

NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS



NOIDA
INTERNATIONAL
UNIVERSITY

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 crits 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 annual display.

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.

COURSES OFFERED:

BACHELOR OF FINE ARTS (BFA) – 4 YEARS

PAINTING, APPLIED ART,

MASTER OF FINE ARTS (BFA) – 2 YEARS

PAINTING, APPLIED ART,

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NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS

PROGRAM STRUCTURE 2019 – 2020

(NEW SYLLABUS)

BFA – 1ST YEAR (FOUNDATION)

Semester 1						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. PAINTING	Practical	BFA101PTG	4	40	60	100
2. DESIGN	Practical	BFA101DGN	4	40	60	100
3. PERSPECTIVE	Practical	BFA101PRSP	4	40	60	100
4. SCULPTURE	Practical	BFA101SCLP	4	40	60	100
5. PRINTMAKING	Practical	BFA101PM	4	40	60	100
6. ART HISTORY	Theory	BFA101AH	2	40	60	100
7. FUNDAMENTAL OF VISUAL ARTS	Theory	BFA101FVA	2	40	60	100
8. ENGLISH (OPTIONAL)	Theory	BFA101ENG	1	40	60	100
TOTAL CREDIT HOURS			25			
Semester 2						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. PAINTING	Practical	BFA102PTG	4	40	60	100
2. DESIGN	Practical	BFA102DGN	4	40	60	100
3. PERSPECTIVE	Practical	BFA102PRSP	4	40	60	100
4. SCULPTURE	Practical	BFA102SCLP	4	40	60	100
5. PRINTMAKING	Practical	BFA102PM	4	40	60	100
6. ART HISTORY	Theory	BFA102AH	1	40	60	100
7. FUNDAMENTAL OF VISUAL ARTS	Theory	BFA102FVA	1	40	60	100
8. ENGLISH (OPTIONAL)	Theory	BFA102ENG	1	40	60	100
TOTAL CREDIT HOURS			25			

LIST OF SUBJECTS AND SUBJECT CODES FOR BACHELORS IN FINE ARTS (BFA) - PAINTING DISIPLINE

BFA – 2nd YEAR (PAINTING)

Semester 3						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. PORTRAIT PAINTING	Practical	BFA203PP	5	40	60	100
2. COMPOSITION	Practical	BFA203COMP	5	40	60	100
3. DRAWING	Practical	BFA203DRW	5	40	60	100
4. MURAL or PRINT MAKING or PHOTOGRAPHY or POTTERY	Practical Elective	BFA203MU(E) BFA203PM(E) BFA203PG(E) BFA203POT(E)	5	40	60	100
5. ART HISTORY	Theory	BFA203AH	2	40	60	100
6. METHODS AND MATERIALS	Theory	BFA203MM	2	40	60	100
TOTAL CREDIT HOURS			24			
Semester 4						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. PORTRAIT PAINTING	Practical	BFA204PP	5	40	60	100
2. COMPOSITION	Practical	BFA204COMP	5	40	60	100
3. DRAWING	Practical	BFA204DRW	5	40	60	100
4. MURAL or PRINT MAKING or PHOTOGRAPHY or POTTERY	Practical Elective	BFA204MU(E) BFA204PM(E) BFA204PG(E) BFA204POT(E)	5	40	60	100
5. ART HISTORY	Theory	BFA204AH	2	40	60	100
6. METHODS AND MATERIALS	Theory	BFA204MM	2	40	60	100
TOTAL CREDIT HOURS			24			

BFA – 3rd YEAR (PAINTING)

Semester 5

SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. PORTRAIT PAINTING	Practical	BFA305PP	5	40	60	100
2. COMPOSITION	Practical	BFA305COMP	5	40	60	100
3. DRAWING	Practical	BFA305DRW	5	40	60	100
4. MURAL or PRINT MAKING or PHOTOGRAPHY or POTTERY	Practical Elective	BFA305MU(E) BFA305PM(E) BFA305PG(E) BFA305POT(E)	5	40	60	100
5. INDIAN AESTHETICS	Theory	BFA305I- ASTH	2	40	60	100
6. WESTERN AESTHETICS	Theory	BFA305W- ASTH	2	40	60	100
TOTAL CREDIT HOURS			24			

Semester 6

SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. PORTRAIT PAINTING	Practical	BFA306PP	5	40	60	100
2. COMPOSITION	Practical	BFA306COMP	5	40	60	100
3. DRAWING	Practical	BFA306DRW	5	40	60	100
4. MURAL or PRINT MAKING or PHOTOGRAPHY or POTTERY	Practical Elective	BFA306MU(E) BFA306PM(E) BFA306PG(E) BFA306POT(E)	5	40	60	100
5. ART HISTORY	Theory	BFA306I- ASTH	2	40	60	100
6. METHODS AND MATERIALS	Theory	BFA306W- ASTH	2	40	60	100
TOTAL CREDIT HOURS			24			

BFA – 4th YEAR (PAINTING)

Semester 7

SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. PORTRAIT PAINTING	Practical	BFA407PP	5	40	60	100
2. COMPOSITION	Practical	BFA407COMP	5	40	60	100
3. DRAWING	Practical	BFA407DRW	5	40	60	100
4. MURAL or PRINT MAKING or PHOTOGRAPHY or POTTERY	Practical Elective	BFA407MU(E) BFA407PM(E) BFA407PG(E) BFA407POT(E)	5	40	60	100
5. INDIAN CONTEMPORARY ART	Theory	BFA407ICA	2	40	60	100
6. WESTERN MODERN ART	Theory	BFA407WMA	2	40	60	100
TOTAL CREDIT HOURS			24			

Semester 8

SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. PORTRAIT PAINTING	Practical	BFA408PP	5	40	60	100
2. COMPOSITION	Practical	BFA408COMP	5	40	60	100
3. DRAWING	Practical	BFA408DRW	5	40	60	100
4. MURAL or PRINT MAKING or PHOTOGRAPHY or POTTERY	Practical Elective	BFA408MU(E) BFA408PM(E) BFA408PG(E) BFA408POT(E)	5	40	60	100
5. INDIAN CONTEMPORARY ART	Theory	BFA408ICA	2	40	60	100
6. WESTERN MODERN ART	Theory	BFA408WMA	2	40	60	100
7. VIVA-VOCE		BFA408VV	1			100
TOTAL CREDIT HOURS			25			

LIST OF SUBJECTS AND SUBJECT CODES FOR MASTERS IN FINE ARTS – PAINTING DISIPLINE

MFA – 1 st YEAR (PAINTING)						
Semester 1						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. PORTRAITURE or MURAL or CREATIVE PAINTING	Practical	MFA101PRTR MFA101MU MFA101CP	18	40	60	100
2. PHILOSOPHY OF ART	Theory	MFA101PHA	1	40	60	100
3. MODERN ART	Theory	MFA101MA	1	40	60	100
TOTAL CREDIT HOURS			20			
Semester 2						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. PORTRAITURE or MURAL or CREATIVE PAINTING	Practical	MFA102PRTR MFA102MU MFA102CP	18	40	60	100
2. PHILOSOPHY OF ART	Theory	MFA102PHA	1	40	60	100
3. MODERN ART	Theory	MFA102MA	1	40	60	100
TOTAL CREDIT HOURS			20			

MFA – 2 nd YEAR (PAINTING)						
Semester 3						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. PORTRAITURE or MURAL or CREATIVE PAINTING	Practical	MFA203PRTR MFA203MU MFA203CP	18	40	60	100
2. PHILOSOPHY OF ART	Theory	MFA203PHA	1	40	60	100
3. MODERN ART	Theory	MFA203MA	1	40	60	100
TOTAL CREDIT HOURS			20			
Semester 4						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. PORTRAITURE or MURAL or CREATIVE PAINTING	Practical	MFA204PRTR MFA204MU MFA204CP	16	40	60	100
2. PHILOSOPHY OF ART	Theory	MFA204PHA	1	40	60	100
3. MODERN ART	Theory	MFA204MA	1	40	60	100
4. DISSERTATION	Theory	MFA204DIST	1	40	60	100
5. VIVA-VOCE	--		1			
TOTAL CREDIT HOURS			20			

LIST OF SUBJECTS AND SUBJECT CODES FOR BACHELORS IN FINE ARTS – APPLIED ART DISIPLINE

BFA – 2nd YEAR (APPLIED ART)						
Semester 3						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. GRAPHICS & LOGO DESIGN	Practical	BFA203LD	5	40	60	100
2. DRAWING & ILLUSTRATION	Practical	BFA203DI	5	40	60	100
3. LETTERING (TYPOGRAPHY & CALLIGRAPHY)	Practical	BFA203LT	5	40	60	100
4. HEAD STUDY	Practical	BFA203HS	5	40	60	100
5. ADVERTISING PROFESSION & PRACTICE	Theory	BFA203AD	2	40	60	100
6. ART HISTORY	Theory	BFA203AH	2	40	60	100
TOTAL CREDIT HOURS			24			
Semester 4						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. GRAPHICS & LOGO DESIGN	Practical	BFA204LD	5	40	60	100
2. DRAWING & ILLUSTRATION	Practical	BFA204DI	5	40	60	100
3. LETTERING (TYPOGRAPHY & CALLIGRAPHY)	Practical	BFA204LT	5	40	60	100
4. HEAD STUDY	Practical	BFA204HS	5	40	60	100
5. ADVERTISING PROFESSION & PRACTICE	Theory	BFA204AD	2	40	60	100
6. ART HISTORY	Theory	BFA204AH	2	40	60	100
TOTAL CREDIT HOURS			24			

BFA – 3rd YEAR (APPLIED ART)						
Semester 5						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. ADVERTISING DESIGN	Practical	BFA305A-DGN	5	40	60	100
2. DRAWING & ILLUSTRATION	Practical	BFA305DI	5	40	60	100
3. PHOTOGRAPHY	Practical	BFA305PG	5	40	60	100
4. COMPUTER GRAPHICS	Practical	BFA305CMPG	5	40	60	100
5. ADVERTISING PROFESSION & PRACTICE	Theory	BFA305AD	2	40	60	100
6. AESTHETICS	Theory	BFA305ASTH	2	40	60	100
TOTAL CREDIT HOURS			24			
Semester 6						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. ADVERTISING DESIGN	Practical	BFA305A-DGN	5	40	60	100
2. DRAWING & ILLUSTRATION	Practical	BFA305DI	5	40	60	100
3. PHOTOGRAPHY	Practical	BFA305PG	5	40	60	100
4. COMPUTER GRAPHICS	Practical	BFA305CMPG	5	40	60	100
5. ADVERTISING PROFESSION & PRACTICE	Theory	BFA305AD	2	40	60	100
6. AESTHETICS	Theory	BFA305ASTH	2	40	60	100
TOTAL CREDIT HOURS			24			

BFA – 4th YEAR (APPLIED ART)

Semester 7						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. ADVERTISING DESIGN	Practical	BFA407A-DGN	5	40	60	100
2. DRAWING & ILLUSTRATION	Practical	BFA407DI	5	40	60	100
3. PHOTOGRAPHY	Practical	BFA407PG	5	40	60	100
4. COMPUTER GRAPHICS	Practical	BFA407CMPG	5	40	60	100
5. ADVERTISING PROFESSION & PRACTICE	Theory	BFA407AD	2	40	60	100
6. MODERN ART	Theory	BFA407MA	2	40	60	100
TOTAL CREDIT HOURS			24			
Semester 8						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. ADVERTISING DESIGN	Practical	BFA408A-DGN	5	40	60	100
2. DRAWING & ILLUSTRATION	Practical	BFA408DI	5	40	60	100
3. PHOTOGRAPHY	Practical	BFA408PG	5	40	60	100
4. COMPUTER GRAPHICS	Practical	BFA408CMPG	5	40	60	100
5. ADVERTISING PROFESSION & PRACTICE	Theory	BFA408AD	2	40	60	100
6. MODERN ART	Theory	BFA408MA	2	40	60	100
7. VIVA-VOCE	--	BFA408VV	1			100
TOTAL CREDIT HOURS			25			

LIST OF SUBJECTS AND SUBJECT CODES FOR MASTERS IN FINE ARTS – APPLIED ART DISCIPLINE

MFA – 1st YEAR (APPLIED ART)

Semester 1						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. VISUALISATION or ILLUSTRATION or PHOTOGRAPHY	Practical	MFA101VL MFA101ILL MFA101PG	18	40	60	100
2. ADVERTISING FOUNDATIONS & DIMENSIONS	Theory	MFA101AD	1	40	60	100
3. MODERN ART	Theory	MFA101MA	1	40	60	100
TOTAL CREDIT HOURS			20			
Semester 2						
SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. VISUALISATION or ILLUSTRATION or PHOTOGRAPHY	Practical	MFA101VL MFA101ILL MFA101PG	18	40	60	100
2. ADVERTISING FOUNDATIONS & DIMENSIONS	Theory	MFA101AD	1	40	60	100
3. MODERN ART	Theory	MFA101MA	1	40	60	100
TOTAL CREDIT HOURS			20			

MFA – 2nd YEAR (APPLIED ART)

Semester 3

SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. VISUALISATION or ILLUSTRATION or PHOTOGRAPHY	Practical	MFA203VL MFA203ILL MFA203PG	18	40	60	100
2. ADVERTISING FOUNDATIONS & DIMENSIONS	Theory	MFA203AD	1	40	60	100
3. MODERN ART	Theory	MFA203MA	1	40	60	100
TOTAL CREDIT HOURS			20			

Semester 4

SUBJECT NAME	TYPE	SUBJECT CODE	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1. VISUALISATION or ILLUSTRATION or PHOTOGRAPHY	Practical	MFA204VL MFA204ILL MFA204PG	16	40	60	100
2. ADVERTISING FOUNDATIONS & DIMENSIONS	Theory	MFA204AD	1	40	60	100
3. MODERN ART	Theory	MFA204MA	1	40	60	100
4. DISSERTATION	Theory	MFA204DIST	1	40	60	100
5. VIVA-VOCE	--	MFA204VV	1	40	60	100
TOTAL CREDIT HOURS			20			

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BACHELOR OF FINE ARTS
FOUNDATION

BFA (Bachelor of Fine Arts)- FOUNDATION

1st YEAR – 1st SEMESTER

CORE STUDIO COURSE

PRACTICAL SUBJECTS

1. Painting BFA101PTG

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 color. Understanding Value, tone, intensity, mixing etc... In three dimensions. A composition based on studies from nature.

