

GURU KASHI UNIVERSITY



Bachelor of Fine Arts (Painting)
(Single Major)

Session: 2025-26

Faculty of Visual & Performing Arts

Graduate Attributes of the Programme: -

Type of learning outcomes	The Learning Outcomes Descriptors
Graduates should be able to demonstrate the acquisition of:	
Learning outcomes that are specific to disciplinary/Interdisciplinary areas of learning	Demonstrate Artistic Proficiency Express Conceptual and Creative Thinking Engage in Art History and Theory Prepare for Professional Practice Engage in Interdisciplinary Practices Utilize Technology in Art Creation
Generic learning outcomes	Creativity and Innovation Think creatively and apply original ideas in practical contexts. Collaboration and Teamwork Work effectively in teams and demonstrate leadership when required. Cultural and Global Awareness Appreciate diversity and operate effectively in global and multicultural contexts

Programme Learning outcomes: An Undergraduate Certificate in Fine Arts (Paintings) is awarded to students who have demonstrated the achievement of the outcomes located at level:

Element of the Descriptor	Programme learning outcomes relating to Undergraduate Certificate in Fine Arts (Paintings).
The graduates should be able to demonstrate the acquisition of:	
Knowledge and Understanding General, technical and professional skills required to perform and accomplish tasks	Graduates will demonstrate foundational knowledge of art history, design principles, aesthetics, textile techniques, and materials. They will gain an academic grounding in theoretical subjects like History of Art – I, Aesthetics, and Human Values and Professional Ethics, providing them with a contextual and philosophical understanding of visual arts and its role in society. Students will acquire essential artistic and design skills through studio-based practice in Pencil Drawing, Basic Design Creation, Textile Surface Design, Fabric Painting, and Computer Aided Designing. They will also learn professional processes such as model-based studies and print techniques, preparing them for technical and industry-relevant challenges.
Application of knowledge and skills	Students will be able to apply learned techniques and theories to create original artworks, design concepts, and craft-based products. This includes integrating digital tools, understanding the functionality of materials, and solving visual problems creatively in both individual and collaborative projects, as seen in courses like Methods and Materials-I and Textile Printing Techniques.

Generic learning outcomes	Graduates will build effective communication, time management, and interpersonal skills through subjects like Communication Skills and Personality Development. They will demonstrate self-directed learning, critical thinking, creative exploration, and teamwork essential attributes for both academic success and professional practice.
Constitutional, humanistic, ethical, and moral values	Through engagement with Human Values and Professional Ethics and Environmental Education, students will reflect on the importance of ethical practices, environmental responsibility, and respect for cultural diversity. Their work and conduct will embody integrity, empathy, and a sense of social and civic duty.
Employment and job- ready skills, and entrepreneurship skills and capabilities/ qualities and mindset	Students will develop practical and transferable skills suited for careers in fine arts, textile design, graphic arts, and education. The curriculum encourages innovation, independent thinking, and entrepreneurial initiatives, providing a base for freelancing, studio practices, or further specialization in creative industries.
Credit requirements	UG Programme with requisite 48 credits including the 4 credits of internship of 8 weeks duration as per scheme of the programme and will be awarded an Undergraduate Certificate Fine Arts (Paintings).
Entry requirements	Passed 10+2 with atleast 45% in the aggregate.

SEMESTER 1ST

BFA (2025-26)

Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Int.	Ext.	Total Marks
BFA1100	History of Art-I	Core	4	0	0	4	30	70	100
BFA1101	Pencil Drawing	Core	4	0	0	4	30	70	100
BFA1102	Basic of design Creation	Minor	2	0	0	2	30	70	100
BFA1103	Basic of design Creation (Practical)	Minor	0	0	4	2	30	70	100
BFA1104	Head Study for Model	SEC	0	0	6	3	30	70	100
BFA1105	Computer Aided Designing	MDSC	3	0	0	3	30	70	100
VAC0001	Environment Education	VAC	2	0	0	2	30	70	100
BFA1106	Communication Skill	AEC/MIL	2	0	0	2	30	70	100
Total			17	0	10	22	240	560	800

SEMESTER-II

Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Int.	Ext.	Total Marks
BFA2150	Aesthetics- I	Core	4	0	0	4	30	70	100
BFA2151	Methods and Materials- I	Core	4	0	0	4	30	70	100
BFA2152	Textile Surface Design	Minor	2	0	0	2	30	70	100
BFA2153	Fabric painting	Minor	0	0	4	2	30	70	100
BFA2155	Painting Technique in Water Color	SEC	0	0	6	3	30	70	100
BFA2156	Personality Development	AEC	0	0	4	2	30	70	100
VAC0002	Human Values & Professional Ethics	VAC	2	0	0	2	30	70	100
BFA2154	Punjabi compulsory	MDSC	3	0	0	3	30	70	100
Total			15	0	14	22	240	560	800

Programme Learning outcomes: Undergraduate Diploma in Fine Arts (Painting) is awarded to students who have demonstrated the achievement of the outcomes located at level 4.5 :

Element of the Descriptor	Programme learning relating to outcomes Undergraduate Diploma in Fine Arts(Painting)
The graduates should be able to demonstrate the acquisition of:	
Knowledge and understanding	Graduates will demonstrate A deepened understanding of art movements, design principles in architecture, presentation techniques, and the interplay between art and culture. Courses such as History of Arts – II, Design Principles in Architecture, and Aesthetics-II equip students with analytical knowledge of historical and contemporary art forms, architectural design thinking, and theoretical aesthetics
General, technical and professional skills required to perform and accomplish tasks	Through hands-on coursework like Painting Techniques in Acrylic Colour, Clay Modelling, Photography, and Printmaking Techniques, students develop intermediate to advanced practical skills in visual creation. They also cultivate professional competencies in Interpersonal & Organisational Skills and Art Gallery/Studio Management, which are crucial for functioning effectively in artistic and institutional environments.

Application of knowledge and skills	Learners apply concepts from theory into practice by curating, managing, and executing creative projects that combine traditional techniques with contemporary applications. They are encouraged to experiment and innovate through electives such as Colour Techniques and Sculptural Forms in Architecture, promoting problem-solving and creative decision-making across various media and formats.
Generic learning outcomes	Graduates will exhibit improved communication, leadership, critical thinking, and collaboration abilities. Courses like Presentation Techniques and participation in practical projects foster confidence in presenting ideas, engaging with peers, and articulating artistic vision. These outcomes are reinforced through continuous formative assessments and presentations

Constitutional, humanistic, ethical, and moral values	Through the inclusion of courses such as Bharatavarsha – A Land of Rare Natural Endowments and Indian Education, students explore Indian cultural heritage, value-based education, and ethical perspectives. These courses instill a respect for cultural diversity, environmental sustainability, and civic consciousness, aligning creative practice with socially responsible behavior.
Employability and job- ready skills and entrepreneurship skills and Capabilities/ qualities and mindset	This stage of the program enhances employability by integrating domain-specific and transferable skills. Learners gain exposure to gallery management, digital media tools (e.g., Photography), and entrepreneurial thinking. The emphasis on presentation, self-branding, and professional documentation prepares students for careers in galleries, studios, media production, education, and independent art practice.
Credit requirements	UG Programme with requisite 94 credits including the 4 credits of internship of 8 weeks duration as per scheme of the programme and will be awarded an Undergraduate Diploma in Fine Arts (Painting).
Entry requirements	Undergraduate certificate in Fine Arts (Painting)

SEMESTER-III									
Course Code	Course Title	Type of Course	L	T	P	No. of Credits	BFA (2025-26)		
							Int.	Ext	Total Marks
BFA3200	History of Arts –II	Core	4	0	0	4	30	70	100
BFA3201	Design Principals in Architecture	DSEC	4	0	0	4	30	70	100
BFA3202	Painting Techniques in Acrylic Colour	Minor	0	0	8	4	30	70	100
BFA3204	Interpersonal & Organizational Skills	MDSC	3	0	0	3	30	70	100
IKS0001	Bharatavarsha -A land of Rare Natural Endowments	VAC	2	0	0	2	30	70	100
BFA3205	Presentation Techniques	AEC/MIL	2	0	0	2	30	70	100
Discipline Elective (Select any one From the following)									
BFA3203	Clay modelling	Skill Enhancement course	0	0	6	3	30	70	100
BFA3206	Disaster Risk Reduction& Management :Skills for Safety & Resilience		2	0	2	3			
BFA3207	Basic of Cyber Security		3	0	0	3			
Total			18	0	14	22	210	490	700

SEMESTER-IV									
BFA (2025-26)									
Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Int.	Ext.	Total Marks
BFA4250	Sculptural Forms in Architecture	Core	4	0	0	4	30	70	100
BFA4251	Method & Materials-II	Core	4	0	0	4	30	70	100
BFA4252	Aesthetics-II	Core	4	0	0	4	30	70	100
BFA4253	Art Gallery/Studio Management	VOC1	2	0	0	2	30	70	100
BFA4254	Art Gallery/Studio Management (Practical)	VOC1	0	0	4	2	30	70	100
IKS0002	Indian Education	IKS4/ VAC4	2	0	0	2	30	70	100
BFA4255	Compulsory English	AEC4	2	0	0	2	30	70	100
Discipline Elective - I(Select any one from the following)									
BFA4256	Color Techniques	DSE	0	0	8	4	30	70	100
BFA4257	Print Making Techniques								
Total			18	0	12	24	240	560	800

Programme Learning outcomes: Bachelor of Fine Arts (Painting) is awarded to students who have demonstrated the achievement of the outcomes located at level 4.5:

Element of the Descriptor	Programme learning outcomes relating to Bachelor of Fine Arts (Painting)
The graduates should be able to demonstrate the acquisition of:	
Knowledge and understanding	• Acquire in-depth knowledge of the history of arts, architectural influence, and Indian civilization. • Understand advanced aesthetics, material techniques, and the evolution of cultural, visual, and urban art forms. • Gain comprehensive insights into commercial product development, sustainable and graphic art, and their contextual relevance in contemporary society.
General, technical and professional skills required to perform and accomplish tasks	• Demonstrate refined artistic techniques in sculpture, collage, installation, and product development. • Master digital and traditional methods in typography, comic art, logo design, and urban/graffiti art. • Apply presentation, design thinking, and studio management skills effectively in real-world projects.
Application of knowledge and skills	• Integrate theoretical knowledge with practical applications through studio work, internships, and live projects. • Conceptualize and develop professional art products, from ideation to execution, suitable for galleries and commercial platforms. • Employ techniques from interdisciplinary subjects (like Indian Knowledge Systems and cultural studies) in contemporary practice.

Generic learning outcomes	• Enhance critical thinking, visual analysis, and problem-solving through research, aesthetic critique, and portfolio development. • Communicate complex artistic ideas effectively in both written and visual formats. Work collaboratively in diverse teams and manage artistic projects with leadership and accountability
Constitutional, humanistic, ethical, and moral values	• Recognize and reflect humanistic and ethical values in art practice, respecting cultural and environmental sustainability. • Engage with Indian heritage, ethics in media representation, and the preservation of traditional forms through modern expression. • Promote inclusive, socially responsible, and environmentally aware creative practices.
Employability and job- ready skills, and entrepreneurship skills and capabilities/ qualities and mindset	• Recognize and reflect humanistic and ethical values in art practice, respecting cultural and environmental sustainability. • Engage with Indian heritage, ethics in media representation, and the preservation of traditional forms through modern expression. • Promote inclusive, socially responsible, and environmentally aware creative practices.
Credit requirements	Bachelor of Fine Arts (Painting) after completing three academic years of the UG Programme and earning requisite 136 credits including the 60 credits in the major subject and 4 credits of internship of 8 weeks duration as per scheme of the programme.

