POORNIMA UNIVERSITY

Your Dreams Our Goal

Member of Association of Indian Universities & Approved by UGC (Govt. of India) under 2(f) & 12(B)

FACULTY OF DESIGN AND ARTS

DEPARTMENT OF VISUAL ARTS AND ANIMATION

SCHEME & SYLLABUS

BOOKLET

BATCH 2023

INDEX

S. No	Contents	Page No.
1	Vision, Mission And Quality Policy Of University	
2	Knowledge Wheel	
3	Preamble	
4	About Program and Program Outcomes (POs)	
5	Examination System	
6	Assessment & Grade Point Average: SGPA, CGPA	
7	Guidelines for MOOC Courses	
8	Teaching Scheme of all Semesters	
9	Teaching Syllabus of all Semesters	

Disclaimer: The scheme, syllabus and other materials published in this booklet may be changed or modified as per the requirement after approval of competent authority. The decision taken by the management of Poornima University will be final and abiding to all.

Student Details

Name of Student:

Name of Program:

Semester: Year: Batch:

Faculty of:

VISION

To create knowledge based society with scientific temper, team spirit and dignity of labor to face global competitive challenges.

Mission

To evolve and develop skill based systems for effective delivery of knowledge so as to equip young professionals with dedication and commitment to excellence in all spheres of life.

Quality Policy

To provide Quality Education through Faculty development, updating of facilities and continual improvement meeting University norms and keeping stake holders satisfied.

Knowledge Wheel

At Poornima, the academic atmosphere is a rare blend of modern technical as well as soft skills and traditional systems of learning processes.
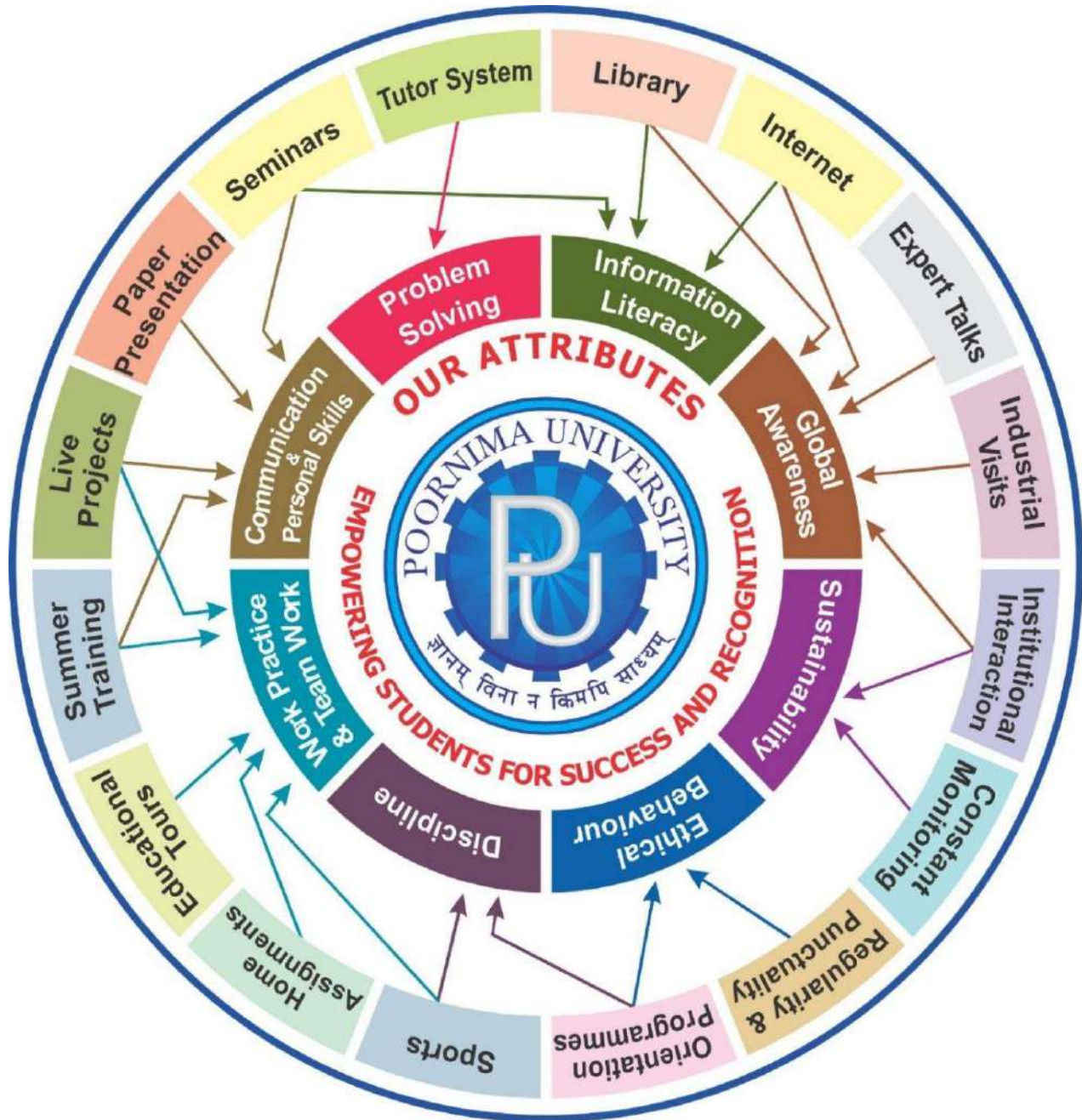
About Program and Program Outcomes (PO):

Title of the Programme: Bachelor of Visual Arts (BVA Painting)

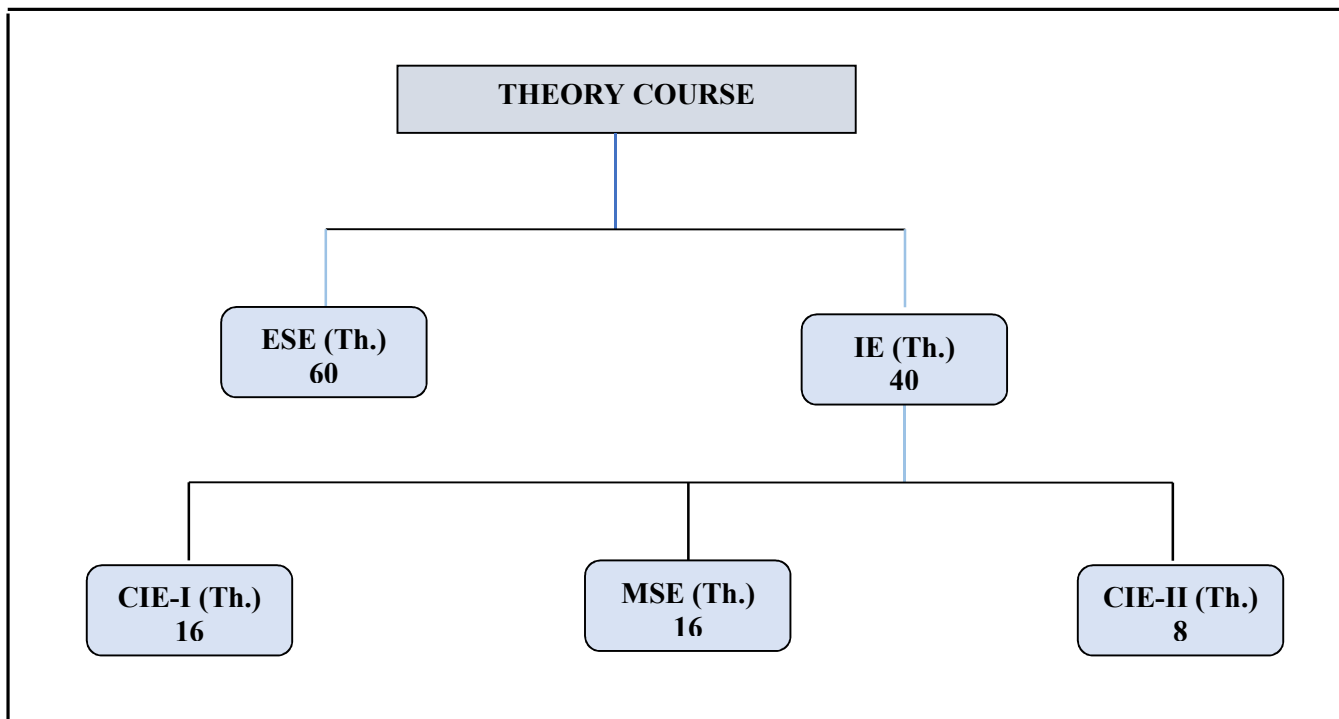**Nature of the Programme:** B.V.A is four year full-time programme.

Program Outcomes (PO) :
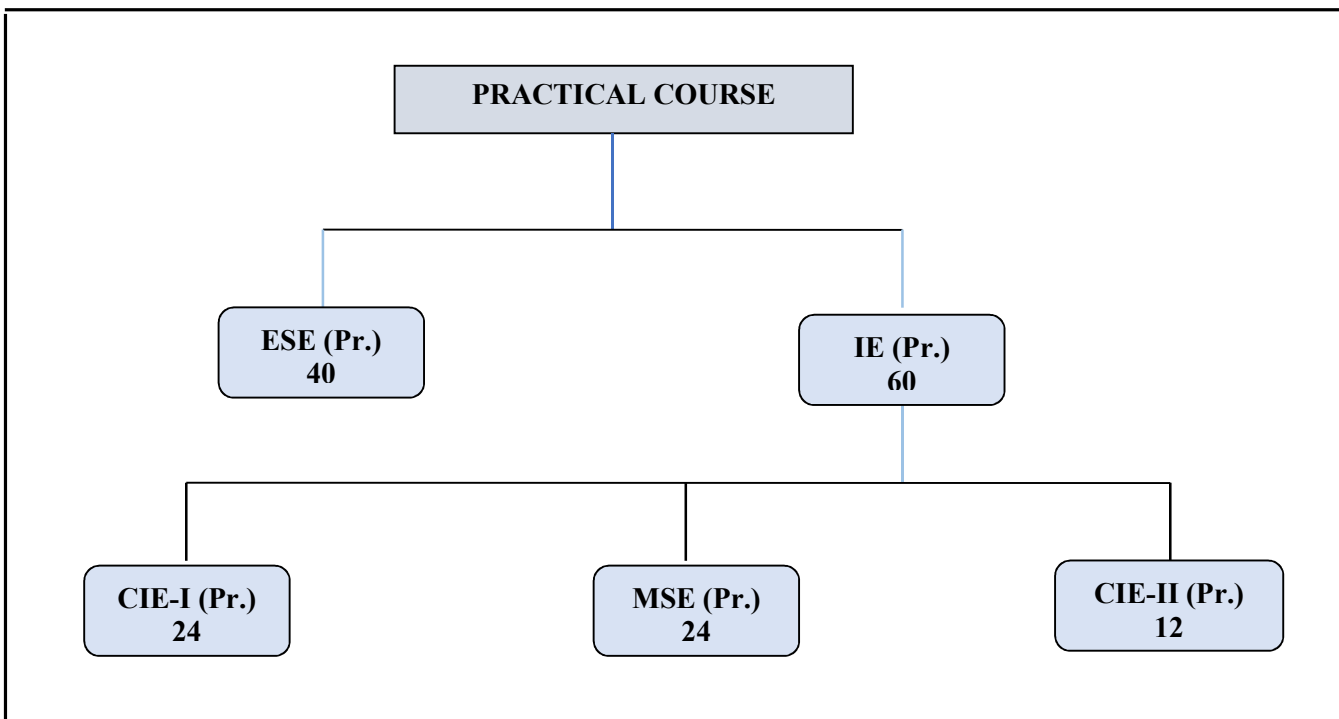
Visual Arts Graduates will be able to:

1. **Design Knowledge:** Apply the knowledge of design fundamentals, and a specialization to the solution of complex design problems.

2. **Problem analysis:** Identify, formulate, research literature, and analyze complex design problems reaching substantiated conclusions using elements and principles of design.

3. **Design/Development of solutions:** Design solutions for complex problems and design system components or processes that meet the specified needs with appropriate consideration for the public health and safety, and the cultural, societal, and environmental considerations.

4. **Conduct Investigations of Complex Problems:** Use research-based knowledge ðd research methods including design of experiments, analysis and interpretation of data, and synthesis of the information to provide valid conclusions.

5. **Modern tool usage:** Create, select, and apply appropriate techniques, resources, and modern designing and IT tools including prediction and modeling to complex designing activities with an understanding of the limitations.

6. **The Designer and Society:** Apply reasoning informed by the contextual knowledge to assess societal, health, safety, legal and cultural issues and the consequent responsibilities relevant to the professional design practice.

7. **Environment and Sustainability:** Understand the impact of the professional designing solutions in societal and environmental contexts, and demonstrate the knowledge of, and need for sustainable development.

8. **Ethics:** Apply ethical principles and commit to professional ethics and responsibilities and norms of the designing practice.

9. **Individual and teamwork:** Function effectively as an individual, and as a member or leader in diverse teams, and in multidisciplinary settings.

10. **Communication:** Communicate effectively on complex design activities with the design community and with society at large, such as, being able to comprehend and write effective reports and design documentation, make effective presentations, and give and receive clear instructions.

11. **Project Management and Finance:** Demonstrate knowledge and understanding of the design and management principles and apply these to one's own work, as a member and leader in a team, to manage projects and in multidisciplinary environments.

12. **Life-long learning:** Recognize the need for and have the preparation and ability to engage in independent and life- long learning in the broadest context of technological change.

Examination System:

A. **Marks Distribution of Theory Course:**

```
                        ┌──────────────────────┐
                        │    THEORY COURSE     │
                        └──────────────────────┘
                    ┌──────────────┴──────────────┐
            ┌──────────────┐              ┌──────────────┐
            │  ESE (Th.)   │              │   IE (Th.)   │
            │     60       │              │     40       │
            └──────────────┘              └──────────────┘
                         ┌───────────────────┼───────────────────┐
                ┌──────────────┐      ┌──────────────┐     ┌──────────────┐
                │  CIE-I (Th.) │      │   MSE (Th.)  │     │ CIE-II (Th.) │
                │     16       │      │     16       │     │      8       │
                └──────────────┘      └──────────────┘     └──────────────┘
```

B. **Marks Distribution of Practical Course :**

```
                        ┌──────────────────────┐
                        │   PRACTICAL COURSE   │
                        └──────────────────────┘
                    ┌──────────────┴──────────────┐
            ┌──────────────┐              ┌──────────────┐
            │  ESE (Pr.)   │              │   IE (Pr.)   │
            │     40       │              │     60       │
            └──────────────┘              └──────────────┘
                         ┌───────────────────┼───────────────────┐
                ┌──────────────┐      ┌──────────────┐     ┌──────────────┐
                │  CIE-I (Pr.) │      │   MSE (Pr.)  │     │ CIE-II (Pr.) │
                │     24       │      │     24       │     │     12       │
                └──────────────┘      └──────────────┘     └──────────────┘
```

Th.: Theory, **Pr.**: Practical, **ESE:** End Semester Examination, **MSE:** Mid Semester Examination, **CIE:** Continuous Internal Evaluation.

CO Wise Marks Distribution:

Exam Entity	Theory Subject		Practical/ Studio Subject	
	Maximum Marks	CO to be Covered	CO to be Covered	Maximum Marks
CIE-I	16 (8 + 8)	1 & 2	1 & 2	24 (12 + 12)
MSE	16 (8 + 8)	3 & 4	3 & 4	24 (12 + 12)
CIE-II (Activity/ Assignment)	8 (8)	5	5	12 (12)
ESE	60	-	-	40
TOTAL	100	-	-	100

Minimum Passing Percentage in All Exams:

S No.	Program Name	Minimum Passing Percentage in		
		IE Component	ESE Component	Total Component
1	Course Work for PhD Registration	-	-	50%
2	B. Arch.	-	45%	50%
3	MBA, MCA, M.Des., M.Tech., M.Plan, MHA, MPH, MA	-	40%	40%
4	B. Tech., B. Des., BVA, BCA, B.Sc., BBA, B.Com., B.A.	-	35%	35%

SGPA Calculation

$$SGPA = \frac{C_1 G_1 + C_2 G_2 + \ldots\ldots + C_n G_n}{C_1 + C_2 + \ldots\ldots + C_n}$$

$$SGPA = \frac{\sum_i C_i \times G_i}{\sum_i C_i}$$

where (as per teaching scheme & syllabus):

C_i is the number of credits of subject i,

G_i is the Grade Point for the subject I and i = 1 to n,

n = number of subjects in a course in the semester

CGPA Calculation

$$CGPA = \frac{C_1 G_1 + C_2 G_2 + \ldots\ldots + C_n G_n}{C_1 + C_2 + \ldots\ldots + C_n}$$

$$CGPA = \frac{\sum\limits_i C_i \times G_i}{\sum\limits_i C_i}$$

where (as per teaching scheme & syllabus):

C_i is the number of credits of subject i,

G_i is the Grade Point for the subject I and i = 1 to n,

n = number of subjects in a course of all the semesters up to which CGPA is computed

Grading Table:

Applicable for B.Arch. & Ph.D. Courses				Applicable for All Courses except B.Arch. & Ph.D.			
Academic Performance	Grade	Grade Point	Marks Range (in %)	Academic Performance	Grade	Grade Point	Marks Range (in %)
Outstanding	O	10	$90 \leq x \leq 100$	Outstanding	O	10	$90 \leq x \leq 100$
Excellent	A+	9	$80 \leq x < 90$	Excellent	A+	9	$80 \leq x < 90$
Very Good	A	8	$70 \leq x < 80$	Very Good	A	8	$70 \leq x < 80$
Good	B+	7	$60 \leq x < 70$	Good	B+	7	$60 \leq x < 70$
Above Average	B	6	$50 \leq x < 60$	Above Average	B	6	$50 \leq x < 60$
Fail	F	0	$x < 50$	Average	C	5	$40 \leq x < 50$
Absent	Ab	0	Absent	Pass	P	4	$35 \leq x < 40$
				Fail	F	0	$x < 35$
				Absent	Ab	0	Absent

CGPA to percentage conversion rule:

Equivalent % of Marks in the Program = *CGPA* *10

Award of Class

CGPA	Percentage	Equivalent Division
7.50 ≤ CGPA	75% or more	First Division with Distinction
6.00 ≤ CGPA < 7.50	60% ≤ x <75%	First Division
5.00 ≤ CGPA < 6.00	50% ≤ x <60%	Second Division
4.00 ≤ CGPA < 5.00	40% ≤ x < 50%	Pass Class

Guidelines for Massive Open Online Courses (MOOCs)
(Session 2023-24)

Poornima University, in its never ending endeavor to equip students with best-of-class learning and knowledge, has undertaken to include MOOC courses as part of its credit scheme from session 2023-24 onwards. The objective behind this is to enable students to study courses designed by the best teachers in the country and to scale their knowledge base with the rest of learners from the nation. The MOOCs which are included under this scheme is can be chosen from SWAYAM and NPTEL.

1. Introduction of MOOCs: SWAYAM and NPTEL

About SWAYAM:

SWAYAM is a programme initiated by Government of India and designed to achieve the three cardinal principles of Education Policy viz., access, equity and quality. The objective of this effort is to take the best teaching learning resources to all, including the most disadvantaged. SWAYAM seeks to bridge the digital divide for students who have hitherto remained untouched by the digital revolution and have not been able to join the mainstream of the knowledge economy.

This is done through a platform that facilitates hosting of all the courses, taught in classrooms to be accessed by anyone, anywhere at any time. All the courses are interactive, prepared by the best teachers in the country and are available, free of cost to any learner. However learners wanting a SWAYAM certificate should register for the final proctored exams that come at a fee and attend in-person at designated centers on specified dates. Eligibility for the certificate will be announced on the course page and learners will get certificates only if this criteria is matched.

The courses hosted on SWAYAM are in 4 quadrants – (1) video lecture, (2) specially prepared reading material that can be downloaded/printed (3) self-assessment tests through tests and quizzes and (4) an online discussion forum for clearing the doubts. Steps have been taken to enrich the learning experience by using audio-video and multi-media and state of the art pedagogy / technology.