2. Design BFA101DGN

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
- 2 Dimensional designing in B&W.
- 2 D Design in monotonous colour
- 2 D Design, in contrast, colours.
- 2 D Design in double complimentary colour schemes.

3. Perspective BFA101PRSP

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.

4. Sculpture BFA101SCLP

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.

5. Printmaking BFA101PM

The introduction of materials and its use for making a design for a relief print. Making relief prints from wood and linoleum blocks.

THEORY SUBJECTS

6. Art History BFA101AH

Unit I –

- Early Civilization – Introduction of the Indian Art.
- Early Civilization – Introduction of the Western Art.

Unit II –

- Prehistoric Western – Palaeolithic-Mesolithic-Neolithic period, Rock shelters, architecture, sculptures, painting
- Prehistoric Western – Palaeolithic-Mesolithic-Neolithic period, cave painting

Unit III -

- Mesopotamia & Egypt – Architecture, sculpture, painting, pottery, seals
- Indus Valley Civilization – Sculpture, Architecture, Pottery, Terracotta and seals, Mohenjodaro, Kalibangan, Lothal

Unit IV –

- Mauryan Period – Introduction of sculptures. Pillar capital sculptures, Pillar capital sculptures and yaksha yakshi images.
- Sunga Period – Narrative of Jatakas and Buddha's life, symbolism of stupa. Bharhut, Sanchi, Amravati, Nagarjunakonda etc.

7. Fundamentals of Visual Arts BFA101FVA

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.

8. English (Optional) BFA101ENG

The English subject for SFA students will be conducted and evaluated by the Education Department.

1st YEAR – 2nd SEMESTER

PRACTICAL SUBJECTS

1. Painting BFA102PTG

Rendering

1. Introduction of geometrical shapes, rendering in tone and texture from nature as well as object(s).
2. 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.

2. Design BFA102PTG

1. Basic calligraphic strokes for English
2. Calligraphic Upper case Alphabets
3. Calligraphic Lower case Alphabets
4. Composing Alphabets
5. Composing a calligraphic paragraph.
6. Composing a meaningful poem.
7. Creating a calligraphic certificate of merit.

3. Perspective BFA102PRSP

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.

4. Sculpture BFA102SCLP

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.

5. Printmaking BFA102PM

Introduction of materials and its use for making a design for a relief print. Making relief prints from wood and linoleum blocks.

THEORY SUBJECTS

6. Art History BFA102AH

Unit I –

- Aegean Civilization – Crete, Mycenaean Architecture and Minoan Fresos.
- Buddhist Sculpture – Development, Image of Buddha, Mathura Sculpture.

Unit II –

- Greek Period – Art-Literature, Philosophy, Religion, Theatre, Architecture, Sculpture, Painting, Archaic classical
- Kushan-period, Gandhara-Sculptures, Kushan Period Iconography: Vaisnavism, Saivism, Matrikas, Jainism

Unit III -

- Hellenistic periods, Vase painting
- Roman Period: Architecture of Rome Engineering skill-mosaics and Mural painting
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Unit IV –

- Mauryan Period – Introduction of sculptures. Pillar capital sculptures, Pillar capital sculptures and yaksha yakshi images.
- Sunga Period – Narrative of jatakas and buddha's life, symbolism of stupa. Bharhut, Sanchi, Amravati, Nagarjunakonda etc.

7. Fundamentals of Visual Arts BFA102FVA

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.
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8. English (OPTIONAL) BFA102ENG

The English subject for SFA students will be conducted and evaluated by the Education Department.

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BACHELOR OF FINE ARTS

PAINTING SPECIALISATION

2nd YEAR - 3rd SEMESTER (PAINTING)

PRACTICAL SUBJECTS

1. Drawing BFA203DRW

- Study of objects, nature, human head and full figure.
- Creative drawing based on class exercises.
- Sketching as preparation.

2. Portrait painting BFA203PP

- Study of anatomy.
- Practice of part of human face; eyes, nose, ears, lips, hairs, etc.
- Introducing Master artists' portraits through the slide show.

3. Composition BFA203COM

Compositional Exercises: a. Studies of objects and object groups in space.

b. Studies of human figures and animal forms. c. Studies of local color. Semester end submission.

ELECTIVE SUBJECTS

4. Mural BFA203MU

- Understanding different techniques of Mural through history.
- Developing the skill through practice to draw and paint mural.

Printmaking BFA203PM

WOODCUT: Introduction of materials and its use for making a design for relief print. Making relief prints from wood and linoleum blocks.

Photography BFA203PG

Introduction to different types of cameras, their mechanism and developments, printing, indoor and outdoor photography and darkroom practice.

Pottery BFA203POT

Slab work. Exercise on potter's Wheel- Animal or bird form with the help of forms made on the wheel.

Slab work- Mural 12" X 15", Glazing- Theory + Earthenware Glaze (Low Temperature), Plaster Piece Mold

Wheel work Garden Pot/ Soup Set/Jug/Juice Set., Biscuit Firing: Experience of loading ceramic furnace and firing.

Preparing Different Clay Bodies stoneware, Slip Casting and Slab Casting from plaster molds

Tile making: various textures and decoration, Theory in clay Types of clay, clay-body making and

Study of various types of ceramics.

THEORY SUBJECTS

5. Art History BFA203AH (painting and Applied art)

Unit I –

- EARLY CHRISTIAN ART
- PALLAVA DYNASTY- Rock Cut Sculptures of Mahabalipuram, Kanchipuram- individual contributions by kings on art patronage

Unit II –

- Historical background- Shift of capital to Byzantium, religious split; early coins sculptures and manuscripts. Architecture- Basic plans of Basilicas.
- Mosaic works- in the Basilicas- study of the visual. Language and religious and political connotations. Manuscripts and small votive objects, narratives, textual quality, introduction of Vellum codex, and visual format, understanding of perspective.
- Chalukyan Period: Aihole, Badami, Pattadakal, Mahakuta and Alampur.

Unit III –

- Later structures- Hagia Sophia- improved architectural elements, mosaics Second Golden Age- late 9th to 11th c. Variation in the architectural elements, dominance of regional elements. Byzantine paintings and votive objects- Encaustic
- Ellora caves: Chronology, Theme and Stylistic evolution

Unit IV –

Early Medieval Art

- Dark Ages- rule of Justinian till the beginning of Charlemagne's reign. Celtic-Germanic Art- style, design element, animal forms. Ireland monastic center ornate copies of the Bible
- Romanesque Art. Architecture - c. 1050 - 1200- Western Europe with regional variation, increase in structural solidity

6. Methods and Materials BFA203MM

Unit I –

- Importance of the study of methods and Materials.
- Study of color as painting medium.
- Color wheel: concept and application

- Basic terms of color, its nature and Color harmonies.
- The properties of different colors.
- Study of behaviour of colors and their chemical properties.

Unit II –

- Transparent colors- their properties and behavior
- Opaque colors- their properties and behavior
- Pigments: Source, Characteristics and Durability of Pigments. The properties of different pigments.

Unit III –

- Various painting media.
- Tempera: Tempera Painting, Preparation of ground for tempera, binder color & earth color.
- Nature & characteristics of drawing & painting media such as Pencil, Crayon, Charcoal, Pen & Ink, Water color, Gouache color, Pastel and Oil paint, Acrylic color.

Unit IV-

- Rendering techniques.
- Relief techniques.
- Miniature Painting
- Techniques of painting in oil, Brief history of oil painting.
- Study of supports, priming vehicles (oils): Thinners and Siccatives, Varnish, Linseed oil & Turpentine

2nd YEAR – 4th SEMESTER (PAINTING)

PRACTICAL SUBJECTS

1. Drawing BFA204DRW

1. Study of Objects, animals, nature and a full length figure. 2. Creative drawing- Introducing a variety of drawing media. Sketching as a tool for compositional ideas.

2. Portrait Painting BFA204PP

1. Study of anatomy. 2. Creative portrait painting in different mediums.

3. Composition BFA204COM

a. Compositional analysis. b. Exercises in the use of color and tone-textural values exploration. c. Independent composition. d. Analysis of various kinds of space in tradition. Semester end submission.

ELECTIVE SUBJECTS

4. Mural BFA204MU

Create interesting layouts to create a mural on the wall. Understanding the techniques. Demonstration. Showing the master muralist slides for inspiration.

Printmaking BFA204PM

Introduction of materials and its use for making a design for relief print. Making relief prints from wood and linoleum blocks.

Photography BFA204PG

Introduction to different types of cameras, their mechanism and developments, printing, indoor and outdoor photography and darkroom practice.

Pottery BFA204POT

Slab work. Exercise on potter's Wheel- Animal or bird form with the help of forms made on the wheel. Slab work- Mural 12" X 15", Glazing- Theory + Earthenware Glaze (Low Temperature), Plaster Piece Mould Wheel work Garden Pot/ Soup Set/Jug/Juice Set., Biscuit Firing: Experience of loading ceramic furnace and firing. Preparing Different Clay Bodies stone ware, Slip Casting and Slab Casting from plaster mould Tile making: various textures and decoration, Theory in clay Types of clay, clay-body making and study of various types of ceramics.

THEORY SUBJECTS

5. Art History BFA204AH (Painting & Applied Art)

Unit I –

- Gothic Art-The age of Cathedrals, Early Gothic High Gothic, Flamboyant Gothic-Architecture Regional variation, English Gothic, Italian Gothic Sculptures and Paintings, The German Gothic & International Style-artist
- Medieval in North Indian Architecture: the development of temple architecture of western India. Parmara, Solanki, Chandela, Kalinga. The tradition goes with Regional Temple Architecture like Gujarat, Maharashtra, Rajasthan, Madhya Pradesh, Orissa etc

Unit II –

- Early Renaissance. Beginning of Renaissance. Reasons political, social and Economic. Classical ideals. Difference in the pictorial approach between Gothic painting and Renaissance. Rise of humanist philosophy. Introduction to Christian Iconography. Cimabue, Duccio, Pisano,

Giotto, Fra Angelico. Brunelleschi. Alberti Architecture. Donatello, Ghiberti, Luca Della Robbia and Early Renaissance Sculpture. Ucello, Piero Della Francesca, Massaccio perspective. Pisanello, Verrochio and Maturity in proportion and anatomy. Fra Fillippo Lippi Botticelli and Renaissance concept of beauty. Giovanni Bellini, Mantegna, Georgione. Mature Venetian School. Techniques of Italian Fresco

- Medieval in South Indian Architecture- like Chola, Hoysalas, Kakatiya, Nayakas and Vijayanagar architecture regional variations and idioms. Islamic architectural tradition in India, Delhi, Deccan, Western India and Malwa. Sources of Islamic architecture and aspect of eclectics

Unit III –

- Northern Renaissance. Concept of other Renaissances guild system. Renaissance in Netherlands Robert Campin, Roger Wandier Wyden, Hubert and Jan Van Eyck

Unit IV –

- Rajasthani period- Mewar, Jaipur painting, architecture, kota, Bundi
- Mughal period- Babur, Humayun, Akbar, Jahangir, Shahajahan, painting, Architecture, subject matter of Mughal painting.
- PAHARI SCHOOL- Miniature Paintings of Kangra, Bhasoli, Kulu, Mandi Guler.
- DECCAN SCHOOL- Miniature Painting of Bijapur, Golkonda etc.

