

FOUNDATION

The objective of this intensive one year course which is common to the five disciplines of Applied Art, Painting, Print Making, Sculpture and Visual Communication, is to provide fundamental training in Drawing, Design, Color, Clay modeling, Printing, and Geometry and Perspective as Practical subjects, and in Theory, History and Appreciation of Art as a compulsory paper, and English and Hindi languages, (and History of Indian Culture-for Foreign National students only) as qualifying subjects.

The Course emphasizes on creating an awareness in the student about the principles of visual fundamentals, basic design experience, promote visual and textural sensibility, formal perception, manual and neat-handedness.

1st YEAR

FIRST SEMESTER

PRACTICAL SUBJECTS

1. DRAWING

4 Weeks-100 Hours/100 Marks

Drawing exercises are to learn accurate observation and skills of graphic presentation

(a) Free-hand drawing exercise from objects and nature to study proportion, volume and visual perspective; suggestion of solidity by line as well light and shade, realization of rhythmic relationship between line, mass, Value and texture; emphasis on variety of visual experience.

(b) Simple free-hand drawing from human figure to study proportion. Centre of gravity, inclination of main masses based on anatomical structure. Exercise in drawing from memory. Sketching both indoors and outdoors.

Medium: Pencil, Charcoal. Crayon, Pastel, Pen and Ink.

2. PAINTING

2 Weeks-50 Hours/50 Marks

The objective of Painting lessons is to learn theory of colors and develop the ability to draw and paint with them. Painting from objects and nature (landscape) study of color, form, perspective, tone and texture.

Medium: Water Color and Tempera.

3. DESIGN

2 Weeks-50 Hours/50 Marks

The main objective of learning Design is to understand the processes of form synthesis.

- (a) Principles of design, distribution of space, language of proportion, behavior of force and energy contained in lines, form and color, design as organized visual arrangement in its different facets.
- (b) Design exercises in different media based on study from objects and nature as well as from imagination.

4. CLAY MODELLING

2 Weeks-50 Hours/50 Marks

Clay modeling to develop visual awareness in three dimension through manipulative skills in clay and plaster etc.

- (a) Simple composition in clay, technique of baking and use of Plaster of Paris.
- (b) Studies for understanding the aesthetics of three dimensional forms, texture and body, color of the materials. Principles of weight, volume, space and contour.

Medium: Clay, Plaster of Paris, Paper, metal foil / sheet etc.

5. PRINT MAKING

2 Weeks-50 Hours/50 Marks

Basic techniques in surface printing in one and more colors, simple methods of making blocks with cork, cardboard, plywood or linoleum, silk-screen printing, experimental printing with other materials such as wire mesh, coarse fabric, cord etc.

6. GEOMETRY & PERSPECTIVE

2 Weeks-50 Hours/50 Marks

- (a) Introduction to orthographic projections in simple positions, drawing of plan, elevation and section of simple objects to scale, full size, reduced or
- (b) Isometric projections.
- (c) Parallel and Angular Perspective.

THEORY SUBJECTS

HISTORY AND APPRECIATION OF ART

14 Weeks-56 Hours/50 Marks

What is Art?

- i) Art and Beauty
- ii) Art and the real world
- iii) Art as an expression
- iv) Form and content
- v) Iconography

vi) Space

Visual Elements and Principles

i) Line and Type of line

ii) Characteristics of line

iii) Shape and mass

iv) Light and color

v) Texture

vii) Time and motion

आ. निबन्ध लेखन

इ. काव्य संग्रह

कबीरदास – कबीर ग्रन्थवली, श्याम दास 9वां संस्करण संवत् 2016 छंद संख्या 1, 2, 8, 13, 54, 74,

मैथिलीशरण गुप्त – मेरे उपवन के हरण आज बनचारी (संकेत 9 वॉ सर्ग)

पुरुष हो पुरुषार्थ करो। (मंगलमय)

जयशंकर प्रसाद – कहाँ मित्रता, कैसी बातें प्रेम नाव खेकर जो उसको सचमुच पार लगता है (प्रेम पथिक से)

हिमाद्रि तुगं श्रृंग से (चन्द्रगुप्त), बसंत की प्रतीक्षा (झरना)

ई. गद्य संकलन

बूढ़ी काकी – प्रेमचन्द्र, गुलाब जल गंडेरियां – कृष्णा सोबती, मन की दृढ़ता – बालकृष्ण भट्ट, प्रभु जी मेरो औगुन चित न धरो – गुलाबराय।

बूढ़ी काकी – प्रेमचन्द्र, गुलाब जल गंडेरियां – कृष्णा सोबती, मन की दृढ़ता – बालकृष्ण भट्ट, प्रभु जी मेरो औगुन चित न धरो – गुलाबराय।

अथवा /OR

HISTORY OF INDIAN CULTURE (for Foreign Nationals only)

14 Weeks-56 Hours

Introduction to a brief history of India and the main religions; expression of religious beliefs through history; the impact of religions in the developments and changes in Indian Culture. A brief insight to the common signs and symbols used in art referring to Indian culture as well as religion.

IST SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	DRAWING	50	50	100	4/100	SUBMISSION
2	PAINTING	25	25	50	2/50	SUBMISSION
3	DESIGN	25	25	50	2/50	SUBMISSION
4	CLAY MODELEING	25	25	50	2/50	SUBMISSION
5	PRINT MAKING	25	25	50	2/50	SUBMISSION
6	GEOMETRY & PERSPECTIVE	25	25	50	2/50	SUBMISSION
THEORY						
1	HISTORY & APPRECIATION OF ART	12	38	50	14/56	03
	TOTAL	187	213	400		
THEORY QUALIFYING						
1	ENGLISH	--			14/56	
2	HINDI/HISTORY OF INDIAN CULTURE (FOREIGN NATIONAL ONLY) (TO QUALIFY IN BOTH SEMESTER EXAMINATION)				14/56	

SECOND SEMESTER

PRACTICAL SUBJECTS

1. DRAWING

4 Weeks-100 Hours/100 Marks

Free-hand exercises to learn accurate observation and skills of graphic presentation.

Medium: Pencil, Charcoal, Crayon, Pastel, Pen and Ink.

2. PAINTING

2 Weeks-50 Hours/50 Marks

Painting lessons to learn theory of colors and develop the ability to draw and paint with them. Painting from objects and nature (landscape) study of color, form, perspective, tone and texture.

Medium: Water Color and Tempera.

3. DESIGN

2 Weeks-50 Hours/50 Marks

Learning Design to understand the processes of form synthesis. Design exercise in different media based on study from objects and nature as well as from imagination.

4. CLAY MODELLING

2 Weeks-50 Hours/50 Marks

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

Medium: Clay, Plaster of Paris, Paper, metal foil / sheet etc.

5. PRINT MAKING

2 Weeks–50 Hours/50 Marks

Basic techniques in surface printing in silk-screen printing, experimental printing with other materials such as wire mesh, coarse fabric, cord etc.

6. GEOMETRY & PERSPECTIVE

2 Weeks–50 Hours/50 Marks

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

Isometric projections, Parallel and Angular Perspective.

THEORY SUBJECTS

HISTORY AND APPRECIATION OF ART

14 Weeks–56 Hours/50 Marks

BEGINNING OF CIVILIZATION

Pre-historic Art

Ancient world

Egypt/Mesopotamia/Greece/Rome

Indus valley

China

Japan

QUALIFYING SUBJECTS

1. ENGLISH (as prescribed by University of Delhi)

14 weeks-56 Hours/100 Marks

to continue with First semester program.

2. HINDI (as prescribed by University of Delhi)

14 Weeks–56 Hours/100 Marks

To continue with first semester program.

HISTORY OF INDIAN CULTURE (for Foreign Nationals only)

14 Weeks–56 Hours/100 Marks

विस्तृत विवरण

अ. भाषा-अनुप्रयोग

क. व्यावसायिक पत्र-लेखन ख. संज्ञापण ग. समाचार लेखन

आ. काव्य संग्रह

रामधारी सिंह दिनकर- आग की भीक, समाधेनी, भगवान के डाकिये, हारे को हरि नाम।

गिरिजा कुमार माथुर- राम भरोसे (मैं वक्तव्य हूँ सामने से) मिट्टी के सितारे शब्द का जन्म।

नागार्जुन- बहुत दिनों के बाद वे तुम यह तुम भी। (चुनी हुई रचनाएँ से)

सर्वेश्वरदयाल सक्सेना- प्यार एक छाता (क्या कह कर पुकारू से), भेड़िया (तीनों अंश) जंगल का दर्द से।

इ. गद्य संकलन

रीढ़ की हड्डी - जगदीश माथुर

बाल गोविन भगत -रामबृक्ष बेनीपुरी

चूहा और मैं - हरिशंकर परिसाई

2ND SEMESTER SUBJECTS		SESSION AL	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	DRAWING	50	50	100	4/100	SUBMISSION
2	PAINTING	25	25	50	2/50	SUBMISSION
3	DESIGN	25	25	50	2/50	SUBMISSION
4	CLAY MODLEING	25	25	50	2/50	SUBMISSION
5	PRINT MAKING	25	25	50	2/50	SUBMISSION
6	GEOMETRY & PERSPECTIVE	25	25	50	2/50	SUBMISSION
THEORY						
1	HISTORY & APPRECIATION OF ART	12	38	50	14/56	03
	TOTAL	187	213	400		
THEORY QUALIFYING						
1	ENGLISH		100	100	14/56	03
2	HINDI/HISTORY OF INDIAN CULTURE (FOREIGN NATIONAL ONLY) (TO QUALIFY IN BOTH SEMESTER EXAMINATION)		100	100	14/56	03
	TOTAL		200	200		

APPLIED ART SPECIALIZATION

OBJECTIVE

Applied art is a subject which assumes various forms of communication through media which are subject to technical, economic and social controls. As a means of communication and dissemination of ideas to promote sales, service or a social cause. Emphasis is laid on the development of a temperament which would enable the student to subordinate individuality to a collective effort. The new technologies of photography, films, television, printing and use of Computer as visual – problem solver have all opened up endless avenues. On the basis of this understanding, the objective of training is focused on development of creative ability and professional skills-through study of subjects such as Design, Lettering & Typography, Drawing & Illustration and subsidiary subjects of Computer Graphics, Photography, Packaging and Display Design as Practical, and Aesthetics, History of Art, and Advertising Profession and Practice as Theory papers.

2ND YEAR

THIRD SEMESTER

PRACTICAL SUBJECTS

1. DESIGN

4 Weeks–100 Hours/100 Marks

Study of Design principles, forms, balance and sense of proportion, through composition.

2. LETTERING AND TYPOGRAPHY

4 Weeks–100 Hours/100 Marks

Defining Lettering and Typography. Typography; Fonts/Typefaces- a historical perspective. Study of characteristics of Lettering and Typography Application of Typography in Simple Design, Application of Typography as a form.

3. DRAWING AND ILLUSTRATION

4 Weeks–100 Hours/100 Marks

Understanding of Human Anatomy and Structure with human torso, Understanding of Proportions and Volume, Rapid Sketches, Detailed Line Drawing with pencil. Understanding Concept of Illustration and different Illustrative Techniques, Copying of Great Masters, Application of Illustration techniques.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks

(a) Computer Graphics: Introduction to Computer DOS and windows, with important software required for Print Media combined application of each computer graphic software. Exercises/advertisement based on the application of these.
Exercise in monochrome and color printing.

- (b) Photography: Use of Camera, observation, selection of subject, composition (exposing indoors and outdoors), Process of developing and printing (contact and enlargements). Films and their sensitivity, Bromide papers and their grades, different chemicals.

THEORY SUBJECTS

PAPER I AESTHETICS

14 Weeks–56 Hours/50 Marks

- (a) An introduction to Indian Aesthetics and its brief historical background.
- (b) Concept of Beauty based on ancient scriptures and their relevance of Art.
- (c) Elements of Art-Five Schools of Indian Aesthetics.

PAPER II HISTORY OF ART

14 Weeks–56 Hours/50 Marks

PART – 1

- (a) Mauryan Period
- (b) Sunga Period
- (c) Kushan Period
- (d) Gandhara Period
- (e) Gupta Period

PAPER III ADVERTISING PROFESSION AND PRACTICE

14 Weeks-56 Hours/50 Marks

- (a) Introduction to Color Theory. Use and importance of Color in Advertising.
- (b) History and Introduction to Advertising and Understanding of different forms of publicity.
- (c) Understanding Typography. Different terminology related to Typography and its usage in various media.

2 ND YEAR SUBJECTS	THIRD SEMESTER	SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/ HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	DESIGN	50	50	100	4/100	SUBMISSION
2	LETTERING & TYPOGRAPHY	50	50	100	4/100	SUBMISSION
3	DRAWING & ILLUSTRATION	50	50	100	4/100	SUBMISSION
4	SUBSIDIARY (A) COMPUTER GRAPHICS (B) PHOTOGRAPHY	25	25	50	2/50	SUBMISSION
THEORY						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	PROFESSION AND PRACTICE	12	38	50	14/56	03
	TOTAL	211	289	500		

FOURTH SEMESTER

PRACTICAL SUBJECTS

1. DESIGN

4 Weeks–100 Hours/100 Marks

Application of Design forms (geometrical and abstract), tones, textures, Color, repetition and Rhythm.

2. LETTERING AND TYPOGRAPHY

4 Weeks–100 Hours/100 Marks

Understanding of advance Typography concepts in relation to design / Layout. Application of Typography in Complex forms, Application of Typography in Design and Communication. Application of Typography in daily usage.

3. DRAWING AND ILLUSTRATION

4 Weeks–100 Hours/100 Marks

Life Study in Black and White with Pencil Shading and in Color. Understanding Concepts of Stylized Illustration, Outdoor Study and Figurative Illustration.

