

Curriculum

BACHELOR OF FINE ARTS

(B.F.A.)

2017



डॉ. अमरकांत
31/3/2017
30/3/17

**Ordinance
For
B.F.A. Programme**

1.	Duration of Programme	: 4 Years (8 Semester)
2.	Intake	: 40
3.	Eligibility	: 10+2 level or equivalent.
4.	Mode of Education & Examination	: Semester based : Grade System (10 point scale)
5.	Mode of admission	: Through entrance test/viva/voce
6.	Reservation	: As per M.P. Govt. Rules
7.	Attendance	: 80 % in both theory and practical
8.	Examination	(a) C.F.A. (Internal 20% in both theory and Practical (b) ESE (End semester examination) out of 80% in each paper theory and practical. Internal assessment is done by the teacher concern. ESE is conducted centrally by the University.
9.	Credit	One credit means one period of 60 minutes in a week for theory and two periods in a week for practical work.
10.	External evaluation : (Practical/seminar/Project)	1. The Practical performance of the student will be evaluated in each semester by an external examiner nominated by V.C. out of 80% marks. 2. The project work will be evaluated through report base & viva voce (out of 80% marks) by an external examiner nominated by V.C. from the panel submitted by HOD/Dean
11.	Internal evaluation	: Will be done by the teacher/guide, out of 20% marks.

Ordinance of this university will be applicable of B.F.A. also.

BACHELOR OF FINE ARTS(BFA) VIII Semester Course

Applied Art

Semester Activity	I	II	III	IV	V	VI	VII	VIII	Total
VSRR		2		2		2	-	-	06
Fundamental of Computer	2+2=4	-	-	-	-	-	-	-	04
Major Course	-	-	4+4=8 • Press and magazine Advertisment • Illustration-I	4+4+4=12 • Graphic design/Graphic computer-I • Landscape Study-I	4+4=8 • Corporate identity Design • Illustration-II	4+4+4=12 • Graphic design/Graphic computer-II • Study-III • Poster-I	4+4=8 • Poster-II • Illustration-III	5+4=9 • Campaign Planning • Study IV	57
Major Electives			4=4 Photography Commercial reproduction		4=4 Photography-II or Commercial reproduction			5 Photography or Commercial reproduction-III	13
Allied Courses	3+4+4+4=15 • History of Indian Art-I • Painting • Applied Art • Plastic Art/Sculpture	3+4+4+4=19 • History of Indian Art-II • Textile Design • Photography • Pottery & Ceramics • Drawing & Sketching	3=3 History of visual Art & Art Aesthetics-I	3=3 Material & Methods-I	3=3 History of visual Art & Art Aesthetics-II	3 Material & Methods-II	3=3 History of visual Art & Art Aesthetics-III	3=3 Material & Methods-III	52
Project									4
Total	19	21	15	17	15	17	4 15	17	136

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BACHELOR OF FINE ARTS(BFA) VIII Semester Course

SCULPTURE

I	II	III	IV	V	VI	VII	VIII	Total
2+2=4	-	4+4=8	4+4=8	4+4=8	4+4=8	4=4	4+5+5=14	06
		• Composition-I • Drawing & Sketching-I	• Study from life-I • Drawing & Sketching-II	• Composition-I • Drawing & Sketching-I	• Study from life-II • Drawing & Sketching-IV	• Composition-III • Drawing & Sketching-III	• Installation & Assembling • Carving or metal Casting-III	04
							• Portrait	50
		4=4 Pottery- Ceramics	4 = 4 Carving or Metal Casting	4 = 4 Pottery- Ceramics	4 = 4 Carving or Metal Casting-II	4=4 Pottery- Ceramics		20
3+4+4+4=15	3+4+4+4+4=19	3=3 History of visual Art & Art Aesthetics-I	3=3 Material & Methods-I	3=3 History of visual Art & Art Aesthetics-II	3=3 Material & Methods-II	3=3 History of visual Art & Art Aesthetics-III	3=3 Material & Methods-III	52
• History of Indian Art-I • Painting • Applied Art • Plastic Art/Sculpture	• History of Indian Art- II • Textile Design • Photograph y • Pottery & Ceramics • Drawing & Sketching							
Project 19	21	15	17	15	17	15	17	4 136

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BACHELOR OF FINE ARTS(BFA) VIII Semester Course

Painting Art

Semester Activity	I	II	III	IV	V	VI	VII	VIII	Total
VSR		2		2		2	-	-	06
Fundamental of Computer	2+2=4	-	-	-	-	-	-	-	04
Major Course			4+4+4=8 • Composition-I • Landscape-I • Drawing & Sketching-I	4+4=8 • Study from life-I • Still life-I	4+4+4=12 • Composition-II • Landscape-II • Drawing & Sketching-II	4+4=8 • Study from life-II • Still life-II	4+4=8 • Composition-III • Landscape-III	5+5=10 • Creative Painting • Portrait	58
Major Electives				4=4 • Textile-I • Design/Graphic/ Mural/ Traditional Indian Painting		4=4 • Textile-I • Design/Graphic/ Mural/ Traditional Indian Painting		4=4 • Textile • Design/Graphic/ Mural/ Traditional Indian Painting	12
Allied Courses	3+4+4+4=15 • History of Indian Art-I • Painting • Applied Art • Plastic Art/ Sculpture	3+4+4+4+4=19 • History of Indian Art-II • Textile Design • Photography • Pottery & Ceramics • Drawing & Sketching	3=3 • History of visual Art & Art Aesthetics-I	3=3 • Material & Methods-I	3=3 • History of visual Art & Art Aesthetics-II	3=3 • Material & Methods-II	3=3 • History of visual Art & Art Aesthetics-III	3=3 • Material & Methods-III	52
Project									4
Total	19	21	15	17	15	17	15	17	136

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BACHELOR OF FINE ARTS (B.F.A.)
(COMMON COURSE)
I and II Semester