6. Methods and Materials BFA204MM

Unit I –

- Preparation of canvas: Choice of Canvas and stretching of Canvas
- Preparation of Grounds: Gesso Grounds, Gesso Panels
- Framing Concepts. Preserving art work, Presentation for exhibition
- Exhibition, Display art work & source of lighting.

Unit II –

- Introduction to Mural media, Material Study,
- Processes of mural: Fresco-Buono, Fresco-sesco.
- Mosaic, Terra-cotta tiles, Graffiti.
- Study of great masters' work.

Unit III –

- Introduction to print making media, Material Study,.
- Printmaking processes: Lino cut, woodcut print Silk-screen (serigraphy),
- Dry point, Etching, and Lithography.
- Study of great masters' work

Unit IV –

- Introduction to Ceramics: Historical Perspective, Development of Ceramics
- Ceramic Processes in detail,
- Coloring a ceramic using glazing method
- Introduction to Terra-Cotta: Historical Perspective, traditional techniques of firing.
- Study of great masters' work.

3rd YEAR – 5th SEMESTER (PAINTING)

PRACTICAL SUBJECTS

1. Drawing BFA305DRW

- Study of the structure of the human body and its articulation.
- Exploring the figure - ground relationship and multiple approaches to space.
- Observational as well as non-observational drawings through projects. Sketching/Sketchbook

2. Portrait Painting BFA305PP

Study of different ages of the models. Making portraits in various mediums: watercolor, acrylic, soft pastels, ink, oil etc.

3. Composition BFA305COM

Application of Compositional Techniques. (Exercises + Home Work)

Exercises in exploration of space in painting. Analyzing Composition.

Creating the composition from drawings. Submission of the works at the end of the semester.

ELECTIVE SUBJECTS

4. Mural BFA305MU

Methods of plastering and making grounds. Transfer of drawing and painting on wet and dry ground. Exercises in Italian Fresco process (wet) Submission of the works at the end of the semester

Printmaking BFA305PM

ETCHING Introduction and preparing suitable designs for Etching learn preliminary technique, use of hard & soft ground and make prints.

LITHOGRAPHY To know the technique used in Lithography and learn the chemistry of Lithography - Produce single colour Lithographs.

SERIGRAPHY Using Photo Stencils and making multicolor prints.

WOOD CUT Designing wood cut prints with more than two colors. Use of overlapping of colors. Possibilities of the textural values of various types of wood.

Photography BFA305PG

Introduction to creative Photography. Developing techniques, enlarging, dodging and cropping, reductions, intensification and toning process.

Pottery BFA305POT

Slab work. Exercise on potter's Wheel- Animal or bird form with the help of forms made on the wheel. Slab work- Mural 12" X 15", Glazing- Theory + Earthenware Glaze (Low Temperature), Plaster Piece Mould Wheel work Garden Pot/ Soup Set/Jug/Juice Set., Biscuit Firing: Experience of loading ceramic furnace and firing. Preparing Different Clay Bodies stoneware, Slip Casting and Slab Casting from plaster mould Tile making: various textures and decoration, Theory in clay Types of clay, clay-body making and study of various types of ceramics.

THEORY SUBJECTS

5. Indian Aesthetics BFA305I-ASTH

Unit I –

- Introduction – Indian Aesthetics
What is Art, Art in society, Art in India
- Indian concept of Art and classification of Art

Unit II –

- Purpose of Art
 - Art and Morality
 - Art and Religion
 - Meaning of the word 'Kala' or art
 - Some Indian definitions – Rigveda, Bramhasutra
- The field and scope of Art.

6. Western Aesthetics BFA305W-ASTH

Unit I –

- Introduction to Aesthetics and its scope. Genesis and development of Aesthetics.
- Beauty and Art – Fine Arts deal with beauty. Creation of Art and appreciation of art, psychological basis for art appreciation.

Unit II –

- Theory if IMITATION – Ancient views & Greek & Roman, Socrates 409 – 399 B.C., Plato 427-347 B.C., Absolute beauty to Plato, Plato on Nature of Beauty, Plato ideas about world and knowledge, Plato on Art.
- Aristotle 384-322 B.C. Philosophy of Aristotle. The difference in Plato and Aristotle on art and beauty.

3rd YEAR – 6th SEMESTER (PAINTING)

PRACTICAL SUBJECTS

1. Drawing BFA306DRW

1. Exploring tradition of drawing in a variety of media. 2. None Traditional techniques of image making. 3. Creative as well as design aspect of drawing with emphasis on attributes of a chosen medium. Drawing as a medium of personal expression.

2. Portrait painting BFA306PP

Experimenting with unconventional mediums and create portraits. Materials like found objects, exploring in 2d, 3d, reliefs.

3. Composition BFA306COMP

Preparing composition more suited towards independent exploration. Individual tutorial. Submission of the works.

ELECTIVE SUBJECTS

4. Mural BFA306MU (E)

Exercises Exploring Medium Technical Exploration and Understanding Nature of the Technique/Material. Self Explorative Ideas and Composition in Wet and Dry Process. Study and exposure to traditional practices of murals apart from painting: e.g.: relief carving. (On plaster slabs/wood etc.) Submission of the works at the end of the semester.

Printmaking BFA306PM (E)

Etching Preparing suitable designs for Etching learn preliminary technique, use of hard & soft ground and make prints.

Lithography To know the technique used in Lithography and learn the chemistry of Lithography - Produce single color Lithographs.

Serigraphy Using Photo Stencils and making multicolor prints.

Wood cut Designing wood cut prints with more than two colors. Use of overlapping of colors. Possibilities of the textural values of various types of wood.

Photography BFA306PG (E)

Introduction to creative Photography. Developing techniques, enlarging, dodging and cropping, reductions, intensification and toning process.

Pottery BFA306POT (E)

Theory of Ceramic Glazes used in Pottery and Ceramic Sculpture. Exercise on potter's Wheel - Round or Relief Composition with thrown shapes/ Slab work Round or Relief Composition in Slab work/Combination of both methods. Slip casting and slab casting from plaster mould. Ceramic Sculpture-Round Composition with slab, Pinch, Coil method or other methods. Biscuit and Glaze firing Biscuit Firing, Preparing Glazes, methods of glazing, and firing.

THEORY SUBJECTS

5. Indian Aesthetics BFA306I-ASTH

Unit I –

- Theory of Rasa, Dhvani, Alamkara, Riti, Inter relationship of the above concepts and their relevance to arts.
- Shadang

Unit II –

- Main Schools of Indian Aesthetics – Introduction
- Abhinavagupta's theory & meaning
- Life of Abhinavagupta
- Abhinavagupta on Aesthetics
- Abhinavagupta's views on Rasa.

6. Western aesthetics BFA306W-ASTH

Unit I –

- ROMANTICISM-Schopenhaur, science and art, Nietzsche poetry and finest art. Nietzsche's philosophy of Aesthetics.
- ART AS INTUITION AND EXPRESSION-Introduction, Art according to Croce, what art is not? Intuition as Expression, conclusion

Unit II –

- German Idealisation – Kant (Important philosopher of Germany, his views on nature and art.
- Hegel on the nature of beauty.
- Baumgarten "Father of Aesthetics", his contribution to Aesthetics.
- Art as Empathy, value and design.

4th YEAR – 7th SEMESTER (PAINTING)

PRACTICAL SUBJECTS

1. Drawing BFA407DRW

Study from life: a. figure space relationship. b. Analysis of contemporary linguistic exploration. Exploring drawing as an independent vehicle of creative expression.

2. Portrait Painting BFA407PP

Analyzing the self and create self portrait with relevant content and concern. Exploring the content in relevant medium.

3. COMPOSITION BFA407COMP

Analysis of contemporary linguistic explorations. Identification of Individual compositional problems. Developing personal expression. Submission of the works at the end of the semester.

ELECTIVE SUBJECTS

4. Mural BFA407MU (E)

Exercises in different Mural media: 1. Jaipur wet process 2. Mosaic etc. 3. Terracotta relief etc.
Submission of the works at the end of the semester.

Printmaking BFA407PM (E)

ETCHING Making grounds, hard ground and liquid ground. Aquatint and producing an edition. Advanced experiment imprinting.
LITHOGRAPHY Multicolor lithography. Advance experiments and making an edition.

Photography BFA407PG (E)

Developing chemicals and fine grain developers, copying processes: Continuous, line, direct and indirect. Photographs and outdoor photography. Creative photography and darkroom practice.

Pottery BFA407POT (E)

Theory of Ceramic Glazes. Ceramic Sculpture- Round composition with slabs, Pinch, Coil method or other methods in any Form /Round. Composition by using Slip casting and slab casting from plaster mould.
Biscuit and Glaze firing- Biscuit Firing and Preparing Glazes. Glazing and Firing.

THEORY SUBJECTS

5. Indian Contemporary Art BFA 407ICA

Unit I –

- Company school: Development of Indian Modern art since 1850 and British impacts. Understanding of Company School art, Understand social, political and economical scenario, characteristic of Company School Art. Murshidabad, lucknow, bazaar art
- Emergence of new centers of arts: Patna, Murshidabad, Banaras, bazaar art, Lucknow etc.
- Kalighat School of painting: Understanding of Kalighat School of painting, Understand social, political and economical scenario, Characteristic of painting, Patuas (traditional scroll painters)

Unit II –

- Arts Of Raja Ravi Varma (1848-1906): Understanding of art of Raja Ravi Varma, Characteristic and style of Raja Ravi Varma's paintings,
- Indian society of oriental arts, Establishment of art schools: Madras, Bombay, Calcutta, Lahore, Bichitra club, E B Havell, Kakuzo Okakura, Anand Coomaraswamy

Unit III –

- Revivalism, The Bengal School: Abanindranath Tagore, Gaganendranath Tagore, Rabindranath Tagore, Nandalal Bose and Santiniketan, Benode Bihari Mukherjee
Ramkinkar Baij, Jamini Roy, Asit Kumar Haldar.
- Emergence of New trends: Amrita Shergill.

Unit IV –

- **The Calcutta group:** Prodosh Das Gupta, Paritosh Sen, Kamala Das Gupta, Govardhan Ash, Gopal Ghosh, Abani Sen, Rathin Maitra, Prankrishna Pal, Sunil Madhava Sen, Hemant Mishra, Subho Tagore, Paritosh Sen

6. Western Modern Art BFA407WMA

Unit I –

- **Neo- Classicism- political background of the period**, Jacques Louis David.
- **Romanticism- concept of romanticism**, Gericault, Delacroix, Camille Corot, Jean Francois Millet
- **Realism- ideological position of realism**, Honore Daumier, Gustave Courbet, Millet, Core.

Unit II –

- **Impressionism- as the ideological premise, Avant-Garde movement**, Edouard Manet, Claude Monet, Camille Pissarro, Degas, Aguste Renoir
- **Neo Impressionism-** George Seurat,
- **Post Impressionism- its influence on the 20th century art**, Paul Cezanne, Van- Gogh, Paul Gauguin

Unit III –

- **Fauvism:** Three regions / groups Academie Carriere (under Gustav Moreau), from Chatou and from Le Havre.
- **Artists at Academie Carriere:** Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy.
- **Artists from Chatou:** Andre Derain, Maurice de Vlaminck.
- **Artists from Le Havre:** Emile Othon Friesz, Raoul Dufy, Georges Braque. Reaction from critics

Unit IV –

- **Cubism:** Influence of Post-Impression on Cubism Pablo Picasso Blue Period, Red Period. Analytic cubism and Synthetic Cubism. George Braque, Fernand Leger, Juan Gris
- **Futurism:** Notion of a manifesto. Umberto Boccioni, Luigi Russolo, Giacomina Balla, Gino Sevrini, Carlo Cara

4th YEAR – 8th SEMESTER (PAINTING)

PRACTICAL SUBJECTS

1. Drawing BFA408DRW

a. Intensive drawing as an independent vehicle of creative expression. b. Preparation for Degree show. c. Learning about presentation of work. Grand Jury.

2. Portrait Painting BFA408PP

a. creating fair matured contents with all acquired experiences. b. Preparation for Degree show. c. learning about presentation of work. Grand jury.

3. Composition BFA408COMP

Making finished compositions with focus on personal expression and defending it. Preparations for degree show (final display). Learning about presentation of work. Degree show for grand jury.

ELECTIVE SUBJECTS

4. Mural BFA408MU (E)

Intensive studio work exploring the techniques. Self explorative ideas and composition in the chosen media. Exploring ideas of presentation. Study and exposure to traditional masterpieces of the various media taught. Submission of the works at the end of the semester.

Printmaking BFA408PM (E)

Etching Making grounds, hard ground and liquid ground use of Aquatint and producing an edition. Advanced experiment in printing. Lithography Multicolor lithography. Advance experiments and making an edition.