In order to ensure that best quality content is produced and delivered, nine National Coordinators have been appointed. They are:

1. AICTE (All India Council for Technical Education) for self-paced and international courses
2. NPTEL (National Programme on Technology Enhanced Learning) for Engineering
3. UGC (University Grants Commission) for non-technical post-graduation education

4. CEC (Consortium for Educational Communication) for under-graduate education
5. NCERT (National Council of Educational Research and Training) for school education

6. NIOS (National Institute of Open Schooling) for school education
7. IGNOU (Indira Gandhi National Open University) for out-of-school students
8. IIMB (Indian Institute of Management, Bangalore) for management studies
9. NITTTR (National Institute of Technical Teachers Training and Research) for Teacher Training programme

Two types of courses are offered on SWAYAM platform: Credit Courses and Non- Credit Courses. Credit courses are offered for each semester in January and July every year. The list is available on SWAYAM official website: https://onlinecourses.swayam2.ac.in/

About NPTEL:

NPTEL (National Programme on Technology Enhanced Learning), is a joint venture of the IITs and IISc, funded by the Ministry of Education (MoE) Government of India, and was launched in 2003. Initially started as a project to take quality education to all corners of the country, NPTEL now offers close to 600+ courses for certification every semester in about 22 disciplines.

Some highlights:

☐ Largest online repository in the world of courses in engineering, basic sciences and selected humanities and management subjects

☐ YouTube channel for NPTEL – most subscribed educational channel, 1.3 billion views and 40+ lakhs subscribers

☐ More than 56000 hours of video content, transcribed and subtitled

☐ Most accessed library of peer-reviewed educational content in the world

☐ Translation of more than 12000 hrs of English transcripts in regional Indian languages

NPTEL Online Certification:

The objective of enabling students obtain certificates for courses is to make students employable in the industry or pursue a suitable higher education programme. Through an online portal, 4, 8, or 12-week online courses, typically on topics relevant to students in all years of higher education along with basic core courses in sciences and humanities with exposure to relevant tools and technologies, are being offered. Enrolment to and learning from these courses is free. Following these online courses, an in-person, proctored certification exam is conducted and a certificate is provided through the participating institutions and industry, as applicable.

Some statistics regarding the open online courses since March 2014 till Dec 2021

Completed courses: 3496;

Enrollments across courses: 1.58 CRORE +

Number of exam registrations: 15.1 LAKH +

All the statistics pertaining to completed courses are available at https://beta.nptel.ac.in/courses. All courses are completely free to enroll and learn from. The certification exam is optional and comes at a fee of Rs 1000/course exam.

2. MOOCs at Poornima University:

MOOCs envelops best in class teaching - learning processes along with meeting the requirements of various courses in terms of quality of teaching and evaluation system. To promote the MOOCs among students of Poornima University, it is decided to consider the credits earned through MOOCs.

(a) Options for MOOCs at Poornima University

(For this document, only those MOOCs will be considered which are available on SWAYAM & NPTEL platforms)

- Credit and Non-credit SWAYAM MOOCs can be opted by anyone, anytime, anywhere and in any language. However, prior-permission of the University Authorities is mandatory if the credits are to be transferred to regular degree.

- In case of credit courses, there are two ways to opt these courses for the purpose of credit transfer to PU system as given below:

OPTION–I: As Open Elective (for batches entered till 2022) / Multidisciplinary Courses (for batches admitted from 2023-24 onwards):

Open Elective (for batches entered till 2022) / Multidisciplinary Courses (for batches admitted from 2023-24 onwards) are available at University level in offline mode for which relevant booklets are already published. **These courses carries 02 credits.** These category/type of courses (similar/different) are also available as MOOC courses. The respective Deans / HODs shall provide both the options to all the students to either select offline courses or MOOCs as per details given below:

- Deans / HODs shall prepare a list of upto 05 appropriate MOOC courses of 02/03 credits each, well in advance (at-least 15 days prior to commencement of semester) and take approval from the Office of Dean, Academics / Pro-President, PU.

- After approval, the respective Deans / HODs shall circulate a notice to all their respective students so that they can select any one course from the list, the credits **(only 02)** of which will be counted against Open Elective/ Multidisciplinary courses pertaining to that particular semester.

- If the students are not willing to opt for MOOC Open Elective/ Multidisciplinary course, they can proceed with the current offline practice of opting for Multidisciplinary courses.

- The tutor of the class shall monitor the progress (assignments, feedback, any problem etc.) on weekly basis and report to Head/Dean.

OR

OPTION–II: As Major / Minor Courses:

- Deans / HODs shall identify a course of **03 credits** for each semester, well in advance (at-least 15 days prior to commencement of semester) and take approval from the Office of Dean, Academics / Pro-President, PU.

- After approval, the respective Deans / HODs shall circulate a notice to all their respective students citing that the particular course will be conducted through MOOCs only and is compulsory for all respective students. The credits of this course will be counted against Major/Minor courses pertaining to that particular semester.

- The tutor of the class shall monitor the progress (assignments, feedback, any problem etc.) on weekly basis and report to Head/Dean.

- This is to be noted that if Deans / HODs decide to conduct any major/minor course in any semester through MOOCs, no offline course will be conducted against that.

(b) Important points related to MOOCs at Poornima University

- Only one MOOC shall be allowed in a particular semester for the purpose of credit transfer in the beginning.

- No attendance will be taken for MOOC courses.

- Last period of T/T/S shall be taken for MOOC courses which shall be in self-study mode.

- The method of assessments of MOOC such as assignments and examination are completely associated with that particular MOOC and no exam will be conducted by the department as well as by the Examination Cell.

- The respective Dean / HOD must submit the detail of course i.e., code, name and credit of MOOC opted against that particular course in particular semester attached with highlighting in the related examination scheme of syllabus of that semester signed by BOS Convener / HoD and Dean of Faculty to the office of Pro-President before commencement of the classes.

- SWAYAM will award a certificate to all the students passing the examination along with the credit earned. The center of examination for SWAYAM MOOCs will be finalized by SWAYAM. All the responsibility related to registration for MOOCs, timely submission of assignments, examinations etc. will be borne by the students only.

- The list of registered students in MOOC along with name of course will be submitted to the Examination Cell by the Deans / HoDs before commencement of the classes.

- Any student who would not be able to register/present/clear/pass the MOOC in the stipulated time, it is the choice of the student that he or she may register in next semester (odd or even) with MOOC again or appear as a back exam candidate of the University as per PU norms.

- There will be no provision of re-evaluation of MOOC.

- The scorecard and related certificate of MOOC along with a consolidated list of students with marks of assignment and final exam will be submitted to the examination cell by the concerned Dean / HOD for further process. It is also recommended that alteration/changes/scaling in marks obtained by the students in any MOOC will not be considered.

- The exam registration fee of MOOC up to Max. INR 1000/- will be reimbursed to the student only after successful completion of the course in first attempt and submission of the fee receipt, score-card and certificate of the MOOC to the concerned department within stipulated time after declaration of the results.

NOTE: This is to be noted that the procedure for getting approval from BOS, Faculty Board, Academic Council and BoM is to be followed as per regular process.
Attached Items:

Open Elective Booklet	Annexure-1
Soft Skills Booklet	Annexure-2
Value Added Course Booklet	Annexure-3

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Painting	Duration: 4 years	Total Credits: 168

Teaching Scheme for Batch 2023-27

Semester-I

Course Code	Name of Course	Lecture (L)	Tutorial (T)	Practical (P)	SH	IE	ESE	Total	Credits
A.	**Major (Core Courses)**								
A.1	**Theory**								
BAACAA1101	History of Ancient Civilization	3	-	-		40	60	100	3
BAACAA1102	Fundamentals of visual Art	3	-	-		40	60	100	3
A.2	**Practical**								
BAACAA1201	Drawing	1	-	4	2*	60	40	100	3
BAACAA1202	Design	1	-	4	1*	60	40	100	3
BAACAA1203	Sculpture	1	-	4	1*	60	40	100	3
B.	**Minor Stream Courses/Department Elective**								
B.1	**Theory**								
BAAEAA1111	Design Thinking								
BAAEAA1112	Story Design & Development	3	-	-		40	60	100	3
BAAEAA1113	Film Appreciation								
B.2	**Practical**								
	Nil	-	-	-		-	-	-	-
C	**Multidisciplinary Courses**								
	Nil	-	-	-		-	-	-	-
D	**Ability Enhancement Courses (AEC)**								
BUACHU1101	English	2	-	-		40	60	100	2
E.	**Skill Enhancement Courses (SEC)**								
BAACAA2601	Geometric & Perspective	-	-	4		40	60	100	2
F	**Value Added Courses (VAC)**								
BUVCHU1103	Understanding Heritage	2	-	-		40	60	100	2
G	**Summer Internship / Research Project / Dissertation**								
	Nil								
H	**Social Outreach, Discipline & Extra Curricular Activities**								
	Total	16	-	16	04				24
	Total Teaching Hours		32/36						

SH: Supporting Hours

*Classes will be conducted fortnightly on I, III and V Saturday.

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Painting	Duration: 4 years	Total Credits: 168

Teaching Scheme for Batch 2023-27

Semester-II

Course Code	Name of Course	Teaching Scheme				Marks Distribution			Credits
		Lecture (L)	Tutorial(T)	Practical (P)	SH	IE	ESE	Total	
A.	**Major (Core Courses)**								
A.1	**Theory**								
BAACAA2101	History of Indian Art - I	3	-	-		40	60	100	3
BAACAA2102	History of Western art (ancient early medieval)	3	-	-		40	60	100	3
A.2	**Practical**								
BAACAA2201	Printmaking	1	-	4	2*	60	40	100	3
BAACAA2202	Photography - I	1	-	4		60	40	100	3
BAACAA2203	Digital Art	1	-	4	2*	60	40	100	3
B.	**Minor Stream Courses/Department Elective**								
B.1	**Theory**								
BAAEAA2111	Visual Communication								
BAAEAA2112	History And Evolution Of Animation	3	-	-	-	40	60	100	3
BAAEAA2113	Fundamentals of Design								
B.2	**Practical**								
	Nil	-	-	-		-	-	-	-
C	**Multidisciplinary Courses**								
BAAEMC2121	MOOC Course - I	2	-	-		40	60	100	2
D	**Ability Enhancement Courses (AEC)**								
BUACHU2103	Language & Conversation	2	-	-		40	60	100	2
E	**Skill Enhancement Courses (SEC)**								
BAACAA2601	Introduction to visual culture	2	-	-		40	60	100	2
F	**Value Added Courses (VAC)**								
BUVCSA2102	Environment & Sustainability	2	-	-		40	60	100	2
G	**Summer Internship / Research Project / Dissertation**								
	Nil	-	-	-		-	-	-	-
H	**Social Outreach, Discipline & Extra Curricular Activities**								
Total		20	-	12	04				26
Total Teaching Hours				32/36					

SH: Supporting Hours

*Classes will be conducted fortnightly on I, III and V Saturday.

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Painting	Duration: 4 years	Total Credits: 168

Teaching Scheme for Batch 2023-27

Semester-III

Course Code	Name of Course	Teaching Scheme				Marks Distribution			Credits
		Lecture (L)	Tutorial (T)	Practical (P)	SH	IE	ESE	Total	
A.	**Major (Core Courses)**								
A.1	**Theory**								
BAACAA3101	History of Indian art- II	2	-	-		40	60	100	3
BAACAA3102	Indian & Western Art Aesthetics	2	-	-		40	60	100	2
A.2	**Practical**								
BAACAA3201	Portrait Painting- I	1	-	4	1*	60	40	100	3
BAACAA3202	Landscape Composition	1	-	4	2*	60	40	100	3
BAACAA3203	Printmaking – I	-	-	4	1*	60	40	100	2
B.	**Minor Stream Courses/Department Elective**								
B.1	**Theory**								
	Nil	-	-	-		-	-	-	-
B.2	**Practical**								
BAAEAA3211	Modeling & Carving - I								
BAAEAA3212	Preproduction - I	1	-	4	-	-	-	-	3
BAAEAA3213	3 D Animation - I								
C	**Multidisciplinary Courses**								
BAAEMC3121	MOOC Course - II	2	-	-		40	60	100	2
D	**Ability Enhancement Courses (AEC)**								
BUACHU3106	Interpersonal Communication & Grooming	2	-	-		40	60	100	2
E	**Skill Enhancement Courses (SEC)**								
BULCSE3201	Character design	1	-	2		40	60	100	2
F	**Value Added Courses (VAC)**								
BUVCCE3101	Digital Marketing	2	-	-		40	60	100	2
G	**Summer Internship / Research Project / Dissertation**								
	Nil								
H	**Social Outreach, Discipline & Extra Curricular Activities**								
Total		16	-	16	04				24
Total Teaching Hours				32/36					

SH: Supporting Hours

*Classes will be conducted fortnightly on I, III and V Saturday.

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Painting   **Duration: 4 years**   **Total Credits: 168**

Teaching Scheme for Batch 2023-27

Semester-IV

Course Code	Name of Course	Lecture (L)	Tutorial (T)	Practical (P)	SH	IE	ESE	Total	Credits
		Teaching Scheme				**Marks Distribution**			
A.	**Major (Core Courses)**								
A.1	**Theory**								
BAACAA4101	History of Western Art (Medieval)	2	-	-	-	40	60	100	2
A.2	**Practical**								
BAACAA4201	Life Study- I	2	-	4		60	40	100	4
BAACAA4202	Creative Composition-I	1	-	4		60	40	100	3
BAACAA4203	Printmaking – II	1	-	2	3*	60	40	100	2
BAACAA4204	Photography - I	-	-	2	1*	60	40	100	1
B.	**Minor Stream Courses/ Department Elective**								
B.1	**Theory**								
BAAEAA4111	Art Criticism	2	-	-	-	40	60	100	2
B.2	**Practical**								
BAAEAA4211	Modeling & Carving - II								
BAAEAA4212	Preproduction – II	1	-	4	-	-	-	-	3
BAAEAA4213	3 D Animation - II								
C	**Multidisciplinary Courses**								
BAAEMC4121	MOOC Course - III	2	-	-	-	40	60	100	2
D	**Ability Enhancement Courses (AEC)**								
BUACHU4208	Communication Skills-I	2	-	-	-	40	60	100	2
E	**Skill Enhancement Courses (SEC)**								
BULCSE4201	Digital composition	1	-	2	-	40	60	100	2
F	**Value Added Courses (VAC)**								
	Nil	-	-	-	-	-	-	-	-
G	**Summer Internship / Research Project / Dissertation**								
	Nil								
H	**Social Outreach, Discipline & Extra Curricular Activities**								
	Total	14	-	18	04				23
	Total Teaching Hours			32/36					

SH: Supporting Hours

*Classes will be conducted fortnightly on I, III and V Saturday.

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Painting	Duration: 4 years	Total Credits: 168

Teaching Scheme for Batch 2023-27

Semester-V

Course Code	Name of Course	Lecture (L)	Tutorial (T)	Practical (P)	SH	IE	ESE	Total	Credits
		Teaching Scheme				Marks Distribution			
A.	**Major (Core Courses)**								
A.1	**Theory**								
BAACAA5102	History of Western art	3	-	-	-	40	60	100	3
A.2	**Practical**								
BAACAA5201	Portrait Painting- II	2	-	4	-	60	40	100	4
BAACAA5202	Creative Composition - II	1	-	4	-	60	40	100	3
BAACAA5203	Printmaking – III	1	-	2	2*	60	40	100	2
BAACAA5204	Digital Painting	-	-	2	1*	60	40	100	1
B.	**Minor Stream Courses/Department Elective**								
B.1	**Theory**								
BAAEAA5111	Visual text & context	2	-	-	1*	40	60	100	2
B.2	**Practical**								
BAAEAA5211	Modeling & Carving - III	1	-	4	3*	-	-	-	3
BAAEAA5213	2 D Digital Animation - I								
C	**Multidisciplinary Courses**								
BAAEMC5121	MOOC Course - III	3	-	-		40	60	100	3
D	**Ability Enhancement Courses (AEC)**								
	Nil	-	-	-	-	-	-	-	-
E	**Skill Enhancement Courses (SEC)**								
BULCSE5201	Illustration	1	-	2	-	40	60	100	2
F	**Value Added Courses (VAC)**								
	Nil	-	-	-	-	-	-	-	-
G	**Summer Internship / Research Project / Dissertation**								
	Nil	-	-	-	-	-	-	-	-
H	**Social Outreach, Discipline & Extra Curricular Activities**								
	Total	14	-	18	06				23
	Total Teaching Hours			32/36					

SH: Supporting Hours
*Classes will be conducted fortnightly on I, III and V Saturday.

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Painting	Duration: 4 years	Total Credits: 168

Teaching Scheme for Batch 2023-27

Semester-VI

Course Code	Name of Course	Teaching Scheme			Marks Distribution				Credits
		Lecture (L)	Tutorial (T)	Practical (P)	SH	IE	ESE	Total	
A.	**Major (Core Courses)**								
A.1	**Theory**								
BAACAA6101	Research Methodology	3	-	-	-	40	60	100	3
BAACAA6102	Indian Modern Art & Artist	2	-	-	-	40	60	100	2
A.2	**Practical**								
BAACAA6201	Life Study - II	1	-	6	-	60	40	100	4
BAACAA6202	Portfolio & Presentation	1	-	4		60	40	100	3
BAACAA6203	Matt Painting	1	-	4	2*	60	40	100	3
BAACAA6204	UI UX Design	1	-	2	2*	60	40	100	2
B.	**Minor Stream Courses/Department Elective**								
B.1	**Theory**								
BAAEAA6111	Nil	-	-	-	-	-	-	-	-
B.2	**Practical**								
BAAEAA6211	Modeling & Carving - IV	1	-	4	2*	-	-	-	3
BAAEAA6213	2 D Digital Animation - II								
C	**Multidisciplinary Courses**								
	Nil	-	-	-	-	-	-	-	-
D	**Ability Enhancement Courses (AEC)**								
	Nil	-	-	-	-	-	-	-	-
E	**Skill Enhancement Courses (SEC)**								
	Nil	-	-	-	-	-	-	-	-
F	**Value Added Courses (VAC)**								
	Nil	-	-	-	-	-	-	-	-
G	**Summer Internship / Research Project / Dissertation**								
	Nil	-	-	-	-	-	-	-	-
H	**Social Outreach, Discipline & Extra Curricular Activities**								
Total		10	-	20	06	-	-	-	20
Total Teaching Hours				30/36					

SH: Supporting Hours
*Classes will be conducted fortnightly on I, III and V Saturday.

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Painting	Duration: 4 years	Total Credits: 168

Teaching Scheme for Batch 2023-27

Semester-VII

Course Code	Name of Course	Lecture (L)	Tutorial (T)	Practical(P)	IE	ESE	Total	Credits
A.	**Major (Core Courses)**							
A.1	**Theory**							
BAACAA7101	Mooc Course (As per Describe in annexures - II)	3	-	-	60	40	100	3
A.2	**Practical**							
	Nil	-	-	-	-	-	-	-
B.	**Minor Stream Courses/Department Elective**							
B.1	**Theory**							
	Nil	-	-	-	-	-	-	-
B.2	**Practical**							
	Nil	-	-	-	-	-	-	-
C	**Multidisciplinary Courses**							
	Nil	-	-	-	-	-	-	-
D	**Ability Enhancement Courses (AEC)**							
	Nil	-	-	-	-	-	-	-
E	**Skill Enhancement Courses (SEC)**							
	Nil	-	-	-	-	-	-	-
F	**Value Added Courses (VAC)**							
	Nil	-	-	-	-	-	-	-
G	**Summer Internship / Research Project / Dissertation**							
BAACAA7501	Internship	-	-	12	60	40	100	6
H	**Social Outreach, Discipline & Extra Curricular Activities**							
Total		03	-	12				09
Total Teaching Hours				15				

SH: Supporting Hours

*Classes will be conducted fortnightly on I, III and V Saturday.

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Painting	Duration: 4 years	Total Credits: 168

Teaching Scheme for Batch 2023-27

Semester-VIII

Course Code	Name of Course	Teaching Scheme Lecture (L)	Teaching Scheme Tutorial l (T)	Teaching Scheme Practical (P)	SH	IE	ESE	Total	Credits
A.	Major (Core Courses)								
A.1	Theory								
BAACAA8101	Western Modern art & artist	3	-	-		40	60	100	3
BAACAA8102	New Art trends	2	-	-	1*	40	60	100	2
A.2	Practical								
BAACAA8201	Mural	1	-	2	3*	60	40	100	2
B.	Minor Stream Courses/Department Elective								
B.1	Theory								
	Nil	-	-	-		-	-	-	-
B.2	Practical								
	Nil	-	-	-		-	-	-	-
C	Multidisciplinary Courses								
	Nil	-	-	-		-	-	-	-
D	Ability Enhancement Courses (AEC)								
	Nil	-	-	-		-	-	-	-
E	Skill Enhancement Courses (SEC)								
	Nil	-	-	-		-	-	-	-
F	Value Added Courses (VAC)								
	Nil	-	-	-		-	-	-	-
G	Summer Internship / Research Project / Dissertation								
BAACAA8301	Design Project	1	-	10	2*				6
BAACAA8202	Self-Evaluation & Dissertation	1	-	10		60	40	100	6
H	Social Outreach, Discipline & Extra Curricular Activities								
	Total	08	-	22	06				19
	Total Teaching Hours			30/36					

SH: Supporting Hours

*Classes will be conducted fortnightly on I, III and V Saturday.

