



K.R. MANGALAM UNIVERSITY
THE COMPLETE WORLD OF EDUCATION

SCHOOL OF ARCHITECTURE & DESIGN

BACHELOR OF FINE ARTS

Undergraduate Course 2023–27

Approved by:

Board of Studies and Academic Council

PREFACE

The outcome-based curriculum strengthens students' experiences and prepares the students for both, academia and employability, sustainability and life-long learning.

The program reflects the promise to accomplish the learning outcomes by studying the courses. The graduate attributes encompass values related to well-being, emotional stability, critical thinking, social justice and also skills for entrepreneurship.

The redesigned curriculum focuses on the multi-disciplinary nature of the field of design with emphasis on core design subjects with skills to represent the process of design graphically. Another important part is the aspect of realizing the concept and graphical representation into a workable design. Students are exposed to research and hands on project-based education with active studio sessions. Visiting faculty and external examiners are professionals and academicians chosen from the field of design. Students develop their design with inputs from highly driven team of faculty members and working professionals.

The K.R. Mangalam University hopes that the outcome-based curriculum will help students in realizing their careers as informed, sensitive and creative architects and designers.

In this curriculum enhances students' educational experiences and equips them with the necessary skills for academic success, employability, sustainability, and lifelong learning.

Each programme demonstrates its commitment to achieving the desired learning outcomes through the study of its respective courses. The graduate qualities contain ideals pertaining to well-being, emotional resilience, critical analysis, social equity, and abilities for entrepreneurship.

The revamped curriculum prioritises the interdisciplinary aspect of Fine Art, with a particular emphasis on fundamental design subjects and the ability to visually depict the creative process. An additional crucial step involves translating the concept and graphical representation into feasible thoughts. Students receive a comprehensive education that includes study and practical project-based learning, facilitated by interactive studio sessions. Visiting faculty and external examiners are individuals who are experts and scholars selected from the Fine Art field. Students collaborate with a motivated team of faculty members and industry experts to enhance their design.

The K.R. Mangalam University anticipates that the outcome-based curriculum will enable students to achieve their career aspirations as knowledgeable, empathetic, and innovative architects and designers.

K.R. Mangalam University meticulously plans all of its programmes with a strong focus on the welfare and achievement of its students. The university has adopted an outcome-based curriculum for all of its programmes. The objective of this method is to offer a curriculum that prioritises the needs and interests of the students, with a clear focus on attaining specified desired results. The aim is to organise the educational experiences in a way that focuses more on achieving specific outcomes.

The outcome-based curriculum improves students' educational experiences and provides them with the essential skills needed for success in academia, employability, sustainability, and lifelong learning.

Every programme showcases a dedication to attaining the intended learning objectives by studying its specific courses. The graduate qualities cover a variety of values related to well-being, emotional resilience, analytical thinking, social equity, and abilities for business innovation.

The updated curriculum prioritises the multidisciplinary aspect of the art profession, specifically highlighting fundamental art & design disciplines and the development of skills linked to graphical representation of the creative process. Another vital step entails transforming the abstract concept and visual depiction into a practical and achievable art practice. Students are given chances to actively participate in research and project-based learning through interactive studio sessions. Visiting professors and external examiners are experts chosen for their professional qualifications and academic background in the subject of Fine Arts, demonstrating expertise and experience. The fine art creation process entails a cooperative effort between students and a specialised team of academic members and industry experts who offer essential advice and guidance.

The K.R. Mangalam University aims to enhance students' journey towards becoming well-informed, compassionate and inventive professionals in the realm of architecture and design by implementing an outcome-based curriculum.

ACKNOWLEDGEMENT

Program: **Bachelor of Fine Arts (BFA),**

Year/ Semester: **4 Years/ 8 Semesters (BFA)**

Session: **2023-2027 (BFA),**

The development of an outcome-based Model Curriculum for Undergraduate degree courses in the Department of Fine Art is a result of thoughtful deliberations at various stages of dedicated and specialized experts. This model curriculum has been framed to meet the expectations of an academically challenging environment, develop problem-solving skills by students, and aligns with current standards and to enrich the students to make them self-enablers and/or match job requirements on successful completion of their degrees.

We are greatly gratified Professor Sanchayan Ghosh for her supervision contribution, guidance, and support throughout the development of this curriculum. Special thanks and gratitude to Prof. C.S.Dubey, Vice Chancellor, K.R. Mangalam University and Registrar Mr. Prabin Mahajan, Ar.Shaila Naaz, Ap Koustav Nag, K.R. Mangalam University who have been instrumental and encouraging throughout the process of developing this curriculum. Last, but not the least, we also sincerely thank to Prof. Hemani Singh who have contributed for development of this curriculum.

We acknowledge by signing below that we have received and access to a copy of syllabus of the bachelor of Fine Art Programme indicated above. We have redesigned the BFA syllabus in Outcome Based Format and understand the programme specific outcomes of the above Programs. Furthermore, we acknowledge that the contents of the BFA syllabus have been explained and/or read to us. We understand the requirements concerning textbook(s), assignments, practicum, evaluation and how the final grades will be determined with respect to achieving Course Outcomes.

Programme Educational Objectives (PEOs)

PEO 1: We aim to educate artists who possess both advanced technical skills and a strong social consciousness, enabling them to effectively respond to the evolving needs of our society through their artistic endeavours.

PEO 2: The objective is to cultivate artists who possess a strong sense of responsibility and ethical conduct, ensuring their commitment to professional standards and ideals.

PEO 3: The purpose of this course is to educate artists on efficient team and client/collectors management, as well as the establishment of a welcoming work atmosphere.

PEO 4: The objective is to cultivate the ability to engage in analytical, critical, and logical thinking in order to enable individuals to make sound decisions, exhibit innovative thinking, and progress intellectually.

PEO 5: To facilitate the growth of artists' abilities to engage with fellow professionals across various aspects of their craft and to proficiently communicate with their peers.

PEO 6: Objective: to provide artists with the essential expertise to effectively utilise contemporary software and technology in their drawing, presentation, and design workflows.

Programme Specific Outcomes (PSOs)

PSO1: Produce significant artwork that is in great demand within the realm of creative expression; students will acquire the ability to generate such artwork.

PSO2: Students will acquire expertise in the tools and software employed in the entertainment industry, as well as in emerging technologies designed to enhance the overall experience.

PSO3: Through their artistic endeavours, students will acquire a comprehensive understanding of the essential elements of storytelling, and they will use these skills by creating painstaking and precise works.

PSO4: Students will demonstrate their creative ability and contribute to intellectual practice by investigating novel concepts and offering innovative views.

PSO5: Within this curriculum that focuses on practical application, students will showcase their artistic proficiency and understanding by creating designs of exceptional quality.

PSO6: The student community will set the standard for professionalism and industry norms, which will eventually be adopted by the more seasoned professionals.

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Programme Name

Bachelor of Fine Arts

Introduction

Academic Session 2023-24 onwards

Annual Intake

40 seats (20 seats for BFA- Applied Art, 20 seats for BFA- Painting)

Overview

Bachelor of Fine Arts is a 4-year degree programme to train students to develop professional skills required to become an Artist.

This is being introduced as a response to the increasing demand among student community to enhance their skills and find professional application of their creative skills and techniques.

The School of Architecture & Design, K.R. Mangalam University aims to encourage learners to explore Fine Arts by learning to think creatively and translate that into graphic presentation through manual and computer-based works. The curriculum is enriched by knowledge of different styles and time periods, techniques, materials and methods.

Duration

4 Years (Full-Time)

Eligibility Criteria

The candidate should have passed 10+2 or its equivalent examination from a recognized Board. The reservation and relaxation for other categories shall be as per the rules of central/state government, whichever is applicable.

Credits

Total Credits: **177** (4 Year comprising of 8 Semesters)

Programme Highlights

- Professionally qualified and experienced teaching faculty with professional artists as visiting faculty and external examiners.
- Consistent interaction with professional artists.
- Emphasis on developing competence, enhancing skills with continuous and comprehensive evaluation.

Programme Objectives

- To equip the learner with the knowledge and skills required for working as an artist. This includes understanding of fundamentals of arts, the working techniques, materials, styles and a strong base in graphic communication through manual techniques and computer software.
- To enable the learner for a career as an artist. They will be able to work in educational institutions, advertising companies and firms.

- To encourage the learner to draw connections between the multidisciplinary aspects of art to be able to work holistically.
- To inculcate in the learner, creativity and practical knowledge of tools and techniques of techniques and materials.
- The field of applied art is dynamic and ever evolving. Therefore, the program encourages a spirit of continuous learning and professional development, inspiring students to stay updated with industry changes, new technologies, and emerging trends.
- The Applied Art course strives to provide job placement assistance to its graduates. This may include organising job fairs, inviting industry recruiters, and offering career counselling to support students in securing rewarding employment opportunities.
- The program seeks to provide students with exposure to the professional world through internships, industry visits, and interactions with established designers and art professionals. This exposure helps students understand the dynamics of the workplace and build valuable networks within the industry.

Programme Structure

The 4-year degree Programme seeks to enhance the learning under the following categories:

1. Fundamentals of Visual Arts and different aspects
2. Painting: Different techniques and styles
3. Graphical Representation: Basic Drawing and Computer Application
4. Understanding of Historical Styles in art
5. Portfolio and Communication
6. Knowledge of advertising and presentation.
7. Application of Art for storytelling, education, advertising, promotion.

Keeping this as the framework, courses have been developed to fulfil all the requirements for the Bachelor of Fine Arts:

1. BFA FOUNDATION - 1 YEAR is common to BFA Applied Art and BFA Painting. The students are exposed to a variety of techniques and styles of Art.

- Painting
- Applied Art
- Clay modelling and Pottery
- Sketching and drawing
- Introduction to Colours
- Art History
- Fundamentals of Visual Arts
- Material Exploration
- Communication Skills
- Visual Graphics
- Environmental Science
- Disaster Management
- Open Elective
- New Age Life Skills
- Mural

2. BFA SPECIALISATIONS- (APPLIED ART) 3 YEARS

- Applied Art
- Drawing & Illustration
- Illustration: Students in this specialisation develop their artistic skills to create illustrations for books, magazines, advertisements, animations, and other media.
- Typography: This specialisation delves into the art and technique of arranging type to make written language legible, readable, and visually appealing. Students learn about various typefaces, layouts, and typographic principles.
- User Interface (UI) and User Experience (UX) Design: This specialisation involves designing intuitive and user-friendly interfaces for digital products and ensuring a positive user experience.
- Product Design: This specialisation explores the design of consumer products, considering both aesthetics and functionality.
- Visual Graphics
- Computer Graphics
- Mural Making
- Sculpture
- Knowledge of Films
- Communication Design
- Print Techniques
- Art History & Appreciation
- Packaging
- Advertising
- Summer Project Internship
- Portfolio Development
- Entrepreneurship
- Aesthetics of Space & Display (Public Engagement)
- Self-Curation & Exhibition
- Dissertation

All subjects are categorised under Studio, Practical and Lecture courses.

For Studio subjects, external experts (academicians and professionals) will be invited as jury members to evaluate the students' work. Lecture and Practical courses will be evaluated internally.

The proposed Programme Structure is as under:

BFA – 1st YEAR (APPLIED ART & PAINTING) (TotalCredits-45)			
Semester I & Semester II			
Semester I (Foundation Course) Painting+ Applied Art	Credits	Semester II (Foundation Course) Painting+ Applied Art	Credits
1. Fundamental of Visual Arts -I	4	1. Fundamental of Visual Arts -II	4
2. Introduction to Sketching	3	2. Material Exploration	3
3. History of Art	3	3. History of Art	3
4. Fundamentals of Computer Graphics-I	3	4. Fundamentals of Computer Graphics-II	3
5. Environmental Studies + Disaster Management	2	5. Introduction to Print Making	4
6. New Age Life Skills- I	3	6. New Age Life Skills- II	3
6. Mural	4	7.Open Elective-I	3
Total	22	Total	22
Total Credits		44	
BFA – 2nd YEAR (APPLIED ART) (TotalCredits-47)			
Semester III & Semester IV			
Semester III Applied Art	Credits	Semester IV Applied Art	Credits
1. Sketching and Drawing-I	4	1. Sketching and Drawing-II	4
2. Applied Art-I	8	2. Applied Art-II	8
3. Computer Graphics-I	2	3. Computer Graphics-II	2
4. History of Art	2	4. History of Art	2
5. Open Elective-III	3	5. Open Elective-III	3
6. VAC- II	2	6. VAC-III	2
7. AEC- III	3	7. Clay Modelling & Pottery	3
Total	24	Total	24
Total Credits		48	

BFA – 3rd YEAR (APPLIED ART) (TotalCredits-41)**Semester V & Semester VI**

Semester V Applied Art	Credits	Semester VI Applied Art	Credits
1. History of Art	2	1. History of Art	2
2. Applied Art- III	8	2. Applied Art- IV	8
3. Computer Graphics-III	2	3. Computer Graphics-IV	2
4. Drawing & Illustration-I	3	4. Drawing & Illustration-II	3
5. Communication Design	3	5. Elective-I OR Photography Print Techniques	2
6. VAC-IV	2	6. Portfolio Development	2
Total	20	Total	19
		Summer Internship after End Term Exam	

Total Credits 39**BFA – 4th-YEAR (APPLIED ART) (TotalCredits-44)****Semester VII & Semester VIII**

Semester V Applied Art	Credits	Semester VI Applied Art	Credits
1. History of Art	2	1. History of Art	2
2. Applied Art-V	8	2. Applied Art-VI	8
3. Aesthetics of Space & Display (Public Engagement)	4	3. Elective-II Ceramics OR Entertainment design	2
4. Summer Project/Internship Report	4	4. Self-Curation & Exhibition	4
5. Research Project- I	4	5. Research Project- II	8
Total	22	Total	24

Total Credits 46

1. BFA FOUNDATION- 1 YEAR

- Painting
- Applied Art
- Sketching and drawing
- Introduction to Colours
- Art History
- Fundamentals of Visual Arts
- Material Exploration
- Communication Skills
- Visual Graphics
- Environmental Science
- Disaster Management
- Open Elective
- Print Making
- New Age Life Skills
- Mural

2. BFA SPECIALISATIONS (Painting) - 3 YEARS

- Painting
- Sketching & Drawing
- Computer Graphics
- Photography Techniques
- Print techniques
- Art History & Aesthetics
- Collage/Mix Media & Composition -I
- Sculpture Workshop
- Ceramics
- Entertainment Design
- Summer Project Internship
- Portfolio Development - Depending on the intended audience or potential employers, the portfolio can be customised to emphasise specific skills or areas of interest. Research the companies or institutions the student is applying to and tailor the selection accordingly. It's equally crucial to prioritise quality over quantity. Include only the best and most impactful pieces that reflect the student's artistic excellence and ability to communicate visually.
- Mural Making
- Aesthetics of Space & Display (Public Engagement)
- Self-Curation & Exhibition
- Dissertation

All subjects are categorised under Studio, Practical and Lecture courses.

For Studio subjects, external experts (academicians and professionals) will be invited as jury members to evaluate the students' work. Lecture and Practical courses will be evaluated internally.

The proposed Programme Structure is as under:

BFA – 1st YEAR (APPLIED ART & PAINTING) (TotalCredits-44)			
Semester I & Semester II			
Semester I (Foundation Course) Painting+ Applied Art	Credits	Semester II (Foundation Course) Painting+ Applied Art	Credits
1. Fundamental of Visual Arts -I	4	1. Fundamental of Visual Arts -II	4
2. Introduction to Sketching	3	2. Material Exploration	3
3. History of Art	3	3. History of Art	3
4. Computer Graphics-I	3	4. Computer Graphics-II	2
5. Environmental Studies & Disaster Management	2	5. Clay Modelling or Pottery	4
6. New Age Life Skills- I	3	6. New Age Life Skills- II	3
7. Mural	4	7. Open Elective	3
Total	22	Total	22
Total Credits	44		

BFA – 2nd YEAR (PAINTING) (TotalCredits-48)			
Semester III & Semester IV			
Semester III Painting	Credits	Semester IV Painting	Credits
1. Sketching and Drawing-I	4	1. Sketching and Drawing-II	4
2. Painting-I	8	2. Painting-II	8
3. Computer Graphics-I	2	3. Computer Graphics-II	2
4. History of Art	2	4. History of Art	2
5. Open Elective-II	3	5. Open Elective-III	3
6. AEC- II	3	6. VAC-III	2
7. VAC-II	2	7. Clay Modelling & Pottery	3
Total	24	Total	24
Total Credits	48		

BFA – 3rd YEAR (PAINTING) (TotalCredits-39)**Semester V & Semester VI**

Semester V Painting	Credits	Semester VI Painting	Credits
1. Collage/Mix Media Composition-I	3	1. Collage/Mix Media Composition -II	3
2. Painting-III	8	2. Painting-IV	8
3. Computer Graphics-III	2	3. Computer Graphics-IV	2
4. Workshop in Sculpture	3	4. Elective-I Photography OR Print Techniques	2
5. History of Art	2	5. History of Art	2
6. VAC-IV	2	6. Portfolio Development	2
Total	20	Total	19
		Summer Internship after End Term Exam	
Total Credits	39		

BFA – 4th YEAR (PAINTING) (TotalCredits-46)**Semester VII & Semester VIII**

Semester VII Painting	Credits	Semester VIII Painting	Credits
1. History of Art	2	1. History of Art	2
2. Painting-V	8	2. Painting-VI	8
3. Aesthetics of Space & Display (Public Engagement)	4	3. Self-Curation & Exhibition	8
4. Summer Internship Project Report	4	4. Elective-II Ceramics OR Entertainment design	2
5. Research Project-I	4	5. Research Project- II	8
Total	22	Total	28
Total Credits	46		

The courses shall be structured in a way that they introduce the learner to all aspects of Art. Beginning with an introduction to all forms of art including sculpture and computer graphics, the programmes are steered towards two specialisations- Applied Art and in Painting.. The courses are structured to impart knowledge and enhance skill and to encourage the learner to think critically and creatively that can contribute to a new understanding and creativity.

Programme Learning Outcomes

- Graduates will have successful career in Govt., Corporate, Printing industry, Film industry, Design organization, Industrial branding along Entrepreneurship in Fine Arts.
- Graduates will be highly skilled in Painting in different medium Mural and Commercial Art
- Students with continuous exposure will gain industrial expertise and become effective and efficient industry leaders with the quality of entrepreneurship.
- The curriculum aims in developing the individuals to be an avid learner throughout their life and use their collective knowledge for the benefit of the society.

Career Avenues

- **Visual Artist**
- **Arts Teacher**
- **Art Director**
- **3D Artist (Designer & Sketcher)**
- **Graphic Designer**
- **Art Critic**
- **Art exhibition Curator**
- **Art Researcher**
- **Animators**
- **Publication Designer: Publication designers specialize in layout design, editorial design, and typesetting for magazines, books, newspapers, and other publications.**
- **UI/UX Designer: User Interface (UI) and User Experience (UX) designers focus on creating intuitive and visually appealing interfaces for websites, mobile apps, and other digital platforms, ensuring a seamless and enjoyable user experience.**
- **Packaging Designer: Packaging designers create innovative and eye-catching packaging solutions for products, considering both aesthetic appeal and practicality.**
- **Environmental Designer: Environmental designers create visual designs for physical spaces, including exhibitions, retail environments, and interior spaces.**
- **Visual Merchandiser: Visual merchandisers design and arrange displays in retail stores to attract customers and enhance the shopping experience.**

Fees Structure

INR 75,000 per Semester (1,50000 lakhs)

Faculty Requirement

4 full time dedicated faculty with Fine Arts background to consolidate the degree programme.

Curriculum Design Benchmark

Jamia Millia Islamia: Faculty of Fine Arts

https://www.jmi.ac.in/upload/programme/cs_ffa_aa_bfa.pdf

Noida International University: School of Fine Arts

<https://niu.edu.in/wp-content/uploads/2022/04/BFA-APPLIED-ART-SYLLABUS-Revised-2021-22.pdf>

Amity University: Amity School of Fine Arts

<https://amity.edu/course-details.aspx?fd=FzNymoX3dH0=&cfm=ijBXHw81O8=&CD=ijBXHw81O8=>

Sharda University: Sharda School of Design, Architecture & Planning (SAP)

<https://www.sharda.ac.in/programmes/bachelor-of-visual-arts>

Dr. A.P.J. Abdul Kalam Technical University: BFA Syllabus

The Maharaja Sayajirao University of Baroda: Faculty of Fine Arts

<https://msubaroda.ac.in/index.php/academics/FFA/department/PAINT/Syllabus/195>

Visva-Bharati, Santiniketan: Kala Bhavana

https://visvabharati.ac.in/iqac/uploads/syllabus/kala/1_bfine_Art_history_cbsc_2019.pdf

PAINTING & APPLIED ART

SEMESTER-I

DETAILED SYLLABUS

SEMESTER- I

ADFA101	Fundamentals of Visual Arts-I	L	T	S	P	C
Version 1.0		0	0	4	0	4
Pre-requisites/Exposure						
Co-requisites						

Course Objectives

1. To explain elements and principles of visual arts.
2. To understand and implement the basics of visual arts.
3. Sensitizing students to be more observant to their surroundings and promoting it as a basic creative instinct in the students.

Course Outcomes

On successful completion of this course, the students have the ability to:

- CO1. Sequence elements and principles of visual arts
- CO2. Technical knowhow about the principles of art, distribution of space, importance of line, shape, form, texture, and value.
- CO3. Illustrate visual arts fundamentals and their importance in visual arts field
- CO4. Articulate various rules of composition of art
- CO5. Gain hands-on experience of fundamentals of visual arts

Catalog Description

This course will help students understand various elements and principles of visual art and articulate various canons of composition of art.

Course Content:

Unit 1: Elements of Art – 7 hours

Introduction to art, its attributes, elements of art - line, shape including categories such as texture, space, form.

Unit 2: Principles of Art -7 hours

Unity, harmony and methods, balance and its types, hierarchy, Scale/proportion, dominance/emphasis, rhythm, similarity and contrast.