Photography BFA408PG (E)

Developing chemicals and fine grain developers, copying processes : Continuous, line, direct and indirect. Photographs and outdoor photography. Creative photography and darkroom practice.

Pottery BFA408POT (E)

Theory of Ceramic Glazes. Ceramic Sculpture- Round composition with slabs, Pinch, Coil method or other methods in any Form /Round Composition by using Slip casting and slab casting from plaster mould. Biscuit and Glaze firing Biscuit Firing and Preparing Glazes. Glazing and Firing.

THEORY SUBJECTS

5. Indian Contemporary Art BFA408ICA

Unit I –

- **Progressive Artists' Group:** a. Study of the post-independence political, social and cultural scenario. Reference to other mediums of expression literature, films, theatre progressive groups from different fields theatre, writers, etc
- Detail study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. Bakre, H. A. Gade. Role of Critics and collectors - Rudy von Leyden, Walter Langhammer, and E. Schlesinger

Unit II –

Other Progressive Schools/ Groups:

- **Cholamandal Artists' Village :** K. C. S. Paniker, M.Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, C.Dakshinamurthy, S.Nandagopal, S. G. Vasudev, Vidhyashankar Stapathy
- **Delhi Silpi Chakra:** B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna.

Unit III –

- **Feminism:** Introduction to feminist theory and study of the same through works of artists: Arpita Singh, Navjot Altaf, Nalini Malani, Rumana Hussain, Anita Dube, Arpana Caur, Nilima Sheikh, Rekha Rodwittiya etc.
- Newer ways of looking at feminism through New Media works, lesbianism, consumerism, etc – Mithu Sen, Tejal Shah, Pushpamala N., Koumudi Patil

Unit IV –

1980's onwards the change in the Indian art scenario with the advent of globalization:

- Study of notions of - global economy, internationalism, identity : Reference to prominent show - Place for People, 1981 – Gulam Mohammed Sheikh, Vivan Sundaram, Nalini Malani, Bhupen Khakhar, Sudhir Patwardhan and Jogen Chowdhury
- The Third Sotheby's Prize Exhibition 1992: Natraj Sharma, Baiju Parthan, Anju Dodiya, Jitish Kallat and Sudarshan Shetty
- **Study of works of:** Sudhir Patwardhan, Vivan Sundaram, Atul Dodiya, Baiju Parthan, Jitish Kallat, T. V. Santhosh, Sudarshan Shetty, Subodh Gupta, Ranbir Kaleka.

6. Western Modern Art BFA408WMA

Unit I –

- **Dadaism:** A mid-world war art movement, Jean Arp and Marcel Janco Zurichc. Marcel Duchamp, Man Ray, and Francis Picabia New York, Andre Breton with the above members in Paris, Richard Huelsen beck went to Berlin to draw – John Heart field and George Grosz, Max Ernst Cologne Kurt, Schwitters in Hanover, Writers - Hugo Ball, Tristan Tzara, Richard Huelsen beck, Manifesto, Sound poems; Anti-art and art, Accidental poetry, music, skits, storytelling and manifestos ; Aim to Liberate art

Unit II –

- **Surrealism:** Manifesto, Psychic automatismc. Prominent artists- Salvador Dali , Rene Magritte , Joan Miro , Max Ernst, Man Ray Andre Masson Yves Tanguy , Giorgio de Chirico
- **German Expressionism:** Die Brücke, (The Bridge) 1905
 - Ernst Ludwig Kirchner, Erich Heckel,
 - .Emil Noldeb.
 - Other artists - Otto Mueller or Müller Erich Heckel Fritz Bleyl Karl Schmidt-Rottluff
- **Der Blaue Reiter** (The Blue Raider) 1911, Wassily Kandinsky. Franz Marc Gabriele Munter

Unit III –

- **Abstract Expressionism:** Action or Gesture painters Jackson Pollock, Williem de Kooning, James Brook, Franz Kline, Krasner, and Robert Mother well, Bardley Walter Tomlin. Colour Field pictures Barnett New man, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour
- **Suprematisma:** Kazimir Malevich
- **Constructivism:** Valdimir Tatlinec. Naum Gabod, Aleksander Rodchenko

Unit IV –

- **De Stijla.** Theo van Doesburg b. Piet Mondrian
- **Bauhaus** Eclectic attitude and multidisciplinary approach
- **Feminist artists** - Cindy Sherman, Kiki Smith, Barbara Kruger, Guerrilla Girls, Judy Chicago. Neo-Conceptual Art Stuckists.
- **(YBA) Young British Artists:** Jake and Dinos Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, etc. Video Art. Subversive Art.

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MASTER OF FINE ARTS

PAINTING SPECIALISATION

MFA (Master of Fine Arts)- PAINTING

1st YEAR – 1st SEMESTER (PAINTING)

PRACTICAL SUBJECTS

1. Creative Painting MFA101CP

Studios will be provided and students will settle down: Identifying areas of interest of individuals based on their earlier body of work, suitable exercises will be given. Drawing for warming up and exploration from life, from surrounding etc.

Individual discussion (one to one).Assessment.

OR

Portraiture MFA101PRTR

Studios will be provided and students will settle down: Identifying areas of interest of individuals based on their earlier body of work, suitable exercises will be given. Drawing for warming up and exploration from life, from surrounding etc.

Individual discussion (one to one).Assessment.

OR

Mural MFA101MU

Introduction to traditional Mural techniques. Exposing students to contemporary ideas of mural Making. Working with environment. Preparatory exercises. Identifying areas of interest of individuals. One to one discussion. Assessment.

THEORY SUBJECTS

2. Philosophy of Art MFA101PHA

SECTION I OCCIDENTAL (WESTERN) Scope of aesthetics its relation to science, philosophy, art. Study of aesthetics in the department of fine arts (emphasis of the relationship between the real works of art and the principles of aesthetics of significant periods of art History.

3. Modern Art MFA101MA

Modern Indian Art - Pre Independence Period

I. Nineteenth century colonial India. Western impact and Indian response in Political, Social and Cultural Spheres. Rise of Urban Centers -Printing, English language, Education. Middle class and the Bhadrak -Nationalist thought, Intellectuals and activists Bankimchandra Chattopadhyay - Mahatma Gandhi -Rammohan Roy and Brahmo Samaj. Dayananda Saraswati and Arya Samaj -Ranade and Prarthana Samaj

II. Western Impact on Indian Art Indian painting in the 19th century. Kalighat -Company School and the impact of European realistic techniques. British travelers in India -British painters in India. Indian painters encounter European techniques. Lucknow, Murshidabad Patna Banaras Delhi Tanjore-Trichinapally Mysore Western India

III. Positioning Raja Ravi Varma

IV. Other Developments. Archaeological excavations, discovery of ancient arts and their interpretation. Indian society of Oriental Art -Establishment of artschools.Madras Bombay Calcutta Lahore. The Bichitra club -E B Havell -KakuzoOkakura his Pan

Asianism -Coomaraswamy

V. Abanindranath Tagore and questions of revivalism. Early Training -First Indian style painting -Wash phase. Phalguni phase-Landscapes-Masks, Portraits, and relation with Rabindranath's theatre Last phase.

VI. Gaganendranath Tagore and his internationalism. Early accounts of his painting activity-Early sketches. Jivansmriti in Japanese techniques - Chaitanya series. Pilgrims, Nocturnes-Landscapes -Satirical drawings, caricatures. Confrontation with cubism -Post cubist phase

VII. Rabindranath Tagore and his eclecticism. Initiation. Growth, association to his poetry, literary works and the atrial compositions.

Modern Western Art -19th Century

neoclassicism concept- social-background art historians. artists David, Ingers ,Canova. Romanticism concept---philosophical thoughts sublime---

picturesque---Casper David Fredrich,Fuseli

o Realism---background---Proudhon Mallarme---artists Gustave Courbet,Millet

1st YEAR – 2nd SEMESTER (PAINTING)

PRACTICAL SUBJECTS

1. Creative Painting MFA102CP

Independent studio practice/work under supervision of tutors. Focus on producing original works in chosen medium. Identify Elective Project and finalize details of what, where etc. Group & Individual critique. Assessment.

OR

Portraiture MFA102PRTR

Independent studio practice/work under supervision of tutors. Focus on producing original works in chosen medium. Identify Elective Project and finalize details of what, where etc. Group & Individual critique. Assessment.

OR

Mural MFA102MU

Exercises exploring medium of choice, technical exploration and understanding nature of the material. Choosing elective project to complete during summer break. Group and one to one critique.

THEORY SUBJECTS

2. Philosophy of Art MFA102PHA

Concepts of art and beauty with special reference to various periods early Greek, Roman, Medieval renaissance and thinkers such as Plato, Aristotle, Vitruvius, Longinus, Plotinus, St. Augustine, St. Aquinas, Ghiberti, Leonardo da Vinci, Alberti. Classical and Modern periods and thinkers such as Lessing, Diderot, Baumgarten, Kant Hegel, Croce, Tolstoy, John Dewey, Santayana, Bullough, Worringer, Vernon Lee, Gasset, I.A. Richards, Hume, C.J. Jung, Bradley, Monroe, Baerdskey, Roger Fry, Clive Bell, Susanne Langer, C.D. Lewis, Sartre, MerleauPonty.

3. Modern Art MFA102MA

Modern Indian Art - Pre Independence Period

VIII. Regional responses to the spirit of Revival. Bengal, Gujarat, Western India, South India

IX. Nandalal Bose and Santiniketan. His contribution as a teacher and a muralist. Association with Gandhi, Stella Kramrisch

X. Benode Bihari Mukherjee. Contribution as a muralist and place for the subaltern.

XI. Ramkinkar Baij. Personality, Various influences, Use of unconventional materials, Primitivism and subaltern content

XII. Jamini Roy. Father of folk renaissance, Writings on Roy, Discussion of works

XIII. Amrita Shergill. Early career-Encounter with Indian art and architecture - Participation in art shows. Extensive travels-Communication with scholars-.Thematic variances throughout her career. Geeta Kapur on Amrita Shergill - Feminist reading of Shergill

Modern Western Art -19th Century

Impressionism-----concept----social context - artists - Manet, Monet, Renoir, Mary Cassat, Berthe Morisot

Post- Impressionism--concept Roger Fry, Cezanne, Lautrec, Vangogh, Gauguin

*** Students are expected to undertake their INTERNSHIP at the end of second semester during the summer break and submit it in the beginning of the third semester.**

Summer Assignment (Internship Project)

PURPOSE:

The consolidated field of Fine Arts can be traced as to be comprised of three different domains/sources; 1 The Traditional or Folk art practice, 2 The systematic stream of academic art practice, and 3 The arbitrary stream of Professional Art practice. Three of these sources/domains have been influencing and complimenting each other for the sake of their own progress. Thus the welfare concern to the learners evokes to attempt for letting the learners know the interrelationships between the three significant sources of art through a direct confrontation.

SCOPE AND PRIORITY:

The Summer Assignment or the Internship Project under the academic curriculum of MFA-Painting, School of Fine Arts is designed to enable a scopal opportunity to the students of Painting discipline to gain experience of practice under professional or non-academic domains of the field. One may prioritize work under relevant and related domains of expertise.

Below is a list of several general prototype categories of the sources of expertise:

A professional artist, Art/Museum Curator, Museologist, Art Historian, folk Artist, Artisan, Craftsman, Potter, Photographer, working under Art Gallery, Museum, particular region known for its folk/traditional art/craft, a factory producing art material to know its process & technique, Metal casting Foundry, Photograph Laboratory, etc.

OBJECTIVE:

The objective is to utilize such techniques, materials, sources and understanding of art which can replace the limit of the system of academic art practices in order to develop an efficient individual style to let it be survived for the future growth in the professional field.

Regulation for the Internship Project:

- ☐ The student can prioritize area of expertise, according to his/her own interest but should be moderated by the concerned Faculty.
- ☐ The ultimate outcome eligible for evaluation has to be in practical work contexts; only theory based explanation about the work experience will not be eligible for evaluation.
- ☐ The student should submit an official proposal for his/her utilization of internship Project.
- ☐ Students interested to work under any of / similar to such categories as professional artist, Art/Museum Curator, Art Historian, folk Artist, Artisan, Craftsman, Potter, Photographer, working under Art Gallery, Museum, particular region known for its folk/traditional art/craft, a factory producing art material to know its process & technique, Metal casting Foundry, Photograph Laboratory or any other similar category must take proper guidelines from their in charge faculty and be aware that the outcome/final work/s of their internship must be in form of practical work/s and purely done by the intern only.
- ☐ Student should provide progress report to the concerned faculty at weekly bases while the duration of Internship Project.

After accomplishment of the practical sessions of Internship Project, Student must submit a detailed write-up tracing the process, experience, conclusion and possible further utilization (of his/her utilization of Internship Project) in 10 to 15 pages for purpose academic evaluation.

