course. The subject aims at establishing hand-eye coordination while drawing any object. During this module, the students are trained to understand the importance of proportion while drawing. This subject develops the sense of line, space and volume in the mind of an artist.

Course Outcomes:

The successful completion of this course shall enable the learner: Apply the skills of observation to draw and render objects in three-dimensions. Practical exercises to strengthen direct observation and improve eye-hand coordination by drawing from basic shapes such as cones, cubes and cylinders in a given arrangement. Identify the relationship between objects, surface textures and material of objects. Basic exercises in developing the skill for drawing and rendering in pencil, charcoal, crayons and pastels. Apply the techniques of drawing and rendering such as light and shade and chiaroscuro. Apply methods of techniques of various media such as pencils, charcoal, crayons, pastels etc.

Contents

Unit - I

Sketching. Rapid sketches. Role of proportion in drawing. Drawing intuitively.

Unit – 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.

Unit - III

Drawing from still objects. Drawing a still life using different objects of different sizes and shapes. Concept of materials and shapes.

Unit - IV

Drawing of foliage (plants). Study of nature using lines. Creating volume through lines. Use of pressure to create the required effect of light and shade.

Unit - V

Drawing from model. Drawing a human figure with rapid speed. Ideal proportions of human body. Examples of drawings of great masters.

Submissions:

- Five Still life works in Graphite/Charcoal on paper (size 1/2 Imperial).
- Five Rendering works on paper (size 1/2 Imperial).

Readings:

- Watercolor Still Life by Elizabeth Jane Lloyd, Ray Campbell Smith.
- Still Life A History by Sybille Ebert-Schifferer.

- Oil & Acrylic, Still Lifes: Discover techniques for painting traditional scenes-step by step. by Tom
- Swimm, Nathan Rohlander, Caroline Zimmermann, Mia Tavonatti.
- Van Gogh Still Lifes by Ortrud Westheider, Michael Philipp

Semester I: Discipline Centric Courses

Geometry, Perspective and Calligraphy

Objectives:

Geometry- Simple geometrical drawings-line and angles, triangles, quadrilateral, squares, polygons and circles, simple scales.

Perspective- Orthographic Projection is a way of drawing a 3D object from different perspectives. Usually a front, side and plane view are drawn so that a person looking at the drawing can perceive it from all the angles. Orthographic drawings are useful especially when a design has been developed to a stage where it is almost ready to manufacture. In this module student will be able to learn different types of geometrical planes and their usage. During this module student will be able to understand the concept of orthographic projections, their types, elements and principals involved. The course trains a student to present 3D visuals on 2D surfaces.

Calligraphy- Students should be exposed to calligraphic examples of various traditional scripts. Nature study of Lines, forms and shapes. Scribbles with Kalam, Nib, Brush and Calligraphy Pen. Calligraphy, Urdu, Hindi and English. Alphabet, sentences and composition of different types.

Course Outcomes:

Geometry- Student will be able to understand the 2D and 3D projection. They will be able to draw orthographic projections of the objects available. They will learn the different types of planes and their purpose in professional and daily life. They will be able to understand the focal length, optics, projections, and their relationship with 2D objects.

Perspective- Students will successfully draw and color a one point perspective landscape. After completion of this project, students will participate in a one-on-one critique with the teacher to further discuss the aspects done well, and the others that could use improvement. Students will better understand the concepts of depth, horizon line, vanishing point, and other key terms in dealing with perspective.

Calligraphy- Knows special features of calligraphy. Learns the definition and usage of calligraphy. Designs multiple words and single words with calligraphy. Explore the culture and writing styles of Asian cultures from Japan and China. Learn about how to write the western calligraphy alphabet.

Contents

Unit - I

Draw Plan and elevation. Draw a simple geometrical plan of an object. Draw elevation drawing. Draw isometric projection of an object. Make a project file from following units.

Unit – II

Isometric projection. Isometric projection and its need. Role of focal point and focal length. Relationship to orthographic projection.

Unit - III

Parallel and Angular Perspective. Parallel and Angular perspective and its need. Role of perspective

in drawing. Relationship between different types of projections.

Unit - IV

Basic discipline of beautiful handwriting, sense of letter form- simultaneous judgment of the composition of letter's spacing organization - intuitive and logical planning of writing development of style.

Unit - V

A co-ordinate series of assignments of script writing with different types of traditional and modern tools. Students should be exposed to calligraphic examples of various traditional scripts.

Submissions:

- **One 200 page file and 15 sheets.**

Readings:

- **The Calligrapher's Bible by David Haris.**
- **Foundations of Calligraphy by Sheila Waters.**
- **Mastering Copperplate Calligraphy by Eleanor Winters.**
- **Perspective Made Easy by Ernest Ralph Norling.**
- **The Art of Perspective by Phil Metzger**
- **Geometry for the Artist By Catherine A. Gorini**
- **The Golden Ratio: The Divine Beauty of Mathematics by Gary Meisner**

Semester II: Discipline Centric Courses

Miniature Painting and Nature Study

Objectives:

- **Miniature Paintings** - Demonstrate understanding of how to use elements of design and composition, materials, technologies, processes and the organizational principles of miniature. Historical background, Origin of Miniature painting: themes and treatment Paintings from Rajasthan. Use of Pigments in Miniature. Pigments used in the early twentieth century. Concept of mixed colors. Materials used in miniature painting traditional and modern material.
- **Nature Study**- Able to demonstrate paper stretching, flat and graded washes, wet into wet, lifting out and detailing techniques in combination with basic color principles such as hue, value, temperature, intensity, complementary, analogous, and split-complementary

Course Outcomes:

- **Miniature Paintings** - The successful completion of this course shall enable the learner: Miniature Paintings-Techniques of miniature painting; the process of drawing of sketches and the application of pigments, pigments and their import, panel divisions); color and pattern notes on drawings; Compositions and colors; changing aspects of miniature painting. Miniature based on object of nature, human figures, animals and birds, exercises based on traditional formats.
- **Nature Study**- Studies from life, nature and other sources for complementing the compositional aspect of the student .The study must be lively spot view from natures. Develop an understanding and ability to render objects in basic geometric shapes and arrange objects in a specific environment. Apply the skills of observation to render objects in various light conditions, environments and styles. Ability to develop drawings based on outdoor study of plants, flowers, tress, and etcetera. Ability to apply the techniques of perspective and methods of proportion.

Contents

Unit - I

Introduction and Techniques: Introduction of miniature paintings, Tools and materials, painting Techniques, Jaipur miniature paintings, Udaipur miniature paintings, Jodhpur miniature paintings.

Unit – II

Mughal Miniature Painting. Jahangir story miniature paintings, Akbar period miniature painting, Rajasthani Miniature Painting. Technique of Pahari paintings.

Unit - III

Odisha Miniature Painting. Odisha Pattachitra, Divine characters. Contemporary Miniature. Indian miniature painting sketches, Create own miniature composition, Contemporary Miniature Paintings.

Unit - IV

Understanding of Nature & Object study. Principles of light and shade, Light and shade, Aware of depth, Illusion of depth, Emulate on a two-dimensional plane. Study of composition (Principals), Placement of the elements on the surface, Identification of compositional problems of each type of painting Developing Personal expression through any style.

Unit - V

Human and Animal study & outdoor and landscape study. Indirect observation variety, Form painting, Conceptual, Classical, Observation from Photographs, Pictures and more. 12 Study from manmade objects with emphasis on construction. Perspective and Rendering in linear and massive drawing. Experience with material quality for feel. Values in grey, texture and color in rendering. Study from natural such as Landscape, Seascape. Use of media – pencil, charcoal, pen and ink, crayon etc.

Submissions:

- Two Miniature works in Tempera media on Vasali paper (size 5x7 inches).
- Five Nature study works on Handmade paper (size 1/2 Imperial).

Readings:

- Paintings in the Kangra Valley by Vijay Sharma
- Ajanta by Ram Anant Thatte
- Indian Miniature Paintings: Hunting Scenes of the Mughal Period by Dr. Zeba Hasan
- Growth & Tradition Of Pahari Miniature Painting Hardcover by Onkar Rahi
- Nature Anatomy series by Julie Rothman
- Handbook of Nature Study by Anna Comstock
- Watercolor in Nature by Rosalie Haizlett

Semester II: Discipline Centric Courses

Design in Applied Arts

Course Objectives:

- **Photography**- Photography is the art, In this module student shall learn the finer points of Photography. It is intended to interweave the camera handling skills; technology and techniques. Student shall learn about various types of cameras, photography Equipment and techniques from historical perspective.
- **Logo Design**-To understand the importance of any logo is an identity of a company & more simple it is in advertising
- **Collage Design**- To understand the skill and designing for newspaper, Magazine & Clothes.
- **Stencil Design**- To understand and develop the Stencil design.
- **Block letter Design**- To introduce the student the history of writing, development of alphabets, various calligraphic schools and scripts

Course Outcomes:

- **Photography** – student will be able to learn shooting from camera using artistic composition and framing methods. They shall be able to process, develop, and print photographs. They shall learn the different types of camera techniques and their usage in visual media and communication. They will be able to understand the light, exposures, and sensitivity of films, bromide papers, and their behaviour when they are used for specific results. It will help student understand photography as a medium of artistic expression.
- **Logo Design**-To gain the basic knowledge applied art & to develop the logo designing skills in the students and their creative mind.
- **Collage Design**-To gain the basic knowledge applied art & to develop the collage designing skills in the students and their creative mind.
- **Stencil Design**- To gain the basic knowledge applied art & to develop the Stencil Design creative & innovative idea for using designing artistic and creative mind.
- **Block letter Design**- To gain the basic knowledge applied art & to develop the artistic and

creative mind.
Contents
Unit-I Photography-Introduction of Camera. Principles of Composition. Lighting techniques. Indoor and outdoor shoot.
Unit-II Logo Design- Introduction of Logo Design. Principles of Logo Design.
Unit- III Collage Design- Introduction of Collage Design. Principles of Collage Design.
Unit –IV Stencil Design- Introduction of Stencil Design. Principles of Stencil Design.
Unit-V Block letter Design- Introduction of Block letter Design. Principles of Block letter Design.
Submission: - <ul style="list-style-type: none"> • Two work in each subject. (Size A4).
Readings: <ul style="list-style-type: none"> • Photography (Techniques and Theory) by Narendra Singh Yadav • Fundamentals of Advertising Basic Theory & Concepts by Ruhi Lal Anvesha Sharma • Advertising (Techniques and Theory) -Narendra Singh Yadav

Semester II: Discipline Centric Courses

3D Design and Printmaking
Course Objectives: <ul style="list-style-type: none"> • 3D Design- Art is to see an object in 2D as well as 3D perspective. Clay modeling will help the students to develop a three-dimensional vision. Students will be able to feel the objects and materials. This exercise is designed to develop a sense of proportion and volume in students. • Printmaking -Printmaking is as ancient as human civilization. Print is about taking multiple impressions of similar objects or patterns. Print is a medium of expression used for communicating to masses. Students, in this module, will learn various types of printmaking techniques. They will also learn how prints are being created for the purpose of art and beauty. During this module, students will be able to understand the concept of print, its elements and principals involved in making a good print. Students will develop a sense of materials, methods and their usage.
Course Outcomes: <ul style="list-style-type: none"> • 3D Design- Students will be able to understand the concept of modeling and volume in the given time and space. They will be able to make 2D and 3D miniatures of objects available in the nature and their surroundings. They will learn the different types of clays modeling and materials that are used for the same. They will develop skills to use the tools available, the quality of material, their behavior, maintenance and durability. Their hand and eye will be synchronized with the proportion and volume of the object.

- **Printmaking-** Students will be able to understand the concept of Printmaking. They will be able to make prints, taking ideas from objects in nature and their surroundings. They will learn different types of printing techniques and their usage in everyday life. They will be able to understand the quality of prints, inks, papers, and their behavior when they are applied on different surfaces. It will help students to understand print as a medium of artistic expression. They will also be able to create blocks and print them accordingly.

Contents

Unit - I

Creating 3D form with clay. Creation of complex 3D objects in clay. Usage and preparation of clay for modeling. Types of clay available. Use of different types of clay for different purposes.

Unit – II

Creating 3D form with Plaster of Paris. Plaster of Paris and its behavior. Creation of complex 2D and 3D objects using Plaster of Paris. Maintenance and durability of plaster of Paris. Using paper and cloth to make different objects. Creation of forms from simple to complex. Behavior and usage of materials. Choosing appropriate material based on the object.

Unit – III

Making of mono prints with Lino cut. Printing techniques. Exercise on creating a Lino cut mono print.

Unit – IV

Making block print with objects selected at random in one's environment. Students will be encouraged to look for various objects around them and use their impressions as blocks for printing. Students will collect objects of different textures both natural as well as man-made to use as blocks for printing.

Unit – V

Making a stencil print. Stencil and evolution of stencil printing. Stencil graffiti. Find stencils from everyday life.

Submissions:

- One work in Clay medium (height 12 inches).
- Two works (3+3 prints) on paper (size 1/2 Imperial)

Note: - Submission work only, Not for Practical exam.

Readings:

- The Encyclopedia of Sculpture Techniques by [John W. Mills](#)
- Paper Mache Design advanced techniques by [Monique Robert](#)
- Introduction to printmaking, Open College of the Arts Michael Young Arts Centre
- Inks by Steve Hoskins

(SPECIALISATION- PAINTING)

Semester III Painting: Discipline Centric Courses

History Of Indian Art
<p>Course Objectives: The objective of the History of Indian Art course is to explore the rich and diverse visual traditions of India, understanding their cultural, historical, and aesthetic significance, while fostering an appreciation for the evolution of artistic expressions across different periods and regions.</p>
<p>Course Outcomes: Students will gain a comprehensive understanding of the evolution of Indian art, exploring its cultural, religious, and historical contexts. They will develop the ability to critically analyze and appreciate the diverse artistic traditions of India, from ancient to contemporary times.</p>
<p>Contents</p>
<p>Unit-I Pre-Historic wall painting. Indus Valley Civilization: Art and Architecture</p>
<p>Unit-II Historical and religious origins- Ajanta, Bagh, Sigiriya, Sittalavasal and Jogimara caves.</p>
<p>Unit-III The Mauryan period: The first Imperial Art. The Shunga dynasty: Chaityas, Viharas and Stupas. Satavahana dynasty.</p>
<p>Unit-IV The Kushan Period: Gandhara and Mathura. The Gupta Period. South India: Pallavas, Cholas and Hoysalas.</p>
<p>Unit-V Jain, Rajasthani, Pahari and Mughal Painting.</p>
<p>Readings:</p> <ul style="list-style-type: none"> • Bhartiya Chitrakala ka Itihas -Dr. Avinash Bahadur Sharma • Indian Painting -Dr. C. Siva Ram • A History of Ancient and Early Medieval India -Upinder Singh • History of Indian and Indonesia Art – A.K Coomaraswamy • The story of Indian Art – S.K Bhattacharya

Semester III Painting: Discipline Centric Courses

Composition-I
<p>Course Objectives:</p> <ul style="list-style-type: none"> • Composition- In the visual arts – in particular painting– composition is the placement or arrangement of visual elements or ingredients in a work of art or a photograph, as distinct from the subject of a work. It can also be thought of as the organization of the elements of art according to the principles of art. During this module student will go through the process of setting different element in given space and surface. Understanding of forms and their

<p>behavior will be studied in great detail.</p> <ul style="list-style-type: none"> • Rajasthan Miniature painting- The objective of the Rajasthan Miniature School Painting course is to provide students with a comprehensive understanding of the historical, cultural, and artistic significance of Rajasthan miniature painting, while equipping them with practical skills in traditional techniques to create authentic and innovative artworks.
<p>Course Outcomes:</p> <ul style="list-style-type: none"> • Composition- Create and implement the concepts and basic principles of Composition Painting. Formulate the sound techniques of Composition Painting and practical concepts and understanding in their practical work. Perform some of common & unique values/knowledge of Composition Painting taught during the course simultaneously to meet professional requirements. • Rajasthan Miniature painting- Gain a deep understanding of the historical significance, styles, and techniques specific to the Rajasthan Miniature Schools. Develop practical skills in traditional miniature painting techniques, enabling them to create detailed and authentic works inspired by this rich artistic tradition.
<p style="text-align: center;">Contents</p> <p>Unit-I Understanding & handling of the 2-D surface: Different kind of surfaces. Preparation of surfaces and their handling. Study of examples of great masters.</p> <p>Unit-II Understanding forms and Structural possibilities: Learning division of space. Different types of forms, their behavior and nature, structural possibilities. Theory of odds, Rules of third, foreground and background. Negative and positive space, study of examples of great masters</p> <p>Unit- III Simple compositions: Arranging of element from sketches of daily life. Still life objects, study of examples of great masters. Nature studies: Detail nature studies. Study of trees, leaves, houses. Study of nature of natural light, nature of reflection, study of shadows. Study of relationship of light and color.</p> <p>Unit –IV Introduction to Rajasthan Miniature School Painting Schools of Rajasthan Miniature Painting - Mewar, Marwar, Hadoti and Dundhar School. Techniques and Materials - Traditional Techniques Used in Miniature Painting, Pigments and Colors: Preparation and Use, Tools and Equipment: Brushes, Paper, and Canvas, Understanding the Use of Gold and Silver Foil in Miniature Painting Iconography and Themes - Religious Themes: Depictions of Hindu Gods and Mythological Scenes. Court Scenes and Portraiture. Nature and Animal Depictions. Folk and Daily Life Representations</p> <p>Unit –V Practical Application and Contemporary Relevance Techniques of Sketching and Drawing - Basic Drawing Techniques for Miniature Painting. Study of Facial Expressions, Clothing, and Ornamentation. Understanding Proportions and Perspective in Miniature Art Replication of Classic Rajasthan Miniature Paintings - Step-by-Step Reproduction of Selected Classic Works. Analyzing and Understanding the Original Work. Developing an Eye for Detail and Precision.</p>

Contemporary Trends and Modern Interpretations

Submission: -

- Five Composition works on paper (size Full imperial), 50 Layouts.
- Two Rajasthan Miniature works in Tempera media on Vasali paper (size 6x9" inches), 20 Layouts.
- 15 sketches per Day.