I Semester	II Semester
Theory 1History of Indian Art -I 2Fundamental of Computer Practical 1. Painting (No. of Seasonal -10) 2. Applied Art (No. of Seasonal -10) 3. Plastic Art-Sculpture No of Seasonal- 10 4. Computer (No. of Seasonal -05)	Theory 1History of Indian Art -II Practical 1. Textile Design -(No. of Seasonal -10) 2. Photography-(No. of Seasonal -10) 3. Pottery and Ceramics-(No. of Seasonal -10) 4. Drawing and Sketching- (No. of Seasonal 10+500)

BACHELOR OF FINE ARTS (B.F.A.)
APPLIED ART

III Semester	VI Semester
Theory 1. History of Visual Art & Art Aesthetics-I Practical 2. Press and Magazine Advertisement (No. of Sessional-06) 3. Illustration-I (No. of Sessional-06) 4. Photography-I/commercial reproduction-I	Theory 1. Material & Method-II Practical 2. Poster (No. of Seasonal 06) 3. Graphic Design/Graphic Computer- (No. of Sessional-06) 4. Study-III (No. of Seasonal -06+06)
IV Semester	VII Semester
Theory 1. Material & Method-I Practical 2. Graphic Design-I/Graphic Computer-I (No. of Sessional-06) 3. Landscape (No. of Seasonal 06) 4. Study-I (No. of Seasonal -50)	Theory 1. History of Visual Art & Art Aesthetics -III 2. Project Practical 3. Poster-II (No. of Sessional-06) 4. Illustration-III (No. of Sessional-2 story)
V Semester	VIII Semester
Theory 1. History of Visual Art & Art Aesthetics -III Practical 2. Corporate Identity Design (No. of Sessional-06+100) 3. Illustration-II (No. of Sessional-2 story book) 4. Photography/commercial reproduction-II (No. of Sessional-15)	Theory 1. Material & Methods-III Practical 2. Campaign Planning (No. of Sessional-02) 3. Study-IV (No. of Sessional-06-06) 4. Photography/commercial reproduction-II (No. of Sessional-06)

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BACHELOR OF FINE ARTS (B.F.A.) PAINTING

III Semester	VI Semester
Theory 1. History of Visual Art & Art Aesthetics -I Practical 2. Composition-I (No. of Sessional-06) 3. Landscape-I (No. of Sessional-06) 4. Drawing & Sketching-I(No. of Sessional-06+100)	Theory 1. Material & Methods-II Practical 1. Study from life-II (No. of Sessional 05) 2. Still life-II (No. of Sessional-05) 3. Textile Design-II Or Graphic or Mural Traditional Indian Painting-II (No. of Sessional-5)
IV Semester	VII Semester
Theory 1. Material & Methods-I Practical 2. Study from life-I (No. of Seasonal 06) 3. Still life-I (No. of Sessional-06) 4. Textile Design-I (No. of Sessional-06) Or Graphic-I Or Mural-I Or Traditional Indian Painting-I	Theory 1. History of Visual Art & Art Aesthetics -III 2. Project Practical 3. Composition-III (No. of Sessional-04) 4. Landscape-III (No. of Sessional-04)
V Semester	VIII Semester
Theory 1. History of Visual Art & Art Aesthetics -II Practical 2. Composition-III (No. of Sessional-05) 3. Landscape-II (No. of Sessional-05) 4. Drawing & Sketching-II(No. of Sessional-(5+100))	Theory 1. Material & Methods-III Practical 2. Creative Painting (No. of Sessional-06) 3. Textile Design-III/Graphic/Mural/ Indian Traditional Painting-III (No. of Sessional-06) 4. Portrait (No. of Sessional-06)

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BACHELOR OF FINE ARTS (B.F.A.) SCULPTURE

III Semester	VI Semester
Theory 1. History of Visual Art & Art Aesthetics-I Practical 2. Composition-I (No. of Sessional-04) 3. Pottery-Ceramics-I (No. of Sessional-05) 4. Drawing & Sketching-I(No. of Sessional-03+100)	Theory 1. Material & Methods-III Practical 2. Study from life-II (No. of sessional 06) 3. Carving or metal casting-II(No. of sessional 04) 4. Drawing & Sketching-IV (No. of Sessional-06+100)
IV Semester	VII Semester
Theory 1. Material & Methods-I Practical 2. Study from life-I (No. of Sessional- 04) 3. Carving or metal casting-I(No. of Sessional- 04) 4. Drawing & Sketching-II(No. of Sessional- 05+100)	Theory 1. History of Visual Art & Art Aesthetics-III 2. Project Practical 3. Composition-III (No. of Sessional-06) 4. Pottery-Ceramics-III (No. of Sessional-06)
V Semester	VIII Semester
Theory 1. History of Visual Art & Art Aesthetics -II Practical 2. Composition-II (No. of Sessional-10) 3. Pottery-Ceramics-II (No. of Sessional-06) 4. Drawing & Sketching-III (No. of Sessional-6+100)	Theory 1. Material & Methods-III Practical 2. Carving or metal casting-III(No. of sessional 04) 3. Installation & Assembling (No. of sessional 03) 4. Portrait (No. of sessional 06)

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B.F.A. (COMMON COURSE)

I Semester

THEORY

1. History of Indian Art - I
2. Fundamental of Computer

PRACTICAL

3. Painting (No. of Assignment -10)
4. Applied Art (No. of Assignment -10)
5. Plastic Art – Sculpture (No. of Assignment -10)
6. Computer (No. of Assignment -10)

THEORY

1. HISTORY OF INDIAN ART -I

1 PRE-HISTORIC PERIOD

- i. Mirjapur,
- ii. Singhanpur,
- iii. Hoshangabad,
- iv. Panchmarhi,
- v. Bhim-Baithaka,

2. INDUS VALLEY CIVILIZATION

1. Mohanjodaro
2. Harappa

3. ART OF MAURYAN & SHUNGA PERIOD

1. Sanchi
2. Bharhut

4. ART OF KUSHAN PERIOD

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1. Ajanta

- ## 2. Bagh

- i. Introduction
- ii. Types of computer
- iii. Fundamental of computer
- iv. Concept of hardware and software
- v. Computer Disks (Hard disk, Floppies and CD)
- vi. Memory of computer
- vii. Input and output devices
- viii. Processing unit of computer
- ix. Disk Operating System (DOS)- Introduction, Function of DOS, DOS commands Internal, External

1 PAINTING

- i. Use of organic and geometrical forms in two dimensional space
- ii. Basic understanding of the various functions of line, texture, volume and colour.
- iii. Basic study of the trees and architecture
- iv. Study in pencil: Simple shapes (cube, cone, etc.) various objects
- v. Study in Water colour of various objects
- vi. Print making: Monochrome lino-cut

2 APPLIED ART

- i. Lettering, problems of composing alphabets sans-serif and Devanagari Script in Black & White
- ii. Design: Basic graphic Design based on various forms in black and white.