Entry requirements	Under graduates Diploma in Fine Arts (Painting).
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Semester: V									
BFA (2025-26)									
Course code	Course Title	Type of Course	L	T	P	No. of Credits	Int.	Ext.	Total Marks
BFA5300	History of Arts-II	Core	4	0	0	4	30	70	100
BFA5301	Cultural Influence In Architectural Art	Core	4	0	0	4	30	70	100
BFA5302	Sculpture and Installation	VOC-2	2	0	0	2	30	70	100
BFA5303	Sculpture and Installation(Practical)	VOC-2	0	0	4	2	30	70	100
BFA5304	INTERNSHIP	Skill	0	0	0	4	30	70	100
Discipline Elective -II(Select any one from the following)									
BFA5305	Graphic Novel Art	DSE	0	0	8	4	30	70	100
BFA5306	Comic Art								
Discipline Elective -III(Select any one from the following)									
BFA5307	Typography	DSE	4	0	0	4	30	70	100
BFA5308	Logo Design								
TOTAL			14	0	12	24	210	490	700

Semester: VI									
BFA (2025-26)									
Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Int	Ext.	Total
BFA6350	Methods & Materials-III	Core	4	0	0	4	30	70	100
BFA6351	Aesthetics-III	Core	4	0	0	4	30	70	100
BFA6352	Commercial Product Development	VOC 3	2	0	0	2	30	70	100
BFA6353	Commercial Product Development (Practical)	VOC 3	0	0	4	2	30	70	100
IKS0003	Fundamental Literature of Indian Civilization	IKS5	2	0	0	2	30	70	100
Discipline Elective -IV(Select any one from the following)									
BFA6354	History of Indian Arts	DSE	4	0	0	4	30	70	100
BFA6355	Collage making								
Discipline Elective - V(Select any one from the following)									
BFA6356	Sustainable Art	DSE	0	0	8	4	30	70	100
BFA6357	Urban Art & Graffiti								
Total			16	0	12	22	210	490	700

Programme Learning outcomes: Bachelor of Fine Arts(Painting)Honors is awarded to students who have demonstrated the achievement of the outcomes located at level 4.5 :

Element of the Descriptor	Programme learning outcomes relating to Bachelor of Fine Arts(Painting)Honors
The graduates should be able to demonstrate the acquisition of:	
Knowledge and Understanding	Students will demonstrate advanced knowledge of aesthetics, art history, artistic techniques, and materials. They will understand the theoretical and practical dimensions of contemporary and traditional art forms, as evident from courses like <i>Aesthetics-IV</i> , <i>History of Arts-IV</i> , and <i>Art Theory and Aesthetics Practices</i> .
General, technical and professional skills required to perform and accomplish tasks	Graduates will acquire technical mastery in areas such as <i>Advanced Painting Techniques</i> , <i>Digital Photography</i> , <i>Calligraphy</i> , and <i>Installation Art</i> . The curriculum also ensures hands-on experience with materials (e.g., <i>Wood & Metal Sculpture</i>) and tools, enabling professional-grade artistic production and multimedia communication skills.
Generic learning outcomes	Students will effectively apply their learned skills in real-world or simulated environments. Practical components like <i>Practicum</i> and <i>Experimental Animation</i> allow students to integrate conceptual understanding with execution, bridging traditional practices with modern media applications.

Constitutional, humanistic, ethical, and moral values	Courses encourage respect for cultural diversity, empathy, and social engagement. Through electives like Art Therapy and community-based projects, students reflect on ethical creation and the societal impact of art. They learn to express values such as inclusivity, sustainability, and identity through artistic mediums.
Employability and job-ready skills, and entrepreneurship skills and capabilities/qualities and mindset	• Fine arts and design industries • Digital media and animation • Art education and curation • Freelance and commissioned work They will also gain entrepreneurial skills, preparing them for self-employment or establishing art practices/studios.
Credit requirements	Bachelor of Fine Arts (Painting) Honors and earning requisite 184 credits including the 4 credits of internship of duration 8 weeks as per scheme of the programme (Appendix II). If the student also completes a research project of 12 credits in the 4th year of the UG Programme, he shall be awarded Bachelor degree (Honours with Research) at the end of four years.
Entry requirements	Bachelor of Fine Arts(Painting) with 75% marks.

Semester: VII									
Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Int.	Ext.	Total Marks
BFA7400	Art and Technology	Core	4	0	0	4	30	70	100
BFA7401	Feminist Art Theory and practices	Core	4	0	0	4	30	70	100
BFA7402	Installation Art	Core	4	0	0	4	30	70	100
BFA7403	Painting techniques in oil color	Minor -4	0	0	8	4	30	70	100
BFA7404	Calligraphy	Minor-5	0	0	8	4	30	70	100
Discipline Elective -VI(Select any one of the following)									
BFA7405	Art Therapy	DSE							
BFA7406	Art & Community Development		4	0	0	4	30	70	100
Total			16	0	16	24	180	420	600

Semester: VIII									
Course Code	Course Title	Type of Course	L	T	P	No.of Credits	Int.	Ext.	Total Marks
BFA8450	Aesthetics-IV	Core	4	0	0	4	30	70	100
BFA8451	History of Arts - IV	Core	4	0	0	4	30	70	100
BFA8452	Method and materials -IV	Core	4	0	0	4	30	70	100
BFA8453	Advanced painting techniques	MIN-6	0	0	8	4	30	70	100
BFA8454	Digital Photography Practicum	MIN-7	0	0	8	4	30	70	100
Discipline Elective -VII(Select any one of the following)									
BFA8455	Wood & Metal Sculpture	DSE							
BFA8456	Experimental Animation		4	0	0	4	30	70	100
Total			16	0	16	24	180	420	600
Grand Total			127	0	106	184	1710	3990	5700

Course Content :History of Arts-I	L	T	P	Cr
Course Code: BFA1100	4	0	0	4

Total Hours: 60

Learning Outcomes:After completion of this course, the learner will be able to:

1. Understand the Evolution of Art – Trace the development of art from prehistoric times to early civilizations, identifying key milestones and cultural influences.
2. Analyse Artistic Styles & Movements – Recognize and differentiate between major art movements, such as Prehistoric, Egyptian, Greek, and Roman art, along with their distinct characteristics.
3. Interpret Symbolism & Techniques – Develop an understanding of artistic techniques, symbolism, and materials used in historical artworks.
4. Evaluate the Cultural Impact – Explore how art reflects the political, religious, and social dynamics of different periods.
5. Identify Notable Artworks & Artists – Gain knowledge of significant artists and their contributions to the early history of art

Course Content**UNIT I****14hours**

Introduction to Art History

Definition and Scope of Art

History

Importance of Art in Society

Methods of Analysing Art (Formalism, Iconography, Contextual Analysis)

UNIT II**16hours**

Prehistoric and Ancient Art, Cave Paintings and Early Symbolism (Lascaux, Altamira) Greek (Classical, Hellenistic Periods, Sculpture, Architecture)

Roman (Mosaics, Frescoes, Architecture)

Byzantine Art (Icons, Mosaics)

Romanesque and Gothic Architecture (Cathedrals, Stained Glass)

UNIT III**14 hours**

Neoclassicism, Romanticism & Realism (18th–19th Century)

Neoclassicism: Return to Classical Ideals (David, Ingres)

Romanticism: Emotion, Nature, and the Sublime (Delacroix, Goya, Turner)

Realism: Depiction of Everyday Life (Courbet, Millet) Modern Art Movements (Late 19th–20th Century) Expressionism & Cubism (Kandinsky, Picasso, Braque)

UNIT IV

16hour

Contemporary Art (20th–21st Century)
Abstract Expressionism (Pollock, Rothko)
Pop Art & Minimalism (Warhol,
Lichtenstein) Conceptual & Digital Art
Art and Politics (Propaganda, Social
Movements) The Future of Art (AI,
NFTs, Digital Media

Suggested Readings

E.H. Gombrich – (1950) *The Story of Art*, Phaidon

Hugh Honour & John Fleming – (2005) *A World History of Art*,
London : Laurence King

John Boardman – (1964) *Greek Art*, John Boardman

Marilyn Stokstad – (1 / 1 / 2025) *Art History*, Vol. 1

Course Content: Pencil Drawing	L	T	P	Cr
Course Code : BFA1101	4	0	0	4

Total Hours: 60

Learning Outcomes: After completion of this course, the learner will be able to:

1. Understand and apply fundamental pencil drawing techniques, including line, shape, and form.
2. Demonstrate proficiency in shading and tonal variation to create depth and realism.
3. Utilize perspective techniques to create well-balanced compositions.
4. Develop detailed and expressive drawings with attention to texture and form.
5. Create original compositions that showcase creativity and technical skills.
6. Critically analyze and refine their drawings for artistic growth.

Unit-1**15hours**

Fundamentals of Pencil Drawing

Introduction to Drawing: Understanding lines, shapes, and forms

Types of Pencils and Their Uses (Graphite, Charcoal, Mechanical)

Understanding Paper, Textures, and Surfaces

Basic Hand Movements and Control

Freehand Sketching

Unit-2**15hours**

Shading Techniques & Tonal Studies

Light and Shadow: Understanding Value & Contrast

Hatching, Cross-Hatching, Stippling, and Blending Techniques

Creating Depth and Volume with Pencil Shading

Understanding Highlights, Midtones, and Shadows

Still-Life Drawing: Simple Objects with Shading

Unit-3**15hour**

Perspective and Composition

Introduction to Perspective: One-Point, Two-Point, and Three-Point Perspective

Understanding Proportions and Scale

Negative Space and Positive Space in Composition

Basics of Composition and Balance in Artwork

Drawing Interior and Exterior Spaces Using Perspective

Unit-4**15hours**

Realistic Drawing & Creative Exploration V

Detailed Study of Textures (Wood, Metal, Fabric, Skin, etc.)

Portrait and Figure Drawing Basics

Expressing Emotions and Mood Through Pencil Strokes

Conceptual and Creative Sketching

Developing a Final Composition with Personal Style

Suggested Readings

- *Basic Perspective Drawing: (1985) A Visual Approach* by John Montague, Van Nostrand Reinhold
- *Drawing on the Right Side of the Brain* by Betty Edwards (1979 (first edition
- *Figure Drawing: Design and Invention* by Michael Hampton (2009), M. Hampton
- *Pencil Drawing Techniques* by David Lewi (1984), Watson-Guptill Publications
- *Rendering in Pencil* by Arthur L. Gup till (1977), Watson-Gup till

Course Title: Basic of Design Creation	L	T	P	Cr
Course Code: BFA 1102	2	0	0	2

Total Hours:30

Learning Outcomes:By the end of this course, students will be able to:

1. Understand the fundamental elements and principles of design.
2. Analyze and interpret basic compositions using design vocabulary.
3. Apply design principles to create aesthetically balanced compositions.
4. Explore traditional and modern design methodologies.
5. Develop critical thinking in evaluating design works.

Unit 1**8 Hours**

Elements of Design

Line, Shape, Form, Texture, Space, Value, and Color.

Introduction to visual vocabulary and design basics.

Exploration of natural and man-made forms.

Unit 2**7 Hours**

Principles of Design

Balance, Rhythm, Harmony, Proportion, Emphasis, Unity, Contrast.

Understanding how elements are organized for visual effectiveness.

Unit 3**8 Hours**

Design Processes and Techniques

Concept development and problem-solving in design.

Introduction to mediums: traditional and digital.

Understanding 2D design formats.

Unit 4**7 Hours**

Application and Analysis

Case studies of iconic designs and designers.

Design thinking: from inspiration to execution.

Introduction to functional vs. aesthetic design.

Suggested Readings

1. Aldo Rossi – *The Architecture of the City* (Optional, contextual), 1966 (original Italian edition); English edition by MIT Press published in 1982
2. Johannes Itten – (1970) *The Elements of Color*, John Wiley & Sons
3. Josef Albers – (1963) *Interaction of Color*, Yale University Press
4. Richard Poulin – (2012) *Graphic Design + Architecture: A 20th-Century History*

Course Title: Basic of Design Creation (Practical)	L	T	P	Cr
Course Code: BFA 1103	0	0	4	2

Total Hours:30

Learning Outcome:By the end of this practical course, students will able to:

1. Identify and apply the basic elements and principles of design in creative compositions.
2. Develop hand skills, visual perception, and spatial understanding through practice.
3. Create aesthetically balanced and conceptually sound design work.
4. Experiment with different materials, mediums, and tools for design create

Course Content

Unit 1

08 hours

Exploration of Elements of Design

Hands-on exercises with line, shape, form, texture, value, and color.
Composition using basic geometric and organic forms.
Freehand drawing of patterns and motifs from nature.

Unit 2

08hours

exercises on balance, rhythm, contrast, emphasis, unity, and movement.Creating abstract and representational compositions.

Unit 3

07 hours

Color Theory & Application

Practical color wheel, warm/cool contrast, and color harmony.
Experiments with value and saturation.
Surface design using color emotions.

Unit 4

07 hours

Creative Composition and Conceptual Design

Theme-based composition integrating elements and principles.
Use of collage, mixed media, and basic materials.
Introduction to layout and presentation techniques.

Suggested Readings & References

1. David A. Lauer & Stephen Pentak – (2015)*Design Basics*, Cengage Learning
2. Johannes Itten – (1970)*The Elements of Color*, John Wiley & Sons
3. Josef Albers – (1963)*Interaction of Color*, Yale University Press
4. Wucius Wong – (1972)*Principles of Two-Dimensional Design*, Van Nostrand Reinhold Company / John Wiley & Sons

Course Title: Head Study for model	L	T	P	Cr.
Course Code: BFA1104	0	0	6	3

Learning Outcomes:**Total Hours: 45**

After completion of this course, the learner will be able to:

1. Understand the Fundamentals of Art
2. Apply the Elements and Principles of Art
3. Develop Technical Skills in Various Art Mediums
4. Analyze and Appreciate Different Art Styles
5. Create Original Artworks
6. Critically Evaluate Art

Course Content**UNIT I****12 hours**

Structure of Human figure in full and parts.

UNIT II**11hours**

Drawing from life. Rendering in pencil, ink and colours.

UNIT III**11hours**

Understanding of different rendering techniques

UNIT IV**11hours**

Outdoor study of nature/man-made objects. Rendering in pencil and colour.