4. SUBSIDIARY

4 Weeks–50 Hours/50 Marks

- (a) Computer Graphics: Introduction to Computer DOS and windows, with important software required for Print Media combined application of each computer graphic software. Exercises/advertisement based on the application of these. Exercise in monochrome and color printing.
- (b) Photography: Use of Camera, observation, selection of subject, composition (exposing indoors and outdoors), Process of developing and printing (contact and enlargements). Films and their sensitivity, Bromide papers and their grades, different chemicals.

THEORY SUBJECTS

PAPER I: AESTHETICS

14 Weeks–56 Hours/50 Marks

- (a) Development of theories of Rasa, Dhvani, Bhava, Alankar, Auchitya, Riti, Guna-Dosh, Vyanjana etc.
- (b) Inter-relation of Visual and Performing Arts.

PAPER II HISTORY OF ART

14 Weeks-56 hours/50 Marks

PART – 1

- (a) Ceylon
- (b) Cambodia
- (c) Java

PART – 2 Western Art

- (a) Early Christian
- (b) Byzantine Period
- (c) Romanesque Period

PAPER III ADVERTISING PROFESSION AND PRACTICE

14 Weeks–56 Hours/50 Marks

- (a) Principles of Design. Elements of Design. It's role and effect in Advertising.
- (b) Principles of Layout. Elements of Layout. Difference and importance of Press and Magazine Layout.
- (c) Understanding Role of Design and Layout in various medias of communication (Indoor and outdoor).

2 ND YEAR SUBJECTS	FOURTH SEMESTER	SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	DESIGN	50	50	100	4/100	SUBMISSION
2	LETTERING & TYPOGRAPHY	50	50	100	4/100	SUBMISSION
3	DRAWING & ILLUSTRATION	50	50	100	4/100	SUBMISSION
4	SUBSIDIARY (A) COMPUTER GRAPHICS (B) PHOTOGRAPHY	25	25	50	2/50	SUBMISSION
THEORY						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	PROFESSION AND PRACTICE	12	38	50	14/56	03
	TOTAL	211	289	500		

3RD YEAR

FIFTH SEMESTER

PRACTICAL SUBJECT

1. POSTER

4 Weeks–100 Hours/100 Marks

Introduction to Poster as a communication medium, Elements of Poster. Different influences of Poster in various media of advertising. Product Posters, Social Posters, Events Posters.

2. PRESS LAYOUT

4 Weeks–100 Hours/100 Marks

Understanding of Communication Process: Understanding of Technical Process for Newspaper Design and Printing.

3. ILLUSTRATION

4 Weeks–100 Hours/100 Marks

Detailed Study of various body parts in Pencil and Color, blocking, study of different types of drawing with Pencil, Charcoal and Wash technique.

Self-Stylized Illustration.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks

Continuation of Second year, Third Semester program.

THEORY SUBJECTS

PAPER I: AESTHETICS

14 Weeks–56 Hours/50 Marks

- PART-1** (a) Fundamental of Indian Art based on Hindu Silpa texts such as Vishnudharmotara-puran, Samaranana, Sutrarachana, Sukranitisara and Silparatham.
(b) Detailed studies related to Rasa – Nishpathi.
(c) Sadanga – the six limbs of Indian Art.

PAPER-II

HISTORY OF ART

14 Weeks–56 Hours/50 Marks

- PART- I** (a) Pallava Period (b) Chola Period (c) Chalukya Period
(d) Rashtrakuta Period (e) Chandela Period (f) Orissan Period
(g) Hoyasala (h) Rajaputa Miniatures (i) Mughal Miniatures

PAPER III: ADVERTISING PROFESSION AND PRACTICE

14 Weeks–56 Hours/50 Marks

- (a) Introduction to Illustration. It's various techniques and its importance in Advertising.
(b) Introduction to Poster: a historical overview. Types of Posters, its elements and application as regard to its type.
(c) Introduction to Advertising Campaign, conceptualizing, planning and printing.

3 RD YEAR	FIFTH SEMESTER	SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	POSTER	50	50	100	4/100	SUBMISSION
2	PRESS LAYOUT	50	50	100	4/100	SUBMISSION
3	ILLUSTRATION	50	50	100	4/100	SUBMISSION
4	SUBSIDIARY (A) COMPUTER GRAPHICS (B) PHOTOGRAPHY	25	25	50	2/50	SUBMISSION
THEORY						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	ADVERTISING PROFESSION AND PRACTICE	12	38	50	14/56	03
TOTAL		211	289	500		

SIXTH SEMESTER

PRACTICAL SUBJECTS

1. POSTER

4 Weeks–100 Hours/100 Marks

Comparative study of different kinds of Poster. Application of Poster in different mediums. Photographic Posters, Typographical Poster, Illustrative Posters, Graphical Posters.

2. PRESS LAYOUT

4 Weeks–100 Hours/100 Marks

Understanding of Communication Process. Understanding of Technical Process for Magazine Layout and Printing.

3. ILLUSTRATION

4 Weeks–100 Hours/100 Marks

Study of Full Human figure-draped and undraped, blocking, study of different types of drawing with Pencil, Charcoal and Wash technique. Book Illustration, Comic Illustration, Origin and Styles.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks

Continuation of Second year, Fourth Semester program.

THEORY SUBJECTS

PAPER I: AESTHETICS

14 Weeks–56 Hours/50 Marks

PART-1 (a) Inter-relationship amongst the arts.

(Visual, Literary and Performing Arts) as in Oriental and Western Aesthetics.

(b) Theories related to the origin and creation of Art, namely, Communications, Expression and release of emotion.

PART-II HISTORY OF ART

(a) Gothic Period

(b) Renaissance-Proto, Early and High. (Painters and Sculptors)

PAPER-III: ADVERTISING PROFESSION AND PRACTICE

14 Weeks–56 Hours/50 Marks

(a) Advertising Agency and its various departments.

(b) Introduction to Copy writing in context to Advertising. Role of a Copy Writer

and Visualizer in Advertising.

(c) Printing: Introduction to Printing processes. (for example, Letterpress, Lithography, Silk Screen, etc.)

3 RD YEAR SUBJECTS	SIXTH SEMESTER	SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	POSTER	50	50	100	4/100	SUBMISSION
2	PRESS LAYOUT	50	50	100	4/100	SUBMISSION
3	ILLUSTRATION	50	50	100	4/100	SUBMISSION
4	SUBSIDIARY (A) COMPUTER GRAPHICS (B) PHOTOGRAPHY	25	25	50	2/50	SUBMISSION
THEORY						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	ADVERTISING PROFESSION AND PRACTICE	12	38	50	14/56	03
	TOTAL	211	289	500		

4TH YEAR

SEVENTH SEMESTER

PRACTICAL SUBJECTS

Introduction of Computer software required for electronic media (Film, TV, Internet), software like Adobe, After Effects, Flash, etc., Realize the wide options and discover the advantages of both Print and Electronic media and creatively apply the same in the subjects listed below: -

1. POSTER

4 Weeks–100 Hours/100 Marks

Application of Poster in Outdoor medium, Hoardings, Bus Shelters, Kiosks, and Electronic Signage.

2. PRESS LAYOUT

4 Weeks–100 Hours/100 Marks

Preparing a Press Campaign Project including short Project Report and advertisements. Preparing a Corporate/Product Presentation in selected media of their choice; Audio- Visual, Flash/Power Point, etc.

3. ILLUSTRATION

4 Weeks–100 Hours/100 Marks

Project based on Illustration for Corporate/Publishing/Advertising media.

4. SUBSIDIARY

4 Weeks–100 Hours/100 Marks

- (a) 2D-Animation: Introduction to Animation and advanced Motion Graphics and Software understanding. Study of movement in an image based on creating an advertisement; Art in motion.
Or
- (b) Display Design: Introduction to display design for advertising such as show public places, exhibitions, indoors and outdoors
Or
- (c) Packaging: Introduction to primary, tertiary and secondary packaging and role of packaging in endorsing the sales of a product by packaging for example educational games, commercial accessories and specialized items.
Or
- (d) Photography: Advance work based on advertising.

THEORY SUBJECTS

PAPER I: AESTHETICS

14 Weeks–56 Hours/50 Marks

- PART-1** (a) Nature of beauty, Plato, Aristotle, Longinus, Descarte, Berkeley, Kant, Hegal, Schopenhouser, Nietzsche, Lipps, Dewey, Croce, Gentile, Worringer, Herbert Reed.
(b) Theories relating to the origin of Art.

PAPER I: AESTHETICS

14 Weeks–56 Hours/50 Marks

- PART-1** (a) Nature of beauty, Plato, Aristotle, Longinus, Descarte, Berkeley, Kant, Hegal, Schopenhouser, Nietzsche, Lipps, Dewey, Croce, Gentile, Worringer, Herbert Reed.
(b) Theories relating to the origin of Art.

PAPER-II: HISTORY OF ART

14 Weeks – 56 Hours/50 Marks

PART – 1 INDIAN ART

- (a) Company School
- (b) Kalighat/Ravi Verma
- (c) Bengal School Renaissance
- (d) Progressive Artists Group
- (e) Calcutta/Madras Schools
- (f) Independent developments in contemporary Indian Art.

PAPER-III ADVERTISING PROFESSION AND PRACTICE

14 Weeks–56 Hours/50 Marks

- (a) Understanding in detail Campaign planning, appeal, objectives, continuity.
- (b) Understanding Market Research and the various design approach campaigning.
- (e) Printing: Understanding in detail Offset and Digital process.

4TH YEAR SEVENTH SEMESTER	SESSIONAL	EXAMINATION	AGGREGATE	WEEKS/	EXAMINATION
PRACTICAL SUBJECT					
1	POSTER	50	50	100	4/100 18
2	PRESS LAYOUT	50	50	100	4/100 18
3	ILLUSTRATION	50	50	100	4/100 18
4	SUBSIDIARY DISPLAY DESIGN/ PACKAGING/ 2-D ANIMATION/PHOTOGRAPHY	25	25	50	2/50 SUBMISSION
THEORY					
1	AESTHETICS	12	38	50	14/56 03
2	HISTORY OF ART	12	38	50	14/56 03
3	ADVERTISING PROFESSION AND PRACTICE	12	38	50	14/56 03
TOTAL		211	289	500	

EIGHTH SEMESTER

PRACTICAL SUBJECTS

1. POSTER

4 Weeks–100 Hours/100 Marks

As per the approved Campaign Subject. Study of influences of different media in designing of posters and its application as regard to modern posters.

2. PRESS LAYOUT

4 Weeks–100 Hours/100 Marks

As per the approved Campaign Subject. Study of influences of different Print media and its application.

3. ILLUSTRATION

4 Weeks–100 Hours/100 Marks

As per the approved Campaign Subject. Study of influences of different Illustrative media and its application.

NOTE: In this Semester, the students will do a Major campaign on an approved subject incorporating all the above media with a Detailed Project on the approved Subject.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks

2D-Animation: Introduction to Animation and advanced Motion Graphics and Software understanding. Study of movement in an image based on creating an advertisement; Art in motion.

Or

(a) Display Design: Introduction to display design for advertising such as show public places, exhibitions, indoors and outdoors

Or

(b) Packaging: Introduction to primary, tertiary and secondary packaging and role of packaging in endorsing the sales of a product by packaging for example educational games, commercial accessories and specialized items.

OR

(c) Photography: Advance work based on advertising.

THEORY SUBJECTS

PAPER-I: AESTHETICS

14 Weeks–56 Hours/50 Marks

PART-1 (a) Imitation play and Intuition.

(b) Role of the sub-conscious in artistic creation.

Theories relating to works of Art.

PART-2 Theories relating to works of Art.

(a) Organic Structure.

(b) Content and Form.

(c) Expressiveness.

PART-3 Theories relating to response and appreciation.

(a) Empathy.

(b) Psychical distance.

(c) Pleasure.

(d) Art in relation to Society.

PART-4 Comparative study of Oriental and western Aesthetics.

PAPER-II: HISTORY OF ART

14 Weeks – 56 Hours/50 Marks

PART-1

WESTERN ART

14 Weeks – 56 Hours/50 Marks

- (a) Mannerism: (16th C.): Rosso, Parmagianino, Tintoretto, El Greco. Bologna, Cellini, Jean Goujon.
- (b) Baroque: (17th C.): Carracci, Caravaggio, Frans Hals, Rembrandt, Vermeer, Rubens, Velazquez, Poussin, Claude Lorian, Berini.
- (c) Rococo: (18th C.): Watteau, Boucher, Gainsborough, Hogarth, Reynolds.
- (d) Classicism: (19th C.): David, Ingres, Romanticism–Goya, Delacroix, Constable, Turner. Realism–Courbet, Millet, Corot. Impressionism–Manet, Renoir, Degas.

PART–2

Post – Impressionism, Expressionism, Symbolism, Cubism, Fauvism, Surrealism, Abstractionism.

PART – 3

Eminent Sculptors of the Modern Period.

PAPER III ADVERTISING PROFESSION AND PRACTICE

14 Weeks–56 Hours/50 Marks

- (a) Different functions of Advertising Business Research and Motivational Research–present and future action.
- (b) Importance of Marketing and Consumer Behavior in Advertising.

4TH YEAR EIGHTH SEMESTER SUBJECTS	SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/ HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT					
1	POSTER	50	50	100	4/100 18
2	PRESS LAYOUT	50	50	100	4/100 18
3	ILLUSTRATION	50	50	100	4/100 18
4	SUBSIDIARY DISPLAY DESIGN/ PACKAGING/ 2-D ANIMATION/ PHOTOGRAPHY	25	25	50	2/50 SUBMISSION
THEORY					
1	AESTHETICS	12	38	50	14/56 03
2	HISTORY OF ART	12	38	50	14/56 03
3	ADVERTISING PROFESSION AND PRACTICE	12	38	50	14/56 03
	TOTAL	211	289	500	

ART HISTORY SPECIALIZATION

OBJECTIVE

The Art History Course offers a chronological survey of Indian and Western art from the dawn of civilization to the present time, including the most modern trends and ideas in the ever-changing world of art.

