

NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS



NOIDA
INTERNATIONAL
UNIVERSITY

**BFA (Bachelor of Fine Arts)
FOUNDATION**

Brief Profile

The aim of art is to represent not the outward appearance of things, but their inward significance.

-Aristotle

The definition of Art has been changed with time; it has worked visa-versa for human civilization. There was a change in Art because of human revolutionary acts or there was a change in human livings because of revolutionary attempt in art. The classical definition of Art derived from the Latin word "ars" (meaning "skill" or "craft") "the product of a body of knowledge, most often using a set of skills." One needs to recognize this ability of skills and the realization and practice of it leads to artistic journey.

Fine Art is the making and study of visual art. It educates and prepares students to become artists and to follow other practices that are aligned to the making of art. The curriculum is centered on the individual student's potential and imagination. At present Offering programs in Painting, Applied Art, Sculpture, and the School of Fine Arts curriculum is informed by the research and practice of faculty abreast of evolving ideas in these disciplines. Through interdisciplinary and multicultural approaches, classes emphasize the primacy of visual literacy in the formation of the engaged, humanistic individual. Focusing on undergraduate learning, faculty work closely with students to guide them in their respective areas of inquiry.

In Bachelors of Four years Students develop their studio work in discussion with the school's lecturers, tutors and visiting staff. They are allocated a tutor at the outset, who monitors progress, sets targets and directs them in their studies. Work is regularly presented and discussed at group involving staff and students from across the school. Alongside this, workshops and projects designed to introduce a range of techniques and approaches are offered throughout the year. In addition, students taught practical classes in drawing and human anatomy as well as lectures, seminars and tutorials in art history. Experimentation is highly encouraged. Years two and three are similar in structure and continue the tutorial system introduced in the first year. All students are required to continue the study of art history and theory. Students are expected to establish a strong bond between the interests of

the Art History and their studio studies. Forth year is the crucial year as each student has to focus on developing their individual mannerism to execute their works. For MFA we provide individual studios for students to work which helps them to create their own suitable ambiance to practice art. In between the two years they have to pursue Internship under any established Artist in India and end of the second year they have to write dissertation on any area of art which will be discussed during the viva-vase and final annualdisplay.

Here at NIU students get the most suitable ambiance to explore creative ideas and basic facilities and infrastructure. The magnificent architecture of the university, amazing landscape helps students to get inspires and influenced. The calmness and serenity in the atmosphere allows meeting one to one's own self. Welcome to the School of Fine Arts, Noida International University.

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PROGRAMME OFFERED:

The Preparatory Course will be of One Year duration while Main course with Specialization will be of **THREE** Year duration. Thus the total course will be of **FOUR** Year duration.

BACHELOR OF FINE ARTS (BFA) –4YEARS

1. BFA FOUNDATION-

1 YEAR

- Painting
- Applied Arts
- Printmaking
- Sculpture
- Art History
- Fundamentals of Visual Arts
- English (Optional)

2. BFA SPECIALISATIONS-

3 YEARS

- Painting
- Applied Arts
- Printmaking
- Sculpture

NATURE OF COURSE:

Medium of Instruction: ENGLISH / HINDI

The study pattern for the 1st year B.F.A. (Applied Art / Painting, Sculpture, Printmaking) is divided into TWO groups.

Group I Theory

Group II Practical

The study pattern for the 2nd year, 3rd year, 4th year B.F.A. (Applied Arts / Painting, Sculpture, Printmaking) is divided into FOUR groups.

Group I Theory

Group II Practical

Group III Elective (Practical) (for Applied Arts / Painting, Sculpture, Print Making)

Group IV Internship, Project

EXAMINATION LEADING TO THE DEGREE OF BACHELOR OF FINE ART

The examination conducts as per NIU Examination.

PEO, PO, PSO for BFA

Program Education Objectives (PEO) of Bachelor of Fine Arts

PEO-1: Graduates will have successful career in Govt., Corporate, Printing industry, Film industry, Design organization, Industrial branding along Entrepreneurship in Fine Arts.

PEO-2: Graduates will be highly skilled in Painting in different medium Mural, Metal and Non-Metallic sculpture, Commercial Art, Digital Screen printing, Engraving and etching and Installation Art.

PEO-3: Graduates will be able to work as leader in a different environment as a team such as gender, nationality language, culture or creed and multi-disciplinary requirements.

PEO-4: Students with continuous exposure will gain industrial expertise and become effective and efficient industry leaders with the quality of entrepreneurship. Graduates will acquire particular set of skills that can be evolved with time and also with the demand of industry.