2nd YEAR – 3rd SEMESTER (PAINTING)

PRACTICAL SUBJECTS

1. Creative Painting MFA203CP

Research and exploration in the chosen area of creative expression. Elective project report to be submitted. Choose dissertation topic. Start work on Dissertation topic. Individual one to one discussion. Studio visit by professional artists. Individual critique and assessment.

OR

Portraiture MFA203PRTR

Research and exploration in the chosen area of creative expression. Elective project reports to be submit. Choose dissertation topic. Start work on Dissertation topic. Individual one to one discussion. Studio visit by professional artists. Individual critique and assessment.

OR

Mural MFA203MU

Exploring further different mediums and concentrating on developing original idea in chosen medium. Deigning for a specific site. Elective project report to be submitted/dissertation work starts. Group & individual critique. Assessment.

THEORY SUBJECTS

2. Philosophy of Art MFA203PHA

Section Ii Oriental (Indian)

Oriental aesthetics and its scope. Introduction to the basic principles of Indian Philosophy and religious thought. Vedic Upanishad, Sankhyaik, Vedantic, Buddhist, jain, Shaivite, Vaishnavite. The Bhakti and sufi cults and their relation to arts. Relationship of Mythology and art in India. Sources and evolution of aesthetics concepts. Concepts of the rasa sutra and its commentaries rasa(delineation of sentiments : study in the growth of form)Sadharanikarana, Dhvani (Suggestiveness of works of Art :Richness of ambivalence and association, Alamkara (artistic embellishment) Auchitya (Propriety in works of Art),Riti (style in art), Guna and Dosha (Merit and demerit in a work of art).

3. Modern Art MFA203MA

Modern Indian Art: Post Independence Art

1. Bengal famines (1943):Prominent Artists :Chittaprosad Bhattacharya, Zainul Abedin, Govardhan Ash, Atul Bose, Gopal Ghosh The Bengal Painters' Testimony: Asit Kumar Halder, D. P. Roy Choudhury, Sudhir Khastagir, Nirode Majumdera. Tebhagar Diary Somnath Hore

2. The Calcutta Group (1943-53):Prominent artists - Prodosh Das Gupta, Paritosh Sen, Kamala Das Gupta, Govardhan Ash, Gopal Ghosh, Abani Sen, Rathin Maitra, Prankrishna Pal, Sunil MadhavaSen.Amongst the other artists Hemant Mishra, Subho Tagore, Paritosh Sen

3. Progressive Artists' Group: Study of the post-independence political, social and cultural scenario. Reference to other mediums of expression literature, films, theatre both street and mainstream; progressive groups from different field theatre, writers, etc. Detail study of the works of the members of the group -F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K.Bakre, H. A. Gade. Role of Critics and collectors - Rudy von Leyden, art critic at Times of India, Walter Langhammer, Art Director, at Times of India and E. Schlesinger.

Modern Western Art - 20TH CENTURY

1. Cubism a. Influence of Post-Impression on Cubism. b. Prominent artists -Pablo Picasso, Georges Braque, Fernand Leger, Juan Gris c. Pablo Picasso Blue Period, Red Period d. Analytic cubism and Synthetic Cubism e. George Braque

2. Futurism a. Notion of a manifesto b. Artists - Umberto Boccioni, Luigi Russolo, Giacomo Balla, Gino Sevrini, Carlo Carrà

3. Fauvism a. Three regions / groups AcadémieCarrière (under Gustav Moreau), from Châtou and from Le Havre b. Artists at AcadémieCarrière :Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy c. Artists from Châtou: Andre Derain, Maurice de Vlaminck d. Artists from Le Havre: Emile Othon Friesz, Raoul Dufy, Georges Braque e. Reaction from critics

4. Dadaism 1916 a. A mid-world war art movement b. Jean Arp and Marcel Janco Zurich c. Marcel Duchamp, Man Ray, and Francis Picabia

New York d. Andre Breton with the above members in Paris e. Richard Huelsenbeck went to Berlin to draw -

John Heartfield and George Grosz f. Max Ernst Cologne g. Kurt Schwitters in Hanover h. Writers - Hugo Ball, Tristan Tzara, Richard Huelsenbeck

i. Manifesto, Sound poems; Anti-art and art j. Accidental poetry, music, skits, storytelling and manifestos ; Aim to Liberate art

5. Surrealism 1924 a. Manifesto b. Psychic automatism c. Prominent artists- Salvador Dali , René Magritte Joan Miró , Max Ernst, Man Ray, André Masson, Yves Tanguy, Giorgio de Chirico ,

6. German Expressionism a. Die Brücke, (The Bridge) 1905 i. Ernst Ludwig Kirchner ii. Erich Heckel iii. Emil NoldeIv. Other artists - Otto Mueller or Müller , Erich Heckel Fritz Bleyl , Karl Schmidt- Rottluff b. Der Blaue Reiter (The Blue Raider) 1911 i. Wassily Kandinsky ii. Franz Marc Iii. Gabriele Münter

2nd YEAR – 4th SEMESTER (PAINTING)

PRACTICAL SUBJECTS

1. Creative Painting MFA204CP

Intensive studio work. - All works to be finish. -Exploration of ideas of presentation -Dissertation to be submitted. -Group critique.
- Presentation of selected works in Degree show (Final Display) and assessment by Grand Jury.

OR

Portraiture MFA204PRTR

Intensive studio work. - All works to be finish. -Exploration of ideas of presentation -Dissertation to be submitted. -Group critique.
- Presentation of selected works in Degree show (Final Display) and assessment by Grand Jury.

OR

Mural MFA204MU

Intensive studio work. Exploration and finalizing original work. Exploring ideas of presentation Dissertation to be submitted. Presentations of selected works in Degree show and assessed by external grand jury.

THEORY SUBJECTS

2. Philosophy of Art MFA204PHA

Inter relationship of the various aesthetic concepts and their relevance to works of art. Inter-relationship of literature, Visual and performing Arts. Nature and function of works of art as understood in Indian aesthetics. Shadanga and other canonical texts.

3. Modern Art MFA204MA

MODERN INDIAN ART: POST INDEPENDENCE ART

1. Other Progressive Schools/ Groups:

a. Cholamandal Artists' Village : K. C. S. Paniker, M.Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, C.Dakshinamurthy, S. Nandagopala, S. G. Vidhyashankar Stapathy b. Delhi Silpi Chakra: B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni,Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna

3. Feminism :a. Introduction to feminist theory and study of the same through works of artists : Arpita Singh, Navjot Altaf, Nalini Malani, Rumanan Hussain, Anita Dube, Aparna Caur,Nilima Sheikh, Rekha Rodwittiya,b. Newer ways of looking at feminism through New Media works, lesbianism, consumerism, etc - Mithu Sen, Tejal Shah, Pushpamala N., Koumudi Patil

4. 1980's onwards the change in the Indian art scenario with the advent of globalization:

a. Study of notions of - global economy, internationalism, identity: Reference to prominent show - Place for People, 1981 -Gulam Mohammed Sheikh, Vivan Sundaram, Nalini Malani, Bhupen Khakhar, Sudhir Patwardhan and Jogen Chowdhury. b. The Third Sotheby's Prize Exhibition 1982: Natraj Sharma, Baiju Parthan, Anju Dodiya, Jitish Kallat and Sudarshan Shetty. c. Study of works of: Sudhir Patwardhan, Vivan Sundaram, Atul Dodiya, Baiju Parthan, Jitish Kallat, T. V. Santhosh, SudarshanShetty, Subodh Gupta, and Ranbir Kaleka

**End of the fourth semester there will be a Grand Jury in which students expected to present their studio work in Display/exhibition followed by a Viva Voce.

4. Dissertation

Preparation and presentation of a written document of about 4000 words is regarded as a major subject. It is meant to show an Understanding of the critical, historical and philosophical issues from the past or present in consultation with the Head of the Department and work on it under his guidance or a teacher approved by him and the Dean by the end of 1st Term of Junior MVA. The dissertation should be ready in the prescribed manner and handed over to the Dean, through the Head of the Department positively before the commencement of the Theory examinations.

5. Viva-Voce

It is an oral or oral part of an examination where dissertation by the student will be put forward for consideration especially to be Proved or maintained against objections. For MVA candidates in each specialization it will be conducted by a panel nominated by The head of the Department and external experts from the Joint Board of Examiners.

Reference Books:

1. The story of Art – E. H. Gombrich
2. History, philosophy, culture: Revisiting Professor G. C. Panday's thoughts & works –Sibesh Bhattachary
3. The concept of Rasa: with special reference to Abhinav Gupta.
4. Comparative Aesthetics – K. C. Panday (2 volumes)
5. Art of Ancient India – Susan Huntington
6. J. Rewald – History of Impressionism, Museum of Modern Art, New York.
7. Herbert Road – A concise History of Modern Painting.
8. William Vaughan – Romantic Art
9. Arnason : History of Modern Art
10. Hamilton – Painting & sculpture in Europe- 1880- 1940
11. Cold Water – Primitivism in Modern Art
12. Marcel Jean – A history of Surrealist Paintings art.
13. Rosenblu – Cubism and 20th Century

NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS



NOIDA
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UNIVERSITY

BACHELOR OF FINE ARTS

APPLIED ART SPECIALISATION

OBJECTIVES:

In planning a program of training for specialization in subject of applied Art, or in fact in any other branch of studies the objectives have to be clearly defined and kept constantly in view. The objectives can be defined only on the basis of an understanding of the nature of the subjects of specialization.

All 'ART' is, basically one and indivisible. When, therefore, a reference is made to 'Applied Art' one must begin with an understanding of basic design, drawing, painting and of the subject which lay the foundation of future specialization. When the stage is practical for specialization of only regulate the extension of taking schedules to a higher plane, but in different directions.

The main difference, and perhaps the only difference between 'Fine' and Applied Art' is that while 'Fine Art' is subjective Applied Art is objective as it has to serve a specific purpose and must, therefore, transcend the limits of purely subjective approach, practice of 'Fine Art' can be end in itself, which 'Applied Art' is a means for the be and in itself while 'Applied Art' is a means for the achievement of specific ends which arts dictated by other considerations in addition to those of aesthetic excellence.

Applied Art is a means of communication which assumes various forms. Hence it follows that an Applied Artist, although as knowledgeable in art as a Fine Artist and endowed with a creative ability in no lesser degree must know, how to utilize this knowledge and creative ability to communicate through media which are subject to technical, economic and social controls. Applied Art is a Graphic Art. It is meant to be seen in its printed form knowledge of Applied Art implies, therefore, an understanding of the technical processes and their limitations involved in the methods of reproductions. Excessive individualism has no place in the practice of Applied Art. In the professional field, an expert in Applied Art is but one in a team composed of many other experts in different fields of specialization, with a single collective aim, which is to create an effective communication the purpose of which may be to sell soap or propagate the idea or family planning. An Applied Artist, must therefore, have or develop a temperament which would enable him to subordinate his individuality to a common cause and perform his functions as a member of team. The advertising profession has lately assumed proportions of an industry an calls for the

services of experts from a variety of profession from psychology to selling and it is in this profess that an Applied Artist has to work and make a living. It is imperative, therefore, that while he attains a high degree of excellence an artist in a team, he should also be sufficiently conversant with other fields of socialization which are involved in the business of communication.

In any programme of training for specialization there is an inherent danger of overspecialization. In Applied Art which include a number of subjects, with almost each of them offering scope for specialization, it all the more necessary to ensure that over specialization is avoided.

Considering the nature of the subject of Applied Art, as described briefly above, it will be evident that the programme of training in Applied Art, has to be so organized that it will not only develop professional skills in a student but will also shape the personality of a student where-in creative freedom will coexist with practical requirements. On the basis of this understanding; the objectives of training in Applied Art can be stated as follows:

1. Development of Creative Ability.
2. Development of Professional skills.
3. Development of understanding about materials and methods involved and of limitations and possibilities of technical processes through the study of related subjects
4. Development of a well-rounded personality that is not confined exclusively to a single field of specialization, provision of opportunities for all sided experiences, the possibility for which exists in the normal functions of every individual. In addition to the production of an artefact a student is required to do the mounting, framing and presentation of the artefacts' in the form of exhibition and display.