Note: - Rajasthan Miniature Submission work only, Not for Practical exam.

Readings:

- "Composition in Art" by Henri Matisse
- "The Simple Secret to Better Painting" by Greg Albert
- "Rajasthani Miniatures: The Magic of Strokes and Colors" by Daljeet Singh
- "Paintings of Rajasthan" by Pratapaditya Pal
- "Rajput Painting: Romantic, Divine and Courtly Art from India" by Ananda K. Coomaraswamy

Semester III Painting: Discipline Centric Courses

Head Anatomy and Still Life Study (Colored)

Course Objectives:

- **Head Anatomy Study** - The objective of studying head anatomy is to develop a comprehensive understanding of the structural and proportional relationships within the human head, enabling accurate and expressive depiction in artistic works. This study also aims to enhance the ability to observe and interpret facial features and expressions with precision.
- **Still life** - Explore the fundamentals of composition and color theory through colored still life arrangements.

Develop proficiency in capturing light, shadow, and texture using various colored mediums in still life setups. Cultivate a nuanced understanding of color relationships and their expressive potential in depicting objects in a still life setting.

Course Outcomes:

- **Head Anatomy Study** - Students will gain a comprehensive understanding of the anatomical structure of the human head, enabling accurate and expressive artistic representation. Students will develop the ability to capture facial features, expressions, and proportions with greater precision and realism in their artwork.
- **Still life** - Develop a nuanced understanding of color theory and its application in still life compositions. Enhance observational skills and attention to detail through the study of light, shadow, and texture in colored still life arrangements. Cultivate creativity and artistic expression by experimenting with various color palettes and techniques to evoke mood and atmosphere in still life paintings.

Contents

Unit-I

Introduction to Head Anatomy-Overview of the importance of understanding head anatomy in fine arts. Basic terminology: skull, cranium, facial bones, features, etc. Understanding proportions and basic measurements of the human head. Introduction to different planes of the head. Facial Muscles-

Exploration of facial muscles and their role in expression. Identifying key muscles involved in facial expressions like smiling, frowning, etc. Understanding how muscles influence the contours and shapes of the face.

Unit-II

Features and Proportions- Study of individual facial features: eyes, nose, mouth, ears, etc. Techniques for capturing realistic proportions of facial features. Practice exercises focusing on different features separately. Understanding variations in features across different ages, genders, and ethnicities.

Unit- III

Portrait Drawing- Bringing together all learned concepts to create portraits. Understanding lighting and shadow to add depth and realism to portraits. Techniques for capturing likeness and character in portraits. Study of famous portrait artists and their techniques for inspiration.

Unit –IV

Geometric shapes and still life-Composition within the geometric shapes, The construction of the geometric shapes, linear perspective, shading. **Organic objects and still life-**Composition within the organic shapes, The construction of the organic shapes, Atmospheric perspective, silhouette and composition. Positive and negative shape-Definition of Positive and negative shapes, Positive and negative revolt, ground and shape relationship. The effective way of drawing - from general shapes into the Details.

Unit-V

Still life composition- Study of various objects (Natural and manmade and groups with background) Rendering to be done in pencil, charcoal, water and oil. Study of light fallen on various objects arranged on still life platform with the relative proportion between each other.

Submission: -

- 30 Head Anatomy Study works on paper (size 1/2 imperial).
- Five Still Life works on paper (size 1/2 imperial).
- 15 sketches per Day.

Note: - Head Anatomy Study Submission work only, Not for Practical exam.

Readings:

- "Facial Expressions: A Visual Reference for Artists" by Mark Simon
- "Classic Human Anatomy in Motion: The Artist's Guide to the Dynamics of Figure Drawing" by Valerie L. Winslow
- "Drawing the Head and Hands" by Andrew Loomis
- "Figure Drawing: Design and Invention" by Michael Hampton
- "Color and Light: A Guide for the Realist Painter" by James Gurney
- "Still Life Painting Atelier: An Introduction to Oil Painting" by Michael Friel
- "Lessons in Classical Drawing: Essential Techniques from Inside the Atelier" by Juliette

Aristides

- "The Natural Way to Draw: A Working Plan for Art Study" by Kimon Nicolaides

Semester IV Painting: Discipline Centric Courses

Indian Aesthetics

Course Objectives:

The objective of studying Indian aesthetics is to explore the rich and diverse philosophical traditions that inform the creation, interpretation, and experience of art in India, and to understand the cultural and spiritual values that shape Indian artistic expression.

Course Outcomes:

Students will gain an understanding of the principles and philosophies underlying Indian aesthetics, enabling them to appreciate and apply these concepts in their artistic practice. They will also develop the ability to critically analyze traditional and contemporary Indian art forms through the lens of aesthetic theory.

Contents

Unit-I

Some fundamental questions: meaning of Art, truth in Art, Subjectivity and Objectivity of Art, Art and Society.

Unit-II

Bharat's Rasa theory: Natyashastra

Commentators of Rasa theory: Bhatt Lolat, Shankuk, Bhatt Nayak and Abhinavagupta.

Unit- III

Dhyanaloke: Anandvardhan

Geetgovind: jaidev

Unit –IV

Vishnudharmotter Puran: Chitra sutra.

Sursagar and Rasikpriya.

Unit-V

Aesthetics theories of Anand K. Coomaraswamy and Rabindranath Tagore.

Readings:

- Art Beauty & Creativity: Indian & Western Aesthetic- Shyamla Gupta
- Fundamental of Indian Art – K.M Munshi&R.R.Diwakar
- Transformation of Nature in Art – A.K Coomaraswamy
- The Ideals of Indian Art – E.B.Havel
- Aesthetics Meaning – Rehka Jhonji

Semester IV Painting: Discipline Centric Courses

Composition-II

Course Objectives:

- **Composition-** The course objectives of Pictorial Composition are to develop students' abilities

<p>to create visually compelling and balanced artworks, and to enhance their understanding of the principles of design and composition. Students will learn to apply various techniques and concepts to effectively convey their artistic vision and narrative through visual media.</p> <ul style="list-style-type: none"> • 3D- The course aims to develop students' technical skills in creating three-dimensional forms using various materials and techniques. Students will explore conceptual approaches to sculpture, fostering creativity and critical thinking in the art-making process.
<p>Course Outcomes:</p> <ul style="list-style-type: none"> • Composition- Upon completion of the Pictorial Composition course, students will be able to skillfully create balanced and aesthetically pleasing artworks, demonstrating a strong grasp of compositional principles. They will also be proficient in utilizing various techniques to effectively communicate their artistic vision and narrative through visual media. • 3D- By the end of the course, students will be able to proficiently create and critique three-dimensional sculptures, demonstrating mastery of various materials and techniques. They will also develop a strong conceptual framework, enabling them to express and communicate their artistic visions effectively.
<p style="text-align: center;">Contents</p> <p>Unit-I Fundamentals of Pictorial Composition Introduction to pictorial composition and its significance in painting. Understanding basic compositional elements: line, shape, color, texture, and space. Study of classical and contemporary examples to identify effective composition techniques. Exercises on creating balanced and harmonious compositions using fundamental principles.</p> <p>Unit-II Techniques and Tools for Composition Exploration of various tools and materials used in creating pictorial compositions. Techniques for arranging elements within a painting to guide the viewer's eye. Use of focal points, leading lines, and the rule of thirds to enhance visual interest. Practical sessions on experimenting with different compositional strategies.</p> <p>Unit- III Advanced Composition Strategies and Personal Expression Study of advanced compositional techniques, including dynamic symmetry and the golden ratio. Exploration of personal style and expression through compositional choices. Analysis of the relationship between composition and narrative in storytelling through art. Final project: Creating a series of paintings that demonstrate mastery of pictorial composition principles and personal artistic voice.</p> <p>Unit –IV Materials and Tools- Introduction to various materials (clay, Cardboard, paper, cloth, wood, metal, found objects). Essential tools and their uses in sculpting.</p>

Basic Techniques- Hand-building techniques (pinching, coiling, slab construction). Carving and assembling methods.

Safety and Best Practices- Workshop safety guidelines. Proper handling and maintenance of tools and materials

Preliminary Projects- Simple exercises to practice basic techniques. Small-scale projects focusing on form and texture

Unit-V

Intermediate Sculpting Techniques and Concept Development

Advanced Techniques- Mold making and casting processes. Welding and metalworking basics

Surface Treatment and Finishing. Techniques for texturing, painting, and finishing sculptures.

Exploring patinas and other surface treatments

Conceptual Approaches- Developing themes and narratives in sculpture. Integrating conceptual thinking with technical execution

Submission: -

- Five composition works on paper (size Full imperial), 50 Layouts.
- One 3D work in Mixed medium (height 18" inches), 50 Layouts.
- 15 sketches per Day

Note: - 3D Submission work only, Not for Practical exam.

Readings:

- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow
- "Composition in Art" by Henri Matisse
- "The Simple Secret to Better Painting" by Greg Albert
- "The Elements of Dynamic Symmetry" by Jay Hambidge
- "Composing Pictures" by Donald W. Graham

Semester IV Painting: Discipline Centric Courses

Human Anatomy study and Graphic

Course Objectives:

- **Human Anatomy study** - The objective of studying human anatomy in fine arts is to equip artists with a deep understanding of the human body's structure and functions, enabling them to create accurate, expressive, and dynamic representations in their artwork. This knowledge enhances their ability to depict realistic forms and convey emotion through the human figure.
- **Graphic-** Understand and master fundamental techniques of woodcut printing, including carving, inking, and printing processes. Develop creative skills and personal expression through the creation of original woodcut prints, exploring both traditional and contemporary approaches.

Course Outcomes:

- **Human Anatomy study** - By the end of the course, students will be able to accurately depict human anatomy in their artwork, enhancing realism and expression. They will gain the ability to apply anatomical knowledge to create dynamic, proportionate, and emotive figure drawings.
- **Graphic**- Students will develop the skills to create detailed woodcut prints, understanding techniques for carving and inking. Learners will gain the ability to conceptualize and execute original designs, applying woodcut printing methods to produce artistic and professional-quality prints.

Contents**Unit-I****Introduction to Human Anatomy and Artistic Representation**

Overview of human anatomy in the context of fine arts. Importance of anatomical knowledge for realistic and expressive artwork. Basic anatomical terminology and orientation. Historical perspectives on anatomical study in art. **Skeletal System**-Detailed study of the human skeleton. Major bones and their locations. Skeletal landmarks relevant to art. Understanding bone structure and function. Artistic techniques for depicting bones in various poses. Practice: Drawing the skeleton from different angles.

Unit-II

Muscular System-Overview of major muscle groups and their functions. How muscles affect body movement and posture. Key muscles important for artistic representation (e.g., biceps, quadriceps, abdominal muscles). Techniques for depicting muscle definition and movement. Practice: Drawing and sketching muscle groups in action

Unit-III

Surface Anatomy and Proportions-Understanding surface anatomy and how it relates to artistic portrayal. Study of body proportions and their variations. Techniques for capturing realistic and stylized human forms. **Dynamic Anatomy and Figure Drawing**- Analyzing and illustrating dynamic poses and movement. Techniques for capturing motion and emotion in figure drawing. Practical exercises on quick sketching and longer studies. Integrating anatomical knowledge into expressive and narrative art.

Unit-IV**Introduction to Woodcut Printing**

Embark on a journey into the rich tradition of woodcut printing, tracing its origins and evolution. Learn about the tools and materials essential for this captivating art form, setting the stage for your exploration.

Understanding the Techniques

Dive deeper into the techniques that breathe life into woodcut prints. From carving intricate designs onto woodblocks to mastering the art of ink application, uncover the secrets to creating striking imagery.

Unit-V

Exploring Design and Composition

Unlock the power of visual storytelling as you explore the principles of design and composition in woodcut printing. Discover how to effectively convey mood, narrative, and emotion through thoughtful arrangement and balance.

Advanced Carving and Printing Methods

Challenge yourself with advanced carving techniques, pushing the boundaries of creativity and precision. Explore alternative printing methods to expand your repertoire and achieve unique textures and effects.

Submission: -

- 50 Rapid Sketching Human Anatomy study works on paper (size 1/2 imperial).
- Two Woodcut works (3+3 print) on paper (size 1/2 Imperial), 20 Layouts.
- 15 sketches per Day.

Readings:

- "Anatomy for Sculptors: Understanding the Human Figure" by Uldis Zarins with Sandis Kondrats
- "Human Anatomy for Artists: The Elements of Form" by Eliot Goldfinger
- "Figure Drawing: Design and Invention" by Michael Hampton
- "The Anatomy of Style: Figure Drawing Techniques" by Patrick J. Jones
- "Artistic Anatomy" by Dr. Paul Richer, translated by Robert Beverly Hale
- "Bridgman's Complete Guide to Drawing from Life" by George Bridgman
- "The Complete Printmaker: Techniques, Traditions, Innovations" by John Ross and Clare Romano
- "Printmaking: A Complete Guide to Materials & Processes" by Bill Fick and Beth Grabowski
- "The Printmaking Bible: The Complete Guide to Materials and Techniques" by Ann d'Arcy Hughes and Hebe Vernon-Morris
- "Woodcut: A Guide to Wood Engraving" by Bryan Nash Gill

Semester V Painting: Discipline Centric Courses

History of Western Art

Course Objectives:

Explore the evolution of artistic movements and styles throughout Western history. Analyze key artworks and artists from various periods, from classical antiquity to the contemporary era. Understand the socio-cultural contexts that shaped Western art, including religious, political, and technological influences. Examine the role of Western art in reflecting and challenging societal norms, values, and identities. Develop critical thinking skills to interpret and appreciate the significance of Western art within a global artistic landscape.

Course Outcomes:

Understand the evolution of artistic styles and movements from ancient Greece to modernism. Analyze and interpret iconic works of Western art within their historical and cultural contexts. Explore the impact of key artists and art movements on the development of Western civilization.

Develop a critical eye for aesthetic principles and techniques employed across different periods in Western art history. Gain an appreciation for the diverse cultural influences and societal forces shaping the trajectory of Western artistic expression.