Unit 3: Project Work -7 hours

Project work on fundamentals of visual art

ADFA103	INTRODUCTION TO SKETCHING	L	T	S	P	C
Version 1.0		0	0	3	0	3
Pre-requisites/Exposure	Fundamentals of Visual Arts-I					
Co-requisites						

Course Objectives:

1. Demonstrate competence in linear methods of drawing images of still life.
2. Demonstrate competence in tonal methods of drawing images of still life.
3. Understand and be able to depict basic proportional relationships of still life.
4. Understand rhythms and rigidity of natural and geometric forms and how they exist in the whole and parts of still life.

Course Outcomes:

- CO1. To sequence the basic methods, techniques & tools of sketching and drawing.
CO2. To reinforce the principles of traditional drawing skills.
CO3. Exploration of Line as the Foundation of Observational Drawing.
CO4. Form and Shape Recognition Training: Observation-Based Learning.
CO5. Understanding how to create compositional drawings and treating drawing as a complete art form.

Catalog Description:

This is to develop the skills of freehand drawing among students as a way to how to express their ideas of drawing and showing its in appropriate way that represents the subject to complete what the student had received in the first stage in the same subject, with a particular focusing on the architectural drawings with three-dimensional 3D perspective.

Course Content:

Unit 1: Basics of Sketching and Drawing- 9 hours

History of sketching & drawing, Sketching & its types, Drawing & its types, Difference between sketching and drawing, Common drawing media, Basics of drawing - Line, points, squares, circles, triangles, 2d sketching & drawing. Utilizing various rendering techniques, such as hatching, Cross-hatching, etc., to draw/model 3-dimensional object/s and space/s on 2-dimensional surface/paper inside and outside the studio.

Unit 2: Shapes and forms – 9 hours

Creating layout, shape, line & shadows, shine, Overlap, Texture detail, 3D sketching & drawing. Perspective using forms, cuboid, prisms, cones, sphere. Utilizing Lines to create Shapes and Forms in and outside of the studio.

Unit 3: Still- and real-life sketching – 9 hours

Application learning with still life, real life sketching. Using only Lines to execute observational drawings of objects arranged in the studio.

Unit 4: Drawing Techniques – 9 hours

Blind contour drawing, Negative space drawing, one-point perspective, two-point perspective, three-point perspective linear perspective, planar analysis and line variations, contours, freehand perspective, line into value, Gesture Drawing, Drawing from a photo, Double image drawing. Experiment with tools and mediums on paper to determine their capabilities and limitations.

Unit 5: Drawing-based Composition – 12 hours

Creating compositions based on drawing using sketchbooks as primary material. Inculcating a discipline of consistent Sketching practice to enhance Skills, Observation, and Subject matters.

Reference Books:

- The Drawing Book (Forward by David Hockney) by Jeffery Camp
- Drawing on the Right Side of the Brain by Betty Edwards
- The Natural Way to Draw - A Working Plan for Art Study by Kimon Nicolaïdes
- Drawing: A Contemporary Approach by Teel Sale & Claudia Betti

UMA101	HISTORY OF ART-I	L	T	S	P	C
Version 1.0		3	0	0	0	3
Pre-requisites/Exposure						
Co-requisites						

Course Objectives

1. Understanding of core content and history of the discipline
2. Broad familiarity with diverse subfields within the discipline.
3. Opportunities to apply classroom learning in real-life setting.
4. Deeper thinking and research in one specific area of study.

Course Outcomes

On completion of this course, the students will be able to:

CO1. To sequence various art forms in history.

CO2. To understand art in cultural context.

CO3. To envisage the paradigm shift in art as per the various technological changes.

Catalogue Description

Through this course students of fine arts not only learn to articulate histories of visual production, but also to think critically about the stakes of artistic creation and objects of culture more proficiently.

UNIT- I EARLY CIVILIZATIONS PART-1 – 22 hours

- General Introduction to the Meaning of Civilization, Culture and Art.
- Changing needs of art forms with respect to the time period.
- Pre-Historic: - Paleolithic-Mesolithic-Neolithic periods rock shelters- Paintings- Architecture- Sculptures.
- River Valley Civilizations meaning of Civilization- Mesopotamia & Egypt. Architecture, Sculpture, Painting Pottery, Seals etc.
-

UNIT- II ANCIENT INDIAN ART PART-1 – 26 hours

- Introduction of the Indian art.
- Prehistoric period: Cave paintings, Architecture and Sculptures of India.
- Indus Valley Civilization - Sculptures, Architecture, Pottery, Terracotta and seals- relationship with Sumerian art. Sculptures and architecture from Harappa, Mohenjodaro, Kalibangan, Lothal, Daimabad, Dholavira etc.
- Mauryan Period introduction of lithic tradition in India sculptures from the various sites. Pillar capital sculptures and Yaksha, Yakshi images- relation of Mauryan styles to that of Achaemenid.
- Sunga period: Symbolism of Stupa- Narrative of Jatakas and Buddha's life- depiction and role of narrative in relief composition, regional developments- Bharhut, Sanchi, Bodhagaya, Amravati, Nagarjunakonda etc.

ADFA111	FUNDAMENTAL OF COMPUTER L	T	S	P	C	
Version 1.0	GRAPHICS-I	0	0	3	0	3
Pre-requisites/Exposure						
Co-requisites						

Course Objective:

The course's objective is to draw attention to the use of digital media. The course emphasizes the fundamentals of software design so that students are current with the technological facet of the industry.

Course Outcomes:

On successful completion of this course, the students have capability to:

CO1: To raise awareness about the benefits of utilizing digital media.

CO2: To develop and understand the principles of software design

CO3: To make students up to date with the technology side of the field.

Catalog Description:

The course aims to concentrate on the software that forms the basis of any artist. The course's focus on software design fundamentals reflects an effort to provide students with the most recent information in this field.

Course Content:

Unit 1: Introduction to Computers- 16 hours

Introduction to Computers, Definition, Characteristics and history and evolution

Types of computers and their Classification and application

Components of Computers

Unit 2: Hardware- 16 hours

Hardware: Input/Output Devices, Hardware Optimization Processors, Ports, Cables

Types of Storage Device, Backup Devices Memory, Cache, Display, Resolutions, Graphic Cards, VRAM

Unit 3: Software and OS- 16 hours

Introduction to Windows, Internet Explorer

Introduction to OSX (Apple) Introduction to Graphic Software

Window Accessories: Paint Brush, Notepad and WordPad

UMA103	Mural	L	T	S	P	C
Version 1.0		0	0	4	0	4
Pre-requisites/Exposure						
Co-requisites						

Course Objectives

1. To learn fresco method of painting on the wall.
2. To learn dry and wet technique of fresco wall painting.
3. To understand historic know-how and contemporary applications of fresco technique

Course Outcomes:

On completion of this course, the students will be able to:

CO1. understand the concept of Fresco wall painting.

CO2. make frescoes, taking ideas from art history and nature.

CO3. learn different types of fresco techniques and their usage in wall art.

CO4. understand and learn fresco preservation techniques.

Catalog Description:

From this module, students will be able to understand the concept of Fresco wall painting. They will be able to make frescoes, taking ideas from art history and nature. They will learn different types of fresco techniques and their usage in wall art. They will be able to understand and learn fresco preservation techniques also. It will help students to understand fresco as a medium of artistic expression. They will also be able to prepare wall art and execute fresco upon it accordingly.

Course content:

- Various forms of fresco methods– focus on wall painting
- Glazing & Distemper
- Plastering
- Create a fresco wall painting

UNIT- I: Fresco Method- Fresco Buono- 32 hours

UNIT- II: Fresco Method- Fresco Secco- 32 hours

** VAC SYLLABUS WILL BE PROVIDED ON THE UNIVERSITY LEVEL

*** OPEN ELECTIVES WILL BE SELECTED BY STUDENTS ACCORDINGLY THE SYLLABUS WILL BE THERE

****AEC SUBJECTS WILL BE DECIDED BY THE UNIVERSITY.

SEMESTER-II

SEMESTER-II

ADFA102	FUNDAMENTALS OF VISUAL ARTS-II	L	T	S	P	C
Version 1.0		0	0	4	0	4
Pre-requisites/Exposure	FUNDAMENTALS OF VISUAL ARTS-I					
Co-requisites						

Course Objectives:

1. Sensitizing students to be more observant to their surroundings and promoting it as a basic creative instinct in the students.
2. Understanding Color theory/ Color Wheel
3. To understand the basics of color theory and how it is implemented in different art
4. To understand how the choice of color affects the emotions of players.

Course Outcomes:

- CO1. To comprehend what color theory is and how it is used in art.
- CO2. To articulate how emotion plays an important role in art.
- CO3. To comprehend Color as a form of visual expression.
- CO4. To understand the light in terms of color and tonal values.
- CO5. To gain knowledge of Color Perspective and Spatial Relationships.

Catalog Description

Introduction to fundamentals of art and the basic understanding of form and space in visual art. On completion of the course student will have fair idea about basic principles and elements of art. This course will develop an understanding of color theory and how it affects the emotions of artist. Students will study how to select the color palette and various models used to detect emotion.

Course Content:

Unit 1: Color Theory for Art & Painting- 10 hours

The basics of color theory, Color Elements, Color Combination Schemes, Color Temperature, Hue Shifting Technique, Ready to use color palettes.

Unit 2: Day-to-day Experience- 10 hours

To discuss/study color as an essential visual element in the context of personal day-to-day experience, such as its use in television advertisements, billboards, architecture, clothing, and other utilitarian equipment and devices.

Unit 3: Paintings and Sculptures- 10 hours

To discuss/study Color as the most significant visual element in the context of Paintings and Sculptures (with particular emphasis on the works of the familiar artist).

Unit 4: Color Composition- 12 hours

To investigate the various intensities of a Color, create compositions based on objects placed in Studio Space in Monochrome. (To emphasize comprehending color in relation to light)

Unit 5: Outdoor Study- 12 hours

Create compositions based on observing objects in natural light while working outdoors.

Unit 6: Group Discussion- 10 hours

To analyze works based on the interrelationships of visual elements, with a focus on color.

ADFA110	MATERIAL EXPLORATION	L	T	S	P	C
Version 1.0		0	0	3	0	3
Pre-requisites/Exposure						
Co-requisites						

Course Objectives:

1. To identify various types of materials and their properties.
2. To comprehend the use of tools to carve different materials
3. To describe the textures of material and apply properties of paint according to the type of material.

Course Outcomes:

On successful completion of this course, the students have the ability to:

CO1. Practically experience properties of different materials and their textures.

CO2. Manage various materials and acquire knowledge to transform their concept thought in 3-dimensional form.

CO3. Apply various tools while changing state or form of material.

Catalog Description

This course will teach students about different types of materials and their properties. Students will learn to use the tools of carving/cutting/fixing various materials and gain knowledge about their texture and painting properties.

Course Content:

Unit 1: Understanding materials and their properties- 8 hours

Handle and experience materials like cardboard, foam board, wood, clay and its various types, putty and its various types, plaster of Paris, plastics of various types especially used in 3D printers and resins of various types.

Unit 2: Carving of the material- 9 hours

Learning how to carve various materials according to its properties, Tools that are used to materials at different states of same material, Steps to shape the material from bring it to appropriate proportions to giving it more details of a desired design.

Unit 3: Joineries and Structure Building- 12 hours

Different types of joints, Technologies in joining, Joining dissimilar materials, use of staples, paperclips, glues and tape

Unit 4: Texturing materials- 10 hours

Various types of textures, surface finish – glossy and matte, creating textures, learning how textures connect to emotions. Create compositions that explore the surface qualities of various objects.

Unit 5: Coloring materials- 9 hours

Types of paints, Direction of use for all types of paints, properties of paints according to its type.

UMA102	HISTORY OF ART-II	L	T	S	P	C
Version 1.0		3	0	0	0	3
Pre-requisites/Exposure	HISTORY OF ART- I					
Co-requisites						

Course Objectives

1. Understanding of core content and history of the discipline
2. Broad familiarity with diverse subfields within the discipline.
3. Opportunities to apply classroom learning in real-life setting.
4. Deeper thinking and research in one specific area of study.

Course Outcomes

On completion of this course, the students will be able to:

- CO1. To sequence various art forms in history.
 CO2. To understand art in cultural context.
 CO3. To envisage the paradigm shift in art as per the various technological changes.

Catalogue Description

Through this course students of fine arts not only learn to articulate histories of visual production, but also to think critically about the stakes of artistic creation and objects of culture more proficiently.

UNIT- I EARLY CIVILIZATIONS PART-2 – 22 hours

- Aegean Civilization Crete, Mycenaean Architecture and Minoan Frescos
- Greek Period: Art-Literature Philosophy Religion Theatre Architecture-Sculpture, Painting, Archaic classical- Hellenistic periods, Vase painting.
- Roman Period: Architecture of Rome Engineering skill- mosaics and Mural Painting of Pompeii War Columns.

UNIT- II ANCIENT INDIAN ART PART-2 – 26 hours

- Development of the Buddhist Sculpture. Image of Buddha. Mathura Sculpture-Kushan period. Gandhara Sculptures - Kushana period.
- Iconography: Vaisnavism, Saivism, Matrikas, Jainism, Buddhism

- Rock-cut Sculptures & Architecture (Buddhist, Jain, Brahmanical) at Western and Eastern India at Bhaja, Karla, Bedsa, Nasik, Ajanta, Udaigiri etc.
- Gupta age - Mathura, Sarnath, Deogarh, Udaygiri and other centres in Western, Central and Eastern India.
- Role of minor dynasties like Vakatakas, Kalachuris on art patronage at Ajanta, Ellora, Aurangabad, Jogeshvari, Elephanta, and Vidarbha region sculpture.

ADFA112	FUNDAMENTAL OF COMPUTERL	L	T	S	P	C
	GRAPHICS-II					
Version 1.0		0	0	3	0	3
Pre-requisites/Exposure	FUNDAMENTAL OF COMPUTER GRAPHICS-I					
Co-requisites						

Course Objective:

The course's objective is to draw attention to the use of digital media. The course emphasizes the fundamentals of software design so that students are current with the technological facet of the industry.

Course Outcomes:

On successful completion of this course, the students have capability to:

CO1: To raise awareness about the benefits of utilizing digital media.

CO2: To develop and understand the principles of software design

CO3: To make students up to date with the technology side of the field.

Catalog Description:

The course aims to concentrate on the software that forms the basis of any artist. The course's focus on software design fundamentals reflects an effort to provide students with the most recent information in this field.

Course Content:

Unit 1: Making PowerPoint presentation- 8 hours

Overview of Presentation

Unit 2: Use of PowerPoint- 14 hours

Different types of Slide Layouts

Applying Background and Design Templates

Transitions and Custom Animation Effects.

Printing Slides

Unit 3: Microsoft office – 14 hours

Making Office Document

Formatting Documents

Working with Page Setups, Tables and shapes Formatting Tables, Header and Footer

Printing Procedures

Spell Checker and Thesaurus

Unit 4: Basics Networking- 12 hours

Introduction to Networks

Advantages of Network

Types of Networks, Wireless, Bluetooth, Ethernet, VPN Cloud Computing Sharing devices

UMA102	INTRODUCTION TO PRINT- MAKING	L	T	S	P	C
Version 1.0		0	0	4	0	4
Pre-requisites/Exposure						
Co-requisites						

Course Objectives:

1. To learn various types of printmaking techniques. They will also learn how prints are being created for the purpose of art and beauty
2. To understand the concept of print, its elements and principles involved in making a good print.
3. To develop a sense of materials, methods and their usage

Course Outcomes:

On completion of this course, the students will be able to

CO1. understand the concept of Printmaking.

CO2. make prints, taking ideas from objects in nature and their surroundings.

CO3. learn different types of printing techniques and their usage in everyday life.

CO4. understand the quality of prints, inks, papers, and their behaviour.

Catalog Description:

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

Course Content:

Unit 1: Making of monoprints with Lino cut- 22 hours.

Printing techniques

Exercise on creating a Lino cut mono print

Unit 2: Making block print with objects selected at random in one's environment- 22 hours.

Students will be encouraged to look for various objects around them and use their impressions as blocks for printing

Students will collect objects of different textures both natural as well as man-made to use as blocks for printing

Unit 3. Making a stencil print- 20 hours

Stencil and evolution of stencil printing

Stencil graffiti

Find stencils from everyday life

PAINTING SYLLABUS

SEMESTER-III

SEMESTER-III

ADFA201	SKETCHING AND DRAWING-I	L	T	S	P	C
Version 1.0		0	0	4	0	4
Pre-requisites/Exposure	Fundamentals of Visual Arts I & II					
Co-requisites						

Course Objectives:

1. To establishing hand-eye coordination while drawing any object.
2. To understand the importance of proportion
3. To develop the sense of line, space and volume in the mind of an artist.

Course Outcomes:

On completion of this course, the students will be able to

CO1. Understand the Principles of Perspective Drawing.

CO2. Depict structures and urban landscapes utilizing Perspective drawing principles.

CO3. Draw the fundamental structure and components of the human face to facilitate portraiture. Mastering portrait drawing techniques.

CO4. Create a drawing-based composition by utilizing Portraiture and Perspective drawing skills.

CO5. Examining collage as a method of drawing.

Catalog Description:

Drawing is the basis of any art course. The subject aims at establishing hand-eye coordination while drawing any object/human face. During this module, the students are trained to understand the importance of proportion while drawing. Synchronization of hand and eye will be well established, and students can work in tandem to create any piece of art.

Course Content:

Unit 1: Human Face- 12 hours

With the help of a plaster cast, examine the structure of the human face by drawing its fundamental features from various angles.

Unit 2: Live Model- 12 hours

Studio-based execution of meticulous portrait studies of the live model.

Unit 3: Perspective and Portraiture- 12 hours

Developing drawing-based compositions employing Perspective and Portraiture studies as reference materials.

Unit 4. Drawing of foliage (plants)- 12 hours

Study of nature using drawing as focal medium

Creating volume through different rendering techniques

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

Unit 5: Sketching Practice- 16 hours

Instilling the habit of frequent sketching practice to improve technique, observation, and content.

Reference Books:

1. Ways of Drawing: Artists, Perspectives and Practices by Julian Bell
2. Drawing Lessons from the Great Masters by Robert Beverly Hale (Author), Jacob Collins (Foreword)
3. Drawing: A Contemporary Approach by Teel Sale & Claudia Betti

ADFA209	PAINTING-I	L	T	S	P	C
Version 1.0		0	0	8	0	8
Pre-requisites/Exposure	Fundamentals of Visual Arts I & II					
Co-requisites						

Course Objectives:

1. To learn interpret an image based on the interplay of its visual elements.
2. To learn recognize colour as a visual information carrier.

Course Outcomes:

On completion of this course, the students will be able to:

CO1. Develop an understanding of colour as a means of visual expression.

CO2: Experiment with 2D shapes as a basic component of composition and the process of abstracting observed reality into essential shapes: (Through deconstruction and division) geometric and organic

CO4: Organize the visual space by investigating the physical properties of Color from a Colour perspective

CO4: Create a composition based on a given brief in terms of the arrangement of shapes (colours) and to negotiate figure-ground relationships and positive and negative spaces.

Course Content:**Unit 1. Exercise with Real and Imagined- 26 hours**

Create compositions based on objects, both real and imagined, by fragmenting and deconstructing them into shapes.

- To emphasise Colour in relation to shape (2D).
- To acquire the process of abstracting observed reality into geometric and organic essential shapes (through deconstruction/division).

Unit 2: Outdoor Study- 26 hours

Create compositions by working outdoors and in terms of concept to investigate the following: a) The connection between space and colour ; b) The relationship between color and perspective

Unit 3: Specific Theme- 24 hours

Use 2D shapes to create a composition based on a specific theme or emotion.

Unit 4: Group Discussion- 24 hours

To analyse works in terms of the interrelationship of visual elements, with a focus on colour, during group discussion.

Unit 5. Exercise with colours expression – 28 hours

Usage of colours to create an expression in.

Reference Books:

- Colour in Art by John Gage
- The Art of Colour by Johannes Itten
- Colour: A course in mastering the art of mixing colours by Betty Edwards
- The Interaction of Colour by Josef Albers
- Paint: A Manual of Pictorial Thought & Practical Advice by Jeffery Camp
- The Art of Looking Sideways by Alan Fletcher

ADFA211	COMPUTER GRAPHICS-I	L	T	S	P	C
Version 1.0		0	0	3	0	3
Pre-requisites/Exposure	Fundamentals of Computer Graphics I & II					
Co-requisites						

Course Objective:

The course's objective is to draw attention to the use of digital media. The course emphasizes the fundamentals of software design so that students are current with the technological facet of the industry.

Course Outcomes:

On successful completion of this course, the students have capability to:

CO1: To raise awareness about the benefits of utilizing digital media.

CO2: To develop and understand the principles of software design

CO3: To make students up to date with the technology side of the field.

Catalog Description:

The course aims to concentrate on the software that forms the basis of any artist. The course's focus on software design fundamentals reflects an effort to provide students with the most recent information in this field.

Course Content

Unit 1: Digital Posters- 12 hours

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

Unit 2: Packaging -12 hours

- Create Packaging in Vector Graphics/bitmap in illustrator

Unit 3: Brochure Design – 12 hours

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

Unit 4: Signage Design – 12 hours

- Signage technology

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

UMA201	HISTORY OF ART-III	L	T	S	P	C
Version 1.0		2	0	0	0	2
Pre-requisites/Exposure	HISTORY OF ART-II					
Co-requisites						

Course Objectives:

1. Understanding of core content and history of the discipline
2. Broad familiarity with diverse subfields within the discipline.
3. Opportunities to apply classroom learning in real-life setting.
4. Deeper thinking and research in one specific area of study.

Course Outcomes

On completion of this course, the students will be able to:

- CO1. To sequence various art forms in history.
 CO2. To understand art in cultural context.
 CO3. To envisage the paradigm shift in art as per the various technological changes.

Catalogue Description

Through this course students of fine arts not only learn to articulate histories of visual production, but also to think critically about the stakes of artistic creation and objects of culture more proficiently.