2nd YEAR – 3rd & 4th SEMESTER (APPLIED ART)

THEORY SUBJECTS – 3rd Semester

1. Advertising Profession & Practice BFA203AD (painting and Applied art)

Unit I –

- Introduction to Advertising
- Meaning and definition of advertising
- Historical perspective – origin & development

Unit II –

- Understanding of Advertising art
- Relationship between Advertising art & Visual art

Unit III –

- Classification of Advertising
- Classification on various basis i.e. function, target audience, geographical area, media, purpose

Unit IV –

- Elements of design, Principles of design
- Its role and effect in advertising layouts
- Layout and its types

2. Art History BFA203AH (painting and Applied art)

Unit I –

- EARLY CHRISTIAN ART
- PALLAVA DYNASTY- Rock Cut Sculptures of Mahabalipuram, Kanchipuram- individual contributions by kings on art patronage

Unit II –

- Historical background- Shift of capital to Byzantium, religious split; early coins sculptures and manuscripts. Architecture- Basic plans of Basilicas.
- Mosaic works- in the Basilicas- study of the visual. Language and religious and political connotations. Manuscripts and small votive objects, narratives, textual quality, introduction of Vellum codex, and visual format, understanding of perspective.
- Chalukyan Period: Aihole, Badami, Pattadakal, Mahakuta and Alampur.

Unit III –

- Later structures- Hagia Sophia- improved architectural elements, mosaics Second Golden Age- late 9th to 11th c. Variation in the architectural elements, dominance of regional elements. Byzantine paintings and votive objects- Encaustic
- Ellora caves: Chronology, Theme and Stylistic evolution

Unit IV –

Early Medieval Art

- Dark Ages- rule of Justinian till the beginning of Charlemagne's reign. Celtic-Germanic Art- style, design element, animal forms. Ireland monastic center ornate copies of the Bible
- Romanesque Art. Architecture - c. 1050 - 1200- Western Europe with regional variation, increase in structural solidity

THEORY SUBJECTS – 4th Semester

1. Advertising Profession & Practice BFA204AD

Unit I –

- Advertising as a communication tool
- Advertising communication theory
- Relationship between advertising and marketing

Unit II –

- Functions of advertising
- Functions and effects of advertising
- Target audience

Unit III –

- Why need of Advertisement?
- What is advertising copy?
- Types of copy

Unit IV –

- Introduction to Printing
- History of printing
- Its process – Letterpress, Lithography, Offset & Silk screen etc

2. Art History BFA204AH (painting & applied art)

Unit I –

- Gothic Art-The age of Cathedrals, Early Gothic High Gothic,Flamboyant Gothic-Architecture Regional variation,English Gothic,Italian Gothic Sculptures and Paintings,The German Gothic& International Style-artist
- Medieval in North Indian Architecture: the development of temple architecture of western India. Parmara,Solanki, Chandela, Kalinga. The tradition goes with Regional Temple Architecture like Gujarat, Maharashtra ,Rajasthan, Madhya Pradesh, Orissa etc

Unit II –

- Early Renaissance. Beginning of Renaissance. Reasons political, social and Economic. Classical ideals.Difference in the pictorial approach between Gothic painting and Renaissance. Rise of humanist philosophy. Introduction to Christian Iconography. Cimabue, Duccio, Pisano, Giotto, Fra Angelico. Brunelleschi. Alberti Architecture. Donatello, Ghiberti, Luca Della Robbia and Early Renaissance Sculpture. Ucello, Piero Della Francesca, Massaccio perspective. Pisanello, Verrochio and Maturity in proportion and anatomy. Fra Fillippo Lippi Botticelli and Renaissance concept of beauty. Giovanni Bellini, Mantegna, Georgione. Mature Venetian School. Techniques of Italian Fresco
- Medieval in South Indian Architecture- like Chola,Hoysalas, Kakatiya, Nayakas and Vijayanagar architecture regional variations and idioms. Islamic architectural tradition in India, Delhi, Deccan, Western India and Malwa. Sources of Islamic architecture and aspect of eclectics

Unit III –

- Northern Renaissance. Concept of other Renaissances guild system. Renaissance in Netherlands Robert Campin, Roger Wandier Wyden, Hubert and Jan Van Eyck

Unit IV –

- Rajasthani period- Mewar,Jaipur painting,architecture,kota,Bundi
- Mughalperiod-Babur,humanyun,Akbar,Jahangir,shahajahan.painting,Achitecture,subject matter of Mughal painting.
- PAHARI SCHOOL-Miniature Paintings of kangra,bhasoli,kulu,mandi Guler.
- DECCAN SCHOOL-Miniature Painting of Bijapur,Golkonda.etc.

PRACTICAL SUBJECTS – 3rd & 4th Semester

3. Graphics & Logo Design BFA203GLD & BFA204GLD

This subject introduces the students to be intended to communicate information and advertising. The focus is on studying and using layout and design concepts used in the graphic design field. The students will employ both analog media (drawing with pencil and paper, etc.) and digital media- using up to date computer tools (graphics hardware and software- for drawing, painting, layout, typography, scanning and photography.)

Study of two-dimensional space and its organizational possibilities.

- a) Elements of pictorial expression related to concepts of space and forms. Developing an awareness of pictorial elements such as point, line, shape, volume, texture, light and color, basic design problems.
- b) Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images.
- c) Developing awareness of the pictorial space - division of space from and its relation to space observation of primitive, folk and miniature paintings as well as graphic design.

Study of three-dimensional space and its organizational possibilities.

- A) To develop the sense of structure. B) Operational problems in building up structure. C) Gravitational and mechanical principles. D) Principles of composition and the study of the principles that hold the structure.

Assignments:

1. Gray tone scale 2. Any 1colour tone scale 3. 2d designs (Electronic items) B&W and colour. Basic 2D & 3D geometrical shapes with paper, cardboard, wood block, wire, clay, metal sheets or thermo-Cole. 4. Nature designs (Like pillow cover etc.) 5. Any story book cover page for children 6. Wall graffiti designs 7. Photo frame design

For all streams of Applied Arts: Student will have to submit his/her work on the last day of every week including sketching and drawing.

4. Drawing & illustration BFA203DI & BFA204DI

Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in traditional drawing. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Students will have to study drawing and painting from still life, human figure draped and undraped, study of anatomy and proportion block of mass with the aid of light and shade, especially learn various media and techniques of making Illustration is converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes.

Assignments:

1. Basic shapes study and its pencil drawings. 2. Study of 3D aspects with light and shades. 3. Nature drawing study with pencil shading and water colour. 4. Nature drawing in poster colour and Mixed medium, different techniques, B&W or Two colour. 5. Products pencil drawing, colour rendering and different techniques.

For all streams of Applied Arts: Student will have to submit his/her work on the last day of every week including sketching and drawing.

5. Lettering BFA203LT & BFA204LT

The lettering and typographical design are educating the sight plastic, sensing the form and the composition in for discussing discipline. By deepening the plastic awareness of the student and developing the manual dexterity students is creating the base to the independent work in this respect. Getting

to know and adopting bases of the structure and construction of the letter and of her function individually and in the team (word, constant text). Performing exercises should in the even way to develop the intellectual and manual fitness of the student. Gradually by performing next exercises the student is purchasing awareness and abilities of correct constructing letters, is learning arranging the image typographical. The student is purchasing abilities of manual creating works lettering & learning by using computer programs in task lettering and typography. Study and history of letter forms: both Roman and Vernacular: letter as a design form; spacing; study of basic typefaces; Interrelation of Negative and Positive space; Study and selection of typefaces for different layouts; use of letters and words as a visual element/ form; calculation of copy according to given space.

Assignments:

1. New fonts, design 2. Imagery fonts, design (Black & White) 3. Slogans Writing 4. Emotion through Typography 5. Graffiti fonts designed & Brand name Typography

For all streams of Applied Arts: Students will have to submit his/her work on the last day of every week including sketching and drawing.

6. Head Study BFA203HS & BFA204HS

Head Study; Construction of the skull: Planes and masses of the head, bust from different angles and eye levels: adding of details and finishing.

Assignments:

1. Detail study of different parts of Face 2. Head study (pencil shading) 3. Head study (charcoal & water colour) 4. Head study (poster colour)

For all streams of Applied Arts: Students will have to submit his/her work on the last day of every week including sketching and drawing.

3rd YEAR – 5th & 6th SEMESTER (APPLIED ART)

THEORY SUBJECTS – 5th Semester

1. Advertising Profession & Practice BFA305AD

Unit I –

- Introduction to Advertising
- Ethics or Ethical aspects in advertising
- Benefits of Advertising

Unit II –

- Advertising copy-writing
- Role of copy writer for effective advertising (communication)
- Advertising art and copy

Unit III –

- Media of Advertising
- Concept of Advertising
- Introduction to AIDA model

Unit IV –

- Elements of design, Principles of design
- Its role and effect in advertising layouts
- Types of layout

2. Aesthetics BFA305ASTH

1. Indian Aesthetics

Unit I –

- Introduction – Indian Aesthetics
What is Art, Art in society, Art in India
- Indian concept of Art and classification of Art

Unit II –

- Purpose of Art
 - Art and Morality
 - Art and Religion
 - Meaning of the word 'Kala' or art
 - Some Indian definitions – Rigveda, Bramhasutra
- The field and scope of Art.

2. Western Aesthetics

Unit I –

- Introduction to Aesthetics and its scope. Genesis and development of Aesthetics.
- Beauty and Art – Fine Arts deal with beauty. Creation of Art and appreciation of art, psychological basis for art appreciation.

Unit II –

- Theory of IMITATION – Ancient views & Greek & Roman, Socrates 409 – 399 B.C., Plato 427-347 B.C., Absolute beauty to Plato, Plato on Nature of Beauty, Plato ideas about world and knowledge, Plato on Art.
- Aristotle 384-322 B.C. Philosophy of Aristotle. The difference in Plato and Aristotle on art and beauty.

THEORY SUBJECTS – 6th Semester

1. Advertising Profession & Practice BFA306AD

Unit I –

- Research in Advertising
- Types of research methods
- Creativity and creative strategy

Unit II –

- Introduction to Advertising Agency
- Structure and functions
- Department and working process

Unit III –

- Introduction to Advertising Campaign
- Elements of advertising campaign
- Creative brief, Brainstorming

Unit IV –

- Introduction to Computer Graphics
- Vector and bitmaps, Image resolution
- Computer peripherals

2. Aesthetics BFA306ASTH

1. Indian Aesthetics

Unit I –

- Theory of Rasa, Dhvani, Alamkara, Riti, Inter relationship of the above concepts and their relevance to arts.
- Shadang

Unit II –

- Main Schools of Indian Aesthetics – Introduction
- Abhinavagupta's theory & meaning
- Life of Abhinavagupta
- Abhinavagupta on Aesthetics
- Abhinavagupta's views on Rasa.

2. Western Aesthetics

Unit I –

- ROMANTICISM-Schopenhauer, science and art, Nietzsche poetry and finest art. Nietzsche's philosophy of Aesthetics.
- ART AS INTUITION AND EXPRESSION-Introduction, Art according to Croce, what art is not? Intuition as Expression, conclusion

Unit II –

- German Idealisation – Kant (Important philosopher of Germany, his views on nature and art.
- Hegel on the nature of beauty.
- Baumgarten "Father of Aesthetics", his contribution to Aesthetics.
- Art as Empathy, value and design.

PRACTICAL SUBJECTS – 5th & 6th Semester

3. Advertising Design BFA305A-DGN & BFA306A-DGN

Design is in reality the underlying process by which the universe was formed through the orderly procedure of selection and evolution. The incredible complex design of our universe continues to baffle scientist. Actually, human construction, forms, cities and nations were determined largely by the natural designs that existed before them. So, being a student of Applied Art this subject will help the student to know about the various aspects of design this subject with half the student to analyze the problem and to apply the appropriate use of art to solve the problem and improve the life style. Principles of design - Unity, Harmony, Balance, Emphasis, Rhythm, Proportion, distribution of Space, light and tonality in depicting space line in nature. Abstract lines as symbol, line as form, line as pattern or texture, light and direction and emphasis, the quality of line, shape, relation of line & shape, different types of shape, different types of textures, texture & pattern, texture through light, use of texture- in design, colour & light, colour theory, colour properties, lightening & colour, colour & pigment, psychology of perception, language of vision, behaviour of force and energy contained in line, form and colour, design as organized visual arrangement in different ways. Design exercises in different media based on a study from objects and nature as well as from imagination.

Layout of Press/Magazine Advertisement

Comparative Study of different types of Advertising layout, designing for press and magazine advertisements, folders, booklet, book jacket, study of the selection of typefaces, calculation of copy according to the space given etc. in colour as well as in black and white.

Poster Advertisement

Making posters for visual communication, the study of different techniques of Poster designing on the subject given, especially in spray brush technique. Study Of the various methods of printing technical limitations and possibilities.

Public Welfare

Signs-Symbols (Airport, Railways, Bank, Hospitals, Offices, Postal Services, Hotels etc.)

Assignments:

- (i) Advertising Design (*market survey & about your campaign*) on consumer product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for Advertising Design is 10 works.)
- (ii) Project Work: Students have to submit a project work based on contemporary social issues, any industry, corporation, and public services/Govt. services. (Minimum submission of the Project Work is 2 works.)

For all streams of Applied Arts: Student will have to submit his/her work on the last day of every week including sketching and drawing.