Contents

Unit-I

Pre-historic Art.

Mesopotamian Art.

Unit-II

Egyptian Art: Old, Middle and New Kingdom.

Greek Art.

Unit-III

Roman Art.

Early Christian Art.

Unit-IV

Byzantine Art.

Gothic Art.

Romanesque Art.

Unit-V

Renaissance in Italy.

Mannerism Art.

Baroque Art.

Readings:

- The History of Western Art- Sandhya Ketkar
- Concise History of Art (vol.I& II) – Germain Bazin
- Italian Renaissance – Benard Bereson
- Grass root of Art – Herbert Read
- History of Painting – Janson

Semester V Painting: Discipline Centric Courses

Composition-III

Course Objectives:

Composition- Understand the principles of composition to create visually compelling artworks. Learn how to effectively arrange elements within a painting to convey meaning and evoke emotions. Develop skills in balancing space, color, form, and perspective to achieve harmonious compositions in fine art.

- **Pahari Miniature-** Understand the historical context and evolution of Pahari miniature painting. Analyze the unique techniques and stylistic elements employed in Pahari miniature artwork. Identify key themes and subjects depicted in Pahari miniature paintings. Develop practical skills in traditional Pahari miniature painting techniques. Explore the cultural significance and influences of Pahari miniature art in Indian history and aesthetics.
- **Portraiture-** The course aims to develop students' skills in accurately capturing the likeness, expression, and character of human subjects through various portrait techniques. Students will learn to use different mediums and styles, enhancing their ability to convey depth and

emotion in their artwork.
<p>Course Outcomes:</p> <ul style="list-style-type: none"> • Composition-Understand the principles of visual composition to effectively communicate artistic concepts. Develop skills in arranging elements within a painting to create balance, harmony, and rhythm. Explore various techniques for guiding the viewer's eye through the composition to convey narrative or emotional depth. Gain proficiency in utilizing color, contrast, and spatial relationships to enhance the overall impact of the artwork. Learn to critically analyze and evaluate compositions, both historical and contemporary, to inform personal artistic growth and expression. • Pahari Miniature- Students will analyze the distinctive techniques and styles employed in Pahari miniature painting. Students will demonstrate proficiency in replicating Pahari miniature painting motifs and compositions. Students will critically evaluate the cultural and historical contexts that influenced Pahari miniature painting. Students will explore the symbolic meanings and narrative elements embedded within Pahari miniature artworks. Students will develop a deeper appreciation for the artistic intricacies and aesthetic principles of Pahari miniature painting. • Portraiture- Students will develop proficiency in capturing the likeness and character of subjects through various portrait techniques and media. They will also enhance their observational skills, understanding of anatomy, and ability to convey emotion and personality in their artwork.
<p style="text-align: center;">Contents</p> <p>Unit-I Create a Composition from Elements, Individual composition style, Interrelation of elements within space Study Learning division of space, creating relationship between elements. Create a Composition from Figures, Individual composition style, Arranging of element from sketches of daily life. Human life subject in relation with still life, Figurative approach in painting, Relationship between figures and forms, Faces, expressions, depiction of moods.</p> <p>Unit-II Create a Composition from nature, Individual composition style, Detail landscape gardens, ountains, Study of nature of natural light, nature, Study of relationship of light and colour. Imagination, Individual composition style, Nature and Create a composition from own Subjects of your art, Unique thought process of your reflection of your temperament painting, Application of your thought.</p> <p>Unit- III Introduction to Pahari Miniature Painting - Origins, historical context, and cultural significance. Materials and Techniques - Exploration of traditional materials, tools, and methods used in Pahari miniature painting. Themes and Subjects - Study of common themes, motifs, and subjects depicted in Pahari miniature paintings, including nature, mythology, and courtly life. Regional Variations - Examination of the distinct styles and regional variations within Pahari miniature painting, such as Basohli, Kangra, and Guler. Artists and Ateliers - Profiles of notable Pahari miniature painters and their contributions to the art form.</p> <p>Unit –IV Color Theory and Pigments - Understanding the symbolic significance of colors and the traditional pigments used in Pahari miniature painting. Composition and Design - Analysis of compositional principles and design elements employed in Pahari miniature artworks. Unit 8: Patronage and</p>

Context - Exploration of the role of patrons, courtly settings, and social contexts in the production and reception of Pahari miniature paintings. **Unit 9: Influence and Legacy -** Examination of the impact of Pahari miniature painting on later art movements and contemporary artistic practices. **Practical Applications -** Hands-on projects and exercises to apply techniques learned throughout the course, culminating in the creation of original Pahari-inspired miniature artworks.

Unit-V

Foundations of Portraiture- Introduction to Portraiture, Anatomy and Proportions: Basic human anatomy, facial proportions, and structural guidelines. **Drawing Techniques:** Sketching techniques, capturing likeness, and understanding light and shadow.

Developing Skills and Techniques- Facial Features: Detailed study of eyes, nose, mouth, and ears; techniques for realistic rendering. **Expression and Emotion.** **Color Theory:** Using color to enhance depth, mood, and realism; mixing skin tones and creating palettes.

Advanced Portrait Painting- Composition and Backgrounds: Integrating subjects with backgrounds and understanding composition. **Style and Interpretation:** Exploring different styles and approaches to portraiture, including abstract and impressionistic methods. **Developing and executing individual portrait projects** with a focus on personal style and interpretation.

Submission: -

- Five Composition works on Canvas (size 24x36" inches), 50 Layouts.
- Two Miniature works in Tempera media on Vasali paper (size 6x9" inches), 50 Layouts.
- Five Portrait study works on Canvas (size ½ Imperial).
- 15 sketches per Day.

Note: - Pahari Miniature Submission work only, Not for Practical exam.

Readings:

- "Composition in Art" by Henri Matisse
- "The Simple Secret to Better Painting" by Greg Albert
- "Figure Drawing for All It's Worth" by Andrew Loomis.
- "Pahari Masters: Court Painters of Northern India" by B.N. Goswamy and Eberhard Fischer
- "Pahari Painting: The Family as the Basis of Style" by B.N. Goswamy

Semester V Painting: Discipline Centric Courses

Mural Design and Indian Folk Painting

Course Objectives:

- **Mural Design-** The objective of the mural design course is to equip students with the skills to conceptualize and execute large-scale artwork that enhances public spaces. Students will learn techniques in design, color theory, and composition to create impactful murals that engage and inspire communities.
- **Indian Folk Painting-** The course aims to explore the rich heritage of Indian folk painting by examining traditional techniques, regional styles, and cultural significance. Study of Indian folk painting develops a sense of various material and technique from the Diversity. Basic and antique technique of coloring and preparing for surface will be used in sessional of all folk Painting

Course Outcomes:

- **Mural Design-** Students will be able to conceptualize and create original mural designs that

effectively communicate visual narratives and artistic themes. Students will develop skills in various mural techniques, materials, and project management to execute large-scale artworks in diverse environments.

- **Indian Folk Painting-** Develop an understanding of the cultural significance and historical context of Indian folk painting traditions. Acquire practical skills in various Indian folk painting techniques. Explore the use of color, symbolism, and storytelling in Indian folk painting to communicate cultural narratives. Demonstrate proficiency in adapting traditional Indian folk painting motifs and styles into contemporary artistic expressions. Cultivate an appreciation for the diversity and richness of Indian folk painting traditions, fostering cross-cultural understanding and artistic dialogue.

Contents

Unit-I

Introduction to Mural Design- Historical overview of mural art across cultures. Understanding the significance and purpose of mural design in public spaces. Analysis of different mural styles and techniques. Introduction to materials and tools used in mural creation.

Concept Development and Research- Generating ideas and themes for mural projects. Conducting research on the cultural, social, and environmental context of the mural site. Exploring methods for conceptualizing and refining mural designs. Studying examples of successful mural projects and their impact on communities.

Unit-II

Sketching and Composition- Developing preliminary sketches and concepts for mural designs.

Exploring principles of composition and spatial organization in mural art. Techniques for scaling up designs and transferring them onto mural surfaces.

Mural Painting Techniques- Introduction to various mural painting techniques such as fresco, acrylic, and spray paint. Practicing blending, layering, and texture creation on a large scale. Understanding color theory and its application in mural design. Experimenting with different tools and methods for applying paint on diverse surfaces.

Unit-III

Execution and Installation- Planning and organizing mural painting schedules and logistics.

Collaborating with community members and stakeholders throughout the mural creation process.

Unit-IV

Introduction to Indian Folk Painting Traditions - Exploring regional diversity and historical contexts.

Techniques and Materials in Indian Folk Painting - Understanding the unique tools and mediums Used in different styles.

Madhubani Painting - Studying the intricate patterns and storytelling motifs of this Bihar-based art form.

Warli Painting - Exploring the simplicity and symbolic representations of Tribal life in Maharashtra.

Pattachitra Painting - Delving into the rich narrative traditions of Odisha and West Bengal.

Gond Painting - Discovering the vibrant and mythical imagery of the Gond tribe From Madhya Pradesh.

Unit –V

Cheriyal Scroll Painting - A form of Nakashi art from Telangana, featuring storytelling through vibrant and detailed scrolls.

Phad Painting - Understanding the religious narratives and ceremonial uses of this Rajasthani style.

Kalighat Painting - Analyzing the social commentary and urban life depicted in this Kolkata-based folk art. **Contemporary Applications of Indian Folk Painting** - Exploring how traditional techniques were adapted in modern artistic expressions.

Submission: -

- One Mural work in any medium (size 24x24” inches), 30 Layouts.
- Two Indian folk painting work in any medium (size 24x36” inches), 20 Layouts.
- 15 sketches per Day.

Note: - Submission work only, Not for Practical exam.

Readings:

- "Indian Contemporary Art: Post Independence" by Geeta Kapur
- "Indian Mural Painting" by A.L. Basham
- "The Painted Towns of Shekhawati: Murals in Rajasthan, India" by Ilay Cooper
- "Indian Folk Art" by Jyotindra Jain
- "Folk Arts of India" by John Gillow and Nicholas Barnard
- "Indian Folk Art" by Krishna Chaitanya

Semester VI Painting: Skill Enhancement Courses

Field Study (based on the study of the artwork of any one recognized artist or artisan)

Course Objectives:

The primary aim of this field study is to deeply explore and analyze the artwork of a recognized artist or artisan to understand their creative process, techniques, and cultural impact. By immersing ourselves in their artistic vision, we will gain insights into their contribution to art history and its influence on contemporary practices.

Course Outcomes:

By the end of this field study, participants will produce a comprehensive report or visual presentation, showcasing their understanding of the artist's work. This report will include sketches, annotated observations, and a critical analysis of the artist's techniques, themes, and legacy.

Contents

Unit I

Artist/Artisan Overview

Brief biography, including significant life events and influences.

Artistic style, movement, or school the artist is associated with The socio-political and cultural context in which the artist worked.

Unit II

Artwork Selection

Focus on one key artwork or a small set of works that define the artist's legacy.

Description of the artwork(s) with details like size, medium, and year of creation.

Unit III

Analysis of Techniques and Mediums

Detailed examination of the materials and techniques used.

Discussion of the artist's innovative or traditional methods.

Insights into the challenges or significance of the techniques.

Unit IV

Visual Analysis

Composition: Study of balance, symmetry, or focal points.

Use of color, light, and texture.

Emotional impact and storytelling elements within the artwork.

Unit V

Personal Reflection

Observations and emotional responses to the artwork.

Lessons learned from the artist's work and process.

How the study informs your own artistic or intellectual growth.

Submissions: Submission work only, Not for Practical exam.

Note: - The assessment/evaluation will be based on the submission of synopsis, interview and PowerPoint presentation.

Readings:

- "Leonardo da Vinci" by Walter Isaacson
- "Van Gogh: The Life" by Steven Naifeh and Gregory White Smith

- "Michelangelo and the Pope's Ceiling" by Ross King
- "The Story of Art" by E.H. Gombrich
- "Georgia O'Keeffe: Living Modern" by Wanda M. Corn
- "The Art of Alphonse Mucha" by Alphonse Mucha

Semester VI Painting: Discipline Centric Courses

Western Aesthetics

Course Objectives:

Explore the philosophical foundations of Western aesthetics and its evolution over time. Analyze key theories and concepts in Western aesthetics to deepen understanding of artistic expression. Examine influential movements and artists in Western art history to contextualize aesthetic principles. Apply critical thinking skills to evaluate and interpret Western artworks across different mediums. Cultivate a personal artistic vision informed by Western aesthetic traditions and contemporary discourse.

Course Outcomes:

Students will analyze and interpret key concepts and theories in Western aesthetics to enhance their understanding of artistic expression. Learners will demonstrate proficiency in applying Western aesthetic principles to critique and evaluate various art forms effectively. Participants will explore the historical development of Western aesthetics and its impact on contemporary art practices. By the end of the course, students will articulate informed perspectives on the significance and relevance of Western aesthetics in the context of global artistic discourse.

Contents

Unit-I

Plato- Imitation and Utility.

Aristotle- Catharsis and pleasure of Tragedy.

Unit-II

Plotinus- Intellectual beauty of Art.

Kant- Critique of judgment.

Hegel- Philosophy of beauty.

Unit-III

Sigmund Freud.

Carl Jung.

Croce.

St. Augustine.

Unit-IV

Tolstoy.

Ruskin.

George Santayana.

Theodore Lipps.

Vernon Lee.

Unit-V

Edward Bullough.

<p>Clive Bell. Roger Fry. Susan Langer.</p>
<p>Readings:</p> <ul style="list-style-type: none"> • Aesthetic- Prakesh Vireshwer, Nupur Sharma • Art Beauty & Creativity- Indian & Western Aesthetic- Shyamla Gupta • Aesthetic Vol.II - Prof. Dr. Kanti Chandra Pandey

Semester VI Painting: Discipline Centric Courses

Composition-IV
<p>Course Objectives: The course aims to develop students' ability to craft original, expressive compositions by exploring various creative writing techniques and genres. Students will enhance their storytelling skills, refine their voice, and produce compelling written works.</p>
<p>Course Outcomes: Students will develop the ability to craft original, imaginative works by exploring various creative writing techniques and genres. Students will enhance their critical thinking and editing skills, enabling them to refine their compositions for clarity, coherence, and artistic expression.</p>
<p style="text-align: center;">Contents</p> <p>Unit-I Creative Composition Course Content Introduction to Composition: Understanding the basic principles and elements of composition, including balance, contrast, and harmony. Visual Elements: Exploration of line, shape, color, texture, and space as foundational components of composition. Rule of Thirds and Golden Ratio: Techniques to enhance visual appeal and create engaging compositions.</p> <p>Unit 2: Developing a Visual Narrative- Storytelling Through Composition: How to convey a message or narrative through visual elements. Creating Focal Points: Techniques for directing the viewer's eye to the most important parts of the composition. Mood and Emotion: Using composition to evoke specific emotions and set the tone for a piece.</p> <p>Unit 3: Advanced Composition Techniques- Dynamic Compositions: Understanding movement, rhythm, and flow within a composition. Layering and Depth: Techniques to create depth and dimension, making compositions more complex and engaging. Symmetry and Asymmetry: Balancing elements within a composition to achieve visual interest.</p> <p>Unit 4: Composition in Different Mediums- Photography: Applying composition principles to photography, including framing and perspective. Painting and Drawing: Techniques specific to traditional art forms, including layout and sketching. Digital Media: Composition strategies for digital platforms, including web design and digital art.</p>

Unit 5:

Critique and Refinement- Analyzing Compositions: Developing a critical eye for evaluating the effectiveness of a composition. **Iterative Design Process:** Techniques for refining compositions through feedback and revision. **Final Project:** Creating a comprehensive piece that incorporates learned principles and techniques, followed by a critique session.

Submission: -

- Five composition works on Canvas (size 24x36" inches), 50 Layouts.
- 15 sketches per Day.