UNIT-I EARLY CHRISTIAN ART

- Historic background- Shift of capital to Byzantium, religious split; early coins sculptures and manuscripts
- Architecture- Basic plans of Basilicas.
- Mosaic works- in the Basilicas- study of the visual language and religious and political connotations
- Manuscripts and small votive objects- narratives, textual quality, introduction of Vellum codex, and visual format, understanding of perspective.
- Later structures- Hagia Sophia- improved architectural elements, mosaics
- Second Golden Age- late 9th to 11th c. variation in the architectural elements, dominance of regional elements.
- Byzantine paintings and votive objects- Encaustic
- Early Medieval Art
- Dark Ages- rule of Justinian till the beginning to Charlemagne's reign
- Celtic-Germanic Art- style, design element, animal forms
- Ireland- monastic centre ornate copies of the Bible
- Carolingian Art- printed books
- Architecture- Palace Chapel of Charlemagne

- Ottonian Art
- Romanesque Art
- Architecture - c. 1050 - 1200- Western Europe with regional variation, increase in structural solidity

UNIT-II ART OF CHINA JAPAN Part-1

CHINA

- Timeline chronology of dynastic rule in China
- Geographical distribution of important archaeological sites in major provinces and material culture. Mapping of landmarks in art, architecture and sculpture
- Origin of art in China, decorative arts in ancient china from Shang, Chou and Han dynasty - from Neolithic to modern times -porcelain , ceramic and bronze wares/vessels
- Techniques of bronze casting significance of bronze vessels in Chinese culture, classification, motifs and symbols in minor arts in China
- Buddhist art in China and the trading links with outside world through silk route from Tang to Yuan dynasty painting in palaces and monastery- Dun Huang caves
- Philosophical thoughts in China - Lao Tzu - Taoism, Confucianism and its influence on art and culture of China
- Origin and development of figurative painting under Confucianism based on well-known masters
- Taoism and the development of landscape painting in China from sung to Ming and Shing dynasties
- Comparison between the attitudes towards nature in Chinese and western traditions

UNIT- III ANCIENT INDIAN ART-PART-3

- Chalukyan Period: Aihole, Badami, Pattadakkal, Mahakuta and Alampur.
- Pallava dynasties: Rock cut Sculptures of Mahabalipuram, Kanchipuram- individual contributions by kings on art patronage.
- Ellora caves: Chronology, Theme and Stylistic evolution

SEMESTER-IV

SEMESTER-IV

ADFA208	SKETCHING AND DRAWING-II	L	T	S	P	C
Version 1.0		0	0	4	0	4
Pre-requisites/Exposure	SKETCHING AND DRAWING-I					
Co-requisites						

Course Objectives:

1. To establishing hand-eye coordination while drawing any object.
2. To understand the importance of proportion
3. To develop the sense of line, space and volume in the mind of an artist.

Course Outcomes:

On completion of this course, the students will be able to

CO1. Understand various materials used in drawing.

CO2. Depict structures and urban landscapes utilizing perspective drawing principles.

CO3. Draw the fundamental structure and components of the human body.

CO4. Create a drawing-based composition by utilizing human body, perspective, foreground/background connections in drawing skills.

CO5. Examining negative/positive space in drawing.

Catalog Description:

Drawing is the basis of any art course. The subject aims at establishing hand-eye coordination while drawing any object/human face. During this module, the students are trained to understand the importance of proportion while drawing. Synchronization of hand and eye will be well established, and students can work in tandem to create any piece of art.

Course Outcomes:

On completion of this course, the students:

CO1: Mastering fundamental drawing techniques.

CO2: Exploration of different drawing media and their application to creative drawing.

CO3: Acquiring the ability to tackle key technical issues with various materials when creating drawings.

CO4: Regional and national exposure to a number of traditional art practices.

CO5: Strengthening the visual language of the student.

Course Content:

Unit 1: Skill Development- 12 hours

Knowledge of various materials for the Drawing practices.

Unit 2. Medium Exploration- 12 hours

Throughout the drawing process, a focus is placed on the characteristics of various drawing media.

Unit 3. Drawing from still objects- 12 hours

To comprehend the fundamentals of Drawing and develop an aptitude for Drawing by exploring still life.

Investigate value studies, perspectives, composition, figure-ground connections, positive/negative forms, and other notable visual distinctions.

Unit 4. Drawing of foliage (plants)- 12 hours

Study of nature using lines

Creating volume through lines

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

Draw, showing the effect of light, shade and volume

Unit 5. Drawing from model- 16 hours

Human figure in diverse positions, backgrounds, in action; drawn from life

Scale: intimate and monumental.

Study of the human head

Rapid and Comprehensive Drawing with charcoal or pencil on paper.

Anatomy and structure.

Keep a sketchbook as a daily discipline.

Examples of drawings of great masters.

Reference Books

1. Impressionism and post Impressionism Masters drawings –
2. drawings from different artists in the context of Indian and western practice
3. References from Indian miniature painting
4. 4. Reference books of Contemporary Indian and western Art:
 - a) Drawing by Philip Rawson
 - b) From the Earthly World to the Realm of Gods: Kasturbhai Lalbhai collection of Indian Drawings By Ratan Parimoo
 - c) Ways of Drawing: Artists' Perspectives and Practices Edited by Julian Bell, Julia Balchin, Claudia Tobin

ADFA210	PAINTING-II	L	T	S	P	C
Version 1.0		0	0	8	0	8
Pre-requisites/Exposure	PAINTING-I					
Co-requisites						

Course Objectives:

1. To learn interpret an image based on the interplay of its visual elements.
2. To learn recognize colour as a visual information carrier.

Course Outcomes:

On completion of this course, the students will be able to:

CO1. Master Painting techniques.

CO2. The application of diverse materials to the inventive painting process.

CO3. Understand and resolve the fundamental technical issues of various materials while composing.

CO4: Understand a work of art and paint through exposure to conventional and modern painting techniques, materials, and perspectives.

CO5: Identify various approaches to subject matter in painting in order to develop an individual language or style.

Catalog Description:

This course will enable the students to master different painting techniques. By using diverse materials, they will understand handling of different mediums. Moreover, through exposure to different works done by master artists in the field, they will be able to learn to understand a work of art and develop individual language or style for their own work.

Course Content:

Unit 1. Painting from object using colours and tones- 26 hours

Draw and paint an object with water colours

Colour and its behaviour

Understanding of different materials for the Painting practices

Ways of using tones in creating an art object

Apply a range of problem-solving techniques for the development of composition.

Unit 2. Landscape- 26 hours

Draw landscape and paint with water colours

Effect of light on properties of colours

Unit 3. Transparency and opaqueness of colour- 24 hours

Special emphasis on qualities of various Painting mediums during Composition developing process.

Introduction to water base colours

Overlapping, transparency and opacity of colours

Importance of colours and tones Colour, hue and intensity

Establishing aptitude with the basic skills of painting, including basic color theory, value studies, form, texture and composition

Unit 4. Composition exploration- 26 hours

Compositional arrangement of objects and material as a subject of exploration.

Explore figure and ground relationships and also look for space articulation in Eastern and Western traditions.

Use of Dry pastel and oil pastel as medium of exploration

Unit 5: Human Head- 26 hours

Study of human head; Quick and Detailed work with colour on paper

(Scale: intimate and monumental /A2, A1size)

Maintenance of sketchbook as daily practice

Reference Books:

1. Masters work of painting – Impressionism and post Impressionism
2. Reference Books of Paintings of different artists in the context of Indian and western practice
3. References from Indian miniature painting to understand colour
4. Reference books of Contemporary Indian and western Art practice

ADFA212	COMPUTER GRAPHICS-II	L	T	S	P	C
Version 1.0		0	0	3	0	3
Pre-requisites/Exposure	COMPUTER GRAPHICS-I					
Co-requisites						

Course Objective:

The course's objective is to draw attention to the use of digital media. The course emphasizes the fundamentals of software design so that students are current with the technological facet of the industry.

Course Outcomes:

On successful completion of this course, the students have capability to:

CO1: To raise awareness about the benefits of utilizing digital media.

CO2: To develop and understand the principles of software design

CO3: To make students up to date with the technology side of the field.

Catalog Description:

The course aims to concentrate on the software that forms the basis of any artist. The course's focus on software design fundamentals reflects an effort to provide students with the most recent information in this field.

Course Content:

Unit 1: Digital Illustration- 16 hours

Sketching using basic tools

Create Illustrations in graphic software

Unit 2: Colouring Technique- 16 hours

Process & techniques of colour in graphic software

Using different colour models (Manual/in-built)

Unit 3: Print Production- 16 hours

Developing digital art in graphic software

Printing techniques and mode

UMA202	HISTORY OF ART-IV	L	T	S	P	C
Version 1.0		2	0	0	0	2
Pre-requisites/Exposure	HISTORY OF ART-III					
Co-requisites						

Course Objectives

1. Understanding of core content and history of the discipline
2. Broad familiarity with diverse subfields within the discipline.
3. Opportunities to apply classroom learning in real-life setting.
4. Deeper thinking and research in one specific area of study.

Course Outcomes

On completion of this course, the students will be able to:

CO1. To sequence various art forms in history.

CO2. To understand art in cultural context.

CO3. To envisage the paradigm shift in art as per the various technological changes.

Catalogue Description

Through this course students of fine arts not only learn to articulate histories of visual production, but also to think critically about the stakes of artistic creation and objects of culture more proficiently.

UNIT- I WESTERN ART: GOTHIC & RENAISSANCE- 11 hours

- **Gothic Art**

The age of Cathedrals- Political background

Spread of the architectural style- through France to other parts of Europe;

Early Gothic

High Gothic- Functional study of prominent architectural elements through cross sectional plans, understanding weight bearing mechanism and notion of verticalism.

Flamboyant Gothic- Architecture Regional variation- England, Germany and Italy

English Gothic- Influenced French style and Cistercian beliefs ; - English Late Gothic perpendicular style ; - ornamentation

German Gothic- impact of Romanesque, High hall church

Italian Gothic- Cistercian influence over French influence; Franciscan Order.

Sculptures and Paintings- Figures placed in architectural framework; symmetry and clarity , in tympanum spaces, pillars;

Classic High Gothic.

International Style- artist - Clauser Sluter, Moses Well Manuscripts - The Prayer Book of Philip IV the Fair, Psalter of St. Louis etc.

Early Renaissance. Beginning of Renaissance. Reasons political, social and Economic. classical ideals. Difference in the pictorial approach between Gothic painting and Renaissance. Rise of humanist philosophy. Introduction to Christian Iconography. Cimabue, Duccio, Pisano, Giotto, Fra Angelico. Brunelleschi. Alberti Architecture. Donatello, Ghiberti, Luca Della Robbia and Early renaissance Sculpture. Ucello, Piero Della Fracesca, Massaccio perspective. Pisanello, Verrochio and Maturity in proportion and anatomy. Fra Fillippo Lippi Botticelli and Renaissance concept of beauty. Giovanni Bellini, Mantegna, Georgione. Mature Venetian School. Techniques of Italian Fresco.

Northern Renaissance. Concept of other Renaissances guild system. Renaissance in Netherlands Robert Campin, Roger Wandier Wyden, Hubert and Jan Van Eyck. Rise of Dutch genre paintings. Renaissance art in Germany- Durer and Grunuwald. Rise of printing technology and the graphic prints in Germany.

UNIT-II ART OF CHINA JAPAN PART-2 – 10 hours

CHINA

- six canons of Hsieh ho and its comparison with Indian six limbs Sadanga, application in aesthetic appreciation
- Techniques of Chinese art calligraphy, space, linearity, perspective and other formal elements. Basic architectural forms in Chinese temples and palaces.

Japan

- chronological timeline of Japan
- origin of painting in Japan based on early phases
- formal elements in Japanese Makimono and Kekimono
- types of scroll painting
- sources of Japanese painting from Nara to Kamakura- Fuziwara phases till modern times
- salient features of Japanese painting, sculpture and architecture based on the studies on major landmarks

Southeast Asian Art

- survey of South-East Asian art based on the geographical mapping against ethno-cultural diversity Indo-Chinese sources

UNIT-III INDIAN ART- MEDIEVAL PART-I- 11 hours

- Medieval in North Indian Architecture: the development of temple architecture of western India. Parmara, Solanki, Chandela, Kalinga. Tradition goes with Regional Temple Architecture like Gujarat, Maharashtra, Rajasthan, Madhya Pradesh, Orissa etc.
- Medieval in South Indian Architecture like Chola, Hoysalas, Kakatiya, Nayakas and Vijayanagar architecture regional variations and idioms.
- Islamic architecture tradition in India Delhi, Deccan, Western India and Malwa. Sources of Islamic architecture and aspect of eclectics.
- Mughal Architecture: New Delhi, Agra, Fatehpur Sikri sources and innovations of Akbar, Jahangir and Shah Jahan period.

SEMESTER-V

SEMESTER-V

ADFA309	Collage/Mix Media & Composition -I	L	T	S	P	C
Version 1.0		0	0	3	0	3
Pre-requisites/Exposure	Sketching, Drawing, Painting					
Co-requisites						

Course Objectives:

1. To understand collage as a technique in visual language and creation.
2. To learn doing mix-media compositions through understanding various properties of a range of media.

Course Outcomes:

On completion of this course, the students will be able to:

CO1. Understand different kinds of surfaces/mediums to work with.

CO2. Understand forms and structural possibilities in a composition

CO3. Observe details in the surroundings to form compositions with still life, natural world or human body.

CO4. Develop confidence in using painting as a primary medium for personal expression.

Catalog Description:

This course enables students to acquire an understanding of how to work with various surfaces and media. The student will develop creative expertise for the formulation of diverse observation-based studies, with a focus on exploring the attributes of various mediums during the composition-building process. In addition, the student will learn both classic and contemporary approaches to composition and media manipulation through referencing works of art.

Course Content:

UNIT-I Understanding & handling of the 2-D surface- 8 hours

Different kind of surfaces.

Preparation of surfaces and their handling.

Special emphasis on qualities of various mediums during composition building process.
Implementing different techniques

Creative interpretation of Forms and objects from observation. (Sketchbook)

UNIT-II Understanding Forms and Structural Possibilities- 8 hours

Learning division of space.

Different types of forms, their behavior and nature, structural possibilities.

Theory of odds, Rules of third, foreground and background.

Negative and positive space, study of examples of great masters

Observational colour drawing from the life model reference – focus on structure of human figure, basics of human anatomy, structure, proportion

several quick studies on oil paper.

Introduction to Oil medium

UNIT-III Simple compositions- 10 hours

Arranging of element from sketches of daily life.

Still life objects

Studies of animals, human figure in action, draped and nude.

Explore surface and material. Composition might have several separate work that toil together to form one perceived image and style.

Study of examples of great masters.

UNIT-IV Nature studies- 10 hours

Detail nature studies.

Study of trees, leaves, houses.

Study of nature of natural light, nature of reflection, study of shadows.

Study of relationship of light and colour.

Different gestural approach to life drawing and composition with a methodical approach, - this ensure that the student develops confidence in using painting as a primary medium for personal expression

Maintenance of sketchbook as daily practice

UNIT-V Human figures & animal's figures- 12 hours

Detail of human figure and animals. Faces, expressions, street animals.

Nature of natural light, nature of studio light.

Nature of reflection on human body, study of shadows.

Study of relationship of light and colour.

Interpreting figure based on personal understanding and explore figure and ground relationships and also look for space articulation in Eastern and Western traditions:

-Copy some Paintings from miniature and masters work (various art historical references)

-Miniature painting/ oil colour Practices

Reference Books:

1. Masters Painting – Impressionism and post Impressionism
2. Paintings of different artists in the context of Indian and western practices – examples of notable figurative artists Compositions will be referred
3. References from Indian miniature painting and books to understand drawing and painting language
4. Reference books of Contemporary Indian and western Art

ADFA311	PAINTING-III	L	T	S	P	C
Version 1.0		0	0	3	0	3
Pre-requisites/Exposure	Painting- I & II					
Co-requisites						

Course Objectives:

1. To learn interpret an image based on the interplay of its visual elements.
2. To learn recognize colour as a visual information carrier.

Course Outcomes:

On completion of this course, the students will be able to:

CO1. Master painting techniques by taking references from art history.

CO2. Develop application of diverse materials to the inventive painting process.

CO3. Understand and resolve the fundamental technical issues of various materials while composing.

CO4: Understand a work of art and paint through exposure to conventional and modern painting techniques, materials, and perspectives.

CO5: Identify various approaches to subject matter in painting in order to develop an individual language or style.

Catalog Description:

This course will provide the student the skills necessary to comprehend and address the basic technical problems that arise when composing using varied materials. Additionally, becoming proficient in painting through drawing on one's environment, memories, and the works of famous artists. By doing so, students will find their way toward developing their own painting style and language.

Course Content:

UNIT-I Painting from Art Historical References

Exercises in understanding visually the differences of various styles and traditions of drawing.

- Copy some of these drawings from miniature and various other art historical references.

UNIT-II Exploration:

Explore your own context and surroundings in traditional and non-traditional drawing techniques of image making

Explore different mediums of colour (watercolour, oil colour acrylic etc. on different surfaces (paper, canvas, encaustic etc.)

UNIT-III Colour and tone:

Make observational composition based on surroundings in colour.

Emphasis given in studying nature through arranging different objects in a specific light setting.

UNIT-IV Space

Make Composition emphasizing the various articulation of space (figure-ground relationships) based on a specific setting and arranging objects diverse contexts

Make Compositions from memory using various characteristics: application of Colour (strokes, marks, rendering etc.) to achieve desired effect.

Unit-V. Art & Art Movements

Study and analyze compositional techniques / approaches of various artists and art movements such as Matisse, Paul Gauguin, and the impressionists, Fauvists, Expressionists etc.

Emphasis given to individual Projects and Presentations

Reference Books:

1. Matisse on Art, Edited by Jack Flam. (Also refer to works by Paul Gauguin, the Impressionists, Fauvists and Expressionists.)
2. Collected Writings of Robert Motherwell
3. Art and Visual culture by Steve Edwards and others
4. Interaction of Color by Joseph Albers.

ADFA313	COMPUTER GRAPHICS-III	L	T	S	P	C
Version 1.0		0	0	3	0	3
Pre-requisites/Exposure	COMPUTER GRAPHICS- I & II					
Co-requisites						

Course Objectives

1. To illustrate the use of various tools in photoshop.
2. To demonstrate efficiency in managing the projects.
3. To design effective and engaging content for multiple platforms

Course Outcomes

On successful completion of this course, the students have capability to:

CO1. Navigate through the many tools available in Photoshop, to create new projects and manage your work efficiently.

CO2. Create effective and engaging marketing content, edit and touch up images to get the perfect aesthetic.

CO3. Formulate professional-looking typography and designs that blend seamlessly with your graphics in a step-by-step process.

CO4. Construct custom designs for different projects, such as web design and social media.

Catalog Description

This course will teach students in and out of Adobe Photoshop. Students will learn how to use different tools of the software and how to use them to compose meaningful design content.

Course Content

Unit 1: Photoshop Basics- 6 hours

Understand the Photoshop Interface, customize workspace and Panels, create a new photoshop file, Place Photos and Graphics in project, Layer Panel, Aligning Layers in Photoshop, Linking Layers, Adding Layer styles and adjustments, using layer masks to erase parts of an Image

Unit 2: Selection Tools and Editing Photos -8 hours

Intro to selection tools and removing subjects from the Background, Magic Wand and Object Selection Tools, Improving Edge Selections with the Refine Edge Tools, Selection a Specific Color, Automatic Object Selection, Easily Remove Objects from a photo, Intro to Editing Photos in Photoshop, Adjusting Exposure, Adjusting Colors and Making Photo Props, Cropping and Adjusting Photo Aspect Ratio, Basic Doding and Buring , Editing Raw Photos with Camera RAW, Easy Sky Replacement

Unit 3: Shapes, Titles and Text, Layer Styles -6 hours

Intro to Shapes, Creating Custom Shapes with Pen and Curvature Tools, Shape Tools Update, Rounded Corners, Custom Shapes, how to add text, wrapping text, making text Follow a line

or shape, How to Add a line around Layers, Adding Glow to Your Layers, Adding Bevel and Emboss to your Layers.

Unit 4: Blend Modes, Filter Gallery, Retouching – 8 hours

What is Blend Mode and how to use them, easily remove a Black or White Background with Blend Modes, create a Spotlight Effect with Blend Modes, Using Filters to Add Style to Photos and Graphics, Adjusting the Strength of a Filter, Neural Filters, Landscape Mixer, Harmonization, Color Match, Intro to retouching, How to remove blemishes in Photoshop, Smoothing Skin, Removing Bags under Eye. Professional Dodging and Burning to Enhance a Portrait, Enhancing Eye Color, Enhancing Lip Color, Saving and Exporting

Unit 5: Project – 20 hours

Lab work on photoshop tools, Project using Photoshop.

UMA303	SCULPTURE WORKSHOP	L	T	S	P	C
Version 1.0		0	0	3	0	3
Pre-requisites/Exposure	Clay Modelling & Pottery					
Co-requisites						

Course Objectives

1. To gain understanding of three dimensional medium.
2. To understand how sculpture can complement to develop own practice/style/language in 3-dimensional way.

Course Outcomes

On successful completion of this course, the students have the ability to:

CO1. To understand clay as a creative medium of practice to make artwork.

CO2. To understand wood as a creative medium of practice to make artwork.

CO3. To make basic ceramics clay preparation and in-depth knowledge of how ceramics are made.

Catalog Description:

This course will help students become comfortable with the three-dimensional media and cultivate their own artistic voice. This will give them a fresh perspective on working with clay and wood, which they may apply in tandem with their two-dimensional creations.

Course Contents

Unit I- 12 hours

Simple slab work and wheel work

Unit II- 12 hours

Types of clay, Plaster of Paris, Cement & its properties

Unit III- 12 hours

Nature and types of wood its growth and process of seasoning use of various tools and equipment.

Unit IV- 12 hours

Ceramics clay preparation, tiles making, relief sculpting.