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iii. Logo, monogram.

iv. Book cover design

Suggesting book for applied arts-

1. Applied Art Handbok - S. K. Lutham
2. Advertising Art And Ideas - G. M. Rege
3. Handbook of Typography - Kailas Takle
4. Basic Typography - John R. Biggs
5. Akshan Mudran Shashtra - Chandrashekhar Mishra
6. Vigyapan Taknik avam Siddhant - Dr. Narendra Singh Yadav
7. Graphic Design - Dr. Narendra Singh Yadav
8. Photography Takneek Avam Prayog - Dr. Narendra Singh Yadav

3 PLASTIC ART SCULPTURE

- i. Three- dimensional design in clay, paper, sticks and straw.
- ii. Composition in clay, direct plaster and wood.
- iii. Antique study in clay-ear, nose, hand, foot etc.

Suggested books for Sculpture

1. The Craft and Art Of Clay - Susan Peterson
2. Clay Modeling - Lothar Kampmann
3. Clay in the Classroom - George Barford
4. See how to make Pottery - P. Chanmeil
5. Pottery Made Simple - Lawrie Primmer, A.T.D.
6. Clay hand building - Maurice Sapiro

4 COMPUTER-

Disk Operating System- Internal & External Commands.

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B.F.A. (COMMON COURSE)
II Semester

THEORY

1. History of Indian Art- II

PRACTICAL

2. Textile Design
3. Photography
4. Pottery Ceramics
5. Drawing and Sketching

THEORY

1. HISTORY OF INDIAN ART -II

a. Art of south India

1. Pallav
2. Sittan Vasal
3. Chol
4. Chalukya
5. Badami

b. Art of Medieval Period

1. Pal
2. Apbhransh
3. Gujrat

c. Art of Mugal Period

1. Babar
2. Humaun
3. Akbar
4. Shahjahan
5. Jahangir
6. DaraShikoh
7. Aurangjeb

d. Rajasthani school

1. Mewar
2. Kishangarh
3. Jodhpur
4. Bikaner
5. Bundi
6. Kota
7. Jaipur

e. Pahari Painting

1. Basohli
2. Guler
3. Kangara
4. Chamba

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PRACTICAL

2. TEXTILE DESIGN

- Fundamental of Textile design, Motive, Repeat and Design concept.
- Design for weaving texture.
- Stripe & check effect. flower design.
- Design for block printing, design for screen printing.

3. PHOTOGRAPHY

- Elements of photography (equipments).
- Introduction to the types of cameras.
- Developers/Chemicals.
- Equipments & Processing.
- Digital Photography

Suggested books for Photography

As per semester I

4. POTTERY AND CERAMICS

- Simple pottery by coil method.
- Simple exercise in texture and design.

Suggested books for Pottery and Ceramics

As per semester I

5. DRAWING AND SKETCHING

- Study from antique and life.
- Basic understanding of sketching techniques out door sketching and the observation of animals, plants and life.

B.F.A. APPLIED ART

III Semester

THEORY

- History of Visual art & Art Aesthetics-I

PRACTICAL

- PRESS AND Magazine Advertigment
- Illustration-I
- Photography

THEORY

1. HISTORY OF ART AND ART AESTHETICS-I

As per B.F.A. III-Semester Painting

PRACTICAL

2. PRESS AND MAGAZINE ADVERTISMENT

- (a) Design- Interrelation of negative space, line and exercises with basic shapes and texture in relation to the space.
- (b) Press and magazine advertisement (Commercial)

3. ILLUSTRATION

Black and white in pen and ink media.

4. **PHOTOGRAPHY/COMMERCIAL REPRODUCTION -I**
(c) Portraiture-Type of photograph

- (c) Portraiture-Type of faces, lighting effects.
- (d) Base- relief, tone, separation, super imposition.
- (e) Product photography, glass, wares wooden and metal surfaces.
- (f) Industrial photography- machine part, tools, workshop view and architectural photography, buildings and perspective.

Suggested Books

(Material & methods) and practical

1. Hand book of applied arts-S.K.Luthra
2. Advertising Art And Ideas- G.M.Rege
3. Handbook of Typography-Kailas Takle
4. Basic Typography-John R. Biggs
5. Introduction to Typography -o. Simon
6. Alphabates for graphic Designer and Architects-Eugen Nerdinger
7. Akshan Mudran Shastra - Chandrashekar Mishra
8. Vigyapan Teknik Avam Siddhant-Dr. narendra Singh Yadav
9. Graphic Design - Dr. narendra Singh Yadav
10. Photography taknik Avam Prayog- Dr. narendra Singh Yadav
11. American graphic Design journals
12. American Poster Design journals
13. Foundation of Advertising Theory and practice-S.N. Chunawala
14. Advertising Planning , implimantaion and control-David W. Nylor
15. Advertising Principals & practice (v- addition)-Wells Burnett Moriarty
16. Advertising Media A to Z -Jim Surmanak

B.F.A. APPLIED ART

IV Semester

THEORY

1. Material and Method- I

PRACTICAL

2. Graphic design/ Graphic computer- I

3. Landscape

4. Study- I

THEORY

1. MATERIAL AND METHOD- I

- (I) Introduction of Advertising.
- (II) History of Advertising- Pre printing period & Printing period, (up to 1840)
 - Expanded period of advertising 1840-1900 A.D
 - Scientific Period of advertising 1900-1945
 - Professional & Modern development 1945- till now.
- (III) Elements of Design – line, texture, colour, size, shape.
- (IV) Principal of Design – unity, contrast, size, proportion, balance, movement.
- (V) Layout Define- visualization, background study of layout, factors and element of layout.
- (VI) Introduction to photography/Historical background, Parts of camera, types of camera.