It facilitates the understanding of works of art within their historical context by examining issues such as politics, religion, patronage, gender, function, and ethnicity, through both contextual and visual analysis; it is aimed also at developing an understanding of the origins and functions of art within specific world cultures. It opens avenues to enable honing of skills in the critical analysis of images and objects through the cultivation of visual literacy, in research, analysis, writing and presentation skills through assignments / Projects and issues in the study of Art History; to examine and analyze presentations of art including such as in Museums, Art Galleries, Auctions and on the Internet; to engage and enhance critical skills, imagination and creativity as an intrinsic part of an intense learning experience; to learn to analyze elements of composition, principles of design, and identify materials and methods; to master the vocabulary of art and how visual language communicates meaning; to increase visual memory through observance. Promote skills of relevance to the continued professional development of art and activity skills, including visual and verbal, which are transferable to a wide range of employment contexts and life experiences; to interpret works of art through a framework of context and develop personal aesthetic judgments and standards.

1ST YEAR

FIRST SEMESTER

SUBJECTS

1. INTRODUCTION TO ART AND ART HISTORY

5 Weeks- 125 Hrs/150 marks

Elements of art and the principles of design. A brief introduction on the emergence of the discipline in 18th century Europe its significance in the contemporary times.

2. SURVEY COURSE OF INDIAN ART HISTORY – AN INTER DISCIPLINARY APPROACH

3 Weeks- 75 Hrs/100 marks

Introduction to the study of proto-history specific to the Indo-Gangetic Doab; studies in the early civilization as well as the significance of rituals and practices of ancient people and the importance of archaeology will be emphasized by referring to the early excavations carried out by the British Empire in India. A brief overview of the related disciplines like: Museology, Curating, Connoisseurship, Criticism, Photography, Cinema & Film Appreciation.

3. THE METHODOLOGIES OF DATA COLLECTION

4 Weeks- 100 Hrs/100 marks

This semester will be concentrated on looking at Art history as an academic discipline, understanding the changing meaning of Art through the ages, along with an Introduction to the interdisciplinary nature of Art History with a brief overview of the related disciplines like Museology, Curating, Connoisseurship, Criticism, Photography, Cinema & Film Appreciation. Understanding of these diverse disciplines would be applied while studying the basics of Research Methodology in the form of planning out research, writing an academic paper and making Art History projects. Emphasis on correct methodology of writing according to the prescribed academic format of Bibliography, Footnotes, Endnote, Glossary etc.

4. SANSKRIT

14 Weeks- 28 Hrs/50 marks

1. संधि- दीर्घ, अयादि, गुण, यण, वृद्धि ।
2. शब्दरूप- आकारान्त, अकारान्त, इकारान्त, राजन्, वाक् घनिन् ।
3. सर्वनाम शब्द रूप-यत्, तत्, किम्, यु-मद्, अस्मद्,
4. क्रियारूप- भू, वद् हस् खाद् अस् गम्हन् सेव् लम् (लट्, लृट् लङ्, लोट् लकारों में)
5. प्रत्यय- क्त, क्तवा, तुमुन् ।
6. अनुवाद का अभ्यास कार्य पुस्तिका
7. श्रीमद्भगवद्गीता -अभ्यास

पंचतंत्र-अपरीक्षित कारकम् से कथा एक से लेकर कथा चार तक ।

QUALIFYING SUBJECTS

1. **ENGLISH** (as prescribed by University of Delhi)

14 Weeks – 56 Hours/50 Marks

2. **HINDI/HISTORY OF INDIAN CULTURE** (for Foreign Nationals Only)

14 Weeks-56 Hours/50 Marks

Same as Second Semester program of Foundation Course.

1STYEAR SUBJECTS	FIRST SEMESTER	SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	INTRODUCTION OF ART & ART HISTORY	38	112	150	5/125	03
2	SURVEY COURSE OF INDIAN ART HISTORY – AN INTER DISCIPLINARY APPROACH	25	75	100	3/75	03
3	THE METHODOLOGY OF DATA COLLECTION	25	75	100	4/100	03
4	SANSKRIT	12	38	50	14/28	03
	TOTAL	100	300	400		
QUALIFYING SUBJECTS						
1	ENGLISH				14/56	
2	HINDI/HISTORY OF INDIAN CULTURE				14/56	
	TOTAL					

SECOND SEMESTER

SUBJECTS

1. INTRODUCTION TO ART AND ART HISTORY

5 Weeks – 125 Hrs/150 Marks

A survey course of Western Art. An overview of pre-history accompanied by the study of early civilizations.

Introduction to a few significant Western philosophers and scholars of the 20th century, who have helped shape the discipline of art history.

2. SURVEY COURSE OF INDIAN ART HISTORY–AN INTERDISCIPLINARY APPROACH

4 Weeks–100 Hrs/100 Marks

A study of early Buddhist art and architecture; The role of Ashoka in proselytizing Buddhism over the subcontinent as well as the beginning of the use of stone in art and architecture as a symbol of imperial power; Early Buddhist sites of Bharut, Amravati and Sanchi to be discussed; A brief history of the first museums of India; Introduction to the history of Indian museums in the post-independence period. The challenge of dividing the archaeological remains between the national museums of India and Pakistan after partition will be studied. The history of the National Museum will be accompanied by the politics of Nationalism and the creation of the new nation state.

3. METHODOLOGY OF DATA COLLECTION

3 Weeks–75 Hrs/100 Marks

This course considers the different ways in which research techniques become instrumental in the understanding of a subject. The goal of this course is to acquaint and engage students of History of Art, in discussing the links between theory, methods, and techniques of research. Establishing chronologies of Indian and Western Art, studying various Terms and movements etc. The emphases will be on writing techniques, formats, and various styles of writing expression.

4. SANSKRIT

14 Weeks–28 Hrs/50 Marks

1. संधि- पूर्वरूप, अनुस्वार, परसवर्ण, विसर्ग,
2. शब्दरूप- ईकारान्त, उकारान्त, ऋकारान्त, सरित, परिनाद् विपद्, जगत्, नामन्
3. सर्वनाम शब्दरूप- सर्व, एतत्,
4. क्रियारूप- जि, नी, पा, दप, नृत्, चि, भिद्, कृ, जन, चुर, कथ्, मुच् ।
(लट् लृट् लङ् लोट् लकारों में)
5. प्रत्यय- विच् क्तवतु तव्यत् यत् ।
6. अनुवाद का अभ्यास कार्य पुस्तिका
पंचतंत्र-अपरीक्षित कारकम् से कथा पांच से लेकर अंतिम कथा तक ।

QUALIFYING SUBJECTS

1. ENGLISH (as prescribed by University of Delhi)

14 Weeks–56 Hours/50 Marks

Such as Second Semester programme of Foundation Course.

2. HINDI/HISTORY OF INDIAN CULTURE (for Foreign Nationals Only)

14 Weeks–56 Hours/50 Marks

Same as Second Semester programme of Foundation Course.

1STYEAR SUBJECTS	SECOND SEMESTER	SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/ HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	INTRODUCTION OF ART & ART HISTORY	38	112	150	5/125	03
2	SURVEY COURSE OF INDIAN ART HISTORY – AN INTER DISCIPLINARY APPROACH	25	75	100	3/75	03
3	THE METHODOLOGY OF DATA COLLECTION	25	75	100	4/100	03
4	SANSKRIT	12	38	50	14/28	03
TOTAL		100	300	400		
QUALIFYING SUBJECTS						
1	ENGLISH		100	100	14/56	03
2	HINDI/HISTORY OF INDIAN CULTURE		100	100	14/56	03
TOTAL			200	200		

2ND YEAR

THIRD SEMESTER

SUBJECTS

1. ANCIENT INDIAN ART AND ART HISTORY

4 Weeks–100 Hours/175 Marks

Introduction to the rock cut Buddhist caves of Western Deccan along with studies on Buddhist painting, culminating in the frescoes at Ajanta; The works of early scholars on Indian art like Ananda Coomaraswamy and Stella Kramrich will be discussed.

2. A SURVEY OF WESTERN ART

5 Weeks–125 Hours/175 Marks

Introduction to the Classical period with the similarities and differences between Greek and Roman art will be accompanied by discussions on the social, political and cultural dimensions of the respective societies.

3. INTRODUCTION TO INDIAN AESTHETICS

3 Weeks – 75 Hours/100 Marks

Introduction to Bharat's Natyashastra for a detailed study of dramaturgy, set and stage design, gestures postures and the all important rasa theory included in the text. A discussion on comparative aesthetics will follow along with arguments and criticism that accompany the discourse. An introduction to the concept of beauty based on Indian Literature like Ramayana, Raghuvansha, Kumarasambhava etc. Study of the theory of Shadanga (Six limbs of Indian Art) through the Ajanta paintings.

4. INTRODUCTION TO INDIAN FOLK AND TRIBAL ART

2 Weeks–50 Hours/50 Marks

Studies in folk, tribal and popular visual culture will be introduced; Students will emphasize the role of popular arts in shaping a visual language that originated in rituals and customs but now occupy a significant position in the secular contemporary 'art world'. Introduction to developments in the popular visual culture from the nineteenth century to the present.

2 ND YEAR	THIRD SEMESTER	SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
SUBJECTS						
PRACTICAL SUBJECT						
1	ANCIENT INDIAN ART & ART HISTORY	44	131	175	4/125	03
2	A SURVEY OF WESTERN ART	44	131	175	5/75	03
3	INTRODUCTION TO INDIAN AESTHETICS	25	75	100	3/100	03
4	INTRODUCTION TO INDIAN FOLK & TRIBAL ART	12	38	50	2/50	03
TOTAL		125	375	500		

FOURTH SEMESTER

SUBJECTS

1. ANCIENT INDIAN ART AND ART HISTORY

5 Weeks–125 Hours/175 Marks

Introduction to the Gupta period and studies on the emergence of temples as sacred space and the inclusion of Hindu deities within these spaces; detailed study and analysis of Hindu iconography, the various avatars and animal sculptures that accompany the principal deities of Hinduism. The decorative patterns and significance of symbolism in Indian art and architecture will be discussed.

2. A SURVEY OF WESTERN ART

4 Weeks – 100 Hours/175 Marks

Introduction to the rise of Christianity and studies in early Christian and Byzantine Art. The formalism of the iconography of Byzantine icons will be studied in contrast to the dynamism and sensuality of Greco-Roman art that accompanied the decline of the Roman Empire; the rise of Islam and its influence on the art and architecture of the Christian world will be studied.

3. INTRODUCTION TO INDIAN AESTHETICS

3 Weeks – 75 Hours/100 Marks

The objective of this course is to exhibit the range of aesthetic theories in Indian tradition. The purpose of these aesthetic theories is to know their application in different art forms such as music, dance, painting, architecture and sculpture. This course aims to encircle different theories of Indian tradition. This course will help students to comprehend the thread from ancient to contemporary. The concept of dhvani by Acharya Anandvardhan with reference to Abhidha, Lakshana, Vyanjana and Tatparya as well as its implementation to music dance and visual arts. Theory of Dhvani, Alankaravad, Auchitya, Vakrokti, Contemporary Indian Aesthetics and Rabindranath Tagore.

4. INTRODUCTION TO INDIAN FOLK AND TRIBAL ART

(with emphasis on performing art)

2 Weeks – 50 Hours/50 Marks

Introduction to theatre and performance studies to understand the relevance of drama in the visual arts. Folk styles observed in the popular Ramlilas, Jatras and other regional styles performed in temporary locations will be juxtaposed with the emergence of the Parsi theatre and the introduction of the proscenium stage. Costumes, set designs, music, gestures, and postures will be studied. The significance of the Natyashastra. Examples from the fresco paintings at Ajanta will be discussed along with the temple decorations of nayikas sculpted on the temple walls of Khajuraho and Konarak. The Indian concepts of rasa, rasika and rasasvadana will be further analyzed within the framework of performance studies.

2 ND YEAR FOURTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	ANCIENT INDIAN ART & ART HISTORY	44	131	175	4/125	03
2	A SURVEY OF WESTERN ART	44	131	175	5/75	03
3	INTRODUCTION TO INDIAN AESTHETICS	25	75	100	3/100	03
4	INTRODUCTION TO INDIAN FOLK & TRIBAL ART	12	38	50	2/50	03
TOTAL		125	375	500		

3RD YEAR FIFTH SEMESTER SUBJECTS

1. MEDIEVAL INDIAN ART AND ART HISTORY

4 Weeks–100 Hours/175 Marks

Introduction to a detailed study of Hindu structural temples. The early examples of structural temples from the Pallava to the Chola period in the south will be studied along with the north Indian temples at Khajuraho, Konarak and Puri; Study of rituals and practices along with iconographic transformation and appropriation of sacred sites by ruling monarchs during medieval India. The differences and similarities between the Nagara and Dravida traditions of architecture will be enumerated.

2. WESTERN ART (Renaissance to Romanticism)

5 Weeks–125 Hours/175 Marks

Italian Renaissance with its revival of neo Platonism and Humanism will be studied. The concepts of authorship, genius and connoisseurship which emerged in the fifteenth century and its impact on future art practice will be closely analyzed and discussed; The invention of printing and the subsequent circulation of prints within Europe and the rest of the world. The changes in the architecture of churches and cathedrals brought about by new inventions in engineering and its impact on art is most significantly observed on the Gothic churches. The use of stained glass and arches changed the form and interior of churches infusing them with new meanings. The addition of frescoes and murals in the Classical style within the interior of churches.