UMA301	HISTORY OF ART-V	L	T	S	P	C
Version 1.0		2	0	0	0	2
Pre-requisites/Exposure	HISTORY OF ART-IV					
Co-requisites						

Course Objectives

1. Understanding of core content and history of the discipline
2. Broad familiarity with diverse subfields within the discipline.
3. Opportunities to apply classroom learning in real-life setting.
4. Deeper thinking and research in one specific area of study.

Course Outcomes

On completion of this course, the students will be able to:

- CO1. To sequence various art forms in history.
CO2. To understand art in cultural context.
CO3. To envisage the paradigm shift in art as per the various technological changes.

Catalogue Description

Through this course students of fine arts not only learn to articulate histories of visual production, but also to think critically about the stakes of artistic creation and objects of culture more proficiently.

UNIT- I WESTERN ART- POST RENAISSANCE – 8 hours

- High Renaissance. Concepts and ideals of High Renaissance. Leonardo Da Vinci and the theories of painting. Michelangelo the Sculptor and Michelangelo the painter. Raphael and the shift towards Mannerism. Concept and Technique of sfumato. Leonardo's Last Supper, Raphael's School of Athens and Michelangelo's Sistine Chapel Ceiling.
- Mannerism. The shift of concepts and ideals from High Renaissance to Mannerism. Mannerist concept of beauty. Designo, Contra Posta, Nuditas Virtualis, Figura Serpentinata and Maniera. Titian and the shift from High
- Renaissance to Mannerism. Early Mannerism of Rosso, Pontormo, Corregio and Cellini. Academia Della Designo. Tinteretto, Veronese, Parmaginiano and the Late
- Mannerism. El Greco and the transition to Baroque.
- Baroque. Colonialism and the economic repercussions. Colonialism and the spread of art. Baroque concept of grandeur. Bernini, Poussin, Rubens, Velasquez and Form and space in Baroque. Carravagio, Rembrandt, Vermeer, George De Latour and the Baroque quality of light. Claude Lorrain and the development of Landscape painting.

UNIT-II ART OF TRIBAL, FOLK AND POPULAR ART PART-1- 8 hours

Introduction to seminal terms such as animism, fetishism, magic, fertility cult, ancestor cult, secret societies, etc.

- Relationship between art and religion.

- Role and place of artist in tribal and folk society.

I. SPECIFIC AREAS: INDIA

- Introduction to tribal/folk India and geographical distribution.
- Descriptive accounts of all kinds of Terracotta traditions (Molela, Gujarat, Tamilnadu, Bengal).
- Metal casting traditions (Dhokra casting of Bastar)
- Wall painting traditions (Madhuban, Warli, Pitthoro, Gonds)
- Textile painting traditions (Mata ni Pachedi, Phads, Puri patas)
- Weaving traditions (Chanderi, Maheshwar, Ikat, Patola, Benarasi etc.)
- Puppetry tradition
- Their religious and ritualistic significance.

II. AFRICA

- Introduction to prominent tribes, geographical distribution, religious manifestations.
- Nyama
- Cultural concepts underlying primitive art such as animism, fetishism, magic, sorcery, mythology.
- Introduction to cults employing sculptures- Ancestor cult, Cult of the dead, Cult of Totemism, Cult of secret societies and initiation rites
- Characteristic forms of sculptures- Nature spirits, Ancestor spirits . Magical statues, Animal carvings, Masks
- Areas and Tribes: Bambara, Dogon, Senufo, Baga, Kissi, Mendi, Baule, Dan, Ashanti, Yoruba, Ibibo, Ife, Benin, Bakota, Pangwe, Bakongo, Bakuba, Baluba, Basonge, Bapende, Bateke. etc.
- Description and Analysis of art of above tribes.
- Forms and functions
- Masks

UNIT-III INDIAN PAINTING PART-1 – 8 hours

- Eastern Indian Manuscripts: Sultanate School of Painting, Sikandernama, Humza Namah, Mandu Neemat Namah
- Deccani School of Painting: Bijapur, Golconda, Ahmednagar, Aurangabad
- Mughal Painting. Sources- Persian, Indian, European, Historical Development of Mughal Paintings from Babur to Late Mughals, Akbari School, Painters and Major Manuscripts, Akbari Conventions and The Issue of Imperial Patronage, Imperial-Sub-Imperial and Popular styles, Some Major Scholars and Their Methodological concern. Jehangiri School: Eclecticism and Shift in Naturalism. Shajahan and His School. Aurangzeb and Later Mughals
- Rajasthani Schools- Mewar, Deogarh, Nathdwara, Kota, Bundi, Kishangarh- Marwar-Bikaner, Jodhpur. Validity of Mughal /Popular Mughal Influence on Mewar School
- Malwa School
- Pahari School of Painting: Origin and Development of Pahari School. Basholi, Guler, Kangra and Sub-Schools Painter's Geneology and few Significant Painters. B N Goswami Theory of Migration Painters. Mughal Influence and Declining Interest of Patronage by the close of 18th Century in Hills.

UNIT-IV INDIAN AESTHETICS PART-1- 8 hours

- Introduction to Aesthetics and its scope
- Genesis and development of Aesthetic
- Brief introduction to the basic principles of Indian philosophy as related to the arts.
- Evolution of the Aesthetic concepts
- Natayashastra of Bharat Muni.

SEMESTER-VI

SEMESTER-VI

ADFA310	COLLAGE/ MIX MEDIA & COMPOSITION-III	L	T	S	P	C
Version 1.0		0	0	3		3
Pre-requisites/Exposure	COLLAGE/ MIX MEDIA & COMPOSITION-I					
Co-requisites						

Course Objectives:

1. To understand collage as a technique in visual language and creation.
2. To learn doing mix-media compositions through understanding various properties of a range of media.
3. To hone the skill of spatial manipulation applicable in a variety of settings.

Course Outcomes:

On successful completion of this course, the students are able to:

CO1. Develop understating of relevant visual elements in a specific context of interest and its expression in a Composition.

CO2. Develop relevant spatial manipulation in a multiple context.

CO3. Conceptualize compositions independently based on one's idea.

CO4. Analyze and define a chosen stylistic/individual approach towards image making

Catalog Description:

This course will help students develop spatial manipulation skills applicable to a variety of settings. It will increase visual comprehension of the relevant elements in a particular setting of interest and their portrayal in a composition. It will assist in analyzing and defining an individual or stylistic approach to image creation.

Course Content:

UNIT-I Collage/Mix Media & Compositions- 16 hours

Explore compositions based on an experience: direct or indirect.

Use relevant medium and chosen color and textural (surface treatment) elements in the painting

process.

UNIT-II Theme-based Compositions- 16 hours

Make Compositions based on a specific theme or idea.

Experiment with composing forms seen from various positions/perspective.

Explore compositions further with the understanding of visual explorations towards a personal language making.

Explore compositions further with more specific visual explorations from previous exercises.

UNIT-III Research-based Work- 16 hours

Refer and research on relevant artists or art movements based on individual choices. Share works among the peers.

Continue practice in Painting with relevant medium and approach.

- Projects, Presentations and Individual tutorials in continuation to the previous work.

One to one and group discussions.

Reference Books:

1. Writings and works by Kandinsky, Paul Klee, Mondrian, Balthus, Munch etc. and the Impressionists, Fauvists and Expressionists.
2. Art and Visual culture by Steve Edwards, Color interaction by Joseph Albers.
3. Meaning of Art and Art and society by Herbert Read.

ADFA312	PAINTING-IV	L	T	S	P	C
Version 1.0		0	0	8	0	8
Pre-requisites/Exposure	PAINTING-III					
Co-requisites						

Course Objectives

1. To learn about the human body and how it functions in different settings.
2. To place emphasis on the environment, which is an important aspect of the activity.
3. To explore paintings inspired by memories and personal experiences

Course Outcome

On successful completion of this course, the students are able to:

- CO1. Learn the structure of human body in various settings.
- CO2. Explore and make paintings based on a specific setting.
- CO3. Paint different forms from the surrounding and compose them in a chosen context.
- CO4. Explore paintings from memory.
- CO5. Make paintings based on an experience which can be direct or indirect.
- CO6. Refer and research on relevant artists or art movements.

Catalog Description:

Course Content:

This course will enable students to make compositions based on experiences, diverse environments, and specific contexts. They will be able to paint from memory and draw inspiration from their environment. In addition, students can get inspiration from the works of other artists and art movements from which to draw ideas for their own work.

Unit 1. Human body- 20 hours

Study of the structure of human body in various contexts.

- Emphasis given to painting from surroundings as it is an integral part of the practice.

Unit 2. Painting from Life- 20 hours

Explore various articulations of human form through painting with different mediums and scale.

Unit 3. Painting from specific setting- 20 hours

Explore and make paintings based on a specific setting- arranging objects in space.

Unit 4. Painting from surrounding- 20 hours

Paint different forms from the surrounding and compose them in a chosen context: interior, exterior and imaginary spaces etc.

Unit 5. Painting from memory- 24 hours

Explore paintings from memory using various characteristics of lines / marks to achieve a desired effect.

- Refer and research on relevant artists or art movements in this context.

Unit 6. Painting from experience- 24 hours

Make paintings based on an experience: direct or indirect.

Use relevant portrayal medium and chosen elements in the painting process.

- Projects, Presentations and Individual tutorials in continuation to the previous work.

Reference Books:

1. Master's drawings from early Renaissance to Renaissance to Contemporary.
2. Look at drawings from the art movements such as Cubism, Impressionism, and Expressionism etc.

ADFA314	COMPUTER GRAPHICS-IV	L	T	S	P	C
Version 1.0		0	0	3	0	3
Pre-requisites/Exposure	COMPUTER GRAPHICS-III					
Co-requisites						

Course Objectives

1. To illustrate the use of various tools in photoshop.
2. To demonstrate efficiency in managing the projects.
3. To design effective and engaging content for multiple platforms

Course Outcomes

On completion of this course, the students will be able to:

CO1. Build and develop assets like colors, patterns & drawings.

CO2. Compose 3D and flat objects.

CO3. Design graphics using the right colour schemes, fonts and animations.

Catalog Description

This course will teach students in and out of Adobe Illustrator. Students will learn how to use different tools of the software and how to use them to compose meaningful design content.

Course Content:

Unit 1: Introduction to Adobe Illustrator- 8 hours

Introduction to Adobe Illustrator, Evolution, Importance, how to setup Adobe Illustrator, Introduction to tools and components, keyboard shortcuts, drawing shaping using tools, drawing icons using tools, pen tools, curvature tools, live shape effects, Exporting for Print and Web

Unit 2: Colours and Patterns- 8 hours

Colour theory for designers, RGB & CMYK, colour schemes and how to choose them, colour trends, using colour themes in illustrator, How to Make Gradients, how to make long shadows, colour blending, gradients along strokes

Unit 3: Typography, Strokes and Lines – 8 hours

What is typography, Elements and characteristics of typography, How to Use Type & Fonts, Advanced fonts tricks & tips, tools for typography in Illustrator, creating strokes and lines

Unit 4: Introduction to 3D and Animation in Illustrator- 10 hours

Introduction to 3D in Adobe Illustrator, how to make Semi flat 3D icons & UI design, how to make 3D gradient lettering blends, how to make a pie chart line graph & bar graph, Advanced Image tricks & tips, Masking an Image, Bend & Warp Shapes and Text, Drawing Repeating Shapes and Patterns, Vectorizing an Image

Unit 5: Project- 14 hours

Lab work on Illustrator tools, Project using Illustrator.

UMA302	Elective-I Photography	L	T	S	P	C
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Version 1.0		0	0	3	0	3
Pre-requisites/Exposure						
Co-requisites						

Course Objectives:

1. To improve lens-based technical skills.
2. To develop observational skills so as to produce more creative, fascinating, and noticeable photographs.
3. To exhibit one's personal understanding of the human experience by means of the subjects and angles one chooses to photograph.

Course Outcome:

On completion of this course, the students will be able to:

CO1. To view objects from an entirely new angle, such as light, shapes, colours, textures, people, structures, trees, and flowers.

CO2. To cultivate creativity and ingenuity.

CO3. To use photographs to convey narratives.

Catalog Description:

This course will help students develop their observational skills so that they can create photographs that are more creative, intriguing, and noticeable. The topics and perspectives one chooses to capture will reveal something about the photographer's perspective on everyday life. Innovative thinking and artistic spirit will flourish in this course.

Course Content:

UNIT-I Camera as a Tool- 6 hours

Evolution of camera.

Camera technology.

Film formats.

Camera design.

Optical lenses, accessories.

UNIT-II Camera Techniques- 8 hours

Observation, Selection of subject:

Observing light, light temperature.

Selection of subject.

Exposures, apertures.

Choice of lens, filters.

Choice of shot.

UNIT-III Know your digital Camera- 8 hours

Camera Parts.

Body.

Sensor/lenses/digital technology/CPU.

UNIT-IV Automated and Assisted settings- 10 hours

Shooting modes.

Flash Modes.

Image enhancement settings.

Video mode.

Manual Settings.

UNIT-V Automated and Assisted settings- 16 hours

Shooting modes.

Flash Modes.

Image enhancement settings.

Video mode. Manual Settings.

Shoot with different Automated modes.

Shoot with manual settings.

Shoot with different lenses.

Shoot with Flash.

Shoot with natural light.

Shoot with filters.

Project Submission: End of the Semester

OR

UMA304	Elective-I PRINT MAKING	L	T	S	P	C
Version 1.0		0	0	3	0	3
Pre-requisites/Exposure	Print Making (Semester- II)					
Co-requisites						

Course Objectives:

1. To learn various types of printmaking techniques. They will also learn how prints are being created for the purpose of art and beauty
2. To understand the concept of print, its elements and principles involved in making a good print.
3. To develop a sense of materials, methods and their usage

Course Outcomes:

On completion of this course, the students will be able to

CO1. understand the concept of Printmaking.

CO2. make prints, taking ideas from objects in nature and their surroundings.

CO3. learn different types of printing techniques and their usage in everyday life.

CO4. understand the quality of prints, inks, papers, and their behaviour.

Catalog Description:

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

Course Content:

Unit 1. Making of mono woodcut print- 14 hours

Print and its origin

Printing techniques

Exercise on creating a mono print

Unit 2. Making of woodcut print in colour- 20 hours

Woodcut colour printing process and tools

Exercise on woodcut printing with colour

Unit 3. Making a print with silkscreen- 14 hours

Silkscreen colour printing process and tools

Types of silk screen printing

Exercise on silk screen printing with single and multi-colour

UMA306	HISTORY OF ART-VI	L	T	S	P	C
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Version 1.0		2	0	0	0	2
Pre-requisites/Exposure	HISTORY OF ART-V					
Co-requisites						

Course Objectives

1. Understanding of core content and history of the discipline
2. Broad familiarity with diverse subfields within the discipline.
3. Opportunities to apply classroom learning in real-life setting.
4. Deeper thinking and research in one specific area of study.

Course Outcomes

On completion of this course, the students will be able to:

- CO1. To sequence various art forms in history.
CO2. To understand art in cultural context.
CO3. To envisage the paradigm shift in art as per the various technological changes.

Catalogue Description

Through this course students of fine arts not only learn to articulate histories of visual production, but also to think critically about the stakes of artistic creation and objects of culture more proficiently.

UNIT- I: 19TH CENTURY ART- 8 hours

- **Neo Classicism.** Political background of the period. French Revolution, Age of Terror, Napoleonic Wars. Concepts of Neo Classicism. Neo Classicism and the nationalism. Neo Classical Historicism and David. Revival of Classical ideals by Ingres. Canova and Neo-Classical sculpture.
- **Romanticism.** Concept of Romanticism. Romantic philosophy. Romanticism in literature, Music and Architecture. Neo Gothic tradition. Concept of Sublime. Goya and the Spanish Romanticism. Turner, Constable and Fuseli and variant approach of English Romanticism. Delacroix, Gericault and French Romanticism. Casper David Freidriech and German romanticism.
- **Realism.** Ideological position of Realism. Bohemianism, Realism in allied fields. Class awareness in Realism and Courbet. Millet, Corot, Rousseau and Barbizon school.
- **Impressionism.** Impressionism as the ideological premise. Impressionism as the avant-garde movement. Impressionism and the techniques of painting. Impressionist exhibitions. Manet, Monet, Degas, Renoir, Marry Cassatt, Berthe Morisot.
- **Post Impressionism.** Neo impressionism, Chromo Luminarism, Pointillism, Synthesism. Different approaches of Post Impressionism. Post Impressionism and its influence on 20th century art. Van Gogh, Gauguin, Lautrec, Seurat and Cezanne.

UNIT-II: ART OF TRIBAL, FOLK AND POPULAR ART PART-2- 8 hours

OCEANIA:

1. Impact of Taboo and Mana on Oceanic arts of Polynesia, Melanesia, Micronesia and Australia.

2. Migration of artistic styles from Indonesia to Melanesia and further diversification.

3. Characteristic art practices such as Korawar statues, canoe prows, lime spatulas, mortar pestles, jade ornaments, tortoise shell masks, Maori carvings, masks, mother of pearl artifacts, hooks, neck rests, clubs, Malanggan carvings, bark cloth attires, wigs, tapa cloth, adzes, etc.

4. Descriptive analysis of art practices of all Polynesian islands

Fiji, Marquesas Islands, Easter Islands, Hawaii Islands, Central Polynesia, New Zealand, Discussion on Religion, social institutions, deities, tattoos, etc. also.

5. Descriptive analysis of art practices of Melanesian islands-

New Caledonia, The New Hebrides, New Britain, New Ireland, Admiralty island, New Guinea

6. Descriptive analysis of art practices of Micronesian islands-

Caroline Island, Gilbert Island, Marshall Island, Marianna Island

7. Australia

Bark paintings, Boomerangs

NORTH AMERICA/SOUTH AMERICA:

A survey of various regions.

POPULAR AND MASS ART:

Notions of Mass and Popular Art.

UNIT- III INDIAN PAINTING PART-2 – 8 hours

1. Company School Paintings

a. General overview of the political scenario and the decline in royal patronage and emergence of new patrons - East India Company Bengal 1757 and others; emergence of new centres of art

b. Documentation purpose topographical, architectural, archaeological and natural history drawings. Ethnographic studies on Indian castes and professions

c. Lucknow: John Zoffany, Tilly Kettle, Ozias Humphrey, Nevasi Lal

d. Murshidabad: Indian artists painting for British patrons miniature style in paintings with English touch. Hunting Scenes, Religious Practices

e. Other centres: Patna Benaras, etc.

f. Bazaar Art - Firka sets

2. Kalighat Paintings

- a. Patuas (traditional scroll painters)
- b. Secular themes over traditional religious ones accompanied by songs
- c. Availability of cheap local paper

3. Raja Ravi Varma (1848-1906)

- a. Academic realist style (Victorian Salon style) and a new body of Indian imagery
- b. Portraits of Indian aristocracy and British officials
- c. First Indian artist to break the monopoly of the British artists as portrait travelling artist
- d. Influence of theatre - Impressed by the realistic rendering of the persons, background, lights, objects, etc.
- e. Women from their social milieu regional, national and feminine ideals; ancient Indian epics and literary classics
- f. Theatrical realism
- g. Oleographs

4. The Bengal School and Other Artists

- a. Nationalist sentiments: Mid-19th century
- b. Abanindranath Tagore
- c. Abdur Rehman Chughtai
- d. Gaganendranath Tagore - Modernism
- e. Rabindranath Tagore

UNIT-IV INDIAN AESTHETICS PART-2- 8 hours

- Theories of Rasa, Dhvani, Alamkara, Riti,
- Inter relationship of the above concepts and their relevance to arts.
- Interrelationship of visual and performing arts Shadanga relevance to Vishnudharmottara Purana

ADFA316	PORTFOLIO DEVELOPMENT	L	T	S	P	C
Version 1.0		0	0	2	0	2
Pre-requisites/Exposure						
Co-requisites						

Introduction

The Art Portfolio will consist of a compilation of all art works, from sketch to finished product. The submission would include both the original and improved versions of assigned tasks reflective of gradual improvement. Step by step development of the work will be assessed in all units.

Components of a Portfolio:

- Schedule of work
- Research Skills
- Resources and materials
- Study of connections with artists / art movements
- Art making skills
- Personal artist statement
- Studies (e.g., composition/techniques-medium)
- Picture of the final work (reflective skills)
- Evaluation of final work (affective skills)
- Any kind of personalized notes in relation to artwork

SEMESTER- VII

SEMESTER- VII

UMA401	HISTORY OF ART-VII	L	T	S	P	C
Version 1.0		2	0	0	0	2
Pre-requisites/Exposure	HISTORY OF ART-VI					
Co-requisites						

Course Objectives

1. Understanding of core content and history of the discipline
2. Broad familiarity with diverse subfields within the discipline.
3. Opportunities to apply classroom learning in real-life setting.
4. Deeper thinking and research in one specific area of study.

Course Outcomes

On completion of this course, the students will be able to:

- CO1. To sequence various art forms in history.
CO2. To understand art in cultural context.
CO3. To envisage the paradigm shift in art as per the various technological changes.

Catalogue Description

Through this course students of fine arts not only learn to articulate histories of visual production, but also to think critically about the stakes of artistic creation and objects of culture more proficiently.