PRACTICAL

2. GRAPHIC DESIGN/GRAPHIC COMPUTER-I

Design interrelation of negative, positive space and its application in two dimensional and three dimensional design.

3. LANDSCAPE

Nature study in pencil, pen and ink and water color.

4. STUDYU -I

Drawing and sketching: Full figure study in pencil, out door sketching

Suggested reading

Theory (Material & methods) and practical As per Semester III

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B.F.A. APPLIED ART V SEMESTER

THEORY

1. History of Visual Art and Art Aesthetics II

PRACTICAL

2. Study-II
3. Illustration-II
4. Photography-II

THEORY

1. HISTORY OF ART AND ART AESTHETICS

As per B.F.A. V semester – Painting

PRACTICAL

1. Corporate Identity Design-understanding about designing of logo, sing, symbols, monograms, stationary design as per corporate.
2. ILLUSTRATION- II
Use of common medium and techniques in illustration. use of multi colour and black and white in line and halftone process.
3. PHOTOGRAPHY/COMMERCIAL REPRODUCTION – II
 - (1) Portraiture- Type of faces, lighting effects high key and low key.
 - (2) Base- relief, tone separation, super imposition.
 - (3) Product photography, glass wares, wooden and metal surfaces.
 - (4) Industrial photography- machine parts, tools, workshop view and architectural photography, buildings and perspective.

Or

Commercial reproduction-

Block making and typography- Block making course will be taught as per requirement of the communication design classes.

Originals for reproduction (monochrome, half tone originals)

Half tone negative making. Half tone block making

. Typography – Different kinds of printing processes and their characteristics. Necessity of reproduction, kinds of papers generally used in printing and their sizes.

Simple composition with use of different size of types, justification and makeup of the composed matter, and locking up into machine chase, per-make ready of machine and printing with one or more colour.

Suggested reading

Theory and practical As per Semester III

B. F. A. APPLIED ART VI SEMESTER

THEORY

1. Material & Method-II

PRACTICAL

2. Poster

3. Graphic Design/Graphic Computer-II

4. Study-III

THEORY

1. MATERIAL & METHOD-II

- i. Advertising as communication – What is communication, Elements of communication, Function of communication.
- ii. Factors in Mass Communication
- iii. The Mass Communication Process in Advertising
- iv. Advertising Media – Print Media : News paper, Magazine, Direct Mail;
Other Advertising Media – Out Door Advertising, Transit advertising, Point of Purchase Displays, Specialties advertising;

V Media of sales promotion: Packages and package inserts, Tread shows and exhibits, Sampling, Premiums, Coupons, Slides show, Labels Type of lenses -Normal, Tele, Zoom, Wide angle, Focal lent, Filters-Yellow, Green, orange, Red, Ultra violet Polo rising, Infra red, Filters Factor Depth of Fid

PRACTICAL

2. POSTER

Poster writing, poster composition, impressing poster, commercial poster, technique, space division etc;

3. GRAPHIC DESIGN/GRAPHIC COMPUTER-II

Interrelation of negative, positive space and into application in two – dimensional and three dimensional design, Symbol, Logo, monograph design, cover design, stationary design

4. STUDY-III

Drawing – From full figure and study of various parts of body, outdoor and indoor sketches.

Landscape – Landscape from nature.

Suggested reading- Theory and practical As per Semester III

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- L. G. P.* 11/8/17
- M. H.* 11/8/17
- J. M.* 11/8/17
- P. L.*
- A. B.*
- G. S.*

B.F.A. APPLIED ART
VII Semester

THEORY

1. History of Visual Art and Art Aesthetics-II
2. Project

PRACTICAL

3. Poster-II
4. Illustration-III

THEORY

1. HISTORY OF ART AND ART AESTHETICS-III
As per B.F.A. VII semester painting
2. Project: As per B.F.A. VII semester painting

PRACTICAL

3. POSTER-II
Commercial poster
4. ILLUSTRATION-III
Use of all common medium techniques in illustration in multi-colour, Book illustration.
5. Suggested reading
Theory and practical As per Semester III

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B.F.A. APPLIED ART VIII Semester

THEORY

1. Material & Method III

PRACTICAL :

1. Campaign Planning
2. Study-iv
3. Photography

THEORY

1. MATERIAL AND METHOD-III

- i. Advertising and consumer function – Growth of interest in Consumer Behavior, The Consumer Decision Process an overview, individual factors, social factors, Cultural factors. Psychological Factor
- ii. Advertising and Marketing – What in market and marketing? The marketing concept, fraction of marketing, Advertising and marketing mix role of advertising in Market, The package, The brand Name, The Trade Character. The image of product and Brand.
- iii. Planning the advertising campaign
 - A. Kinds of campaign.
 - a. Institutional campaign.
 - b. Advertising campaign.
 - B. Function of Advertising campaign
Basic Areas in campaign planning
- iv. Budgeting for advertising and promotion
 - A. Approach of budgeting
 - B. Use of sales forecast in budgeting
 - C. Budgeting influences
 - D. Consideration in preparing the retail budget
- v. Knowledge of darkroom-Projection printing, photogram
 - Toning, Intensification, Reducer, Reticulation
 - Introduction of digital photography

PRACTICAL

2. CAMPAIGN PLANNING

Direct mail (Any two selected items), Folder, Booklet, Calendar, leaflet, Point of Sale (Any two selected items) Crown, Packaging, Cut-outs. Note : Complete execution of

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design, project for a theme consume advertising, execution of final art work of approved materials.