Readings:

- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow
- "Composition in Art" by Henri Matisse
- "The Simple Secret to Better Painting" by Greg Albert
- "The Elements of Dynamic Symmetry" by Jay Hambidge
- "Composing Pictures" by Donald W. Graham

Semester VI Painting: Discipline Centric Courses

Life study, Wash painting and Graphic

Course Objectives:

- **Life Study-** Understand and apply foundational principles of anatomy and proportion in life drawing. Develop observational skills to accurately capture the human form's gesture, movement, and expression. Explore various techniques and mediums to depict life studies, including charcoal, ink, and conte crayon. Analyze and interpret the emotional and psychological aspects of the human figure through artistic representation. Cultivate a personal artistic style while appreciating the diversity and complexity of human anatomy and life experiences.
- **Wash Painting-** The course aims to teach students the fundamental techniques and principles of wash painting, focusing on achieving fluidity and depth through controlled brushwork and color blending. Additionally, students will explore the expressive potential of washes in creating atmospheric effects and enhancing composition.
- **Graphic-** To equip students with the fundamental skills and knowledge required for effective screen printing, including design preparation, technique application, and troubleshooting. The course aims to foster creativity and technical competence in producing professional-quality screen printed materials.

Course Outcomes:

- **Life Study-** Analyze and interpret diverse artistic expressions as reflections of human experiences and emotions. Apply critical thinking skills to assess the socio-cultural context and significance of artworks. Demonstrate proficiency in various artistic techniques and mediums through practical exploration. Engage in meaningful dialogue and debate about the role of art in society and personal identity. Cultivate a lifelong appreciation for the interconnectedness of art, culture, and the human experience.
- **Wash Painting-** Demonstrate proficiency in traditional wash painting techniques. Apply principles of composition and balance in creating wash paintings. Explore various subject

matters and themes through wash painting. Develop a personal style and expression in wash painting. Understand the cultural and historical significance of wash painting in fine arts.

- **Graphic-** Develop proficiency in various screen printing techniques, including stencil creation and ink application, to produce high-quality prints on diverse surfaces. Demonstrate the ability to design, execute, and evaluate screen printed projects, applying industry-standard practices and troubleshooting common issues effectively.

Contents

Unit-I

Basic techniques, tools, and materials. Understanding Human Anatomy: Proportions, muscle structure, and skeletal framework. Gesture Drawing: Capturing movement and form in quick sketches. Observation Skills: Techniques for accurate representation of live models.

Unit-II

Detailed Anatomy Study: Focus on specific body parts, such as hands, faces, and limbs. Color Theory and Application: Use of color in life painting, including mixing and applying paint.

Lighting and Shadow: Creating depth and dimension through light and shadow.

Complex Poses and Composition: Working with dynamic and intricate poses.

Unit- III

Fundamentals of Wash Painting

Definition and history of wash painting. Overview of materials: brushes, paper, and pigments.

Mixing colors and creating washes. Understanding value and tone in washes. Creating smooth gradients. Practicing wet-on-wet and wet-on-dry techniques. Exploring monochromatic washes

Unit –IV

Compose original silkscreen prints using elements of visual language and principles of design on Paper and fabric surfaces. Demonstrate discipline, repeated practice, experimentation, and risk taking when creating art work. Demonstrate an understanding of the screen printing process.

Unit-V

Understand the difference between positive and negative space. Identify the various applications of screen printing and the outcomes it produces. Identify materials and operations used in the screen printing process. Demonstrate an understanding of screen preparation by degreasing the screen, coating the screen, burning the screen, and preparing the screen for printing. Demonstrate an understanding of the photo emulsion process.

Submission: -

- Five Life study works on Canvas (size 1/2 Imperial).
- One Wash Painting works on paper (size 1/2 Imperial), 20 Layouts.
- Two Silkscreen prints works (3+3 prints) on paper (size 1/2 Imperial), 20 Layouts.
- 15 sketches per Day.

Note: - Wash Painting and Silkscreen prints submission work only, Not for Practical exam.

Readings:

- "Portrait Painting in Oil: 10 Step-by-Step Guides from a Master" by Hao Luo

- "The Art of Portrait Drawing: Learn the Essential Techniques of the Masters" by Joy Thomas
- "The Complete Portrait Painting Course" by John Howard Sanden
- "Chinese Brush Painting: Traditional and Contemporary Techniques Using Ink and Water-Soluble Media" by Jane Evans
- "The Essence of Watercolour" by Hazel Soan
- "Watercolor Techniques: Painting Light and Color in Landscapes and Cityscapes" by Michael Reardon
- "Screen Printing: The Complete Water-Based System" by Roni Henning
- "Silk Screen Basics: A Complete How-To Manual" by Basar Pinup and Ali Elvis
- "Screenprinting: The Ultimate Studio Guide from Sketchbook to Squeegee" by Print Club London
- "Screenprinting on Textiles: The Complete Guide" by Sue Westergaard

Semester VII Painting: Skill Enhancement Courses

Project (based on the visit to any Art Gallery or Museum or Craft Center)

Course Objectives:

To explore and analyze the artistic, historical, and cultural significance of the exhibits in the visited art gallery, museum, or craft center, and to gain insights into the techniques, styles, and cultural heritage reflected in the artworks or crafts displayed.

Course Outcomes:

Ability to develop a research aptitude and engage with gallery spaces, museum spaces and craft activities of nearby places. Ability to develop writing skills to review original art works, artifacts or crafts. Ability to develop presentation skills. Enhanced Artistic Understanding: Gained deeper insight into various art styles, techniques, and cultural influences. Appreciation for Heritage: Developed a greater respect for the preservation of historical and cultural artifacts. Creative Inspiration: Found new ideas and inspiration for personal artistic expression. Practical Knowledge: Learned about the intricate processes involved in creating art and crafts through live demonstrations or exhibits. Cultural Awareness: Understood the social and historical significance of art in representing human experiences and traditions. Critical Thinking: Improved analytical skills by interpreting and reflecting on the themes and stories conveyed by the exhibits.

Contents

Unit I

Introduction:

Art galleries, museums, and craft centers are treasure troves of culture, creativity, and history. They allow us to explore the world of artistic expression while appreciating the craftsmanship of past and present artisans.

Unit II

Objectives of the Visit:

Understand and analyze the artwork, artifacts, and their historical context.
Observe and appreciate the techniques and skills used by artists/artisans.
Gain inspiration and insights into artistic styles and cultural heritage.

Document the experience for reflection and further study.

Unit III

Key Highlights

Exhibits and Artworks

Exhibition Themes

Live Demonstrations

Interactive Activities

Unit IV

Personal Reflection

Writing about enriching and transformative experience, appreciation for the dedication and creativity of artists and artisans. how art serves as a medium to bridge gaps between different cultures and eras. (seeing a particular piece of art, participating in a workshop, etc).

Unit V

Conclusion

Art galleries, museums, and craft centers play a vital role in preserving and celebrating artistic traditions and cultural heritage.

Submissions: Submission work only, Not for Practical exam.

Note: - The assessment/evaluation will be based on the submission of synopsis, interview and PowerPoint presentation.

Readings:

- "The Art Museum" by Phaidon Editors
- "A History of Art in 21 Cats" by Nia Gould
- "The Museum: From Its Origins to the 21st Century" by Owen Hopkins
- "Craft: An American History" by Glenn Adamson
- "Understanding Art" by Lois Fichner-Rathus

Semester VII Painting: Discipline Centric Courses

Indian Modern and Contemporary Art

Course Objectives:

Identify aesthetic traits found throughout Indian art. To intended to familiarize the students to Modern Indian art and stimulate an interest for the appraisal of efforts done by Indian Great Masters. The course also aims to surveys through phases of Indian modern art as well as various forms of art and to introduce the students to various art movements and their present situation

Course Outcomes:

The course will enable the student to appreciate the Modern aesthetics and knowledge of various modern art techniques. Stimulate interest to know the modern subject matter in detail. The course helps to develop observational & systematic analytical skills and have their own opinions on different projects. Students can relate present Indian modern art to the International Modern art. Students can get an inspiration from modern art and transform the same into applied art designs.

Contents

Unit-I

Company Style (Patna school), Kalighat Pat painting.

Bengal school, Raja Ravi Varma, Amrita Shergill, Binod Behari Mukherjee, Rabindranath Tagore, Jamini Roy.

Unit-II

Delhi Shilpi Chakra:

- Bhavesh Sanyal
- Siloza Mukherjee
- Ram Kumar.

Calcutta Group:

- Nirodh Mazumdar
- Rathin Mitra
- Gopal Ghosh
- Sunil Mahadev
- Paritosh Sen.

Progressive Artist Group:

- Francis Newton Souza
- Krishnaji Howlaji Ara
- K.K. Hebber
- Sayed Haider Raza
- M.F.Hussain.

Cholamandal (Artist Village) 1966 :

- K. C. S. Panikar
- P.S. Nandan
- S. Nanda
- Gopal Gopinath

Unit- III

Contemporary Indian Women Artist:

- Anjolie Ela Menon
- Anupam Sud
- Arpita Singh
- B. Prabha
- Gogi Saroj Pal
- Nalini Malini
- Reema Bansal
- Arpita Kaur
- Pilloo puchkanwalla

Unit –IV

Contemporary Artist: Painting

- Krishna Khanna
- Atul Dodia
- Jogen Choudhary
- K. G. Subramanyam
- Manjit Bawa
- Satish Gujral

- Ramachandran
- J. Swaminathan
- Abdur Rahman Chughtai
- Tayaib Mehta
- G. R. Santosh
- Palsikar Gaitonde
- Akbar Padamsee
- Ramgopal Vijayvargiya

Unit-V

Contemporary Artist: Sculpture

- Kripal Singh Shekhawat
- V.P. Karmarkar
- Deviprasad Roy Choudhary
- Ramkinkar Baij
- P.V.Jankiram
- Balbir Singh Katt
- Raghav Kanoria
- Somnath Hore.

Readings:

- Bhartiya Chitrakala ka Itihas by Dr. Avinash Bahadur Sharma
- Kala aur Kalam by Dr. Giriraj Kishore Aggarwal
- Kala aur Vilas by Dr. Ram Avtar Aggarwal
- Indian Painting by Percy Brown
- Indian Painting by Dr. C. Siva Ram- Murty
- Adhunik Chitrakala ka Itihas (Indian) by R V Sakhalkar
- Adhunik Chitrakala ke Yug Nirmata by Dr. Giriraj Kishore Aggarwal

Semester VII Painting: Discipline Centric Courses

Composition-V

Course Objectives:

The objective of the Modern Creative Composition course is to develop students' ability to craft original, innovative written works by exploring contemporary techniques and diverse narrative forms, fostering creative expression and critical thinking.

Course Outcomes:

Develop an advanced understanding of modern creative composition techniques, integrating contemporary styles and innovative approaches. Produce original, well-crafted compositions that demonstrate technical skill, creativity, and personal expression.

Contents

Unit-I

Introduction to Modern Creative Composition. Overview of Composition in Art and Design: Definition and significance. Evolution of Creative Composition: From traditional to modern approaches. Principles of Composition: Balance, contrast, harmony, and emphasis. Tools and Mediums: Digital and traditional methods for modern composition. Contemporary Trends: Exploring current styles and influential artists.

Unit-II

Visual Elements: Line, shape, color, texture, and space. **Typography and Text as a Design Element:** Integration with visual elements. **Use of Negative Space:** Maximizing impact through minimalism. **- Layering and Depth:** Techniques for creating dimension. **Color Theory in Composition:** Modern applications and emotional impact.

Unit-III

Creative Techniques and Methodologies. **Experimental Approaches:** Breaking conventional rules for innovation. **Digital Manipulation:** Software tools for creating modern compositions. **Mixed Media:** Combining traditional and digital elements. **Collage and Montage:** Techniques for modern storytelling. **Creative Problem Solving:** Strategies for overcoming compositional challenges.

Unit-IV

Application of Composition in Various Media. **Print Media:** Books, magazines, posters, and packaging. **Digital Media:** Websites, social media, apps, and interactive design. **Motion Graphics:** Compositional techniques in video and animation. **Environmental and Spatial Design:** Applying composition to physical spaces. **Case Studies:** Analysis of successful compositions across different media.

Unit-V

Advanced Composition Strategies. **Conceptual Composition:** Crafting messages through abstract and conceptual art. **Narrative Composition:** Telling stories through visual arrangements. **Audience Engagement:** Designing with the viewer's experience in mind. **Sustainability and Ethics in Composition:** Responsible design practices. **Portfolio Development:** Creating a cohesive body of work showcasing modern compositional skills.

Submission: -

- Five Composition works on Canvas (size 24x36" inches), 50 Layouts.
- 15 sketches per Day.

Readings:

- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow
- "Composition in Art" by Henri Matisse
- "The Elements of Dynamic Symmetry" by Jay Hambidge
- "Composing Pictures" by Donald W. Graham

Semester VII Painting: Discipline Centric Courses

Contemporary miniature painting and Story Board

Course Objectives:

- **Contemporary miniature painting-** The objective of the Contemporary Miniature Painting course is to explore modern techniques and concepts in miniature art, emphasizing detailed

<p>craftsmanship and innovative approaches. Students will develop a unique artistic voice while mastering both traditional and contemporary methods.</p> <ul style="list-style-type: none"> • Story Board- Introduction to storyboarding, Preproduction process, Basic of Storyboards, screenplay and picturing, shots and storyboard panels., script, one line order, types of story board technique, Thumbnail story boards and the planning processes of visual storytelling.
<p>Course Outcomes:</p> <ul style="list-style-type: none"> • Contemporary miniature painting- Develop technical proficiency in contemporary miniature painting techniques, blending traditional methods with modern aesthetics. Cultivate a personal artistic style while understanding the historical and cultural significance of miniature art in a contemporary context. • Story Board- By the end of the storyboard course, students will be able to visually plan and sequence narratives effectively, translating story ideas into structured visual formats. They will also develop skills in creating detailed storyboards that enhance storytelling and production efficiency.
<p style="text-align: center;">Contents</p> <p>Unit-I Introduction to Contemporary Miniature Painting. Overview of Miniature Art: Explore the historical roots of miniature painting, tracing its origins from traditional forms in Persian, Indian, and Mughal art. Defining Characteristics: Understand the defining features of miniature painting, such as intricate detail, small scale, and delicate brushwork. Evolution into Contemporary Art: Examine how contemporary artists have reinterpreted miniature painting, blending traditional techniques with modern themes and styles.</p> <p>Unit-II Techniques and Materials. Traditional Techniques: Study the traditional methods of miniature painting, including surface preparation, pigment application, and brushwork. Modern Adaptations: Learn how contemporary artists adapt traditional techniques to new materials and tools, integrating digital technology and mixed media. Exploration of Surfaces and Mediums: Discover the variety of surfaces used in contemporary miniature painting, from paper and wood to unconventional materials.</p> <p>Unit-III Themes and Concepts. Cultural Narratives: Analyze how contemporary miniature artists address cultural, social, and political themes, often reflecting on identity, heritage, and globalization. Fusion of Old and New: Explore the juxtaposition of traditional motifs with modern elements, creating a dialogue between past and present. Symbolism and Abstraction: Investigate the use of symbolism and abstract forms in contemporary miniature painting, offering deeper layers of meaning.</p> <p>Unit –IV Storyboarding Fundamentals and necessity, Aspect ratio, Frame rates, Story Panels, Establishing Shot. Film Grammar - Acts, Sequences & Scenes, Types of Shots & Camera Moves, Transitions.</p> <p>Unit-V Types of Shots & Camera Moves, Transitions. Software based Production Management. Script Breakdown, Shot List.</p> <p>Submission: -</p>

- Two Miniature works in Tempera media on Vasali paper (size 8x12" inches), 20 Layouts.
- One Story Board work on paper (size A4).
- 15 sketches per Day.

Note: - Submission work only, Not for Practical exam.

Readings:

- "The Art of Miniature Painting" by Robert J. Zubow
- "Miniature Painting: A Complete Guide" by Alan W. Murray
- "Modern Miniatures: A Guide to Creating and Collecting Miniature Art" by Leslie N. Anderson
- "Painting Miniatures: The Contemporary Approach" by James M. Armitage
- Storyboards: Motion in Art by Mark A. Simon
- The Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising by Giuseppe Cristiano
- Preparing Your Own Storyboard by Giuseppe Cristiano

Semester VIII Painting: Skill Enhancement Courses

Craft Documentation

Course Objectives:

The objective of the Craft Documentation course is to teach students how to effectively document the history, techniques, materials, and cultural significance of crafts through various visual, written, and digital methods.