PEO-5: The curriculum aims in developing the individuals to be an avid learner throughout their life and use their collective knowledge for the benefit of the society. The curriculum also invokes a sense of, business and professional ethics while working for people belonging to a diverse culture.

Program Outcomes (PO) of Bachelor of Fine Arts

PO 1.Creativity & Innovation: NIUBFA graduates will be able to approach their work in imaginative ways characterized by a high degree of experimentation, risk-taking, and divergent thinking, and be able to produce work that challenges convention.

PO 2.Skill & Technique: NIU BFA graduate students will be able to produce works of art or design that demonstrate comprehensive knowledge of their particular area of study and indicate their capacity to succeed as creative professionals.

PO 3. Visual Literacy and Fluency: NIU BFA graduate students will be able to analyze, interpret, contextualize, evaluate, and create visual materials in both physical and digital formats with well-articulated formal and conceptual choices.

PO 4. Collaboration: NIU BFA graduate students will be able to constructively share ideas, work effectively in teams, and collectively create with others.

PO 5. Social Responsibility: NIU BFA graduate students will be able to demonstrate an awareness of the social and environmental impacts of art and design, produce creative, sustainable, and ethical solutions in their work, and bring positive change to their communities.

PO 6. Critical Thinking: NIU BFA graduate students will be able to identify issues clearly, synthesize and contextualize relevant sources, and make connections across experiences and disciplinary perspectives to create well-reasoned and imaginative approaches to issues, problems, and challenges.

PO 7. Written & Oral Communication: NIU BFA graduate students will be able to express ideas in a coherent, logical, and compelling way, both orally and in writing.

PO 8. Information Literacy: NIU BFA graduate students will be able to assemble, evaluate, and ethically use information from diverse sources to accomplish a specific purpose.

PO 9. Quantitative Reasoning: NIU BFA graduates will be able to analyze, interpret, and communicate quantitative information in a variety of formats, and solve relevant quantitative problems using appropriate methods.

PO 10. Production: NIU BFA graduate students will be able to select and use appropriate making and manufacturing processes in your own work specially Applied Arts and Sculpture courses with an understanding of the potential of new technologies.

Program Specific Outcomes (PSO) of Bachelor of Fine Arts

PSO-1: Bachelor of Fine Arts- After completing graduation, the students will be equipped with creative and technical skills in various domains of Fine Arts. This will enable them to be employed globally. Fine Arts Students will be able to generate employment for others. Thus,

rather being job seekers they will be job providers by running their own ventures.

PSO-2: Painting- This specialization offered to the students in last year will enhance their knowledge in the field of Painting. Students will be expert in the specific domain of Painting and all other Fine Arts related fields. With the painting, a student can become Art Director, Art Directors are the upper level executives who design and direct, art works graphics.

PSO-3: Applied Arts- This specialization offered to the students to enhance their knowledge in the field of 2D Animation & Graphic Design. Students will be expert in the specific domain of Graphics Design, 2D animation and work in Films, Games, Design Companies and all other related fields. This specialization offered to the students to enhance their knowledge in the field of Advertising and different media of Advertising like Print media, Broadcast media etc.

PSO-4: Sculpture- This specialization offered to the students to enhance their skill and knowledge in the field of Sculpturing. It will enhance their skills in both Creative and knowledge of different mediums like stone, wood, metal etc. Sculpture artist can work on Public Art Installations and create commissioned work for various businesses, art organizations. They also may teach Sculpture Art, Restore works of Art, and create Sculpture reproductions and Models for televisions and films.

PSO-5: Printmaking- Develops professional skills in students, based on research in various styles of printmaking and related technologies along with shaping the overall personality of the student. Provides the student an opportunity to experience and explore their original and creative skills through various medium and technologies. Understand and make use the nature and basic concepts of print, electronic and new media production.

NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS

PROGRAM STRUCTURE 2021-22

Bachelor of Fine Arts -FOUNDATION

BFA – 1ST YEAR (FOUNDATION) (TotalCredits-50)

Semester I

SUBJECT CODE	SUBJECT NAME	TYPE	LECTURES HOURS PER WEEK	TUTORIAL (T) HOURS PER WEEK	PRACTICAL (P)HOURS PERWEEK	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
BFA101PTG	PAINTING	Practical	1	-	6	4	40	60	100
BFA101DGN	DESIGN	Practical	1	-	6	4	40	60	100
BFA101DPRSP	DRAWING & PERSPECTIVE	Practical	1	-	6	4	40	60	100
BFA101SCLP	SCULPTURE	Practical	1	-	6	4	40	60	100
BFA101PM	PRINTMAKING	Practical	1	-	6	4	40	60	100
BFA101AH	ART HISTORY	Theory	2	-	-	2	40	60	100
BFA101FVA	FUNDAMENTALS OF VISUAL ARTS	Theory	2	-	-	2	40	60	100
BFA101ENG	ENGLISH	Theory	1	-	-	1	40	60	100
TOTAL CREDIT HOURS						25			