BAACAA1101	History of Ancient Civilization 3-0-0]	3 Credits [LTP:

OBJECTIVE - The course will enable the students to:
Gain an understanding of ancient art history.
State the difference between Prehistoric caves of India and Europe.
Read and analyze prehistoric art of India, Europe, and Egypt.

COURSE OUTCOMES: The students will be able to-

CO1: CO1: Reflect an understanding on art terminology.
CO2: Compare to recognize, distinguish, and describe art done in ancient period.
CO3: To Develop & Interpret skills to place ancient art chronologically.
CO4: Enhance knowledge and critically analyze the development of art with respect to artistic skills, cultural, ethical, and societal perspective.
CO5: Ability to interpret the pre-historic culture in the present-day context.

OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit
1	Prehistoric art of India	4
2	France cave	5
3	Spain Cave	10
4	Indus valley civilization	8
5	Egyptian Art	9

UNIT	CONTENTS
1.	**PREHISTORIC ART OF INDIA**
	●Introduction to Prehistoric Art of India
	●Bhimbetka, Mirpur, Singhanpur, Panchmadi, Hoshangabad (Subject matter, Style and Techniques)
	●Importance of Prehistoric art in contemporary art
2.	**FRANCE CAVE**
	●Introduction to the Prehistoric art of Europe
	●Caves of France: Lascaux, Trois Freres, Font da Gaume, Tuc-da-Audoubert
	●Importance of Prehistoric art of Europe in contemporary art
3.	**SPAIN CAVE**
	●Introduction to the Prehistoric art of Europe
	●Cave of Spain: Altamira
	●Importance of Prehistoric art of Spain cave in contemporary art
4.	**INDUS VALLEY CIVILIZATION**
	●Introduction of The Indus Valley Civilization
	●Mohenjo-Daro and Harappa (Town planning, sculptures and seals)
	●Importance of Mohenjo-Daro and Harappa art in contemporary art

5.	EGYPTIAN ART
	●Egyptian Art: Introduction (Old, Middle and New Kingdom)
	●Relief- Hierakonpolis, Palate of king Narmer
	●Pyramids of Giza, Great Sphinx, Portraitures
	●Mesopotamian

Evaluation Index
(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

D. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	History of Fine Art in India and West	Edith Tommory	1989	Orient Publications
2.	Art and Archeology of India	Nancy Sandars	Illustrated 2018	Ashmolean Museum
3.	The Cave Painters	Greg Curtis	10-Dec-2008	Knopf Doubleday Publishing Group
4.	The Art of Ancient Egypt: Gay Robins	Gay Robins	1997	Trustees of the British Museum

BAACAA1102	History of Ancient Civilization	3 Credits [LTP: 3-0-0]

OBJECTIVE- The main objective of learning Fundamentals is to understand the processes of form synthesis. Elements and Principles of art, distribution of space, language of proportion, behavior of force and energy contain in lines, form and color, design as organized visual arrangement in its different facets.

COURSE OUTCOMES:
CO1: Interpret and exemplify on art given by Indian and Western Scholars.
CO2: Understand about the methods and techniques of Painting, applied art, Sculpture and Printmaking.
CO3: Classify and compare various elements of art: Line, Color, Tone, Texture and Space and classify principles of Composition: Unity, Balance, Harmony, Rhythm, Proportion, Dominance, and Perspective.
CO4: Understand and apply Shadanga, six limbs of Indian painting in her work.
CO5: An understanding basic elements and principles of art and ability to apply them to a specific aesthetic intent.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Art Definitions	4
2	Classification of art	4
3	Elements of art	4
4	Principles of art	6
5	Shadang	6

DETAILED SYLLABUS

Unit	Contents
1.	**Art Definitions**
	● What is Art- Definitions of art given by Indian scholars (Rabindranath Tagore, Ananda K. Coomaraswamy). ● Western thinkers (Plato, Aristotle, Tolstoy, Croce, Hegel, Kant, Freud, Herbert Read)
2.	**Classification of art**
	● Classification of Art: Painting, Applied Art, Sculpture, Printmaking ● Techniques and methods and material
3.	**Elements of art**
	● Elements of Art: Line, Form, Color, Tone, Texture and Space ● Introduction to Color & its properties. Color Wheel (primary, secondary and tertiary colors). ● Color System (RGB, CMYK, and PANTONE) ● Introduction to Color Value ● Color Schemes & Color Pallets
4.	**Principles of art**

5.	Shadang
	Shadanga - Six Limbs of Indian Art

Evaluation Index
Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken
RECOMMENDED STUDY MATERIAL

SR.NO.	BOOK	AUTHOR	EDITION	PUBLICATION
1.	A Dictionary of Terms in Art	Fairholt. F W	1988	Ritwik Publications, Ghaziabad
2.	Illustrated elements of Art and Principles of Design	Gerald F. Brommer	2010	Crystal Productions
3.	The Oxford Dictionary of Art and Artist	Lan Chilvers	2009	OUP UK
4.	Visual Imagination	Kurtz.Bruce	1987	Prentice Hall, New Jersy

BAACAA1201	Drawing	3 Credits [LTP: 1-0-4]

Objective- Drawing exercises are to learn accurate observation and skills of graphic presentation. Free-hand drawing exercise from objects and nature to study proportion, volume and visual perspective, suggestion of solidity by line as well as light and shade, realization of rhythmic relationship between line, mass, Value and texture, emphasis on variety of visual experience.

Course Outcomes:
CO1: Observe and create object study by transforming into three-dimensional form making on two –dimensional surface with focus on observation (denotative form), shape and proportion through hands training and on practices.
CO2: Implement observation and analysis of object form, material, texture etc. and execute detail drawing of still-life objects along drapery from different angles in different medium.
CO3: Analyse, interpret and evaluate the form, light and shade of works of art. CO4: Create original objects of art in a specific medium.
CO5: Plan and select appropriate media relative to concepts and forms of art.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Line and its Importance	10
2	Geometric Shapes and Forms	18
3	Tones and Values	16
4	Object drawing - I	20
5	Figure Drawing	20

UNIT	CONTENTS
1.	**Line and its Importance**
	●Types of Line: Contour Lines, Gestural Lines, Broken Lines • Use of line to express Emotions. • Live line drawings of using pencil, water proof ink. • Draw random line drawings of using pencil, water proof ink.
2.	**Geometric Shapes and Forms**
	• Draw Basic Shapes and Forms: cube, cone, and sphere. • Understanding of Complex Form and effect of Light upon them.
3.	**Sketching**
	• Draw line drawing of live object through pencil on newsprint sheet (Minimum 20) • Draw line drawing of live object through ink on newsprint sheet (Minimum 20) • Draw line drawing of live object through charcoal on newsprint sheet (Minimum 20)

4.	**Tones and Values**	
	• Introduction of unit • Knowledge of Tones and Values and their Practical Implementation • Various techniques to Create tones	
5.	**Object drawing – I**	
	• Draw various object of using pencil, pen-Ink, charcoal, poster color, Derwent pencil. • Observation of objects of Daily use, the forms they have an effect of light on them. • Texture of organic materials. (Feather, furniture, mud-based utensils).	

Evaluation Index

(a) Individual Presentations, Case study, and Practical assignments as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	The Encyclopedia of Pastel Technique	Martin,Judy	2011	Search Press
2.	Illustrated elements of Art and Principles of Design	Gerald F. Brommer	2010	Crystal Productions
3.	Perspective Made easy	Ernest R Norling	2007	BN Publishing
4.	Perspective	Milind Mulick	2015	Jyotsna Prakashan
5.	Thinking with Type	Ellen Lupton	2010	Princeton Architectural Press

BAACAA1202	Design	4 Credits [Ltp: 1-0-4]

Objective- As a future artist/ Designer, a student should know about the Elements of Design and Color Psychology. The main objective of this subject is to understand, analyze and applying the principles of art in a right way. A proper application of observation will be learnt here.

Course Outcomes:

CO1 Understand the principles of Art through practice.

CO2 Application of Color Theory and Color psychology.

CO3 Problem solving ability to arrange objects into a given space.

CO4 Obtain the information about the design process.

CO5 Able to showcase their creativity with the elements of design.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Un (Hours)
1	Visual Elements of Design	8
2	Implementation of Color	10
3	Space Division using Balance	10
4	Space Division using Emphasis and Focal Point	10
5	2 Dimensional Compositions	10

UNIT	CONTENTS
1.	**Visual Elements of Design**
	• Introduction to Basic Design and its presence, uses, need for and importance of life. • Practical and conceptual implementation of elements of art. • Construction of shapes and forms
2.	**Implementation of Color**
	• Implementation of Color Theory. • Color psychology and its use.
3.	**Space Division**
	• Introduction to actual and implied space. • Visual Utilization of space. Space Division with shapes and colors.
4.	**Space Division using Emphasis and Focal Point**
	• Implementation of Golden Ratio in Design. • Implementation of the rule of Thirds in Design. • Implementation of Emphasis and Focal points.

5.	2 Dimensional Compositions
	• Compositions using shapes only in various Mediums like Poster Color, Charcoal, and Paper Collage.
	• Creating Own Creativity and Style

Evaluation Index

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Design Basics	David A. Lauer	1999	Cengage Learning
2.	Design in the Visual Arts	Roy R. Behrens	1983	Pierson College Div.

BAACAA1203	SCULPTURE	3 Credits [Ltp: 1-0-4]

Objective- As a future artist a student should know how to create three dimensional objects which one can feel with hands. The cheapest medium of this technique is clay. So in the first year of this four year courses, student will get familiar with clay and its sustainability. The whole process of pottery making from clay binding to the firing process will be learnt.

Course Outcomes:

1. Advanced Practices of skills and observation.
2. How to Observe and Put figures in a given space according to the context.
3. Basic Practices of the new media of photography and reproduction.
4. Advanced Practices of skills and observation.
5. A Sketch File containing the results of daily practice.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Still Life	4
2	Clay Making and clay Binding	6
3	Introduction to Pottery	4
4	Throwing on Potter's Wheel	10
5	Firing Process	12

DETAILED SYLLABUS

Unit	Contents
1.	**Introduction to Clay**
	●A brief History of Pottery Making • Types of Clay: (Terracotta Clay Stoneware Clay, Kaolin Clay, China Clay)
2.	**Clay Making and clay Binding**
	• A brief Introduction to the concept of characteristics of Clay Making • Clay Binding Process • Preparation of Slip
3.	**Introduction to Pottery**
	● Throwing Process of Pottery Making- • Coiling Process of Pottery Making. • Modelling and casting process.

4.	**Throwing on Potter's Wheel**
	● A brief Introduction to the concept Throwing as the vital Process of Pottery Making • Hands on Experience on Potter's Wheel • Balancing on Potter's wheel.bv
5.	**Firing Process**
	• A brief Introduction to the concept of firing process • The Process of Terracotta Firing

Evaluation Index

(a) Individual Presentations, Case study, Sketch File and Practical assignments as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Clay Modeling for Beginners	Jeanie Hirsch	2015	Kindle
2.	Modeling the Figure in Clay	Margit Malmstrom	2015	Watson- Guptill

BAAEAA1111	Design Thinking	3 Credits [LTP: 3-0-0]

OBJECTIVES: The main objective of the course is understanding the theoretical concepts in Architecture. Introduction of theoretical paradigm, methodologies, and mode of enquiries. Promote creative thinking, Exposure to different approaches of design process and hence enhance the students design capacity through a multi-dimensional approach to problem solving.

COURSE OUTCOME:

CO1 Appreciate various design process procedure.
CO2 Generate and develop design ideas through different technique.
CO3 Identify the significance of reverse Engineering to Understand products. CO4 Draw technical drawing for design ideas
CO5 To elaborate design process as an experience

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Introduction to Thinking**	9
2	**Techniques of Creative Thinking**	3
3	**Design Process**	9
4	**Interrelation of Creativity and Design**	9
5	**Design as an experience**	6

DETAILED SYLLABUS

UNIT	CONTENT
1.	**Introduction to Thinking**
	●Theories of thinking, ●Process of thinking and various types of thinking like convergent, divergent thinking, directive thinking. ●Concept of "creativity"
2.	**Techniques of Creative Thinking**
	●Importance and need of creative thinking ●Various creative thinking techniques like brainstorming, checklists, mind mapping and exercises on problem solving ●Importance and Role of creativity in design process
3.	**Design Process**
	●Understanding the design process ●Understanding the different types of theories such as linear, cyclic etc. ●Stages in design process: concept, scheme, design development, analysis

	●Strategies to design problem solving ●Design Ideas and concepts with examples

4.	**Interrelation of Creativity and Design**
	●Understanding the application of creativity in different fields such as industrial design, product design etc. ●Understand the process of creativity through case studies of various architects such as Zaha Hadid, Philip Johnson, Robert Venturi etc.
5.	**Design as an experience**
	●Themes that have informed 20th century architecture and urbanism: History and historicism, Type and typology, The nature of the site, the constructed site, Tectonic and the constructed object, Modernism, Structuralism, Deconstruction, Phenomenology, Post Modernism,

MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

MCQs / Quizes / Google Form
Seminar presentations (Student works open for all) / Multimedia presentations/ PPT'sReport writing / written assignment/ Google classroom.
Essays/ / Models based on individual exercises. Skits/ Role Play/ Sketches Group Discussions / Flipped Classrooms

BAACAA2601	Geometry & Perspective	2 Credits [LTP: 0-0-4]

Objective- Introduction to the methods of representation. The basic step to learning observation is to represent an object with a basic Geometric Form. Also it will help students to analyse the types of forms and to create or replicate 2d or 3d forms. By this course students will be able to create the illusion of depth in a two-dimensional given space.

Course Outcomes:

1. Ability to obtain and process information of how to Observe and Put figures in a given space according to the context
2. Technical Knowledge can be gained to project a form to the client
3. Communication and presentation skills can be gained to Influence a client
4. Ability to plan, organize and prioritize work
5. Ability to create illusion of three dimensions in a two-dimensional space

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Geometry in Art	3
2	Orthographic Projections	6
3	Isometric Projections	7
4	One Point Perspective	10
5	Two Point Perspective	10

DETAILED SYLLABUS

Unit	Contents
1.	**Geometry in Art**
	• A brief Introduction on importance of geometry in art • Study of Basic Geometric Shapes (Square, Circle, Rectangle, Triangle, Polygons, Parallelogram) • Study of Basic Geometric forms (Cube, Rectangular prism, Triangular prism, Cylinder, Sphere, Cone, Pyramid)
2.	**Orthographic Projections**
	• A brief Introduction of Orthographic Projections • Drawing of Plans, Elevation and Section of simple objects to Scale, Full Size, Reduced or Enlarged • Orthographic Drawing Point Perspective 3D objects.
3.	**Isometric Projections**

	• A brief Introduction of Isometric projections and it importance in art
	• Basics of Isometric Projections and its use
	• Isometric Projection of complex objects using Isometric grid
	• Isometric Composition
4.	**One Point Perspective**
	• A brief Introduction of one-point perspective
	• Components and Grammar of One Point Perspective and its use
	• Free hand drawing practice in One Point Perspective
5.	**Two Point Perspective**
	• A brief Introduction of two-point perspective
	• Components and Grammar of Two Point Perspective and its use
	• Free hand drawing practice in Two Point Perspective

Evaluation Index

(a) Individual Presentations, Case study, Discussions, Experiments and Practical assignments as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Design Drawing	Francis DK Ching	-	Wiley-India Publication

BUVCHU1103	Understanding Heritage	2 Credits [Ltp: 2-0-0]

COURSE OUTCOMES: Students would be able to:

CO1: Understanding the correlation between history, culture and heritage. CO2: Understand the significance of Heritage.

CO3: Develop a critical thinking approach to understanding, examining and interpreting the issues and complexities related to research, particularly in the heritage sector.

CO4: Understand the policies related to Heritage

CO5: Instill a sense of responsibilities towards our Heritage.

A.   OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time required for the unit (Hours)
1.	The Multiple Meanings and Types of Heritage	5
2.	Locating Heritage	5
3.	Heritage Management	5
4.	Conservation and Development	5
5.	Heritage policy in India	4

B.   DETAILED SYLLABUS

SR. NO.	UNIT DETAILS
1.	**The Multiple Meanings and Types of Heritage**
	- Introduction of the Unit - Understanding heritage through history - Heritage as a sense of place and belonging - National heritage - Types of Heritage - Conclusion of the unit
2.	**Locating Heritage**
	- Introduction of the Unit - Heritage Tourism - Value and Heritage - Values and Heritage Management - Conclusion of the unit
3.	**Heritage Management**
	- Introduction of the Unit - Meaning of Heritage management. - Reasons for heritage management. - Conclusion of the unit
4.	**Conservation and Development**

	• Introduction of the Unit
	• Conservation and development for Sustainability.
	• Ways of Conservation and Development.
	• Conclusion of the unit
5.	**Preservation of Cultural Heritage in India**
	• Introduction of the Unit
	• Significance of Preserving Cultural Heritage
	• Article 29
	• Article 51A
	• Act 1958
	• Conclusion of the unit

C.   RECOMMENDED STUDY MATERIAL:

Sr. N.	Reference Book	Author	Edition	Publication
1	Indian Culture art and Heritage	PK Agrawal	2020	**Prabhat Prakashan**
2	Indian Art and Culture	Nitin Singhania	2021	**McGraw Hill**
3	The A to Z of Ancient India	Kum Kum Roy	2021	**Wonder House Books**
4	Ancient India: CULTURE OF CONTRADICTIONS HRTJTY	Upinder Singh	2021	**Aleph Book Company**

OBJECTIVE- A study of early Buddhist art and architecture; Early Buddhist sites to be discussed; The Chronological temple Development in India and the chronological development of Indian Sculptures to be discussed.

COURSE OUTCOMES:

CO1: Trace the origin of Ancient Indian Art and its evolution.

CO2: To develop an understanding of various periods and art styles in ancient Indian art and to know their chronology.
CO3: Demonstrate skills to read art works critically.

CO4: To show deep learning of art styles and techniques to appreciate art of ancient India. CO5: To get hold on the cultural and contextual aspect of ancient Indian Art.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Mauryan art	6
2	Kushan period	6
3	Gupta Period	8
4	Buddhist and Jain Rock Cave	8
5	Brahmical Rock Cave	8

DETAILED SYLLABUS

UNIT	CONTENTS
1.	**Ancient Indian Art**
	●A brief introduction to the concept Maurayan art. ●Origin of Mauryan Art: Ashokan Pillars and Capitals, Sculptures (Yaksha-Yakshi).
2.	**Kushan period**
	●A brief introduction of Kushan art. ●Kushan Period: Gandhara, Mathura, Satavahana, Gupta, Chalukya, Chandellas, Rashtrakutas, Pallavas and Chola. ●Sunga Kanva Art: Stupa architecture and sculptures of Sanchi, Bharhut, Amaravati.