UNIT- I 20TH CENTURY WESTERN ART- 8 hours

- **Cubism:** a. Influence of Post-Impression on Cubism b. Pablo Picasso Blue Period, Red Period c. Analytic cubism and Synthetic Cubism d. George Braque, Fernand Leger, Juan Gris
- **Futurism:** a. Notion of a manifesto b. Umberto Boccioni, Luigi Russolo, Giacomo Balla, Gino Sevrini, Carlo Carrà
- **Fauvism:** a. Three regions / groups Académie Carrère (under Gustav Moreau), from Châtou and from Le Havre b. Artists at Académie Carrère :Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy c. Artists from Châtou: Andre Derain, Maurice de Vlaminck d. Artists from Le Havre: Emile Othon Friesz, Raoul Dufy, Georges Braque e. Reaction from critics
- **Dadaism:** a. A mid-world war art movement b. Jean Arp and Marcel Janco Zurich c. Marcel Duchamp, Man Ray, and Francis Picabia New York d. Andre Breton with the above members in Paris e. Richard Huelsenbeck went to Berlin to draw – John Heartfield and George Grosz f. Max Ernst Cologne g. Kurt Schwitters in Hanover h. Writers - Hugo Ball, Tristan Tzara, Richard Huelsenbeck i. Manifesto, Sound poems; Anti-art and art j. Accidental poetry, music, skits, storytelling and manifestos ; Aim to Liberate art
- **Surrealism:** a. Manifesto b. Psychic automatism c. Prominent artists- Salvador Dali , René Magritte , Joan Miró , Max Ernst, Man Ray André Masson Yves Tanguy , Giorgio de Chirico

- **German Expressionism:** a. Die Brücke, (The Bridge) 1905 i. Ernst Ludwig Kirchner ii. Erich Heckel iii. Emil Nolde b. Other artists - Otto Mueller or Müller Erich Heckel Fritz Bleyl Karl Schmidt-Rottluff
Der Blaue Reiter (The Blue Raider) 1911 i. Wassily Kandinsky ii. Franz Marc iii. Gabriele Münter
- **Abstract Expressionism:** a. Action or Gesture painters Jackson Pollock, William de Kooning, James Brook, Franz Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin
b. Colour Field pictures Barnett Newman, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour
- **Suprematism:** a. Kazimir Malevich
- **Constructivism:** Valdimir Tatlin, Naum Gabo, Aleksander Rodchenko
- **De Stijl:** a. Theo van Doesburg b. Piet Mondrian
- **Bauhaus:** Eclectic attitude and multidisciplinary approach

UNIT-II 20TH CENTURY INDIAN ART PART-1- 8 hours

- The Calcutta Group: Prodosh Das Gupta, Paritosh Sen, Kamala Das Gupta, Govardhan Ash, Gopal Ghosh, Abani Sen, Rathin Maitra, Prankrishna Pal, Sunil Madhava Sen, Hemant Mishra, Subho Tagore, Paritosh Sen
- Progressive Artists' Group: a. Study of the post-independence political, social and cultural scenario. Reference to other mediums of expression literature, films, theatre progressive groups from different fields theatre, writers, etc. b. Detail study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. Bakre, H. A. Gade c. Role of Critics and collectors - Rudy von Leyden, Walter Langhammer, and E. Schlesinger
- Other Progressive Schools/ Groups: a. Chalamandal Artists' Village : K. C. S. Paniker, M. Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, C. Dakshinamurthy, S. Nandagopal, S. G. Vasudev, Vidhyashankar Stapathy b. Delhi Silpi Chakra: B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna
- Baroda School Faculty of Fine Arts. Years of Inception, Faculty members- N. S. Bendre, Prodosh Das Gupta, Sankho Chaudhuri, K. G. Subramanyan, V. R. Amberkar
a. Study of the contribution of other individuals - V. P. Karmarkar, K. K. Hebbar, Sivax Chavda, Ravishankar Raval, Somalal Shah, Herman Goetz, Markand Bhatt b. 1950's onwards - Shanti Dave, G. R. Santosh, Jyothi Bhatt, Kumud Patel, Jyotsna Bhatt, Mahendra Pandya, Krishna Chhatpar, Nagji Patel i. Group 1890 Ambadas, Jeram Patel, Gulammohammad Sheikh, Himmat Shah, Jyoti Bhatt, Raghav Kaneria, S. G. Nikam, Rajesh Mehra, Reddeppa Naidu, Eric Bowen, Balkrishna Patel, J. Swaminathan, Bhupen Khakhar

UNIT-III WESTERN AESTHETICS PART-1- 8 hours

1. General overview of Greek art and the then dominant notion of humanism

2. Plato

- a. notion of Transcendental truth, Mimesis.

b. Plato's stand to works of art; Poetry – as mimetic as it produces appearance; visual illusion and deception its aim

c. Does art increase knowledge?

d. Plato low opinion for poets and other imitators on ethical basis reasoning

3. Aristotle (384 BC 322 B. C. E.) a. Catharsis

4. Commentaries on Plato, Aristotle and related topics

a. Leo Tolstoy

i. Critical debates in 19th century Russia

ii. Study of his work - What is Art? as a critique of previous theories of art

iii. Art and Infectiousness

iv. Evaluating content of art

b. Eugene Veron

i. Art and Emotional expression

c. Curt Ducasse

i. Art as a language of emotions- and transmission of the same

ii. Role of an artist and the viewer

5. Commentaries on Plato, Aristotle and related topics

a. R. G. Collingwood

i. Overview of his work - Outlines of the Philosophy of Art

ii. Art as expression, imagination and language

iii. Principles of Art emphasis on the role of art in initiating self-knowledge

iv. “Art Proper” and “Art Falsely So Called”

v. Art as a dimension of human experience

vi. Relationship of an artist to his / her own community

b. Horace

i. Ars Poetica- a canonical approach lists the rules for mainly poets

ii. Morality, propriety, balance, beauty, wisdom and also imitation

c. Longinus

i. Works -Peri Hypsious and On the Sublime

ii. Art ability to move

iii. Artist as a genius

6. Renaissance Aesthetics

- a. Overview of notions **Humanism**, rationality
- b. Repose, restraint, contemplation, harmony, congruity in works of art
- c. Sense of symmetry, order, and decorum; congruence in architecture
- d. **Vitruvius** - firmitas, utilitas and venustas

e. Leon Battista Alberti

- i. Analysis physical expression and the moral expression
- ii. Role of artists in contemplating and creating - Ideal beauty

f. Marsilio Ficino

- i. Beauty in natural bodies
- ii. Ordo- arrangement, modus- measure, species-appearance or aspect

g. Leonardo da Vinci

- i. Artist is the perfecter of nature
- ii. Role of logic and mathematics in studying nature

h. Michelangelo Buonarroti

- i. Reactionary comments Leonardo
- ii. Considers sculptures superior to painting greatness of sculptors
- iii. Criticism of Flemish artists

i. Giorgio Vasari

- i. Lives of Painters, Sculptors and Architects
- ii. Cyclical model -Cycle 14th , 15th and 16th century; reference to art works of :
 - 1. 14th -Cimabue and Giotto
 - 2. 15th - Masaccio, Piero della Francesca and Mantegna
 - 3. 16th - Leonardo, Raphael and Michelangelo

j. Heinrich Wölfflin

- i. Five pair of opposed visual concepts - differentiating the classical High Renaissance and the Baroque phase.

UNIT IV 20TH CENTURY ART- 8 hours

- **Pop Art**
 - a. Overview of - late capitalism, consumerist society, mass production, advertising and mass media
 - b. Great Britain - Formation of the Independent Group i. Broadening taste into more popular, less academic art
 - c. North America lived in experience i. Difference in -Fine Art and Pop ii. Art objects or mass culture objects
 - d. Prominent Artists -Andy Warhol, Roy Lichtenstein, Richard Hamilton, Jasper Jones, David Hockney, R. B. Kitaj, Sigmar Polke, Robert Rauschenberg
- **Conceptual Art**
 - a. Dominance of cerebral over emotive aspect of art – Dematerialization
 - b. Concept as a machine to make art
 - c. Joseph Beuys, Joseph Kosuth, Yves Klein, Piero Manzoni, Gilbert Proesch and George Passmore

ADFA409	PAINTING-V	L	T	S	P	C
Version 1.0		0	0	8	0	8
Pre-requisites/Exposure	PAINTING-IV					
Co-requisites						

Course Objectives

1. To develop a personal style/language of art.
2. To make a reading of your works so as to produce a text anticipating new ideas.

Course Outcomes

On completion of this course, the students will be able to:

CO1. To generate a dialogue / discussion on their personal works.

CO2. To make a reading of personal works to produce a text anticipating new ideas.

CO3. To produce a body of artworks that furthers conversations and negotiations with personal artworks or master artists.

Catalog Description

In the course, students will be able to initiate a conversation about the works they've created. In order to create a text that anticipates new ideas, they will be able to read their own works. They will be able to create a body of work that aids in discussions and negotiations with individual pieces of art or master artists.

Course Content:

Unit 1. Personal Approach- 32 hours

Visit to the library: Discussing the works of three or more artists whose work resonate with your own personal pursuit

Display of colour print outs along with examples of personal works to generate a dialogue / discussion

Unit 2. Painting-own style- 32 hours

Look into the sources of your works and identify the underlying intentions.

Also make a reading of your works to produce a text anticipating new ideas.

Unit 3. Painting-own style- 32 hours

Produce a body of artworks that furthers these conversations and negotiations with the artworks or artists.

Unit 4. Presentation and critique- 32 hours

Presentation and critique of the works

Reference Books:

- Vitamin P, P2 and P3
- About Looking by John Berger
- Art Today by Edward Lucie Smith

ADFA411	AESTHETICS OF SPACE & DISPLAY	L	T	S	P	C
Version 1.0		0	0	4	0	4
Pre-requisites/Exposure						
Co-requisites						

Course Objectives

1. To produce visual and emotional impacts via the utilization and manipulation of space within artworks and also surrounding works for the purpose of display.
2. To plan and organize physical spaces and visual displays in a way that results in aesthetically pleasing settings.
3. To create and put-up artwork that is intrinsically connected to a specific location.

Course Outcomes

On completion of this course, the students will be able to:

CO1. To create art that complements the physical, architectural, historical, or cultural context of the site.

CO2. To incorporate the surroundings, preexisting structures, and landscape into the work itself.

CO3. To generate engagement and participation from the audience through their art.

CO4: To challenge traditional boundaries and obscure the distinction between art and the environment as a whole.

Catalog Description

This course will enable students to achieve aesthetic and emotional impacts via the strategic use and utilization of space within and around works of art. They will be able to plan and arrange physical spaces and visual displays to create aesthetically appealing environments. They will be able to create and display art that is intrinsically tied to a particular location. It will be responsive to the surroundings, whether they are natural, built, historical, or cultural. Additionally, it will encourage audience participation and engagement through their art.

Course Content:

Unit 1: Intimation in art- 16 hours

Referring to Modern and Contemporary Artists to understand aesthetics of space and display.

Configuration and association with aesthetics of space and display.

Unit 2: Site-specific/Site-responsive Art- 16 hours

Site-specific and site-responsive mode of developing and sharing art.

Content & Form

Installation Art

Expressiveness

Integration with the environment

Unit 3: Public Art and Aesthetics- 16 hours

Art in relation to public/society

Public Art & Engagement

Integration with the environment

Unit 4: Organization skills- 16 hours

Organizing an exhibition of class works.

Contextual meaning.

Giving attention to installation of art works, publicity material and semiotics of putting the wall text in conjunction with the art works.

Engaging audience.

ADFA413	SUMMER INTERNSHIP	L	T	S	P	C
Version 1.0		0	0	0	0	4

Pre-requisites/Exposure	
Co-requisites	

Scope of Training: Training programme is about Student working under the supervision of professional organizations or under the supervision of Professional individual. After such training student shall submit the training report and certificate to the effect that he/she has undergone professional training.

The Training Programme focus

The student shall craft "Vision & Mission Statement" according to the task assigned to them with pre-defined objective, work plan and specific deliverables. The student shall be involved in a specific functional area, to become part of the operations of a department or function

according to their subject and ability. The student shall craft "Internship Objective" according to vision while introducing the student to a range of professions and areas/functions within the company/organization. The student might be inducted on rotation basis between different functions, or invited to participate in seminars and training programs, or might join one or more managers and assist them as trainee.

Indicative structure of the report or presentation

1. Abstract
2. Summary
3. Acknowledgements
4. Introduction about organization
5. Vision and Mission
6. Context analysis
7. Methodology
8. Key Results
9. Observations
10. Conclusion
11. Bibliography & References

ADFA415	Research Project- I	L	T	S	P	C
Version 1.0		0	0	0	0	4

Pre-requisites/Exposure	
Co-requisites	

Course Objectives

1. To add to the current body of art-related scholarship with fresh information or insights.
2. To cultivate students' intellectual capacities, analytical reasoning, and problem-solving abilities.

Course Outcomes

On completion of this course, the students will be able to:

CO1. To further one's knowledge of a certain topic or to answer a research issue or solve a problem in the field of fine arts.

CO2. To examine and evaluate existing literature and research critically in order to locate knowledge gaps and offer potential answers or fresh viewpoints.

CO3. To demonstrate the capacity to perform autonomous academic work by employing the research skills necessary for completion of a dissertation.

CO4. To improve their intellectual capacities as well as their analytical thinking and their ability to solve problems.

CO5. To showcase their capacity to take on substantial research projects, which can improve opportunities for employment in academia, research institutes, and industry.

Catalog Description

This course will enable students to gain more information about a subject, resolve a research question, or address an artistic challenge. In order to fill in knowledge gaps and provide viable solutions or new perspectives, they will be able to critically review and evaluate existing literature and research. It will demonstrate their ability to perform independent academic work by utilizing the research skills required to complete a dissertation, such as data acquisition, analysis, interpretation, and presentation.

Course Content

Individual Research Work

SEMESTER- VIII

SEMESTER- VIII

UMA402	HISTORY OF ART-VIII	L	T	S	P	C
Version 1.0		2	0	0	0	2
Pre-requisites/Exposure	HISTORY OF ART-VII					
Co-requisites						

Course Objectives

1. Understanding of core content and history of the discipline
2. Broad familiarity with diverse subfields within the discipline.
3. Opportunities to apply classroom learning in real-life setting.
4. Deeper thinking and research in one specific area of study.

Course Outcomes

On completion of this course, the students will be able to:

- CO1. To sequence various art forms in history.
CO2. To understand art in cultural context.
CO3. To envisage the paradigm shift in art as per the various technological changes.

Catalogue Description

Through this course students of fine arts not only learn to articulate histories of visual production, but also to think critically about the stakes of artistic creation and objects of culture more proficiently.

UNIT- I CONTEMPORARY ART- 4 hours

- Feminist artists - Cindy Sherman, Kiki Smith, Barbara Kruger, Guerrilla Girls, Judy Chicago
- Neo-Conceptual Art
- Stuckists
- YBA Young British Artists: Jake and Dinos Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, etc.
- Video Art
- Subversive Art

UNIT- II 20TH CENTURY INDIAN ART PART-2 – 4 hours

- Feminism:
 - a. Introduction to feminist theory and study of the same through works of artists : Arpita Singh, Navjot Altaf, Nalini Malani, Rumana Hussain, Anita Dube, Arpana Caur, Nilima Sheikh, Rekha Rodwittiya etc.
 - b. Newer ways of looking at feminism through New Media works, lesbianism, consumerism, etc - Mithu Sen, Tejal Shah, Pushpamala N., Koumudi Patil
- 1980's onwards the change in the Indian art scenario with the advent of globalization:
 - a. Study of notions of - global economy, internationalism, identity : Reference to prominent show - Place for People, 1981 - Gulammohammed Sheikh, Vivan Sundaram, Nalini Malani, Bhupen Khakhar, Sudhir Patwardhan and Jogen Chowdhury

- b. The Third Sotheby's Prize Exhibition 1992: Natraj Sharma, Baiju Parthan, Anju Dodiya, Jitish Kallat and Sudarshan Shetty
- Study of works of: Sudhir Patwardhan, Vivan Sundaram, Atul Dodiya, Baiju Parthan, Jitish Kallat, T. V. Santhosh, Sudarshan Shetty, Subodh Gupta, Ranbir Kaleka

UNIT III WESTERN AESTHETICS PART-2 – 18 hours

- Sublime and Longinus
 - a. Anthropocentric approach
 - b. Nature and Art
 - c. Necessity of a noble idea
 - d. Manner in which a sublime experience occurs
 - e. Notion of a genius artist as a creator
 - f. Relation to baroque ideals of art
 - Immanuel Kant 18th century
 - a. Prime importance - mental faculty of reason
 - b. Faculty of judgment and beauty
 - c. Overview of Critique of Pure Reason knowledge,
 - d. Critique of Practical Reason ethics
 - e. Critique of Judgement aesthetics
 - f. Difference between - cognitive and moral judgments
 - g. Four Moments:
 - i. Disinterested Delight
 - ii. Universal Delight
 - iii. Purposiveness without Purpose
 - iv. Necessary Delight
 - Kantian Sublime
 - a. Sublime Critique of Judgment
 - b. Role of reason
 - c. Aesthetic judgments; subreption
 - d. Mathematical and Dynamic Sublime
 - e. Sublime and nature and humans

f. A priori

- Benedetto Croce

a. Work - The Aesthetic as the Science of Expression and of the Linguistic in General

b. Art an Intuition

c. Differentiates between – intuitive (aesthetic) and conceptual (logic);

d. Independence from morality

- Bernard Bosanquet

a. Art as a form of self-expression

b. Four principal areas:

i. The nature and evolution of aesthetic consciousness,

ii. Artistic production,

iii. Aesthetic appreciation particularly, the experience of beauty, 'ugliness,' and the sublime in art

iv. The role of art in the development of character.

c. Easy Beauty

- Psychoanalysis

a. Sigmund Freud - Interpretation of Dreams

i. Free association, dreams and transference

ii. Dream -Manifest Content and Latent Content

iii. Structure of Mental Apparatus

iv. Id, Ego and Super-Ego

v. Art and Literature- Pathography

vi. Psychoanalytic method of dream interpretation

vii. Leonardo da Vinci

b. Jacques Lacan

i. 1936 Mirror Stages

ii. Symbolic expressions

c. Julia Kristeva

- Formalism

a. Clive Bell

i. Significant form

b. Roger Fry

i. Vision and Design

ii. Significant form

iii. Explanation through works of artists

c. Susanne Langer

i. Important works - Philosophy in a New Key, Feeling and Form

ii. Art and symbolism

iii. Discursive and non-discursive symbols

UNIT IV GLOBAL TRENDS IN ART – 6 hours

- Art Trends of the world from 2000 onwards.

Version 1.0		0	0	8	0	8
Pre-requisites/Exposure	PAINTING-V					
Co-requisites						

Course Objectives

1. To create artwork of own individual style.
2. To comprehend and cultivate a self-reflective, critical dialogue with various art-making tools.
3. To acquire the skills necessary to arrange and display artwork

Course Outcomes

On completion of this course, the students will be able to:

CO1. To create artwork that is unique to one's own style.

CO2. To comprehend and cultivate a critical engagement with the various traditions of image-making.

CO3. To develop critical self-reflection with various art-making tools.

CO4. To create a novel connection between personal and derived text in relation to one's own artwork.

CO5. To develop the abilities required for organizing, exhibiting, and evaluating artistic creations.

Catalog Descriptions

This course will enable students to develop one's own personal artistic style. It will facilitate students to gain an appreciation for, and develop a critical, introspective dialogue with a range of artistic media. They will learn the skills required to properly organize and present works of art.

Course Content:

Major Painting portfolio

Unit 1. Exploration -32 hours

Individual painting style

Draw and paint individual style painting

Apply the understanding of all semesters regarding colour and develop individual-styled practice

Understanding and developing critical engagement with different traditions of image-making

Planning foreground and Background Space

Technique of handling

Look into the artists books as work of art. Explore the semiotics of the images and words

Unit 2. Painting from Life- 32 hours

Developing Individual painting style

Self-reflective critical dialogue with different tools of making art

Draw and paint individual style drawing

Apply the understanding of the 3rd year regarding colour and its role of reference and interpretation in image-making

Technique of handling colour and mix media

Based on a personal text or borrowed text to come up with a new relationship between them.

Unit 3. Organization of Works- 32 hours

Organizing an exhibition of class works before the final display. Giving attention to installation of art works, publicity, material and semiotics of putting the wall text in conjunction with the art works.

Unit 4. Presentation and critique- 32 hours

Presentation and critique of the works

Reference Books:

- Shock of the New by Robert Hughes
- Creative Circuit by K. G. Subramanyan
- Poetics of Space by Gaston Bachelard

ADFA410	SELF-CURATION & EXHIBITION	L	T	S	P	C
Version 1.0		0	0	8	0	8

Pre-requisites/Exposure	
Co-requisites	

Course Objectives

1. To establish artistic identity.
2. Analyse the whole body of work.
3. To develop a narrative.
4. To showcase a piece of art in its best potential light.
5. To develop skills to advertise, design and promote exhibitions

Course Outcomes

On completion of this course, the students will be able to:

CO1. To contemplate one's artistic persona and the defining elements of work, such as themes, concepts, or techniques.

CO2. To examine a complete portfolio or collection of works of art in order to determine which pieces most accurately convey the artistic vision and expertise.

CO3. To construct a narrative using commonalities across works of art, such as themes, subjects, techniques, emotions, or other unifying factors.

CO4. To show an artwork in its best possible light so that the audience may fully grasp and appreciate its intended meaning.

CO5. To gain the knowledge necessary to successfully market, create, mount, and publicize an exhibition.

Catalog Description

This course will enable the students to self-curate and exhibit their work. The term 'self-curation' is used to describe the act of assembling a collection of one's own creative works into a unified whole. By curating a portfolio or collection of works, it can be shown how an artist sees the world. This course will teach students how to plan, design, and execute a successful display of their work.

Course Content

Unit 1: Understanding Own Work- 32 hours

Learning/understanding own work and style

Writing about own work.

Self-reflection.

Concept making

Unit 2: Understanding Site/Space- 32 hours

Understanding/learning about the site of the display for your work

Alignment of your work with the site/space

Understanding relationship with spaces outside studio for display

Unit 3: Knowledge of Catalog/brochure making- 32 hours

Designing catalog/brochure for the final degree exhibition

Understanding how to advertise, design and promote exhibitions

Unit 4: Self-curation & Exhibition- 32 hours

For the final degree show, self-curation of your own work by aligning concept/text/site/space for exhibition.

Interaction with External Jury Members for final marking.

UMA404	ELECTIVE-II (CERAMICS)	L	T	S	P	C
Version 1.0		0	0	2	0	2

Pre-requisites/Exposure	Clay Modelling & Pottery
Co-requisites	

Course Objectives

1. To enrich creativity and self-expression.
1. To develop skills in 3 dimensional medium.
2. To make functional and aesthetic creations.
3. To make connections with history and culture.