3. INTRODUCTION TO WESTERN AESTHETICS

3 Weeks–75 Hours/100 Marks

Introduction to contemporary theories of art that emerged out of Europe during the nineteenth and twentieth century; Marxism and its long term impact on art; Introduction to the theories of the Frankfurt school and its impact on gender, class and minority studies; The significance of psychoanalysis as a discipline revolutionized the modern European society; Theories surrounding Freud's Interpretation of Dreams facilitated a changed human consciousness that led to the further growth and evolution of the discipline. Introduction to history of art theory that emerged during this tumultuous period of new inventions and discoveries that led to modernism.

4. RELIGIOUS AND TEXTUAL SOURCES

2 Weeks–50 Hours/50 Marks

Beginning of Religion, fetishism and animism; different religious philosophies and conceptual background of deities and their iconographical representations; comparative mythology; origin of symbolism; the relevant textual sources for iconographic identifications – Hindus, Buddhists and Jain pantheons; textual sources of the myths, legends and literary themes depicted in paintings and sculptures.

3 RD YEAR FIFTH SEMESTER SUBJECTS	SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT					
1 MEDIEVAL INDIAN ART & ART HISTORY	44	131	175	4/125	03
2 A SURVEY OF WESTERN ART	44	131	175	5/75	03
3 INTRODUCTION TO WESTERN AESTHETICS	25	75	100	3/100	03
4 RELIGIOUS AND TEXTUAL SOURCES	12	38	50	2/50	03
TOTAL	125	375	500		

SIXTH SEMESTER

SUBJECTS

1. MEDIEVAL INDIAN ART AND ART HISTORY

5 Weeks–125 Hours/175 Marks

Introduction to the various paintings styles existing in India before the arrival of the Mughals; The Jain manuscripts; Art produced under the rulers of the Delhi Sultanate; the Persian style of manuscript paintings; The various evolutions in style under Akbar, Jehangir and Shahjehan will be studied; Rajput miniature paintings in continuation to the Mughal School of art.

2. WESTERN ART

4 Weeks–100 Hours/175 Marks

A study of Western art will continue with the modern period. The influence of colonization and the awareness of the 'other' will be discussed. Imperialism brings forth the concept of primitivism and is documented in the works of Picasso. Along with French impressionism, the later periods of the development of western art will be studied in detail.

3. INTRODUCTION TO WESTERN AESTHETICS

3 Weeks–75 Hours/100 Marks

Post-World War II, the Western world underwent a massive crisis which saw the annihilation of six million Jews under Hitler's rule, the dropping of the atomic bomb on Hiroshima and the large-scale migration of people from rural into urban spaces. Persecuted by the State, philosophers, scholars, scientists and artists left Europe and made America their new home. The 'freedom' experienced by these new migrants is

expressed in mediums spanning theatre, dance, music, the arts, photography, film and television.

4. ICONOGRAPHY

2 Weeks–50 Hours/50 Marks

Antiquity and concept of Indian Iconography

Brief introduction to sculptures, Mudras, Asanas, Ayudhas of Deities, Brahmanical Iconography: Shiva, Vishnu, Surya, Brahma, Ganesha, Kartikeya, Devi Mahishasuramardini, Saptamartikas, Parvati, Laxmi, Navgraha and Astha-digpalas. Buddhist Iconography: origin of Buddha images, Dhyan Buddha, Bodhisattva (Avlokiteshwara, Maitreya, Manjushi), Tara, Mahamayuri, Prajnaparamita. Jain Iconography: Evolution of Jain images, Adinatha, Neminatha, Parsavanatha, Mahavira, Bahubali, Yaksha, Yakshi – with special reference to Chakreshwari, Ambika, Padmawati & Saraswati.

3 RD YEAR SIXTH SEMESTER SUBJECTS	SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT					
1 MEDIEVAL INDIAN ART & ART HISTORY	44	131	175	4/125	03
2 A SURVEY OF WESTERN ART	44	131	175	5/75	03
3 INTRODUCTION TO WESTERN AESTHETICS	25	75	100	3/100	03
4 ICONOGRAPHY	12	38	50	2/50	03
TOTAL	125	375	500		

4TH YEAR

SEVENTH SEMESTER

SUBJECTS

1. INDIAN ART (MODERNISM)

4 Weeks–100 Hours/175 Marks

Art production in India under the British Empire; The setting up of art schools in the nineteenth century by the British in the three cities of Bombay, Calcutta and Madras will be discussed and analyzed; The emphasis on realism in the syllabus and its subsequent revoking by the nationalists will be studied; The focus towards revivalism, the search for the Classical period in Indian art.

2. OUTLINE OF WESTERN ART

2 Weeks–50 Hours/50 Marks

The twentieth century art movements of minimalism, performance art, video art, installation art and conceptual art are framed within a rapidly globalized environment. With access to global information available within the World Wide Web, artists can have access to several cultures and traditions that may inform her/his work. This marks a global presence of a local artist and his / her influence on artists belonging to other cultures. This phenomenon towards post modernism began in the West and its influence is left on the rest of the world.

3. ART OF SOUTH EAST ASIA

3 Weeks–75 Hours/100 Marks

The course constitutes of an outline of Burmese architecture and sculpture, a survey of the art of Siam (Thailand) with reference to architecture and sculpture. It also includes a study of Indian influence on Indonesian art with emphasis on its sculpture and architecture, foundation of Angkor and architectural styles of Khmer Empire with some emphasis on Indonesian and Indian influences on the Art of Cambodia.

4. THE HISTORIOGRAPHY AND METHODOLOGIES OF ART HISTORY

2 Weeks–50 Hours/50 Marks

The semester discusses the principles and elements of different approaches to art. It focuses on the basic premises, key concepts, definite principles and techniques that help comprehend art history as a discipline. Investigates the issues of art connoisseurship, representation, formalism, iconology. encompasses the art historical methodology through the writings of Giorgio Vasari, Heinrich Wolfflin, Roger Fry, Erwin Panofsky, Ernst Hans Gombrich etc.

4 TH YEAR SUBJECTS	SEVENTH SEMESTER	SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/ HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	INDIAN ART (MODERNISM)	44	131	175	4/125	03
2	OUTLINE OF WESTERN ART	44	131	175	5/75	03
3	ART OF SOUTH EAST ASIA	25	75	100	3/100	03
4	HISTORIOGRAPHY AND METHODOLOGY OF ART HISTORY	12	38	50	2/50	03
TOTAL		125	375	500		

EIGHTH SEMESTER SUBJECTS

1. INDIAN ART (CONTEMPORARY)

5 Weeks–125 Hours/175 Marks

The period after independence saw a proliferation of artists and art styles emerging in the newly formed nation state; The art practices of the landscape painters of Bengal in the 40s and 50s, the emergence of the Progressives in the 50s, the Baroda school of painters and the emergence of art criticism and art writing from Baroda in the 70s and 80s, to the birth of feminism in Indian art in the last decade of the twentieth century.

2. INTERNATIONAL CONTEMPORARY ART SCENE

4 Weeks–100 Hours/175 Marks

Indian and Indian artists feature prominently at prestigious international art events such as Biennale, Documentaries and art fairs. Students will study the theme and content of large internationally curated shows and interpret the methodology at work. Students will also study curated art shows within the country and elsewhere and engage with art criticism and scholarship offered by contemporary writers and

critics. Issues of gender, class and caste can be discussed within the framework of art shows curated within these themes. Students will be encouraged to study and discuss relevant scholarship by successful Indian curators and interpret their methodology. Students will also be guided to do their own research and interpretation of any local or global art event.

3. ART OF CHINA AND JAPAN

3 Weeks–75 Hours/100 Marks

The course would cover painting during the six dynasties and Buddhist painting in China, Buddhist painting in Japan during the Asuka and Nara periods, Sui and Tang Dynasties in China and Chinese Pottery. Other aspects to emphasise will be– Painting in China during the Five Dynasties, Song Yuan and Ming Dynasties. Different types and techniques of–Landscape Painting, Nature painting, Ink painting, Bamboo painting, scrolls and screen painting in China and Japan would be discussed. Painting practices during Heian, Kamakura Periods and from Muromachi period to the end of Edo period in Japan would also be covered.

4. THE HISTORIOGRAPHY AND METHODOLOGIES OF ART HISTORY

2 Weeks–50 Hours/50 Marks

The Course is an Introduction to major methodologies that have been and are used by art historians. It is organised in a roughly chronological order that trace major methodological developments disciplines. The students will be introduced to some of the major methodologies that have shaped the field; The concepts of Marxism, Avant - Garde, Semiotics, Globalisation, Post-modernism, Post colonialism and appropriation and Feminism are also introduced. The objective is to explain the strength and weakness of different art historical methodologies and explain how they can be used to analyse works of art.

4 TH YEAR EIGHTH SEMESTER SUBJECTS	SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/ HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT					
1 INDIAN ART (CONTEMPORARY)	44	131	175	4/125	03
2 INTERNATIONAL CONTEMPORARY ART SCENE	44	131	175	5/75	03
3 ART OF SOUTH EAST ASIA	25	75	100	3/100	03
4 HISTORIOGRAPHY AND METHODOLOGY OF ART HISTORY	12	38	50	2/50	03
TOTAL	125	375	500		

PAINTING SPECIALIZATION

OBJECTIVE

The objective of the Specialization Course in Painting is to provide training in the practice skills for original and creative visual expression. It is planned with the conviction that the technical competence provides the most satisfactory foundation for creativity as it easily allows the inclusion of productive thoughts and dreams which stimulate one's vision to new realities of expression. Within this the Course one would seek to cultivate in the students their personal aesthetic growth and professional responsibility at large. Concepts of individuality in visual creations are enriched through the subjects Drawing, Painting and Composition. These are meticulous and planned exposure to various aspects of visual studies of Still life, Life and Portrait and Outdoors. Students are also offered practical subject of Printmaking, Mural and Weaving as their Subsidiary options. In the 5th semester they choose only one from these for further specialization. Theory subjects which are regularly studied over all the semesters in this Course are Aesthetics, History of Art and Method & Materials.

2ND YEAR

THIRD SEMESTER

PRACATICAL SUBJECTS

1. DRAWING

2 Weeks – 50 Hours/50 Marks

Focus on various aspects and techniques of drawing through exercises based on life study from model and skeleton studies.

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

2. PAINTING

4 Weeks – 100 Hours/100 Marks

Recapturing the fundamentals of expression with color affected by source of light and various surfaces it falls on, through exercises in Still Life, Life Painting and Outdoors.

Medium: Poster Color, Oil Pastels and water colors.

3. COMPOSITION

6 Weeks–150 Hours/150 Marks

Understanding and handling of the 2-D surface and its structural possibilities along with the basic relation to the desired form and content. Exercises based on simple compositions using everyday sketches of objects, nature studies, human figures and animals etc.

Medium: Poster Color, Oil Pastels and water colors Pen and Ink on Paper.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks

Introduction to the subject of Mural through glass painting and Weaving through working with knots to create objects of daily use.

THEORY SUBJECTS

PAPER-I AESTHETICS

14 Weeks–56 Hours/50 Marks

Same as in IIInd year Third Semester Applied Art.

PAPER-II HISTORY OF ART

14 Weeks–56 Hours/50 Marks

Same as in IIInd year Third Semester Applied Art.

PAPER-III METHODS AND MATERIALS

14 Weeks–56 Hours/50 Marks

1. (a) Importance of Methods and Materials.
(b) Permanence–Beautiful matiere, deterioration of paint.
(c) Nature and characteristics of Drawing and Painting Media such as Pencil, Crayon, Charcoal, Pen & Ink, Water-color, Gouache, Pastel and Oil paint.
2. (a) Introduction to Mural and Print-making media. Fresco-Buono, Fresco-Seeco, Mosaic, and Silk-screen, Etching, Lithography and Weaving respectively and Weaving.
(b) Folk Art: Madhubani, Kalamkari and Pata-Chitra.
(c) Miniature Painting.

2ND YEAR THIRD SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/ HOURS	EXAMINATION HOURS
PRACTICAL						
1	DRAWING	25	25	50	2/50	SUBMISSION
2	PAINTING	50	50	100	4/100	SUBMISSION
3	COMPOSITIOIN	75	75	150	6/150	SUBMISSION
4	SUBSIDIARY: MURAL AND WEAVING	25	25	50	2/50	SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
	TOTAL	211	289	500		

3. (a) Gums and Glues, Resin and Varnishes.

- (b) Drying Oils, Thinners and Siccatives.
- (c) Practical: Mounting and Pasting of Art Works/ coating surface on Paper etc.

FOURTH SEMESTER

PRACTICAL SUBJECTS

1. DRAWING

2 Weeks–50 Hours/50 Marks

Life Drawing and Head Study dealing with planes and masses of the body as a whole and its rendering as well as the construction of skull from different angles.

Medium: Pencil, Pen and Ink, Conte, Charcoal, etc.

2. PAINTING

4 Weeks–100 Hours/100 Marks

Introduction to the medium of Oil and Acrylic through study exercise from Model, Still Life and Outdoors both in monochrome and full colour.

Medium: Oil/Acrylic on Canvas/primed Paper.

3. COMPOSITION

6 Weeks–150 Hours/150 Marks

Compositional exercises based on everyday sketching and class room studies in the newly learnt mediums of painting, oil and acrylic.

Medium: Oil/Acrylic on canvas / primed Paper.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks

Introduction to the subject of Print Making through Woodcut and Silk Screen.

THEORY SUBJECTS

PAPER-I AESTHETICS

14 Weeks–56 Hours/50 Marks

Same as in IIInd year Fourth Semester Applied Art.

PAPER-II HISTORY OF ART

14 Weeks–56 Hours/50 Marks

Same as in IIInd year Fourth Semester Applied Art.

PAPER-III METHODS AND MATERIALS

14 Weeks–56 Hours/50 Marks

- PART-1**
- (a) Classification of Colour
 - (b) Cause of changing colours
 - (c) Cataloguing / Art galleries/and, Auction Houses.
- PART-2**
- fresco (Secco/Buono) Painting–Glaze and Distemper, Wall, Plastering., Painting, Colors, Design and Cartoon Making.
- PART-3**
- (a) Practical: Preparation of Canvas
 - (b) Stretching of canvas and Framing.
 - (c) Egg Tempera
 - (d) Advanced Lithography, Silk-screen and Etching.
 - (e) Short notes to be written analyzing art exhibitions taking place in the capital.