3.	**Gupta Period**
	• Gupta Period Art: Architecture and sculptural ornamentation of Dasavtara temple, Deogarh and Parvati.
	• Temple, Nachna Kuthara; Sculptures: Varaha (Anthropomorphic and theomorphic form) and evolution of Mukhalingas; Ahichhatra terracotta: Ganga and Yamuna, Dakshinamurti, Parvati head, Shiva Gana.
	• Destroying Daksha's sacrifice; Mirpurkhas, Terracottas.
4.	**Buddhist and Jain Rock cave**
	• A brief introduction to the concept of cave art
	• Ajanta Sculptures and Paintings (Techniques of Ajanta Murals, Subject matter, Paintings in vihars and chetya their characteristics)
	• Bagh cave Paintings (Techniques, Subject matter, Paintings and their characteristics).
5.	**Brahmical Rock Cave**
	• Ellora Kailash temple, paintings and its Sculptures
	• Elephanta Caves and its Sculptures
	• Udaigri Caves, paintings and its Sculptures
	• Badami Caves, paintings and its Sculptures

EVALUATION INDEX

(a) Individual Presentations, Case study, Discussions, Reports and Practical assignments as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	History of Art in India and West.	Edith Tommory	1989	Orient Publications
2.	Indian Popular Culture: The Conquest of the World as Picture.	Jain.Jyotindra	2004	NGMA. Delhi
3.	The History of Art.	Sgarbi,Vittorio	1988	Gallery Books
4.	Oriental art.	Speelman	1990	A & J Speelman
5.	Indian Painting.	Pratapaditya pal	1993	Mapin

BAACAA2102	History of Western art (ancient early medieval)	3 Credits [Ltp: 3-0-0]

OBJECTIVE - The main objective of learning Fundamentals is to understand the processes of form synthesis. Elements and Principles of art, Repetition and Pattern, visual research of Western and Indian Masterworks will be learnt and with this objective student will have clear conception about-

OUTCOME -

CO1: Develop a creative eye to appreciate Western art considering its subject, style and techniques.
CO2: Demonstrate understanding to get hold on various art periods of Western art and identify the effects of art works.
CO3: Assess the relationship between effects and techniques in a range of art works done by Western artists.
CO4: race the origin of Ancient Indian Art and its evolution.
CO5: Understand major monuments, artists, methods and theories and to assess the qualities of work of art in their historical and cultural settings.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Ancient Greek pottery	4
2	Classical architecture period	4
3	Greek Sculptures	4
4	Roman art & architecture	6
5	Early Christian art	6

DETAILED SYLLABUS

UNIT	CONTENTS
1.	**Ancient Greek pottery**
	●Greek Art: Ancient Greek pottery: Geometric and Proto Geometric pottery. ● Archaic Period: Red and black figurine vases Sculptures (Kouros and Kore).
2.	**Classical architecture period**
	●Greek Art: Classical Period Architecture (Orders- Doric, Ionic and Corinthian) Classical Period Sculpture Kritios Boy and Sculptor Polykleitos. ●Classical Painting.
3.	**Greek Sculptures**
	●Greek Art: Hellenistic Sculptors: Praxiteles, Scopas and Lysippus ●Sculptures: Dying Gaul, Barberine Faun, Altar at Pergamon, Nike of Samothrace, Laocoon.
4.	**Roman art & architecture**
	●Roman Art: Architecture of Temple of Fortuna Virilis, Temple of Sibyl, Sanctuary of Fortuna Primigenia, Colloseum, Ara Pacis, Arch of Titus, Column of Trajan and Arch of Constantine
5.	**Early Christian art**
	●Early Christian Art: Painting, Mosaic, Catacombs, Sculptures. ● https://www.britannica.com/art/Early-Christian-art

Evaluation Index

(a) Individual Presentations, Case study, Discussions, Reports and Practical assignments as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	A Dictionary of Terms in Art	Fairholt. F W	1988	Ritwik Publications, Ghaziabad
2.	Illustrated elements of Art and Principles of Design	Gerald F. Brommer	2010	Crystal Productions
3.	The Oxford Dictionary of Art and Artist	Lan Chilvers	2009	OUP UK
4.	Visual Imagination	Kurtz.Bruce	1987	Prentice Hall, New Jersy

BAACAA2201	Printmaking	3 Credits [Ltp: 1-0-4]

OBJECTIVE- Introduction to manual reproduction of imageries Basic of the history and techniques of a variety of print processes used in making unique and limited fine art prints. Students will experiment with a variety of techniques, explore conceptual and emotional content, and advance the technical skills necessary to express his/her ideas in printmaking.

COURSE OUTCOMES
CO1: Gain the technical knowledge about the manual image reproduction technique
CO2: Ability to create compositions with positive and negative space
CO3: Gain the ability to organize materials in a studio
CO4: Ability to work in a team structure
CO5: Ability to obtain and process information

OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Introduction to Print Making**	3
2	**Positive and Negative Space**	6
3	**Pictorial Achromatic Composition**	7
4	**Material Study for Linoleum Print**	10
5	**Print Making using Linoleum Sheet**	10

DETAILED SYLLABUS

UNIT	CONTENTS
1.	**Introduction to Print Making**
	●Brief History of Print Making ●Introduction of Linocut. ●Understand and copy from Masterpieces
2.	**Positive and Negative Space**
	●Practical study of lino Positive and Negative Space ●Balancing of Positive and Negative Space ● Medium: black ink
3.	**Pictorial Achromatic Composition**
	●Understanding of Achromatic Color Scheme ●Draw 2D Layouts for Printing
4.	**Material Study for Linoleum Print**
	●Materials required for Linoleum Print Making Lab Set up ●Understanding of the printing process
5.	**Print Making using Linoleum Sheet**

	●Tracing the layout on linoleum sheet and cutting
	●Preparation of Ink and Taking Final Print
	●Display of Works

Evaluation Index

(a) Individual and in groups- Presentations, Case study, Discussions, Experiments and Practical assignments as submission to be taken

Sr. No.	Book	Author	Edition	Publication
1.	Printmaking: A Complete Guide to Materials and Processes	Beth Grabowski, Bill Fick	2009	Prentice Hall
2.	The Woodcut Artist's Handbook: Techniques and Tools for Relief Printmaking	George Alexander walker	2005	Firefly Books

BAACAA2202	**Photography**	**3 Credits [Ltp: 1-0-4]**

OBJECTIVE OF THE COURSE:

Develop a solid grounding in photography – from camera handling, to getting the right exposure, optimizing manual functions and composition. Participants will develop their photographic eye through a blend of lectures, practical assignments and critiques

- Illustrate a full understanding of the use of all the tools and materials needed in creating traditional fine art photographs.
- Understand and develop a sense of the language of photography, its history and ultimately its potential as a communicative medium.
- Through evaluation and discussion, learn to think critically and articulate intellectual, aesthetic and
Emotional responses to photographs.

Course objectives will be reached through a series of assigned projects supported by lectures, demonstrations independent lab work, presentations and critiques.

OUTCOME OF THE COURSE:

Subject enhances the art and science of photography required for animation though various novel techniques. It lays the foundation to story visualization ability for Animation and imparts knowledge and skill to design layout compositions for a story.

1. Define, analyze, and explain the concepts of social responsibility and civic knowledge within the framework of the medium of narrative film.
2. Demonstrate effective written, oral, and visual communication skills as they analyze and think about the art of Story Design and Development.
3. Demonstrate the ability to work as a team as they work together toward the common goal of critical thinking about concepts in Story Design and Development.
4. Develop an appreciation for the aesthetic principles that guide or govern the art of Story Design and Development.
5. Demonstrate effective critical thinking skills (including analysis, critical evaluation, creative thinking, innovation, inquiry, and synthesis) in their study of the art of Story Design and Development

A.   OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time required for the Unit (Hours)
1.	History of Photography	4
2.	Exposure triangle	10
3.	Lighting techniques	12
4.	Accessories used in photography	10
5.	Creative Photography	12

B. DETAILED SYLLABUS

U NI T	UNIT DETAILS
1.	**History of Photography**
	●Introduction of Unit. ●Principle of the camera obscure. ●To study few photographers like Ansel Adams, Dorothea Lange, Robert Capa etc. ●Aesthetics of Photography both in documentary and Creative photography. ●Conclusion of Unit.
2	**Exposure triangle**
	●Introduction of Unit. ●Understanding exposure and controls. ●Aperture, f-stop, depth of field, Shutter Speed, Exposure value, ISO, Image Stabilization, sensor. ●Conclusion of Unit.
3.	**Lighting techniques**
	●Introduction of Unit. ●Spectrum, Color Temperature. ●Practical Understating and practice of Lighting techniques, Kinds or lights indoor and outdoor. ●Electronic flash and artificial lights, Light meters. ●Different kinds B & W and color photography. ●Conclusion of Unit.
4.	**Accessories used in photography**

	●Introduction of Unit.
	 ●Camera - structure and function of camera Types of cameras, Lenses and their function, optical system, power system, memory storage, resolution, Flash and lighting.
	 ●Types of lenses and their use, Characteristics of lens, lens speed, covering power and other features.
	 ●Transferring images to PC file formats, managing digital pictures.
	 ●Learning Lab:
	     ●Photography still objects and scenes.
	     ●Photography Moving objects and scenes.
	     ●Indoor and Outdoor Photography.
	     ●Time-lapse and Light Painting Photography.

5.	Creative Photography
	●Introduction of Unit.
	●Macro Photography.
	●Freeze Frame Photography.
	●Light Painting.
	●HDRI and Panoramas.
	●Conclusion of Unit.

C. RECOMMENDED STUDY MATERIAL:

Sr. No	Book	Author	Publication
1.	**20th century photography**	**Taschen**	**The Museum Ludwig's 1980**
2.	**The Art of Photography: An Approach to Personal Expression**	**Bruce barnbaum**	**Kendall/Hunt Publishing 1994**
3.	**Complete_Digital_Photography**	**Ben long**	**Boston, Mass. : Charles River Media 2001**
4.	**Camera Lucida**	**Roland Barthes**	**Hill & Wang 1980**

Code: BAACAA2203	Digital Art - I	3 Credits [LTP: 1-0-4]

OBJECTIVE OF THE COURSE:

The purpose of this subject is to provide the students with training methodologies and specific industry skills that will assist them in developing creative ideas into digital art with emphasis on image manipulation, matte painting and image creation and editing. The students will receive information that will enable them to:
● Understand the design principles used in creation of digital art.
● Familiarize with the terminologies and concepts for creating and manipulating digital images.

OUTCOME OF THE COURSE:

1. The subject aims to impart knowledge of theories of perception.
2. To understand the Digital Tools, Hardware for Digital Painting.
3. To understand raster and vector graphic tools.
4. To apply the tools in creating digital art.
5. To evaluate different tools for digital art.

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OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time required for the Unit (Hours)
1.	Theories of Perception	8
2	Digital Tools, Hardware for Digital Painting	8
3	Introduction to Raster Graphics Tools	12
4	Introduction to Vector Graphics Tools	12
5	Applications	8

B. **DETAILED SYLLABUS**

Unit	Unit Details
1	**Theories of Perception**
	● Introduction of Unit ● Understanding light: Electromagnetic spectrum, CMYK and RGB ● Analog vs Digital ● Conclusion of Unit
2	**Digital Tools, Hardware for Digital Painting**
	● Introduction of Unit ● Image Format and Colour Representations ● Image and File Formats ● File Compressions. ● Properties of Bitmap Image. ● Resolutions for Print and Display, Digital colour Representation. ● Conclusion of Unit

3	**Introduction to Raster Graphics Tools**
	● Introduction of Unit ● Layers ● Adjustment Tools ● Painting ● Creating raster artworks. ● Image Manipulation. ● Colour Manipulation. ● Layer Blending, Masking, Export Parameters. ● Conclusion of Unit
4	**Introduction to Vector Graphics Tools**
	● Introduction of Unit ● Creating Vector Arts ● Paths and Shapes ● Vector brushes and colours ● Layers, Transparency, Grouping, Blending Modes, Managing Artwork, Single and Multipage Illustrations. ● Conclusion of Unit
5	**Applications**
	● Introduction to Unit ● Digital Painting ● Images Restoration ● Images manipulation and collages ● Vector Art – Graphics and Illustrations ● Print and Web graphics ● Conclusion of Unit

C. RECOMMENDED STUDY MATERIAL:

Sr.No	Reference Book	Author	Publication
1	Best Practices for Graphic Designers : Colour Works	Eddie Opara John Cantwell	Rockport Publishers (1 January 2014)
2	Design Elements, Typography Fundamentals: A Graphic Style Manual for Understanding How Typography Affects Design	Kristin Cullen	Rockport Publishers (1 June 2012)
3	Grid Systems in Graphic Design: "A Visual Communication Manual for Graphic Designers, Typographers and Three Dimensional Designers"	Josef Muller Brockmann	Antique Collectors Club; Bilingual edition (1 January 1999)

BAAEAA2111	History of Visual Communication	2Credits [LTP: 2-0-0]

OBJECTIVE -
A study of early civilizations of the world; their art practices; Chronological development and crisis to be discussed; The Chronological cultural, regional and socio- economic Development in world and the revolutionary movement of Christ and later on influences on art will be discussed.

COURSE OUTCOMES:
CO1: Ability to map the roots of visual communication
CO2: Able to know the history of visual communication
CO3: Students will learn to apply historical methods to evaluate critically the record of the past and how historians and others have interpreted it.
CO4: Understand the terms which the historians use often
CO 5: Introduce students to the history and diversity of the communication

OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Introduction of visual communication	14
2	Rock & Caves	20
3	Ideograms	15
4	Symbols	15
5	Pictograms	20

DETAILED SYLLABUS:

Unit	Contents
1.	**Introduction of visual communication**
	Meaning of Visual Communication Definition by different authors
2.	**Rock & Caves**
	Areas of rock & Caves (Ancient times) Basic study of different rock and caves in the context of visual communication
3.	**Ideograms**
	An ideograms and Ideograph Study different Ideograms of ancient times
4.	**Symbols**
	Meaning of symbol Study different symbols of ancient times
5.	**Pictograms**
	Introduction of Pictograms Role of pictograms in the development of visual communication

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

Sr. No.	Book	Author	Edition	Publication
1.	Graphic Design	Richard Hollis	2002	Thames and Hudson

| BAACAA3101 | History of Indian art- II | 3 Credits [LTP: 3-0-0] |

Objective- A study of early civilizations of the world; their art practices; Chronological development and crisis to be discussed; The Chronological cultural, regional and socio-economic Development in world and the revolutionary movement of Christ and later on influences on art will be discussed.

Course Outcomes:

CO1: Deeper understanding of the history of cave art and miniature done in Pala, Jain Mughal, Rajasthani and Pahari period.

CO2: To perform historical and contextual analysis of works of art.

CO3: To recognize and understand major monuments and artists, methods and theories and be able to assess the qualities of work of art in their historical and cultural settings.

CO4: To develop visual awareness in methods, techniques and skills used in miniature composition. CO5: To develop visual awareness in methods, techniques and skills used in miniature composition

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Caves	4
2	Indian miniature painting	4
3	Mughal School	4
4	Rajasthani School	4
5	Pahari School	8

DETAILED SYLLABUS

Unit	Contents
1.	**Caves**
	• Introduction of Caves • Study of Badami Cave • Study of Sittanvasal Cave • Study of Sigiriya Cave
2.	**Indian miniature painting**
	• Introduction and development of Indian miniature paintings • Pala School of painting (Subject matter and characteristics) • Jain School of painting (Subject matter and characteristics)
3.	**Mughal School**
	• Introduction of Mughal School • Development of Mughal Art during the reign of Akbar to Aurangzeb (Subject matter and characteristics)

4.	**Rajasthani School**	
	●Introduction of Rajasthani School ●Study of Mewar-Udaipur ●Study of Marwar-Kishangarh ●Study of Bikaner ●Study of Hadoti-Kota, Bundi, Dhundar- Jaipur (Subject matter and characteristics)	
5.	**Pahari School**	
	• Introduction of Pahari School • Origin and development • Basohli, Kangra, Guler (Subject matter and characteristics)	

Evaluation Index

(a) Individual Presentations, Case study, Group Discussion, quiz and project report as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	History of Art in India and West	Edith Tommory	1989	Orient Publications
2.	Indian Popular Culture: The Conquest of the World as Picture	Jain.Jyotindra	2004	NGMA. Delhi
3.	The History of Art	Sgarbi,Vittorio	1988	Gallery Books

BAACAA3102   **Indian & Western Art Aesthetics**   **2 credit [LTP – 2-0-0]**

Objective- it is the branch of philosophy dealing with beauty or the beautiful, especially in art and with the taste and standards of value in judging art. By this student will know about that aesthetic studies how artist imagine, create and work of art, how to people use, enjoy and criticize art and what happens in their minds when they look, listen and read the art.

Outcome-

CO1: Develop knowledge of the theories given by western philosophers and its application while visualizing a work of art.

CO2: To get an overview of timeline of Indian & western philosophers.

CO3: To know the evolution of Indian & western aesthetics throughout history.

CO4: Deeper understanding of the aesthetics and its application in art world.

CO5: Develop skills to write critically on art movements and artist's work.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Introduction to Aesthetics**	4
2	**Ancient Indian Aesthetics**	4
3	**Ancient Western Aesthetics**	4
4	**Modern Western Aesthetics**	6
5	**Contemporary Indian Aesthetics**	6

DETAILED SYLLABUS:

Unit	Contents
1.	**Introduction to Aesthetics**
	●An introduction to Indian Aesthetics, its brief historical background Concept of Beauty based on ancient Scriptures and their relevance to art (acc. To the classical Sanskrit Literature) • Aesthetic experience and its commentators: Bhatta Lollatta, Bhatta Shankuka, Bhatta Nayaka.
2.	**Ancient Indian Aesthetics**
	• Rasa Theory of Bharat Muni in his Natya Shastra • Development of Rasa Theory: Dhvani, Bhava, Alankara, Auchitya, Riti, Guna-Dosha, Vyanjana • Philosophical theory of Ananda Vardhana's Dvanayaloka
3.	**Ancient Western Aesthetics**
	• Western Aesthetics: Meaning, Purpose and Scope of Aesthetics. • Imitative Theories of Art: Utility and Morality as standard for art evaluation. • Art objects with reference to the Greek Philosophers: Plato and Aristotle Interpretation of Imitation and Utility by Aristotle with the theory of Catharsis and pleasure of Tragedy.

4.	Modern Western Aesthetics
	• Immanuel Kant and the Origin of a Science of Aesthetics. Background of the Kantian philosophy. Kant makes the notion of aesthetics central to his philosophy, an overview will be presented of Kant's third critique, the Critique of [Aesthetic] Judgement. • Philosophical study by Hume • Similarities and differences with Indian Classical views.
5.	Contemporary Indian Aesthetics
	• Introduction of contemporary philosopher • Rabindranath Tagore • Abanindranath Tagore • R.D.Ranade • A.K. Coomaraswamy

Evaluation Index

(a) Individual Presentations, Case study, Group Discussion, quiz and project report as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	A Rasa Reader	Sheldon Pollock	2016	Colombia phi University Press
2.	The Dance of Shiva	A.K.Coomarswami	2010	Shivalik Prakashan
3.	Art: Beauty and Creativity	Shyamala Gupta	1999	D.K. Print World Ltd
4.	The A to Z of Aesthetics	Dabney Townsend	2010	Scarecrow Press

BAACAA3201	Portrait Painting- I.	3 Credits [LTP: 1-0-4]

Objective- The main goal of this subject is to extract the creativity from the students. Use of various stages of learning should be implied; like some Methods of creating a good Composition; study of Oriental and Western Masterpieces and at last to Create own stylized Composition.

Course Outcomes:

CO1: Acquisition of the basics of portrait drawings, drawing from the live model through sustained observation of various studies such as skull, eyes, nose, lips, ears, hairs, etc., includes deep observation and keen examination of things through measurement, contour, mass, volume and rendering illumination through value.
CO2: Anatomical study of portrait in different dry medium.
CO3: Enhance knowledge to paint features, folds and curves of the face.
CO4: To Illustrate and create a more accurate, yet natural-looking (denotative form). CO5: Outlining details study of skull, character and expression.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Study of Skull	6
2	Study of Human Features	6
3	Head Study	6
4	Study of Light on Portrait	12
5	Portrait Painting	18

DETAILED SYLLABUS:

Unit	Contents
1.	**Study of Scull**
	• Study of Human Skull from Different angles (front, side, middle) • Free hand drawing of skull • Detail drawing of human skull • Study of Light- Sciography
2.	**Study of Human Features**
	• Study of Human Features and their proportions and positions • Study of human expressions • Study of skin Texture • Study of tones and shades
3.	**Head Study**
	• Study of Male and Female Head in Mediums like: Graphite, Pastel, Water Colour • Study of texture, shades and tones
4.	**Study of Light on Portrait**
	• Study of Portrait in natural light • Study of Portrait in artificial Light • Study of Portrait in spot Light

5.	**Portrait Painting**
	• Half-Bust Portrait Study • Full-Bust Portrait Study • Three Quarter Portrait Study • Study of texture, shades and tones

Evaluation Index

(a) Individual Presentations, Case study, Sketch File and Practical assignments as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Lessons in Masterful Portrait, Drawing: A Classical Approach to Drawing the head.	Mau-Kun Yim	2017	North Light Books
2.	Sargent Portrait Drawings	John Singer Sargent	1983	Dover Publication Inc.