Transaction Mode:

Video Based Teaching, Group Discussions, Quiz, Project, Based Learning

Suggested Readings:

Barrington Barber, (2013) Essential Guide to Drawin, Arcturus Publishing

Course Title: Computer Aided Designing	L	T	P	Cr
Course Code: BFA1105	4	0	0	4

Learning Outcomes:**Total Hours: 60**

After completion of this course, the learner will be able to:

1. Learn about Corel draw and Adobe Photoshop and difference between raster and vector graphics
2. Understand basic features of CorelDraw and Adobe Photoshop and various page setups.
3. Fundamental of Corel and adobe Photoshop tolls and Concept of layers.
4. Understand importance of computer aided design, which creates employability.

Course Content**UNIT I****17 hours**

Introduction to Corel draw and tools.
Importance and Uses of Corel Draw for Designers. Bitmap and Vector Images

UNIT-II**16 hours**

Application of various textures and Patterns.
Drawing of fashion figure using different tools. Knowledge of export/save graphics.
Create textures, prints design in Corel.

UNIT- III**13 hours**

Colour Palette and printing
Introduction to Photoshop and its importance
Tools of Photoshop

UNIT-IV**14 hours**

Opening the Photoshop Concept of Path, layers
Creating logos, collage, brochures, fliers, story board, mood board, labels, and visiting cards.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

1. Bright ,(2007) *Introduction to Computer Fundamentals*.
2. Norton,(2000) *Introduction to Computers*, Peter.
3. Peter Shirley (2009), *Fundamentals of Computer Gr*

Course Title: Environmental Education	L	T	p	Cr
Course Code: VAC0001	2	0	0	2

Course Learning Outcomes: After completing all the units, students will learn:

- 1) Grasp the concept of Environmental Science, its components, types of natural resources, their distribution, and usage, with a focus on India.
- 2) Discuss the factors impacting biodiversity loss and ecosystem degradation in India and the world.
- 3) An overview of Contemporary Environmental Issues i.e National and Global efforts to address climate change adaptation and mitigation.
- 4) To understand environmental laws for monitoring pollution.
- 5) Principles guiding human responsibility toward the environment.
- 6) Toxic chemicals and analytical methods for monitoring environmental pollutants.

Course Content

Unit-I.

6 Hours

Human – Environment Interaction, Natural Resources, and Sustainable Development.

The man-environment interaction: Humans as hunter-gatherers; Mastery of fire; Origin of agriculture; Emergence of city-states; Great ancient civilizations and the environment, Indic Knowledge and Culture of sustainability; Middle Ages and Renaissance; Industrial revolution and its impact on the environment; Population growth and natural resource exploitation; Global environmental change. Environmental Ethics and emergence of environmentalism: Anthropocentric and eco-centric perspectives (Major thinkers); The Club of Rome- Limits to Growth; UN Conference on Human Environment 1972; World Commission on Environment and Development and Rio Summit. Natural resources: Definition and Classification. Microbes as a resource; Status and challenges. Environmental impact of over-exploitation, issues and challenges; Water scarcity and Conflicts over water. Mineral resources and their exploitation; Environmental problems due to extraction of minerals and use; Soil as a resource and its degradation. Energy resources: Sources and their classification. Implications of energy use on the environment. Introduction to sustainable development: Sustainable Development Goals (SDGs)- targets and indicators, challenges and strategies for SDGs.

Unit-II:

6 Hours

Biodiversity Conservation and Environmental Issues

Biodiversity as a natural resource; Levels and types. Biodiversity in India and the world; Biodiversity hotspots; Species and ecosystem threat categories. Major ecosystem types in India, their services, classification, significance and characteristics of forests, wetlands, grasslands, agriculture, coastal and marine; Threats to biodiversity and ecosystems: Land use and land cover change; Commercial exploitation of species; Invasive species; Fire, disasters and climate change. Major conservation policies: in-situ and ex-situ approaches; National and International Instruments for biodiversity conservation; the role of traditional knowledge, community-based conservation; Gender and conservation. Environmental issues and scales:

micro-, meso-, synoptic and planetary scales; Temporal and spatial extents of local, regional, and global phenomena. Pollution: Types of Pollution- air, noise, water, soil, thermal, radioactive ;municipal solid waste, hazardous waste; transboundary air pollution; acid rain; smog. Land use and Land cover change: land degradation, deforestation, desertification, urbanization. Biodiversity loss: past and current trends, impact. Global change: Ozone layer depletion; Natural Disasters – Natural and Man-made (Anthropogenic).

Unit-III:

8 Hours

Environmental Pollution, Health, Climate Change: Impacts, Adaptation and Mitigation

Definition of pollution; Point and non-point sources. Air pollution: sources, Impacts, Primary and Secondary pollutants; Criteria pollutants- carbon monoxide, lead, nitrogen oxides, ground-level ozone, particulate matter and sulphur dioxide; Other important air pollutants- Volatile Organic compounds (VOCs), Peroxyacetyl Nitrate (PAN), Polycyclic aromatic hydrocarbons (PAHs) and Persistent organic pollutants (POPs); Indoor air pollution; National Ambient Air Quality Standards. Water pollution: Sources; River, lake and marine pollution, groundwater pollution, impacts ; Water quality parameters and standards. Soil pollution: sources and pollutants. Solid and hazardous waste, its impacts. Noise pollution: Definition, Unit of measurement, sources, noise standards; adverse impacts. Thermal and Radioactive pollution: Sources and impacts. Climate change: natural variations in climate due to greenhouse gas emission- past, present & future. Structure of atmosphere. Projections of global climate change with special reference to temperature, rainfall, climate variability and extreme events; Importance of 1.5 °C and 2.0 °C limits to global warming; Climate change projections for the Indian sub-continent. Impacts, vulnerability and adaptation to climate change: Observed impacts of climate change on ocean and land systems; Sea level rise, changes in marine and coastal ecosystems; Impacts on forests, natural ecosystems, animal species, agriculture, health, urban infrastructure; the concept of vulnerability and its assessment; Adaptation vs. resilience; Climate-resilient development; Indigenous knowledge for adaptation to climate change. Mitigation of climate change: Synergies between adaptation and mitigation measures; Green House Gas (GHG) reduction vs. sink enhancement; Concept of carbon intensity, energy intensity and carbon neutrality; National and international policy instruments for mitigation, decarbonizing pathways and net zero targets for the future; Energy efficiency measures; Carbon capture and storage, National climate action plan and Intended Nationally Determined Contributions (INDCs); Climate justice.

Unit-IV:

10 Hours

Environment Management, Treaties and Legislation.

Introduction to environmental laws and regulation: Article 48A, Article 51A (g) and other environmental rights; Introduction to environmental legislations on the forest, wildlife and pollution control. Environmental management system: ISO 14001 Concept of Circular Economy, Life cycle analysis; Cost-

benefit analysis Environmental audit and impact assessment; Environmental risk assessment Pollution control and management; Waste Management- Concept of 3R (Reduce, Recycle and Reuse) and sustainability; Ecolabeling /Ecomark scheme. Bilateral and multilateral agreements on international co-operation of instruments; conventions and protocols; binding and nonbinding measures; Conference of the Parties (COP) Major International Environmental Agreements:- Convention on Biological Diversity (CBD); Cartagena Protocol on Biosafety; Nagoya Protocol on Access and Benefit- sharing; Convention on International Trade in Endangered Species of Wild Flora and Fauna (CITES); Ramsar Convention on Wetlands of International Importance; United Nations Convention to Combat Desertification (UNCCD); Vienna Convention for the Protection of the Ozone Layer; Montreal Protocol on Substances that Deplete the Ozone Layer and the Kigali Amendment; Basel Convention on the Control of Transboundary Movements of Hazardous Wastes and their Disposal; Rotterdam Convention on the Prior Informed Consent Procedure for Certain Hazardous Chemicals and Pesticides in International Trade; Stockholm Convention, Minamata Convention, United Nations Framework Convention on Climate Change (UNFCCC); Kyoto Protocol; Paris Agreement; India's status as a party to major conventions Major Indian Environmental Legislations: The Wild Life (Protection) Act, 1972; The Water (Prevention and Control of Pollution) Act, 1974; The Forest (Conservation) Act, 1980; The Air (Prevention and Control of Pollution) Act, 1981; The Environment (Protection) Act, 1986; The Biological Diversity Act, 2002; The Scheduled Tribes and Other Traditional Forest Dwellers (Recognition of Forest Rights) Act, 2006; Noise Pollution (Regulation and Control) Rules, 2000; Industry-specific environmental standards; Waste management rules; Ramsar sites; Biosphere reserves; Protected Areas; Ecologically Sensitive Areas; Coastal Regulation Zone; Production and consumption of Ozone Depleting substances, Green Tribunal; Some landmark Supreme Court judgements Major International organisations and initiatives: United Nations Environment Programme (UNEP), International Union for Conservation of Nature (IUCN), World Commission on Environment and Development (WCED), United Nations Educational, Scientific and Cultural Organization (UNESCO), Intergovernmental Panel on Climate Change (IPCC), and Man and the Biosphere (MAB) programme.

Suggested Readings: -

- 1) Chahal, M. K. (2024). Environmental Science and Hazards Management (Ecology and Risk Management), ISBN: 978-93-6440-586-7.
- 2) Baskar, S. and Baskar, R. (2009). Natural Disasters (Earth's Processes & Geological Hazards), ISBN: 978-81-7806-168-9.
- 3) Tiefenbacher, J (ed.) (2022), Environmental Management - Pollution, Habitat, Ecology, and Sustainability, Intech Open, London. 10.5772/
- 4) Kanchi Kohli and Manju Menon (2021) Development of Environment Laws in India, Cambridge University Press.

- 5) Bhagwat, Shonil (Editor) (2018) Conservation and Development in India: Reimagining Wilderness, Earthscan Conservation and Development, Routledge.
- 6) Manahan, S.E. (2022). Environmental Chemistry (11th ed.). CRC Press. <https://doi.org/10.1201/9781003096238>.
- 7) William P. Cunningham and Mary A. (2015) Cunningham Environmental Science: A Global Concern, Publisher (Mc-Graw Hill, USA)
- 8) Central Pollution Control Board Web page for various pollution standards. <https://cpcb.nic.in/standards/>
- 9) Theodore, M. K. and Theodore, Louis (2021) Introduction to Environmental Management, 2nd Edition. CRC Press.
- 10) Ministry of Environment, Forest and Climate Change (2019) A Handbook on International Environment Conventions & Programmes. <https://moef.gov.in/wp-content/uploads/2020/02/convention-V-16-CURVE-web.pdf>

Course Title: Communication Skills	L	T	P	Cr.
Course Code: BFA1106	2	0	0	2

Learning Outcomes**Total Hours: 30**

1. Identify and understand various barriers to effective communication (physiological, psychological, cultural, etc.).
2. Develop active listening skills and apply them in both personal and professional contexts.
3. Enhance written communication by focusing on clarity, structure, and audience awareness.
4. Master effective communication in interviews and presentations, including overcoming common challenges.

UNIT I**07 Hours**

Barriers to Communication and Perspectives

Barriers to Communication:

Physiological, Physical, Cultural, Language, Gender, Interpersonal, Psychological, Emotional.

Perspectives in Communication:

Visual Perception, Language, Past Experiences, Prejudices, Feelings, Environment.

UNIT II:**07 Hours**

Elements of Communication Styles

Elements of Communication:

Face-to-Face, Tone of Voice, Body Language (Non-Verbal), Verbal, Physical Communication.

Communication Styles:

Direct, Spirited, Systematic, Considerate.

UNIT III:**07 Hours**

Listening Skills and Effective Written Communication

Basic Listening Skills:

Self-Awareness, Active Listening, Difficult Situations.

Effective Written Communication:

When to Use Written Communication, Writing Effectively (Subject Lines, Main Point First, Audience, Organization).

UNIT IV:**05 Hours**

Interview Skills and Presentations

Interview Skills:

Purpose of an Interview, Dos and Don'ts.

Giving Presentations:

Dealing with Fears, Planning, Structuring, Delivery Techniques.

Suggestive Reading:

1. "Communication in Action"-(2017) Kory Floyd, Cengage Learning
2. "On Writing Well"-(1976) William Zinsser, Harper & Row Publishers
3. "Talk Like TED"-(2014) Carmine Gall, St. Martin's Press
4. "The Art of Communicating"-(2013) Thich Nhat Hanh, HarperOne

Semester - II

Course Content: Aesthetics –I	L	T	P	Cr.
Course Code: BFA2151	4	0	0	4

Learning Outcomes:**Total hour 60**

After completion of this course, the learner will be able to:

1. Recall key concepts in aesthetics, such as beauty, taste, and aesthetic judgments.
2. Summarize the relationship between aesthetics and other branches of philosophy, such as ethics and metaphysics.
3. Apply aesthetic principles to analyze and critique works of art, design, literature, or other forms of creative expression.
4. Analyze the impact of different aesthetic choices (e.g., colour, form, composition) on the interpretation and emotional resonance of artworks

Course Content**UNIT I****16 hours**

Art Definition, Functions and Aims of Art, Categories of Art–Visual and Performing Arts. Inter-relationship between the visual and performing arts.

UNIT II**14 hours**

Difference between art and craft, Branches of Art and their interrelation –Applied Art, Architecture, Decorative Art, Drawing and Painting, Sculpture.

UNIT III**17hours**

Elements of Art–Line, form, colour, texture, tone Point.

UNIT IV**13 hours**

Principles of Art–balance, Harmony, Perspective, Proportion, Emphasis, Rhythm, Movement.