Course Outcomes

On completion of this course, the students will be able to:

CO1. To use a variety of methods to exhibit creativity.

CO2. To strengthen eye-hand coordination, motor skills, and problem-solving competencies.

CO3. To make functional things that can be used on a regular basis, which opens the door to crafting exquisite artistic pieces that combine aesthetics and utility.

CO4. To appreciate pottery's importance in human civilization and to feel a connection to old traditions.

Catalog Description

This course will enable students to develop their unique perspectives and ways of expressing themselves. They will have the ability to create works that serve practical purposes while also incorporating elements of art and cultural awareness. Coordination of the eyes and hands, motor skills, and the ability to solve problems will all get a boost from this.

Course Content

Unit 1: Introduction to Ceramics- 6 hours

Historical Perspective

Development of Ceramics

Ceramic Processes in detail

Method and material

Study of great masters' work

Discuss ceramic Terms and Definition

Studio policies, safety, and clean up

Unit 2: Firing- 10 hours

Various methods of firing in Ceramics

Non-traditional techniques of firing

Primitive pit firing and oxidation firing

Historic know how and contemporary applications of firing technique

Unit 3: Ceramic Sculpture- 16 hours

Create a series of three-dimensional ceramic sculptures

Develop your own style and technique

Historic know how and contemporary methods of ceramic sculpting

Exercise

1. Create a series of three-dimensional sculptures
2. Firing of all ceramics

OR

UMA406	ELECTIVE-II (ENTERTAINMENT DESIGN)	L	T	S	P	C
Version 1.0		0	0	2	0	2
Pre-requisites/Exposure						
Co-requisites						

Course Objectives:

1. To create and cultivate diverse forms of entertainment experiences.
2. To foster growth of an idea or concept.
3. To developing visually appealing content.

Course Outcome:

On completion of this course, the students will be able to:

CO1. To produce and advance a variety of different forms and styles of entertainment experiences.

CO2. To come up with concepts and develop a strategy for the overall entertainment experience.

CO3. To provide visually engaging content, which is critical in the field of entertainment design.

CO4. To combine appealing graphics, concept, and story with cutting-edge technology.

Catalog Description:

This course will enable students to produce and promote a diversity of distinct forms and genres of entertainment. They will have the ability to create original ideas and formulate plans for the entertainment experience as a whole. They will be able to mix cutting-edge technology with appealing graphics, concept, and narrative, a capability that is essential in the world of entertainment design.

Course Content

UNIT-I Fundamentals of Design – 6 hours

Elements and principles of design (e.g., line, shape, color, composition)

Concept development and ideation techniques

Storytelling through visual communication

UNIT-II Digital Art and Design Tools – 6 hours

Introduction to design software

3D modeling and rendering software

Digital sculpting tools

Video editing software

UNIT-III Character Design- 8 hours

Anatomy and proportion of human and creature characters

Character personality and expression

Costume and accessory design

UNIT-IV Environment and World Design- 12 hours

Creating immersive and believable environments

Landscape design and architecture for different settings

Mood and atmosphere development.

ADFA412	Research Project- II	L	T	S	P	C
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Version 1.0		0	0	0	0	8
Pre-requisites/Exposure	Research Project- I					
Co-requisites						

Course Objectives

1. To add to the current body of art-related scholarship with fresh information or insights.
2. To cultivate students' intellectual capacities, analytical reasoning, and problem-solving abilities.

Course Outcomes

On completion of this course, the students will be able to:

CO1. To further one's knowledge of a certain topic or to answer a research issue or solve a problem in the field of fine arts.

CO2. To examine and evaluate existing literature and research critically in order to locate knowledge gaps and offer potential answers or fresh viewpoints.

CO3. To demonstrate the capacity to perform autonomous academic work by employing the research skills necessary for completion of a dissertation.

CO4. To improve their intellectual capacities as well as their analytical thinking and their ability to solve problems.

CO5. To showcase their capacity to take on substantial research projects, which can improve opportunities for employment in academia, research institutes, and industry.

Catalog Description

This course will enable students to gain more information about a subject, resolve a research question, or address an artistic challenge. In order to fill in knowledge gaps and provide viable solutions or new perspectives, they will be able to critically review and evaluate existing literature and research. It will demonstrate their ability to perform independent academic work by utilizing the research skills required to complete a dissertation, such as data acquisition, analysis, interpretation, and presentation.

Course Content

Individual Research Work

APPLIED ART
SYLLABUS
SEMESTER-III

APPLIED ART SYLLABUS

SEMESTER-III

ADFA201	SKETCHING AND DRAWING-I	L	T	S	P	C
Version 1.0		-	-	4	-	4
Pre-requisites/Exposure						
Co-requisites						

Course Objectives

1. To establishing hand-eye coordination while drawing any object.
2. To understand the importance of proportion
3. To develop the sense of line, space and volume in the mind of an artist.

Course Outcomes

On completion of this course, the students will be able to

CO1 Understand the concept of line. They will be able to

CO2 Draw the objects using different types of lines.

CO3 Create volume with the help of lines and draw with intuitive attitude.

Catalog Description

Drawing is the basis of any art course. The subject aims at establishing hand-eye coordination while drawing any object. During this module, the students are trained to understand the importance of proportion while drawing. This subject develops the sense of line, space and volume in the mind of an artist. From this module student will be able to understand the concept of line. They will be able to draw the objects using different types of lines. Students exhibit capacity to create volume with the help of lines and draw with intuitive attitude. Synchronization of hand and eye will be well established, and students can work in tandem to create any piece of art.

Course Content

Unit 1: Sketching- 10 hours

Rapid sketches,
Drawing intuitively
Structural drawings

Unit 2. Exercise of different types of lines- 10 hours

Different types of lines, their nature, emotions and effects.
Creation of drawing using different types of lines.
Mood and expression in human form

Unit3. Drawing from still objects- 10 hours

Drawing a still life using different objects of different sizes and shapes
Concept of materials and shapes
Draw with light, shade and volume

Unit 4. Drawing of foliage (plants)- 10 hours

Study of nature using lines
 Creating volume through lines
 Use of pressure to create the required effect of light and shade
 Draw, showing the effect of light, shade and volume

Unit 5. Drawing from model- 14 hours

Drawing a human figure with rapid speed
 Ideal proportions of human body
 Examples of drawings of great masters. Anatomy and structure.

ADFA203	APPLIED ART-I	L	T	S	P	C
Version 1.0		-	-	8	-	8
Pre-requisites/Exposure						
Co-requisites						

UNIT-I Introduction to Advertising- 25 hours

What is advertising.
 Understanding Advertising: Historical Survey.
 Origin and development of advertising.

UNIT-II Advertising as tool of Communication – 25 hours

Tool of communication.
 Advertising Communication theory.
 Relationship between advertising and marketing.
 Advertising media and approaches.

UNIT-III Understanding Advertising Art – 25 hours

What is advertising art?
 Devolvement in human history.
 Forms of advertising art.
 Relationship between advertising art and Visual art.

UNIT-IV Study of behaviour of colour and usages – 25 hours

Understanding colour as visual perception.
 Physics behind colour.
 Understanding spectral colour.
 Monochrome colours, Duo chrome.
 Colour and light. Colours in shadow.
 Nature of colour, and their psychological perception.

Usage of colour in advertising design.

UNIT-V Typography – 28 hours

The origin and development of typography.

Types of typography.

Text typography.

Display typography.

Kinetic typography.

Graffiti, and calligraphy.

Type design.

ADFA205	COMPUTER GRAPHICS-I	L	T	S	P	C
Version 1.0		-	-	3	-	3
Pre-requisites/Exposure						
Co-requisites						

Course Content

Unit 1: Digital Posters- 12 hours

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

Unit 2: Packaging – 12 hours

- Create Packaging in Vector Graphics/bitmap in illustrator

Unit 3: Brochure Design- 12 hours

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

Unit 4: Signage Design- 12 hours

- Signage technology

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

UMA201	HISTORY OF ART-III	L	T	S	P	C
Version 1.0		2	0	0	0	2
Pre-requisites/Exposure	HISTORY OF ART-II					
Co-requisites						

Course Objectives

1. Understanding of core content and history of the discipline
2. Broad familiarity with diverse subfields within the discipline.
3. Opportunities to apply classroom learning in real-life setting.
4. Deeper thinking and research in one specific area of study.

Course Outcomes

On completion of this course, the students will be able to:

- CO1. To sequence various art forms in history.
 CO2. To understand art in cultural context.
 CO3. To envisage the paradigm shift in art as per the various technological changes.

Catalogue Description

Through this course students of fine arts not only learn to articulate histories of visual production, but also to think critically about the stakes of artistic creation and objects of culture more proficiently.

UNIT-I EARLY CHRISTIAN ART

- Historic background- Shift of capital to Byzantium, religious split; early coins sculptures and manuscripts
- Architecture- Basic plans of Basilicas.
- Mosaic works- in the Basilicas- study of the visual language and religious and political connotations
- Manuscripts and small votive objects- narratives, textual quality, introduction of Vellum codex, and visual format, understanding of perspective.
- Later structures- Hagia Sophia- improved architectural elements, mosaics
- Second Golden Age- late 9th to 11th c. variation in the architectural elements, dominance of regional elements.
- Byzantine paintings and votive objects- Encaustic
- Early Medieval Art
- Dark Ages- rule of Justinian till the beginning to Charlemagne's reign
- Celtic-Germanic Art- style, design element, animal forms
- Ireland- monastic centre ornate copies of the Bible

- Carolingian Art- printed books
- Architecture- Palace Chapel of Charlemagne
- Ottonian Art
- Romanesque Art
- Architecture - c. 1050 - 1200- Western Europe with regional variation, increase in structural solidity

UNIT-II ART OF CHINA JAPAN Part-1

CHINA

- Timeline chronology of dynastic rule in China
- Geographical distribution of important archaeological sites in major provinces and material culture. Mapping of landmarks in art, architecture and sculpture
- Origin of art in China, decorative arts in ancient china from Shang, Chou and Han dynasty - from Neolithic to modern times -porcelain , ceramic and bronze wares/vessels
- Techniques of bronze casting significance of bronze vessels in Chinese culture, classification, motifs and symbols in minor arts in China
- Buddhist art in China and the trading links with outside world through silk route from Tang to Yuan dynasty painting in palaces and monastery- Dun Huang caves
- Philosophical thoughts in China - Lao Tzu - Taoism, Confucianism and its influence on art and culture of China
- Origin and development of figurative painting under Confucianism based on well-known masters
- Taoism and the development of landscape painting in China from sung to Ming and Shing dynasties
- Comparison between the attitudes towards nature in Chinese and western traditions

UNIT- III ANCIENT INDIAN ART-PART-3

- Chalukyan Period: Aihole, Badami, Pattadakal, Mahakuta and Alampur.
- Pallava dynasties: Rock cut Sculptures of Mahabalipuram, Kanchipuram- individual contributions by kings on art patronage.
- Ellora caves: Chronology, Theme and Stylistic evolution

SEMESTER-IV

SEMESTER-IV

ADFA202	SKETCHING AND DRAWING-II	L	T	S	P	C
Version 1.0		-	-	4	-	4
Pre-requisites/Exposure						
Co-requisites						

Course Content

Unit 1: Sketching – 8 hours

Rapid sketches,

Drawing intuitively

Structural drawings

Unit 2. Exercise of different types of lines – 8 hours

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

Creation of drawing using different types of lines.

Mood and expression in human form

Unit 3. Drawing from still objects - 14 hours

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

Concept of materials and shapes

Draw with light, shade and volume

Unit 4. Drawing of foliage (plants) – 14 hours

Study of nature using lines

Creating volume through lines

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

Draw, showing the effect of light, shade and volume

Unit 5. Drawing from model – 20 hours

Drawing a human figure with rapid speed

Ideal proportions of human body

Examples of drawings of great masters.

Anatomy and structure.

ADFA204	APPLIED ART-II	L	T	S	P	C
Version 1.0		-	-	8	-	8
Pre-requisites/Exposure						
Co-requisites						

Course Content

UNIT-I Principles of Design- 20 hours

What is design?

Understanding design from historical point of view.

Origin and development of design.

Understanding principle of design.

Understanding of Unity, Balance, Rhythm.

Relationships and behaviours in design environment.

Understanding contrast.

UNIT-II Elements of design- 20 hours

Understanding of design as art.

Element of design and their relationships.

Understanding Line, forms, shapes, colours.

Understanding their nature and behaviour in design environment.

UNIT-III Design in Advertising- 20 hours

What is advertising art?

Development of advertising in human history.

Forms of advertising art.

Relationship between advertising art and visual art.

Understanding different approaches of design.

UNIT-IV Design as communication- 20 hours

Communication principles & Process.

Research, Methodology in brief, Marketing approach.

UNIT-V Communication Media- 28 hours

Media of communication.

Mass media.

Print media, Outdoor Media.

Web media, Online advertising.

Point of Purchase, Point of sale, Display media.

Electronic Media.

UNIT-VI Digital Printing- 20 hours

Graphic Scalability, Image Resolution.

Colour models in computer graphics.

Types of Digital Printers.

Digital Printing techniques

ADFA206	COMPUTER GRAPHICS-II	L	T	S	P	C
Version 1.0		-	-	2	-	2
Pre-requisites/Exposure						
Co-requisites						

Unit 1: Digital Illustration- 10 hours

Sketching using basic tools

Create Illustrations in graphic software

Unit 2: Colouring Technique – 10 hours

Process & techniques of colour in graphic software

Using different colour models (Manual/in-built)

Unit 3: Print Production- 12 hours

Developing digital art in graphic software

Printing techniques and mode

UMA202	HISTORY OF ART-IV	L	T	S	P	C
Version 1.0		2	0	0	0	2
Pre-requisites/Exposure	HISTORY OF ART-III					
Co-requisites						

Course Objectives

1. Understanding of core content and history of the discipline
2. Broad familiarity with diverse subfields within the discipline.
3. Opportunities to apply classroom learning in real-life setting.
4. Deeper thinking and research in one specific area of study.

Course Outcomes

On completion of this course, the students will be able to:

- CO1. To sequence various art forms in history.
CO2. To understand art in cultural context.
CO3. To envisage the paradigm shift in art as per the various technological changes.

Catalogue Description

Through this course students of fine arts not only learn to articulate histories of visual production, but also to think critically about the stakes of artistic creation and objects of culture more proficiently.

UNIT- I WESTERN ART: GOTHIC & RENAISSANCE- 11 hours

- **Gothic Art**

The age of Cathedrals- Political background

Spread of the architectural style- through France to other parts of Europe;

Early Gothic

High Gothic- Functional study of prominent architectural elements through cross sectional plans, understanding weight bearing mechanism and notion of verticals.

Flamboyant Gothic- Architecture Regional variation- England, Germany and Italy

English Gothic- Influenced French style and Cistercian beliefs ; - English Late Gothic perpendicular style ; - ornamentation

German Gothic- impact of Romanesque, High hall church

Italian Gothic- Cistercian influence over French influence; Franciscan Order.

Sculptures and Paintings- Figures placed in architectural framework; symmetry and clarity , in tympanum spaces, pillars;

Classic High Gothic.

International Style- artist - Clauster Sluter, Moses Well

Manuscripts - The Prayer Book of Philip IV the Fai, Psalter of St. Louis etc.

Early Renaissance. Beginning of Renaissance. Reasons political, social and Economic. classical ideals. Difference in the pictorial approach between Gothic painting and Renaissance. Rise of humanist philosophy. Introduction to Christian Iconography. Cimabue, Duccio, Pisano, Giotto, Fra Angelico. Brunelleschi. Alberti Architecture. Donatello, Ghiberti, Luca Della Robbia and Early renaissance Sculpture. Ucello, Piero Della Fracesca, Massaccio perspective. Pisanello, Verrochio and Maturity in proportion and anatomy. Fra Fillippo Lippi Botticelli and Renaissance concept of beauty. Giovanni Bellini, Mantegna, Georgione. Mature Venetian School. Techniques of Italian Fresco.

Northern Renaissance. Concept of other Renaissances guild system. Renaissance in Netherlands Robert Campin, Roger Wandier Wyden, Hubert and Jan Van Eyck. Rise of Dutch genre paintings. Renaissance art in Germany- Durer and Grunuwald. Rise of printing technology and the graphic prints in Germany.

UNIT-II ART OF CHINA JAPAN PART-2 – 10 hours

CHINA

- six canons of Hsieh ho and its comparison with Indian six limbs Sadanga, application in aesthetic appreciation
- Techniques of Chinese art calligraphy, space, linearity, perspective and other formal elements. Basic architectural forms in Chinese temples and palaces.

Japan

- chronological timeline of Japan
- origin of painting in Japan based on early phases
- formal elements in Japanese Makimono and Kekimono
- types of scroll painting
- sources of Japanese painting from Nara to Kamakura- Fuziwara phases till modern times
- salient features of Japanese painting, sculpture and architecture based on the studies on major landmarks

Southeast Asian Art

- survey of South-East Asian art based on the geographical mapping against ethno-cultural diversity Indo-Chinese sources

UNIT-III INDIAN ART- MEDIEVAL PART-I- 11 hours

- Medieval in North Indian Architecture: the development of temple architecture of western India. Parmara, Solanki, Chandela, Kalinga. Tradition goes with Regional Temple Architecture like Gujarat, Maharashtra, Rajasthan, Madhya Pradesh, Orissa etc.
- Medieval in South Indian Architecture like Chola, Hoysalas, Kakatiya, Nayakas and Vijayanagar architecture regional variations and idioms.
- Islamic architecture tradition in India Delhi, Deccan, Western India and Malwa. Sources of Islamic architecture and aspect of eclectics.
- Mughal Architecture: New Delhi, Agra, Fatehpur Sikri sources and innovations of Akbar, Jahangir and Shah Jahan period.

SEMESTER-V

SEMESTER-V

ADFA301	DRAWING AND ILLUSTRATION -I	L	T	S	P	C
Version 1.0		-	-	3	-	3
Pre-requisites/Exposure						
Co-requisites						

Course Content

UNIT-I Rapid Sketching- 8 hours

Rapid sketches.

Understanding of proportion.

Draw intuitively.

UNIT-II Line Drawing from Human Anatomy -8 hours

Life model Drawing.

Rapid Sketches.

Understanding of proportion.

Understanding volume and structure with human torso.

Understanding drawing of the great masters.

UNIT-III Imitation of Great Masters – 10 hours

Copying illustration or drawing.

Historical perspective of drawing and Illustration.

Focal points of drawing in great details.

Understanding drawing of the great masters.

UNIT-IV Illustration Techniques: Black and White -10 hours

Different techniques of drawing and illustration.

Usage of Black and white.

Converting a photograph into flat black and white line illustration.

Application of line drawings.

UNIT-V Illustration Techniques: Flat colour -12 hours

Different techniques of drawing and illustration.

Usage of Colours in illustration.

Converting a photograph colour illustration.

Application of flat colours

Life Drawing, Antique Study, Portrait Study, Character Drawing, Character Design, Character posing

The study of Life Drawing, Antique Study, Portrait Study, Character Drawing, Character Design, and Character Posing provides comprehensive skills in observation, historical context, representation, and creative design necessary for artistic expression, storytelling, and professional development in the visual arts.

Introduction to Digital StoryBoarding and Technical Illustration - The courses of Introduction to Digital Storyboarding and Technical Illustration provide students with vital skills in visual storytelling and precise visual communication, enabling them to effectively convey narratives and complex technical information through digital media.

Introduction to Creative Storybook Illustration - Provides students with the essential skills and techniques to bring narratives to life through captivating and imaginative illustrations, fostering creativity and enabling them to create visually engaging and immersive storybook experiences.

ADFA303	APPLIED ART-III	L	T	S	P	C
Version 1.0		-	-	8	-	8
Pre-requisites/Exposure						
Co-requisites						

Course Content:

Unit 1: Research in Advertising – 32 hours

What is advertising research?

Types of research method

Role of research in creative strategy

Unit 2: Advertising Copy-Writing – 32 hours

What is copy-writing

Role of copy-writer in effective communication

Relationship between Advertising Art and Copy

How copy-writers work on creative strategy

Unit 3: Advertising Art-Directors – 32 hours

What is Art Direction

Role of Art Director in effective communication

How Art Director work on creative strategy

Unit 4: Packaging technology -32 hours

Print production of Packaging design,

Essential symbols

ADFA305	COMPUTER GRAPHICS-III	L	T	S	P	C
Version 1.0		-	-	2	-	2
Pre-requisites/Exposure						
Co-requisites						

Course Objectives

1. To illustrate the use of various tools in photoshop.
2. To demonstrate efficiency in managing the projects.
3. To design effective and engaging content for multiple platforms

Course Outcomes

On successful completion of this course, the students have the capability to

CO1. Navigate through the many tools available in Photoshop, to create new projects and manage your work efficiently.

CO2. Create effective and engaging marketing content, edit and touch up images to get the perfect aesthetic.

CO3. Formulate professional-looking typography and designs that blend seamlessly with your graphics in a step-by-step process.

CO4. Construct custom designs for different projects, such as web design and social media.

Catalog Description

This course will teach students in and out of Adobe Photoshop. Students will learn how to use different tools of the software and how to use them to compose meaningful design content.

Course Content

Unit 1: Photoshop Basics – 6 hours

Understand the Photoshop Interface, customize workspace and Panels, create a new photoshop file, Place Photos and Graphics in project, Layer Panel, Aligning Layers in Photoshop, Linking Layers, Adding Layer styles and adjustments, using layer masks to erase parts of an Image

Unit 2: Selection Tools and Editing Photos – 6 hours

Intro to selection tools and removing subjects from the Background, Magic Wand and Object Selection Tools, Improving Edge Selections with the Refine Edge Tools, Selection a Specific Color, Automatic Object Selection, Easily Remove Objects from a photo, Intro to Editing Photos in Photoshop, Adjusting Exposure, Adjusting Colors and Making Photo Props, Cropping and Adjusting Photo Aspect Ratio, Basic Doding and Buring , Editing Raw Photos with Camera RAW, Easy Sky Replacement

Unit 3: Shapes, Titles and Text, Layer Styles – 6 hours

Intro to Shapes, Creating Custom Shapes with Pen and Curvature Tools, Shape Tools Update, Rounded Corners, Custom Shapes, how to add text, wrapping text, making text Follow a line

or shape, How to Add a line around Laves, Adding Glow to Your Layers, Adding Bevel and Emboss to your Layers.