Course Outcomes:

The Craft Documentation course will enable students to accurately document craft techniques, materials, and cultural contexts through effective research and analysis. Students will gain proficiency in using visual, written and digital media for documentation, develop an understanding of the importance of preserving crafts, and approach the subject with cultural sensitivity and respect.

Contents

Unit I

Introduction to Craft and Documentation:

- What is Craft Documentation?
- Different Craft Forms and their Documentation Needs
- The Purpose of Documenting: Archiving, Sharing, and Reflection Tools and Methods for Craft Documentation.
- Topics: Camel Craft, Ganagour Idol Making, Usta Art & Bandhej. (Only Rajasthan)

Unit II

The Craft Process and Key Stages:

- Stages of Craft Creation (Concept, Design, Materials, Techniques, Refinement),
- Sketching and Storyboarding the Craft Process,
- Materials and Tools List,
- Creating a Timeline for the Craft Process,
- Photography/Video Techniques for Documentation.

Unit III

Detailed Observation and Reflection:

- Observing Crafting Techniques and Tools in Action
- Identifying Challenges and Problem-Solving Methods
- Recording Thought Processes and Design Iterations
- Reflective Journaling and Creative Writing

Unit IV**Organizing and Presenting Your Craft Documentation:**

- Structuring Your Documentation: Introduction, Process, Outcome, Reflection
- Creating a Portfolio or Digital Archive
- Writing Clear, Descriptive Captions and Narratives
- Editing and Formatting Photos, Videos, and Text
- Using Digital Tools for Craft Documentation (blogging platforms, multimedia tools).

Unit V**The Final Craft Documentation Project:**

- Final Project: Plan, Create, and Document Your Craft
- Peer Feedback and Revision Process
- Ethical Considerations in Craft Documentation (crediting techniques, respecting cultural traditions).
- Sharing and Presenting Documentation (digital portfolio, social media, exhibition).

Submissions: Submission work only, Not for Practical exam.

Note: - The assessment/evaluation will be based on the submission of synopsis, interview and PowerPoint presentation.

Readings:

- "Handmade in India" by Aditi Ranjan & M.P. Ranjan
- "Crafting a Future" by Ritu Sethi
- "The Crafts of India" by Jaya Jaitly
- "Indian Textile History" by John Gillow
- "Behance & Dribbble" (Craft Documentation).
- "Traditional Indian Handcrafted Textiles" by Roli Books
- "Arts and Crafts of India" by Nicholas Barnard
- "Bamboo and Cane Crafts of Northeast India" by Anjali Ranjan
- "Design and Craft: Materials and Techniques" by Peter Dormer

Semester VIII Painting: Discipline Centric Courses**Western Modern Art****Course Objectives:**

The course objective is for you to understand the major characteristics of Western art through several historical time periods.

To learn the development of world modern art.

Course Outcomes:

Upon successful completion of the course, the student will acquire the listed skills: Distinguish between art historical periods of modern art. Accurately identify individual works of art and architecture of significance. Comprehend the advancements of technology as it impacts art.

Sharpen analytical and critical thinking skills in examining visual art. Increase knowledge of world geography and relate it to art.

Contents

Unit-I

Neoclassicism and Romanticism.

Realism: Gustave Courbet, Millet.

Impressionism: Édouard Manet, Monet, Degas and Renoir.

Post-Impressionism: Van Gogh, Gauguin, Paul Cezanne and Georges Seurat.

Fauvism: Henri Matisse, André Derain and Maurice de Vlaminck.

Unit-II

Expressionism: The Bridge School'-Kirchner, Heckel, Schimidt-Rottluff, Nolde, Pechstein and Otto Muller.

'Blaue Reiter'-Kandinsky, Javlensky, Franz Marc, August Macke, Paul Klee, Kokoschka, Georges Rouault, Chagall, Soutine.

Unit- III

Cubism: Picasso, Braque, Juan Gris.

Purism and Orphism

Futurism: Boccioni, Balla, Severini, Russolo, Cab Carra.

Dada and Surrealism: Duchamp, Picabia, De Chirico, Breton. Miro, Tanguy, Masson, Dali.

Unit –IV

Suprematism : Malevich

De Stijl : Piet Mondrian and Theo Van Doesburg

Constructivism : Tatlin, Rodchenko, El Lissitzky

Abstract Expressionism: Newman, De Kooning, Clyfford Still, Rothko, Robert Rauschenberg, Mark Rothko, Robert Motherwell, Arshile Gorky, Hans Hofmann.

Unit-V

Kinetic Art : Gabo, Pevsner, Moholy-nagy, Alexander Calder

Pop Art: Hamilton, Oldenburg, David Hockney, Allen Jones, R.B. Kitaj.

Op Art. Conceptual Art.

Readings:

- Art Through the Ages- Helea Fardener
- Europe ki Chitrakala- Dr. Giriraj Kishor Aggarwal, Aligarh
- Baroque and Rococo- G. Bazin
- The Story of Art- E. H. Gombrich
- History of Art - H. W. Janson
- Understanding of Art - Jecson

Semester VIII Painting: Discipline Centric Courses

Composition-VI

Course Objectives:

The objective of the Modern Creative Composition course is to develop students' ability to craft original, innovative written works by exploring contemporary techniques and diverse narrative forms, fostering creative expression and critical thinking.

Course Outcomes:

Develop an advanced understanding of modern creative composition techniques, integrating contemporary styles and innovative approaches. Produce original, well-crafted compositions that demonstrate technical skill, creativity, and personal expression.

Contents

Unit-I

Introduction to Modern Creative Composition. Overview of Composition in Art and Design: Definition and significance. Evolution of Creative Composition: From traditional to modern approaches. Principles of Composition: Balance, contrast, harmony, and emphasis. Tools and Mediums: Digital and traditional methods for modern composition. Contemporary Trends: Exploring current styles and influential artists.

Unit-II

Visual Elements: Line, shape, color, texture, and space. Typography and Text as a Design Element: Integration with visual elements. Use of Negative Space: Maximizing impact through minimalism. - Layering and Depth: Techniques for creating dimension. Color Theory in Composition: Modern applications and emotional impact.

Unit-III

Creative Techniques and Methodologies. Experimental Approaches: Breaking conventional rules for innovation. Digital Manipulation: Software tools for creating modern compositions. Mixed Media: Combining traditional and digital elements. Collage and Montage: Techniques for modern storytelling. Creative Problem Solving: Strategies for overcoming compositional challenges.

Unit-IV

Application of Composition in Various Media. Print Media: Books, magazines, posters, and packaging. Digital Media: Websites, social media, apps, and interactive design. Motion Graphics: Compositional techniques in video and animation. Environmental and Spatial Design: Applying composition to physical spaces. Case Studies: Analysis of successful compositions across different media.

Unit-V

Advanced Composition Strategies. Conceptual Composition: Crafting messages through abstract and conceptual art. Narrative Composition: Telling stories through visual arrangements. Audience Engagement: Designing with the viewer's experience in mind. Sustainability and Ethics in Composition: Responsible design practices. Portfolio Development: Creating a cohesive body of work showcasing modern compositional skills.

Submission: -

- **Five Composition works on Canvas (size 24x36" inches), 50 Layouts.**
- **15 sketches per Day.**

Readings:

"Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow
"Composition in Art" by Henri Matisse

"The Simple Secret to Better Painting" by Greg Albert
 "The Elements of Dynamic Symmetry" by Jay Hambidge
 "Composing Pictures" by Donald W. Graham

Semester VIII Painting: Discipline Centric Courses

Story Illustration and Graphic	
Course Objectives:	<ul style="list-style-type: none"> • Story Illustration- The course aims to develop students' abilities to create compelling visual narratives, enhancing storytelling through illustration techniques. It also seeks to build proficiency in using various media and tools to convey mood, character, and plot effectively. • Graphic -Introduction to Etching techniques. Preparing suitable designs for Etching. Learn preliminary technique, use of hard & soft. Ground and make prints.
Course Outcomes:	<ul style="list-style-type: none"> • Story Illustration -Students will develop the ability to create compelling visual narratives and enhance their storytelling skills through illustrations. They will learn to effectively use artistic techniques to convey mood, character, and plot in their work. • Graphic -Ability to explore various techniques of etching. Ability to adapt the traditional techniques of etching to experiment and create independent works. Familiarize students with various techniques of etching used by great masters. Learn the conventional methods and techniques of etching. Explore the possibilities to develop innovative ways of using etching medium to develop individual works.
Contents	
<p>Unit –I Introduction to Storytelling in Art: Understanding the role of illustration in narrative creation and visual storytelling. Elements of Visual Storytelling: Exploring key components such as character development, setting, plot, and mood. Basic Drawing Techniques: Developing foundational skills in drawing, including line work, shading, and perspective. Character Development: Techniques for creating compelling and visually distinct characters, including anatomy, expressions, and poses. Environmental Design: Crafting immersive settings that enhance the narrative, focusing on perspective, composition, and color theory. Integrating Characters and Environments: Learning how to place characters within their environments to create cohesive and engaging scenes.</p> <p>Unit-II Sequential Art Techniques: Understanding the principles of creating storyboards and comic panels to convey a sequence of events. Final Project: Applying all learned techniques to create a complete, polished story illustration, demonstrating the integration of character, environment, and narrative flow.</p> <p>Unit-III Introduction to Etching- History of Etching: Explore the origins and evolution of etching, tracing its development from early methods in the Renaissance to contemporary practices. Materials and Tools: Overview of essential materials like metal plates (copper, zinc), etching needles,</p>	

and acids. Introduction to tools such as burnishers, scrapers, and presses.

Basic Concepts: Understanding the fundamental principles of etching, including the distinction between intaglio and relief printing.

Preparing the Plate- Plate Selection and Preparation: Choosing the right metal plate and preparing its surface by polishing and cleaning. **Ground Application:** Detailed instructions on applying a resist ground (hard ground or soft ground) to the plate to protect areas from acid exposure. **Transferring the Design:** Techniques for transferring designs onto the prepared plate, including freehand drawing, using a transfer paper, or employing a photographic process.

Unit- IV

Etching the Plate- Biting Process: Step-by-step guidance on how to immerse the plate in acid (typically ferric chloride or nitric acid) to etch the exposed design. **Controlling the Etch:** Techniques for controlling the depth and quality of the lines, including stopping-out and re-biting for multi-layered etches. **Safety Measures:** Emphasizing the importance of safety when handling acids and working in a well-ventilated area with proper protective gear.

Inking and Printing- Inking the Plate: Methods for applying ink to the etched plate, ensuring it fills the grooves while wiping the surface clean. **Preparing the Press:** Setting up the printing press, adjusting pressure, and preparing printing papers by dampening them for optimal ink transfer.

Unit –V

Printing the Image: Techniques for pulling a print from the etched plate, including tips for achieving consistent quality and experimenting with different papers and inks.

Advanced Techniques and Finishing- Aquatint: Introduction to aquatint for creating tonal effects, including the use of rosin powder and controlling acid exposure for varied textures. **Dry point and Mezzotint:** Exploring additional techniques for adding depth and texture, including dry point for rich, velvety lines and mezzotint for smooth gradients. **Finishing Touches:** Finalizing prints with techniques like burnishing, scraping, and hand-coloring. Tips on signing, numbering, and presenting finished works professionally.

Submission: -

- One Story Illustration work on paper (size A4).
- Two Etching works (3+3 prints) on paper (size 1/2 Imperial), 20 Layouts.
- 15 sketches per Day.

Note: - Submission work only, Not for Practical exam.

Readings:

- "Illustrating Children's Books: Creating Pictures for Publication" by Martin Salisbury
- "Writing with Pictures: How to Write and Illustrate Children's Books" by Uri Shulevitz
- "Picture This: How Pictures Work" by Molly Bang
- Printmaking: History and Process by Donald Saff and Deli Sacilotto
- Etching, Engraving and Other Intaglio Printmaking Techniques by Ruth Leaf
- The Complete Printmaker: Techniques, Traditions, Innovations by John Ross, Clare Romano, and Tim Ross
- The Art of Etching by E.S. Lumsden
- Printmaking: A Complete Guide to Materials & Processes by Beth Grabowski and Bill Fick

(SPECIALISATION- APPLIED ARTS)

Semester III Applied Arts: Discipline Centric Courses

History of Applied Arts - I
<p>Course Objectives:</p> <p>The objective of this course is to provide students with a thorough understanding of the historical development and cultural significance of applied arts across different periods and regions. By exploring key movements, styles, and influential figures, students will gain insights into how applied arts—such as design, crafts, and decorative arts—have evolved and impacted societies. The course aims to foster an appreciation for the historical context of applied arts and its role in shaping contemporary practices and design thinking.</p>
<p>Course Outcomes:</p> <p>The students will have developed a comprehensive understanding of the evolution and impact of applied arts throughout history. They will be able to identify and analyze major movements, styles, and key figures in applied arts, and understand their cultural and historical contexts. Students will gain the ability to connect historical developments to contemporary practices, enriching their appreciation and critique of modern design and craftsmanship.</p>
<p style="text-align: center;">Contents</p> <p>UNIT-I (Invention of Writing) Prehistoric Visual communications. Mesopotamian cylinder Seals. Egyptian Hieroglyphs & Papyrus Writing. Alphabets – Latin & Greek.</p> <p>UNIT-II (Printing Comes To Europe) The History of Printmaking in Europe. The Contribution of Johannes Guttenberg and others.</p> <p>UNIT-III (Industrial Revolution- The New Age) Precursors & Impact of industrial technology upon visual communication – Emergence of Branding, marketing, brand identity, advertising and consumer rights. Realism of 19th century – A revolt against the new age ideas about consumer rights.</p> <p>UNIT-IV (The Modernist Era) Art Deco – History, Characteristics and Influence. The Arts and Crafts Movement and Its Heritage Art Nouveau - History, Characteristics and Influence.</p> <p>UNIT-V (Influence of Modern Art) Cubism, Futurism, Expressionism & Surrealism.</p>
<p>Readings:</p> <ul style="list-style-type: none">• “History of Graphic Design” by Phillip B. Meggs & Alston W. Purvis• "A History of Industrial Design" by Edward Lucie-Smith• "Twentieth-Century Design" by Jonathan M. Woodham

- "The Nature and Art of Workmanship" by David Pye
- "Design: The Whole Story" by Elizabeth Wilhide
- "The Arts and Crafts Movement" by Rosalind P. Blakesley
- History of Graphic Design – Jens Müller

Semester III Applied Arts: Discipline Centric Courses

Computer Graphics

Course Objectives:

The objective of this course is to equip students with a solid foundation in computer graphics concepts and techniques. By the end of the course, students will be able to understand and apply fundamentals. They will gain hands-on experience with graphical software and programming tools, enabling them to create and manipulate visual content effectively. The course aims to develop skills in both theoretical aspects and practical applications of computer graphics, preparing students for advanced coursework or careers in related fields.

Course Outcomes:

In this students will have developed a comprehensive understanding of the principles and Techniques in computer graphics. Additionally, they will have gained practical experience in solving visual problems and optimizing graphical performance, preparing them for advanced studies or Professional work in fields such as game development, simulation, or visual effects.

Contents

Unit-I

Fundamentals of Pixel & Raster Graphics,
Vector, 2d & 3d graphics, User Interactions.

Unit-II

Basic knowledge to design software tools– Adobe Photoshop, Adobe Illustrator & Adobe In-design.

Unit- III

Understanding File types - JPG, SVG, PNG etc.
Color Types - CMYK, RGB, HSV & HSB etc.

Unit –IV

Photo Manipulation (Adobe Photoshop).
Illustration (Adobe Illustrator).
Postcard Design.

Unit-V

Image Editing – Understanding Exposure, hue & Saturation, color balance and other Adobe Photoshop's Camera Raw features and its uses.