Transaction Mode:

Video Based Teaching, Group Discussions, Quiz, Project Based Learning

Suggested Readings:

1. Harle J. C, *The Art & Architecture of Indian Sub-Continent* (1986)(The Yale University Press Pelican History of Arts Series)
2. Roy C. Craven, *Indian Art: (1976)A Concise History*, Thames & Hudson
3. Tomory, *History of Fine Arts in India & the West*(1989)Orient BlackSwan / Orient Longman

Course Content: Methods and Materials- I	L	T	P	Cr.
Course Code: BFA2151	4	0	0	4

Total Hours: 60

Learning Outcomes: After completion of this course, the learner will be able to:

1. Recall and identify different types of materials commonly used in the field of study.
2. Describe the basic methods and techniques used for working with different materials in the field.
3. Apply knowledge of material properties to select appropriate materials for specific projects or applications.
4. Synthesize knowledge of materials and methods to propose innovative solutions or improvements in materials and processes.

Course Content**UNIT I****16 hours**

Introduction to Art Materials and Their Properties

Understanding various types of art materials (papers, canvases, boards, etc.)

Study of drawing and painting mediums: Pencils, charcoals, inks, pastels, water colours, acrylics, and oils

Properties and characteristics of different pigments and dyes

Selection and preparation of surfaces for different artistic techniques

UNIT II**14 hours**

Tools, Techniques, and Applications

Introduction to essential tools: Brushes, palette knives, rollers, sponges, and other accessories

Techniques of using dry media: Shading, blending, hatching, and stippling

Wet media techniques: Layering, glazing, impasto, and washes

Understanding adhesives, binders, and fixatives in art creation

UNIT III**17 hours**

Traditional and Contemporary Materials in Art

Study of natural and synthetic materials in art practices

Exploration of traditional materials: Clay, wood, stone, metal, and textiles

Mixed media and experimental approaches in contemporary art

Safe handling, conservation, and storage of art materials

UNIT IV**13 hours**

Water Colour Painting, Oriental Ink Painting and Water Colour, Pastel Gouche, Oil Painting.

Introduction to sustainable and eco-friendly art materials

Understanding the role of material selection in artistic expression

Transaction Mode:

Video Based Teaching, Group Discussions, Quiz, Project Based Learning.

Suggested Readings:

1. *Blake Wendon, (2006), Portrait Drawing: A Step-By-Step Art Instruction Book*, Walter Foster Publishing
2. *Mau-Kun Yim, (2017), Lessons in Masterful Portrait Drawing: A Classical Approach to Drawing*, Rockport Publishers

Course Content: Textile Surface Design	L	T	P	Cr.
Course Code: BFA2152	2	0	0	2

Total Hours: 30

By the end of the course, students will be able to:

1. Identify and describe various traditional and modern surface design techniques.
2. Analyze the cultural and historical significance of textile surface decoration.
3. Evaluate the appropriate use of materials and techniques in textile design.
4. Develop conceptual ideas for surface design and translate them into design solutions.
5. Understand sustainability concerns and innovations in textile surface design.

Unit I:

7 Hours

Introduction to Textile Surface Design

Definition and scope of surface design

Historical overview: traditional surface decoration across cultures

Importance and applications in contemporary textiles

Unit II:

8 Hours

Techniques of Surface Ornamentation

Manual techniques: Embroidery, tie-dye, batik, block printing, handpainting

Mechanical and digital techniques: Screen printing, digital printing, laser cutting, embroidery machines
Stitching as a surface design element

Unit III: Material Exploration

7 Hours

Fabrics used in surface design

Use of dyes, pigments, resist agents

Tools and materials for printing, painting, embellishment

Unit IV: Design Process and Conceptual Development

8 Hours

Ideation to execution: mood boards, color palettes, motif development

Principles and elements of design applied to surfaces

Case studies: traditional vs. modern interpretations

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

1. **Belfer, N.** – *Designing with Natural Dyes*
2. **Campbell, G.** – (2011) *Textile Design: Principles, Advances and Applications*(Woodhead Publishing)

3. **Gillow, J. & Barnard, N.** – (1991) *Traditional Indian Textiles* (Thames & Hudson)
4. **Kadolph, S. J.** – (2010) *Textiles* (Pearson)
5. **Paquin, L.** – (2015) *Surface Design for Fabric* (Fairchild Books / Bloomsbury)
6. **Storey, J.** – (1921) *Textile Design and Colour* (Longmans, Green and Co.)

Course Content: Fabric Painting	L	T	P	Cr.
Course Code: BFA2153	0	0	4	2

Total Hours: 30

Course Learning Outcomes: By the end of this course, students will be able to:

1. Demonstrate proficiency in basic textile surface design techniques such as printing, dyeing, and embellishment.
2. Create original surface design samples using a variety of materials and methods.
3. Apply principles of design (color, pattern, composition) in textile decoration.
4. Experiment with traditional and innovative techniques to develop a personal design language.
5. Maintain a portfolio/sketchbook documenting processes, experiments, and final outcomes.

UNIT 1: Introduction to Surface Design Techniques 7 Hours

Safety, tools, and material handling

Understanding fabric behavior for surface treatments

UNIT 2: Dyeing Techniques

7 Hours

Tie and dye (bandhani, shibori styles)

Batik (wax resist)

Natural dyeing (optional extension)

UNIT 3: Printing Techniques

8 Hours

Block printing (wood/rubber blocks)

Screen printing (single and multi-color)

Stencil printing and monoprinter

UNIT4: Embellishment & Embroidery

8 Hours

Basic hand embroidery stitches

Appliqué and patchwork

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings & References:

1. **Fritz, M. & Sherr, R.** – (2006) *The Surface Designer's Handbook*(Interweave Press)
2. **Kadolph, S. J.** – (2010) *Textiles*(Pearson / Prentice Hall)
3. **Kumar, R.** – (1921) *Block Printing and Tie-Dye of India*(Longmans, Green and Co.)
4. **Paquin, L.** – (2015) *Surface Design for Fabric*(Fairchild Books / Bloomsbury Publishing)
5. **Storey, J.** – () *Textile Design and Colour*

Course Content: Punjabi Compulsory	L	T	P	Cr.
Course Code: BFA2154	3	0	0	3

Total Hours: 45

Learning Outcomes: After completion of this course, the learner will be able to:

1. Education their native language briefly.
2. Communicate official letter writing & notice writing
3. Write prissy writing.
4. Determine Punjabi grammar and category of word.
5. Narrate the socio, economic condition of Punjab under the rule of Sikh culture

Course Content**UNIT I****12 hours**

ਇਕਾਂਗੀਯਾਤਰਾ

ਮਾਂਦਾਡਿਪਟੀ

ਦੂਜਾਡਿਆਹ

ਮਨਦੀਮਨਡਿੱਚ

ਉਧਲੀਹੋਈਕੁੜੀ

(ਆਈ.ਸੀ. ਨੰਦਾ)

(ਸੰਤਡਸੰਘਸੇਖੋ)

(ਹਰਚਰਨਡਸੰਘ)

(ਕਪੂਰਡਸੰਘਘੁੰਮਣ)

UNIT II**11 hours**

ਸੁਫੀਕਾਡਿ

ਠੇਖਫਰੀਦ

ਠਾਹਹੁਸੈਨ

ਬਿੱਲੋਹਠਾਹ

ਹਾਠਮਠਾਹ

UNIT III**10 hours**

ਪੈਰਾਰਚਨਾ

ਦਫਤਰੀਡਚਿੱਠੀਪਿੱਤਰ

ਇਠਡਤਹਾਰ

ਡਨਬੰਧਰਚਨਾ (250-300 ਠਬਦਾਂਡਿੱਚ)

UNIT IV**12 hours**

ਭਾਠਾਅਤੇਪੰਜਾਬੀਭਾਠਾ

ਨਾਠਿ, ਪੜਨਾਠਿ, ਡਕਡਰਆ, ਡਿਠੇਠਣ, ਡਕਡਰਆਡਿਠੇਠਣ

ਠਬਦਠਰੇਣੀਆਂ

ਪੰਜਾਬੀਦੀਆਂਧੁਨੀਆਂਦਾਂਰਗੀਕਰਨ

Transaction Modes:

Group Discussions, Questions, Project Based Learning, Video Based Teaching.

Suggested Readings:

- Dugal N .S & Jasvir Kaur ,*Punjabi Grammar & Essay writing*, 13th Edition: 2013
- Kesher Dr. K.S., *Punjab Kabh*,Edition 2012

Course Content: Punjabi History & Culture-I	L	T	P	Cr.
Course Code: BFA2157	3	0	0	3

This course focuses on Punjab as the cradle of the Indus Valley Civilization and the battlefield of ancient empires before the 15th century.

Unit I:

- **The Dawn of Civilization**

- **Harappan Civilization:** Town planning, social-economic life, and the mystery of its decline.
- **The Indo-Aryan Age:** The Rigvedic period and the "Sapta Sindhu" (Land of Seven Rivers) geography.

Unit II:

- **Religious & Imperial Crossroads**

- **Buddhism & Jainism:** Their origins and impact on the social ethics of Punjab.
- **The Hellenistic Link:** Alexander's invasion and the subsequent Indo-Greek cultural fusion.

Unit III:

- **Medieval Transitions**

- **Turko-Afghan Rule:** The social and administrative impact of the Delhi Sultanate.
- **Bhakti & Sufi Movements:** The spiritual teachings of Bhagat Kabir, Bhagat Namdev, and Sheikh Farid.

Unit IV:

- **Society & Economy**

- Development of the caste system and the evolving status of women in medieval society.
- Trade routes, agriculture, and the early evolution of the Punjabi language.

Suggested books:

"History and Culture of Punjab"(1997) by *L.M. Joshi and Fauja Singh*: This is the gold standard for your first syllabus, covering ancient history up to early medieval times.(Publication Bureau / Registrar, Punjabi University, Patiala)

"History of the Punjab: From Pre-Historic Times to the Age of Asoka" (1997) by *L.M. Joshi*: Focuses on the Rigvedic and Mauryan periods (Unit II). (Publication Bureau, Punjabi University, Patiala)

"Sheikh Farid: Life and Teachings" (1973) by *Gurbachan Singh Talib*: Useful for the Sufism section of Unit III. (Baba Farid Memorial Society / Punjabi University, Patiala)

"Social and Cultural History of the Punjab"(2004) by *J.S. Grewal*: Excellent for understanding the social shifts from pre-Islamic Punjab to the Sikh era. (Manohar Publishers & Distributors, New Delhi)

"The Ancient Indus Valley: New Perspectives" (2007) by *Jane McIntosh*: A deep dive into the Harappan civilization (Unit I). (ABC-CLIO, Santa Barbara, California)

Course Content: Painting Technique in Water Colour	L	T	P	Cr. (2025-26)
Course Code: BFA2155	0	0	6	3

Total Hours: 45

Learning Outcomes: After completion of this course, the learner will be able to:

1. Recall the basic principles of water colour painting, including colour mixing, brush techniques, and layering.
2. Summarize the historical and contemporary context of water colour in the tradition of nature art and scientific illustration.
3. Apply principles of colour theory, perspective, and composition to create compelling nature study water colour artworks.
4. Develop a portfolio of professional-quality still life water colour paintings that showcase advanced technical skills and creative expression.

Course Content

UNIT-I

12 hours

Introduction to various techniques. Study of foreground and background with drapery.

UNIT-II

14 hours

Texture study with different materials like cloth, wood, glass, bronze, mirror, China clay, terracotta, etc. Selection and arrangement of objects.

UNIT-III

11 hours

Eye level, source of light, tonal variation, composition. Drawing from different angles.

UNIT-IV

8 hours

Details about light & shades. Medium- Water Colours.

Transaction Mode:

Video Based Teaching, Group Discussions, Quiz, Project Based Learning.

Suggested Readings:

- *Barrington Barber,(2019) Essential Guide to Drawing: Still Life (Arcturus Publishing Ltd)*

Course Title: Human Values and Professional Ethics	L	T	P	Cr.
Course Code: VAC0002	2	0	0	2
Total hours:30				

BFA (2025-26)

Course Learning Outcomes: On the completion of the course, the students will be able to

1. Understand the concept and meaning of the Bharatavarsha
2. Discuss the role and impact of civilizations of India.
3. Describe the distinctive features of Indian vegetation, animal and mineral wealth.
4. Trace the influence and significance of geographical features on Indian culture.

Course Content

Unit-I

8 Hours

Ancient India- Bharat Varsha: People of Ancient Bharat Varsha; Our great natural heritage: The great Himalayas and the rivers.

Unit-II

8 Hours

The civilizations of the Sindhu-Ganga valley, and the Brahmaputra valley; Our coastal plains; Our Nature: Forests and Minerals; Ancient Indian Traditional Knowledge and Wisdom about nature and climate.

Unit-III

7 Hours

Abundant rains, sunshine and warmth, vegetation, animals and mineral wealth. Most populous country in the world. India's prosperity held the world in thrall.