BAACAA3202	LANDSCAPE COMPOSITION	3 Credits [LTP: 1-0-4]

OBJECTIVE- As a future artist a student should know how to Compose subjects within a given space which can create a satisfaction to the viewer's eyes. The main objective of this subject is to understand, analyze and applying the principles of art in a right way. A proper application of observation will be learnt here. Also, the memorization of a student can be examined properly. With these objectives students will be able to-

OUTCOME-

- Create the composition with appropriate subjects by using denotative or connotative forms.
- Observe landscape /cityscapes on the spot and practice them in detail study including variation in sunlight and Addition and elimination, simplification, eyelevel and Vanishing Point.
- Proficient and gain the confidence in skills to pursue a practice of creating original piece of artwork.

- Students excel in their individual skills, talent and intellectual growth through a variety of artistic perspective.
- learn to know themselves by means of their creative work and to search their own in context to their taste and illustrate the subject into creative way

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Sky Study	14
2	Leaf study	18
3	Landscape composition	18
4	Creative Composition	14
5	Composition from Memory	20

DETAILED SYLLABUS

Unit	Contents
1.	**Sky Study**
	- study natural sky - study of cloudy sky - study of Dramatic sky - Use of mediums for object composition like: charcoal, pencil, Pastels, Derwent pencil, watercolor Oil Color and acrylic color
2.	**Leaf study**
	- Study of different types of Leaf & Trees. - Use of mediums for Landscape composition like: charcoal, pencil, Pastels, Derwent pencil, watercolor, Oil Color and acrylic color
3.	**Landscape composition**

	• Creating Composition Using plants, trees, land, city Etc. • Preparation of composition using expressions • Use of mediums for Landscape composition like: charcoal, pencil, Pastels, Derwent pencil, watercolor, Oil Color and acrylic color
4.	**Creative Composition**
	● Study of Compositions of Master Artists: M.F Hussain, S.H Raza ● Creating Own Creativity and Style ● Use of mediums for creative composition like: charcoal, pencil, Pastels, Derwent pencil, watercolor and acrylic color
5.	**Composition from Memory**
	• Implementation of imaginative composition in creating live nature study • Creating Compositions in a innovative Context • Use of mediums for memory composition like: charcoal, pencil, Pastels, Derwent pencil, watercolor and acrylic color

Evaluation Index

(a) Individual Presentations, Case study, Sketch File and Practical assignments as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Design Basics	David A. Lauer	1999	Cengage Learning
2.	Design in the Visual Arts	Roy R. Behrens	1983	Pierson College Div.

BAACAA3203	Print Making I	3 Credits [LTP: 1-0-4]

Objective- introduction to manual reproduction of imageries Basic of the history and techniques of a variety of print processes used in making unique and limited fine art prints**.** Students in the development of formal esthetics and to motivate them to develop the technical skills necessary to express his/her ideas in Printmaking. The student will experiment with a variety of techniques, explore conceptual and emotional content, and advance the technical skills necessary to express his/her ideas in printmaking. Students learn how to execute the step in a printmaking technique.

Outcome-
CO1: Observe and construct composition from the nature and society.
CO2: Gain knowledge in consistency of ink prepared for top rolling and viscosity.
CO3: Understand how to use raisin dust, different types of acid and its reaction with plates and create tones on matrix.
CO4: Develop a sensibility to how to develop a drawing according to the medium they are going to use.
CO5: Contrast proper negative, as well as positive shapes, in composition effectively their prints.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Types of Printing**	3
2	**Wood Cut Printing- Copy from Masterpiece**	8
3	**Wood Cut Printing- Own Composition**	8
4	**Etching- an Introduction**	3
5	**Material Preparation for Etching**	2

DETAILED SYLLABUS

Unit	Contents
1.	**Types of Printing**
	• A brief history of woodcut printing • Use of tools(V-tool,U-tool,knife)
2.	**Wood Cut Printing- Copy From Masterpiece**
	• Understand and copy from Masterpieces • Create a layout of masterpiece in own style • application of Multi color (layer by layer woodcut)
3.	**Wood Cut Printing- Own Composition**
	• Creating own composition • Taking influences from masterpieces • Creating Compositions in an innovative Context
4.	**Etching- an Introduction**
	• A brief introduction of etching • Analyzing reasons for medium being very popular as a type of reproduction

5.	Material Preparation for Etching
	• Materials required for etching and lab preparation like: tools, ink, squiji, zink Plate, grown, hot plate, catreg sheet.

Evaluation Index

(a) Individual Presentations, Case study, Sketch File and Practical assignments as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Printmaking: A Complete Guide to Materials and Processes	Beth Grabowski, Bill Fick	2009	Prentice Hall
2.	The Woodcut Artist's Handbook: Techniques and Tools for Relief Printmaking	George Alexander walker	2005	Firefly Books

Objective- As a future artist a student should know how to create three dimensional objects which one can feel with hands. The cheapest medium of this technique is clay. So in the first year of this four year courses, student will get familiar with clay and its sustainability. The whole process of pottery making from clay binding to the firing process will be learnt.

Course Outcomes-

1.   Will be able to handle tools
2.   Will be able to improvise with different soils
3.   Advanced Practices of skills and observation
4.   Will be Able to make Artifacts
5.   Will be able to understand the casting process

OUTLINE OF THE COURSE & Outcome of the Course

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Clay Modeling Tools Handling**	3
2	**Relief Modeling**	8
3	**Object Study & Composition**	8
4	**Anatomy Study & Composition**	3
5	**Mold Making & Casting**	2

Unit	Contents
1.	**Clay Modeling Tools Handling**
	• Understanding of clay modeling tools
2.	**Relief Modeling**
	• Types of relief modeling
	• High relief
	• Low relief
3.	**Object Study & Composition**
	• Object study in clay
	• Making of armatures
4.	**Anatomy Study & Composition**
	• Human anatomy study in clay
	• Making of armatures
5.	**Mold Making & Casting**
	• The whole process of making plaster of Paris molds
	• The technique of glass fiber casting

Evaluation Index

(a) Individual Presentations, Case study, Sketch File and Practical assignments as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Clay Modelling for Beginners	Jeanie Hirsch	2015	Kindle
2.	Modelling the Figure in Clay	Margit Malmstrom	2015	Watson- Guptill

Code: BAACAA3212	Preproduction I	3 Credits [LTP: 1-0-4]

OBJECTIVE OF THE COURSE:

To impart skills on writing stories/ script and visualization through storyboards and animatic, which is essentially a part of pipeline for Animation film production?

OUTCOME OF THE COURSE:

1. The subject aims to impart knowledge of Film Medium Terminologies and Formats
2. To be able to Research for Pre-Production
3. To understand the Narrative Techniques
4. To be able to create the Storyboards and Concepts
5. To create suitable Animatics

.   OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time required for the Unit (Hours)
	Film Medium Terminologies and Formats	2
	Research for Pre-Production	6
	Narrative Techniques	10
	Storyboards and Concepts	18
	Animatics	12

B.   DETAILED SYLLABUS

Unit	Unit Details
1.	**Film Medium Terminologies and Formats**
	● Introduction of Unit. ● Medium and Formats - Film, Frame Rate, Size and Gauge ● Tele Cine and Reverse Tele Cine. ● Demonstrate through videos 16 mm /35mm /70mm / Full Screen / Letter Boxing / Wide Screen ● Conclusion of Unit
2.	**Research for Pre-Production**
	● Introduction of Unit ● Story Research - Period - Historic / Scientific facts ● Society & culture study ● How to decide about the time and place: when, where and who. ● To create Acts or scenes: To divide the story in to shots. Scene as the driver of plot. ● Beats and how to keep the story moving. Relation between actions, characters and scenes. ● Fast phasing and slow phasing scenes ● Conclusion of Unit
3.	**Narrative Techniques**
	● Introduction of Unit ● Experimenting with techniques for visual storytelling, structure, story building,

		● Examining indigenous narratives, both contemporary and traditional to gain an understanding of storytelling methods pertinent to different culture
		● Indian – Ajanta, Patta Chitra, Miniatures- Phad, Kavad,Mughal Paintings, Yam pat,Groda, Bhil, Chitrakathi, etc.
		● Use of Graphic Narrative for expressing a social or personal themes
		● Dialogue mechanics, attributions and tags
		● Conclusion of Unit
4.	toryboards and Concepts	
		● Introduction of Unit
		● Creating dramatic flow, planning, pacing, sequencing, organizing visual flow and continuity in storyboards
		● Thumb nailing
		● Techniques and styles, Inking, Framing and Composition and Perspective
		● Anatomy of a Storyboard, Advanced Storyboard Techniques. Various Camera Shots and Camera Moves and their meaning, Transitions, Aspects of the story board.
		● Conclusion of Unit
5.	nimatics	
		● Introduction of Unit
		● Sound Effects Music and Foleys.
		● Recording of dialogue,
		● Shooting the Storyboard, Slugging the Storyboard, Animatics.
		● Conclusion of Unit

C. RECOMMENDED STUDY MATERIAL:

Sr. No	Reference Book	Author	Publication
1	The Art of storyboard	John Hart	Routledge, 2007
2	Exploring Storyboarding (Design Exploration) [Paperback]	Wendy Tumminello	Course Technology, 2004

Code: BAACAA3601	Character Design	3 Credits [LTP: 1-0-4]

OBJECTIVE OF THE COURSE: In this topic students will be able to know the research and context for design and development of the Characters for narrative stories. Students will understand methods to ideate, and design real and morphed characters.

OUTCOME OF THE COURSE:
- . The subject aims to impart knowledge of Character Design Fundamentals
- A. To Research for Character Design
- B. To be able to apply Imaginative Character Design
- C. To understand Anthropomorphic Character Design
- D. To evaluate Role of Contextual Characters

E. OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time required for the Unit (Hours)
1	Character Design Fundamentals	6
2	Research for Character Design	10
3	Imaginative Character Design	10
4	Anthropomorphic Character Design	6
5	Contextual Characters	4

B. DETAILED SYLLABUS

Unit	Unit Details
	Character Design Fundamentals
	● Introduction of Unit ● Introduction to Character Design ● Elements of Character Design. ● Conclusion of Unit
	Research for Character Design
	● Introduction of Unit. ● Creating Trait sheets to map out Physical appearance, Background story, Psychological traits, Personality and attitude etc. ● Creating traits of the existing characters in animated movies and short films ● Conclusion of Unit
	Imaginative Character Design
	● Introduction of Unit ● Developing characters from imagination ● Conclusion of Unit
	Anthropomorphic Character Design

	● Introduction of Unit.
	● Anthropomorphic, Zoomorphic,
	● Conclusion of Unit
ontextual Characters	
	● Introduction of Unit
	● Characters in different animations
	● Conclusion of Unit

C.   RECOMMENDED STUDY MATERIAL:

Sr. No	Reference Book	Author	Publication
1.	Force - Character Design from Life Drawing	Michael D Mattesi	Focal Press, 2008
2.	Ideas for the Animated Short	Karen Sullivan and Gary Schumer	Focal Press, 2008
3.	Disney/Pixar Art books	Miscellaneous	Chronicle Book LLC.

Objective- Introduction to the brief history of the post Renaissance Art and its relevance in the society. Treating art as a visual language and evaluating in the context of religion, politics and trades throughout ages. Expression of religious beliefs through history; the impact of religions in the developments and changes in various cultures and particularly in India.

Course Outcomes:

CO1: Interpret an understanding of the history of western art in context to its isms and will be able to do historical and contextual analysis of works of art.

CO2: To interpret and critically analyze art works done in medieval period of Western art.

CO3: Trace the evaluation of art works in historical perspective.

CO4: Detecting an effective knowledge of western art terminology appropriate for career in visual arts in western part of the world.

CO5: demonstrate extensive learning on varied techniques and skills used by Western artists and be able to apply these techniques and skills in their respective works in the practical class

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Byzantine Art**	8
2	**Romanesque Art**	4
3	**Gothic Architecture**	4
4	**Early Renaissance**	4
5	**High Renaissance**	4

DETAILED SYLLABUS

Unit	Contents
1.	**Byzantine Art**
	● Introduction of Byzantine Art and architecture ● Church St. Vitale Ravenna (Mosaics: Emperor Justinian and his Attendants, Empress Theodora and her Attendants), Hagia Sophia Istanbul, St. Mark's Church. ● Iconoclasts and Iconophiles
2.	**Romanesque Art**
	☐ Introduction of Romanesque Art: Sculpture, Painting, Architecture ☐ St. Remi Church, Reims (1049) France, Notre-Dame, Paray-le-Monial (1090) France ☐ The Cathedral of Saint Lazarus of Autun
3.	**Gothic Architecture**
	● Introduction of Gothic Architecture: Architect Abbot Suger, General characteristics and components of Churches and Cathedral (Stained glass windows, Choir, Pulpits, Altarpieces) ● Gothic Sculptures– Jamb Statues of Chartres Cathedral, Death of Virgin in Strasbourg Cathedral, Annunciation and Visitation in Reims Cathedral, The Virgin

1.	of Paris Notre- Dame, The Kiss of Judas and Crucifixion in Naumburg Cathedral, The Pieta, Gothic paintings.

4.	**Early Renaissance**
	The Early Renaissance artists and their works ● Cimabue (Crucifixion and a Deposition,Madonna of Santa Trinita, the Madonna and Christ Child, the Flagellation of Jesus, the Virgin and Child) ● Giotto (Decoration of the Scrovegni Chapel in Padua and the Basilica of St Francis of Assisi-the Life of St. Francis, Marriage at Cana, The Annunciation, The Last Judgment, The Mourning of Christ, Bardi Chapel: The Mourning of St. Francis. The Kiss of Judas) ● Duccio (Madonna and Child enthroned, Annunciation of the death of Virgin, Christ entering into Jerusalem) ● Donatello Tomb of Antipope John XXIII, Beardless Prophet, Bearded Prophetn (both from 1415), the Sacrifice of Isaac (1421), Habakuk (1423-1425), Madonna Pazi, Statue of St. George, Statue of St. John the Baptis, Equestrian monument of Gattamelata), David ● Masaccio (Virgin and Child with St. Anne,Holy Trinity, The Tribute Money, The Expulsion from the Garden of Eden, portraying St. Jerome and St. John the Baptist) Brunelleschi
5.	**High Renaissance**
	The High Renaissance: Painters, Sculptors, Architects and their works • Leonardo Da Vinci (The Christ, The Mona Lisa, The Last Supper, The Vitruvius Man, The Adoration of the Magi, The Virgin of the Rocks, The Annunciation) • Michelangelo (The Biblical description on Sistine Chapel and the Fresco technique, The Last Judgment, The Pieta, David, the Moses) • Bramante (Architect)- Santa Maria presso San Satiro, Santa Maria delle Grazie • Titian (A fresco of Hercules, Virgin and Child, fresco of Assunta, (The Venus of Urbino, The Rape of Europa The Allegory of Age Governed by Prudence) • Giorgione (The Tempest, Sleeping Venus, Castelfranco Madonna, The Three Philosophers, The Allendale Nativity/Adoration of the Shepherds, The Test of Fire of Moses, The Judgment of Salomon) Raphael (Drawings, The School of Athens, Mond Crucifixion, BreraWedding of the Virgin, Coronation of the Virgin, Saint George and the Dragon, The Madonna of the Meadow, Deposition of Christ).

Evaluation Index

(a) Individual Presentations, Case study, Group Discussion, quiz and project report as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	History of Art in India and West	Edith Tommory	1989	Orient Publications

| 2. | Indian Popular Culture: The Conquest of the World as Picture | Jain.Jyotindra | 2004 | NGMA. Delhi |
| 3. | The History of Art | Sgarbi,Vittorio | 1988 | Gallery Books |

| **BAACAA4201** | **Life Study-I** | **4 Credits [LTP: 2-0-4]** |

OBJECTIVE- As a basic practice of Visual Art, Drawing is very important for an art practitioner for his or her entire life. Starting with object Study and Foliage Study and revisions of previous learning will be done, advanced anatomy Drawings will be learnt. Regular sketching should be submitted.

OUTCOME-

CO1: Identify basic skills of drawing from the live model which includes deep observation and keen examination of things through measurement, contour, massing, volume and rendering illumination through value.

CO2: To develop skills of proportion to measure size, shape and position of human body through drawings.

CO3: Illustrate shading techniques to improve ability to render tone, character, and resemblance (denotative form).

CO4: Building an ability to draw the human figure in personal and artistic manner.

CO5: Demonstrate an ability of understanding composition and the placement of the figure with in the frame.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Human Hand Anatomy Drawing**	8
2	**Human Leg Anatomy Drawing**	8
3	**Full Human Anatomy Drawing**	8
4	**Animal Anatomy Drawing**	8
5	**Sketching**	4

DETAILED SYLLABUS

Unit	Contents
1.	**Human Hand Anatomy Drawing**
	• Free hand drawing of hand • Study of Hand anatomy • Study of skin tone • Application of medium on different types sheets (black sheet, pastel sheets, buff sheet): pencil, water color, Staedtler's, dry pastels, oil pastel, Derwent pencil, oil & Acreylic. • Study of lights & Depth

2.	Human Leg Anatomy Drawing
	- Free hand drawing of leg - Study of foot anatomy - Study of skin tone - Application of medium on different types sheets (black sheet, pastel sheets, buff sheet): pencil, water color, Staedtler's, dry pastels, oil pastel, Derwent pencil, oil & Acreylic. - Study of lights & Depth
3.	Full Human Anatomy Drawing
	- Implementation of Previous Observation - Implementation of human Gesture, Posture, Clothing and Actions from Memory - Human Drawing with Drape - Male and Female Semi-Nude Drawing - Study of Light- Sociography
4.	Animal Anatomy Drawing
	- Observing live animal in exterior environment - Free hand drawing of animals - Study of Blocks and Bone Structure - Study of Light
	Use of mediums for animal drawing like: charcoal, pencil, Pastels, Derwent pencil
5.	Sketching
	- Brief introduction to the concept of sketching &it's implementation. - Rapid Sketches of Human Being, Nature, Animals and compositions. - Submission of Sketches in Different Mediums like: charcoal, graphite, ink, pencil

Evaluation Index

(a) Individual Presentations, Case study, Sketch File and Practical assignments as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	The Encyclopedia of Pastel Technique	Martin,Judy	2011	Search Press
2.	Illustrated elements of Art and Principles of Design	Gerald F. Brommer	2010	Crystal Productions
3.	Perspective Made easy	Ernest R Norling	2007	BN Publishing
4.	Perspective	Milind Mulick	2015	Jyotsna Prakashan

BAACAA4202	Creative Composition	3 Credits [LTP: 1-0-4]

OBJECTIVE- As a basic practice of Visual Art, Drawing is very important for an art practitioner for his or her entire life. Starting with object Study and Foliage Study and revisions of previous learning will be done, advanced anatomy Drawings will be learnt. Regular sketching should be submitted.

OUTCOME-

CO1: Identify basic skills of drawing from the live model which includes deep observation and keen examination of things through measurement, contour, massing, volume and rendering illumination through value.

CO2: To develop skills of proportion to measure size, shape and position of human body through drawings. CO3: Illustrate shading techniques to improve ability to render tone, character, and resemblance (denotative form).

CO4: Building an ability to draw the human figure in personal and artistic manner.

CO5: Demonstrate an ability of understanding composition and the placement of the figure with in the frame.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Human Hand Anatomy Drawing	8
2	Human Leg Anatomy Drawing	8
3	Full Human Anatomy Drawing	8
4	Animal Anatomy Drawing	8
5	Sketching	4

DETAILED SYLLABUS

Unit	Contents
1.	**Human Hand Anatomy Drawing**
	- Free hand drawing of hand - Study of Hand anatomy - Study of skin tone - Application of medium on different types sheets (black sheet, pastel sheets, buff sheet): pencil, water color, Staedtler's, dry pastels, oil pastel, Derwent pencil, oil & Acreylic. - Study of lights & Depth
2.	**Human Leg Anatomy Drawing**
	- Free hand drawing of leg - Study of foot anatomy - Study of skin tone - Application of medium on different types sheets (black sheet, pastel sheets, buff sheet): pencil, water color, Staedtler's, dry pastels, oil pastel, Derwent pencil, oil & Acreylic. - Study of lights & Depth

3.	**Full Human Anatomy Drawing**
	- Implementation of Previous Observation - Implementation of human Gesture, Posture, Clothing and Actions from Memory - Human Drawing with Drape - Male and Female Semi-Nude Drawing - Study of Light- Sociography
4.	**Animal Anatomy Drawing**
	- Observing live animal in exterior environment - Free hand drawing of animals - Study of Blocks and Bone Structure - Study of Light - Use of mediums for animal drawing like: charcoal, pencil, Pastels, Derwent pencil
5.	**Sketching**
	- Brief introduction to the concept of sketching &it's implementation. - Rapid Sketches of Human Being, Nature, Animals and compositions. - Submission of Sketches in Different Mediums like: charcoal, graphite, ink, pencil

Evaluation Index

(a) Individual Presentations, Case study, Sketch File and Practical assignments as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	The Encyclopedia of Pastel Technique	Martin,Judy	2011	Search Press
2.	Illustrated elements of Art and Principles of Design	Gerald F. Brommer	2010	Crystal Productions
3.	Perspective Made easy	Ernest R Norling	2007	BN Publishing
4.	Perspective	Milind Mulick	2015	Jyotsna Prakashan

BAACAA4203	Print making – II	2 Credits [LTP: 1-0-2]

OBJECTIVE- introduction to manual reproduction of imageries Basic of the history and techniques of a variety of print processes used in making unique and limited fine art prints. Students in the development of formal esthetics and to motivate them to develop the technical skills necessary to express his/her ideas in Printmaking. The student will experiment with a variety of techniques, explore conceptual and emotional content, and advance the technical skills necessary to express his/her ideas in printmaking. Students learn how to execute the step in a printmaking technique.