Submissions:

- Photo Manipulation - Two Works (Size 12"x18").
- Illustration - Two Works (Size 12"x18").
- Postcard Design - Two Works (Size 12"x18").
- Image Editing, Before and After - five Works (Size 12"x18").
- 15 sketches per Day

<ul style="list-style-type: none"> • 30 Layouts
Readings: <ul style="list-style-type: none"> • Photography (Techniques and Theory) by Narendra Singh Yadav • Photoshop CC Bible : Brad Dayley and Lisa DaNae Dayley • The Adobe Photoshop Book for Digital Photographers –by Scott Kelby

Semester III Applied Arts: Discipline Centric Courses

The Fundamentals of Applied Arts & Print reproduction
Course Objectives: 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 Outcomes: Understand and analyze the relevant research in advertising and marketing communication. Design effective visual communication for various advertising approaches that combine the use of print, online/digital, and other multimedia communication. Develop advertising media buying and planning strategies. Create and defend the strategy and execution of an ad Campaign for clients.
<p style="text-align: center;">Contents</p> <p>Unit-I Communication What is Communication? Its brief history and process of communication. The communication models. Types of communication.</p> <p>Unit-II Advertising Meaning, History, types & Characteristics. Advertising Media History and Its Classification, Media characteristics, Types of media - Non- print and print medium</p> <p>Advertising in Indian & Western perspective – Influence and differentiation. The Effects on consumer choices. Effects on competition. Marketing - Difference between Advertising & Marketing.</p> <ul style="list-style-type: none"> • Introduction to Print Reproduction: Overview of the print production process History and evolution of print reproduction, Printing Techniques and Technologies. <p>Unit- III Elements and Principals of design Elements of design - Understanding of design's Element and their relationships (Understanding Line, forms, shapes, colors. Understanding their nature and behavior in design environment.) Principals of Design - Understanding its usage and occurrence in nature. Identifying them in real World view and using them as means of expression.</p> <p>Unit –IV</p> <ul style="list-style-type: none"> • Photo Manipulation (Adobe Photoshop) & Illustration (Hand Drawn).

- Photography: Observational (Based On Principals of Design) & Portrait Photography: Image Editing – Skin Blemishes and Skin Retouching.
- Gate Fold and Z Fold Brochure.

Unit-V

Typography and Layout

History of Typefaces and Layout.

Indian and western perspective on typography – Influence and differentiation.

Anatomy of a Typeface

Anatomy of page structure and Layout (The arrangement of visual elements on a page.)

Submissions:

- Skin Blemishes and Skin Retouching - Two Works (Size 12"x18").
- Illustration - Two works (Size 12"x18").
- Gate Fold and Z fold Brochure - Four Works (Size 12"x18").
- Observational Photography –Ten works (Size 8"x12").
- Elements of Design - Line, Shape, Forms, Colors & Texture- Two works (Size 1/2 Imperial).
- Typography (Anatomy of Typeface & Classification of Typeface) – Two works (Size 12"x18").
- 15 sketches per Day
- 30 Layouts

Note: - Observational Photography, Elements of Design, Typography (Anatomy of Typeface & Classification of Typeface) Submission work only, Not for Practical exam.

Readings:

- Advertising (Techniques and Theory) -Narendra Singh Yadav
- Thinking With type – Ellen Lupton
- Making and Breaking the Grid – Timothy Samara
- History Of Graphic Design – Phillip B. Meggs
- Design Elements (A Graphic Style Manual) – Timothy Samara
- Drawing for Graphic Design – Timothy Samara
- On Advertising – Ogilvy

Semester IV Applied Arts: Discipline Centric Courses

Indian & Western Aesthetics

Course Objectives:

This aims to provide a comprehensive exploration of the foundational principles, theories, and practices of aesthetics within both Indian and Western traditions. Students will gain an understanding of how cultural, philosophical, and historical contexts shape artistic expression and appreciation in each tradition. By comparing and contrasting these aesthetic frameworks, the course seeks to enhance students' critical thinking and analytical skills, deepen their appreciation for diverse artistic forms, and foster an enriched perspective on the global landscape of art and beauty.

Course Outcomes:

Students will be able to analyze and compare aesthetic principles from Indian and Western traditions, demonstrating a nuanced understanding of how cultural contexts influence artistic

expression and appreciation.

Contents

Unit-I

Fundamental Questions

Meaning of Art.

Truth in Art.

Subjectivity and Objectivity of Art.

Art and Society.

Unit-II

Bharat's Rasa theory: Natyashastra

Commentators of Rasa theory: Bhatt Lolat, Shankuk, Bhatt Nayak and Abhinavagupta.

Unit- III

Geetgovind: Jaidev

Vishnudharmottra Purana: Chitra Sutra.

Unit –IV

Plato- Imitation and Utility.

Aristotle- Catharsis and pleasure of Tragedy.

Sigmund Freud & St. Augustine.

Unit-V

Edward Bullough, Clive Bell, Roger Fry, Tolstoy, Ruskin, George Santayana, Theodore Lipps, Vernon Lee.

Readings:

- Art Beauty & Creativity: Indian & Western Aesthetic- Shyamla Gupta
- Fundamental of Indian Art – K.M Munshi & R.R.Diwakar
- Transformation of Nature in Art – A.K Coomaraswamy
- Aesthetics Meaning – Rehka Jhonji
- Aesthetic- Prakesh Vireshwer, Nupur Sharma
- Aesthetic Vol.II - Prof. Dr. Kanti Chandra Pandey

Semester IV Applied Arts: Discipline Centric Courses

Graphic Design-I

Course Objectives:

The objective of these graphic designs is to introduce beginners to fundamental design principles, enhance their creativity, and develop their technical skills. Through practical projects, learners will explore typography, color theory, layout, branding, and digital tools, enabling them to create visually effective and aesthetically pleasing designs. These assignments aim to build a strong foundation in graphic design, preparing students for more advanced work in the field.

Course Outcomes:

Upon completing these graphic design assignments, students will have gained a solid understanding of basic design principles and the ability to apply them in various projects. They will be able to create effective visual communication pieces, demonstrating proficiency in layout, typography, color theory, and branding. Students will also develop a portfolio of work that showcases their

creative abilities and readiness for more advanced design challenges.

Contents

Unit I

Brand Identity Design:

Logo, Color palette, Typography & Imagery\Photography.

Unit II

Typography Posters. Hierarchy Poster. Contrast Poster. Typeface Exploration Poster.

Event Poster. Historical Typography (Use typefaces and design elements from the chosen period).

Social Issue Poster.

Unit III

Stationary Design. Non-Profit Organization Stationery - Design stationery for a fictional non-profit Organization. Create a business card, letterhead, envelope, and donation form.

Unit IV

Book Cover Design – This involves creating a compelling and visually appealing cover for a book, Which is crucial for attracting readers and conveying the essence of the book's content.

Unit V

Menu Design: Designing a menu for a fictional restaurant. Considering Layout, branding and Readability. Considering the type of restaurant and its theme.

Submissions: Minimum 3 works of each

- Posters (Size 12"x18").
- Menu Design (Size A4)
- Brand Identity Design Presentation (Size A4)
- Stationary Design (According to Industry Standard size)
- Book Cover Design (According to size of a Book)
- Typography posters – (Size A4 & A3).
- 15 sketches per Day
- 30 Layouts

Note: - Stationary Design, Submission work only, Not for Practical exam.

Readings:

- "The Elements of Graphic Design" by Alex W. White
- "Graphic Design: The New Basics" by Ellen Lupton and Jennifer Cole Phillips
- "Designing Brand Identity" by Alina Wheeler
- Timothy Samara - Design Elements_ A Graphic Style Manual (2007, Rockport Publishers).
- History of Graphic Design – Jens Muller
- Playing with Type_ 50 graphic experiments for exploring typographic design principles: Lara McCormick
- The Language of Graphic Design: Richard Paulin
- Form, Fold & Sizes (Rockport Publication): Poppy Evans & Aaris Sherin

Semester IV Applied Arts: Discipline Centric Courses

Drawing, Illustration and Print Reproduction

Course Objectives:

Drawing & Illustration: The objective of the Drawing and Illustration course is to develop students' foundational skills in drawing and visual storytelling. Through exploration of various techniques, mediums, and styles, students will learn to translate their ideas into compelling visual narratives. The course aims to enhance creativity, improve technical proficiency, and foster a deep understanding of composition, perspective, and the use of light and shadow in illustration.

Printing: They will gain practical skills in proofing, and quality control to ensure high-quality print outputs. The course aims to prepare students for careers in print production, graphic design, or publishing by equipping them with the knowledge to effectively translate digital designs into professional print materials.

Course Outcomes:

Upon completing the Drawing and Illustration course, students will have developed strong observational and technical drawing skills, enabling them to create detailed and expressive illustrations. They will be proficient in various mediums and techniques, capable of conveying complex ideas and emotions through their artwork. Additionally, students will have a portfolio of diverse illustrations, demonstrating their ability to apply principles of composition, perspective, and narrative to create visually engaging and original work.

Contents

Unit I

Drawing for Illustration: Product rendering, story illustration, Cartoon and caricature drawing. and multi-color medium. Basic Shapes and Forms, Perspective, Anatomy, Composition & Mediums.

Unit II

Types of Papers & Its Sizes & GSM's, Principles and Developments of Printing Process
Print Reproduction technology- Written document (500 words) on one of the Modern reproduction technology, Making Prints using different media and techniques – Offset and Digital.

Unit III

Full figure study. Portrait study. Rendering in pencil monochrome, color and ink.

Outdoor Study: Outdoor Sketching with specific purpose, Architectural, manmade and natural objects. Project study in depth of manmade and natural objects: animal, tree, flowers, textiles, furniture etc.

Unit IV

Character Design & Narrative Illustration, Anatomy-Study of Muscles-Bones of Human body

Unit V

Introduction to Photography: History, Type of Cameras, camera lens and its Functions.

Different Types of Photography Styles and looking at the work of Pioneers.

Indian Photographers: Raghu Rai (Photojournalism), Sudhir Shivaram (Wildlife Photography) & Gautam Rajadhyaksha (Fashion Photography).

Western Photographers: Henri Cartier-Bresson (Street Photography), Steve Mccurry (Evocative Color Photography) & Ansel Adams (Landscape Photography).

Submissions:

Minimum four works each from above mentioned topics. (A total of fifteen works) (Size 1/2Imperial).

Ten Photography inspired from Pioneers (Size 8"x12")

Print Reproduction technology- Written document (500 words) on one of the Modern reproduction technology.

15 sketches per Day

30 Layouts

Note: - Photography inspired from Pioneers, Print Reproduction technology- Written document (500 words) on one of the Modern reproduction technology, Outdoor Study Submission work only, Not for Practical exam.

Readings:

- Fundamental of plastic Arts-Dr.Griraj kishor Agraval.
- Graphic Design- Dr.Narendra Singh Yadav.
- Fundamentals of Visual Art by Dr. Anju Chaudhar
- Fundamentals of Visual Arts by Muneesh Kumar and Munish Kumar
- Frances Stanfield 'The Printmaking Ideas Book ' Ilex Press
- Nick Morley 'Linocut for Artists & Designers' The Crowood Press Ltd
- Susan Yeates 'Beginner's Guide to Linocut: 10 Print Projects with Top Techniques to Get You Started ' Search Press
- K.K.Aggarwal - Practical Screen Printing with Stickers, Leaf, Lamination (Hindi Edition)_Manoj Publication

Semester V Applied Arts: Discipline Centric Courses**History of Applied Art - II****Course Objectives:**

The objective of this course is to provide students with a thorough understanding of the historical development and cultural significance of applied arts across different periods and regions. By exploring key movements, styles, and influential figures, students will gain insights into how applied arts—such as design, crafts, and decorative arts—have evolved and impacted societies. The course aims to foster an appreciation for the historical context of applied arts and its role in shaping contemporary practices and design thinking.

Course Outcomes:

The students will have developed a comprehensive understanding of the evolution and impact of applied arts throughout history. They will be able to identify and analyze major movements, styles, and key figures in applied arts, and understand their cultural and historical contexts. Students will gain the ability to connect historical developments to contemporary practices, enriching their appreciation and critique of modern design and craftsmanship.

Contents**Unit I**

New Language of Form – Russian Suprematism, Constructivism & De stijl.

Dadaism & Surrealism – History, Philosophy and influential works of artists like Marcel Duchamp & Jean Hans Arp. Salvador Dalí, John Miro & René Magritte.

Unit II

The Bauhaus and the New Typography- Vision and impact on visual communication. Work of L. Moholy-Nagy.

Unit III

The International Typographic Style- The works of Ernst Keller, Hermann Zapf & Josef Müller-Brockmann.

UNIT-IV

Digital Age: The origins of computer-aided graphic design, Design for portable devices- Apple pioneer in designing portable devices including the iPod, iPhone, and iPad.

Unit V

New typographic expression

Readings:

- "History of Graphic Design" by Phillip B. Meggs & Alston W. Purvis
- "A History of Industrial Design" by Edward Lucie-Smith
- "Twentieth-Century Design" by Jonathan M. Woodham
- "The Nature and Art of Workmanship" by David Pye
- "Design: The Whole Story" by Elizabeth Wilhide
- "The Arts and Crafts Movement" by Rosalind P. Blakesley
- History of Graphic Design – Jens Muller

Semester V Applied Arts: Discipline Centric Courses

Graphic Design-II

Course Objectives:

The objective of these graphic designs is to introduce beginners to fundamental design principles, enhance their creativity, and develop their technical skills. Through practical projects, learners will explore typography, color theory, layout, branding, and digital tools, enabling them to create visually effective and aesthetically pleasing designs. These assignments aim to build a strong foundation in graphic design, preparing students for more advanced work in the field.

Course Outcomes:

Design and communicate based on strategy and conceptual thinking. Explore advanced visual storytelling techniques to create graphics. Design and develop advanced interactive projects. Collaborate and communicate professionally. Communicate using advanced typographic methodologies.

Contents

Unit I

Advertising Design: Newspapers, Magazine, Showcard, Booklets, Folders, Posters, Hording, Packaging, Point of sale materials.

Unit II

Signs & Symbols: Airport, Railway, Bank, Hospitals, Postal services & Hostels.

Unit III

Environmental Graphic Design - Focusing on large-scale design, spatial awareness, and how graphics

Interact with the physical environment.

Unit IV

Posters:

Design History Revival (Reinterpreting the past styles):

The Bauhaus and the New Typography

The Modernist Era (Art Deco, Art Nouveau & Art and Craft Movement).

Unit V

Book Cover Redesign:

Understanding the Book's Content and Themes, Researching the Existing Covers, Conceptualizing the Design, Selecting the Visual Elements, Designing the Cover, Gathering Feedback and Refining, Finalizing and Preparing them for Print & Presentation.

Submissions: Minimum Five Works from each topic.

- Posters (Size 12"x18").
- Environmental Graphics (According to Measurement taken of given area)
- Book cover Re-design (According to Measurement taken of a Book)
- Sign & Symbols – (Size A4)
- Advertising Design – (Size according to Industry Standards)
- 15 sketches per Day
- 30 Layouts

Note: - Environmental Graphics Submission work only, Not for Practical exam.

Readings:

- History Of Graphic Design – Phillip B. Meggs/ Jens Muller
- Timothy Samara - Design Elements_ A Graphic Style Manual (2007, Rockport Publishers).
- History of Graphic Design – Jens Muller
- Playing with Type_ 50 graphic experiments for exploring typographic design principles: Lara McCormick
- The Language of Graphic Design: Richard Paulin
- Form, Fold & Sizes (Rockport Publication): Poppy Evans & Aaris Sherin

Semester V Applied Arts: Discipline Centric Courses

Drawing, Illustration and Print Reproduction-II

Course Objectives:

Print Reproduction: They will gain practical skills in proofing, and quality control to ensure high quality print outputs. The course aims to prepare students for careers in print production, Photography, or publishing by Equipping them with the knowledge to effectively translate Images into professional print materials.

Drawing and Illustration: The objective of the Drawing and Illustration course is to develop students' foundational skills in drawing and visual storytelling. Through exploration of various techniques, mediums, and styles, students will learn to translate their ideas into compelling visual narratives. The course aims to enhance creativity, improve technical proficiency, and foster a deep understanding of composition, perspective, and the use of light and shadow in illustration.