Unit-IV

7 Hours

Splendid geographical isolation of India and the uniqueness of Indian culture. Characteristics of Indian culture, Significance of Geography on Indian Culture **Transactional Mode**

Seminars, Group discussion, Team teaching, Focused groupdiscussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings:

- Baladev Upadhyaya, *Sanskṛta Śāstrom ka Itihās*, 2010 Chowkhambha, Varanasi, (Chaukhamba Vidyabhavan, Varanasi)
- D. M. Bose, S. N. Sen and B. V. Subbarayappa, Eds., *A Concise History of Science in India*, 2nd Ed., 2010. Universities Press, Hyderabad, (Universities Press, Hyderabad / Indian National Science Academy, New Delhi)
- Chakravarti, Ranabir: Merchants, Merchandise & Merchantmen, in: Prakash, Om (ed.): 2012 *The Trading World of the Indian Ocean, 1500-1800* (History of Science, Philosophy and Culture, 362 in Indian Civilization, ed. by D.P. Chattopadhyaya, vol. III, 7), Pearson, Delhi, , pp. 53-116. (Pearson, Delhi)
- Chaudhuri, Kirti N.: 1985 *Trade and Civilisation in the Indian Ocean*, CUP, Cambridge, (Cambridge University Press (CUP))

- Malekandathil, Pius: 2010 Maritime India: Trade, Religion and Polity in the Indian Ocean, Primus Books, Delhi,. (**Primus Books**, Delhi)
- McPherson, Kenneth: 1993 The early Maritime Trade of the Indian Ocean, in: ib.: The Indian Ocean: A History of People and The Sea, OUP, , pp. 16-75. (**Oxford University Press** (OUP))
- Christie, J.W., 1995, State formation In early Maritime Southeast Asia, BTLV
- Christie, J.W., 1999, The Banigrama in the Indian Ocean and the Java sea during the early
- Asian trade boom, Communarute's maritimes de l'ocean indien, Brepols
- De Casparis, J.G., 1983, India and Maritime Southeast Asia: A lasting Relationship, Third Sri Lanka Endowment Fund Lecture.
- Hall, K.R., 1985, Maritime Trade and State development in early Southeast Asia, Honolulu. Walters, O.W., 1967, Early Indonesian Commerce, Ithaca.

Course Content: Personality Development	L	T	P	Cr.	BFA (2025-26)
Course Code: BFA2156	0	0	4	2	

Total Hours: 30

Course Learning Outcomes (CLOs): By the end of this course, students will be able to:

1. Understand the key elements and dimensions of personality.
2. Demonstrate improved self-awareness, confidence, and interpersonal skills.
3. Apply techniques of verbal and non-verbal communication in real-life scenarios.
4. Practice emotional intelligence and stress management in personal and professional settings.

Unit 1

7 Hours

Introduction to Personality Development

Meaning and definition of personality

Determinants of personality: biological, psychological, and environmental

Types of personality (e.g., introvert, extrovert, ambivert)

The role of self-concept and self-esteem

Unit 2

8 Hours

Communication Skills & Body Language

Verbal and non-verbal communication

Active listening and effective speaking

Elements of professional communication

Role of body language in personality expression

Unit 3

7 Hours

Interpersonal Skills and Emotional Intelligence

Building interpersonal relationships

Teamwork and collaboration

Conflict resolution techniques

Understanding and managing emotions

Unit 4

8 Hours

Leadership, Time Management & Goal Setting

Characteristics of a good leader

Time management techniques (e.g., Pomodoro, Eisenhower Matrix)

Setting SMART goals

Personal motivation and self-discipline

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

1. **Barun K. Mitra** – 2012 *Personality Development and Soft Skills*(**Oxford University Press**)
2. **Dale Carnegie** – 1936 *How to Win Friends and Influence People*(**Simon & Schuster**)

3. **Daniel Goleman** – 1995 *Emotional Intelligence* (**Bantam Books**)
4. **Hurlock, Elizabeth B.** – 1974 *Personality Development*(**McGraw-Hill**)
5. **Stephen R. Covey** – 1989 *The 7 Habits of Highly Effective People*(**Simon & Schuster / Free Press**)

Semester -III

Course Content: History of Arts-II	L	T	P	Cr.
Course Code: BFA3200	4	0	0	4

Total Hours: 60**Learning Outcomes:**By the end of the course, students will be able to:

1. Identify and explain key art movements from the Medieval to Modern period.
2. Analyze artworks based on composition, style, and historical significance.
3. Recreate historical art techniques through practical exercises.
4. Develop creative works inspired by past artistic movements.
5. Apply art historical knowledge in contemporary artistic practices.

Unit 1: 13 hours**Medieval and Renaissance Art (8th – 17th Century CE)**

Gothic Art & Architecture

Early Renaissance vs. High Renaissance (Leonardo da Vinci, Michelangelo, Raphael)

Baroque and Rococo Styles (Caravaggio, Rembrandt, Rubens)

Unit 2: 13 hours**Indian Art during Medieval & Colonial Period (10th – 19th Century CE)**

Mughal & Rajput Miniature Paintings

South Indian Temple Architecture (Chola, Vijaya nagara)

British Colonial Art & Company Paintin

Unit 3: 17 hours**Modern Art Movements (19th – 20th Century CE)**

- Impressionism & Post-Impressionism (Monet, Van Gogh)
- Expressionism, Cubism, & Surrealism (Picasso, Dalí)
- Bengal School of Art & Progressive Artists' Group

Unit 4: 17 hours**Contemporary Art & New Media (21st Century)**

Abstract & Conceptual Art in India and the World

Digital Art, Installation Art, & Performance Art

Art Exhibitions, Biennales, and Curatorial Practices.

Suggested Readings:

1. "Gardner's Art Through the Ages: 2009 A Global History" by Helen Gardner and Fred Kleiner(**Cengage Learning**)
2. Gothic: 1998 Architecture, Sculpture, Painting" by Rolf Toman (**Könemann** (Cologne))
3. "Egyptian Art (World of Art)" 2017 by Bill Manley(**Thames & Hudson**)

4. "Janson's History of Art: 2007 The Western Tradition" by H.W. Janson and Penelope J.E. Davies(**Pearson / Prentice Hall**)
5. "Art History" 1995 by Marilyn Stokstad and Michael W. Cothren(**Pearson**)

Course Content: Design principals in Architecture	L	T	P	Cr.
Course Code: BFA3201	4	0	0	4

Total Hours: 60**Learning Outcomes:**

After completion of this course, the learner will be able to:

1. Describe the evolution of architectural styles and regional variations in India, such as Indo-Aryan, Dravidian, Mughal, and colonial influences.
2. Apply an understanding of architectural history to identify and appreciate the historical and cultural value of specific Indian architectural sites.
3. Analyze and evaluate the architectural elements, proportions, and symbolism in specific Indian structures and temples.
4. Synthesize knowledge of Indian architectural history to discuss and compare architectural styles and innovations across different periods

Course Content**UNIT I****13hours**

Introduction to elements of design like point, line, plane, solid and void. Understanding the importance of design principles like balance, harmony, rhythm, contrast, symmetry, scale, proportions, colours, tones, textures etc.

UNIT II**17hours**

Study of solids & voids to evolve sculptural forms & spaces; explore play of light & shade and application of colour.

UNIT III**13hours**

Introduction to external & internal forms analytical appraisal of forms their quality Concept of space; interrelationship between space, volume and order; Variations in forms planers.

UNIT IV**17hours**

Anthropometric study and ergonomics of human figure (including physically handicapped persons), dimensions of furniture - relationship with human anthropometrics (like in kitchens, toilets, bedrooms, staircases etc.) with freehand drawing of human figures, vehicles, trees, buildings etc. to have a better understanding of proportion.

Transaction Mode:

Video Based Teaching, Group Discussions, Quiz, Project Based Learning

Suggested Readings:

- Broadbent, G. (1973). *Design in Architecture - Architecture and Human Science*. New York: John Wiley and Sons.
- Chauhan, P. (2005). *Learning Basic Design*. Mumbai: Rizvi College of Archite.

Course Title: Painting Techniques in Acrylic Colour	L	T	p	Cr.
Course Code: BFA3202	0	0	8	4

Total Hours: 60

Learning Outcomes By the end of this course, students will be able to:

1. Understand the unique properties and handling techniques of acrylic paints.
2. Explore various styles and methods specific to acrylic medium, such as layering, glazing, impasto, and dry brush.
3. Apply color theory, composition, and design principles effectively in acrylic painting.
4. Develop personal expression through themed projects and experimentation.

Unit 1

17hours

Introduction to Acrylic Medium & Tools

Properties of acrylic paint: fast drying, blending, layering.

Surface preparation: canvas, board, paper.

Brush handling, palette knife, sponges, and non-traditional tools.

Unit 2

13hours

Techniques of Application

Glazing and layering for transparency and depth.

Impasto and texture creation using modeling paste.

Wet-on-wet, dry brush, sgraffito, and masking techniques.

Unit 3

17hours

Thematic Composition Studies

Compositional planning with thumbnails and value sketches.

Subject choices: landscape, still life, figurative studies, or abstract.

Emphasis on light, shadow, perspective, and volume.

Unit 4

13hours

Individual Project & Presentation

Independent project exploring personal visual language.

Integration of advanced techniques and conceptual depth.

Final submission with artist's note and process documentation.

Transaction Mode:

Video Based Teaching, Group Discussions, Quiz, Project Based Learning

Suggested Readings & References

1. Lorena Kloosterboer – 2019 *Painting in Acrylics: The Indispensable* (Richmond Hill, Ontario)
2. Ray Smith – 2003 *The Artist's Handbook: A Step-by-Step Guide to Drawing, , and Oil Painting, Watercolor (DK Publishing)*

Course Title: Clay Modelling	L	T	P	Cr.
Course Code: BFA3203	0	0	6	3

Total Hours: 45

Learning Outcomes: After completion of this course, the learner will be able to

1. Demonstrate proficiency in basic clay handling techniques including kneading, pinching, coiling, and slab building.
2. Develop the ability to conceptualize and plan clay projects, considering themes, symbolism, and artistic intent.
3. Reflect on ethical considerations in clay modelling, such as cultural sensitivity, appropriation, and the responsible use of materials.
4. Operate and maintain kilns for firing clay sculptures, ensuring safety and appropriate firing tempera

Unit 1 :**12Hours**

Basics of Clay Modelling

Introduction to clay as a sculptural medium

Understanding different types of clay and their properties

Techniques of kneading, wedging, and preparing clay for modelling

Basic tools and their usage

Creating simple geometric and organic forms

Unit -II**10hours**

Human & Animal Study

Study of proportions in the human body and animals

Modelling basic human and animal forms

Understanding gesture, movement, and expression in clay

Surface treatment and texturing techniques

Unit-III:**12 hours**

Relief Sculpture & Composition

Basics of low and high relief sculpture Creating narrative compositions in relief

Exploring different themes and storytelling through relief work

Introduction to clay

carving techniques

Unit IV:**11 hours**

Advanced Modelling & Finishing Techniques

Freehand modelling of complex structures

Experimenting with abstract and conceptual forms

Drying and firing techniques

Introduction to surface finishing, glazing, and painting on clay

Portfolio preparation and final project presentation

Transaction Mode:

Video Based Teaching, Group Discussions, Quiz, Project Based Learning

Suggested Readings:

1. "Anatomy for Sculptors" – 2016 Uldis Zarins with Sandis Kondrats(**Exonicus LLC / Anatomy Next, Inc.**)
2. "Figure Sculpting: Volume 1" – 2013 Philippe Faraut(**PCF Studios, Inc.**)
3. "Modeling the Figure in Clay" – 1980 Bruno Lucchesi(**Watson-Guptill Publications**)
4. "Modelling and Sculpting the Human Figure" – 1985 Edouard Lanteri (**Dover Publications**)
5. "The Sculpting Techniques Bible" – 2004 Claire Waite Brown(**Chartwell Books**)

Course Title: Interpersonal & Organisational Skill	L	T	p	Cr.
Course Code: BFA3205	3	0	0	3

Total Hours: 45

Learning Outcomes By the end of this course, students will be able to:

1. Understand the fundamental concepts of interpersonal communication and its role in professional settings.
2. Demonstrate effective interpersonal skills including listening, assertiveness, empathy, and feedback.
3. Analyze and apply concepts of organizational behavior and dynamics to real- life workplace situations.
4. Develop practical skills in teamwork, conflict resolution, and leadership within organizations.