Semester II

SUBJECT CODE	SUBJECT NAME	TYPE	LECTURES HOURS PER WEEK	TUTORIAL (T) HOURS PER WEEK	PRACTICAL (P)HOURS PERWEEK	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
BFA102PTG	PAINTING	Practical	1	-	6	4	40	60	100
BFA102DGN	DESIGN	Practical	1	-	6	4	40	60	100
BFA102DPRSP	DRAWING & PERSPECTIVE	Practical	1	-	6	4	40	60	100
BFA102SCLP	SCULPTURE	Practical	1	-	2	4	40	60	100
BFA102PM	PRINTMAKING	Practical	1	-	6	4	40	60	100
BFA102AH	ART HISTORY	Theory	2	-	-	2	40	60	100
BFA102FVA	FUNDAMENTALS OF VISUAL ARTS	Theory	2	-	-	2	40	60	100
BFA102ENG	ENGLISH	Theory	1	-	-	1	40	60	100
TOTAL CREDIT HOURS						25			

BFA (Bachelor of Fine Arts) - FOUNDATION

1st YEAR – 1st SEMESTER Syllabus

CORE STUDIO COURSE PRACTICAL SUBJECTS

Painting

Course Code: BFA101PTG

Credit Units: 4

Course Objective:

Students will learn exploration of Line, Study of forms in nature, single objects and the group of objects in line and shape. Sketching practice will be introduced. Introduction to colours, understanding value, tone, intensity, mixing etc. in three dimensions, composition based on studies from nature. The objective of this course is to acquire experience in basic knowledge to explore painting techniques. Structured exercises on painting include basic colour theory and pictorial composition, which enables students to be confident in the use and manipulation of colour. It also provides a clear idea of different painting techniques, like water colour, Tempera and opaque colour.

Course Contents:

Unit I

Understanding the colour and its possibilities. Practical approach to know primary, secondary and other colours to develop a clear perception about painting work. Painting from objects and nature; study of colours, forms, perspective, tone and texture. Experimenting with vibrant, fluorescent colours and passionate sophistication of opaque and transparent colours, draw and paint with transparent or opaque colour on a theme (from memory & Nature)

Unit II

Handling the tools, application and control of a wide range of painting media. Understanding the detail complex possibilities exploiting different types of colours. Project works on monochromatic experimentations. Still life with monochromatic.

No. of works to be done –03

- Colour knowledge and colour wheels
- Memory and landscape painting.
- Monochrome still life

Course Learning Outcome:

- Students will demonstrate critical thinking through analysis and evaluation of works of art
- Students will understand the elements of art and principal of arts through these subjects.
- Students will be able to applying color and appropriate color scheme with the suitable texture.
- They will understand the composition of the form, space, line, shade and light for the design.

Text & References:

Text Book:

- The complete painting course, Wendon Blake, Bonanza Books, New York, 1984.
- Drawing and Painting the natural environment, Barelay Sheaks, Warcester, Massachusetts, 1974

References Book:

- Collage by Elizabeth
- Mosaics by Angelice Garnentt

Web Link:

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

Design

Course Code: BFA101DGN

Credit Units: 4

Course Objective:

Learning design is to understand the basic visual language and various methods of form synthesis. It is to develop intellectual and imaginative abilities in creative thinking. It is to provide technical know-how about the principles of design, distribution of space, proportion, behavior of force and energy contained in lines, form and colour. Organized design exercises in different media offer a wide range of opportunity to develop systematic and intuitive approaches to creative designwork.

Course Contents:

Unit- I

Transformation of simple shapes into well balanced design. Understanding the subjective and objective value of applied art. Visualize complex forms into simple, primitive and basic forms from nature also.

- Two-dimensional designing.
- Fundamentals of design (dot, line, masses, basic grid, shapes, forms, tones, color & textures etc.)
- Design principles.
- Division of negative and positive space

Unit- II

Repetition of a well composed square block, with simple shapes or image into different scale to create rational or systematic design. Concept of positive and negative areas.

- 2 dimensional designing in b & w.
- 2 d design in monotonous colour
- 2 d design, in contrast, colours.
- 2 d design in double complimentary colours schemes.

No. of works to be done – 10

Learning Outcome:

- At the completion of this unit students should be able to apply the elements and principle theories of design.
- To better understand about Motif design, wallpaper design, Poster design and stationary design etc.