OUTCOME-

CO1: Observe and construct composition from the nature and society.

CO2: Gain knowledge in consistency of ink prepared for top rolling and viscosity.

CO3: Understand how to use raisin dust, different types of acid and its reaction with plates and create tones on matrix.

CO4: Develop a sensibility to how to develop a drawing according to the medium they are going to use.

CO5: Contrast proper negative, as well as positive shapes, in composition effectively their prints.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Etching- Great master Copy	8
2	Etching- Own Creative Composition	8
3	Aquatint- Material and Introduction	2
4	Aquatint- Own Creative Composition	3
5	Litho- Material and Introduction	3

DETAILED SYLLABUS

Unit	Contents
1.	**Etching- Great master Copy**
	• A brief Introduction Etching artist
	• Understand and copy from Masterpieces
	• Use of tools
2.	**Etching- Own Creative Composition**
	• Creating own composition
	• Taking influences from masterpieces
3.	**Aquatint- Material and Introduction**
	• A brief History of Aquatint
	• Materials required for Aquatint and lab preparation
4.	**Aquatint- Own Creative Composition**
	• Creating own composition
	• colour printing
5.	**Litho- Material and Introduction**
	• Materials Required for Litho and lab preparation

Evaluation Index

(a) Individual Presentations, Case study, Sketch File and Practical assignments as submission to be taken.

Sr. No.	Book	Author	Edition	Publication
1.	Printmaking: A Complete Guide to Materials and Processes	Beth Grabowski, Bill Fick	2009	Prentice Hall

2.	The Woodcut Artist's Handbook: Techniques and Tools for Relief printmaking	George Alexander walker	2005	Firefly Books

BAAEAA4111	Art Criticism– I	2 Credits [LTP: 2-0-0]

OBJECTIVE- Art critics usually criticize art in the context of aesthetics or the theory of beauty. A goal of this subject is the pursuit of a rational basis for art appreciation but it is questionable whether such criticism can transcend prevailing sociopolitical circumstances.

COURSE OUTCOMES:

● Ability to analyze art with some rational thinking

● Ability to gain the philosophical information behind art

● Ability to verbally communicate with persons inside and outside the organization with the terms use by critics

● Ability to sell or influence others with the help of rational views over emotional thinking

● Ability to understand the Iconography related with religion and tradition

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Introduction of art criticism**	4
2	**Renaissance art criticism**	6
3	**Art criticism in the 17th century: Programmatic theory**	5
4	**Art criticism in the 18th century: Enlightenment theory**	5
5	**Bauhaus movement**	4

DETAILED SYLLABUS

Unit	Contents
1.	**Introduction of Iconography**
	●A brief introduction to the concept of art criticism theoretical perspective in history of art
	• Study of the role of critic
2.	**Renaissance art criticism**
	• A brief introduction to the concept of critical tradition emerged until the Renaissance, when art criticism came into its own: that is, when detailed analysis and deliberate evaluation of artists began. Giovanni, Matteo, and Filippo Villani's Cronica
	●Development in 14th, 15th and 16th century
3.	**Art criticism in the 17th century: Programmatic theory**
	• A brief introduction of mythology Main Forms of Shiva (Nataraja, Uma-Maheshwara, Kalyana-sundaramurthy, Tripuranthaka, Yamantaka, Ravananugraha, Chandrashekara etc.); Sapta-matrika,

	Mahishamardini, Lakshmi, Saraswati; Harihara, Ardhanarishvara.

4.	Art criticism in the 18th century: Enlightenment theory
	• A brief Introduction to the concept of enlightenment theory • Relation to Painting and An Argument. • Study of art critic Johann Winckelmann's theory
5.	Bauhaus movement
	• A brief Introduction to the concept of Bauhaus movement • A study to the style of Bauhaus art • A study to the concept of Bauhaus architecture

Evaluation Index

(a) Individual Presentations, Case study, Group Discussion, Debate, Quiz and project report as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Ways of Seeing	John Berger	1972	Penguin
2.	Bad new Days: Art, Criticism, Emergency	Hal Foster	2015	Verso
3.	Nothing if not critical	Robert Hughes	1992	Penguin

BAAEAA4211   **Modeling & Carving – II**   **3 Credit [LTP 1-0-4]**

Objective- As a future artist a student should know how to create three dimensional objects which one can feel with hands. The cheapest medium of this technique is clay. So in the first year of this four year courses, student will get familiar with clay and its sustainability. The whole process of pottery making from clay binding to the firing process will be learnt.

Course Outcomes-
1. Will be able to handle tools
2. Will be able to improvise with different soils
3. Advanced Practices of skills and observation
4. Will be Able to make Artifacts
5. Will be able to understand the casting process

OUTLINE OF THE COURSE & Outcome of the Course

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Clay Modeling Tools Handling**	3
2	**Relief Modeling**	8
3	**Object Study & Composition**	8
4	**Anatomy Study & Composition**	3
5	**Mold Making & Casting**	2

DETAILED SYLLABUS

Unit	Contents
1.	**Clay Modeling Tools Handling**
	• Understanding of clay modeling tools
2.	**Relief Modeling**
	• Types of relief modeling • High relief • Low relief
3.	**Object Study & Composition**
	• Object study in clay • Making of armatures
4.	**Anatomy Study & Composition**
	• Human anatomy study in clay • Making of armatures
5.	**Mold Making & Casting**
	• The whole process of making plaster of Paris molds • The technique of glass fiber casting

Sr. No.	Book	Author	Edition	Publication
1.	Clay Modelling for Beginners	Jeanie Hirsch	2015	Kindle
2.	Modelling the Figure in Clay	Margit Malmstrom	2015	Watson- Guptill

| 3. | Art India | |
| 4. | Nandan | |

BAAEAA4212	Preproduction II	3 Credits [LTP: 1-0-4]

OBJECTIVE OF THE COURSE:
To impart skills of conceptualizing and designing Characters and Layouts from the story. Students will learn to assimilate the theory and techniques quintessential for pre- production of motion pictures.

OUTCOME OF THE COURSE:

1. The subject aims to impart knowledge of Character Traits and development
2. To understand the development of Character Bible
3. To be able to Design Layout.
4. To analyse the Morphed Characters and Layout
5. To develop Character and Layout Style development

.   **OUTLINE OF THE COURSE**

Unit No.	Title of the unit	Time required for the Unit (Hours)
	Character Traits and development	6
	Character Bible	8
	Layout Design	8
	Morphed Characters and Layout	8
	Character and Layout Style development	6

B.   **DETAILED SYLLABUS**

Unit	Unit Details
	Character Traits and development
	● Introduction of Unit. ● Designing Characters based on Stories ● Creating Character traits for individual characters ● Using traits to develop Designs ● Visualization of the characters through Drawing. ● Conclusion of Unit.
	Character Bible
	● Introduction of Unit. ● Creating Turnaround sheets, creating model Sheets. ● Creating Expression Chart. ● Creating character design for protagonist, antagonist, round, dynamic, static characters ● Creating Scale Chart of all characters ● Creating Hand-outs for all of the above. ● Colouring the Hand-outs. ● Conclusion of Unit.
	Layout Design
	● Introduction of Unit. ● Practicing Layout from existing Concepts ● Understanding the use of elements in Layout ● Creating layouts for proposed concepts ● Research for concepts

	• Conclusion of Unit.
Morphed Characters and Layout	
	• Introduction of Unit.
	• Creating Anthropomorphs, Theomorphs, Zoomorphs and Mesomorphs based on research
	• Creating Character Bible
	• Layout Designs based on proposed concept story
Character and Layout Style development	
	● Introduction of Unit.
	● Rendering – styles and techniques.
	● Developing personal style using different mediums,
	● Conclusion of Unit.

C. RECOMMENDED STUDY MATERIAL:

Sr. No	Reference Book	Author	Publication
1.	Setting the Scene: The Art & Evolution of Animation Layout	Fraser MacLean	Chronicle Books,2011
2.	Layout and Composition for Animation	Ed Ghertner	Focal press, 2010
3.	The Noble Approach	Maurice Noble & Ted Polson	Chronicle Books, 2013
4.	The Hidden Art of Disney's Golden age	Didier Ghez	Chronicle Books, 2015

BAAEAA4213	3D Animation II	3 Credits [LTP: 1-0-4]

OBJECTIVE OF THE COURSE: The Objective of this course is to help students to

● Learn the tools in creating 3D animation.

● Apply principles of animation in 3D Animation.

● Understand the 3D workflow.

● Create believable animation.

● Implement Motion and body dynamics in Animation

OUTCOME OF THE COURSE:
1. Rigging a biped character, Male/Female ready to animate.
2. Creating a character-based run cycle, jump cycle and Walk cycle with personality.
3. Will able to edit every key and motion of the animation and insert more details by just using Graph editor and Dope sheet.
4. Will be able to understand the body mechanics and weight distribution of a human body.
5. Animating an entire scene including acting for the animation.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time required for the Unit (Hours)
1	Biped Rigging	8
2	Run cycle, Jump Cycle, progressive Walk Cycle	8
3	Graph editor, Dope sheet	8
4	Weight Lifting, Pushing (Character Animation)	12
5	Animating Scene	12

DETAILED SYLLABUS

Unit	Unit Details
1.	**Biped Rigging**
	● Introduction of Unit ● Understanding joints and controllers ● Adding attributes, set driven key ● Blend shapes. ● Setting up Facial controls. ● Conclusion of Unit.
2.	**Run cycle, Jump Cycle, Progressive Walk Cycle**

	● Animating a Run cycle ● Animation a Jump cycle ● Progressive Walk cycle ● Run cycles, Jog, Sprint, Full Run, Jumping ● Conclusion of Unit
3.	**Graph editor, Dope sheet**
	● Extending Graph editor ● Change Rotation ● Interpolation ● Resample Curves Simplify curves. ● Concept of Dope Sheet ● Moving Keys in Dope Sheet ● Creating a Path Animation ● The Attach To Path Options Window ● Conclusion of Unit
4.	**Weight Lifting, Pushing (Character Animation)**
	● Introduction of Unit ● Animating Weight lifts ● Animating Pushing ● Animating Pulling ● Conclusion of Unit
5.	**Animating Scene**
	● Rotoscopy Animation – Frame by frame ● Deciding on concept ● Acting for Animation ● Thumb nailing – gestures study ● Breaking shot wise ● Camera, scene setup ● Main Pose, Anticipation, Follow Through ● Arcs, Graph editor ● Conclusion of Unit

C. RECOMMENDED STUDY MATERIAL:

Sr. No	Reference Book	Author	Publication
1	The ILLUSION OF LIFE: DISNEY ANIMATION	Frank Thomas	(Disney Editions Deluxe) Latest
2	Animators Survival kit	Richard Williams	Faber, Latest

BAACAA5102   **History of Western art**   **3 Credits [LTP: 3-0-0]**

Objective- Understand art education as a curricular area and art as the basis of education. The course will encourage different thinking, and encourage multiple solution to a single problem. Making arts the basis of all education, will make students active learners and improve their cognitive abilities. The art therefore will help in understanding content in all areas of the curriculum

Course Outcomes:

CO 1: Develop an understanding of various art movements and its artists.
CO 2: To look for further education in Western world by getting deeper knowledge of the history of western art.
CO 3: Get accustoms with western art jargon which will help them to be an art historian, art curator and art critic.
CO 4: Get an understanding of various mediums, techniques and skills while reading the art works of various artists and can utilize the knowledge gained in their respective art works.
CO 5: Examine and able to differentiate, analyze and identify art works on the basis of its cultural and contextual qualities.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Mannerism**	4
2	**Baroque & Rococo**	6
3	**Neo Classicism & Romanticism**	6
4	**Realism**	4
5	**Impressionism**	4

DETAILED SYLLABUS

Unit	Contents
1.	**Mannerism**
	● Introduction of Mannerism (16Th Cent.) ● Antonio da Correggio (Jupiter and Io, Abducted by the Eagle, The Mystic Marriage of St. Catherine) ● Tintoretto (Madonna with Child and Donor, Finding of the body of St Mark , The Presentation of the Virgin in the Temple, and the Last Judgment , St Mark's Body Brought to Venice) ● El Greco (The Burial of the Count of Orgaz, View of Toledo, Opening of the Fifth Seal, El Espolio, The Disrobing of Christ, The Holy Trinity)
2.	**Baroque & Rococo**
	● Introduction of Baroque art (17th Cent.) ● Caravaggio (The Calling of St. Matthew) ● Frans Hals (The Jolly Toper, The Women regent of the old man's home at Harlem) ● Rembrandt (The Blinding of Samson, The Night Watch, Christ Preaching, Self Portrait) ● Johannes Vermeer (The Letter), Peter Paul Rubens (The Raising of the Cross, Marie De Medici, The Garden of Love), Nicolas Poussin (Cephalous and Aurora, The Rape of the Sabine Women), Gian Lorenzo Bernini (David, Throne of St. Peter) ● Rococo (18th Cent.): The Art movement and Artists- Jean-Antoine Watteau

	(Pilgrimage to Cythera, The Embarkation for Cythera), Francois Boucher (TheToilet of Venus, The Breakfast)

3.	Neo Classicism & Romanticism
	● Neo Classicism: Jacques-Louis David, Jean-Auguste-Dominique Ingres and others ● Romanticism: Theodore Gericault, Francisco Goya, Eugene Delacroix, John Constable and William Turner
4.	Realism
	● Realism: Honore Daumier and Gustave Courbet ● Barbizon Artists: Theodore Rousseau, Charles Francois Daubigny, Jean Francois Millet, Camille Corot

5.	Impressionism
	● Introduction of Impressionism ● Edouard Manet, Claude Monet, Pierre Auguste Renoir, Edgar Degas, Camille Pissaro, Alfred Sisley ● Study of Post Impressionism

Evaluation Index

(a) Individual Presentations, Case study, Group Discussion, Debate, Quiz and project report as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Contemporary Indian Art: Other Realities	Yashodhara Dalmia		Marg Publication
2.	Lalitkala Contemporary	Magazines		
3.	Art India			
4.	Nandan			

BAACAA5201	Portrait Painting- II	4 Credits [LTP: 2-0-4]

Objective- The main goal of this subject is to extract the creativity from the students. Use of various stages of learning should be implied; like some Methods of creating a good Composition; study of Oriental and Western Masterpieces and at last to Create own stylized Composition.

Course Outcomes:

CO1: Acquisition of the basics of portrait drawings, drawing from the live model through sustained observation of various studies such as skull, eyes, nose, lips, ears, hairs, etc., includes deep observation and keen examination of things through measurement, contour, mass, volume and rendering illumination through value.
CO2: Anatomical study of portrait in different dry medium.
CO3: Enhance knowledge to paint features, folds and curves of the face.
CO4: ToIllustrate and create a more accurate, yet natural-looking (denotative form).
CO5: Outlining details study of skull, character and expression.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Study of Skull in Oil**	6
2	**Study of Human Features in Oil**	6
3	**Head Study in Oil**	10
4	**Study of Light on Portrait in Oil**	8
5	**Portrait Painting in Oil**	18

DETAILED SYLLABUS

Unit	Contents
1.	**Study of Skull in Oil**
	• Study of Human Skull from Different angles (front, side, back, middle) • Free hand drawing of skull • Detail drawing of human skull • Use of mediums for foliage study like: (oil and Acrylic)
2.	**Study of Human Features in Oil**
	• Study of Human Features and their proportions and positions • Study of human expressions • Study of skin Texture • Study of tones and shades • Imprimatur and Alla Prima
3.	**Head Study in Oil**

		• Study of Male and Female Head in Mediums like: Oil color • Study of blocks and plates • Study of different flesh tones and colors
4.	**Study of Light on Portrait in Oil**	
		• Study of Portrait in natural light • Study of Portrait in artificial Light
		• Study of Portrait in spot Light • Use of mediums for foliage study like: (oil and Acrylic)
5.	Portrait Painting in Oil	
		• Half-Bust Portrait Study • Full-Bust Portrait Study • Three Quarter Portrait Study • Study of texture, shades and tones

Evaluation Index

(a) Individual Presentations, Case study, Sketch File and Practical assignments as submission to be taken

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Lessons in Masterful Portrait Drawing: A Classical Approach to Drawing the head	Mau-Kun Yim	2017	North Light Books
2.	Sargent Portrait Drawings	John Singer Sargent	1983	Dover Publication Inc.

Objective- As a basic practice of Visual Art, Drawing is very important for an art practitioner for his or her entire life. Starting with object Study and Foliage Study and revisions of previous learning will be done, advanced anatomy Drawings will be learnt. Regular sketching should be submitted.

Outcome-

CO1: Identify basic skills of drawing from the live model which includes deep observation and keen examination of things through measurement, contour, massing, volume and rendering illumination through value.
CO2: To develop skills of proportion to measure size, shape and position of human body through drawings. CO3: Illustrate shading techniques to improve ability to render tone, character, and resemblance (denotative form).
CO4: Building an ability to draw the human figure in personal and artistic manner.
CO5: Demonstrate an ability of understanding composition and the placement of the figure with in the frame.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Human Hand Anatomy Drawing**	8
2	**Human Leg Anatomy Drawing**	8
3	**Full Human Anatomy Drawing**	8
4	**Animal Anatomy Drawing**	8
5	**Sketching**	4

DETAILED SYLLABUS

Unit	Contents
1.	**Human Hand Anatomy Drawing**
	- Free hand drawing of hand - Study of Hand anatomy - Study of skin tone - Application of medium on different types sheets (black sheet, pastel sheets, buff sheet): pencil, water color, Staedtler's, dry pastels, oil pastel, Derwent pencil, oil & Acreylic. - Study of lights & Depth

2.	**Human Leg Anatomy Drawing**
	- Free hand drawing of leg - Study of foot anatomy - Study of skin tone - Application of medium on different types sheets (black sheet, pastel sheets, buff sheet): pencil, water color, Staedtler's, dry pastels, oil pastel, Derwent pencil, oil & Acreylic. - Study of lights & Depth
3.	**Full Human Anatomy Drawing**
	- Implementation of Previous Observation - Implementation of human Gesture, Posture, Clothing and Actions from Memory - Human Drawing with Drape - Male and Female Semi-Nude Drawing - Study of Light- Sociography
4.	**Animal Anatomy Drawing**
	- Observing live animal in exterior environment - Free hand drawing of animals - Study of Blocks and Bone Structure - Study of Light - Use of mediums for animal drawing like: charcoal, pencil, Pastels, Derwent pencil
5.	**Sketching**
	- Brief introduction to the concept of sketching &it's implementation. - Rapid Sketches of Human Being, Nature, Animals and compositions. - Submission of Sketches in Different Mediums like: charcoal, graphite, ink, pencil

Evaluatio(a) Individual Presentations, Case study, Sketch File and Practical assignments as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	The Encyclopedia of Pastel Technique	Martin,Judy	2011	Search Press
2.	Illustrated elements of Art and Principles of Design	Gerald F. Brommer	2010	Crystal Productions
3.	Perspective Made easy	Ernest R Norling	2007	BN Publishing
4.	Perspective	Milind Mulick	2015	Jyotsna Prakashan

BAACAA5203	Print Making III	2 Credits [LTP: 1-0-2]

Objective- introduction to manual reproduction of imageries Basic of the history and techniques of a variety of print processes used in making unique and limited fine art prints. Students in the development of formal esthetics and to motivate them to develop the technical skills necessary to express his/her ideas in Printmaking. The student will experiment with a variety of techniques, explore conceptual and emotional content, and advance the technical skills necessary to express his/her ideas in printmaking. Students learn how to execute the step in a printmaking technique.