2ND YEAR FOURTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/ HOURS	EXAMINATION HOURS
PRACTICAL						
1	DRAWING	25	25	50	2/50	SUBMISSION
2	PAINTING	50	50	100	4/100	SUBMISSION
3	COMPOSITIOIN	75	75	150	6/150	SUBMISSION
4	SUBSIDIARY: PRINT MAKING	25	25	50	2/50	SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
TOTAL		211	289	500		

3RD YEAR

FIFTH SEMESTER

1. DRAWING

2 Weeks–50 Hours/50 Marks

Furthering experiences of the previous Semesters the, emphasis is now on to analytical drawing, to see drawing as an art form, and to work towards formation of a personal style while working with the human form, its proportion and mass, the character of lines.

Medium: Pencil, Ink, Charcoal and Crayon.

2. PAINTING

4 Weeks–100 Hours/100 Marks

Experiences gained in Drawing are simultaneously approached through the painting media. Along with Life and Portrait Painting, exercises also deal with painting of Still Life and Outdoor renderings. This is to understand and be able to use the fact that the nature of squiggles doodles and scribble in drawing and painting from the foundation of one's own visual language.

Medium: Oil/Acrylic on Canvas/primed board.

3. COMPOSITION

6 Weeks–150 Hours/150 Marks

Creative choice of pictorial space and its meaningful sub-division and grouping in compositions based on objects, figures, interiors and landscape.

Medium: Oil/Acrylic on Canvas/primed board.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks

Introduction to Mosaic (Direct and Indirect Methods), in Mural:

Or

Woodcut & Silk Screen: - Advanced work in direct method.

Or

Weaving: - Working on a frame.

THEORY SUBJECTS

PAPER-I AESTHETICS

14 Weeks–56 Hours/50 Marks

Same as in IIIrd year Fifth Semester Applied Art.

PAPER-II HISTORY OF ART

14 Weeks–56 Hours/50 Marks

Same as in IIIrd year Fifth Semester Applied Art.

PAPER-III METHODS AND MATERIALS

14 Weeks–56 Hours/50 Marks

- PART-1**
- (a) Classification of Color
 - (b) Cause of changing colors

(c) Cataloguing/Art galleries/and, Auction Houses.

PART-2 Fresco (Seeco/ Buono) Painting–Glaze and Distemper, Wall, Plastering, Painting, Colors, Design and Cartoon Making.

3RD YEAR FIVTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/ HOURS	EXAMINATION HOURS
PRACTICAL						
1	DRAWING	25	25	50	2/50	SUBMISSION
2	PAINTING	50	50	100	4/100	SUBMISSION
3	COMPOSITIOIN	75	75	150	6/150	SUBMISSION
4	SUBSIDIARY: MURAL /SILK SCREEN, WEAVING AND WOOD CUT	25	25	50	2/50	SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
	TOTAL	211	289	500		

SIXTH SEMESTER

PRACTICAL SUBJECTS

1. DRAWING

2 Weeks–50 Hours/50 Marks

Focusing on details and delineation of structural character of human head, study of features, drawing in various media with emphasis on manner of execution.

Medium: Pencil, Ink, charcoal, Conte and Crayon.

2. PAINTING

4 Weeks–100 Hours/100 Marks

Concept of intelligent planning of foreground and background in an expression. Use of difference of handling near and distant objects and the idea of inclusion and elimination of details to achieved desired visual results.

Medium: Oil/Acrylic on Canvas/primed board.

3. COMPOSITION

6 Weeks–150 Hours/150 Marks

Creative handling of pictorial space based on the studies in painting objects, figures, interiors and landscape. Concentration on the development of individual temperament of visual expression.

Medium: Oil/Acrylic on Canvas/primed board.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks

Mural: Introduction of technique of Fresco in Mural

Or

Woodcut & Silk Screen: Introductions to indirect method and photo process.

Or

Weaving: To begin working on the loom.

3RD YEAR SIXTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL						
1	DRAWING	25	25	50	2/50	SUBMISSION
2	PAINTING	50	50	100	4/100	SUBMISSION
3	COMPOSITIOIN	75	75	150	6/150	SUBMISSION
4	SUBSIDIARY: MURAL /SILK SCREEN, WEAVING AND WOOD CUT	25	25	50	2/50	SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
	TOTAL	211	289	500		

4th YEAR

SEVENTH SEMESTER

PRACTICAL SUBJECTS

1. DRAWING

2 Weeks – 50 Hours/50 Marks

Creative full figure drawing from Life with emphasis on delineation of character and its detailed rendering. Stress on personal style of work.

Medium: Various graphic medias.

2. PAINTING

4 Weeks–100 Hours/100 Marks

Advanced studies of Portraiture painting. Composition of model in different settings, complete with foreground and background, unique facial characteristic and expression, required color palette as well as personal style of execution.

3. COMPOSITION

6 Weeks–150 Hours/150 Marks

Advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood, symbolism, dramatization, distortion for emotional effect involving v various sized of and formats of work. Projects may include non-conventional independent creative work.

Medium: Acrylics, Collage, Oil etc.

4. **SUBSIDIARY**

2 Weeks–50 Hours/50 Marks

Mural: Mosaic in relief, both Direct and Indirect methods, designs, materials and techniques.

Or

Woodcut & Silk Screen: Advanced work in monochrome and multicolor, photo processes

Or

Weaving: Miscellaneous Weaves: Plain, Twill, Pattern motives (diamond and cross, wheel and rose, leaf and star), Patch, Picked-up design, etc. Tapestry weaves.

THEORY SUBJECTS

PAPER-I: AESTHETICS

14 Weeks–56 Hours/50 Marks

Same as in IVth year Seventh Semester Applied Art.

PAPER-II: HISTOROY OF ART

14 Weeks–56 Hours/50 Marks

Same as in IVth year Seventh Semester Applied Art.

PAPER-III: METHODS AND MATERIALS

14 Weeks–56 Hours/50 Marks

- PART-1**
- (a) Jaipur method of Fresco Painting
 - (b) Re-Constructed Ajanta technique
 - (c) Mosaic: Material, Tools, Wall plastering, etc.
 - i) Direct and ii) Indirect methods.

4TH YEAR SEVENTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/ HOURS	EXAMINATION HOURS
PRACTICAL						
1	DRAWING	25	25	50	2/50	06

2	PAINTING	50	50	100	4/100	18
3	COMPOSITIOIN	75	75	150	6/150	30
4	SUBSIDIARY: MURAL /SILK SCREEN, WEAVING AND WOOD CUT	25	25	50	2/50	SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
	TOTAL	211	289	500		

EIGHTH SEMESTER

PRACTICAL SUBJECTS

1. DRAWING

2 Weeks–50 Hours/50 Marks

Full figure drawing from Life with emphasis o the individual character of the life model. Detailed rendering to capture the personality. Stress on unique style of work and flawless basic composition.

Medium: Various graphic media with emphasis on pencil.

2. PAINTING

4 Weeks–100 Hours/100 Marks

With emphasis, mainly on Portraiture painting to deal with advanced studies for quality representation, however with special checks of compositional layout, structure as well as proper color palette.

3. COMPOSITION

6 Weeks–150 Hours/150 Marks

Advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood, symbolism, dramatization, and distortion for emotional effect: Projects with emphasis on independent creative work including extra large works and mixed media presentations. Medium: Acrylics, Collage, Oil etc.

4. SUBSIDIARY

2 Weeks – 50 Hours/50 Marks

Mural: work in sand casting its casting its design, material, and technique.

Or

Woodcut & Silk Screen: Advanced work in monochrome and, multicolor photo processes.

Or

Weaving: Miscellaneous Weaves: Plain, Twill, Pattern motives (diamond and cross, wheel and rose, leaf and star), Patch, Picked-up design, etc. Tapestry weaves.

THEORY SUBJECTS

PAPER-I: AESTHETICS

14 Weeks – 56 Hours/50 Marks

Same as in IVth year Eighth Semester Applied Art.

PAPER-II: HISTORY OF ART

14 Weeks–56 Hours/50 Marks

Same as in IVth year Eighth Semester Applied Art.

PAPER-III: METHODS AND MATERIALS

14 Weeks–56 Hours/50 Marks

PART-1 (a) Encaustic

- (b) Ceramic and Glass, Terra-cotta tiles.
- (c) Display of and Lighting for Art Works.

PART-2 (a) Viscosity technique in Print-making. Practical, Restoration, Preservation and Finishing.

- (b) Open discussions on contemporary Indian and Western artists (with the help of visuals).

- (c) Short notes to be written analyzing art exhibitions taking place in the capital.

4TH YEAR EIGHTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL						
1	DRAWING	25	25	50	2/50	06
2	PAINTING	50	50	100	4/100	18
3	COMPOSITIOIN	75	75	150	6/150	30
4	SUBSIDIARY: MURAL /SILK SCREEN, WEAVING AND WOOD CUT	25	25	50	2/50	SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
	TOTAL	211	289	500		

PRINT MAKING SPECIALIZATION

OBJECTIVE

The Specialization in Print-making, from the traditional to the new digital technology, and, of all the mediums and means of creative expressions is most democratic and potentially capable of reaching a far-greater number of people because of its basic nature, being multiples. The medium also transforms to a means of having direct relation to society's needs and render improvement in the various types of graphics including those of advertising and the printing industry. Further, Printmaking is a certain means of communication and dissemination of ideas.

The Course is devised with a conviction that technical competence provided the most satisfactory foundation for creative expression. However, fully realizing that the mastery of technique is a means and not an end, it is endeavored to enhance each student's potential as a creative artist through the use of printmaking. Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application.

2nd YEAR

THIRD SEMESTER

PRACTICAL SUBJECTS

1. DRAWING

2 Weeks–50 Hours/50 Marks

(Study from Nature and Life)

Study from life to develop understanding of the human structure, construction of the skull, relationship of the head, neck and arm, planes and masses, character of the solid shaped of different parts of the body and their modeling, volume in perspective and foreshortening, rhythmic curves as a uniting factor in all parts of the body; studies in various drawing media.

2. COMPOSITION – GRAPHICS/RELIEF PROCESSES/ LITHOGRAPHY, ETCHING AND SILKSCREEN

6 Weeks–150 Hours/150 Marks

Student acquire skill and understanding the aesthetics of the print, the role of multiple and the nature of graphics so that they can apply their knowledge in any number of way in future, as each process has its own distinct appearance and surface and possibilities for compositional exercises based on objects, figures and animals.

3. COMPOSITION – PAINTING

2 Weeks–50 Hours/50 Marks

Intensive study of line, tone, color, composition, rhythm, harmony, balance, tension and structure. Exploring the various painting techniques/surfaces and experiments in different painting mediums.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks

Linocut and Woodcut: Simple exercises in various relief printing in one or more colors using cork, linoleum and Wood.

THEORY SUBJECTS

PAPER-I: AESTHETICS

14 Weeks–56 Hours/50 Marks

Same as in IInd year Third Semester Applied Art.

PAPER-II: HISTORY OF ART

14 Weeks–56 Hours/50 Marks

Same as in IInd year Third Semester Applied Art.

PAPER-III: METHODS AND MATERIALS

14 Weeks–56 Hours/50 Marks

1) Importance of the study of method and materials.

- a) Printmaking medium such as Etching, Lithography, Silkscreen and Collagraphy.
- b) Techniques including Viscosity etc.

2) Nature and characteristics of various drawing.

2ND YEAR THIRD SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL						
1	DRAWING & STUDY FROM NATURE & LIFE	25	25	50	2/50	SUBMISSION
2	COMPOSITION - GRAPHICS	75	75	150	6/150	SUBMISSION
3	COMPOSITION - PAINTING	25	25	50	2/50	SUBMISSION
4	SUBSIDIARY: LINOCUT WOODCUT	25 25	25 25	50 50	2/50 2/50	SUBMISSION SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART with special focus on PAINTING	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
	TOTAL	211	289	500		

FOURTH SEMESTER

PRACTICAL SUBJECTS

1. DRAWING

2 Weeks–50 Hours/50 Marks

(Study from Nature and Life)

Study from life to develop understanding of the human structure, Landscape and study from still life of arrangement of assorted objects. Exercises to earn accurate observations and skills of graphic presentation in any drawing media.

2. COMPOSITION – GRAPHICS/RELIEF PROCESSES/LITHOGRAPHY, ETCHING AND SILKSCREEN

6 Weeks–150 Hours/150 Marks

Advance understanding of the medium, method and material used in various printmaking process such as etching, lithography and serigraphy. Student will be assigned projects through which they will explore and develop these techniques as a means of expression. Simple exercises made from the arrangement of assorted objects, figures, objects and landscape etc. in relief and intaglio printing in one or more color.

3. COMPOSITION – PAINTING

2 Weeks–50 Hours/50 Marks

Same objectives/syllabus as prescribed for Composition-Graphic Printmaking; theory of composition, use of color, textures, form and content etc.; various painting techniques/surfaces and experiments in different painting media.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks

Color graph and Paper-Pulp: Simple exercises on card-board to explore the process of collagraphy. Understanding the practical procedure of making paper-pulp and creating a finished piece of art.

THEORY SUBJECTS

PAPER-I: AESTHETICS

14 Weeks–56 Hours/50 Marks

Same as in IInd year Fourth Semester Applied Art.

PAPER-II: HISTOROY OF ART

14 Weeks–56 Hours/50 Marks

Same as in IInd year Fourth Semester Applied Art.