Text & References:

Text Book:

- A history of Graphic Design, Philip B. Meggs, Viking, London, 1986.
- The Designer's Handbook, Stan Smith & H. F. ten Holts.

References Book:

- The Creative Connection, Winteb/Milton
- Innovation, Industrial Designers Society of America

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

Drawing & Perspective

Course Code: BFA101DPRSP

Credit Units: 4

Course Objective:

Exploration of three-dimensional effects on two-dimensional surfaces. Understanding of basic perspective methods. Introduction to Types of perspective through showing Master Artists works and giving demonstrations. Introduction to orthographic projections in simple positions.

Course Contents:

Unit I

Understanding and use of geometrical instruments. Simple exercise in angles and geometrical figures

i.e. triangle, quadrilaterals, parallelograms, squares, rectangles, rhombus, polygons, circles etc.

Unit II

Projections of solids in simple positions. Drawing of plan, elevation and section of simple objects. Enlargement and reduction of drawings in different scales. One point, two point and three point perspective etc.

No. of works to be done – 15 + Sketching

Learning Outcome:

- Students will be able to understand of basic drawing of natural and manmade objects.
- Students will have able to draw accurate observation and skills to present representational art.
- Students will have demonstrable skills in their area of emphasis. These skills include formal and conceptual applications of foundation principles within their primary media.
- Students will be able to express their ideas both verbally and by drawing.
- Students will demonstrate the ability to construct and defend a composition through the visual presentation of their work in perspective art.
- Students will understand the proper distance between the one object to another objects.

- Students will have knowledge about the depth of surrounding by perspective.
- They will be able to draw any type of architectures drawings using by perspective technic.

Text & References:

Text Book:

- Geometrical Drawings, C. L. Martin, Macmillan Co, London, 1968.

References Book:

- Artists Technique, Dr. Kurt Herbert

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(**A**-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

Sculpture

Course Code: BFA101SCLP

Credit Units: 4

Course Objective:

Clay Modeling to develop visual awareness in three dimensions, through manipulative skills in clay and plaster etc. Paper sculptures with the help of basic geometrical shapes based on unified objects, use of light and colour in paper sculpture along with the understanding of effects on colours through background space of the objects. Observation and understanding of Natural objects form, transforming into three dimensions making in clay focusing on observation, shape, modelling and relative proportion.

Course Contents:

Unit I

Simple relief composition in clay, technique of terracotta and direct modeling in plaster.

Unit II

Studies to understand three dimensional forms, texture and colour of the material, principle of weight, volume, space and contour.

Unit III

Finishing of the final sculpture or relief and installation.

No. of works to be done – 03

Learning Outcome:

- In this subject student can know about mediums of sculpture. And get knowledge about fundamentals of sculpture; develop visual awareness in three dimensions, through manipulative skills in clay and plaster and understand three dimensional forms, texture and colour of the material, principle of weight, volume, space and contour.

Text & References:**Text Book:**

- Modelling a likeness in clay, Daisy Grubbs

References Book:

- The Sculptors Handbook, Stain Smity & H. F. Ten Holt
- Complete Guide to Sculpture, Barry Midgley
- Sculptor's Manual, Bainbridge Copnall

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(**A**-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

Printmaking

Course Code: BFA101PM

Credit Units: 4

Course Objective:

This hands-on course is to introduce basic techniques in surface printing in single color. It is to learn and experience simple methods of making printing linoleum & wood cut technique. The introduction of materials and its use for making a design for a relief print. Making relief prints from wood and linoleum blocks.

Course Contents:

Unit I

Learning basic studio techniques in print making, surface printing relief media and use of printing equipment's and tools. Understanding the concept of design construction and composition in black and white. Simple method of making relief blocks for lino print based on final design layout.

Unit II

Handling the process of ink application on prepared block; experimenting with different colour- combination and paper surface. Wood cut printing in black and white.

No. of works to be done – 04

Learning Outcome:

- Experience and control a variety relief media, including current arts-related technology.
- Basic techniques in surface printing.
- Experience and control about types of Printmaking and its uses.
- Equipment's and tools use for printmaking.
- Handling the process of ink application on prepared block.

Text & References:

Text Book:

- Prints: Art and Techniques, Lambert, Susan, V & A Pub, London, 2001.