Course Outcomes-

CO1: Understand and explore technique of etching and aquatint.
CO2: Exemplify different types of acid and its reaction with plates of diverse types.
CO3: Analyze and implement process which involves grinding, drawing, gumming, etching, rolling and at last printing.
CO4: Observe, Analyze and compare artworks of different printmakers.
CO5: Analyze and understand different techniques and materials used in etching and equatint.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Lithography- Survey on the process and its utility**	8
2	**Lithography- Own Creative Composition**	8
3	**Lab set up for lithography**	2
4	**Litho printing process**	3
5	**Silk screen printing- Introduction**	3

DETAILED SYLLABUS

Unit	Contents
1.	**Lithography- Survey on the process and its utility**
	• **Introduction of unit** • **The history of lithographic printing** • **A surface printing process and its common uses** • **Visit to lithographic press** • **Conclusion and summary of unit**
2.	**Lithography- Own Creative Composition**
	• Introduction of unit • Creating own composition • Taking influences from masterpieces • Conclusion and summary of unit
3.	**Lab set up for lithography**
	• Introduction of unit • History of Aquatint • Materials required for Lithography and lab preparation • Conclusion and summary of unit

4.	**Litho printing process**	
	• Introduction of unit • Stone sanding, preparation of Litho ground, gumming to printing • Multi colour printing • Conclusion and summary of unit	
5.	**Silk screen printing- Introduction**	
	• Introduction of unit • Materials Required for Silk screen printing and lab preparation • Conclusion of Unit	

Evaluation Index

(a) Individual Presentations, Case study, Sketch File and Practical assignments as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Printmaking: A Complete Guide to Materials and Processes	Beth Grabowski, Bill Fick	2009	Prentice Hall
2.	The Woodcut Artist's Handbook: Techniques and Tools for Relief Printmaking	George Alexander walker	2005	Firefly Books

BAAEAA5111	Visual text & context	2 Credits [LTP: 2-0-0]

Objective- Art critics usually criticize art in the context of aesthetics or the theory of beauty. A goal of this subject is the pursuit of a rational basis for art appreciation but it is questionable whether such criticism can transcend prevailing socio political circumstances.

Course Outcomes:
1. Ability to analyze art with some rational thinking
2. Ability to gain the philosophical information behind art
3. Ability to verbally communicate with persons inside and outside the organization with the terms use by critics
4. Ability to sell or influence others with the help of rational views over emotional thinking
5. Ability to understand the Iconography related with religion and tradition

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Introduction of Iconography	4
2	Religious stories	6
3	Hindu Mythologies	6
4	Origin of Symbolism	4
5	Indian Iconography	4

DETAILED SYLLABUS

Unit	Contents
1.	**Introduction of Iconography**
	• A brief introduction to major Shilpa texts and their relevance to traditional Indian art; Aniconic and Iconic forms of Buddha, Bodhisattvas (Manjushri, Avalokiteshvara, Maitreya) and Buddhist goddesses (Tara, Prajnaparamita, Marichi)
2.	**Religious stories**
	• A brief introduction of jataka stories • Jataka stories and the life of Buddha; Tirtankara Images (Rishabhanath, Neminatha, Parshavanatha, Mahavira, Bahubali); Vishnu Images and Incarnatory forms of Vishnu; Surya images
3.	**Hindu Mythologies**
	• A brief introduction of mythology • Main Forms of Shiva (Nataraja, Uma-Maheshwara, Kalyana-sundaramurthy, Tripuranthaka, Yamantaka, Ravananugraha, Chandrashekara etc.); Sapta-matrika, Mahishamardini, Lakshmi, Saraswati; Harihara, Ardhanarishvara
4.	**Origin of Symbolism**

	• A brief Introduction to the origin of symbolism • Relevant Textual Sources for Iconographic Identifications- Hindus, Buddhists and Jain pantheons • Textual Sources of the myths, Legends and Literary Themes depicted in Paintings and Sculptures.
5.	**Christian Iconography**
	• A brief Introduction to Christian Iconography • Changing concepts and representations of Mary and Christ, The Apostles and the Saints

Evaluation Index
(a) Individual Presentations, Case study, Group Discussion, Debate, Quiz and project report as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Ways of Seeing	John Berger	1972	Penguin
2.	Bad new Days: Art, Criticism, Emergency	Hal Foster	2015	Verso
3.	Nothing if not critical	Robert Hughes	1992	Penguin

BAAEAA5211	Departmental Elective- Modeling & Carving - III	3 Credits [LTP: 1-0-4]

Objective- As a future artist a student should know how to create three dimensional objects which one can feel with hands. The cheapest medium of this technique is clay. So in the first year of this four year courses, student will get familiar with clay and its sustainability. The whole process of pottery making from clay binding to the firing process will be learnt.

Course Outcomes-

1. Will be able to handle tools
2. Will be able to improvise with different soils
3. Advanced Practices of skills and observation
4. Will be Able to make Artifacts
5. Will be able to understand the casting process

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Metal Casting Process	8
2	Modeling	8
3	Mold making	2
4	Wax Casting	3
5	Metal Casting	3

DETAILED SYLLABUS

Unit	Contents
1.	**Metal Casting Process**
	• Introduction to metal casting • History of metal casting • Use of metals and their melting points
2.	**Modeling**
	• 3d modeling in clay
3.	**Mold making**
	• Making of Plaster of Paris molds • Waste mold and piece mold
4.	**Wax Casting**
	• Transferring 3d model into wax
5.	**Metal Casting**
	• Metal melting and pouring

Evaluation Index

(a) Individual Presentations, Case study, Sketch File and Practical assignments as submission to be taken

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Clay Modelling for Beginners	Jeanie Hirsch	2015	Kindle

| 2. | Modelling the Figure in Clay | Margit Malmstrom | 2015 | Watson- Guptill |

| Code:BAAEAA6212 | 2D Digital Animation - I | 3 Credits [LTP: 1-0-4] |

OBJECTIVE OF THE COURSE: This course imparts the knowledge of the nitty gritty and nuances of Animation. The tools and techniques that used to do traditional, experimental or 2D digital animation are all compiled as exercises which will enable the students to discover the art of motion. It also emphasises on the workflow to create 2D Digital Animation and managing scenes for animation production.

OUTCOME OF THE COURSE:

.   The subject aims to impart knowledge of History of Animation Techniques.
A.   To understand the Animation Fundamental – Time and Space.
B.   To be able to apply the Animation Fundamental – Principles.
C.   To analysis Experiment in Animation.
D.   To create and export scene into Final Movie.

E.   **OUTLINE OF THE COURSE**

Unit No.	Title of the unit	Time required for the Unit (Hours)
1.	**History of Animation Techniques**	8
2.	**Animation Fundamental I – Time and Space**	12
3.	**Animation Fundamental II – Principles**	20
4.	**Experiments in Animation**	18
5.	**Export Movie**	2

B.   DETAILED SYLLABUS

Unit	Unit Details
1.	**History of Animation Techniques**
	● Introduction to Unit ● History of animation: Cave paintings ● Animation toys - Building Animation toys –Thaumatrope -Phenakistoscope – ● Shadow puppetry, Magic lantern. ● Flip Book ● Conclusion of Unit
2.	**Animation Fundamental I – Time and Space**
	● Introduction to FPS, usage and importance of Frame by Frame. ● Understanding different rhythms of animation ● Executing straight ahead ,pose to pose and limited animation ● Drawing key frames, breakdowns, in-betweens, animation cycles ● Exercise on Timing and Spacing (Ball Bounce) ● Conclusion of Unit
3.	**Animation Fundamental II – Principles**
	● Introduction to Unit

	● Timing
	● Squash and Stretch
	● Anticipation
	● Follow-Through
	● Overlapping Action
	● Arcs
	● Ease-In and Ease-Out
	● Exaggeration
	● Staging
	● Solid Drawing
	● Appeal
	● Conclusion of Unit
4.	**Experiments in Animation**
	● Introduction to Unit
	● Understanding the 3 methods of animation –
	● Frame by Frame creation of animation - traditional 2D, Pixilation, Stop Motion
	● Modification of object or image to produce animation- paint on glass, sand on glass, simple Claymation without armatures etc.
	● Manipulation of objects to produce animation- 2D cut out animation, 3D Claymation with armatures, simple object animation, Puppets, etc.
	● Conclusion of Unit
5.	**Export Movie**
	● Introduction of Unit
	● File Management
	● Library Management
	● Workspace customization
	● Compressions.
	● Conclusion of Unit

C. RECOMMENDED STUDY MATERIAL:

Sr.No	Book	Author	Publication
1.	The Animator's Survival Kit	Williams, Richard	Faber; 2009
2.	The Illusion of Life – Essays on Animation	Cholodenko, Alan	Power

			Publication in association with Australian Film Commission;1991
3.	Cartoon Animation by Preston Blair	Blair, Preston	Walter Foster Publishing;1994
4.	Action Analysis for Animators	Webster, Chris	Focal Press; 2012

Objective- Look beyond logo design and develop a fundamental understanding of the principles of visual identity in this course. Students will learn how to establish an identity across various applications and broaden their perspective on the possibilities of style, format, and medium. We will take an in-depth look at the core ideas surrounding visual identity, discuss the importance of research and building a solid conceptual foundation, and explore how visual elements like form, color palette, and imagery all work together to tell a brand's unique story.

Course Outcomes:
1. To understand and utilize the elements that make up a visual identity
2. Understanding the different Monograms and their application.
3. To understand, design, and redeveloped the representative symbols of brands.
4. Designed and developed a visual identity with the combination of the elements.
5. To learn the application process of a visual identity across a range of platforms and applications.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Trademarks	3
2	Monogram	6
3	Symbol	6
4	Combination mark	5
5	Trad mark application	4

DETAILED SYLLABUS

Unit	Contents
1.	**Trademarks**
	• A brief introduction of Logotype • Selection of services. (Railways, Airport, Bank, Hospital, Postal service) • Brainstorming of logotype on the selected topic service. • Create a layout. • Digitalize layout to final logotype.
2.	**Monogram**
	• Brain Strom for monogram on the above selected topic. • Lay outing the concept • Execution of final monogram layout.
3	**Symbol**
	• Brain Strom for Symbol on the above selected topic. • Lay outing the concept • Execution of final Symbol layout
4	**Combination mark**
	• Select any two Finalize trademarks. • Create Digitalize one combination work.
5	**Trad mark application**
	• Selection of suitable POP/staitory gift items on the basic of selected service. • Apply final combination work on stationary.

BAACAA6101	Research Methodology	3 Credits [LTP: 3-0-0]

Objective-The purpose of research is to discover answers to questions through the applications of scientific procedures. The main aim of research is to find out the truth which is hidden and which has not been discovered as yet. Though each research study has its own specific purpose, we may think of research objectives as falling into a number of following outcomes.

1. Will be able to undertake tools and techniques used in research study.
2. Will be able to identify the various types of approaches and the steps involved in Research design.
3. Will be able to explain sampling and population and data collection tools.
4. Will be able to execute research paper writing in proper structure.
5. Will be able to present papers in conferences and journal's submission.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Introduction	4
2	Significance and Approaches	4
3	Measurement	6
4	Methods of Data Collection	6
5	Data Analysis	4

DETAILED SYLLABUS

Unit	Contents
1.	**Introduction**
	• Research Methodology- Introduction, Meaning, Objective, Motivation and Types of Research
2.	**Significance and Approaches**
	• Approaches, Significance and process of Research
3.	**Measurement**
	• Defining a research problem- what is a research problem, selecting the problem, necessity of defining the problem, technique involved in defining a problem

4.	**Methods of Data Collection**
	• Collection of primary data- Collection of data through questionnaires
	• Collection of data through schedules, difference between questionnaires and schedules
	• Collection of secondary data- case study method
5.	**Data Analysis**
	• Data presentation- frequency tables, bar charts, pie charts, percentages
	• Paper writing- Layout of a research paper, journals in fine arts, ethical issues related to publishing, plagiarism and self-plagiarism

Evaluation Index

(a) Individual Presentations, Case study, Group Discussion, Debate, Quiz and project report as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Business Research Methods	Donald Cooper and Pamela Schindler	9th	TMGH

BAACAA6102	Indian Modern Art & Artist	2 Credits [LTP: 2-0-0]

Objective- Understand art education as a curricular area and art as the basis of education. The course will encourage different thinking, and encourage multiple solution to a single problem. Making arts the basis of all education, will make students active learners and improve their cognitive abilities. The art therefore will help in understanding content in all areas of the curriculum **Course Outcomes:**

CO 1: Demonstrate understanding to get hold on various art movements of Modern India and identify the effects of art works.
CO 2: Understand and examine major art school, tradition, artists, artworks, aesthetic values and theories to assess the qualities of work of art in their historical and cultural settings.
CO 3: Develop analytic and critical skills and an artistic sensitivity and able to contemplate and interpret a work of Indian artists.
CO 4: Students must be professionally answerable to society in all matters related to defence and conservation of historical and artistic heritage.
CO5: Assess the relationship between effects and techniques in a range of art works done by Modern Indian artists.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Madras school**	6
2	**Modern Indian artist artist**	6
3	**Prominent Indian Artists**	4
4	**Modern & Contemporary Indian Artists**	4
5	**Prominent Contemporaries**	4

DETAILED SYLLABUS

Unit	Contents
1.	**Madras school**
	• Introduction of Madras school • Discussion in brief in the context of chronological development • D.P.Rai Choudhury, K.C.S. Panikar. • Bombay Progressive Group: Souza, Raza, M.F. Hussain, K.H. Ara, K.K.Hebbar
2.	**Modern Indian artist**
	• Introduction of modern Indian artists, work and Characteristics • K.G. Subramanyan • Ghulam Mohd. Sheikh • Jogen Chaudhury • Bikash Bhattacharya • Ganesh Pyne • Bhupen Kakkar.
3.	**Prominent Indian Artists**

	- Introduction of prominent Indian artists, work and Characteristics - Pandurang Vittal Karmarkar - Ritan Moitra - Pradosh Das Gupta - Dhan Raj Bhagat - Vivan Sundaram - Shankho Chaudhary - Mahendra Pandya - P.V. Jankiram	
4.	**Modern & Contemporary Indian Artists**	
	- Introduction of modern & contemporary art and study the work of Indian artist - Piloo Puchkanwala - Raghav Kanoria - Somnath Hore - Satish Gujral - Balbir Singh Katt.	
5.	**Prominent Contemporaries**	
	- Introduction to artists, subject matter and characteristic - Ramgopal Vijayvergiya - Kripal Singh Shekhawat	

Evaluation Index

(a) Individual Presentations, Case study, Group Discussion, Debate, Quiz and project report as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Contemporary Indian Art: Other Realities	Yashodhara Dalmia		Marg Publication
2.	Lalitkala Contemporary	Magazines		
3.	Art India			
4.	Nandan			

BAACAA6201	Life Study – II	4 Credits [LTP: 2-0-4]

Objective- As a basic practice of Visual Art, Drawing is very important for an art practitioner for his or her entire life. Starting with object Study and Foliage Study and revisions of previous learning will be done, advanced anatomy Drawings will be learnt. Regular sketching should be submitted.

Outcome-

CO1: Identify basic skills of drawing from the live model which includes deep observation and keen examination of things through measurement, contour, massing, volume and rendering illumination through value.
CO2: To develop skills of proportion to measure size, shape and position of human body through drawings.
CO3: Illustrate shading techniques to improve ability to render tone, character, and resemblance (denotative form).
CO4: Building an ability to draw the human figure in personal and artistic manner.
CO5: Demonstrate an ability of understanding composition and the placement of the figure with in the frame.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Human Hand Anatomy Drawing**	8
2	**Human Leg Anatomy Drawing**	8
3	**Full Human Anatomy Drawing**	8
4	**Animal Anatomy Drawing**	8
5	**Sketching**	4

DETAILED SYLLABUS

Unit	Contents
1.	**Human Hand Anatomy Drawing**
	• Free hand drawing of hand • Study of Hand anatomy • Study of skin tone • Application of medium on different types sheets (black sheet, pastel sheets, buff sheet): pencil, water color, Staedtler's, dry pastels, oil pastel, Derwent pencil, oil & Acreylic. • Study of lights & Depth
2.	**Human Leg Anatomy Drawing**

		• Free hand drawing of leg • Study of foot anatomy • Study of skin tone • Application of medium on different types sheets (black sheet, pastel sheets, buff sheet): pencil, water color, Staedtler's, dry pastels, oil pastel, Derwent pencil, oil & Acreylic. • Study of lights & Depth
3.	**Full Human Anatomy Drawing**	
		• Implementation of Previous Observation • Implementation of human Gesture, Posture, Clothing and Actions from Memory • Human Drawing with Drape • Male and Female Semi-Nude Drawing • Study of Light- Sociography
4.	**Animal Anatomy Drawing**	
		• Observing live animal in exterior environment • Free hand drawing of animals • Study of Blocks and Bone Structure • Study of Light
		• Use of mediums for animal drawing like: charcoal, pencil, Pastels, Derwent pencil
5.	Sketching	
		• Brief introduction to the concept of sketching &it's implementation. • Rapid Sketches of Human Being, Nature, Animals and compositions. • Submission of Sketches in Different Mediums like: charcoal, graphite, ink, pencil

Evaluation Index

(a) Individual Presentations, Case study, Sketch File and Practical assignments as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	The Encyclopedia of Pastel Technique	Martin,Judy	2011	Search Press
2.	Illustrated elements of Art and Principles of Design	Gerald F. Brommer	2010	Crystal Productions
3.	Perspective Made easy	Ernest R Norling	2007	BN Publishing
4.	Perspective	Milind Mulick	2015	Jyotsna Prakashan

BAACAA6202	Portfolio & Presentation	3 Credits[1-0-4]

Objective: This course involve technical analytical skills acquired during the course in developing a portfolio in a practical environment choosing a topic for the study displaying innovation and initiative, research investigation, collected primary and secondary data and communicate the same through portfolio development.

Course outcome-
1. To learn the portfolio themes and types of portfolio.
2. To classify the different boards and its effectiveness in Portfolio.
3. To create and visualize a theme by taking inspiration for designing.
4. To learn a theme with different design concepts.
5. Learn the development of fashion portfolio with computer aided design.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours
1	**Types of documentation and presentation**	6
3	**Photography**	8
2	**Work Compilation**	8
4	**Critic Notion**	6
5	**Presentation**	6

DETAILED SYLLABUS

Unit	Contents
1.	**Types of documentation and presentation**
	Importance of portfolio, Types of portfolios, Themes etc.
2.	Photography
	Stylized photography of the garments, Photo composition, effectiveness, etc.
3.	Work Compilation
	Selection and Compilation of work.
4.	Critic Notion
	Critical Evaluation of works
5.	Presentation
	Final presentation in the form of Catalogue, Jury and print etc.

Evaluation Index : Prepare Design portfolio with creative aspect.

Sr. No.	Book	Author	Edition	Publication
1.	How to Create Your Final Collection	Mark Atkinson	2013	Amsterdam, Pepin Press.

Code: BAACAA6203	Matt Painting	3 Credits [LTP: 1-0-4]

OBJECTIVE OF THE COURSE:
Develop an ability to understand materials, behaviour, and movement of objects. Understand kinetics and learn to recreate structure, force, and body language of any subject/object on a two-dimensional surface. Know how to interpret from the real world for representation, Develop methods to record the motion of objects with their inherent qualities as a series of static positions, to be able to draw from imagination based on the above learning.

OUTCOME OF THE COURSE:

1. The subject aims to impart knowledge of History of Animation Techniques.
2. To understand the Animation Fundamental – Time and Space.
3. To be able to apply the Animation Fundamental – Principles.
4. To analysis Experiment in Animation.
5. To create and export scene into Final Movie.