Unit 4: Blend Modes, Filter Gallery, Retouching- 6 hours

What is Blend Mode and how to use them, easily remove a Black or White Background with Blend Modes, create a Spotlight Effect with Blend Modes, Using Filters to Add Style to Photos and Graphics, Adjusting the Strength of a Filter, Neural Filters, Landscape Mixer, Harmonization, Color Match, Intro to retouching, How to remove blemishes in Photoshop, Smoothing Skin, Removing Bags under Eye. Professional Dodging and Burning to Enhance a Portrait, Enhancing Eye Color, Enhancing Lip Color, Saving and Exporting

Unit 5: Project- 8 hours

Lab work on photoshop tools, Project using Photoshop

ADFA307	COMMUNICATION DESIGN	L	T	S	P	C
Version 1.0		-	-	2	-	2
Pre-requisites/Exposure						
Co-requisites						

UNIT-I Design- Historical Perspective-2 hours

Prepare guidebook.

Design from Historical perspective.

Origin, social and economical usage of design.

Understanding design as process.

UNIT-II Design Approach- 2 hours

Prepare a Design.

Different approaches of design.

Principles & Characteristics of design.

Objectives of Design

UNIT-III Design – Elements of design- 2hours

Prepare a design as art.

Element of design and their relationships.

Nature and behaviour of design elements.

Exercise using elements of design.

UNIT-IV Design – Understanding Principle of Design- 2 hours

Exercise using Principle of design.

Understanding of Unity, Balance, Rhythm.

Relationships and behaviours in design environment.

Understanding contrast.

UNIT-V Design – Understanding use of colour and space in design- 2hours

Design using flat colours in different tones and hues.

Understanding colour theories.

Understanding of space.

Understanding of light.

Unit VI: Posters- 4 hours

Poster Design- Photography based

Poster Design – Illustration based

Poster Design – Typography based

Poster Design –Computer Graphic based

Application of Posters in different scenario

Innovations

Unit VII: Packaging- 4 hours

Packaging: Photography based

Packaging: Illustration based

Packaging: Typography based

Packaging: Computer Graphic based

Application of Packaging in different scenario

Innovations

Unit VIII: Corporate Brochure Design- 4hours

Designing a Corporate Brochure

Understanding of need and usages of Corporate Brochure

Elements of Corporate brochure design,

Types of Corporate Brochure o

Info-graphic design and usages

Designing Process for a Corporate Brochure

Unit IX: Corporate Identity- 4 hours

Designing Corporate Identity

Understanding Corporate Identity

Designing Process for Corporate Identity

Effectiveness of Corporate Identity

Innovation in Corporate Identity

Unit X: Online Identity Design- 6 hours

Creating online identity

Info graphic design

Understanding Internet environment

Scope of Web design

Web page designing Process

UMA301	HISTORY OF ART-V	L	T	S	P	C
Version 1.0		2	0	0	0	2
Pre-requisites/Exposure	HISTORY OF ART-IV					
Co-requisites						

Course Objectives

1. Understanding of core content and history of the discipline
2. Broad familiarity with diverse subfields within the discipline.
3. Opportunities to apply classroom learning in real-life setting.
4. Deeper thinking and research in one specific area of study.

Course Outcomes

On completion of this course, the students will be able to:

CO1. To sequence various art forms in history.

CO2. To understand art in cultural context.

CO3. To envisage the paradigm shift in art as per the various technological changes.

Catalogue Description

Through this course students of fine arts not only learn to articulate histories of visual production, but also to think critically about the stakes of artistic creation and objects of culture more proficiently.

UNIT- I WESTERN ART- POST RENAISSANCE – 8 hours

- High Renaissance. Concepts and ideals of High Renaissance. Leonardo Da Vinci and the theories of painting. Michelangelo the Sculptor and Michelangelo the painter. Raphael and the shift towards Mannerism. Concept and Technique of sfumato. Leonardo's Last Supper, Raphael's School of Athens and Michelangelo's Sistine Chapel Ceiling.

- Mannerism. The shift of concepts and ideals from High Renaissance to Mannerism. Mannerist concept of beauty. Designo, Contra Posta, Nuditas Virtualis, Figura Serpentinata and Maniera. Titian and the shift from High
- Renaissance to Mannerism. Early Mannerism of Rosso, Pontormo, Corregio and Cellini. Academia Della Designo. Tinteretto, Veronese, Parmaginiano and the Late
- Mannerism. El Greco and the transition to Baroque.
- Baroque. Colonialism and the economic repercussions. Colonialism and the spread of art. Baroque concept of grandeur. Bernini, Poussin, Rubens, Velasquez and Form and space in Baroque. Carravagio, Rembrandt, Vermeer, George De Latour and the Baroque quality of light. Claude Lorrain and the development of Landscape painting.

UNIT-II ART OF TRIBAL, FOLK AND POPULAR ART PART-1- 8 hours

Introduction to seminal terms such as animism, fetishism, magic, fertility cult, ancestor cult, secret societies, etc.

- Relationship between art and religion.
- Role and place of artist in tribal and folk society.

I. SPECIFIC AREAS: INDIA

- Introduction to tribal/folk India and geographical distribution.
- Descriptive accounts of all kinds of Terracotta traditions (Molela, Gujarat, Tamilnadu, Bengal).
- Metal casting traditions (Dhokra casting of Bastar)
- Wall painting traditions (Madhuban, Warli, Pitthoro, Gonds)
- Textile painting traditions (Mata ni Pachedi, Phads, Puri patas)
- Weaving traditions (Chanderi, Maheshwar, Ikat, Patola, Benarasi etc.)
- Puppetry tradition
- Their religious and ritualistic significance.

II. AFRICA

- Introduction to prominent tribes, geographical distribution, religious manifestations.
- Nyama
- Cultural concepts underlying primitive art such as animism, fetishism, magic, sorcery, mythology.
- Introduction to cults employing sculptures- Ancestor cult, Cult of the dead, Cult of Totemism, Cult of secret societies and initiation rites
- Characteristic forms of sculptures- Nature spirits, Ancestor spirits . Magical statues, Animal carvings, Masks
- Areas and Tribes: Bambara, Dogon, Senufo, Baga, Kissi, Mendi, Baule, Dan, Ashanti, Yoruba, Ibibo, Ife, Benin, Bakota, Pangwe, Bakongo, Bakuba, Baluba, Basonge, Bapende, Bateke. etc.
- Description and Analysis of art of above tribes.
- Forms and functions
- Masks

UNIT-III INDIAN PAINTING PART-1 – 8 hours

- Eastern Indian Manuscripts: Sultanate School of Painting, Sikandernama, Humza Namah, Mandu Neemat Namah
- Deccani School of Painting: Bijapur, Golconda, Ahmednagar, Aurangabad
- Mughal Painting. Sources- Persian, Indian, European, Historical Development of Mughal Paintings from Babur to Late Mughals, Akbari School, Painters and Major Manuscripts, Akbari Conventions and The Issue of Imperial Patronage, Imperial-Sub-Imperial and Popular styles, Some Major Scholars and Their Methodological concern. Jehangiri School: Eclecticism and Shift in Naturalism. Shajahan and His School. Aurangzeb and Later Mughals
- Rajasthani Schools- Mewar, Deogarh, Nathdwara, Kota, Bundi, Kishangarh- Marwar-Bikaner, Jodhpur. Validity of Mughal /Popular Mughal Influence on Mewar School
- Malwa School
- Pahari School of Painting: Origin and Development of Pahari School. Basholi, Guler, Kangra and Sub-Schools Painter's Geneology and few Significant Painters. B N Goswami Theory of Migration Painters. Mughal Influence and Declining Interest of Patronage by the close of 18th Century in Hills.

UNIT-IV INDIAN AESTHETICS PART-1 – 8 hours

- Introduction to Aesthetics and its scope
- Genesis and development of Aesthetic
- Brief introduction to the basic principles of Indian philosophy as related to the arts.
- Evolution of the Aesthetic concepts
- Natayashastra of Bharat Muni.

SEMESTER-VI

SEMESTER-VI

ADFA302	DRAWING AND ILLUSTRATION -II	L	T	S	P	C
Version 1.0		-	-	4	-	4
Pre-requisites/Exposure						
Co-requisites						

Course Content

UNIT-I Life study – Pencil and shades- 16 hours

Detailed life drawing form life model.

Develop a sense of proportion in their mind.

Learn to draw anatomical structure.

Study with pencil and shade, emphasis on volumes.

UNIT-II Life study – Colour and shades- 16 hours

Drawing a human figure with rapid speed.

Create a sense of proportion of the human body.

Learn ideal proportions, volume, and structure with Human torso.

Study with colour and shade, emphasis on volumes.

UNIT-III Outdoor study – Colour and tones- 16 hours

Draw Illustration or drawing from nature outdoors study.

Historical site or monument study.

Focal points of drawing in great details.

Understanding of ideal proportions, volume, and structure.

Emphasis will be on colour and tones.

UNIT-IV Illustration Techniques: Concept of stylized illustration- 16 hours

Different techniques of drawing and illustration.

Developing a illustration style.

Convert a photograph into stylized colour illustration.

Stylization methods and application.

UNIT-V Illustration Techniques: Figurative Illustration- 16 hours

Different techniques of drawing and illustration.

Emphasis on figurative drawing.

Draw a stylized figurative colour illustration.

Stylization methods and application.

Introduction to Book Art, Story Boarding and Comic Strip - The courses of Introduction to Book Art, Storyboarding, and Comic Strip provide students with essential skills in artistic bookmaking, narrative planning, and sequential storytelling, enabling them to express their creativity and communicate effectively through visual mediums.

Introduction to Photo illustration as well as dual and triple exposure Illustration technique - The courses of Introduction to Photo Illustration and Dual and Triple Exposure Illustration Technique offer students the opportunity to expand their artistic repertoire by merging photography and illustration, resulting in visually striking and conceptually rich artworks.

ADFA304	APPLIED ART-IV	L	T	S	P	C
Version 1.0		-	-	8	-	8
Pre-requisites/Exposure						
Co-requisites						

Course Content

Unit 1: Advertising Communication- 26 hours

Understanding Advertising Communication
 Advertising communication Process
 Principle of Advertising communication
 Media Planning

Unit 2: Advertising Campaign- 26 hours

Elements of Advertising Campaign
 Creative Brief
 Brainstorming Exercise
 Visualizing a Campaign
 Layout and Execution of Art work

Unit 3: Printing Technology- 20 hours

History of Printing
 Printing Processes
 Offset Printing in Detail

Unit 4: Outdoor Media Advertising- 26 hours

Origin of Outdoor Media
 Devolvement Outdoor Media
 Significance of outdoor media

Forms of outdoor media

Unit 5: Working with Computer Graphic Peripherals- 30 hours

Scanner

Printers

Digital Pens

Portable Media

ADFA306	COMPUTER GRAPHICS-IV	L	T	S	P	C
Version 1.0		-	-	2	-	2
Pre-requisites/Exposure						
Co-requisites						

Course Objectives

1. To illustrate the use of various tools in photoshop.
2. To demonstrate efficiency in managing the projects.
3. To design effective and engaging content for multiple platforms

Course Outcomes

On completion of this course, the students will be able to

- CO1. Build and develop assets like colors, patterns & drawings.
- CO2. Compose 3D and flat objects.
- CO3. Design graphics using the right colour schemes, fonts and animations.

Catalog Description

This course will teach students in and out of Adobe Illustrator. Students will learn how to use different tools of the software and how to use them to compose meaningful design content.

Course Content

Unit 1: Introduction to Adobe Illustrator- 5 hours

Introduction to Adobe Illustrator, Evolution, Importance, how to setup Adobe Illustrator, Introduction to tools and components, keyboard shortcuts, drawing shaping using tools, drawing icons using tools, pen tools, curvature tools, live shape effects, Exporting for Print and Web

Unit 2: Colours and Patterns -4 hours

Colour theory for designers, RGB & CMYK, colour schemes and how to choose them, colour trends, using colour themes in illustrator, How to Make Gradients, how to make long shadows, colour blending, gradients along strokes

Unit 3: Typography, Strokes and Lines – 4 hours

What is typography, Elements and characteristics of typography, How to Use Type & Fonts, Advanced fonts tricks & tips, tools for typography in Illustrator, creating strokes and lines

Unit 4: Introduction to 3D and Animation in Illustrator – 5 hours

Introduction to 3D in Adobe Illustrator, how to make Semi flat 3D icons & UI design, how to make 3D gradient lettering blends, how to make a pie chart line graph & bar graph, Advanced Image tricks & tips, Masking an Image, Bend & Warp Shapes and Text, Drawing Repeating Shapes and Patterns, Vectorizing an Image

Unit 5: Project – 14 Hours

Lab work on Illustrator tools, Project using Illustrator

UMA302	ELECTIVE-I (PHOTOGRAPHY)	L	T	S	P	C
Version 1.0		2	-	-	-	2
Pre-requisites/Exposure						
Co-requisites						

Course Content:

UNIT-I Camera as a Tool- 6 hours

Evolution of camera.

Camera technology.

Film formats.

Camera design.

Optical lenses, accessories.

UNIT-II Camera Techniques – 8 hours

Observation, Selection of subject:

Observing light, light temperature.

Selection of subject.

Exposures, apertures.

Choice of lens, filters.

Choice of shot.

UNIT-III Know your digital Camera- 8 hours

Camera Parts.

Body.

Sensor/lenses/digital technology/CPU.

UNIT-IV Automated and Assisted settings – 10 hours

Shooting modes.

Flash Modes.

Image enhancement settings.

Video mode.

Manual Settings.

UNIT-V Automated and Assisted settings- 12 hours

Shooting modes.

Flash Modes.

Image enhancement settings.

Video mode. Manual Settings.

Shoot with different Automated modes.

Shoot with manual settings.

Shoot with different lenses.

Shoot with Flash.

Shoot with natural light.

Shoot with filters.

Project Submission: End of the Semester

OR

UMA304	ELECTIVE-I (PRINT TECHNIQUES)	L	T	S	P	C
Version 1.0		-	-	2	-	2
Pre-requisites/Exposure						
Co-requisites						

Course Content:

Unit 1. Making of mono woodcut print- 8 hours

Print and its origin,

Printing techniques

Exercise on creating a mono print

Unit 2. Making of woodcut print in colour – 12 hours

Woodcut colour printing process and tools

Exercise on woodcut printing with colour

Unit 3. Making a print with silkscreen – 12 hours

Silkscreen colour printing process and tools

Types of silk screen printing

Exercise on silk screen printing with single and multi-colour

UMA306	HISTORY OF ART-VI	L	T	S	P	C
Version 1.0		2	0	0	0	2
Pre-requisites/Exposure	HISTORY OF ART-V					
Co-requisites						

Course Objectives

1. Understanding of core content and history of the discipline
2. Broad familiarity with diverse subfields within the discipline.
3. Opportunities to apply classroom learning in real-life setting.
4. Deeper thinking and research in one specific area of study.

Course Outcomes

On completion of this course, the students will be able to:

- CO1. To sequence various art forms in history.
CO2. To understand art in cultural context.
CO3. To envisage the paradigm shift in art as per the various technological changes.

Catalogue Description

Through this course students of fine arts not only learn to articulate histories of visual production, but also to think critically about the stakes of artistic creation and objects of culture more proficiently.

UNIT- I: 19TH CENTURY ART- 8 hours

- **Neo Classicism.** Political background of the period. French Revolution, Age of Terror, Napoleonic Wars. Concepts of Neo Classicism. Neo Classicism and the nationalism. Neo Classical Historicism and David. Revival of Classical ideals by Ingres. Canova and Neo-Classical sculpture.
- **Romanticism.** Concept of Romanticism. Romantic philosophy. Romanticism in literature, Music and Architecture. Neo Gothic tradition. Concept of Sublime. Goya and the Spanish Romanticism. Turner, Constable and Fuseli and variant approach of English Romanticism. Delacroix, Gericault and French Romanticism. Casper David Freidriech and German romanticism.

- **Realism.** Ideological position of Realism. Bohemianism, Realism in allied fields. Class awareness in Realism and Courbet. Millet, Corot, Rousseau and Barbizon school.
- **Impressionism.** Impressionism as the ideological premise. Impressionism as the avant-garde movement. Impressionism and the techniques of painting. Impressionist exhibitions. Manet, Monet, Degas, Renoir, Marry Cassatt, Berthe Morisot.
- **Post Impressionism.** Neo impressionism, Chromo Luminarism, Pointillism, Synthesism. Different approaches of Post Impressionism. Post Impressionism and its influence on 20th century art. Van Gogh, Gauguin, Lautrec, Seurat and Cezanne.

UNIT-II: ART OF TRIBAL, FOLK AND POPULAR ART PART-2- 8 hours

OCEANIA:

1. Impact of Taboo and Mana on Oceanic arts of Polynesia, Melanesia, Micronesia and Australia.
2. Migration of artistic styles from Indonesia to Melanesia and further diversification.
3. Characteristic art practices such as Korawar statues, canoe prows, lime spatulas, mortar pestles, jade ornaments, tortoise shell masks, Maori carvings, masks, mother of pearl artifacts, hooks, neck rests, clubs, Malanggan carvings, bark cloth attires, wigs, tapa cloth, adzes, etc.

4. Descriptive analysis of art practices of all Polynesian islands

Fiji, Marquesas Islands, Easter Islands, Hawaii Islands, Central Polynesia, New Zealand, Discussion on Religion, social institutions, deities, tattoos, etc. also.

5. Descriptive analysis of art practices of Melanesian islands-

New Caledonia, The New Hebrides, New Britain, New Ireland, Admiralty island, New Guinea

6. Descriptive analysis of art practices of Micronesian islands-

Caroline Island, Gilbert Island, Marshall Island, Marianna Island

7. Australia

Bark paintings, Boomerangs

NORTH AMERICA/SOUTH AMERICA:

A survey of various regions.

POPULAR AND MASS ART:

Notions of Mass and Popular Art.

UNIT- III INDIAN PAINTING PART-2- 8 hours

1. Company School Paintings

- a. General overview of the political scenario and the decline in royal patronage and emergence of new patrons - East India Company Bengal 1757 and others; emergence of new centres of art
- b. Documentation purpose topographical, architectural, archaeological and natural history drawings. Ethnographic studies on Indian castes and professions
- c. Lucknow: John Zoffany, Tilly Kettle, Ozias Humphrey, Nevasi Lal
- d. Murshidabad: Indian artists painting for British patrons miniature style in paintings with English touch. Hunting Scenes, Religious Practices
- e. Other centres: Patna Benaras, etc.
- f. Bazaar Art - Firka sets

2. Kalighat Paintings

- a. Patuas (traditional scroll painters)
- b. Secular themes over traditional religious ones accompanied by songs
- c. Availability of cheap local paper

3. Raja Ravi Varma (1848-1906)

- a. Academic realist style (Victorian Salon style) and a new body of Indian imagery
- b. Portraits of Indian aristocracy and British officials
- c. First Indian artist to break the monopoly of the British artists as portrait travelling artist
- d. Influence of theatre - Impressed by the realistic rendering of the persons, background, lights, objects, etc.
- e. Women from their social milieu regional, national and feminine ideals; ancient Indian epics and literary classics
- f. Theatrical realism
- g. Oleographs

4. The Bengal School and Other Artists

- a. Nationalist sentiments: Mid-19th century
- b. Abanindranath Tagore
- c. Abdur Rehman Chughtai
- d. Gaganendranath Tagore - Modernism
- e. Rabindranath Tagore

UNIT-IV INDIAN AESTHETICS PART-2- 8 hours

- Theories of Rasa, Dhvani, Alamkara, Riti,
- Inter relationship of the above concepts and their relevance to arts.
- Interrelationship of visual and performing arts Shadanga relevance to Vishnudharmottara Purana

ADFA308	PORTFOLIO DEVELOPMENT	L	T	S	P	C
Version 1.0		-	-	2	-	2
Pre-requisites/Exposure						
Co-requisites						

Introduction

The Art Portfolio will consist of a compilation of all art works, from sketch to finished product. The submission would include both the original and improved versions of assigned tasks reflective of gradual improvement. Step by step development of the work will be assessed in all units.

Components of a Portfolio: (32 HOURS)

- Schedule of work
- Research Skills
- Resources and materials
- Study of connections with artists / art movements
- Art making skills
- Personal artist statement
- Studies (e.g.,composition/techniques-medium)
- Picture of the final work (reflective skills)
- Evaluation of final work (affective skills)
- Any kind of personalized notes in relation to artwork

SEMESTER-VII

SEMESTER-VII

UMA401	HISTORY OF ART-VII	L	T	S	P	C
Version 1.0		2	0	0	0	2
Pre-requisites/Exposure	HISTORY OF ART-VI					
Co-requisites						

Course Objectives

1. Understanding of core content and history of the discipline
2. Broad familiarity with diverse subfields within the discipline.
3. Opportunities to apply classroom learning in real-life setting.
4. Deeper thinking and research in one specific area of study.

Course Outcomes

On completion of this course, the students will be able to:

- CO1. To sequence various art forms in history.
CO2. To understand art in cultural context.
CO3. To envisage the paradigm shift in art as per the various technological changes.

Catalogue Description

Through this course students of fine arts not only learn to articulate histories of visual production, but also to think critically about the stakes of artistic creation and objects of culture more proficiently.