PAPER-III: METHODS AND MATERIALS

14 Weeks–56 Hours/50 Marks

- 1) Nature and characteristics of various painting mediums, such as pencil, crayon, pen & Ink, Oil pastel, Gouache, and Tempera.
- 2) A theoretical introduction to the mediums, methods and equipment used in Photography, Block making and Computer Graphics.

2ND YEAR FOURTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL						
1	DRAWING & STUDY FROM NATURE & LIFE	25	25	50	2/50	SUBMISSION
2	COMPOSITION - GRAPHICS	75	75	150	6/150	SUBMISSION
3	COMPOSITION - PAINTING	25	25	50	2/50	SUBMISSION
4	SUBSIDIARY: LINOCUT WOODCUT	25 25	25 25	50 50	2/50 2/50	SUBMISSION SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART with special focus on PAINTING	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
TOTAL		211	289	500		

3RD YEAR

FIFTH SEMESTER

PRACTICAL SUBJECTS

1. DRAWING

2 Weeks–50 Hours /50 Marks

(Study from Nature and Life)

Delineation of the structural character of the head; study of features, complexion, agents of expression; advanced study from life model to develop understanding of

volume conception; human structure as it relates to form, contour and movement; distinction of age and sex; equilibrium and locomotion; studies in various drawing and painting media. Study from landscape/nature and from groups of objects (still life) with any drawing media.

2. COMPOSITION – GRAPHICS

6 Weeks–150 Hours/150 Marks

(Silk screen/Lithography/Etching)

Students are introduced to the more complex print making techniques of lithography and silk screen. A theory of pictorial space including figure and the landscape; the third dimension and the picture field; subdivision and grouping; static and dynamic composition; compositions based on objects, figures, interior and landscape subjects. Exercise with various materials, use of multi-colours and methods of registration, mountings etc.

3. COMPOSITION – PAINTING

2 Weeks–50 Hours/50 Marks

Same objectives/syllabus as in Composition-Printmaking; various painting techniques and experiments in different painting media.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks

Linocut and Woodcut: Simple exercises in various relief printing in one or more colors; simple methods of Block printing using cork, linoleum and Woodcut.

THEORY SUBJECTS

PAPER-I: AESTHETICS

14 Weeks – 56 Hours/50 Marks

Same as in IIIrd year Fifth Semester Applied Art.

PAPER-II: HISTORY OF ART

14 Weeks – 56 Hours/50 Marks

Same as in IIIrd year Fifth Semester Applied Art.

PAPER-III: METHODS AND MATERIALS

14 Weeks – 56 Hours/50 Marks

1. Classification of colors.
2. Sources, characteristics and durability of pigments.

3. Causes of color changing.
4. List of permanent colors.

3 RD YEAR FIFTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL						
1	DRAWING & STUDY FROM NATURE & LIFE	25	25	50	2/50	SUBMISSION
2	COMPOSITION - GRAPHICS	75	75	150	6/150	SUBMISSION
3	COMPOSITIOIN - PAINTING	25	25	50	2/50	SUBMISSION
4	SUBSIDIARY: LINOCUT WOODCUT	25	25	50	2/50	SUBMISSION
		25	25	50	2/50	SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART with special focus on PAINTING	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
	TOTAL	211	289	500		

SIXTH SEMESTER

PRACTICAL SUBJECTS

1. DRAWING

2 Weeks–50 Hours/50 Marks

(Study from Nature and Life)

Delineation of the structural character of the head; study of features, complexion, agents of expression; advanced study from life model to develop understanding of volume conception; human structure as it relates to form, contour and movement; distinction of age and sex; equilibrium and locomotion; studies in various drawing and painting media. Study from landscape / nature and from groups of objects (still life) with any drawing media.

2. COMPOSITION – GRAPHICS

6 Weeks–150 Hours/150 Marks

(Silk screen/Lithography/Etching)

Students explore the concept and the advance technique of intaglio process and also emphasis on understanding the interrelationship of process, material and idea. A theory of pictorial space including figure and the landscape; the third dimension and the picture field; subdivision and grouping; static and dynamic composition; compositions based on objects, figures, interior and landscape subjects. Exercise with various materials, use of multi-coloures and methods of registration, mountings etc.

3. COMPOSITION – PAINTING

2 Weeks–50 Hours/50 Marks

Same objectives/syllabus as in Composition-Printmaking; various painting techniques and experiments in different painting media.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks

Colograph and Paper-Pulp: Simple exercises on cardboard to explore the process of collagraphy. Advance understanding of the practical procedure of making paper-pulp and creating a finished piece of art.

THEORY SUBJECTS

PAPER-I: AESTHETICS

14 Weeks–56 Hours/50 Marks

Same as in IIIrd year Sixth Semester Applied Art.

PAPER-II: HISTORY OF ART

14 Weeks–56 Hours/50 Marks

Same as in IIIrd year Sixth Semester Applied Art.

PAPER-III: METHODS AND MATERIALS

14 Weeks–56 Hours/50 Marks

1. Advantages of small palette.
2. Priming and Ground, Recipes.
3. Paleographic and intaglio Printing

3 RD YEAR SIXTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/ HOURS	EXAMINATION HOURS
PRACTICAL						
1	DRAWING & STUDY FROM NATURE & LIFE	25	25	50	2/50	SUBMISSION
2	COMPOSITION – GRAPHICS (RELIEF PROCESS/ANY ONE OF THE PRINT MAKING TECHNIQUE)	75	75	150	6/150	SUBMISSION
3	COMPOSITIOIN - PAINTING	25	25	50	2/50	SUBMISSION
4	SUBSIDIARY: COLOGRAPH PAPER-PULP	25	25	50	2/50	SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART with special focus on PAINTING	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
TOTAL		211	289	500		

4TH YEAR

SEVENTH SEMESTER

PRACTICAL SUBJECTS

1. DRAWING

2 Weeks–50 Hours/50 Marks

(Study from Nature and Life)

Advanced study of the human figure with emphasis on the delineation of character in terms of variation of physique and expression (Portrait); Gesture and posture; individual interpretation of harmony of drawing; rendering of drapery. Manner of execution, advanced exercises in landscapes; various painting media viz. water color oil pastels etc. including new materials.

2. COMPOSITION – PAINTING

2 Week –50 Hours/50 Marks

Same objectives/syllabus as in Composition-Graphic Printmaking; various painting techniques and experiments in different painting media.

3. COMPOSITION – GRAPHICS

6 Weeks–150 Hours/150 Marks

Advancement of previous design experiences towards a complete pictorial interpretation; theme and expression; expressive symbolism and various moods, dramatizing, distortion for emotional effect; advance studies with emphasis on independent creative work – Practical assignment in photography with specific reference to its application in Printmaking.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks – each:

Linocut and Woodcut: Simple exercises based on each of the given subject.

THEORY SUBJECTS

PAPER-I: AESTHETICS

14 Weeks–56 Hours/50 Marks

Same as in IVth year Seventh Semester Applied Art.

PAPER-II: HISTORY OF ART

14 Weeks–56 Hours/50 Marks

Same as in IVth year Seventh Semester Applied Art.

PAPER-III: METHODS AND MATERIALS

14 Weeks – 56 Hours/50 Marks

(a) i) Simplified Tempera Painting ii) Egg. Emulsions.

(b) Encaustic.

4TH YEAR SEVENTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/ HOURS	EXAMINATION HOURS
PRACTICAL						
1	DRAWING & STUDY FROM NATURE & LIFE	25	25	50	2/50	06
2	COMPOSITION – GRAPHICS (ANY PRINT MAKING TECHNIQUE)	75	75	150	6/150	30
3	COMPOSITIOIN - PAINTING	25	25	50	2/50	18
4	SUBSIDIARY: LINOCUT, WOODCUT	25 25	25 25	50 50	2/50 2/50	SUBMISSION SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART with special focus on PAINTING	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
TOTAL		211	289	500		

EIGHTH SEMESTER

PRACTICAL SUBJECTS

1. DRAWING

2 Weeks–50 Hours/50 Marks

(Study from Nature and Life)

Advanced study of the human figure with emphasis on the delineation of character in terms of variation of physique and expression (Portrait); Gesture and posture; individual interpretation of harmony of drawing; rendering of drapery. Manner of execution, pastels etc. advanced exercises in landscapes; various painting media viz. water color oil including new materials.

2. COMPOSITION – PRINT MAKING

6 Weeks–150 Hours/150 Marks

Students discover art making on an intuitive level, the visual and conceptual realization of the work is an important factor in the assessment of student performance, technique achievement is judged in term of the development of idea and imagery.

3. COMPOSITION – PAINTING

2 Weeks–50 Hours/50 Marks

Same objectives/syllabus as in Composition-Graphic Printmaking; various painting techniques and experiments in different painting media.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks

Color graph and Paper-Pulp: Simple exercises on cardboard to explore the process of collagraphy. Advance understanding of the practical procedure of making paper-pulp and creating a finished piece of art.

THEORY SUBJECTS

PAPER-I: AESTHETICS

14 Weeks – 56 Hours/50 Marks

Same as in IVth year Seventh Semester Applied Art.

PAPER-II: HISTORY OF ART

14 Weeks – 56 Hours/50 Marks

Same as in IVth year Seventh Semester Applied Art.

PAPER-III: METHODS AND MATERIALS

14 Weeks – 56 Hour /50 Marks

- (a) Ceramic and Terra-cotta Tiles, Glass.
- (b) Why oil Painting, Cracks
- (d) Relief Printing, serigraphy with stencil application.

4TH YEAR EIGHTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL						
1	DRAWING & STUDY FROM NATURE & LIFE	25	25	50	2/50	06
2	COMPOSITION – GRAPHICS (RELIEF PROCESS/ ANY ONE OF THE PRINT MAKING TECHNIQUE)	75	75	150	6/150	30
3	COMPOSITION - PAINTING	25	25	50	2/50	18
4	SUBSIDIARY: COLOGRAPHY, PAPER-PULP	25	2	50	2/50	SUBMISSION

THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART with special focus on PAINTING	12	38	50	14/56	03
3	METHOD AND MATERIALS	12	38	50	14/56	03
	TOTAL	211	289	500		

SCULPTURE SPECIALIZATION

OBJECTIVE

Exploration of the nature of three dimensional forms, Sculpture provides a common denominator for the many related disciplines such as Architecture, Design, Imagery, Expression, and Function in form and Structure blend-in, a process that is both introspective and communicative on multiple levels. Courses of studies in Sculptures have been planned with emphasis on the creative expression as well as a refinement in a student's development in practical / technical aspects.

Study from life, Composition, Metal casting, Wood Carving / Stone carving, Ceramics, Assemblage in Practical subjects and Aesthetics, History of Art, and Methods & Material as theory papers are specialized.

2ND YEAR

THIRD SEMESTER

PRACTICAL SUBJECTS

1. STUDY FROM LIFE

6 Weeks–150 Hours/150 Marks

Study of Nose, Lips, Ear and Eyes with clay in double size of actual head study of replica (male/female). Building of armature for clay modeling, understanding of structure and proportions, waste mould and casting. Drawing study for two weeks. Submission- Four Drawings and Three works.

2. COMPOSITION

4 Weeks–100 Hours/100 Marks

Study of five basic geometrical forms and their composition maquettes in clay of given subjects and their enlargement in round and relief with two or more human figures, birds, animals. Molding and casting, direct building process in Plaster, Cement and Terracotta. Submission- Two works.

3. WOOD CARVING

2 Weeks–50 Hours/50 Marks

Studio Practice: Clay/Plaster maquettes for simple compositions suitable for wood (block/log) carving with appropriate emphasis on techniques. The height of the sculpture should not be less than one feet. Submission: Three maquettes along with one original work in wood.

4. SUBSIDIARY

2 Weeks–50 Hours/50 Marks

- (a) Ceramics: Studio practice of making simple forms with Slab work, Coil work, wheel work & tile making in different textures and designs, ceramic clay body making. Submission: One work in each method.
- (b) Assemblage: Introduction to different kinds of materials and their characteristics. Method of putting them together technically and aesthetically. Submission: Two works.

THEORY SUBJECTS

PAPER-I: AESTHETICS

14 Weeks–56 Hours/50 Marks

Same as in IInd year Third Semester Applied Art.

PAPER-II: HISTORY OF ART

14 Weeks–56 Hours/50 Marks

Same as in IInd year Third Semester Applied Art.

PAPER-III: METHODS AND MATERIALS

14 Weeks–56 Hours/50 Marks

- (a) Clay Types of clay and their use: preparation of natural earth clays and their storage, shrinkage, porosity, use of grog and quartz, terracotta as a sculptural medium, mixing of various clays suitable for terracotta baking methods.
- (b) Plaster of Paris: Its properties advantages and disadvantages, its suitability to Sculpture, different ways of reinforcing the plaster molding and casting, surface treatment of plaster.

2ND YEAR THIRD SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL						
1	STUDY FROM LIFE	75	75	150	6/150	SUBMISSION
2	COMPOSITION	50	50	100	4/100	SUBMISSION
3	WOOD CARVING	25	25	50	2/50	SUBMISSION
4	SUBSIDIARY: CEREMIC/ASSEMBLAGE	25	25	50	2/50	SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
TOTAL		211	289	500		

FOURTH SEMESTER

PRACTICAL SUBJECTS

1. STUDY FROM LIFE

6 Weeks–150 Hours/150 Marks

(a) Furthering the experiences gained from the previous semester emphasis on Head studies (male, female, child) enhancement of armature making, and modeling with clay with emphasis on character, proportions and human anatomy, waste mould making and casting with fiber glass/cement/plaster.

(b) Drawing for two weeks.

Submission - 4 Drawing, Portraits 2 works

2. COMPOSITION

4 Weeks–100 Hours/100 Marks

Maquettes in Clay/plaster of given subjects and their enlargement in round and relief with two or more human figures, birds, animals. Molding and casting, direct building process in Plaster, Cement and Terracotta.