4. Drawing & Illustration BFA305DI & BFA306DI

Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in traditional drawing. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Students will have to study drawing and painting from still life, human figure draped and undraped, study of anatomy and proportion block of mass with the aid of light and shade, especially learn various media and techniques of making Illustration and converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes.

(a) Head Study: Construction of the skull: planes and masses of the head from different angles and eye levels; adding details and finishing.

Full Figure: Study of Human anatomy, proportion, planes and masses, poster and rhythmic unity of body parts; foreshortening, quick time sketches and finished drawings.

(b) Outdoor: Selection of spot, picture frame observation and study of variations in nature, addition and eliminations, simplification, eye levels and perspective, balance and rhythms for use in composition. Illustrate any publications such as children's story book or Educational book related to any of the appropriate media including Print and in various techniques available. Knowledge of computer and software like Photoshop, Illustrator, etc. to create an illustration. Illustration for books meant for different age groups

(i) Typography & Book Design. (ii) Story Illustration. (iii) Industrial Illustration. (iv) Press Illustration etc.

Assignments:

- (i) Minimum submission would be 5 illustrations of individual Assignments on various types of illustrations
- (ii) Free hand sketching - 500
- (iii) Drawing - 20. (Full figure human study, portrait, animal study etc.)

For all streams of Applied Arts: Student will have to submit his/her work on the last day of every week including sketching and drawing.

5. Photography BFA305PG & BFA306PG

Use of camera, observation, selection of subjects and composition, exposing indoor and outdoor, the process of developing, printing and enlarging. Films and their sensitivity, bromide paper with grades and knowledge of chemicals etc. Advance techniques of Photography, Development of Individual style, Different areas of Photography such as:

- (i) Product Photography (ii) Travel Photography (iii) Photography for advertising (iv) Creative photography (abstract, texture, architectural etc.)
- (v) Digital manipulation (vi) Black & White photography

Assignment

- (i) Number of Prints is minimum 35 in each Semester (Minimum Size: 12" x 18")

For all streams of Applied Arts: Student will have to submit his/her work on the last day of every week including sketching and drawing.

6. Computer Graphics BFA305CMPG & BFA306CMPG

Computers are used now days in all aspects of our life. The objective of this is to create an awareness of computer application in the students and also to make them familiar with the working of computer system. This exposure will enable the students to enter the world with confidence, live in these environments in a harmonious way and contribute to the productivity. The content of this paper has been developed with a view to give them a basic knowledge and computer software packages for various applications and also fundamental knowledge so that a student shall be able to use the computer for different application using the packages. Introduction to Computers, DOS and Windows, Working with paint brush tools, typography, design, introduction of Design Software (Coral, Photoshop & Illustrator, etc.) according to latest version available from time to time, preparation of Graphic design for Press/Magazine Layout, Illustration logo poster page making layout etc.

Assignments:

- (i) Execution of corporate identities and any 4 advertising campaign with on a consumer product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available such as Poster, Hoarding, magazine, newspaper, show cards, danglers, pamphlets etc. Design the Signs-Symbols (Airport, Railways, Bank, Hospitals, Offices, Postal Services, Hotels etc.) (Minimum Submission for each Advertising Campaign is 10 works.) social issues, any industry, corporation, public services/Govt. Services. (Minimum submission of the Project Work is 10 works.)

For all streams of Applied Arts: Student will have to submit his/her work on the last day of every week including sketching and drawing.

4th YEAR – 7th & 8th SEMESTER (APPLIED ART)

THEORY SUBJECTS – 7th Semester

1. Advertising Profession & Practice BFA407AD

Unit I –

- Advertising Campaign
- Elements of Advertising Campaign
- Unique Selling Proposition/Point

Unit II –

- Appeals in Advertising
- Concepts of Advertising appeal
- Classification of appeals

Unit III –

- Understanding Consumer behavior
- Role of consumer
- Advertising Public Relation & Publicity

Unit IV –

- Online Media
- Packaging Technology & Packaging Design
- Print Production in & Packaging

2. Modern Art BFA407MA

Unit I –

- Company school: Development of Indian Modern art since 1850 and British impacts. Understanding of Company School art, Understand social, political and economical scenario, characteristic of Company School Art. Murshidabad, lucknow, bazaar art
- Emergence of new centers of arts: Patna, Murshidabad, Banaras, bazaar art, Lucknow etc.
- Kalighat School of painting: Understanding of Kalighat School of painting, Understand social, political and economical scenario, Characteristic of painting, Patuas (traditional scroll painters)
- Arts Of Raja Ravi Varma (1848-1906): Understanding of art of Raja Ravi Varma, Characteristic and style of Raja Ravi Varma's paintings.

Unit II –

- Indian society of oriental arts, Establishment of art schools: Madras, Bombay, Calcutta, Lahore, Bichitra club, E B Havell, Kakuzo Okakura, Anand Coomaraswamy
- Revivalism, The Bengal School: Abanindranath Tagore, Gaganendranath Tagore, Rabindranath Tagore, Nandlal Bose and Santiniketan, Benode Bihari Mukherjee
- Ramkinkar Baij, Jamini Roy, Asit Kumar Haldar.
- Emergence of New trends: Amrita Shergill.
- **The Calcutta group:** Prodosh Das Gupta, Paritosh Sen, Kamala Das Gupta, Govardhan Ash, Gopal Ghosh, Abani Sen, Rathin Maitra, Prankrishna Pal, Sunil Madhava Sen, Hemant Mishra, Subho Tagore, Paritosh Sen

Unit III –

- **Neo- Classism-** political background of the period, Jacques Louis David.
- **Romanticism-** concept of romanticism, Gericault, Delacroix, Camille Corot, Jean Francois Millet
- **Realism-** ideological position of realism, Honore Daumier, Gustave Courbet, Millet, Core.
- **Impressionism-** as the ideological premise, **Avant-Garde movement**, Edouard Manet, Claude Monet, Camille Pissarro, Degas, Aguste Renoir
- **Neo Impressionism-** Jeorge Seurat,
- **Post Impressionism-** its influence on the 20th century art, Paul Cezanne, Van- Gogh, Paul Gauguin

Unit IV –

- **Fauvism:** Three regions / groups Academie Carriere (under Gustav Moreau), from Chatou and from Le Havre.
- **Artists at Academie Carriere:** Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy.
- **Artists from Chatou:** Andre Derain, Maurice de Vlaminck.
- **Artists from Le Havre:** Emile Othon Friesz, Raoul Dufy, Georges Braque. Reaction from critics.
- **Cubism:** Influence of Post-Impression on Cubism Pablo Picasso Blue Period, Red Period. Analytic cubism and Synthetic Cubism. George Braque, Fernand Leger, Juan Gris
- **Futurism:** Notion of a manifesto. Umbreto Boccioni, Luigi Russolo, Giacoma Balla, Gino Sevrini, Carlo Cara

THEORY SUBJECTS – 8th Semester

1. Advertising Profession & Practice BFA408AD

Unit I –

- Marketing Research in Advertising
- Research Process
- Marketing Strategy

Unit II –

- Understanding Brand Communication
- Brand Cycle
- Brand Planning

Unit III –

- The modern Marketing Concept
- 4 P's of Marketing
- Social Media Marketing

Unit IV –

- Role of Photography
- Illustration in Advertising
- Window display, Counter display etc

2. Modern Art BFA408MA

Unit I –

- **Progressive Artists' Group:** a. Study of the post-independence political, social and cultural scenario. Reference to other mediums of expression literature, films, theatre progressive groups from different fields theatre, writers, etc
- Detail study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. Bakre, H. A. Gade. Role of Critics and collectors - Rudy von Leyden, Walter Langhammer, and E. Schlesinger

Other Progressive Schools/ Groups:

- **Cholamandal Artists' Village :** K. C. S. Paniker, M. Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, C. Dakshinamurthy, S. Nandagopal, S. G. Vasudev, Vidhyashankar Stapathy
- **Delhi Silpi Chakra:** B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna

Unit II –

- **Feminism:** Introduction to feminist theory and study of the same through works of artists: Arpita Singh, Navjot Altaf, Nalini Malani, Rumana Hussain, Anita Dube, Arpana Caur, Nilima Sheikh, Rekha Rodwittiya etc.
- Newer ways of looking at feminism through New Media works, lesbianism, consumerism, etc - Mithu Sen, Tejal Shah, Pushpamala N., Koumudi Patil.
- **1980's onwards the change in the Indian art scenario with the advent of globalization:**
- Study of notions of - global economy, internationalism, identity : Reference to prominent show - Place for People, 1981 – Gulam Mohammed Sheikh, Vivan Sundaram, Nalini Malani, Bhupen Khakhar, Sudhir Patwardhan and Jogen Chowdhury
- The Third Sotheby's Prize Exhibition 1992: Natraj Sharma, Baiju Parthan, Anju Dodiya, Jitish Kallat and Sudarshan Shetty
- **Study of works of:** Sudhir Patwardhan, Vivan Sundaram, Atul Dodiya, Baiju Parthan, Jitish Kallat, T. V. Santhosh, Sudarshan Shetty, Subodh Gupta, Ranbir Kaleka.

Unit III –

- **Dadaism:** A mid-world war art movement, Jean Arp and Marcel Janco Zurich. Marcel Duchamp, Man Ray, and Francis Picabia New York, Andre Breton with the above members in Paris, Richard Huelsenbeck went to Berlin to draw – John Heartfield and George Grosz, Max Ernst Cologne Kurt Schwitters in Hanover, Writers - Hugo Ball, Tristan Tzara, Richard Huelsenbeck, Manifesto, Sound poems; Anti-art and art, Accidental poetry, music, skits, storytelling and manifestos ; Aim to Liberate art
- **Surrealism:** Manifesto, Psychic automatism. Prominent artists- Salvador Dali, Rene Magritte, Joan Miro, Max Ernst, Man Ray Andre Masson Yves Tanguy, Giorgio de Chirico
- **German Expressionism:** Die Brücke, (The Bridge) 1905
 - Ernst Ludwig Kirchner, Erich Heckel,
 - Emil Nolde.
 - Other artists - Otto Mueller or Müller Erich Heckel Fritz Bleyl Karl Schmidt-Rottluff
- **Der Blaue Reiter** (The Blue Raider) 1911, Wassily Kandinsky, Franz Marc, Gabriele Muntz

Unit IV –

- **Abstract Expressionism:** Action or Gesture painters Jackson Pollock, Willem de Kooning, James Brook, Franz Kline, Krasner, and Robert Motherwell, Bradley Walter Tomlin. Colour Field pictures Barnett Newman, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour
- **Suprematism :** Kazimir Malevich
- **Constructivism:** Vladimir Tatlin, Naum Gabo, Aleksander Rodchenko
- **De Stijl.** Theo van Doesburg, Piet Mondrian
- **Bauhaus** Eclectic attitude and multidisciplinary approach
- **Feminist artists** - Cindy Sherman, Kiki Smith, Barbara Kruger, Guerrilla Girls, Judy Chicago. Neo-Conceptual Art Stuckists.
- **(YBA) Young British Artists:** Jake and Dinos Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, etc. Video Art. Subversive Art.

PRACTICAL SUBJECTS – 7th & 8th Semester

3. Advertising Design BFA407A-DGN & BFA408A-DGN

Design is in reality the underlying process by which the universe was formed through the orderly procedure of selection and evolution. The incredible complex design of our universe continues to baffle scientist. Actually, human construction, forms, cities and nations were determined largely by the natural designs that existed before them. So, being a student of Applied Art this subject will help the student to know about the various aspects of design this subject with half the student to analyze the problem and to apply the appropriate use of art to solve the problem and improve the life style. Principles of design - Unity, Harmony, Balance, Emphasis, Rhythm, Proportion, distribution of Space, light and tonality in depicting space line in nature. Abstract lines as symbol, line as form, line as pattern or texture, light and direction and emphasis, the quality of line, shape, relation of line & shape, different types of shape, different types of textures, texture & pattern, texture through light, use of texture- in design, colour & light, colour theory, colour properties, lightening & colour, colour & pigment, psychology of perception, language of vision, behaviour of force and energy contained in line, form and colour, design as organized visual arrangement in different ways. Design exercises in different media based on study from objects and nature as well as from imagination.

Layout for Press/Magazine Advertisement

Comparative Study of different types of Advertising layout, designing for press and magazine advertisements, folders, booklet, book jacket, study of selection of typefaces, calculation of copy according to space given etc. in colour as well as in black and white.

Poster Advertisement

Making posters for visual communication, the study of different techniques of poster designing on the subject given especially in spray brush technique. Study of various methods of printing technical limitations and possibilities.

Public Welfare

Signs-Symbols (Airport, Railways, Bank, Hospitals, Offices, Postal Services, Hotels etc.)