UNIT- I 20TH CENTURY WESTERN ART- 8 hours

- **Cubism:** a. Influence of Post-Impression on Cubism b. Pablo Picasso Blue Period, Red Period c. Analytic cubism and Synthetic Cubism d. George Braque, Fernand Leger, Juan Gris
- **Futurism:** a. Notion of a manifesto b. Umberto Boccioni, Luigi Russolo, Giacomo Balla, Gino Sevrini, Carlo Carrà
- **Fauvism:** a. Three regions / groups Académie Carrère (under Gustav Moreau), from Châtou and from Le Havre b. Artists at Académie Carrère :Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy c. Artists from Châtou:Andre Derain, Maurice de Vlaminck d. Artists from Le Havre: Emile Othon Friesz, Raoul Dufy, Georges Braque e. Reaction from critics
- **Dadaism:** a. A mid-world war art movement b. Jean Arp and Marcel Janco Zurich c. Marcel Duchamp, Man Ray, and Francis Picabia New York d. Andre Breton with the above members in Paris e. Richard Huelsenbeck went to Berlin to draw – John Heartfield and George Grosz f. Max Ernst Cologne g. Kurt Schwitters in Hanover h. Writers - Hugo Ball, Tristan Tzara, Richard Huelsenbeck i. Manifesto, Sound poems; Anti-art and art j. Accidental poetry, music, skits, storytelling and manifestos ; Aim to Liberate art
- **Surrealism:** a. Manifesto b. Psychic automatism c. Prominent artists- Salvador Dali , René Magritte , Joan Miró , Max Ernst, Man Ray André Masson Yves Tanguy , Giorgio de Chirico

- **German Expressionism:** a. Die Brücke, (The Bridge) 1905 i. Ernst Ludwig Kirchner ii. Erich Heckel iii. Emil Nolde b. Other artists - Otto Mueller or Müller Erich Heckel Fritz Bleyl Karl Schmidt-Rottluff
Der Blaue Reiter (The Blue Raider) 1911 i. Wassily Kandinsky ii. Franz Marc iii. Gabriele Münter
- **Abstract Expressionism:** a. Action or Gesture painters Jackson Pollock, William de Kooning, James Brook, Franz Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin
b. Colour Field pictures Barnett Newman, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour
- **Suprematism:** a. Kazimir Malevich
- **Constructivism:** Valdimir Tatlin, Naum Gabo, Aleksander Rodchenko
- **De Stijl:** a. Theo van Doesburg b. Piet Mondrian
- **Bauhaus:** Eclectic attitude and multidisciplinary approach

UNIT-II 20TH CENTURY INDIAN ART PART-1- 8 hours

- The Calcutta Group: Prodosh Das Gupta, Paritosh Sen, Kamala Das Gupta, Govardhan Ash, Gopal Ghosh, Abani Sen, Rathin Maitra, Prankrishna Pal, Sunil Madhava Sen, Hemant Mishra, Subho Tagore, Paritosh Sen
- Progressive Artists' Group: a. Study of the post-independence political, social and cultural scenario. Reference to other mediums of expression literature, films, theatre progressive groups from different fields theatre, writers, etc. b. Detail study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. Bakre, H. A. Gade c. Role of Critics and collectors - Rudy von Leyden, Walter Langhammer, and E. Schlesinger
- Other Progressive Schools/ Groups: a. Chalamandal Artists' Village : K. C. S. Paniker, M. Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, C. Dakshinamurthy, S. Nandagopal, S. G. Vasudev, Vidhyashankar Stapathy b. Delhi Silpi Chakra: B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna
- Baroda School Faculty of Fine Arts. Years of Inception, Faculty members- N. S. Bendre, Prodosh Das Gupta, Sankho Chaudhuri, K. G. Subramanyan, V. R. Amberkar
a. Study of the contribution of other individuals - V. P. Karmarkar, K. K. Hebbar, Sivax Chavda, Ravishankar Raval, Somalal Shah, Herman Goetz, Markand Bhatt b. 1950's onwards - Shanti Dave, G. R. Santosh, Jyothi Bhatt, Kumud Patel, Jyotsna Bhatt, Mahendra Pandya, Krishna Chhatpar, Nagji Patel i. Group 1890 Ambadas, Jeram Patel, Gulammohammad Sheikh, Himmat Shah, Jyoti Bhatt, Raghav Kaneria, S. G. Nikam, Rajesh Mehra, Reddeppa Naidu, Eric Bowen, Balkrishna Patel, J. Swaminathan, Bhupen Khakhar

UNIT-III WESTERN AESTHETICS PART-1- 8 hours

1. General overview of Greek art and the then dominant notion of humanism
2. Plato
 - a. notion of Transcendental truth, Mimesis.

b. Plato's stand to works of art; Poetry – as mimetic as it produces appearance; visual illusion and deception its aim

c. Does art increase knowledge?

d. Plato low opinion for poets and other imitators on ethical basis reasoning

3. Aristotle (384 BC 322 B. C. E.) a. Catharsis

4. Commentaries on Plato, Aristotle and related topics

a. Leo Tolstoy

i. Critical debates in 19th century Russia

ii. Study of his work - What is Art? as a critique of previous theories of art

iii. Art and Infectiousness

iv. Evaluating content of art

b. Eugene Veron

i. Art and Emotional expression

c. Curt Ducasse

i. Art as a language of emotions- and transmission of the same

ii. Role of an artist and the viewer

5. Commentaries on Plato, Aristotle and related topics

a. R. G. Collingwood

i. Overview of his work - Outlines of the Philosophy of Art

ii. Art as expression, imagination and language

iii. Principles of Art emphasis on the role of art in initiating self-knowledge

iv. “Art Proper” and “Art Falsely So Called”

v. Art as a dimension of human experience

vi. Relationship of an artist to his / her own community

b. Horace

i. Ars Poetica- a canonical approach lists the rules for mainly poets

ii. Morality, propriety, balance, beauty, wisdom and also imitation

c. Longinus

i. Works -Peri Hypsous and On the Sublime

ii. Art ability to move

iii. Artist as a genius

6. Renaissance Aesthetics

- a. Overview of notions **Humanism**, rationality
- b. Repose, restraint, contemplation, harmony, congruity in works of art
- c. Sense of symmetry, order, and decorum; congruence in architecture
- d. **Vitruvius** - firmitas, utilitas and venustas

e. Leon Battista Alberti

- i. Analysis physical expression and the moral expression
- ii. Role of artists in contemplating and creating - Ideal beauty

f. Marsilio Ficino

- i. Beauty in natural bodies
- ii. Ordo- arrangement, modus- measure, species-appearance or aspect

g. Leonardo da Vinci

- i. Artist is the perfecter of nature
- ii. Role of logic and mathematics in studying nature

h. Michelangelo Buonarroti

- i. Reactionary comments Leonardo
- ii. Considers sculptures superior to painting greatness of sculptors
- iii. Criticism of Flemish artists

i. Giorgio Vasari

- i. Lives of Painters, Sculptors and Architects
- ii. Cyclical model -Cycle 14th , 15th and 16th century; reference to art works of :
 - 1. 14th -Cimabue and Giotto
 - 2. 15th - Masaccio, Piero della Francesca and Mantegna
 - 3. 16th - Leonardo, Raphael and Michelangelo

j. Heinrich Wölfflin

- i. Five pair of opposed visual concepts - differentiating the classical High Renaissance and the Baroque phase.

UNIT IV 20TH CENTURY ART- 8 hours

- **Pop Art**

- a. Overview of - late capitalism, consumerist society, mass production, advertising and mass media
- b. Great Britain - Formation of the Independent Group i. Broadening taste into more popular, less academic art
- c. North America lived in experience i. Difference in -Fine Art and Pop ii. Art objects or mass culture objects
- d. Prominent Artists -Andy Warhol, Roy Lichtenstein, Richard Hamilton, Jasper Jones, David Hockney, R. B. Kitaj, Sigmar Polke, Robert Rauschenberg
- **Conceptual Art**
 - a. Dominance of cerebral over emotive aspect of art – Dematerialization
 - b. Concept as a machine to make art
 - c. Joseph Beuys, Joseph Kosuth, Yves Klein, Piero Manzoni, Gilbert Proesch and George Passmore

ADFA401	APPLIED ART-V	L	T	S	P	C
Version 1.0		-	-	8	-	8
Pre-requisites/Exposure						
Co-requisites						

Unit 1: Expression in Advertising- 32 hours

Humour in advertising

Appeal in advertising

Social action through advertising

Innovation in advertising

Unit 2: Consumer in advertising- 32 hours

Understanding consumer behaviour

Role of consumer in advertising

Relationship between company and consumer

Ways of creating consumer base

Unit 3: Online Media- 32 hours

Historical Perspective

Web technology

What is online media

Emergence of Internet

Historical perspective of internet technology

Usage of Internet

Unit 4: 2D Animation- 32 hours

Historical Perspective

Technology for 2D Animation

ADFA403	Aesthetics of Space & Display (Public Engagement)	L	T	S	P	C
Version 1.0		-	-	4	-	4
Pre-requisites/Exposure						
Co-requisites						

Course Objectives

1. To produce visual and emotional impacts via the utilization and manipulation of space within artworks and also surrounding works for the purpose of display.
2. To plan and organize physical spaces and visual displays in a way that results in aesthetically pleasing settings.
3. To create and put-up artwork that is intrinsically connected to a specific location.

Course Outcomes

On completion of this course, the students will be able to:

CO1. To create art that complements the physical, architectural, historical, or cultural context of the site.

CO2. To incorporate the surroundings, preexisting structures, and landscape into the work itself.

CO3. To generate engagement and participation from the audience through their art.

CO4: To challenge traditional boundaries and obscure the distinction between art and the environment as a whole.

Catalog Description

This course will enable students to achieve aesthetic and emotional impacts via the strategic use and utilization of space within and around works of art. They will be able to plan and arrange physical spaces and visual displays to create aesthetically appealing environments. They will be able to create and display art that is intrinsically tied to a particular location. It will be responsive to the surroundings, whether they are natural, built, historical, or cultural. Additionally, it will encourage audience participation and engagement through their art.

Course Content:

Unit 1: Intimation in art- 16 hours

Referring to Modern and Contemporary Artists to understand aesthetics of space and display.

Configuration and association with aesthetics of space and display.

Unit 2: Site-specific/Site-responsive Art- 16 hours

Site-specific and site-responsive mode of developing and sharing art.

Content & Form

Installation Art

Expressiveness

Integration with the environment

Unit 3: Public Art and Aesthetics- 16 hours

Art in relation to public/society

Public Art & Engagement

Integration with the environment

Unit 4: Organization skills- 16 hours

Organizing an exhibition of class works.

Contextual meaning.

Giving attention to installation of art works, publicity material and semiotics of putting the wall text in conjunction with the art works.

Engaging audience.

ADFA405	SUMMER PROJECT INTERNSHIP	L	T	S	P	C
Version 1.0		-	-		-	4
Pre-requisites/Exposure						
Co-requisites						

Scope of Training: Training programme is about Student working under the supervision of professional organizations or under the supervision of Professional individual. After such training student shall submit the training report and certificate to the effect that he/she has undergone professional training.

The Training Programme focus

The student shall craft "Vision & Mission Statement" according to the task assigned to them with pre-defined objective, work plan and specific deliverables. The student shall be involved in a specific functional area, to become part of the operations of a department or function according to their subject and ability.

The student shall craft "Internship Objective" according to vision while introducing the student to a range of professions and areas/functions within the company/organization. The student might be inducted on rotation basis between different functions, or invited to participate in seminars and training programs, or might join one or more managers and assist them as trainee.

Indicative structure of the report or presentation

1. Abstract
2. Summary
3. Acknowledgements
4. Introduction about organization
5. Vision and Mission
6. Context analysis
7. Methodology
8. Key Results
9. Observations
10. Conclusion
11. Bibliography & References

SEMESTER-VIII

SEMESTER-VIII

UMA402	HISTORY OF ART-VIII	L	T	S	P	C
Version 1.0		2	0	0	0	2
Pre-requisites/Exposure	HISTORY OF ART-VII					
Co-requisites						

Course Objectives

1. Understanding of core content and history of the discipline
2. Broad familiarity with diverse subfields within the discipline.
3. Opportunities to apply classroom learning in real-life setting.
4. Deeper thinking and research in one specific area of study.

Course Outcomes

On completion of this course, the students will be able to:

- CO1. To sequence various art forms in history.
CO2. To understand art in cultural context.
CO3. To envisage the paradigm shift in art as per the various technological changes.

Catalogue Description

Through this course students of fine arts not only learn to articulate histories of visual production, but also to think critically about the stakes of artistic creation and objects of culture more proficiently.

UNIT- I CONTEMPORARY ART- 4 hours

- Feminist artists - Cindy Sherman, Kiki Smith, Barbara Kruger, Guerrilla Girls, Judy Chicago
- Neo-Conceptual Art
- Stuckists
- YBA Young British Artists: Jake and Dinos Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, etc.
- Video Art
- Subversive Art

UNIT- II 20TH CENTURY INDIAN ART PART-2 – 4 hours

- Feminism:
 - a. Introduction to feminist theory and study of the same through works of artists : Arpita Singh, Navjot Altaf, Nalini Malani, Rumana Hussain, Anita Dube, Arpana Caur, Nilima Sheikh, Rekha Rodwittiya etc.
 - b. Newer ways of looking at feminism through New Media works, lesbianism, consumerism, etc - Mithu Sen, Tejal Shah, Pushpamala N., Koumudi Patil
- 1980's onwards the change in the Indian art scenario with the advent of globalization:
 - a. Study of notions of - global economy, internationalism, identity : Reference to prominent show - Place for People, 1981 - Gulammohammed Sheikh, Vivan

Sundaram, Nalini Malani, Bhupen Khakhar, Sudhir Patwardhan and Jogen Chowdhury

b. The Third Sotheby's Prize Exhibition 1992: Natraj Sharma, Baiju Parthan, Anju Dodiya, Jitish Kallat and Sudarshan Shetty

- Study of works of: Sudhir Patwardhan, Vivan Sundaram, Atul Dodiya, Baiju Parthan, Jitish Kallat, T. V. Santhosh, Sudarshan Shetty, Subodh Gupta, Ranbir Kaleka

UNIT III WESTERN AESTHETICS PART-2 – 18 hours

- Sublime and Longinus
 - a. Anthropocentric approach
 - b. Nature and Art
 - c. Necessity of a noble idea
 - d. Manner in which a sublime experience occurs
 - e. Notion of a genius artist as a creator
 - f. Relation to baroque ideals of art
 - Immanuel Kant 18th century
 - a. Prime importance - mental faculty of reason
 - b. Faculty of judgment and beauty
 - c. Overview of Critique of Pure Reason knowledge,
 - d. Critique of Practical Reason ethics
 - e. Critique of Judgement aesthetics
 - f. Difference between - cognitive and moral judgments
 - g. Four Moments:
 - i. Disinterested Delight
 - ii. Universal Delight
 - iii. Purposiveness without Purpose
 - iv. Necessary Delight
 - Kantian Sublime
 - a. Sublime Critique of Judgment
 - b. Role of reason
 - c. Aesthetic judgments; subreption
 - d. Mathematical and Dynamic Sublime

e. Sublime and nature and humans

f. A priori

- Benedetto Croce

a. Work - The Aesthetic as the Science of Expression and of the Linguistic in General

b. Art an Intuition

c. Differentiates between – intuitive (aesthetic) and conceptual (logic);

d. Independence from morality

- Bernard Bosanquet

a. Art as a form of self-expression

b. Four principal areas:

i. The nature and evolution of aesthetic consciousness,

ii. Artistic production,

iii. Aesthetic appreciation particularly, the experience of beauty, 'ugliness,' and the sublime in art

iv. The role of art in the development of character.

c. Easy Beauty

- Psychoanalysis

a. Sigmund Freud - Interpretation of Dreams

i. Free association, dreams and transference

ii. Dream -Manifest Content and Latent Content

iii. Structure of Mental Apparatus

iv. Id, Ego and Super-Ego

v. Art and Literature- Pathography

vi. Psychoanalytic method of dream interpretation

vii. Leonardo da Vinci

b. Jacques Lacan

i. 1936 Mirror Stages

ii. Symbolic expressions

c. Julia Kristeva

- Formalism

- a. Clive Bell
 - i. Significant form
- b. Roger Fry
 - i. Vision and Design
 - ii. Significant form
 - iii. Explanation through works of artists
- c. Susanne Langer
 - i. Important works - Philosophy in a New Key, Feeling and Form
 - ii. Art and symbolism
 - iii. Discursive and non-discursive symbols

UNIT IV GLOBAL TRENDS IN ART – 6 hours

- Art Trends of the world from 2000 onwards.

ADFA402	APPLIED ART-VI	L	T	S	P	C
Version 1.0		-	-	8	-	8
Pre-requisites/Exposure						
Co-requisites						

Course Content

Unit 1: Brand Building- 32 hours

Understanding brand Communication

Brand Cycle

Principle of Brand Building

Brand Planning

Unit 2: Social Media - 32 hours

What is social media marketing

Historical perspective

Brand opportunity in social media

Building social Media brand

Brand guide for social media

Unit 3: Animation Technology- 32 hours

History of animation

Animation Processes

Types of animation

Unit 4: Photography- 32 hours

Origin of photography

Development of camera

Photographic instruments

Photographic techniques

ADFA404	SELF-CURATION & EXHIBITION	L	T	S	P	C
Version 1.0		-	-	3	-	3
Pre-requisites/Exposure						
Co-requisites						

Course Objectives

1. To establish artistic identity.
2. Analyse the whole body of work.
3. To develop a narrative.
4. To showcase a piece of art in its best potential light.
5. To develop skills to advertise, design and promote exhibitions

Course Outcomes

On completion of this course, the students will be able to:

CO1. To contemplate one's artistic persona and the defining elements of work, such as themes, concepts, or techniques.

CO2. To examine a complete portfolio or collection of works of art in order to determine which pieces most accurately convey the artistic vision and expertise.

CO3. To construct a narrative using commonalities across works of art, such as themes, subjects, techniques, emotions, or other unifying factors.

CO4. To show an artwork in its best possible light so that the audience may fully grasp and appreciate its intended meaning.

CO5. To gain the knowledge necessary to successfully market, create, mount, and publicize an exhibition.

Catalog Description

This course will enable the students to self-curate and exhibit their work. The term ‘self-curation’ is used to describe the act of assembling a collection of one's own creative works into a unified whole. By curating a portfolio or collection of works, it can be shown how an artist sees the world. This course will teach students how to plan, design, and execute a successful display of their work.

Course Content

Unit 1: Understanding Own Work- 32 hours

Learning/understanding own work and style

Writing about own work.

Self-reflection.

Concept making

Unit 2: Understanding Site/Space- 32 hours

Understanding/learning about the site of the display for your work

Alignment of your work with the site/space

Understanding relationship with spaces outside studio for display

Unit 3: Knowledge of Catalog/brochure making- 32 hours

Designing catalog/brochure for the final degree exhibition

Understanding how to advertise, design and promote exhibitions

Unit 4: Self-curation & Exhibition- 32 hours

For the final degree show, self-curation of your own work by aligning concept/text/site/space for exhibition.

Interaction with External Jury Members for final marking.

UMA404	ELECTIVE-II (CERAMICS)	L	T	S	P	C
Version 1.0		-	-	2	-	2
Pre-requisites/Exposure						
Co-requisites						

Course Content

Unit 1: Introduction to Ceramics- 6 hours

Historical Perspective

Development of Ceramics

Ceramic Processes in detail

Method and material

Study of great masters work

Discuss ceramic Terms and Definition

Studio policies, safety, and clean up

Unit 2: Firing – 8 hours

Various methods of firing in Ceramics

Non traditional techniques of firing

Primitive pit firing and oxidation firing

Historic know how and contemporary applications of firing technique

Unit 3: Sculpture – 8 hours

Create a series of three dimensional sculptures

Develop your own style and technique

Historic know how and contemporary methods of sculpting

Exercise – 10 hours

1. Create a series of three-dimensional sculptures

2. Firing of all ceramics

UMA406	ELECTIVE-II (ENTERTAINMENT DESIGN)	L	T	S	P	C
Version 1.0		-	-	2	-	2
Pre-requisites/Exposure						
Co-requisites						

UNIT-I Know your Camera- 6 hours

Camera Parts.

Camera technology.

Film formats. Optical lenses, accessories.

UNIT-II Camera Techniques -8 hours

Observation, Selection of subject Observing light, light temperature.

Selection of subject. Exposures, Apertures.

Choice of Lens, Filters. Camera Modes & Settings.

UNIT-III Introduction to Entertainment Design -8 hours

Cinematic structure and vocabulary.

Narrative, documentary, abstract, experimental.

UNIT-IV Working with Camera -10 hours

Electronic Video cameras.

Camera work. Shutter speed, exposure, depth of field, colour temp, time code.

Field and studio lighting.

Back, fill, key. Cross, practical, and motivated light sources.

Shoot with different Automated modes.

Shoot with manual settings.

Shoot with different lenses.

Shoot with Flash.

Shoot with natural light.

Shoot with filters.

ADFA406	Research Project- II	L	T	S	P	C
Version 1.0		-	-	-	-	8
Pre-requisites/Exposure						
Co-requisites						

Course Objectives

1. To add to the current body of art-related scholarship with fresh information or insights.
2. To cultivate students' intellectual capacities, analytical reasoning, and problem-solving abilities.

Course Outcomes

On completion of this course, the students will be able to:

CO1. To further one's knowledge of a certain topic or to answer a research issue or solve a problem in the field of fine arts.

CO2. To examine and evaluate existing literature and research critically in order to locate knowledge gaps and offer potential answers or fresh viewpoints.

CO3. To demonstrate the capacity to perform autonomous academic work by employing the research skills necessary for completion of a dissertation.

CO4. To improve their intellectual capacities as well as their analytical thinking and their ability to solve problems.

CO5. To showcase their capacity to take on substantial research projects, which can improve opportunities for employment in academia, research institutes, and industry.

Catalog Description

This course will enable students to gain more information about a subject, resolve a research question, or address an artistic challenge. In order to fill in knowledge gaps and provide viable solutions or new perspectives, they will be able to critically review and evaluate existing literature and research. It will demonstrate their ability to perform independent academic work by utilizing the research skills required to complete a dissertation, such as data acquisition, analysis, interpretation, and presentation.

Course Content

Individual Research Work