Submission - 2 works in different medium

3. STONE CARVING

2 Weeks – 50 Hours/50 Marks

Studio Practice: Clay/Plaster Maquettes for simple compositions suitable for stone carving with appropriate emphasis on techniques. The height of the sculpture should not be less than one feet. Submission: Three Maquettes along with one original work in stone.

4. SUBSIDIARY

2 Weeks – 50 Hours/50 Marks

(a) Ceramics: Studio practice of making simple forms with Slab work, Coil work, wheel work & tile making in different textures and designs, ceramic clay body making.

Submission: One work in each method.

(b) Assemblage: Introduction to different kinds of materials and their characteristics. Method of putting them together technically and aesthetically. Submission: Two works.

THEORY SUBJECTS

PAPER-I: AESTHETICS

14 Weeks – 56 Hours/50 Marks

Same as in IInd year Fourth Semester Applied Art.

PAPER-II: HISTORY OF ART

14 Weeks – 56 Hours/50 Marks

Same as in IInd year Fourth Semester Applied Art.

PAPER-III: METHODS AND MATERIALS

14 Weeks – 56 Hours/50 Marks

- (a) Cement: Its properties, different proportions of sand and cement, armature, laminations and durability, methods of working directly, texture and finishing.
- (b) Wood: Nature and types of wood, its growth and process of seasoning use of various tools and equipment, blocking out toughening and hollowing surface treatment and finishing treatment for preservation; mixed methods: new approaches.

2ND YEAR FOURTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL						
1	STUDY FROM LIFE	75	75	150	6/150	SUBMISSION
2	COMPOSITION	50	50	100	4/100	SUBMISSION
3	METAL CASTING	25	25	50	2/50	SUBMISSION
4	SUBSIDIARY: CEREMIC/ASSEMBLAGE	25	25	50	2/50	SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
	TOTAL	211	289	500		

3RD YEAR

FIFTH SEMESTER

PRACTICAL SUBJECTS

1. STUDY FROM LIFE

6 Weeks–150 Hours/150 Marks

Further enhancement in the experiences gained from the previous semesters with emphasis:

- (a) Bust studies of male and female with emphasis on character, proportions and human anatomy, wax mould, casting in fibre glass/hollow in cement.
- (b) Drawing study of human being (male/female), birds and animals. Submission, 4 Drawings and 2 works.

2. COMPOSITION

4 Weeks–100 Hours/100 Marks

Experience gained in previous semesters to be furthered appropriately with emphasis to: Element of composition, objective and subjective, abstract, kinetic, mobile and stables.
Submission-2 works.

3. METAL CASTING

2 Weeks – 50 Hours 50 Marks

Metal casting in Sand process, Simple form of utility item with artistic design.
Submission – one work

4. SUBSIDIARY

2 Weeks – 50 Hours/50 Marks

- (a) Ceramics: Studio practice of making simple forms with Slab work, Coil work, wheel work & tile making in different textures and designs, ceramic clay body making. Submission: One work in each method.
- (b) Assemblage: Studio practice of putting different shapes and objects of various materials together technically and aesthetically and introduction of art welding. Submission: Two works. **THEORY SUBJECTS**

PAPER-I: AESTHETICS

14 Weeks–56 Hours/50 Marks

Same as in IIIrd year Fifth Semester Applied Art.

PAPER-II: HISTORY OF ART

14 Weeks–56 Hours/50 Marks

Same as in IIIrd year Fifth Semester Applied Art.

PAPER-III: METHODS AND MATERIALS

14 Weeks–56 Hours/50 Marks

Analysis of fundamentals of Sculpture I various media.

Stone: Nature and types of stone, differences between sand and stones, marble and granite formation of stones, limitations, and their strength, use of various tools and equipment's methods of polishing.

3RD YEAR FIFTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL						
1	STUDY FROM LIFE	75	75	150	6/150	SUBMISSION
2	COMPOSITION	50	50	100	4/100	SUBMISSION
3	METAL CASTNG	25	25	50	2/50	SUBMISSION
4	SUBSIDIARY: CEREMIC/ASSEMBLAGE	25	25	50	2/50	SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
TOTAL		211	289	500		

SIXTH SEMESTER

PRACTICAL SUBJECTS

1. STUDY FROM LIFE

6 Weeks–150 Hours /150 Marks

Further enhancement in the experiences gained from the previous semesters with emphasis:

(a) Life size Torso study with clay of male/female one study with drapery.

(b) Drawing study of human being (nude/draped), with emphasis on character, proportions and anatomy and study of birds and animals in action.

Submission - 4 Drawing, 2 works

2. COMPOSITION

4 Weeks–100 Hours/100 Marks

Experience gained in fifth semester to be furthered appropriately with emphasis to: Transparent mediums, and Repousse.

Submission - 2 Maquette and 2 works

3. METAL CASTING

2 Weeks–50 Hours/50 Marks

Introduction and application of lost wax metal casting process (Cira-Perdue/Italian Process of Metal Casting) with direct wax modelling like coil modelling in Indian

Dokara process of metal casting or directly modelled with wax slab etc. Solid casting, maximum height-12".

- (a) Introduction of application of conventional investment mould baking process and metal pouring.
- (b) Introduction of metal sculpture cleaning, pagination process. Submission: One work.

4. **SUBSIDIARY**

2 Weeks–50 Hours/50 Marks

- (a) Ceramics: Further enhancement in the experiences gained from the previous semester. Introduction to firing and application of low temperature glazes.

Submission: Two complete works (after firing) in each method.

- (b) Assemblage: Studio practice of putting different shapes and objects of various materials together technically and aesthetically and further enhancement of arc welding. Submission: Two works

THEORY SUBJECTS

Paper I: Aesthetics

14 Weeks-56Hours/50 Marks

Same as in IIIrd year Sixth Semester of Applied Art.

Paper II: History of Art

14 Weeks-56Hours/50 Marks

Same as in IIIrd year Sixth Semester of Applied Art.

Paper III: Methods and Materials.

14 Weeks-56Hours/50 Marks

- (a) Enlarging and Pointing: Enlarging and reducing devices i.e. the basic principle of enlargement; methods of adjusting: pointing compass and taking points for copying sculpture.

- (b) Ceramics/pottery: History, technique, clay bodies, firing and glazes (Kilns).

3RD YEAR SIXTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/ HOURS	EXAMINATION HOURS
PRACTICAL						
1	STUDY FROM LIFE	75	75	150	6/150	SUBMISSION
2	COMPOSITION	50	50	100	4/100	SUBMISSION
3	METAL CASTING	25	25	50	2/50	SUBMISSION
4	SUBSIDIARY:CEREMIC/ASSEMBLAGE	25	25	50	2/50	SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
	TOTAL	211	289	500		

4TH YEAR

SEVENTH SEMESTER

PRACTICAL SUBJECTS

1. STUDY FROM LIFE

6 Weeks-150Hours/150 Marks

Continuation of program of previous semester with emphasis to creating one's own style;

- (a) Full figure study from nude/seminude in different poses(male,female) based on quick drawing and sketches in clay, surface treatment and different kinds of finish for bronze, wood or stone. At least one work to be executed in 3/4 life size.
- (b) At least one exercise of piece mould making or/rubber mould making of a selected work for submission compulsory with practical examination of life study.
- (c) Drawing study of human being (nude/draped), with emphasis on character, proportions and anatomy Study of insects and natural objects.

2. COMPOSITION Submission

4 Weeks-100Hours/100 Marks

Continuation of program of sixth semester with emphasis on one's style;

- (a) Sketches and Maquettes for the subjects, building of armature for direct work in plaster or cement, designing of sculpture in relation to architecture. Two works to be executed.

3. METAL CASTING

2 Weeks-50Hours/50 Marks

One head or composition with Maximum Height 12" for Bronze/Aluminum Hollow casting in lost wax process. The work which would be completed in wax before the stage of fixing of runner and riser is to be submitted in the end of seventh semester for assessment.

4. SUBSIDIARY

2 Weeks-50Hours/50 Marks

- (a) Ceramics: Three dimensional creative form with the help of the wheel, and direct modeling with ceramic clay introduction high temperature of glazes, ingredients for glazes and biscuit firing. Submission: Two works.
- (b) Assemblage: Advance and creative work using different materials. Submission: Two works.

THEORY SUBJECTS

PAPER I: Aesthetics

14 Weeks-56Hours/50 Marks

Same as in IVth year Seventh Semester of Applied Art.

PAPER II History of Art

14 Weeks-56Hours/50 Marks

Same as in IVth year Seventh Semester of Applied Art.

PAPER III Methods and Materials

14 Weeks-56Hours/50 Marks

System of indigenous casting, foundry practice, metals and alloys:

- (a) Copper and its alloys: Metals and Aluminum etc. Melting points of different metals, properties of bronze, preparation of modelling wax and Reins, making of model with or without core, arranging of runners, air vents and core supports, preparing a mould with refractory compound, dewaxing the mold and baking, Melting of metals, pouring, cleaning and finishing, Furnaces, Patina and Treatment.

4TH YEAR SEVENTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL						
1	STUDY FROM LIFE	75	75	150	6/150	30
2	COMPOSITION	50	50	100	4/100	24
3	METAL CASTING	25	25	50	2/50	SUBMISSION
4	SUBSIDIARY: CEREMIC/ASSEMBLAGE	25	25	50	2/50	SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
	TOTAL	211	289	500		

EIGHTH SEMESTER

PRACTICAL SUBJECTS

1. STUDY FROM LIFE

6 Weeks-150Hours/150 Marks

Continuation of program of previous semester with emphasis to creating one's own style.

- (a) Full figure life study from nude and draped life in different poses of male, female based on quick drawing and sketches in clay, surface treatment and different kinds of finishing for bronze, wood or stone. One work to be executed in 3/4 life size.
- (b) Drawing study of human being (nude / draped), with emphasis on character, proportions and anatomy and study of insects and natural objects.

2. COMPOSITION

4 Weeks-100Hours/100 Marks

Continuation of program of last semester with emphasis on one's style;

- (a) In clay: Sketches and Maquette for the subjects, building of armature for direct work in plaster or cement, designing of sculpture in relation to architecture. Two works to be executed.

3. METAL CASTING

2 Weeks-50Hours/50 Marks

Further enhancement of experience of investment mould making, mould firing, metal pouring and patination process.

Submission: One complete work

4. SUBSIDIARY

2Weeks-50Hours/50 Marks

- (a) Ceramics: Process started during seventh semester will be completed. (Firing and glazing). Submission: Minimum Three complete works.
- (b) Assemblage: Advance and creative work using different materials. Submission: Minimum Two works.

THEORY SUBJECTS

PAPER I Aesthetics

14 Weeks-56Hours/50 Marks

Same as in IVth year Eighth Semester of Applied Art.

PAPER II History of Art

14 Weeks-56Hours/50 Marks

Same as in IVth year Eighth Semester of Applied Art.

PAPER III Methods and Materials

14Weeks-56Hours/50 Marks

- (b) Welding: Oxygen and acetylene welding and its scope for sculpture, material and equipment used, electric welding for nonferrous metals.
- (c) Restoration and Preservation of Sculpture in different Media, Exhibition display and lighting for sculpture pieces. Role of Art Galleries and Museums.

4TH YEAR EIGHTH SEMESTER SUBJECTS		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL						
1	STUDY FROM LIFE	75	75	150	6/150	30
2	COMPOSITION	50	50	100	4/100	24
3	METAL CASTING	25	25	50	2/50	SUBMISSION
4	SUBSIDIARY: CEREMIC/ASSEMBLAGE	25	25	50	2/50	SUBMISSION
THEORY SUBJECT						
1	AESTHETICS	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
3	METHOD AND MATERIAL	12	38	50	14/56	03
	TOTAL	211	289	500		

VISUAL COMMUNICATION SPECIALIZATION

OBJECTIVE

The Visual Communication Course curriculum develops a visual and verbal vocabulary by examining relationships between form and content, word and image as an ideal formula for marketable, upwardly-mobile, and entry-level designers. The objective of the four year BFA Specialization Course is to provide the training essential for the conveyance of ideas and concepts basically associated with two dimensional images.

Exposure using drawing, illustration, composition, photography, video, traditional 2D/3D animation, film editing and interface design for interactive CD-ROMs using the basic tools for the exploration of design. It is with this exposure; avenues for specialized animation, toy/game design, and digital design are opened.

The Course would seek to cultivate in the student an individual personality and profession at responsibility and confidence to face challenges that would arise from the fact that the noticeable changes in today's visual communication that has changed its nature and looks from paper to high speed internet as compared to the past. Exercises in creative writing, copy-writing and screenplay writing are also emphasized.

Visual Communication students will gain an understanding of the process of visual communication through Course work and Class projects covering a variety of print and design projects. Inter-disciplinary studies in arts and humanity are combined with intense studies in arts and humanity are combined with intense studies in visual forms, design history in Theory, concept and image generation through studio work and digital methods. Emphasis will be upon the student's expression, both on the practical and technical level from his/ her exposure to the objectives.

2ND YEAR

THIRD SEMESTER

PRACTICAL SUBJECTS

1. ANIMATION

4 Weeks-100 Hours/100 Marks

Animation basics: Introduction to all concepts that underline the technique of animation as they apply specifically to visual effects; dynamic motion of real world objects and its application to animation through drawing. Basic principles and working practices through a range of animation of fundamentals, such as over lapping, stop- motion and fall through methods.