Assignments:

- (i) Advertising Design (1 Full Flashed Campaign- Hand made) on consumer product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for Advertising Design is 10 works.)
- (ii) Project Work: Students have to submit a project work based on contemporary social issues, any industry, corporation, public services/Govt. Services. (Minimum submission of the Project Work is 2 works.)

For all streams of Applied Arts: Student will have to submit his/her work on the last day of every week including sketching and drawing.

4. Drawing & illustration BFA203DI & BFA204DI

Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in traditional drawing. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones.

Students will have to study drawing and painting from still life, human figure draped and undraped, study of anatomy and proportion block of mass with the aid of light and shade, especially learn various media and techniques of making, illustration and converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes.

(a) Head Study: Construction of the skull: planes and masses of the head from different angles and eye levels; adding details and finishing.

Full Figure: Study of Human anatomy, proportion, planes and masses, poster and rhythmic unity of body parts; foreshortening, quick time sketches and finished drawings.

(b) Outdoor: Selection of spot, picture frame observation and study of variations in nature, addition and eliminations, simplification, eye levels and perspective, balance and rhythms for use in composition. Illustrate any publications such as children's story book or Educational book related with any of the appropriate media including Print and in various techniques available. Knowledge of computer and software like Photoshop, Illustrator etc. to create illustration. Illustration for books meant for different age groups.

(i) Typography & Book Design. (ii) Story Illustration. (iii) Industrial Illustration. (iv) Press Illustration etc.

Assignments:

- (i) Minimum submission would be 5 illustrations of individual Assignments on various types of illustrations (ii) Free hand sketching – 500 (iii) Drawing – 20. (Full figure human study, portrait, animal study etc.)

For all streams of Applied Arts: Student will have to submit his/her work on last day of every week including sketching and drawing.

5. Photography BFA305PG & BFA306PG

Use of camera, observation, selection of subjects and composition, exposing indoor and outdoor, process of developing printing and enlargement. Films and their sensitivity, bromide paper with grades and knowledge of chemicals etc. Advance techniques of Photography, Development of Individual style, Different areas of Photography such as: (i) Product Photography (ii) Travel Photography (iii) Photography for advertising (iv) Creative photography (abstract, texture, architectural etc.) (v) Digital manipulation (vi) Black & White photography

Assignment

- (i) Number of Prints is minimum 35 in each Semester (Minimum Size: 12" x 18")

For all streams of Applied Arts: Student will have to submit his/her work on last day of every week including sketching and drawing.

6. Computer Graphics BFA305CMPG & BFA306CMPG

Computers are used now days in all aspects of our life. The objective of this is to create an awareness of computer application in the students and also to make them familiar with the working of computer system. This exposure will enable the students to enter the world with confidence, live in these environments in a harmonious way and contribute to the productivity. The content of this paper has been developed with a view to give them a basic knowledge and computer software packages for various application and also fundamental knowledge so that a student shall be able to use the computer for

different application using the packages. Introduction to Computers, DOS and Windows, Working with paid brush tools, typography design, introduction of Design Software (Coral, Photoshop & Illustrator etc.) according to latest version available from time to time, preparation of Graphic design for Press/Magazine Layout, Illustration logo posters page making layout etc.

Assignments:

(i) Execution of corporate identities and any 4 advertising campaign with on consumer's product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available such as Poster, Hoarding, magazine, newspaper, show cards, danglers, pamphlets etc. Design the Signs-Symbols (Airport, Railways, Bank, Hospitals Offices, Postal Services, Hotels etc.) (Minimum Submission for each Advertising Campaign is 10 works.) social issues, any industry, corporation, public services/Govt. services. (Minimum submission for the Project Work is 10 works.)

For all streams of Applied Arts: Student will have to submit his/her work on last day of every week including sketching and drawing.

NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS



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MASTER OF FINE ARTS

APPLIED ART SPECIALISATION

1st YEAR – 1st & 2nd SEMESTER (APPLIED ART)

THEORY SUBJECTS – 1st Semester

1. Advertising Foundations & Dimensions MFA101AD & MFA102AD

Courses of Study:

Unit - 1 - Introduction to Advertising - Defining Advertising, Types of Advertising, Functions of Advertising, The target audience, Logo, Logotype, Monogram, Symbol, Emblem, Trademark, Insignia.

Unit - 2 - Advertising and Society - Advertising business offers employment, Advertising promotes freedom of the press, Information and Freedom of choice, Advertising creates demand and consequently sales', Advertising reduces selling cost. Advertising creates employment, Advertising establishes reputation and prestige, Truth in advertising, and Advertising tries to raise the standard of living.

Unit - 3 - Modern advertising agencies and its structure, the Advertiser, The media vendors, Globalization, publicity, propaganda, public relations.

Unit - 4 - Radio and T.V. Advertising, Internet advertising. Interactive Advertising similarities and differences among these media's, merits and demerits of these media.

REFERENCE BOOKS:

1. Packaging Design: Graphics, Material Technology - Steven Sonsino. 2. Sign Design: Graphics, Materials & Techniques - Mitzi Sims 3. Paste up for Graphic Arts Production - Kenneth F. Hird 4. Making a Good Layout - Lorisieber & Lisa Balla 5. Type in Use - Alex White 6. The Image and the Eye - E.H. Gombrich 7. Air Brushing and Photo Retouching - Brett Breckon 8. Applied Art Handbook - Prof. S.K. Luthra 9. Letter Assembly in Printing - D. Wooldridge 10. Graphic Designing end Reproduction Techniques - Peter Croy.

PRACTICAL SUBJECTS – 1st & 2nd Semester

Paper-2 (Visualization/Illustration/Photography)

A candidate admitted in M.F.A. (Applied Arts) will select any one of the following practical subjects for specialization in all semester.

- (i) Visualization **OR**
- (ii) Illustration & Book Design **OR**
- (iii) Photography

For all streams of Applied Arts

The student will have to submit his/her work on the last day of every week including sketching and drawing.

2. Visualization MFA101VSL & MFA102VSL

Instructions:

- (i) The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the artwork will be kept in sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- (ii) Board of Internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the Session work.

Course of study

Advertising campaign, Analytical study of different product groups. Visuals to be based on the class of commodity and class of appeal.

Assignments:

- (i) Execution of any 4 advertising campaign with report (*market survey & about your campaign*) on consumer product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for each Advertising Campaign is 10 works.)
- (ii) Project Work (*with report*): Students have to submit a project work (campaign) based on contemporary social issues, any industry, corporation, and public services/Govt. Services. (Minimum submission of the Project Work is 10 works.)

Illustration & Book Design MFA101ILLS & MFA102ILLS

Instructions:

- (i) The examiner will evaluate the work of examinee on the last day of the examination And if the examiner did not turn up on the last day, the artwork will be kept in Sealed lock custody and as and when the examiner comes as his/her convenient Date can evaluate the practical paper.
- (ii) Board of internal Examiner (Chairman, Internal and nominee of chairman) will Evaluate the Session work.

Course of Study:

Illustrate any publications such as children's story book or Educational book related to any of the appropriate media including Print and in various techniques available. Knowledge of computer and software like Photoshop, Illustrator, etc. to create an illustration. Illustration for books meant for different age groups

- (i) Typography & Book Design.
- (ii) Story Illustration.
- (iii) Industrial Illustration.
- (iv) Press Illustration etc.

Assignments:

- (i) Minimum submission would be 5 illustrated books of at least 16 Pages each and 6 individual Assignments on various types of illustrations
- (ii) Free hand sketching - 1000
- (iii) Drawing - 20. (Full figure human study, portrait, animal study etc.)

Photography MFA101PG & MFA102PG

Instructions:

- (i) The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the artwork will be kept in sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- (ii) Board of Internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the Session work.

Course of Study:

Advance techniques of Photography, Development of Individual style, Different areas of Photography such as:

- (i) Product Photography
- (ii) Travel Photography
- (iii) Photography for advertising
- (iv) Creative photography (abstract, texture, architectural etc.)
- (v) Digital manipulation
- (vi) Black & White photography

Assignment

- (i) Number of Prints is minimum 35 in each Semester (Minimum Size: 12" x 18")
- (ii) Free hand sketching - 1000
- (iii) Drawing - 20. (Full figure human study, portrait, animal study etc.)

2nd YEAR – 3rd & 4th SEMESTER (APPLIED ART)

THEORY SUBJECTS – 3rd & 4th Semester

1. Advertising Foundations & Dimensions MFA203AD & MFA204AD

Courses of Study:

Unit - 1 - Campaign planning, objectives and basic principles - Campaign objectives, Factors influencing the planning of advertising campaign. The selling methods, Campaigning a new product. Advertising Appeal, Role of Appeal in campaign planning.

Unit - 2 - Creative Side of the Advertising - What is creative Advertising, Creative leap, Creative concept, Strategy and Creativity, Creative thinking, Art direction, Creative brief. Science & Creativity.

Unit - 3 - Decision about the message execution, Creating Print Advertising, Newspaper Advertisings, Magazine advertisements, Layout stages, Layout design principles.

Unit -4 - Role of photography, Illustration & Drawings in Advertising, Window display, counters display, the age of a print etc.

REFERENCE BOOKS:

1. Packaging Design: Graphics, Material Technology - Steven Sonsino.
2. Sign Design: Graphics, Materials & Techniques - Mitzi Sims.
3. Paste up for Graphic Arts Production - Kenneth F. Hird.
4. Making a Good Layout - Lorisieber & Lisa Balla
5. Type in Use - Alex White.
6. The Image and the Eye - E.H. Gombrich.
7. Air Brushing and Photo Retouching - Brett Breckon.
8. Applied Art Handbook - Prof. S.K. Luthra.
9. Letter Assembly in Printing - D. Wooldridge.
10. Graphic Designing end Reproduction Techniques - Peter Croy.

PRACTICAL SUBJECTS – 3rd & 4th Semester

2. Visualization MFA101VSL & MFA102VSL

Instructions:

- (i) The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the artwork will be kept in sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- (ii) Board of Internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the Session work.

Course of study

Deeper understanding of market and marketing techniques (4 P's), concept building, building of brand image, creation of U.S.P.

Assignments:

- (i) Execution of any 4 advertising campaign with report (*market survey & about your campaign*) on consumer product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for each Advertising Campaign is 10 works.)
- (ii) Project Work (*with report*): Students have to submit a project work (campaign) based on contemporary social issues, any industry, corporation, and public services/Govt. Services. (Minimum submission for the Project Work is 10 works.)

Illustration & Book Design MFA101ILLS & MFA102ILLS

Instructions:

- (i) The examiner will evaluate the work of examinee on the last day of the examination And if the examiner did not turn up on the last day, the artwork will be kept in Sealed lock custody and as and when the examiner comes as his/her convenient Date can evaluate the practical paper.
- (ii) Board of internal Examiner (Chairman, Internal and nominee of chairman) will Evaluate the Session work.

Course of Study:

Advance Study in illustration for Graphic Expression. Emphasis on forming of the individual style of creating an illustration, cartooning/caricature. Knowledge of computer and software like Photoshop, Illustrator, etc. to create an illustration. Advance techniques in book illustration, Creation of Characters.

- (i) Typography & Book Design.
- (ii) Story Illustration.
- (iii) Editorial Illustration.
- (iv) Press Illustration etc.

Assignments:

- (i) Minimum submission would be 5 illustrated books of at least 16 Pages each and 6 individual Assignments on various types of illustrations
- (ii) Free hand sketching - 1000
- (iii) Drawing - 20. (Full figure human study, portrait, animal study etc.)

Photography MFA101PG & MFA102PG

Instructions:

- (i) The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the artwork will be kept in sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- (ii) Board of Internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the seasonal work.

Course of Study:

Advance techniques of Photography, Development of Individual style, Different areas of Photography such as:

- (i) Press Photography (ii) Photo Essay / Photo series. (iii) Photo Illustration (iv) Photography for advertising. (v) Fashion photography.
- (vi) Digital manipulation (vii) Black & White photography

Assignment

- (i) Number of Prints is minimum 35 in each Semester (Minimum Size: 12" x 18")
- (ii) Free hand sketching - 1000
- (iii) Drawing - 20. (Full figure human study, portrait, animal study etc.)

3. Dissertation MFA203DIST & MFA204DIST

Instructions

The evaluation of viva voce (Dissertation) will be conducted by external examiners. Synopsis presentation & approval of subject - August. Presentation & Seminar - January. Final submission.

Course of Study

- (i) A critical and analytical aspect of 20th century's applied art work, advertising & marketing or with special reference to folk art, tribal art & popular form of art.
- (ii) Aesthetical & Philosophical concept of applied art.
- (iii) Any other new relevant topic, including experimentation.

3. Viva-Voce MFA203VV & MFA204VV

Instructions, Course of Study

- (i) Exhibition of his/her own artwork done during 3rd and 4th Semester. The exhibition will be conducted at the end of 4th semester.
 - (ii) Review about art exhibitions.
-