References Book:

- The Woodcut Artist's Handbook, George A.Walker
- The Best of Printmaking: An International Collection, Lynne Allen, Rockport Publisherssept.97
- Printmaking: A Contemporary Perspective, Paul Coldwell, Black Dog Publishing,28th march10

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(**A**-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE THEORY COURSE

THEORY SUBJECTS

Art History

Course Code: BFA101AH

Credit Units: 2

Course Objective:

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

The objective of teaching history of art is to acquaint the students with visual cultures from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

Course Contents:

Module I

Unit I –

- **Concept of B.C. and A.D.**
-Concept of labelling years and centuries
- **Western Pre historic Art:**
-Three Age System: Stone Age, Bronze Age, Iron Age
-Paleolithic-Mesolithic-Neolithic period- Rock shelters, architecture and sculptures.

Unit II –

- **Prehistoric Caves**
Earliest Art – Shells and hand prints on walls
Altamira Caves, Lascaux Caves, Chauvet Caves – their discovery and Cave paintings
- **Indus Valley Civilization –**
- Harappa, Mohenjo-Daro, Kalibangan, Lothal - Sculpture, Architecture, Pottery, Terracotta and Seals,

Module II

Unit III -

- **Mesopotamian Art –**
-Art and Architecture of the Sumerian Period, Old Babylonian Period, Assyrian

Period, Neo-Babylonian Period

-Ishtar Gate

- **Egypt Art** –
-Architecture, sculpture, painting, pottery, seals

Unit IV –

- **Mauryan Period** –
-Introduction of sculptures. Pillars, Pillar capital sculptures and Yaksha Yakshi images.
- **Sunga Period** –
-Narrative of Jatakas and Buddha's life
-Symbolism of stupa - Bharhut, Sanchi, Amravati, Nagarjunakonda etc.

No. of works to be done –06

- Assignment on Unit 1 and Unit 2
- Assignment on Unit 3 and Unit 4

Learning Outcome:

- Analyze and compare expositions of theory and criticism relevant to the field.
- Identify and characterize the artists and audiences of relevant images and objects.
- Show critical awareness of one or more current methodological approaches.
- Analyze and compare expositions of theory and criticism relevant to the field.
- Analyze literary texts and historical documents as examples of interpretive method, assessing the value of the methodology for the topic and the quality of the author's use of the method.

Text & References:

Text Book:

- **Indian**
 1. Dasgupta, S.N.: Fundamentals of Indian Art.
 2. Coomaraswamy, A.K.: History of Indian and Indonesian Art.
- **Western**

1. Janson: History of Art.
2. Gardner, Helen: Art through the ages.

References:

- The story of Art – E. H. Gombrich
- History, philosophy, culture: Revisiting Professor G. C. Panday's thoughts & works –Sibesh Bhattachary
- Rowland, Benjamin: The Art and Architecture of India.
- 2. Bhattacharya, S. K.: The Story of Indian Art.
- 3. Shivaramaurti: 5000 Years of Indian Art.
- 4. Tomory, Edith: A History of Fine Arts in India and West.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	5	30	5	60

(**A**-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE THEORY COURSE

THEORY SUBJECTS

Fundamentals of Visual Arts

Course Code: BFA101FVA

Credit Units: 2

Course Objective:

The objective of teaching fundamental of visual art to students is to acquaint the basic principles of Line, form, colour, tone, texture, and space and to know about meaning and definition of art and art as essential part of real world.

Course Contents:

Unit I –

- Art: meaning and definition, classification and importance.
- Art as an essential part of the real world, Art as a powerful medium of self-expression.

Unit II –

- Visual elements and the elements of design: Characteristics and behavior.
- Aesthetics organization of visual elements in an art objects.
- LINE: definition, classification and types.
- FORM: Definition, classification, importance, types and effect of form

Unit III –

- COLOUR: definition, properties, classification, effect of colour, uses of colour, colour scheme and principles of introducing colours in painting
- TONE: definition, classification, importance, application and emotional aspects of tone
- TEXTURE: definition, classification, importance, types and effect

Unit IV –

- SPACE: definition, classification, divisions and importance, Representation of space and volume in painting
- Dimensions types- Two-dimensional and three dimensions.
- Comparative analysis of compositions in paintings.
- Various painting media.
- Visual arts and visual perception.

Learning Outcome:

- Students will demonstrate critical thinking through analysis and evaluation of works of art
- Students will understand the elements of art and principal of arts through these subjects.
- Students will be able to applying color and appropriate color scheme with the suitable texture.
- They will understand the composition of the form, space, line, shade and light for the design.