. **OUTLINE OF THE COURSE**

Unit No.	Title of the unit	Time required for the Unit (Hours)
1.	Sketches from life- observational Drawings of human forms	10
2.	Human anatomy	12
3.	Life study and Simplifying form	12
4.	Miscellaneous figures and Composition	8
5.	Art Representation and Art History	6

B.   DETAILED SYLLABUS

Unit	Unit Details
1.	**Sketches from life- observational Drawings of human forms**
	● Introduction of Unit ● Line of action , understanding the landmarks in the human body ● Free flow gestures in basic shapes- organic and inorganic shapes ● Stick Drawings – in various pose actions ● Capturing the movements- Twist, turn, bend, lean through Beans and robot beans drawing ● Breaking down the human figure in Cubes to understand the proportions and perspective. ● Mannequin Drawings – in different pose and actions, learn to draw from different angles and eye levels. ● Conclusion of Unit
2.	**Human anatomy**
	● Introduction of Unit ● Understanding the Skull- the divisions and planar structure of the Human Head ● Skeletal system - understanding the base of the body, identifying the landmarks and overall anatomical proportions of Man, Woman and Child. ● Muscular system - the Function and Form of Muscles - Head - Neck and Torso - Torso Back - Arms Forearms and Hand - Pelvis Leg and Foot. ● Conclusion of Unit

3.	ife study and Simplifying form
	● Introduction of Unit
	● Realistic style drawings of Human figure
	● Life study in Class room using live models
	● Learn to simplify the human drawing in Cartoon style.
	● Learn to use simple shapes like circle, oval and curves to exaggerate the human figures.
	● Conclusion of Unit
4.	iscellaneous figures and Composition
	● Introduction of Unit
	● Gods and Super humans, Creative forms of aliens with balanced anatomy
	● Brief introduction to the anatomy of Animals and birds
	● Creating Pictorial compositions with background
	● Conclusion of Unit
5.	**Art Representation and Art History**
	● Introduction of Unit
	● Human or The History of Art
	● Relationship between Art and Society.
	● Western Art, Indian art, Oriental Art, Aesthetics Of Art, Analysis and Criticism.
	● Conclusion of Unit

C. RECOMMENDED STUDY MATERIAL:

Sr.No	Reference Book	Author	Publication
1	Force : Animal drawing	Mike D. Mattesi	Focal Press, 2011
2	Figure Drawing for all its worth	Andrew Loomis	Titan books, 2011
3	Dynamic Figure Drawing	Burne Hogarth.	Watson-Guptill, 1996
4	Force: Dynamic Life Drawing for Animators	Mike D. Mattesi.	Focal press, 2006

Code: BAACAA6204	UI UX Design	2 Credits [LTP: 1-0-2]

OBJECTIVE OF THE COURSE: The subject introduces HCI and user Interface design. They impart sound knowledge of design thinking. It also prepares the student to design based on user experience and user-cantered.

OUTCOME OF THE COURSE:

1.   The subject aims to impart knowledge of History of Animation Techniques.
2.   To understand the Animation Fundamental – Time and Space.
3.   To be able to apply the Animation Fundamental – Principles.
4.   To analysis Experiment in Animation.
5.   To create and export scene into Final Movie.

A. OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time required for the Unit (Hours)
1	Introduction to HCI	6
2	User Interface Design (UI)	8
3	User Experience Design (UXD or UED)	8
4	User Centeredred Design	8
5	Case Studies	6

B.DETAILED SYLLABUS

Unit	Unit Details
1.	Introduction to HCI
	● Introduction of Unit ● Human-Computer Interaction Foundations ● Models & Theories ● Programming interactive systems ● Conclusion of the Unit
2.	User Interface Design (UI)
	● Overview of UI – Importance of UI – Characteristics ● Design Process ● Visual design Concepts ● Graphical User interface ● Design Tools ● Navigation and structure ● Composition and Layout Design ● Design Icons – Graphic symbols – typography – colour theory ● Design Patterns and Style guides ● Interaction Styles ● Naming & Abbreviations.
3.	User Experience Design (UXD or UED)

	● Overview of UX	
	● Elements of UX	
	● UX Design Process – Research – Design – Prototyping – Testing – Measurements	
	● UX Analysis, Design Thinking – Thinking out of box – Empathy – Design Thinking Process	
	● User research, Planning.	
4.	**User Centered Design**	
	● Introduction, Principles	
	● Elements of UCD	
	● User Centered design Process – Analysis – Design – Implementation – Deployment	
	● Benefits of user centered process.	
5.	**Case Studies**	
	● Introduction of Unit	
	● Effective UI Design examples	
	● UX Design examples	
	● Common Errors	
	● Conclusion.	

C.RECOMMENDED STUDY MATERIAL:

Sr.No	Reference Book	Author	Publication
1.	UX AND UI Design	MacKenzie - Elsevier; First edition (11 January 2013)	Human Computer Interaction
1.	UX AND UI Design	Elizabeth Goodman Ph.D. School of Information University of California Berkeley Dr., Mike Kuniavsky , Andrea Moed - Morgan Kaufmann - 2 edition (24 September 2012)	Observing the User Experience:A Practitioner's Guide to User Research

BAAEAA6211	Departmental Elective- Modeling & Carving - III	3 Credits [LTP: 1-0-4]

Objective- As a future artist a student should know how to create three dimensional objects which one can feel with hands. The cheapest medium of this technique is clay. So in the first year of this four year courses, student will get familiar with clay and its sustainability. The whole process of pottery making from clay binding to the firing process will be learnt.

Course Outcomes-

6. Will be able to handle tools
7. Will be able to improvise with different soils
8. Advanced Practices of skills and observation
9. Will be Able to make Artifacts
10. Will be able to understand the casting process

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Metal Casting Process	8
2	Modeling	8
3	Mold making	2
4	Wax Casting	3
5	Metal Casting	3

DETAILED SYLLABUS

Unit	Contents
1.	**Metal Casting Process**
	• Introduction to metal casting • History of metal casting • Use of metals and their melting points
2.	**Modeling**
	• 3d modeling in clay
3.	**Mold making**
	• Making of Plaster of Paris molds • Waste mold and piece mold
4.	**Wax Casting**
	• Transferring 3d model into wax
5.	**Metal Casting**
	• Metal melting and pouring

Evaluation Index

(a) Individual Presentations, Case study, Sketch File and Practical assignments as submission to be taken

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Clay Modelling for Beginners	Jeanie Hirsch	2015	Kindle

2.	Modelling the Figure in Clay	Margit Malmstrom	2015	Watson- Guptill

Code:BAAEAA6212	2D Digital Animation - I	3 Credits [LTP: 1-0-4]

OBJECTIVE OF THE COURSE: This course imparts the knowledge of the nitty gritty and nuances of Animation. The tools and techniques that used to do traditional, experimental or 2D digital animation are all compiled as exercises which will enable the students to discover the art of motion. It also emphasises on the workflow to create 2D Digital Animation and managing scenes for animation production.

OUTCOME OF THE COURSE:

F. The subject aims to impart knowledge of History of Animation Techniques.
G. To understand the Animation Fundamental – Time and Space.
H. To be able to apply the Animation Fundamental – Principles.
I. To analysis Experiment in Animation.
J. To create and export scene into Final Movie.

K. **OUTLINE OF THE COURSE**

Unit No.	Title of the unit	Time required for the Unit (Hours)
6.	**History of Animation Techniques**	8
7.	**Animation Fundamental I – Time and Space**	12
8.	**Animation Fundamental II – Principles**	20
9.	**Experiments in Animation**	18
10.	**Export Movie**	2

C. **DETAILED SYLLABUS**

Unit	Unit Details
1.	**History of Animation Techniques**
	● Introduction to Unit
	● History of animation: Cave paintings
	● Animation toys - Building Animation toys –Thaumatrope -Phenakistoscope –
	● Shadow puppetry, Magic lantern.
	● Flip Book
	● Conclusion of Unit
2.	**Animation Fundamental I – Time and Space**
	● Introduction to FPS, usage and importance of Frame by Frame.
	● Understanding different rhythms of animation
	● Executing straight ahead ,pose to pose and limited animation
	● Drawing key frames, breakdowns, in-betweens, animation cycles
	● Exercise on Timing and Spacing (Ball Bounce)
	● Conclusion of Unit
3.	**Animation Fundamental II – Principles**
	● Introduction to Unit

	● Timing ● Squash and Stretch ● Anticipation	
	● Follow-Through ● Overlapping Action ● Arcs ● Ease-In and Ease-Out ● Exaggeration ● Staging ● Solid Drawing ● Appeal ● Conclusion of Unit	
4.	**Experiments in Animation**	
	● Introduction to Unit ● Understanding the 3 methods of animation – ● Frame by Frame creation of animation - traditional 2D, Pixilation, Stop Motion ● Modification of object or image to produce animation- paint on glass, sand on glass, simple Claymation without armatures etc. ● Manipulation of objects to produce animation- 2D cut out animation, 3D Claymation with armatures, simple object animation, Puppets, etc. ● Conclusion of Unit	
5.	**Export Movie**	
	● Introduction of Unit ● File Management ● Library Management ● Workspace customization ● Compressions. ● Conclusion of Unit	

D. RECOMMENDED STUDY MATERIAL:

Sr.No	Book	Author	Publication
1.	The Animator's Survival Kit	Williams, Richard	Faber; 2009
2.	The Illusion of Life – Essays on Animation	Cholodenko, Alan	Power

			Publication in association with Australian Film Commission;1991
3.	Cartoon Animation by Preston Blair	Blair, Preston	Walter Foster Publishing;1994
4.	Action Analysis for Animators	Webster, Chris	Focal Press; 2012

BAACAA7501	INTERNSHIP	6 Credits [LTP: 0-0-0]

A. OBJECTIVE-

The objective of internship is to gain practical exposure and to acquire knowledge on real life projects and assignments the industry internship is aimed towards blending the classroom principles with industry application, this internship also helps students to learn an improve their interpersonal communication skills with colleagues, peer group and workers.

B. COURSE OUTCOMES:

CO1: It helps students to explore industrial skills.

CO2: To gain knowledge and identify promotion strategies for fashion industry.

CO3: To understand the work channel in an industry.

CO4: Gain experience with buyer ordering, completing invoices and picking price points.

CO5: Develop knowledge of point of sale operation and procedures.

C. DETAILED SYLLABUS:

Unit	Contents	Days Required
	Internship & its Seminar: 45 days • Monthly work report from office • Critical appraisal of completed projects • Documentation of details of work done • Training Report • Research	150 DAYS

E. Evaluation Index

The interns may like to collect fabric swatches, trims, formats, visual etc. for documentation of report. The internship report prepared by the students will be kept as are ferral for academic and research purpose in the department.

BAACAA8101	Western Modern art & artist	3 Credits [LTP: 3-0-0]

Objective- Art critics usually criticize art in the context of aesthetics or the theory of beauty. A goal of this subject is the pursuit of a rational basis for art appreciation but it is questionable whether such criticism can transcend prevailing socio-political circumstances.

Course Outcomes:
CO1: Recognize and understand artists, methods and theories for society.
CO2: To assess the qualities of works of art in their historical and cultural settings.
CO3: Analyse and interpret primary and secondary sources relevant to art periods.
CO4: Analyse socio cultural and political factors that affect the visual language of art.
CO5: knowledge of artist contribution and work styles of different art movements.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	**Fauvism movement & Expressionism**	3
2	**Cubism movement & Futurism movement**	3
3	**Dadaism**	6
4	**Constructivism**	6
5	**Pop Art**	6

DETAILED SYLLABUS

Unit	Contents
1.	**Fauvism movement**
	● Introduction of Fauvism movement ● Fauvism artists: Henri Matisse, Andre Derain, Maurice Vlaminck ● Expressionism: De Brucke -Kirchner, Erich Heckel, Karl Schmidt- Rottluff, Muller ● Der Blaue Reiter, Wassily Kandinsky, Franz Marc, Auguste Macke, Paul Klee ● Oskar Kokoschka, Rauault, Chagell
2.	ubism movement

3.	Dadaism
	● Dadaism: Marcel Duchamp, Francis Picabia, Giorgio de Chirico
	● Surrealism: Andre Breton, Salvador Dali, Max Ernst, Yves Tanguy, Joan Miro,Andre Masson, Jean Arp
	● Marc Chagall, Henri Rousseau
	● Suprematism: Kazimir Malevich
4.	Constructivism
	● Stijl: Piet Mondrian, Theo Van Doesburg
	● Constructivism: Vladimir Tatlin, Alexander Rodchenko, El Lissitzky
	● Abstract Expressionism: Barnett Newman, Willem de Kooning, Clyfford Still
5.	Pop Art
	● Abstract Expressionism contd.- Mark Rothko, Robert Motherwell, Arshile Gorky, Hans Hoffman
	● Pop Art: Richard Hamilton, Claes Oldenburg, David Hockney, Allen Jones
	● Op Art
	● Important individual Sculptors: Auguste Rodin, Henry Moore
	● Some more sculptors- Constantin Brancusi, Alberto Giacometti, Marino Marini

The table above continues from the previous page which begins:

● Introduction of Cubism movement

● Cubism artist: Pablo Picasso, Braque, Juan Gris, Fernan Leze (Fernand Leger) Introduction of Futurism movement

● Futurism artists: Umberto Boccioni, Giocomo Balla, Gino Severini, .Russolo, Calo Carra

Evaluation Index

. Individual Presentations, Case study, Group Discussion, Debate, Quiz and project report as submission to be taken.

RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Ways of Seeing	John Berger	1972	Penguin
2.	Bad new Days: Art, Criticism, Emergency	Hal Foster	2015	Verso
3.	Nothing if not critical	Robert Hughes	1992	Penguin

Code: BAACAA8102	Advanced Visual design	2 Credits [LTP: 1-0-2]

OBJECTIVE OF THE COURSE:

The purpose of this subject is to provide the students with methodologies and specific industry skills that will assist them in identifying issues and creating design solutions with emphasis on branding and identity. The students will receive information that will enable them to:

● Identifying design issues

● Apply design principles to come up a brand identity and preserving the identity throughout the system.

● Understand the various Visual design roles in an organization.

● Understanding different Design workflows.

● Test the functionality of their design to get the most impact.

OUTCOME OF THE COURSE:

1. The subject aims to impart knowledge of Branding
2. To understand the development of Experience Design
3. To be able to Design For Web and Mobile Application
4. To evaluate Design Testing
5. To be able to research Tools for design

D. OUTLINE OF THE COURSE]

Unit No.	Title of the unit	Time required for the Unit (Hours)
1	Branding	10
2	Experience Design	10
3	Design For Web and Mobile Application	10
4	Design Testing and Evaluation	10
5	Tools for design	8

E. DETAILED SYLLABUS

Unit	Unit Details
1	Branding

	● Introduction of Unit
	● Brand, Identity and logo
	● Design Ethnography
	● Conclusion of Unit
2	**Experience Design**
	● Introduction of Unit
	● User Persona
	● Workflow storyboarding
	● Identifying Design Issues
	● Conclusion of Unit
3	**Design for Web and Mobile application**
	● Introduction of Unit
	● Information Architecture
	● Iconography
	● Grid system for responsive design
	● Maintaining brand identity
	● Prototyping
	● Conclusion of Unit
4	**Design Testing and Evaluation**
	● Introduction of Unit
	● Usability testing
	● Heuristic evaluation
	● Conclusion of Unit
5	**Tools for Design**
	● Introduction to Unit
	● File formats and exports for web
	● Design workflow
	● Conclusion of Unit

F. RECOMMENDED STUDY MATERIAL:

Sr.No	Reference Book	Author	Publication
1	The Elements of User Experience: User-Centered Design for the Web and Beyond	Jesse James Garrett	New Riders; 2 edition (16 December 2010)
2	Designing Brand Identity: An Essential Guide for the Whole Branding Team	Alina Wheeler	John Wiley & Sons; 3rd Edition edition (11 September 2009)

3	Storytelling for User Experience: Crafting Stories for Better Design	Whitney Quesenbery	Rosenfeld Media; 1st edition (April 15, 2010)

BAACAA8201	Mural	2 Credits [LTP: 1-0-2]

Objectives- Murals support a natural progression of skills. A mural can be designed through a class or a club. Students studying visual arts need to have an opportunity to challenge their skills and creative talents in a more powerful public format.

Course Outcomes:

CO1: Understand different techniques of mural art.
CO2: List the key steps for creating a mural and skilled in application of colors, tools, material handling.
CO3: Demonstrate and skilled in rendering mural painting on large scale and small scale.
CO4: Proficiency and practice in the production process of creating original work on deadline for mural design projects.
CO5: Proficient in building a mural art on any surface.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	The meaning of Mural and its history	15
2	Fresco- Old process of Mural	15
3	Mosaic Mural	15
4	Terracotta Mural	15
5	Graffiti	12

DETAILED SYLLABUS

Unit	Contents
1.	**The meaning of Mural and its history**
	• Introduction of mural art • The history of mural painting and types of murals • Materials used in murals
2.	Fresco- Old process of Mural
	• Fresco as a old style of mural • Methods and materials used in fresco • Jaipur fresco- Arayesh • Mural on wood
3.	Mosaic Mural
	• Tiles as the main material used in fresco • The whole process from colored layouts, choice of tiles, culling, pasting, transferring to wall
4.	Terracotta Mural
	• Introduction of Terracotta mural • The process of low relief mural
5.	Mirror Mosaic
	• Tiles as the main material used in fresco • The whole process from colored layouts, choice of tiles, culling, pasting, transferring to wall

BAACAA8301	**DESIGN PROJECT**	**6 Credit[LTP:1-0-10]**

A. OBJECTIVE-

This course involves research area to identify the new insight on topic. This will involve in depth of data collection, formulation of design concept with range / collection of garments. This project will help to students in learning the research concepts in design field.

B. COURSE OUTCOMES:

CO1: To enhance skills in the research-based art Project.

CO2: To gain knowledge about collection of data through different methods.

CO3: Will learn how to formulate a final artwork

CO4: To learns the method cost estimation of product.

CO5: Present the prototype of the final design range product.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Contextual Research	33

2	Formulation Of Project Brief	33
3	Ideation	33
4	Estimation for the final project	33
5	Final Submission & Presentation (Exhibition)	36

D.   DETAILED SYLLABUS:

Unit	Contents
1.	**Contextual Research**
	Contextual research to identify potential areas of Project research & development. During this subject you are expected to gather information and visual materials in a field which has sufficient scope for design research and development.
2.	**Formulation Of Project Brief**
	Formulation of Project brief, Project concept, research methods and project schedule. You will have to develop and negotiate a Project brief by developing a concept based on a particular theme. At this stage you are expected to present your project concept based On a colloquium paper in front of a jury of faculty mentors.

		After the approval of your concept, you will be expected to meet your project mentor twice in a week at scheduled times. Formative Feedback will be provided at each meeting, and you have to maintain a log book which shows your progress and gives evidence of following the process. When you are in the process of exploration, you are expected to research and conduct surveys in the areas of market structure, client group, contents and gallery sources
3.	**Ideation**	
		To develop an idea, you have to explore new and appropriate methods of Visualization and creative thinking. There will be several presentations where you will be expected to present your process and findings along with your ideation to a Jury of visual arts and technical mentors and your peers.
4.	**Estimation for the final project**	
		You will achieve optimum costs of production through an understanding of material development and finishing processes. You are also expected to do the pricing and costing of your final project
5.	**Final Submission & Presentation (Exhibition)**	
		The Final Submission will be supported by an oral presentation and submission of a final installation in front of a Jury, where you will be expected to justify the validity/originality of your process and findings. You will be encouraged to do a self-Evaluation, assessing your effectiveness of achieving set aims.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:
Prepare Design portfolio with creative aspect.

List of projects: (Any one)

- Preproduction
- Character design
- Mural (Wall painting)
- Printmaking
- Communication design
- Photography
- Digital art
- Matte painting
- Cartoon Creation
- Illustration

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	How to Create Your Final Collection	Mark Atkinson	2013	Amsterdam, Pepin Press.

| BAACAA8202 | SELF-EVALUATION & DISSERTATION | 6 Credits [LTP: 1-0-10] |

A. OBJECTIVE-

This course will allow students to sum up and compile all the research findings into a presentable format. The projects will provide students an opportunity to understand the critical problems in artistic and creative process and will provide insight to resolve them suitably.

B. COURSE OUTCOMES:

CO1: Will be able to undertake research works in the field of visual arts

CO2: Will be able to execute research methodology

CO3: Will be capable to formulating their research and present them in a final synopsis format

CO4: Will be able to write papers and attend several conferences

CO5: Will be able to do self-evaluation

C.   OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Area of Research	20
2	Formation of Abstract	20
3	Formation of questions	20
4	Field Study or Interview	20
5	Self-Evaluation in the context of the research	28

D.   DETAILED SYLLABUS:

Unit	Contents
1.	**Area of Research**
	Choosing the area of research according to inspiration or the style of work
2.	**Formation of Abstract**
	A brief introduction of the topic and its relevance to the field and scopes for further development
3.	**Formation of questions**
	Formation of questionnaires on that particular topic
4.	**Field Study or Interview**
	Field research, data collection, gallery visit, interviews should be done as the process of hypothetical research
5.	**Self-Evaluation in the context of the research**
	Evaluation of own works in compare to the research

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

Prepare Design portfolio with creative aspect.

Sr.	Book	Author	Editio	Publication

No.			n	
1.	How to Create Your Final Collection	Mark Atkinson	2013	Amsterdam,Pepin Press.