Unit 1

11 Hours

: Fundamentals of Interpersonal Communication

Definition, nature, and importance of interpersonal skills

- Verbal and non-verbal communication
- Barriers to effective communication
- Active listening and feedback techniques
- Emotional intelligence and self-awareness

Unit 2

11 Hours

Interpersonal Dynamics in the Workplace

Assertiveness and empathy

Building trust and rapport

Managing workplace relationships

Conflict resolution strategies

Giving and receiving constructive feedback

Unit 3

12 Hours

Organizational Behaviour and Teamwork (Weeks 7–9)

Introduction to organizational behaviour

Formal and informal groups

Team dynamics and development

Motivation theories and applications

Collaboration and cooperation in teams

Unit 4

11 Hours

: Leadership, Culture, and Ethics in Organizations

- Leadership styles and approaches
- Organizational culture and change
- Ethical behaviour in organizations
- Diversity and inclusion
- Decision making and problem-solving in team

Suggested Readings

Core Textbooks:

1. Stephen P. Robbins & Timothy A. Judge – *Organizational Behaviour* (Pearson)
2. De Janasz, Dowd, & Schneider – *Interpersonal Skills in Organizations* (McGraw-Hill)
3. Courtland L. Bovee & John V. Thill – *Business Communication Today* (Pearson)

Supplementary Readings:

1. **Daniel Goleman** – *Emotional Intelligence*
2. **Deborah Tannen** – *The Power of Talk: Who Gets Heard and Why*

Harvard Business Review – *On Communication.*

Course Content: Bharatavarsha-A Land of Rare Natural Endowments	L	T	P	Cr.
Course Code: IKS0001	2	0	0	2

Total hours: 30

Course Learning Outcomes: On the completion of the course, the students will be able to

5. Understand the concept and meaning of the Bharatavarsha
6. Discuss the role and impact of civilizations of India.
7. Describe the distinctive features of Indian vegetation, animal and mineral wealth.
8. Trace the influence and significance of geographical features on Indian culture.

Course Content

Unit-I

8 Hours

Ancient India- Bharat Varsha: People of Ancient Bharat Varsha; Our great natural heritage: The great Himalayas and the rivers.

Unit-II

8 Hours

The civilizations of the Sindhu-Ganga valley, and the Brahmaputra valley; Our coastal plains; Our Nature: Forests and Minerals; Ancient Indian Traditional Knowledge and Wisdom about nature and climate.

Unit-III

7 Hours

Abundant rains, sunshine and warmth, vegetation, animals and mineral wealth. Most populous country in the world. India's prosperity held the world in thrall.

Unit-IV

7 Hours

Splendid geographical isolation of India and the uniqueness of Indian culture. Characteristics of Indian culture, Significance of Geography on Indian Culture

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings

- Baladev Upadhyaya, *Samskrta Śāstrom ka Itihās*, Chowkhambha, Varanasi, 2010.
- D. M. Bose, S. N. Sen and B. V. Subbarayappa, Eds., *A Concise History of Science in India*, 2nd Ed., Universities Press, Hyderabad, 2010.
- Chakravarti, Ranabir: Merchants, Merchandise & Merchantmen, in: Prakash, Om (ed.): *The Trading World of the Indian Ocean, 1500-1800* (History of Science, Philosophy and Culture, 362 in Indian

Civilization, ed. by D.P. Chattopadhyaya, vol. III, 7), Pearson, Delhi, 2012, pp. 53-116.

- Chaudhuri, Kirti N.: Trade and Civilisation in the Indian Ocean, CUP, Cambridge, 1985.
- Malekandathil, Pius: Maritime India: Trade, Religion and Polity in the Indian Ocean, Primus Books, Delhi, 2010.
- McPherson, Kenneth: The early Maritime Trade of the Indian Ocean, in: ib.: The Indian Ocean: A History of People and The Sea, OUP, 1993, pp. 16-75.
- Christie, J.W., 1995, State formation In early Maritime Southeast Asia, BTLV
- Christie, J.W., 1999, The Banigrama in the Indian Ocean and the Java sea during the early
- Asian trade boom, Communarute's maritimes de l'ocean indien, Brepols
- De Casparis, J.G., 1983, India and Maritime Southeast Asia: A lasting Relationship, Third Sri Lanka Endowment Fund Lecture.
- Hall, K.R., 1985, Maritime Trade and State development in early Southeast Asia, Honolulu. Walters, O.W., 1967, Early Indonesian Commerce,

Course Content: Presentation Techniques	L	T	P	Cr.
Course Code: BFA3205	2	0	0	2

Total Hours: 30**Learning Outcomes** By the end of this course, students will be able to:

1. Understand the fundamentals of effective oral and visual presentations.
2. Design and organize content for impactful presentations.
3. Develop confidence, clarity, and audience engagement skills.
4. Use multimedia tools and technology effectively during presentations.
5. Deliver different types of presentations (informative, persuasive, group, and business).

Unit 1**8 Hours****: Introduction to Presentation Skills**

Importance and purpose of presentations in academic and professional contexts

- Types of presentations (informative, persuasive, instructional, etc.)
- Components of an effective presentation
- Understanding the audience
- Verbal and non-verbal communication

Unit 2**8 Hours****Planning and Structuring Presentations**

Planning: topic selection, research, and objective setting

Organizing content: introduction, body, and conclusion

Developing logical flow and transitions

Storytelling and using persuasive techniques

Designing outlines and scripts

Unit 3**7 Hours****Visual Aids and Presentation Tools**

Designing effective slides (PowerPoint, Canva, Prezi, etc.)

Principles of visual design: consistency, readability, use of colour and images, Use of charts, graphs, and infographics

Integrating multimedia (audio, video, animations)

Technical preparation and troubleshooting

7 Hours**Unit 4****Delivery Techniques and Performance**

Voice modulation, body language, eye contact, and pacing

Handling Q&A sessions

Dealing with stage fear and nervousness

Group presentations and collaborative techniques

Evaluation and self-assessment

Transaction Mode:

Video Based Teaching, Group Discussions, Quiz, Project Based Learning

Suggested Readings

Core Textbooks:

1. **Barun K. Mitra** – 2012 *Personality Development and Soft Skills* (Oxford University Press)
2. **Michael Osborn & Suzanne Osborn** – 2009 *Public Speaking* (Pearson)
1. **Nancy Duarte** – 2008 *Slide: ology: The Art and Science of Creating Great Presentations*
3. **Stephen E. Lucas** – 1983 *The Art of Public Speaking* (McGraw-Hill)

Course Title: Disaster Risk Reduction and Management: Skills for Safety and Resilience	L	T	P	Cr.
Course Code: 3206	2	0	2	3

Total Hours: 45**Course Outcomes:** At the end of the course, students will be able to:

1. Identify hazards, vulnerabilities and risks at individual, institutional and community levels.
2. Outline the legal and institutional frameworks of DRR in India and globally.
3. Demonstrate life-saving skills, emergency communication, disaster response and risk mitigation techniques.
4. Utilize and implement basic tools and technologies for risk assessment, preparedness and resilience-building.
5. Prepare disaster management plans and design community awareness activities, or prototypes in regional/local contexts.

Course Content**UNIT-I****5 hours****Understanding Disaster Risk Reduction and Management:**

- Basic concepts and terminology: Hazard, Vulnerability, Capacity, Exposure, Disaster, Risk, Disaster Management & Disaster Risk Reduction.
- Hazard profile of India: Regional profile.
- Disaster Management Cycle: Mitigation, preparedness, response, relief, recovery, rehabilitation.
- Policy and legal frameworks: DM Act 2005, DM Amendment Act 2025, National Policy, State-specific Acts; PM 10 Points agenda.
- International frameworks: Sendai Framework, Paris Agreement, SDGs.
- Role of Institutions in DRR (overview only): NDMA, NIDM, IMD, CWC, GSI, BIS, ISRO, INCOIS, SDMA, DDMA, NDRF.
- Case studies of different disasters in India: Lessons learned (minimum 2).

UNIT-II**5 hours****Preparedness, Mitigation and Response Planning**

- Framework for Developing Disaster Management Plans.
- Hazard, Vulnerability, Capacity and Risk (HVCR) Assessment tools and techniques: Transect walk, Hazard mapping, Problem tree, Chapatti diagram etc.
- Mitigation and Preparedness: Evacuation planning, mock drills, tabletop exercises; disaster-specific mitigation, Crowd Management techniques.

- Basics of Incident Response System (IRS).
- Role of emergency forces: NDRF, SDRF, police, fire services, armed forces, NCC, NSS.
- Planning for more vulnerable groups.
- Emerging technologies: Drones, digital literacy, mobile apps (GIRI tool, SAFAR, Meghdoot, UMANG, Sachet, CWC Flood Alerts, IMD, BIS, IHIP), social media for DRR.
- Basics of safe construction and structural & nonstructural audit exercise (safety of home/ college buildings).
- Funding mechanisms for disasters in India.
- Emergency Communication Network.

UNIT-III

5 hours

Life-Saving Skills

- First Aid in disasters: Golden hour concept, CPR, wounds, choking, burns, fractures, animal bites (snake/dog/rabid), heat-related illnesses, triaging, stampede.
- Household and personal preparedness and protection: 72-hour emergency kit, safe food storage, water purification, ORS use, water sanitation and hygiene (WASH) and Infection Prevention Control (IPC) practices, Basic Sign Language.
- Search and Rescue methods.
- Fire safety and electrical/gas/LPG safety: Causes, prevention, fire extinguisher demonstration, indigenous methods (Natural first-aid remedies- aloe vera, turmeric, coconut oil, salt solution); traditional risk-reduction practices.
- Disaster-specific response: Floods, landslides, earthquakes, CBRN emergencies, pandemics, drowning, lightning, gas leakage, cyclone, heatwave, coldwave.
- Psychosocial support in DRR; Steps for implementing psychological first aid and its importance.
- Public health preparedness: Public health impacts of various disasters, Prevention of post-disaster water-borne and vector-borne diseases.

UNIT-IV

30 hours

Field Exposure and Community Engagement

- Field visits: District Emergency Operations Centre, State Disaster Response Force/ National Disaster Response Force units, fire stations, State Emergency Operations Center, hazard-prone communities, heat-prone areas (flood-prone village, fire-vulnerable urban slum).
- Practical exposure: Mock drills, demonstrations and simulations (multi-hazard, evacuation, earthquake, flood); interaction with responders and officials (Aapda Mitras, National Cadet Corps/National Service Scheme/Nehru Yuva Kendra Sangathan, Red Cross).

- Community Engagement projects: Street plays (nukkad natak), awareness campaigns, DRR clubs (institute and community level clubs), Information, Education and Communication material (podcasts, videos, comics, photo essays, posters, Knowledge exchange webinars).
- Environmental hazards: Youth/community participation (tree plantation, soil conservation).
- Project/assignment: Preparation of institutional/household DM plan in local language; budget-friendly multi-disaster survival kit prototype; reflective field report, youth-led community engagement projects and creation of IEC/digital communication materials.
- Multidisciplinary integration: Links with local governments, HEIs, youth/adolescent networks.
- Activities for mitigating disaster risks: Increasing green cover, plantation and knowledge of human anatomy.
- Interaction with: State, district, gram panchayat level officials, DRR helpline numbers, and knowledge of physical resources required and available locally; interview /session with disaster survivors.

Transactional Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning and Cooperative Learning

Books/Handbooks

1. Sphere Handbook for humanitarian response standards. Link: <https://spherestandards.org/handbook/>
2. Health emergency and disaster risk management framework (Health EDRM), WHO.

Link: <https://www.who.int/publications/i/item/9789241516181>

Course Title: Basics of Cyber Security	L	T	P	Cr.
Course Code: 3207	3	0	0	3

Total Hours: 45**Course Learning Outcomes:** After completing all the units, students will able to:

- 1) the concept of Cyber security and issues and challenges associated with it.
- 2) the cyber crimes, their nature, legal remedies and as to how report the crimes through available platforms and procedures.
- 3) appreciate various privacy and security concerns on online Social media and understand the reporting procedure of inappropriate content, underlying legal aspects and best practices for the use of Social media platforms.
- 4) the basic concepts related to E-Commerce and digital payments. They will become familiar with various digital payment modes and related cyber security aspects, RBI guidelines and preventive measures against digital payment frauds.

Course Content**Unit-I.** Introduction to Cyber security**8 Hours**

Defining Cyberspace and Overview of Computer and Web-technology, Architecture of cyberspace, Communication and web technology, Internet, World wide web, Advent of internet, Internet infrastructure for data transfer and governance, Internet society, Regulation of cyberspace, Concept of cyber security, Issues and challenges of cyber security.

Unit-II: Cyber crime and Cyber law**12 Hours**

Classification of cyber crimes, Common cyber crimes- cyber crime targeting computers and mobiles, cyber crime against women and children, financial frauds, social engineering attacks, malware and ransomware attacks, zero day and zero click attacks, Cybercriminals modus-operandi , Reporting of cyber crimes, Remedial and mitigation measures, Legal perspective of cyber crime, IT Act 2000 and its amendments, Cyber crime and offences, Organisations dealing with Cyber crime and Cyber security in India, Case studies.

Unit-III: Social Media Overview and Security**12 Hours**

Introduction to Social networks. Types of Social media, Social media platforms, Social media monitoring, Hashtag, Viral content, Social media marketing, Social media privacy, Challenges, opportunities and pitfalls in online social network, Security issues related to social media, Flagging and reporting of inappropriate content, Laws regarding posting of inappropriate content, Best practices for the use of Social media, Case studies.