Text & References:

Text Book:

Indian

- Fundamental of Indian Art by S. N. Dasgupta
- History of Indian and Indonesian Art by A. K. Coomaraswamy

Western

- History of Art by Janson
- Art through the ages by Helen Gardener

References Book:

- The Art and Architecture of Indian by Benjamin Rowland.
- The Story of Indian Art by S. K. Bhattacharya.
- 5000 Years of Indian Art by Shivaramaurti
- A History of Fine Arts in India and West by Edith Tomory
- Dance of Shiva by A. K. Coomaraswamy
- Transformation of Nature in Art by A. K. Coomaraswamy
- Aesthetics by Benedetto Croce
- History of Aesthetics by Bosanquet
- Art of Mankind by Van Loon
- Introduction of Chinese Art by Lawrence Binyon
- History of Indian and Indonesian Art by Benjamin Rowland.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	5	30	5	60

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

English

Course Code: BFA101ENG

Credit Units: 1

The English subject for SFA students will be conducted and evaluated by the School of Liberal Arts Department.

BFA (Bachelor of Fine Arts) - FOUNDATION

1st YEAR – 2nd SEMESTER Syllabus

CORE STUDIO COURSE

PRACTICAL SUBJECTS

Painting

Course Code: BFA102PTG

Credit Units: 4

Course Objective:

- Learning colour techniques of transparent and opaque representing still life and social themes.
- Introduction of geometrical shapes, rendering in tone and texture from nature as well as object(s).
- Introducing human forms. Sketching as quick drawing.
- Exploration in 2-D. Knowledge of color: Primary, Secondary, Tertiary and their interrelation. Introduction to shapes: Natural & Geometrical. Explore pattern, rhythm, and movement in space. Compositional analysis of painting, studying another artist project.

Course Contents:

Unit I

Still life with multi colour in transparent water colour technique.

Unit II

Developing opaque colour treatment on figurative composition based on social themes and Landscape painting. Study of Indian Folk paintings.

No. of works to be done - 10

Course Learning Outcome:

- Students will demonstrate critical thinking through analysis and evaluation of works of art
- Students will understand the elements of art and principal of arts through these subjects.

- Students will be able to applying color and appropriate color scheme with the suitable texture.
- They will understand the composition of the form, space, line, shade and light for the design.

Text & References:

Text Book:

- Water Color Painting step by step, Arthur Z Guphill, Waston Goptill, New York, 1967.

References Book:

- Drawing and Painting the natural environment, Barelay Sheaks, Warcester, Massachusetts, 1974
- Painting Sea and Sky, Jean Khanbegian, Grosset and Dunlop, New York, 1967

Web Link:

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(**A**-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

Design

Course Code: BFA102DGN

Credit Units: 4

Course Objective:

The objective of learning Design and exercises is to develop spontaneity in creative thinking executing a meaningful construction of forms based on principles of design. It is to develop intellectual and imaginative abilities in creative thinking. It is to provide technical know-how about the principles of design, distribution of space, proportion, behavior of force and energy contained in lines, form and colour. Organized design exercises in different media offer a wide range of opportunity to develop systematic and intuitive approaches to creative designwork.

Course Contents:

Unit- I

Transformation of simple shapes into well balanced design. Understanding the subjective and objective value of applied art. Visualize complex forms into simple, primitive and basic forms from nature also.

Basic calligraphic strokes for English. Calligraphic Upper case Alphabets. Calligraphic Lower case Alphabets.

Unit- II

Repetition of a well composed square block, with simple shapes or image into different scale to create rational or systematic design. Concept of positive and negative areas. Composing Alphabets. Composing a calligraphic paragraph. Composing a meaningful poem. Creating a calligraphic certificate of merit.

No. of works to be done – 10

Learning Outcome:

- At the completion of this unit students should be able to apply the elements and principle theories of design.

- At the completion of this unit students should be able to identify and differentiate between log, logotype, monogram, symbol etc.
- To better understand about Motif design, wallpaper design, Poster design and stationary design etc.

Text & References:

Text Book:

- A history of Graphic Design, Philip B. Meggs, Viking, London, 1986.
- The Designer's Handbook, StanSmith & H. F.ten Holts.

References Book:

- The Creative Connection, Winteb/Milton
- Innovation, Industrial Designers Society ofAmerica

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(**A**-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE STUDIO COURSE
PRACTICAL SUBJECTS

Drawing & Perspective

Course Code: BFA102DPRSP

Credit Units: 4

Course Objective:

This is to provide adequate knowledge on visual illusion depending upon the distance and point of view. It makes the learners well-equipped in measurement and scaling system related to visual art.

Course Contents:

Unit I

Sketches /drawing

Unit II

Drawing from nature - Outdoor study

Unit III

Isometric projection of simple objects like cube, prism, pyramids, cone etc.

Unit IV

Introduction of perspective - Parallel and angular perspective. Terminology like picture plane, station point, vanishing point. Perspective of simple geometrical objects and their combination.