3. STUDY-IV

Drawing and Sketching (Full figure, life study in pencil or crayon) Outdoor and indoor sketching

4. PHOTOGRAPHY-III/COMMERCIAL REPRODUCTION-III

- Product Photography-glass ware, wooden are metal surface.
- Architectural photography-building & perspective
- Composition-Artistic approach
- Portrait - Light key & Low key
- Toning - sepia, Blue,
- Digital - Photography & prints

OR

Commercial Reproduction-III

Composing according to the layout press advertising etc. Use of line and half tone blocks within types in composition. Multiple in justification and make up printing of two or tone colors and ink mixing.

5. Suggested reading

Theory and practical As per Semester III

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THEORY

PRACTICAL :

- ## THEORY

- (i) Art and its Classification, Modern Indian Art, Compani Shaily, Raja Ravi Varma, Patna Sheili, Bengal School, Avanindra Nath Tagore, Revindra Nath Tagore, Yamini Roy, Amrita Shergill.
- (ii) History of Chandelles , Khajoraho , Ajay garh , Kalinjar .
- (iii) Western-Pre-historic European Art, Cave painting and stone age painting.
- (iv) Primary civilization, Egypt. Mycenae, Greek, classical art from Greece to Roman art, Art of medieval period, Romanesque and Gothic.
- (v) Principles of Indian art, six limbs of Indian Classical Art.

1. Composition -I

Copy from older master pieces, composition based on fruits, vegetables, flower and other things, memory composition, village life, mythology, city life seasons etc. In water colour, Poster colour, Tempera and Acrylic colour.

2. Landscape-I

Nature study in outdoor tree and leaves study.

Landscape- composition sights, village views in pencil and water colour.

3. Drawing & Sketching-I

- (i) Study from antique and life.
- (ii) Out door sketching and the observation of animals and plants life.

4. Suggested reading

1. Dover, the painter's methods and material
2. S.J. Solomon, oil painting And Drawing
3. Patricia Salonne, Colour Basic Principles
4. William Graham, colour pattern and Texture
5. Renner Reinhold, colour Order And Harmony
6. John reynes, Starting to paints in oils
7. Arther L. Guptill Notes on the technique of painting
8. Hallaie Hiler, the practice of Tempra painting

4. William Graham, colour pattern and Texture
5. Renner Reinhold, colour Order And Harmony
6. John reynes, Starting to paints in oils
7. Arther L. Guptill Notes on the technique of painting
8. Hallaire Hiler, the practice of Tempa painting

9. Batsford, Pictures with crayon
10. Wilkinson, Water colour sketching
11. Helmut Ruhemann, The Cleaning of Painting
12. Ernest Savage, painting Landscape in Pastel
13. Kenneth Clark, Landscape to in Art
14. Sunil Kumar-Bhartha Chhapa Chitrakala - Addi se Aadhunik tak

B.F.A. PAINTING IV Semester

THEORY

1. Materials and method-I

PRACTICAL :

1. Study from life-I

2. Still life-I

3. Textile design-I or Graphic or Mural or Traditional Indian painting

THEORY

1. Materials and method-I

- (i) Meaning of colour, Origin colour, Solar spectrum, colour chart and circles, Primary colours, Secondary colours, Colour Harmonies and Psychology of colours.
- (ii) Colour system of (a) Neuton, (b) Ostwald
- (iii) Methods and material of the following-Pastel colour painting (b) water colour painting (c) Tempera painting (d) Panting with acrylic colour painting (e) Distemper painting. (f) Gouache colour painting.
- (iv) Fundamentals of Pictorial composition, their importance and values-(a) Line, (b) form (c) Volume (d) Colour harmony (e) Contrast (f) Texture (g) Balance (h) Light and Shade (i) Perspective and (j) Rhythm.
- (v) Drawing and paining equipments, tools & their uses- (a) Lead pencil (b) Charcoal (c) Creoyon, (d) Eraser. (e) Brushes (f) Boards (g) Board pins and (h) Papers.

PRACTICAL :

1. Study from life-I

- (i) Study from antique, eyes, nose, lips, ears etc. in pencil or monochrome head study (portrait) in pencial or colour (monochrome)

2. Still life-I

- (i) Study of flower, fruits and vegetables in front of drapery, study of a group of objects, different background, light and shade in pencil and water colour with perspective.

3. Textile design-I or Graphic or Mural or Traditional Indian painting

TEXTILE DESIGN :-I : Fundamentals of Taxtile Designs and weaving and painting, use of natural forms i.e. leaves, flowers and geometrical forms and animal forms, weaving-all over design by using Buti, Kairi, Printing-designs of bagroo and sanganer, embroidery-Kairi and Phulkari, Bengal Embroidery, Lucknow chicken.

Or

GRAPHIC-I Wood cut, manipulation of textures and forms and technique of matte coloured printing from wood block, line cut- textural composition, need techniques and introduction to multi colour print making.

OR

MURAL-I- Egg tempera on board, gum tempera on board or on wall.

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OR

TRADITIONAL INDIAN PAINTING -I-Preparation of materials and copy from the examples of Ajanta and Bagh in opaque water colour on paper, Study from the manuscript illustrations of school and western Indian, preparatory sketches, medium opaque water colour on paper.

1. Suggested reading

1. Dover, the Enjoyment of Use Of Colour
2. S.W. Flother English Water Colour
3. Taube, the history of oil Painting
4. John Wrey, Land and Landscape
5. Tigr, The Technique Of Modern Artists
6. Jan Simpson, Drawing Techniques
7. De Reyna, Creative Paintings From Photographs
8. Emilrtrois eAnd Otisport, Painting With Markers
9. Harry Weiss, paint, Brush And Pallete
10. Wyeth & Horabin, How to Paints In Oils
11. Sunil Kumar, Bhartiya Chhapa Chitrakala - Addise Aadhunik tak

**B.F.A. PAINTING
V Semester**

THEORY

1. History of Art & Art Aesthetics-II

PRACTICAL :

1. Composition -II
2. Landscape-II
3. Drawing & Sketching-II

THEORY

1. History of visual Art & Art Aesthetics-II

- (i) Barah Masa Painting
- (ii) Folk art- Different Indian folk art and regional art.-Madhubani, Kumau Bundeli, Warily, Bester etc.
- (iii) Western-Art of renaissance period-pre to High renaissance, Baroque style, Rococo style.
- (iv) Romanticism, Neo-classism.
- (v) Aesthetic-Rasa, Alankaran, Abhvyakti, Anubhuti Anukaran, Mudras etc.