Unit-IV: E - Commerce, Digital Payments Digital Devices Security, Tools and Technologies for Cyber Security

13 Hours

Definition of E- Commerce, Main components of E-Commerce, Elements of E-Commerce security, E-Commerce threats, E-Commerce security best practices, Introduction to digital payments, Components of digital payment and stake holders, Modes of digital payments- Banking Cards, Unified Payment Interface (UPI), e-Wallets, Unstructured Supplementary Service Data (USSD), Aadhar enabled payments, Digital payments related common frauds and preventive measures. RBI guidelines on digital payments and customer protection in unauthorised banking transactions. Relevant provisions of Payment Settlement Act, 2007, End Point device and Mobile phone security, Password policy, Security patch management, Data backup, Downloading and management of third party software, Device security policy, Cyber Security best practices, Significance of host firewall and Ant-virus, Management of host firewall and Anti-virus, Wi-Fi security, Configuration of basic security policy and permissions.

Suggested Readings: -

1. Cyber Crime Impact in the New Millennium, by R. C Mishra , Auther Press. Edition 2010.
2. Cyber Security Understanding Cyber Crimes, Computer Forensics and Legal Perspectives by Sumit Belapure and Nina Godbole, Wiley India Pvt. Ltd. (First Edition, 2011)
3. Security in the Digital Age: Social Media Security Threats and Vulnerabilities by Henry A. Oliver, Create Space Independent Publishing Platform. (Pearson , 13th November, 2001)
4. Electronic Commerce by Elias M. Awad, Prentice Hall of India Pvt Ltd.
5. Cyber Laws: Intellectual Property & E-Commerce Security by Kumar K, Dominant Publishers.
6. Network Security Bible, Eric Cole, Ronald Krutz, James W. Conley, 2nd Edition, Wiley India Pvt. Ltd.
7. Fundamentals of Network Security by E. Maiwald, McGraw Hill.

Semester -IV

Course Content: Sculptural Forms in Architecture	L	T	P	Cr.
Course Code: BFA4250	4	0	0	4

TotalHours: 60**Course Learning Outcomes (CLOs):**By the end of this course, students will:

1. Understand the historical evolution of sculptural forms in architecture.
2. Analyze the aesthetic, functional, and symbolic roles of sculptural elements in architectural structures.
3. Explore materials and techniques used in architectural sculptures across different cultures.
4. Develop critical thinking skills to assess contemporary architectural designs with sculptural integration.

Unit 1**13 hours****Introduction to Sculptural Forms in Architecture**

Definition and scope of sculptural forms in architecture

Historical overview: from ancient civilizations to modern architecture

The interplay between sculpture and architecture in different cultures

Case studies: Greek, Roman, and Gothic architectural sculptures

Unit 2**17hours****Materials & Techniques in Architectural Sculpture**

Traditional materials: stone, wood, metal, and clay

Modern materials: concrete, glass, and digital fabrication methods

Techniques of sculptural integration in facades, interiors, and landscapes

Influence of technological advancements on architectural sculpture

Unit 3**17hours****Symbolism & Aesthetics in Architectural Sculpture**

Religious and cultural symbolism in sculptural elements

Ornamentation and decorative features in historical and contemporary architecture

The impact of sculptural forms on spatial perception and user experience

Comparative analysis of Eastern and Western sculptural traditions in architecture

Unit 4**13hours****Contemporary Trends & Innovations**

The role of digital tools (3D printing, parametric design) in sculptural architecture

Integration of kinetic and interactive sculptures in modern buildings

Sustainable approaches in architectural sculpture

Case studies: Works of Antoni Gaudí, Frank Gehry, and Zaha Hadid

Transaction Mode:

Video Based Teaching, Group Discussions, Quiz, Project Based Learning

Suggested Readings:

1. **"Architecture and Sculpture"** –(1918) John Summerson
 2. **"Gaudí: The Complete Works"** – (2020) Rainer Zerbst (**Taschen**)
 3. **"Sculpture in Architecture"** – (1999) Christopher Tunnard
 4. **"The Language of Post-Modern Architecture"** – (1977) Charles Jencks
(Academy Editions (UK) / Rizzoli (US))
 5. **"The Sculptural Idea in Architecture"** – Peter Arnold
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Course Content: Method & Materials (II)	L	T	P	Cr.
Course Code: BFA252	4	0	0	4

Total Hours :60

Course Learning Outcomes After completing this course, students will be able to:

1. Understand the properties and applications of various drawing materials.
2. Analyze different drawing techniques and their historical significance.
3. Explore traditional and contemporary approaches to mark-making and composition.
4. Evaluate the impact of surfaces, tools, and media on artistic expression.
5. Apply knowledge of materials and techniques to develop personal artistic practices.

Unit 1**17hours**

Introduction to Drawing Materials

Historical Evolution of Drawing Materials.

Types of Dry Media: Graphite, charcoal, conte, pastels, colored pencils.

Types of Wet Media: Ink, brush, markers, water-soluble pencils.

Paper and Surfaces: Textures, weights, and archival considerations.

Unit 2**13hours**

Techniques and Applications

Line and Shading Techniques: Hatching, cross-hatching, stippling, blending.

Tonal Studies and Value Rendering.

Perspective and Proportion in Drawing.

Experimental Mark-Making: Mixed-media applications.

Unit 3**17hours**

Traditional and Contemporary Approaches

Renaissance and Classical Drawing Methods: Study of masters.

Academic vs. Expressive Drawing.

Use of Technology in Drawing: Digital tools and hybrid techniques.

Sustainability in Art Materials: Eco-friendly alternatives.

Unit 4**13hours**

Advanced Exploration and Critical Analysis

Material Interaction and Effects on Expression.

Conservation and Preservation of Drawings.

Contemporary Trends in Drawing: Minimalism, ,

suggested Readings:

1. "A Handbook of Method and Materials" 1987 by Ray Smith (**Dorling Kindersley (DK Publishing)**)
2. "Chitran Samagri" by Dr. R.K. Singh (in Hindi)
3. "The Painter's Methods and Materials" 1926 by A.P. Laurie (**J.B. Lippincott Company**)
4. "The Artist's Handbook of Materials and Techniques" by Ralph Mayer
5. "Modelling and Sculpting the Figure" by Tanya Russell

Course Content: Aesthetics -II	L	T	P	Cr.
Course Code: BFA 4252	4	0	0	4

Total hours:60

Course Learning Outcomes (CLOs):By the end of the course, students will be able to:

1. Analyze the philosophical foundations of aesthetics from classical to contemporary times.
2. Understand the relationship between aesthetics, perception, and artistic expression.
3. Evaluate different aesthetic theories and their relevance to art and design.
4. Apply aesthetic principles to critique artworks and visual culture.

Unit 1

17hours

Classical and Indian Aesthetic Traditions

Definition and scope of aesthetics

Aesthetics in ancient Greece: Plato and Aristotle's views on beauty and art

Indian aesthetics: Rasa theory, Bhava, Dhvani, and Alankara traditions

Comparison of Western and Indian aesthetic thought

Unit 2

13hours

Aesthetic Theories of the Renaissance to Modern Era

The impact of the Renaissance on aesthetic thought

Kant's theory of beauty and the sublime

Hegel's philosophy of art

Romanticism, Realism, and Modernism in aesthetics

Unit 3

17hours

Contemporary Aesthetic Theories

Aesthetic experience in the 20th and 21st centuries

Theories of Avant-Garde and Postmodern aesthetics

Role of aesthetics in digital and new media art

Intersections of aesthetics with psychology and sociology

Unit 4

13hours

Aesthetics in Everyday Life and Applied Arts

Aesthetics in design, architecture, and performing arts

Relationship between aesthetics and functionality in art and design

The role of aesthetics in advertising and mass media

Ethical dimensions of aesthetics in contemporary society

Suggested Readings:

1. "Aesthetics: Lectures on Fine Art" – G.W.F. Hegel "The Critique of Judgment" – Immanuel Kant "The Principles of Art" – R.G. Collingwood
2. "Indian Aesthetics: An Introduction" – V. S. Seturaman "The Aesthetic Experience" – Benedetto Croce

Course Content: Art Gallery/Studio Management	L	T	P	Cr.
Course Code:4253	2	0	0	2

BFA (2025-26)

Total hours:30

Learning Outcomes:By the end of this course, students will be able to:

1. Understand the organizational structure and operational functioning of art galleries and studios.
2. Gain theoretical knowledge of curatorial practices, exhibition planning, and display strategies.
3. Learn about the administrative aspects of running a gallery or studio including documentation, budgeting, and publicity.
4. Develop insights into professional art practices, portfolio management, and artist-gallery relationships.

Unit 1

8hours

Introduction to Art Galleries and Studios

Types of art galleries: public, private, commercial, cooperative, and virtual.

Historical evolution of galleries and artist studios.

Understanding the purpose and role of an art gallery or studio in the art ecosystem.

Unit 2

8 hours

Gallery/Studio Administration & Operations

Gallery/studio setup: space, lighting, storage, and display infrastructure.

Roles and responsibilities: curator, gallery director, registrar, assistant.

Basics of managing schedules, studio planning, and artwork archiving.

Unit 3

7 hours

Curatorial Practices & Exhibition Management

Steps of planning an exhibition: theme, selection, curation, layout, and display.

Documentation: cataloguing, wall text, labels, press materials.

Marketing and promotion: posters, invites, social media, press release.

Audience engagement and outreach programs.

Unit 4

7hours

Professional Practices and Art Business Basics

Studio professionalism: time management, work discipline, ethical practices.

Building an artist portfolio: CV, statement, artwork presentation.

Introduction to pricing artwork, sales agreements, copyrights, and gallery commissions.

Grants, residencies, and opportunities for artists.

Suggested Readings & References

- 1) Daniel Grant – (2000) *The Business of Being an Artist*(**Thames & Hudson**)
 - a. Edward Winkleman – (2009) *How to Start and Run a Commercial Art Gallery* (**Allworth Press**)
 - b. Heather Darcy Bhandari & Jonathan Melber – (2009)
ART/WORK: Everything You Need to Know...
- 2) Michael Rush – (1999) *New Media in Art* (World of Art Series)
- 3) Sarah Thornton – (2008) *Seven Days in the Art World*

Course Content: Art Gallery / Studio Management (P)	L	T	P	Cr.
Course Code:4253	0	0	4	2

BFA (2025-26)

Total hours:30

Learning Outcomes:After completion of this course, the learner will be able to:

1. Understand the practical functioning of an art gallery and artist's studio environment.
2. Learn the planning, organizing, and curating processes of exhibitions.
3. Develop skills in documenting, cataloguing, and presenting artworks professionally.
4. Gain hands-on experience in basic art handling, display methods, and gallery setup. Syllabus – Divided into 4 Practical Units

Unit 1

7 Hours

Introduction to Gallery and Studio Setup
Types of art galleries: commercial, public, alternative spaces.
Basics of setting up a functional art studio (space, light, storage).
Understanding roles: gallery manager, curator, technician, artist.

Unit 2

8Hours

Art Handling & Documentation
Safe handling and storage of artworks (2D and 3D).
Framing, mounting, labeling, and inventory management.
Creating catalogues: artwork details, numbering, condition reports.

Unit 3

8 Hours

Exhibition Planning & Display Techniques
Steps of curating an exhibition: theme, layout, display strategy.
Lighting, spacing, and wall planning.
Promotional basics: invitation cards, press releases, posters.

Unit 4

7Hours

Professional Practice & Portfolio Presentation
Building a professional artist's portfolio (physical/digital).
Studio time management, client communication, and presentation etiquette.
Budgeting and basic pricing of artworks.

Suggested Readings & References

- 1) Gillian Rose – *Art Studio America: Contemporary Artist Spaces*
- 2) Edward Winkleman – 2009 *How to Start and Run a Commercial Art Gallery*(**Allworth Press**)
- 3) Sarah Thornton – 2008 *Seven Days in the Art World* (**W.W. Norton & Company** (US))
- 4) Daniel Grant – 2000 *The Business of Being an Artist* (**Allworth Press**)

Course Title: Indian Education	L	T	P	Cr
Course Code: IKS0002	2	0	0	2

Total hours: 30

Course Learning Out comes: On the completion of the course, the students will be able to

1. Understand the Indian Education Pre-Vedic and Post Vedic Period
2. Critically analyse the Paravidhya and Apravidhya in Indian education
3. Examine the methods of Vedas, Jainisim and Bhodhsim Education
4. Development the curriculum according to Vedas, Jainisim and Bhodhsim

Course Content

Unit-I

7 Hours

Religion and Philosophy in India: Ancient Period: Pre-Vedic and Vedic Religion, Buddhism and Jainism, Indian philosophy – Vedanta and Mimamsa school of Philosoph

Unit-II

7 Hours

Paravidya: Relation between God and Self and Aparavidya: Vedas, Vedangas, Rituals, Astronomy, Ithihasas, Puranas, Ethics and Military sciences etc.