No. of works to be done – Drawing 10 + Sketching 100

Learning Outcome:

- Students can prepare their own Assignments on Isometric projection of simple objects like cube, prism, pyramids, cone etc.
- They have knowledge about Isometric projection of simple objects like cube, prism, pyramids, cone etc.
- Student can prepare their own Assignments on Perspective.
- They have knowledge about Perspective – Parallel and angular perspective.
- Terminology like picture plane, station point, vanishing point. Perspective of simple geometrical objects and their combination.

Text & References:**Text Book:**

- Geometrical Drawings, C. L. Martin, Macmillan Co, London, 1968.

References Book:

- Artists Technique, Dr. KurtHerbert

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(**A**-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

Sculpture

Course Code: BFA102SCLP

Credit Units: 4

Course Objective:

This course student can know about innovative training to work on wall surface using various mediums emphasizing technical aspects. It provides professional exposure and good knowledge of handling mural materials to work on wall surface, designing for mural work as per the advanced techniques of working on wall surface with tiles, Arrangement of tiles and fixing on board for final execution. Observation and understanding of Natural objects form, transforming into three-dimensions, making in clay focusing on observation, shape, modelling and relative proportion.

Course Contents:

Unit I

Simple relief composition in clay, technique of terracotta and direct modeling in plaster.

Unit II

Studies for understanding the aesthetics of three dimensional forms, textures body, color of the material, principle of weight, volume, space and contour.

Unit III

Finishing of the final sculpture or relief landscape and figurative composition and installation.

No. of works to be done- 06

Learning Outcome:

- In this subject student can know about mediums of sculpture. And get knowledge about fundamentals of sculpture; develop visual awareness in three dimensions, through manipulative skills in clay and plaster and understand three dimensional forms, texture and colour of the material, principle of weight, volume, space and contour.

Text & References:**Text Book:**

- Modelling a likeness in clay, Daisy Grubbs

References Book:

- The Sculptors Handbook, Stain Smity& H. F. Ten Holt
- Complete Guide to Sculpture, Barry Midgley
- Sculptor's Manual, Bainbridge Copnall

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

Printmaking

Course Code: BFA102PM

Credit Units: 4

Course Objective:

To introduce more techniques of surface printing in one and more colours, creating blocks with cardboard, plywood or linoleum. Experimental printing with other materials. Introduction of materials and its use for making a design for a relief print. Making relief prints from wood and linoleum blocks.

Course Contents:

Unit I

Experimenting and exploring various texture of different surface using materials like wire, wire mesh, coarse cloth, and cork, cardboard and ply wood on print surface, taking monoprints.

Unit II

Experimenting with different color-combination and paper surface and linoleum. Take single colour relief prints.

No. of works to be done- 06

Learning Outcome:

- Experience and control a variety of print media, including current arts-related technology.
- Basic techniques in surface printing.
- Experience and control about types of Printmaking and its uses.
- Equipment's and tools use for printmaking.
- Handling the process of ink application on prepared block.

Text & References:

Text Book:

- Prints: Art and Techniques, Lambert, Susan, V & A Pub, London, 2001.

References Book:

- The Woodcut Artist's Handbook, George A.Walker
- The Best of Printmaking: An International Collection, Lynne Allen, Rockport Publisherssept.97
- Printmaking: A Contemporary Perspective, Paul Coldwell, Black Dog Publishing,28th march10

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(**A**-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE THEORY COURSE

THEORY SUBJECTS

Art History

Course Code: BFA102AH

Credit Units: 2

Course Objective:

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

It facilitates the understanding of works of art within their historical context by examining issues such as politics, religion, patronage, gender, function, and ethnicity, through both contextual and visual analysis; it is aimed also at developing an understanding of the origins and functions of art within specific world cultures.

Course Contents:

Module I

Unit I –

- **Aegean Civilization –**
 - Crete, Mycenaean Architecture and Minoan Frescos.
- **Kushan-period-**
 - Kushan Period Iconography: Vaisnavism, Saivism, Matrikas, Jainism
 - Buddhist Sculptures – Development, Image of Buddha
 - Mathura and Gandhara School of Sculptural Art – Differences and style of sculpture

Unit II –

Greek Period and Hellenistic Art–

- Archaic, classical and Hellenistic Sculptures
- Vase Painting
- Various Architecture and Doric, Ionic and Corinthian Orders
- Art-Literature, Philosophy, Religion, Theatres like Amphitheaters

Module II

Unit III -

- **Roman Period:**
 - Architecture of Rome Engineering skill-mosaics and Mural painting
 - Roman Sculptures

- **Development of Indian Temple Architecture -**

- Nagara, Dravida and Vesara style of temple of architecture
- The basic form of a Hindu Temple- Garabhagriha, Mandapa, Shikhara/Vimana etc.