Course Outcomes:

Print Reproduction: Upon completing this course, students will have developed a comprehensive

understanding of the Print reproduction process. They will be capable of preparing and optimizing digital files for various Print formats, managing color accuracy, and selecting suitable printing techniques. Students will be proficient in producing high-quality printed materials, from initial design through to final output, With attention to detail in layout, proofing, and quality control. This knowledge will enable them to Effectively contribute to print production and graphic design projects in professional settings.

Drawing and Illustration: Upon completing the Drawing and Illustration course, students will have developed strong observational and technical drawing skills, enabling them to create detailed and expressive illustrations. They will be proficient in various mediums and techniques, capable of conveying complex ideas and emotions through their artwork. Additionally, students will have a portfolio of diverse illustrations, demonstrating their ability to apply principles of composition, perspective, and narrative to create visually engaging and original work.

Contents

Unit I

- **Product Photography. E-commerce Photography:** Images specifically tailored for online stores, Focusing on clarity, consistency, and highlighting the product's key features. Usually involves Multiple angles of the same product (front, back, sides, etc.).
- **Product Drawings:** Match box. Ex-Rectangular Product like Juice box.

Unit II

- **Cityscapes Photography:** Architecture, skyline, and overall character of a city. Weather and Seasons.
- **Life study:** Drawing from Everyday objects. Anatomy of human body of different age groups with pencil, pen and ink and color.
- **Thematic Illustration:** Mythology & Folklore/ The four seasons. (Any One).

Unit III

- **Learning to document relevant social issues:** Education and Child Rights Issue. Social Justice (Includes images from protests, rallies, and grassroots organizations fighting for rights, Equality, and justice.)
- **Brand Identity Illustration:** Developing unique visual identity through illustration. Mascots. Icons. Graphic motifs/ Patterns.

Unit IV

Advertising Photography: Creating visually compelling images that promote products, services, or Brands. Sports. Beauty. Food. Fashion.

Unit V

Print Making: Silk Screen Printing

Typeface Illustration: Serif (It's all types) & San-Serif. (Drawing them into Smaller Size to Bigger Size)

Submissions:

- **Five Works of each given topic**
- **Unit I & IV – (Size 12"x18").**
- **Unit V – (½ Imperial)**

- 15 sketches per Day

Note: - Product Photography, Cityscapes Photography, Advertising Photography, Silk Screen Printing Submission work only, Not for Practical exam.

Readings:

- History Of Graphic Design – Phillip B. Meggs
- Advertising Photography: A Straightforward Guide to a Complex Industry: Lou Lesko
- Learning to See creatively – Bryan Peterson
- The Beginner's Guide to Photography. Capturing the Moment Every Time, Whatever Camera You Have – Haje Jan Kamps
- Timothy Samara - Design Elements_ A Graphic Style Manual (2007, Rockport Publishers).
- History of Graphic Design – Jens Muller
- Illustrating Children's Books: Creating Pictures for Publication Paperback : Martin Salisbury
- Thinking Visually for Illustrators Book : Mark Wigan

Semester VI Applied Arts: Skill Enhancement Courses

Field Study (based on the study of the artwork of any one recognized artist or artisan)

Course Objectives:

The primary aim of this field study is to deeply explore and analyze the artwork of a recognized artist or artisan to understand their creative process, techniques, and cultural impact. By immersing ourselves in their artistic vision, we will gain insights into their contribution to art history and its influence on contemporary practices.

Course Outcomes:

By the end of this field study, participants will produce a comprehensive report or visual presentation, showcasing their understanding of the artist's work. This report will include sketches, annotated observations, and a critical analysis of the artist's techniques, themes, and legacy.

Contents

Unit I

Artist/Artisan Overview

Brief biography, including significant life events and influences.

Artistic style, movement, or school the artist is associated with The socio-political and cultural context in which the artist worked.

Unit II

Artwork Selection

Focus on one key artwork or a small set of works that define the artist's legacy.

Description of the artwork(s) with details like size, medium, and year of creation.

Unit III

Analysis of Techniques and Mediums

Detailed examination of the materials and techniques used.

Discussion of the artist's innovative or traditional methods.

Insights into the challenges or significance of the techniques.

Unit IV

Visual Analysis

Composition: Study of balance, symmetry, or focal points.

Use of color, light, and texture.

Emotional impact and storytelling elements within the artwork.

Unit V**Personal Reflection**

Observations and emotional responses to the artwork.

Lessons learned from the artist's work and process.

How the study informs your own artistic or intellectual growth.

Submissions: Submission work only, Not for Practical exam.

Note: - The assessment/evaluation will be based on the submission of synopsis, interview and PowerPoint presentation.

Readings:

- "Leonardo da Vinci" by Walter Isaacson
- "Van Gogh: The Life" by Steven Naifeh and Gregory White Smith
- "Michelangelo and the Pope's Ceiling" by Ross King
- "The Story of Art" by E.H. Gombrich
- "Georgia O'Keeffe: Living Modern" by Wanda M. Corn
- "The Art of Alphonse Mucha" by Alphonse Mucha

Semester VI Applied Arts: Discipline Centric Courses**Advertising Art & Ideas - I****Course Objectives:**

The course aims to equip students with a comprehensive understanding of the creative processes and strategic thinking involved in crafting effective advertising campaigns. Students will explore the intersection of art and strategy in advertising, learning to develop innovative concepts, design compelling visual content, and understand consumer psychology. The course will emphasize the creation of persuasive messages and the use of various media to engage target audiences, fostering both artistic skills and strategic insights necessary for success in the advertising industry.

Course Outcomes:

Upon completing the course, students will be adept at generating and refining innovative advertising Concepts while developing strong design skills to create visually engaging materials. They will integrate creative ideas with strategic objectives, effectively planning and executing advertising Campaigns. Students will also enhance their presentation skills to professionally articulate their ideas, Work collaboratively in teams, and gain a solid understanding of industry trends and best practices. Additionally, they will be capable of critically analyzing advertising campaigns to evaluate their Effectiveness.

Contents**Unit I**

Introduction to advertising: Advertising defined, brief history of advertising, the development of Modern advertising.

Unit II

Advertising's role in society: Contributions of advertising to social welfare, economic effects of Advertising, social effects of advertising, advertising and freedom of the press.

Unit III

Introduction to marketing, definition of marketing, advertising and the Marketing mix, The product. the package, the brand name, trademarks and trade characters, the label, the image of the product and brand, channels of distribution

Unit IV

How advertising works, general business objectives of advertising, forms of advertising And how they function.

Unit V

Classification of advertising, the consumer's role in advertising process.

Readings:

- Advertising (Techniques and Theory) -Narendra Singh Yadav
- On Advertising – Ogilvy

Semester VI Applied Arts: Discipline Centric Courses**Graphic Design-III****Course Objectives:**

The objective of these graphic designs is to introduce beginners to fundamental design principles, Enhance their creativity, and develop their technical skills. Through practical projects, learners will explore typography, color theory, layout, branding, and digital tools, enabling them to create visually Effective and aesthetically pleasing designs. These assignments aim to build a strong foundation in Graphic design, preparing students for more advanced work in the field.

Course Outcomes:

Design and communicate based on strategy and conceptual thinking. Explore advanced visual Storytelling techniques to create graphics. Design and develop advanced interactive projects. Collaborate and communicate professionally. Communicate using advanced typographic Methodologies.

Contents**Unit I****Social Media Design:**

Travel Inspiration: Promote travel destinations or experiences, encouraging Followers to share their own travel stories and tips.

Unit II

Signs & Symbols: Hospitals, Postal services, Hostels.

Unit III

Environmental Graphic Design: Spatial Awareness, How graphics interact with the physical Environment.

Unit IV

History Revival (Reinterpreting the past styles) (India edition):

Mauryan Period

Gupta Period

Chola Period

Pala Period

Unit V

Typography Posters

Event Poster – Carnival/ Music Concert.

Social Issue Poster – Save Water/ Electricity.

Submissions:

- Minimum Five Works of each given topic (Size12"x18").
- 15 sketches per Day
- 30 Layouts

Readings:

- History Of Graphic Design – Phillip B. Meggs/ Jens Muller
- Timothy Samara - Design Elements_ A Graphic Style Manual (2007, Rockport Publishers).
- History of Graphic Design – Jens Muller
- Playing with Type_ 50 graphic experiments for exploring typographic design principles: Lara McCormick
- The Language of Graphic Design: Richard Paulin
- Form, Fold & Sizes (Rockport Publication): Poppy Evans & Aaris Sherin
- Designing Brand Identity- Alina Wheeler

Semester VI Applied Arts: Discipline Centric Courses

Drawing, Illustration and Print Reproduction-III

Course Objectives:

Drawing and Illustration: The objective of the Drawing and Illustration course is to develop students'

foundational skills in drawing and visual storytelling. Through exploration of various techniques, mediums, and styles, students will learn to translate their ideas into compelling visual narratives. The course aims to enhance creativity, improve technical proficiency, and foster a deep understanding of composition, perspective, and the use of light and shadow in illustration.

Printing Reproduction: They will gain practical skills in proofing, and quality control to ensure high quality print outputs. The course aims to prepare students for careers in print production, graphic design, or publishing by equipping them with the knowledge to effectively translate digital designs into professional print materials.

Course Outcomes:

Drawing and Illustration: Upon completing the Drawing and Illustration course, students will have developed strong observational and technical drawing skills, enabling them to create detailed and expressive illustrations. They will be proficient in various mediums and techniques, capable of conveying Complex ideas and emotions through their artwork. Additionally, students will have a portfolio of diverse illustrations, demonstrating their ability to apply principles of composition, perspective, and Narrative to create visually engaging and original work.

Printing Reproduction: Upon completing this course, students will have developed a comprehensive understanding of the print reproduction process. They will be capable of preparing and optimizing

digital files for various print formats, managing color accuracy, and selecting suitable printing techniques. Students will be proficient in producing high-quality printed materials, from initial design through to final output, with attention to detail in layout, proofing, and quality control. This knowledge will enable them to effectively contribute to print production and graphic design

projects
in professional settings.

Contents

Unit I

- Life Study: Architectural motifs & Decorations (Water Color.).
- Photography: Still life– Focusing on the relation between two items.
- Landscape – Urban & Rural.
- Printmaking: Screen Printing (Color)

Unit II

Product Drawings:

Oblong Product like a soap.

Vertical Bottle drawing like a shampoo bottle.

Design bottle like soft drink bottle.

Unit III

- Illustration: How to – Food/ Drink Recipe & Process of Printmaking. Fashion Accessories – Man/ Woman Hats, Handbags & Rabaari Tribe (Silver Jewelry).
- Campaign Case Study (Lecture) – Detailed analysis of a specific campaign. Highlighting its objectives, Strategies, execution, and results.

Unit IV

- Drawing- Daily Routine Work of a person– Individual & Groups. (Ex – Routine of the owner of Pan Shop from Early morning till the night).
- Typographic Collage Posters – A poster that incorporates a collage of different typefaces and Typographic elements.

Unit V

Illustration on Market Scenes (Ex- Capturing the essence of Local markets like Fruit Market, Ganapati

Idol shops Etc.)

Submissions:

- Life Study – Three works (Size A3)
- Landscape– Three works (Size A3)
- Drawing (Daily Routine Work) – Three works (Size A3)
- Product Drawings: – Three works (Size A3)
- Illustration– Three works (Size A3)
- Photography – Five works (Size12”x18”).
- Campaign Case Study – One Document File (Minimum – 15 Pages, Max 30 Pages)
- Typography Collage Posters – Three works (Size A4)
- Silk Screen Printing (Color) – 3 Prints (Size12”x18”).

- 15 sketches per Day
- 30 Layouts

Note: - Craft Documentation, Photography, Campaign Case Study, Typography Collage Posters, Silk Screen Printing (Color) Submission work only, Not for Practical exam.

Readings:

- Timothy Samara - Design Elements_ A Graphic Style Manual (2007, Rockport Publishers).
- History of Graphic Design – Jens Muller
- Illustrating Children's Books: Creating Pictures for Publication Paperback : Martin Salisbury
- Thinking Visually for Illustrators Book : Mark Wigan
- Behance/ Dribbble – Craft Documentations
- Learning to See creatively – Bryan Peterson
- The Beginner's Guide to Photography. Capturing the Moment Every Time, Whatever Camera You Have – Haje Jan Kamps

Semester VII Applied Arts: Skill Enhancement Courses

Project (based on the visit to any Art Gallery or Museum or Craft Center)

Course Objectives:

To explore and analyze the artistic, historical, and cultural significance of the exhibits in the visited art gallery, museum, or craft center, and to gain insights into the techniques, styles, and cultural heritage reflected in the artworks or crafts displayed.

Course Outcomes:

Ability to develop a research aptitude and engage with gallery spaces, museum spaces and craft activities of nearby places. Ability to develop writing skills to review original art works, artifacts or crafts. Ability to develop presentation skills. Enhanced Artistic Understanding: Gained deeper insight into various art styles, techniques, and cultural influences. Appreciation for Heritage: Developed a greater respect for the preservation of historical and cultural artifacts. Creative Inspiration: Found new ideas and inspiration for personal artistic expression. Practical Knowledge: Learned about the intricate processes involved in creating art and crafts through live demonstrations or exhibits. Cultural Awareness: Understood the social and historical significance of art in representing human experiences and traditions. Critical Thinking: Improved analytical skills by interpreting and reflecting on the themes and stories conveyed by the exhibits.

Contents

Unit I

Introduction:

Art galleries, museums, and craft centers are treasure troves of culture, creativity, and history. They allow us to explore the world of artistic expression while appreciating the craftsmanship of past and present artisans.

Unit II

Objectives of the Visit:

Understand and analyze the artwork, artifacts, and their historical context.

Observe and appreciate the techniques and skills used by artists/artisans.

Gain inspiration and insights into artistic styles and cultural heritage.
Document the experience for reflection and further study.

Unit III

Key Highlights

Exhibits and Artworks

Exhibition Themes

Live Demonstrations

Interactive Activities

Unit IV

Personal Reflection

Writing about enriching and transformative experience, appreciation for the dedication and creativity of artists and artisans. how art serves as a medium to bridge gaps between different cultures and eras. (seeing a particular piece of art, participating in a workshop, etc).

Unit V

Conclusion

Art galleries, museums, and craft centers play a vital role in preserving and celebrating artistic traditions and cultural heritage.

Submissions: Submission work only, Not for Practical exam.

Note: - The assessment/evaluation will be based on the submission of synopsis, interview and PowerPoint presentation.

Readings:

- "The Art Museum" by Phaidon Editors
- "A History of Art in 21 Cats" by Nia Gould
- "The Museum: From Its Origins to the 21st Century" by Owen Hopkins
- "Craft: An American History" by Glenn Adamson
- "Understanding Art" by Lois Fichner-Rathus

Semester VII Applied Arts: Discipline Centric Courses

Advertising Art & Ideas - II

Course Objectives:

The course aims to equip students with a comprehensive understanding of the creative processes and strategic thinking involved in crafting effective advertising campaigns. Students will explore the intersection of art and strategy in advertising, learning to develop innovative concepts, design compelling visual content, and understand consumer psychology. The course will emphasize the creation of persuasive messages and the use of various media to engage target audiences, fostering both artistic skills and strategic insights necessary for success in the advertising industry.

Course Outcomes:

Upon completing the course, students will be adept at generating and refining innovative advertising concepts while developing strong design skills to create visually engaging materials. They will integrate creative ideas with strategic objectives, effectively planning and executing advertising campaigns. Students will also enhance their presentation skills to professionally articulate their ideas, work collaboratively in teams, and gain a solid understanding of industry trends and best practices. Additionally, they will be capable of critically analyzing advertising campaigns to evaluate

their effectiveness.

Contents

Unit I

The business of advertising- The benefits of advertising, the advertiser, organizing for advertising Decision making. The advertising agency, brief history of advertising agency, the commission system.