PRACTICAL :

1. Composition -II

Figurative composition based on social life, literary themes, myths, current events, landscape etc. composition of human beings and group of objects in water, oil, poster colour.

2. Landscape-II

Outdoor landscaping in water poster and oil colour.

3. Drawing & Sketching-II

- (i) Study from antique and life.
- (ii) Outdoor sketching and the observation of animal and plant life with colour.

4. Suggesting Readings

1. Sharma And Agrawal – Rupaprad kala ke muladhar
2. Raysmith – Artists Handbook
3. Pip Seymour- The Artists Handbook
4. Leonard Richmond Pitman-The Technique Of Colour Mixing
5. John Raynes-Starting to paint in oils
6. J.H. Bustanoby- principales of colour and Mixing
7. John Mills – Painting Made Easy
8. Patricia Monahan – Painting With oils
9. Viv Foster – Color Matching Handbook
10. Sunil Kumar – Bhartiya Chhapa Chitrakala –Aadi s Aadhunik tak

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B.F.A. PAINTING
VI Semester

THEORY

- ## 1. Materials and method-II

PRACTICAL :

1. Study from life-II
2. Still life-II

3. Textile design-II or Graphic or Mural or Traditional Indian painting

THEORY

- ### 1. Materials and method-I

- (i) Oil Painting-Tools and equipments : (i) Palettes, (ii) Brushes, (iii) Care of brushes, (iv) Knives, (v) Easels etc.

- (ii) Colour pigments and Oils - (i) Kinds of pigments (ii) Chemical properties, (iii) Physical properties (iv) Manufacture (v) Natural drying oils,

- (iii) Oil Essential oils,

- (iv) Varnish preparation and use of varnishes.
- (v) Support-Types of

- (v) Support-Types of support their qualities. Advantages and disadvantage and their preparation. Paper, Cardboard, Plywood Sheet, Canvas board, Wood panel, Compressed, Four canvas. Stretcher and stretching preparation of canvas and metal support, Under-priming or sizing, Leather Waste Size, Casting fish glue size.

PRACTICAL :

- ### 1. Study from life-II

Still life-II
Study of hands and foot (leg) in different angle. Study from life model in oil/water colour

- ## 2. Still life-II

Study of showpieces, flower vases, pots and other things in front of drapery with different angle in oil or water colour.

3. Textile design-I or Graphic or Mural or Traditional Indian painting-II
TEXTILE DESIGN :-II : some important techniques of printing and dyeing

TEXTILE DESIGN :-II : some important technique of weaving and printing,
Weaving- Banarsi Saree, Ikat, Jamdani, etc.

Weaving- Banarsi Saree, Jamdani with Buti Kataki, Tie & Dry.

Printing - Farukhabad printing & screening printing, Jaipur printing.
Designing on paper - Banarsi Shikha, Jaipur printing.

Designing on paper-Banarasi Sariee, Jamdani with Buti etc.

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Graphic-II - Etching- Preparation of zinc plate ground, stop-out, varnish etc.

Methods of dry point, aquatints, sugar aquatint etc.

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MURAL-I- Preparation of the ground, pigment and drawing for the Ajanta technique. The Method of Italian fresco- Buono or the wet process, Preparation of lime plaster and cartoon.

OR

TRADITIONAL INDIAN PAINTING -II-

- (i) Study from the examples of Rajsthani miniature painting. Medium use of traditional pigments on 'Vasli' Schools suggested for copying, Mewar, Bundi, Kishangarh or Jaipur.

- (ii) Study after examples of Mugaal Miniature Painting medium : Use of traditional pigment on prepared Vasli schools suggested for copying Akabari and Jahangir.

Suggesting Readings

1. Norman Buchanan, *Painting And Joy Of Colour*
2. Hilaire Hiler, *Notes on the Technique Of Painting*
3. Elizabeth Tate Macdonald, *The Encyclopedia Of Painting Techniques*
4. John Mills, *Paintings Made Easy*
5. Ray Smith, *The Artists Handbook*
6. PIP Seymour, *The Artists Handbook, A Complete Professional Guide to Materials And Techniques*
7. Sunil Kumar, *Bhartiya Chhapa Chitrakala - Aadi se Aadhunik tak*

7. Sunil Kumar, *Bhartiya Chhapa Chitrakala - Aadi se Aadhunik tak*

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THEORY

- PRACTICAL :**

- ## THEORY

- ## 2. Project Work :

PRACTICAL :

- ### 3. Composition -III

Creative composition based on contemporary life, historical events nature, literature etc. Realistic composition, creative composition, collage composition, figurative and non-figurative etc.

- #### 4. Landscape-III

- (i) Advanced practices in landscape making, creative landscape in oil/water colour.

Suggesting Readings

1. Nandalal Bose Vision & Creation by Trans by K. G. Subramanian
2. Nandalal Bose – Drishti & Shrishti (Hindi) by , Vishv Bharti
3. Anjan Chakravarthi – Indian Miniatur Painting
4. Jayantha Chakrabarthi- Technique of Indian Painting
5. Ashok K. Baitacharya – Indian Mural Painting
6. Chitra Vidhan (Hindi)

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- J. L. 11/8/17
- Graham 11/8/17

B.F.A. PAINTING
VIII Semester

THEORY

- ### 1. Materials and method-III

PRACTICAL :

2. Creative Painting
3. Textile design-III or Graphic/Mural/Traditional Indian painting-III
4. Portrait

THEORY

1. **Materials and method**
 - (i) Place and importance of Technique in Art.
 - (ii) Technique of Fresco Buono-Preparation of ground, Drawing and Tracing, Selection of Pigments, Preparation of colour fixing of colour by spatula, Finishing, Burnishing, Fresco Tools and their uses and precautions.
 - (iii) Technique of Jaipur Fresco, Technique of Secco Fresco.
 - (iv) Methods and materials of Ajanta and Pahari Mural,
 - (v) Technique of Indian Miniature Painting-Support pigment, Brush, methods of Drawing, Methods of Coloring and finishing and method of furnishing.