Unit IV –

- **Pallava Dynasty-**

- Art and Architecture
- Rock Cut phase and Structural phase
- Sculptures and temples of Mahabalipuram, Kanchipuram- individual contributions by kings on art patronage

- **Regional Temple Architecture-**

- Development of temple architecture of western India-Parmara, Solanki, Chandela, Kalinga
- Regional Temple Architecture like Gujarat, Maharashtra ,Rajasthan, Madhya Pradesh, Orissa etc
- Medieval in South Indian Architecture- like Chola, Hoysalas, Kakatiya, Nayakas and Vijayanagar architecture regional variations

No. of works to be done –02

- Assignment on Unit 1 and Unit 2
- Assignment on Unit 3 and Unit 4

Learning Outcome:

- The objective of teaching history of art is to acquaint the students with art and artists through the ages, from the earliest time to the present.
- Students can understand
 - (a) Various and basic forms art
 - (b) Conceptual and representational approach of the art
 - (c) The relationship of art with culture, socio-political and economic scenario
 - (d) Aesthetics and philosophy

Text & References:

Text Book:

- **Indian**

1. Dasgupta, S.N.: Fundamentals of Indian Art.
2. Coomaraswamy, A.K.: History of Indian and Indonesian Art.

- **Western**

1. Janson: History of Art.
2. Gardener, Helen: Art through the ages.

References:

- The story of Art – E. H. Gombrich
- History, philosophy, culture: Revisiting Professor G. C. Panday's thoughts & works –Sibesh Bhattachary
- Rowland, Benjamin: The Art and Architecture of India.
- 2. Bhattacharya, S. K.: The Story of Indian Art.
- 3. Shivaramaurti: 5000 Years of Indian Art.
- 4. Tomory, Edith: A History of Fine Arts in India and West.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	5	30	5	60

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE THEORY COURSE
THEORY SUBJECTS**Fundamentals of Visual Arts****Course Code: BFA102FVA****Credit Units: 2****Course Objective:**

The objective of teaching Fundamental of Visual arts is to acquaint the students with art and artists through the aesthetical logic. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

Course Contents:**Unit I –**

Relationship between art and artist, art and nature as a complement to each other.

Role of art in the society, role of Imagination and fantasy as an important phenomenon for the creation of art.

Unit II –

Basic principles of design/art meaning, introduction, importance and their application.

UNITY: definition, importance and application in arts

HARMONY: definition, importance and application in arts

BALANCE: definition, classification, importance and expressive qualities of balance.

EMPHASIS: definition, classification, importance and application in arts

RHYTHM: definition, types and how artist use rhythm to create movement in arts.

PROPORTION: definition, importance and How Artists Use Proportion

Unit III –

Various media of visual art. Visual and tactile contact with and experience of objects.

Human figures, environment, perception, manipulation and interpretation of these in sculpture.

Unit IV –

Characteristics of space- volume, dimensions, geometric space perceptual space, conceptual space, space volume as medium of experience

Expression in sculpture Comparative analysis of sculpture, sculptural material and processes.

Printmaking processes and how their characteristics show in the prints.

Learning Outcome:

- Students will demonstrate critical thinking through analysis and evaluation of works of art
- Students will understand the elements of art and principal of arts through these subjects.
- Students will be able to applying color and appropriate color scheme with the suitable texture.
- They will understand the composition of the form, space, line, shade and light for the design.

Text & References:

Text Book:

Indian

- Fundamental of Indian Art by S. N. Dasgupta
- History of Indian and Indonesian Art by A. K. Coomaraswamy

Western

- History of Art by Janson
- Art through the ages by Helen Gardener

References Book:

- The Art and Architecture of Indian by Benjamin Rowland.
- The Story of Indian Art by S. K. Bhattacharya.
- 5000 Years of Indian Art by Shivaramaurti
- A History of Fine Arts in India and West by Edith Tomory
- Dance of Shiva by A. K. Coomaraswamy
- Transformation of Nature in Art by A. K. Coomaraswamy
- Aesthetics by Benedetto Croce
- History of Aesthetics by Bosanquet
- Art of Mankind by VanLoon
- Introduction of Chinese Art by Lawrence Binyon
- History of Indian and Indonesian Art by Benjamin Rowland.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	5	30	5	60

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

English (Optional)

Course Code: BFA102 ENG

Credit Units: 1

The English subject for SFA students will be conducted and evaluated by the School of Liberal Arts Department.