Unit II

Types of advertising agency. Structure and function of various departments of a full service agency, special-service group, the creative department

Unit III

Communication- communication defined, brief history and process of Communication, the communication model, field of experience, types of communication, advertising As a tool of communication, marketing and communication.

Unit IV

The world of media- the media defined, the evolution of media into advertising vehicles, classification of media, media expenditure, media characteristics

Unit V

Types of media-non-print and print medium, conventional medium: radio, television, newspaper and magazine, outdoor medium, modern medium: electronic and digital medium, internet, web page, social networking sites

Readings:

- Advertising (Techniques and Theory) -Narendra Singh Yadav
- On Advertising – David Ogilvy

Semester VII Applied Arts: Discipline Centric Courses

Graphic Design-IV

Course Objectives:

The objective of these graphic designs is to introduce beginners to fundamental design principles, Enhance their creativity, and develop their technical skills. Through practical projects, learners will explore typography, color theory, layout, branding, and digital tools, enabling them to create visually Effective and aesthetically pleasing designs. These assignments aim to build a strong foundation in Graphic design, preparing students for more advanced work in the field.

Course Outcomes:

Design and communicate based on strategy and conceptual thinking. Explore advanced visual Storytelling techniques to create graphics. Design and develop advanced interactive projects. Collaborate and communicate professionally. Communicate using advanced typographic Methodologies.

Contents

Unit I

Expressive Typography – Emotion in Type.

Unit II

Brand Identity - Pet Care Brand/ Educational (School/college/university).

Unit III

Magazine Design (Max: 10 Pages).

Unit IV

Campaign Case Study (Hand Written/Typed).

Unit V

Full Fledge Advertisement Campaign Design (Product)

Submissions:

- Unit I - Five works (Size12"x18").
- Unit II (Sizes According to Industrial Standard)
- Unit III to V –One work of each given topic (Size12"x18").
- 15 sketches per Day
- 30 Layouts

Note: - Campaign Case Study submission work only, Not for Practical exam.

Readings:

- Advertising (Techniques and Theory) -Narendra Singh Yadav
- Designing Brand Identity- Alina Wheeler
- Confessions of an Advertising Man by David Ogilvy
- Targeted: How Technology Is Revolutionizing Advertising and the Way Companies Reach Consumers - Mike Smith
- Playing with Type_ 50 graphic experiments for exploring typographic design principles: Lara McCormick

Semester VII Applied Arts: Discipline Centric Courses

Drawing, Illustration and Printmaking

Course Objectives:

Drawing & Illustration: The objective of the Drawing and Illustration course is to develop students' foundational skills in Drawing and visual storytelling. Through exploration of various techniques, mediums, and styles, Students will learn to translate their ideas into compelling visual narratives. The course aims to enhance creativity, improve technical proficiency, and foster a deep understanding of composition, Perspective, and the use of light and shadow in illustration.

Printmaking Woodcut: Understand and master fundamental techniques of woodcut printing, including carving, inking, and printing processes. Develop creative skills and personal expression through the creation of original woodcut prints, exploring both traditional and contemporary approaches.

Course Outcomes:

Drawing & Illustration: Upon completing the Drawing and Illustration course, students will have developed strong Observational and technical drawing skills, enabling them to create detailed and expressive Illustrations. They will be proficient in various mediums and techniques, capable of conveying Complex ideas and emotions through their artwork. Additionally, students will have a portfolio of diverse illustrations, demonstrating their ability to apply principles of composition, perspective, and Narrative to create visually engaging and original work.

Printmaking (Woodcut): Students will develop the skills to create detailed woodcut prints,

understanding techniques for carving and inking. Learners will gain the ability to conceptualize and execute original designs, applying woodcut printing methods to produce artistic and professional-quality prints.

Contents

Unit I

- **Life Study: Animal figures (Static & in Movement).**
- **Introduction to Woodcut Printing: Embark on a journey into the rich tradition of woodcut printing, tracing its origins and evolution. Learn about the tools and materials essential for this captivating art form, setting the stage for your exploration.**

Unit II

- **Illustration: Botanical**
- **Understanding the Techniques of Woodcut: Dive deeper into the techniques that breathe life into woodcut prints. From carving intricate designs onto woodblocks to mastering the art of ink application, uncover the secrets to creating striking imagery.**

Unit III

- **Product Drawing: Helmets, Door handles & Liquor Bottles.**
- **Exploring Design and Composition in Woodcut: Unlock the power of visual storytelling as you explore the principles of design and composition in woodcut printing. Discover how to effectively convey mood, narrative, and emotion through thoughtful arrangement and balance.**

Unit IV

- **Color Composition: Works of S.H Raza, M.F Hussain, G.R Santosh & Mark Rothko.**
- **Advanced Carving and Printing Methods Woodcut: Challenge yourself with advanced carving techniques, pushing the boundaries of creativity and precision. Explore alternative printing methods to expand your repertoire and achieve unique textures and effects.**

Unit V

Illustration:

- **Fusion : Folk Art & Contemporary Aesthetics**
- **Fusion Characters: Characters dressed in traditional attire but with a contemporary twist, combining styles from different cultures.**
- **Anthropomorphism: Illustrating animals or objects with folk art characteristics, rendered in a Modern aesthetic.**
- **Critique and Reflection on Woodcut: Conclude your journey with a critical examination of your own work and that of your peers. Engage in constructive feedback sessions to refine your skills and deepen your understanding of woodcut printing as both an art form and a medium of expression.**

Submissions:

- **Five Works from each topic (Half-Imperial).**
- **Two Graphic (Woodcut) works (3+3 print) on paper (size 1/2 Imperial).**
- **15 sketches per Day**
- **30 Layouts**

Note: - Graphic (Woodcut) submission work only, Not for Practical exam.

Readings:

- Illustrating Children's Books: Creating Pictures for Publication Paperback : Martin Salisbury
- Thinking Visually for Illustrators Book : Mark Wigan
- Woodcut(Graphic):
- "The Complete Printmaker: Techniques, Traditions, Innovations" by John Ross and Clare Romano
- "Printmaking: A Complete Guide to Materials & Processes" by Bill Fick and Beth Grabowski
- "The Printmaking Bible: The Complete Guide to Materials and Techniques" by Ann d'Arcy Hughes and Hebe Vernon-Morris
- "Woodcut: A Guide to Wood Engraving" by Bryan Nash Gill

Semester VIII Applied Arts: Skill Enhancement Courses

Craft Documentation

Course Objectives:

The objective of the Craft Documentation course is to teach students how to effectively document the history, techniques, materials, and cultural significance of crafts through various visual, written, and digital methods.

Course Outcomes:

The Craft Documentation course will enable students to accurately document craft techniques, materials, and cultural contexts through effective research and analysis. Students will gain proficiency in using visual, written and digital media for documentation, develop an understanding of the importance of preserving crafts, and approach the subject with cultural sensitivity and respect.

Contents

Unit I

Introduction to Craft and Documentation:

- What is Craft Documentation?
- Different Craft Forms and their Documentation Needs
- The Purpose of Documenting: Archiving, Sharing, and Reflection Tools and Methods for Craft Documentation.
- Topics: Camel Craft, Ganagour Idol Making, Usta Art & Bandhej. (Only Rajasthan)

Unit II

The Craft Process and Key Stages:

- Stages of Craft Creation (Concept, Design, Materials, Techniques, Refinement),
- Sketching and Storyboarding the Craft Process,
- Materials and Tools List,
- Creating a Timeline for the Craft Process,
- Photography/Video Techniques for Documentation.

Unit III

Detailed Observation and Reflection:

- Observing Crafting Techniques and Tools in Action
- Identifying Challenges and Problem-Solving Methods

- Recording Thought Processes and Design Iterations
- Reflective Journaling and Creative Writing

Unit IV

Organizing and Presenting Your Craft Documentation:

- Structuring Your Documentation: Introduction, Process, Outcome, Reflection
- Creating a Portfolio or Digital Archive
- Writing Clear, Descriptive Captions and Narratives
- Editing and Formatting Photos, Videos, and Text
- Using Digital Tools for Craft Documentation (blogging platforms, multimedia tools).

Unit V

The Final Craft Documentation Project:

- Final Project: Plan, Create, and Document Your Craft
- Peer Feedback and Revision Process
- Ethical Considerations in Craft Documentation (crediting techniques, respecting cultural traditions).
- Sharing and Presenting Documentation (digital portfolio, social media, exhibition).

Submissions: Submission work only, Not for Practical exam.

Note: - The assessment/evaluation will be based on the submission of synopsis, interview and PowerPoint presentation.

Readings:

- "Handmade in India" by Aditi Ranjan & M.P. Ranjan
- "Crafting a Future" by Ritu Sethi
- "The Crafts of India" by Jaya Jaitly
- "Indian Textile History" by John Gillow
- "Behance & Dribbble" (Craft Documentation).
- "Traditional Indian Handcrafted Textiles" by Roli Books
- "Arts and Crafts of India" by Nicholas Barnard
- "Bamboo and Cane Crafts of Northeast India" by Anjali Ranjan
- "Design and Craft: Materials and Techniques" by Peter Dormer

Semester VIII Applied Arts: Discipline Centric Courses

Advertising Art & Ideas - III

Course Objectives:

The course aims to equip students with a comprehensive understanding of the creative processes and strategic thinking involved in crafting effective advertising campaigns. Students will explore the intersection of art and strategy in advertising, learning to develop innovative concepts, design compelling visual content, and understand consumer psychology. The course will emphasize the creation of persuasive messages and the use of various media to engage target audiences, fostering both artistic skills and strategic insights necessary for success in the advertising industry.

Course Outcomes:

Upon completing the course, students will be adept at generating and refining innovative advertising concepts while developing strong design skills to create visually engaging materials. They will integrate creative ideas with strategic objectives, effectively planning and executing advertising

campaigns. Students will also enhance their presentation skills to professionally articulate their ideas, work collaboratively in teams, and gain a solid understanding of industry trends and best practices. Additionally, they will be capable of critically analyzing advertising campaigns to evaluate their effectiveness.

Contents

Unit I

Advertising creativity- Disciplined creativity, creative strategy, sources

Of creative ideas, digging the facts, analyzing selling points and benefits, USPs, copy defined, the copywriter and visualize, how copy communicates. Design and layout, layout stages, elements and principles of design, choosing the right graphic approach.

Unit II

Production of print and broadcast advertising- mechanical production

In print media, the production process in brief, color reproduction of print advertisement, basics of T.V and radio production.

Unit III

Planning and management of advertising campaign- basics steps in

campaign planning, role of research in campaign planning, research Fundamentals. collection of data, qualitative and quantitative research, Research into the creative aspects of advertising campaign.

Unit IV

Advertising coordination and consumer behavior- coordination

Between advertising and personal selling, sales promotion, publicity and public relations. Importance of consumer behavior, image of the product and brand.

Unit V

Future advertising and your future in advertising, advertising jobs

For designers, profile and curriculum vitae (CV) writing for job application.

Readings:

- Advertising (Techniques and Theory) -Narendra Singh Yadav
- On Advertising – David Ogilvy

Semester VIII Applied Arts: Discipline Centric Courses

Portfolio Design

Course Objectives:

Portfolio design is a crucial aspect for artists, designers, and creative professionals, showcasing their work and skills effectively.

Course Outcomes:

Portfolio design will help students to gain familiarity with industry standards hiring procedures by incorporating their best works into a visual presentation either Digital or Printed. This will help them to understand what the ingredients for successful portfolio are and how they can build it again as they get better by time.

Contents

Unit I

What is Portfolio? & Process of creating it.

Unit II

Studying various portfolios of Artists & Designers on – Behance, Dribble and Personal websites.

Unit III

Portfolio Design I: Content Selection, Layout and Design & Presentation Format.

Unit IV

Portfolio Design II: Personal Branding.

Unit V

Final Layout, Pre Press and Post Press- Print.

Submissions:

- One Printed Portfolio (Min. 20 Pages). (Size12"x18").
- 15 sketches per Day

Note: - Submission work only, Not for Practical exam.

Readings:

- The Portfolio Design Book by David H. Hargreaves
- Show Your Work! by Austin Kleon
- Designing a Digital Portfolio by Ellen Lupton
- Portfolio Design: A Guide to Creating the Perfect Portfolio by Peter E. Palmer
- The Designer's Portfolio by R. K. J. Williams
- Creative Portfolio Design by John Decker

Semester VIII Applied Arts: Discipline Centric Courses

Drawing, Illustration and Mural Design

Course Objectives:

Drawing & Illustration: The objective of the Drawing and Illustration course is to develop students' foundational skills in drawing and visual storytelling. Through exploration of various techniques, mediums, and styles, students will learn to translate their ideas into compelling visual narratives. The course aims to enhance creativity, improve technical proficiency, and foster a deep understanding of composition, perspective, and the use of light and shadow in illustration.

Mural Design: The objective of the mural design course is to equip students with the skills to conceptualize and execute large-scale artwork that enhances public spaces. Students will learn techniques in design, color theory, and composition to create impactful murals that engage and inspire communities

Course Outcomes:

Drawing & Illustration: Upon completing the Drawing and Illustration course, students will have developed strong observational and technical drawing skills, enabling them to create detailed and expressive illustrations. They will be proficient in various mediums and techniques, capable of conveying complex ideas and emotions through their artwork. Additionally, students will have a portfolio of diverse illustrations, demonstrating their ability to apply principles of composition, perspective, and narrative to create visually engaging and original work.

Mural Design: Students will be able to conceptualize and create original mural designs that effectively

communicate visual narratives and artistic themes. Students will develop skills in various mural techniques, materials, and project management to execute large-scale artworks in diverse environments

Contents

Unit I

- Life Study: Ageing & Life stages (Young to Old)
- Introduction to Mural Design- Historical overview of mural art across cultures. Understanding the significance and purpose of mural design in public spaces. Analysis of different mural styles and techniques. Introduction to materials and tools used in mural creation.

Unit II

- Character Illustration: Mythology & Folk Lore.
- Concept Development and Research for Mural- Generating ideas and themes for mural projects. Conducting research on the cultural, social, and environmental context of the mural site. Exploring methods for conceptualizing and refining mural designs. Studying examples of successful mural projects and their impact on communities.

Unit III

- Dreamscapes Illustration (Only One): Underwater Cities/ Floating Gardens/ Journey through a Portal.
- Sketching and Composition in Mural Design- Developing preliminary sketches and concepts for mural designs. Exploring principles of composition and spatial organization in mural art. Techniques for scaling up designs and transferring them onto mural surfaces. Critique and feedback sessions to refine composition and concept.

Unit IV

- Futuristic Drawing – Gadgets & Cities.
- Fashion Illustration - Body Positivity and Diversity

Unit V

- Mural Painting Techniques- Introduction to various mural painting techniques such as fresco, acrylic, and spray paint. Practicing blending, layering, and texture creation on a large scale. Understanding color theory and its application in mural design. Experimenting with different tools and methods for applying paint on diverse surfaces
- Execution and Installation of Mural- Planning and organizing mural painting schedules and logistics. Collaborating with community members and stakeholders throughout the mural creation process. Overcoming challenges such as weather conditions and surface preparation. Finalizing and installing the completed mural, including considerations for long-term preservation and maintenance.

Submissions:

- Five Character Illustration works (Size12"x18").
- Five Dreamscapes Illustration works (Size12"x18").
- Five Futuristic Drawing works (Size12"x18").

- Five Fashion Illustration works (Size12"x18").
- Five Life Study works (Size12"x18").
- One Mural work in any medium (size 18"x18" inches).
- 15 sketches per Day
- 30 Layouts

Note: - Mural Design Submission work only, Not for Practical exam.

Readings:

- "The Elements of Dynamic Symmetry" by Jay Hambidge
- "Composing Pictures" by Donald W. Graham
- Illustrating Children's Books: Creating Pictures for Publication Paperback : Martin Salisbury
- Thinking Visually for Illustrators Book : Mark Wigan
- "Indian Contemporary Art: Post Independence" by Geeta Kapur
- "Indian Mural Painting" by A.L. Basham
- "The Painted Towns of Shekhawati: Murals in Rajasthan, India" by Ilay Cooper