PRACTICAL:

- ## 2. Creative Painting

etc. free expression in figurative or non figurative idiom.

3. Textile design-III or Graphic/Mural/Traditional Indian painting-III
Textile design-III - Block printing Design - 20

Textile design-III - Block printing, Design for Saree and other clothes, screen printing, Batik work, tie and dye. Knowledge of weaving and embroidery, Gujarati, Kashmiri and other

Or

Graphic-Etching advanced techniques of against inclusion texture, sugar lifting and other process, introduction to colour and the intaglio process.

Lithograph-III-Preparation of the stone, planning of the surface, introduction to black & white lithography.

or

Mural-III-The technique of Jaipur preparation of lime, charba, pigments and methods of polishing the surface creative murals in mosaic or mixed media on wall
Or

Or







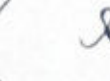
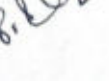
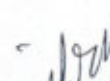

Traditional Indian painting-III-Study after the examples of Phari Miniature painting, schools suggested for copy- Guler, Kangra and Gorkhwal. **Medium :** Traditional pigments on prepared "Vasli".

4. **Portraits** Study focused on portrait different age group male & female with different angle and light and shad different mediums and portrait with emotions and different techniques.

Suggesting Readings

As Per Previous Semesters

As Per Previous Semesters

B.F.A. SCULPTURE III Semester

THEORY

1. History of visual Art & Art Aesthetics-I

PRACTICAL :

2. Composition-I
3. Pottery-Ceramics-I
4. Drawing & Sketching-I

THEORY

1. History of visual Art & Art Aesthetics-I
(v) As per B.F.A. Painting III Semester.

PRACTICAL

1. **Composition-I**
Composition in clay and in cast/direct plaster with human figure, animal, birds and other objects and experiences from nature. Casting in plaster and cement.
2. **Pottery-Ceramics-I**
Use of common bodies of different types as used for pottery, terracotta and ceramic both as forms of pottery as that of sculpture. Use of kilns for firing of these objects (Pots and sculptures).
3. **Drawing & Sketching-I**
 - (i) Study from antique and life.
 - (ii) Out door sketching and the observation of animals and plants life.
 - (iii)

Suggested readings

- 1 Modeling a figure in clay -A lbert pounteney
- 2 The craft and art of caly - Susan pererson
- 3 Clay modeling - Lothar kompmann
- 4 Modeling for sculpture - Gilbert bayes
- 5 Caruing faces and figures in wood- E.J tengerman
- 6 The craft and cration of wood sculpture cecil C.Carstensol
- 7 Terracottas of bingal- S.S. Biswas
- 8 Birbhum terracottas - Lalitkala Academy
- 9 Masterpieces of indin terracottas - M.K.Dhavalikar
- 10 Pradosh Das Gupta (My sculpture

B.F.A. SCULPTURE IV Semester

THEORY

1. Materials and method-I

PRACTICAL :

2. Study form life-I
3. Carving or metal casting-I
4. Drawing and Sketching-II

THEORY

1. Materials and method

- (i) Basic fundamentals of sculpture types of sculpture, composition, dimension, composing etc.
- (ii) Study of various media for sculpture, life clay, cement, plaster of Paris, metal, stone, wood etc.
- (iii) Tools and equipments for clay and cement figure, Armature for clay figure
- (iv) Coloring and finishing of clay and cement figure.
- (v) Pottery-Ceramics-Introduction, History, definition, types of pottery, clay body and process of terracotta.

PRACTICAL :

2. Study form life-I

Head study in clay from plaster casts (antiques-eastern and western) and from models with and without the use of calipers. Waste mould and cast in plaster.

3. Carving or metal casting-I

Carving round and relief in wood, proper understand of the character of wood and tools employed to carve and finish. One composition may be derived from visual vocabulary or articles wood in nature.

Or

Metal casting-Practice in low melting metal, marked for metal casting, casting of small pieces. Knowledge of raw materials and metals.

4. Drawing and Sketching-II

Drawing in pencil, crayon etc. from life antique models and other objects from nature as also creative drawing reflecting structure of compositional concepts.

Suggested Readings : As per Semester III

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B.F.A. SCULPTURE V Semester

THEORY

1. History of visual Art & Art Aesthetics-II

PRACTICAL :

2. Composition-II
3. Pottery-Ceramics-II
4. Drawing & Sketching-II

THEORY

1. History of visual Art & Art Aesthetics-II

As per B.F.A. Painting V Semester.

PRACTICAL

2. Composition-II

Advanced composition individual or group composition based on specific subject suitable for execution in a certain media particularly stone and metal. Piece moldings and casting including in cement.

3. Pottery-Ceramics-II

Pots in attractive shapes for general uses coil process, salve method, work on wheel and knowledge of firing and glazing of pots.

4. Drawing & Sketching-I

Advanced exercises compared to syllabus of IV semester with special emphasis on trunk and limbs of body as also figures of animals. Birds in motion layout for carving and composition.