2. GRAPHIC DESIGN

10 Weeks-250 Hours/300 Marks

The course is designed to help students to explore the relationship between ideas, materials and processes; realize the ability to express ideas clearly utilizing visual vocabulary; to develop the overall aim to enable a student through a variety of projects to arrive at personal solutions to problems with the emphasis on ideas rather than techniques; to express concepts and strategies clearly for effective communication as a process and not as an intuitive design.

a) Image making and Representation

Life study Illustration: Exploration of techniques. Conceptualization and story board.

b) Typography

Study of Typography: introduction, history, classification, anatomy and usage of the many kinds of letter forms. Understanding Typography and its usage in different context like New media, Posters, Signage, Books, Direct Mailers, Motion graphics etc. Creative exploration: Compositions with Type and contemporary experiments.

c) Photo Communication

History of Photography: Study of Photography: Black and White and color. Understanding SLR Film and Digital Cameras: basic operation, composition, camera controls, exposure, and basic image enhancement for creative use.

d) Visual Design

Observation and communication: documentation and interpretation of data/image/graphic and formulation of conclusions. Study of various methods of concept generation: understanding role of creativity, brain storming, metamorphic thinking and other methods of idea generations. Development of Presentation/communication skill and proper documentation of the design task.

THEORY SUBJECTS

PAPER-I: CONTEXTUAL STUDIES

14 Weeks-56Hours/50 Marks

Design History: Media and Culture theory Communication – Ways and means/Computer Graphic. Inter-relationship of Visual and Performing Arts: Script Writing, Voice-over, Copy writing for ad films, Jingles, Lyrics: Instructional design-writing for IT industry. Reproduction Methods and Technology: Study of printing process. Study of digital format printing process. Information Graphics: Symbolization of concepts for information purposes. Application of information graphics in different contexts.

PAPER-II: HISTORY OF ART

14 Weeks-56 Hours/50 Marks

Same as in IInd year Fourth Semester of Applied Art.

2ND YEAR THIRD SEMESTER		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	ANIMATION	50	50	100	4/100	SUBMISSION
2	GRAPHIC DESIGN				10/250	
	(A) IMAGE MAKING & REPRESENTATION	50	25	75		SUBMISSION
	(B) TYPOGRAPHY	50	25	75		SUBMISSION
	(C) PHOTO COMMUNICATION	50	25	75		SUBMISSION
	(D) VISUAL DESIGN	50	25	75		SUBMISSION
THEORY						
1	CONTEXTUAL STUDIES	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
	TOTAL	274	226	500		

FOURTH SEMESTER

PRACTICAL SUBJECTS

1. ANIMATION

4 Weeks-100 Hours/100 Marks

Study of moving image art in motion, 2D and 3D, Experimenting and design explorations. E-Graphics fundamentals of story boarding, narrative and motion graphics and moving images.

2. GRAPHIC DESIGN

10 Weeks-250 Hours/300 Marks

a) Image making and Representation

Life study Illustration: Exploration of techniques. Digital illustration technique, Study of Graphic information processing, icons, graphs, maps, charts etc.

b) Typography

Study of grids and layouts. Creative exploration: compositions with type and experiments.

c) Photo Communication

Study of photography: Black and White and colour. Photography techniques: camera and lighting for studio photography. Product photography and Portrait photography. Creative exploration: photo story, essay, image manipulation and constructed image.

d) Visual Design

Observation and communication: documentation and interpretation of data/image/graphic and formulation of conclusions. Study of various methods of concept generation: undertaking role of creativity, brain storming, metamorphic thinking and other methods of idea generations. Development of Presentation/communication skill and proper documentation of design task.

THEORY SUBJECTS

PAPER-I: CONTEXTUAL STUDIES

14 Weeks-56Hours/50 Marks

Design History: Media and Culture theory Communication – Ways and means/Computer Graphic. Inter-relationship of Visual and Performing Arts: Script Writing, Voice-over, Copy writing for ad films, Jingles, Lyrics: Instructional design-writing for IT industry. Reproduction Methods and Technology: Study of printing process. Study of digital format printing process. Information Graphics: Symbolization of concepts for information purposes. Application of information graphics in different contexts.

PAPER-II: HISTORY OF ART

14 Weeks-56 Hours/50 Marks

Same as in IInd year Fourth Semester of Applied Art.

2ND YEAR FOURTH SEMESTER		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	ANIMATION	50	50	100	4/100	SUBMISSION
2	GRAPHIC DESIGN				10/250	
	(A) IMAGE MAKING & REPRESENTATION	25	50	75		SUBMISSION
	(B) TYPOGRAPHY	25	50	75		SUBMISSION
	(C) PHOTO COMMUNICATION	25	50	75		SUBMISSION
	(D) VISUAL DESIGN	50	50	75		SUBMISSION
THEORY						
1	CONTEXTUAL STUDIES	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
	TOTAL	174	326	500		

3RD YEAR

FIFTH SEMESTER

PRACTICAL SUBJECTS

1. ANIMATION

4 Weeks-100 Hours/100 Marks

With the access to infrastructure that would be needed to realize the student's ambition, he/she would be required to contribute the imagination, curiosity. Advanced Motion Graphics and Software understanding. Advanced Body Mechanics. Study of moving image: art in motion, 2D and 3D.

2. GRAPHIC DESIGN

10 Weeks-250 Hours/300 Marks

To further explore how meaning can be created and manipulated through a combination of words, images and the media. To identify one's individual interests and develop a specialist focus and broaden perception by participation in joint projects; to prioritize tasks and effective use of time.

a) Image making and Representation

Studies will involve elements of applied design; critical thinking for developing creative statements logically and progressively. Life study, Illustration: exploration of techniques. Graphic books based on narrative theories of prose fiction and semiotics of visual communication.

b) Typography

In further understanding of experience gained in the previous year, the use of types and letterforms to express an image creation intelligently to be advanced. Creative exploration: typographic catalogue, video with font etc. Communication with typography. Experimental typography and the need for experiments.

c) Photo Communication

Documentary/Editorial Photography, Creative exploration: photo story, essay, image manipulation and constructed image. Montage, Digital compositing.

d) Visual Design

To further develop the concepts introduced in the previous year. Creative exploration: event design, small scale exhibitions, trade show booths, window display, direct selling stands etc. Environment perception: observation, retention and communication / documentation. Study of concepts and concerns, and discourse on contemporary arts practice and solution finding.

THEORY SUBJECTS

PAPER-I: CONTEXTUAL STUDIES

14 Weeks-56 Hours/50 Marks

Design Culture Theoretical aspects of culture – analysis of time periods, geographical region and purpose. Elaboration of contexts – Business and Marketing. Information Graphics Study of alternate media. Introduction to World Wide Web digital design.

PAPER-II: HISTORY OF ART

14 Weeks-56 Hours/50 Marks

Same as in Illrd year Fifth Semester of Applied Art.

3RD YEAR FIFTH SEMESTER		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/ HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	ANIMATION	50	50	100	4/100	SUBMISSION
2	GRAPHIC DESIGN				10/250	
	(A) IMAGE MAKING & REPRESENTATION	25	50	75		SUBMISSIO
	(B) TYPOGRAPHY	25	50	75		SUBMISSION
	(C) PHOTO COMMUNICATION	25	50	75		SUBMISSION
	(D) VISUAL DESIGN	50	50	75		SUBMISSION
THEORY						
1	CONTEXTUAL STUDIES	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
	TOTAL	174	326	500		

SIXTH SEMESTER

PRACTICAL SUBJECTS

1. ANIMATION

4 Weeks-100 Hours/100 Marks

Study of moving image: experimental explorations. To develop one's own individual style and approach in storytelling. Experimenting and design explorations.

2. GRAPHIC DESIGN

10 Weeks-250Hours/300 Marks

a) Image making and Representation

Studies will involve elements of applied design: critical thinking for developing creative statements logically and progressively. Life study, Illustration: exploration of techniques. Exercise in continuity and style, abstraction, interpretation, word/ images, symbols, and book / editorial illustration.

b) Typography

Digital Typography: emerging directions and new possibilities. Typography for Indian languages and scripts.

c) Photo Communication

Photography as a personal language. Reflexive approaches. Art photography.

d) Visual Design

Study of production methods of books, newspapers, magazines etc. Simple and complex three-dimensional studies: principles of abstraction combined with packaging construction techniques. Study of packaging using different materials.

SIXTH SEMESTER

PRACTICAL SUBJECTS

1. ANIMATION

4 Weeks-100 Hours/100 Marks

Study of moving image: experimental explorations. To develop one's own individual style and approach in story-telling. Experimenting and design explorations.

2. GRAPHIC DESIGN

10 Weeks-250Hours/300 Marks

a) Image making and Representation

Studies will involve elements of applied design: critical thinking for developing creative statements logically and progressively. Life study, Illustration: exploration of techniques. Exercise in continuity and style, abstraction, interpretation, word/images, symbols, and book / editorial illustration.

b) Typography

Digital Typography: emerging directions and new possibilities. Typography for Indian languages and scripts.

c) Photo Communication

Photography as a personal language. Reflexive approaches. Art photography.

d) Visual Design

Study of production methods of books, newspapers, magazines etc. Simple and complex three-dimensional studies: principles of abstraction combined with Packaging construction techniques. Study of packaging using different materials.

THEORY SUBJECTS

PAPER-I: CONTEXTUAL STUDIES

14 Weeks-56 Hours 50 Marks

Design Culture Inter-relationship amongst the Arts Visual. Literary and Performing Arts. Communication, Expression and release of emotions. Information Graphics Study of alternate media. Introduction to World Wide Web digital design: visual communication

practices on the Internet, exploring the fundamentals of motion and interaction design, communication metaphors, from static, page-based work to responsive, multimedia-influenced approaches. Critical examination of Internet culture and understanding of creative potential of this medium.

PAPER-II: HISTORY OF ART

14 Weeks-56 Hours/50 Marks

Same as in IIIrd year Sixth Semester of Applied Art.

3RD YEAR SIXTH SEMESTER		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	ANIMATION	50	50	100	4/100	SUBMISSION
2	GRAPHIC DESIGN				10/250	
	(A) IMAGE MAKING & REPRESENTATION	25	50	75		SUBMISSION
	(B) TYPOGRAPHY	25	50	75		SUBMISSION
	(C) PHOTO COMMUNICATION	25	50	75		SUBMISSION
	(D) VISUAL DESIGN	25	50	75		SUBMISSION
THEORY						
1	CONTEXTUAL STUDIES	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
	TOTAL	174	326	500		

4TH YEAR

SEVENTH SEMESTER

PRACTICAL SUBJECTS

1. ANIMATION

4 Weeks-100 Hours/100 Marks

Introduction to software such as 3D Maya/3D Studio-Max and Film editing – Final Cut Pro and developing for their use.

2. GRAPHIC DESIGN

10 Weeks-250 Hours/300 Marks

Construction of visual solution directed towards a defined market, based upon research and analysis of key prospects and competition; understand common market trends; focused ability to determine a specific target market.

Projects to encompass topics and practices necessary for a strategic planning and its development; focus on the different areas to be concentrated upon in a chosen specific work.

a) Image making and Representation

Life study. Graphic Books promoting any social cause

b) Typography

Creative exploration: typographic illustration, font creation

c) Photo Communication

Art in photography. Digital experimentation.

d) Visual Design

Creative exploration: visualization of corporate culture and the designer's role. Development of visual identity of any corporation, the look of their products, and creation of design for their self-promotion, exhibition stall, event design, trade show booth, window display, direct selling stands etc.

Environment perception: observation, retention and communication/ documentation. Study on Indian thought and philosophy and its relation to visual communications. Also study of various Indian visual symbols, patterns and colors. Also study of various Indian visual symbols, pattern and colors. And design creation with inherent Indian quality.

THEORY SUBJECTS

PAPER-I: CONTEXTUAL STUDIES

14 Weeks-56Hours / 50 Marks

Design Culture Theoretical aspects of culture – analysis of time periods, geographical region and purpose. Elaboration of contexts – Business and Marketing.

Information Graphics

Navigation and Interpretation: study of exploration of the ways we encounter information in physical and virtual worlds; navigation of information landscapes; content configuration; understanding the development process of strategies and methodologies for the planning and structuring of dynamic information architectures in urban, digital or hybrid environments; (considering how familiar narrative, cinematic, way finding, place making or simulation models can be utilized or disrupted). Examining how experiential issues (access, control, autonomy and sensation) and identity issues (race, gender, class and sexuality) effect our interaction with and interpretation of real or virtual spaces.

PAPER-II: HISTORY OF ART

14 Weeks-56 Hours / 50 Marks

Same as in Illrd year Fifth Semester of Applied Art.

4TH YEAR SEVENTH SEMESTER	SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/ HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT					

1	ANIMATION	50	50	100	4/100	30
2	GRAPHIC DESIGN (A) IMAGE MAKING & REPRESENTATION (B) TYPOGRAPHY (C) PHOTO COMMUNICATION (D) VISUAL DESIGN	50 50 50 50	100	300	10/250	24
THEORY						
1	CONTEXTUAL STUDIES	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
	TOTAL	274	226	500		

EIGHTH SEMESTER

PRACTICAL SUBJECTS

CONTINUATION OF SEVENTH SEMESTER PROGRAMME

THEORY SUBJECTS

PAPER-I: CONTEXTUAL STUDIES

14 Weeks-56 Hours/50 Marks

Design Culture

Inter-relationship amongst the Arts Visual. Literary and Performing Arts.
Communication, Expression and release of emotions.

Information Graphics

Navigation and Interpretation.

PAPER-II: HISTORY OF ART

14 Weeks-56 Hours/50 Marks

Same as in IVth year Eighth Semester of Applied Art.

4TH YEAR EIGHTH SEMESTER		SESSIONAL MARKS	EXAMINATION MARKS	AGGREGATE MARKS	WEEKS/HOURS	EXAMINATION HOURS
PRACTICAL SUBJECT						
1	ANIMATION	50	50	100	4/100	30
2	GRAPHIC DESIGN (A) IMAGE MAKING & REPRESENTATION (B) TYPOGRAPHY (C) PHOTO COMMUNICATION (D) VISUAL DESIGN	25 25 25 25	200	300	10/250	24
THEORY						
1	CONTEXTUAL STUDIES	12	38	50	14/56	03
2	HISTORY OF ART	12	38	50	14/56	03
	TOTAL	174	326	500		