Suggested Readings :

- 1 Modern Sculpture - Herbert Read
- 2 Sculpture in plastic arts - Nicholas Roukas
- 3 Contemporary Stone - Donaz Meilach
- 4 Stone Sculpture by diri carving - Marle Batter
- 5 Rodin - Ludwig Coldscheidek
- 6 Pradosh Das Gupta - My Sculpture
- 7 Studio Bronze Casting - John Mills Area & Michael Gillenpie
- 8 Master pieces of Indian Bronzes and Metal sculpture - Rustan j Mehta
- 9 Sulpting in steel and other anepals - Arthur Zaidenberg
- 10 Modeling a figure In clay - Albert pounteney
- 11 Principles of metan castings- Richard W. Heine & Philip Rosenthal
- 12 Slate and soft stone Sculpture - Frank Elisy
- 13 The craft art of clay - Susan Peterson
- 14 Clay Modeling -Lothar Kampamm
- 15 Modeling for sculpture - Gilbert Bayes
- 16 Bhartiyanurtikala VastuShilp Vidhan - P.Chandra Vinod

THEORY

PRACTICAL :

- ## THEORY

1. Materials and method

- PRACTICAL :**

2. Study form life-II

Study form life-II
Different types of portraiture in clay, plaster. Life study of torso portion-static and mobile leading to the understanding of role of Torso in describing postures of human forms. Life size as also over and under life size renderings. One head study or Torso study based work in stone/marble.

3. Carving or metal casting-II

- Carving or metal casting-II**
- (i) Carving and sand stone, makeable, etc. by direct and indirect method. Relief and round.
 - (ii) Metal casting-flexible mould making and lost wax casting of composition suitable for metal casting. Fabrication of sculptures by sheet metal and welding.

4. Drawing and Sketching-IV

Drawing and Sketching-IV
Advanced exercises compared to syllabus of V semester with special emphasis on trunk and limbs of body as also figures animals. Birds in motion layout for carving and composition.

Suggested Readings : As per Semester V

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- L.V.
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- J.M.S.
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- G.M.S.
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- S.G.
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B.F.A. SCULPTURE VII Semester

THEORY

1. History of visual Art & Art Aesthetics-III
2. Project

PRACTICAL :

3. Composition-III
4. Pottery-Ceramics-II

THEORY

1. History of visual Art & Art Aesthetics-III

As per B.F.A. Painting VII Semester.

2. Project

As per B.F.A. VII semester painting.

PRACTICAL

3. Composition-III

Advance work according to exercises learnt in III and V semester composition based on group figure and creative composition.

4. Pottery-Ceramics-III

Composition of beautiful pots, tiles, flower pots, curvature pots and sculptural pots etc.

Suggested Readings :

1. Modern Sculpture – Herbrt Read
2. Sculpture in plastic arts- Nicholas Roukas
3. Sculpture of primitive man – Warner Muensterbergar
4. George sagal – Sam Hunter/ Don Howthorne
5. Stone Sculpture – direct carving by Marle Batter
6. Carving faces and figures in wood – E.J.Tengerman
7. Early Chola Bronzes – Douglas Barrett
8. Contemporary Stone Sculpture – Donaz Meilach
9. The craft and creation of wood Sculpture- Cacil C. Carstenson
10. Masterples of Indian Terracottas- M.K.Dhavalikar
11. Birbhum Terracottas – Lalit kala academy
12. Terracottas of Bengal –S.S Biswas
13. Manual of Direct Metal Sculpture – Thames and Hudson
14. Principels of metal castings – Richard W. Heine & Philip c. Rosenthal
15. Modeling a figure in clay – Albert pounteney
16. Sculpture in glass fibre – john painting
17. Sculpture in steel and other metals – Arthur Zaidenberg
18. Masterpieces og Indian Bronzes and Metal Sculpture- Rustam J.Mehta
19. Studio Bronze Casting – John Mills Area and Michael Gillespie
20. Calder – H.H Amason

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Suggested Readings : As per Semester VII

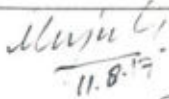
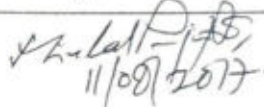
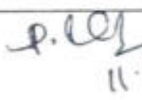

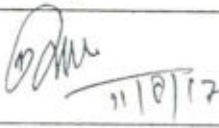
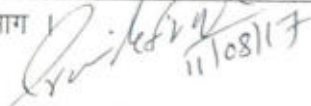
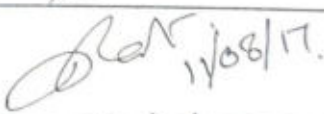
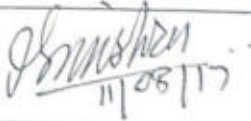
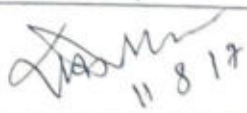

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व्यावसायिक कला विभाग/कला संकाय

अध्ययन मंडल

पत्रांक.....

दिनांक 11-8-2017

आज दिनांक 11 अगस्त 2017 को व्यावसायिक कला विभाग की बैठक सम्पन्न हुई, जिसमें B.F.A तथा M.F.A पाठ्यक्रम को संशोधित एवं नवीनीकृत किया गया। बैठक में निम्न सदस्य उपस्थित रहे-

1. प्र० मंजुला चतुर्वेदी म० गॉ० काशी विद्यापीठ वाराणसी ।	 11.8.17
2. प्र० हीरालाल प्रजापति - बी० एच० यू० वाराणसी ।	 11/08/2017
3. प्र० राजीव नयन पाण्डेय - डॉ० शकुन्तला मिश्रा रा० पु० विश्वविद्यालय, लखनउ ।	 11.8.17
4. डॉ० वाइ० के० सिंह - प्र० अधिष्ठाता कला संकाय ।	 11/8/17
5. डॉ० कुसुम सिंह - प्र० उपकुलसचिव अकादमी ।	 11/8/17
6. डॉ० प्रमिला सिंह - सदस्य सचिव, विभागाध्यक्ष, व्यावसायिक कला विभाग ।	 11/08/17
7. डॉ० प्रसन्न पाटकर - सदस्य, व्यावसायिक कला विभाग ।	 11/08/17
8. डॉ० जयशंकर मिश्र - सदस्य, व्यावसायिक कला विभाग ।	 11/08/17
9. डॉ० राकेश कुमार - आमंत्रित सदस्य, व्यावसायिक कला विभाग ।	 11/8/17
10. डॉ० अभय कुमार - आमंत्रित सदस्य, व्यावसायिक कला विभाग ।	 11/8/17