Unit-III

8 Hours

Methods of teaching: Vedic Education: - Saravana, Manana, Nididhyasana and Intuition/revelation Jainisim – Matigyan, saruti Gyan, Avvidhiya gyan, Man: Paryav, Kaveleye

Bhodhsim- Direct and application Method, Lecture Method, Practice Method, Knowledge through conversation, Questioner answer Method

Unit-IV

8 Hours

Vedas- Mantel Development, Physical Development and Seprulity development, Jainisim- Dravye, Astikay and Anistakay

Bhodhsim- four Arya Truth (Shabad Vidhya, Chikitasya Vidhya and Shilpasan Vidhya, Hetu Vidhya and Adhyatam Vidhya

Transactional Mode

Seminars, Group discussion, Team teaching, Focused groupdiscussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings

- Chaudhuri, Kirti N.: Trade and Civilisation in the Indian Ocean, CUP, Cambridge, 1985.
- Malekandathil, Pius: Maritime India: Trade, Religion and Polity in the Indian Ocean, Primus Books, Delhi, 2010.
- McPherson, Kenneth: The early Maritime Trade of the Indian Ocean, in: ib.: The Indian Ocean: A History of People and The Sea, OUP, 1993, pp. 16-75.
- Christie, J.W., 1995, State formation In early Maritime Southeast Asia, BTLV
- Christie, J.W., 1999, The Banigrama in the Indian Ocean and the Java sea during the early
- Asian trade boom, Communarute's maritimes de l'ocean indien, Brepols

- De Casparis, J.G., 1983, India and Maritime Southeast Asia: A lasting Relationship, Third
- Sri Lanka Endowment Fund Lecture.
- Hall, K.R., 1985, Maritime Trade and State development in early Southeast Asia,
- Honolulu. Walters, O.W., 1967, Early Indonesian Commerce, Ithaca.
- Baladev Upadhyaya, *Samskrta Śāstrom ka Itihās*, Chowkhambha, Varanasi, 2010.
- D. M. Bose, S. N. Sen and B. V. Subbarayappa, Eds., *A Concise History of Science in India*, 2nd Ed., Universities Press, Hyderabad, 2010.
- Chakravarti, Ranabir: Merchants, Merchandise & Merchantmen, in: Prakash, Om (ed.): *The Trading World of the Indian Ocean, 1500-1800* (History of Science, Philosophy and Culture in Indian Civilization, ed. by D.P. Chattopadhyaya, vol. III, 7), Pearson, Delhi, 201

course Content: Compulsory English	L	T	P	BFA (2025-26) Cr.
Course Code: BFA4255	2	0	0	2

Total hours:30

Course Learning Outcomes (CLOs):

1. Demonstrate improved proficiency in English grammar and vocabulary.
2. Analyze and interpret art-related texts in English.
3. Compose effective academic and descriptive writings on art and aesthetics.
4. Express artistic opinions and critiques clearly in spoken and written English.
5. Develop presentation skills relevant to art exhibitions, critiques, and project proposals.

Unit 1:

07:hours

Functional Grammar and Language Use Parts of speech, sentence structure, Tense consistency Voice, narration, subject-verb agreement Voice narration, subject-verb agreement, Articles, prepositions, conjunctions Vocabulary building: words commonly used in art and aesthetics

Unit:2

07:Hours

Reading and Comprehension Reading short stories, essays, and articles related to art and Cultural, Understanding main ideas, themes, and vocabulary in context, Summarizing and taking Practice passages from art criticism and exhibition reviews

Unit 3:

08:Hours

Reading and Comprehension Reading short stories, Understanding main ideas, themes, and vocabulary in context essays, and articles related to art and culture Understanding main ideas, themes, and vocabulary in context Summarizing and note-taking Practice passages from art criticism and exhibition reviews

Unit: 4

8:Hours

Oral Communication and Presentation Skills Speaking skills: describing artworks, expressing opinions, critiquing Dialogue and group discussion practice Preparing and delivering short presentations (on an artist, artwork, or theme) Pronunciation and fluency exercises

Suggested Readings:

English for Fine Arts Students" – Custom Reader (Department-prepared or compiled from Open Educational Resource **Wren & Martin** – *High School English Grammar and Composition* **Krishna Mohan & Meera Banerjee** – *Developing Communication Skills*, Macmillan **Raymond Murphy** – *English Grammar in Use*, Cambridge University Press

Course Content: Colour Techniques	L	T	P	Cr.
Course Code: BFA4256	0	0	4	2

Total hours:30**Course Learning Outcomes (CLOs):**

By the end of this course, students will be able to:

1. Understand the fundamental theories and properties of color.
2. Apply color harmonies and schemes in practical compositions.
3. Demonstrate techniques using different coloring mediums (e.g., water color, acrylic, pastels).
4. Create visually appealing artworks with effective color balance and contrast.
5. Develop a personal style by experimenting with color expression and mood in artworks.

Unit 1**8 Hours**

: Fundamentals of Color Theory
 Primary, secondary, and tertiary colors
 Color wheel and its applications
 Warm vs cool colors
 Tints, tones, and shades
 Color value and intensity

Practical Exercises:

Creating a color wheel
 Mixing primary colors to create secondary and tertiary colors
 Value scales and gradation exercises

Unit 2**7 Hours**

: Color Harmonies and Composition
 Complementary, analogous, triadic, tetradic color schemes
 Color balance and dominance
 Understanding contrast and unity in composition
 Symbolism and psychological impact of colors

Practical Exercises:

Creating compositions using specific color schemes
 Mood boards and conceptual color studies
 Visual storytelling through color

Unit 3**8hours**

: Techniques with Different Color Mediums

Water color: washes, wet-on-wet, dry brush

Acrylic: layering, blending, impasto

Pastels: blending, layering, texturing techniques

Unit 4**08:Hours**

: Creative Applications and Portfolio Development

Developing personal style through color

Color in design (fashion, interiors, graphics)

Final project planning and execution

Presentation of a portfolio showcasing learned techniques

Practical Exercises:

Independent creative projects

Style exploration through color application

Final assessment based on a themed artwork series

Suggested Readings:

1. Betty Edwards – 2004 *Color: A Course in Mastering the Art of Mixing Colors* (**Watson-Guptill**)
2. Jeanne Dobie – 1989 *Making Color Sing* (**North Light Books**)
3. Josef Albers – 2013 *Interaction of Color* (**Yale University Press**)
4. Linda Holtzschue – 2006 *Understanding Color: An Introduction for Designers* (**John Wiley & Sons**)
5. Nita Leland – 2008 *Confident Color: An Artist's Guide to Harmony, Contrast and Unity* (**Watson-Guptill**)
6. Stephen Quiller – 1989 *Color Choices: Making Color Sense Out of Color Theory*

Course Content: Print Making Techniques	L	T	P	Cr.
Course Code: BFA4257	0	0	8	4

Total hours:60

Course Learning Outcomes (CLOs):By the end of this course, students will be able to:

1. Understand the history, types, and processes of traditional and contemporary printmaking.
2. Demonstrate proficiency in multiple printmaking techniques such as relief, intaglio, planographic, and stencil methods.
3. Safely use printmaking tools, materials, and equipment.
4. Create original artworks through various printmaking processes with a focus on composition, texture, and repetition.

Unit 1**17Hours****Introduction to Printmaking**

Overview and history of printmaking

Tools, materials, and safety measures

Types of printmaking: Relief, Intaglio, Planographic, and Stencil

Preparing and transferring designs

Practical Exercises:

Tool familiarization and safety drills

Sketching for printmaking

Simple design transfers on surfaces

Unit 2**13Hours****Relief Printmaking Techniques**

Linocut and woodcut printing

Cutting, inking, and hand-printing processes

Positive and negative space usage

Multi-color block printing

Practical Exercises:

Single-color linocut print

Multi-block or reduction printing

Thematic relief print series

Unit 3**17Hours****Stencil and Planographic Techniques**

Screen printing basics

Paper stencil and photo emulsion methods

Mono printing and collagraph printing

Exploring texture and layering

Practical Exercises:

Stencil design and screen preparation
 Monoprint experiments with natural and textured objects
 Layered screen prints on paper or fabric

Unit 4**13Hours****Creative Exploration and Portfolio Development**

Combining techniques and mixed media approaches
 Conceptual printmaking
 Personal project: ideation to execution
 Portfolio preparation and display techniques

Practical Exercises:

Final printmaking project (self-directed)
 Artist statement writing
 Curating a mini print exhibition

Transactional Mode

Seminars, Group discussion, Team teaching, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings:**(A&C Black)**

1. Ann d'Arcy Hughes & Hebe Vernon-Morris – 2014 *Printmaking: Traditional and Contemporary*
2. Sylvie Covey – 2016 *Modern Printmaking: A Guide to Traditional and Digital Techniques (Watson-Guptill)*

Semester -V

Course Content: History of Arts -III	L	T	P	Cr.
Course Code: BFA5300	4	0	0	4

Total Hours:60**Learning Outcomes:**By the end of this course, students will be able to:

1. Analyze the development of Western and Indian art from the Renaissance to the 19th century.
2. Understand the socio-political and cultural contexts that shaped artistic movements and styles.
3. Identify key artists, artworks, styles, and ideologies of major art movements.
4. Develop critical thinking through visual analysis, comparisons, and historical interpretation.

Unit 1**Hours:15****Renaissance to Baroque Art (14th to 17th Century Europe)**

Early Renaissance: Giotto, Masaccio, Fra Angelico

High Renaissance: Leonardo da Vinci, Michelangelo, Raphael

Northern Renaissance: Jan van Eyck, Albrecht Dürer

Baroque Art: Caravaggio, Rembrandt, Rubens

Characteristics, patronage, and humanism in art

Unit 2**Hours:15****Indian Art – Mughal to Company School (16th to 19th Century)**

Mughal Painting: Akbar to Shah Jahan

Deccani Painting: style and themes

Rajput & Pahari Schools of Painting

Company School and early colonial influences

Artistic cross-cultural exchange during colonial rule

Unit 3**Hours:15****: 18th and 19th Century Western Art Movements**

Rococo and Neoclassicism

Romanticism: Delacroix, Géricault, Turner

Realism: Courbet, Millet, Daumier

Academic art and Salon culture

Industrial revolution and its influence on art

Unit 4**Hours:15****Transition to Modern Art**

Impressionism: Monet, Renoir, Degas

Post-Impressionism: Van Gogh, Cézanne, Gauguin

Symbolism and early Expressionism

Shifts in perception, light, color, and subject
Prelude to 20th-century modernism

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings & References

1. B.N. Goswamy – 1986 *Essence of Indian Arts* (**Sanctuary Books**)
2. E.H. Gombrich – 1982 *The Story of Art* (**Phaidon Press**)
3. Hugh Honour & John Fleming – 1982 *A World History of Art* (**Laurence King Publishing** (UK))
4. Roy C. Craven – 1950 *Indian Art: A Concise History* (**Thames & Hudson**)
5. Vidya Dehejia – 1976 *Indian Art* (*Phaidon*)

Course Title: Cultural Influence in Architectural Art	L	T	P	Cr
Course Code: BFA302	4	0	0	4

Total Hours:60**Learning Outcomes**By the end of this course, students will be able to:

1. Understand how cultural, religious, social, and political contexts influence architectural forms and styles.
2. Analyze major architectural developments across civilizations and periods through a cultural lens.
3. Identify the characteristics, symbolism, and functions of significant architectural styles.
4. Develop a comparative understanding of architectural art across regions such as India, the Middle East, Europe, and East Asia.

Unit 1**Hours:15****Introduction to Architecture as Cultural Expression**

Architecture as an art form and cultural symbol

Basic elements of architecture: form, structure, function, and space

Cultural, climatic, and material influences on architecture

Architecture and ritual: temples, mosques, churches, and shrines

Unit 2**Hours:15****Indian Architectural Heritage**

Indus Valley architecture and urban planning

Hindu temple architecture: Nagara, Dravida, and Vesara styles

Buddhist and Jain architecture: Stupas, Viharas, and Chaityas

Islamic architecture in India: Sultanate, Mughal, and regional styles

Cultural syncretism in architecture

Unit 3**Hours:15****Global Architectural Traditions and Their Cultural Contexts**

Egyptian, Greek, and Roman architecture: religion, power, and public life

Islamic architecture outside India: Persian, Ottoman, and Moorish styles

Chinese and Japanese architecture: harmony, nature, and spirituality

Medieval European architecture: Romanesque, Gothic cathedrals, and symbolism

Unit 4**Hours:15****Colonial, Modern, and Contemporary Architectural Trends**

Colonial architecture and its cultural impact in India

Revivalist, Art Deco, and Modernist movements

Post-Independence Indian architecture: Le Corbusier, Charles Correa, B.V. Doshi

Globalization and hybrid styles in contemporary architecture

Cultural identity in urban architecture today

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings & References

1. Fletcher's – 1896 *A History of Architecture* (**Butterworth-Heinemann**)
2. Francis D.K. Ching – 1979 *Architecture: Form, Space and Order* (**John Wiley & Sons**)
3. Percy Brown – 1940 *Indian Architecture (Buddhist and Hindu Periods & Islamic Period)*
4. Satish Grover – 1980 *The Architecture of India* (**Vikas Publishing**)
5. Spiro Kostof – 1985 *A History of Architecture: Settings and Rituals* (**Oxford University Press**)

Course Title: Sculpture and Installation	L	T	P	Cr
Course Code: BFA5302	2	0	0	2

Total Hours:30

Learning Outcomes By the end of this course, students will be able to:

1. Understand the evolution and theoretical foundations of sculpture and installation art.
2. Identify and analyze key sculptural forms, techniques, materials, and contexts through history.
3. Explore the relationship between space, material, and viewer in installation art.
4. Gain knowledge of major modern and contemporary sculptors and installation artists, both Indian and international.

Unit 1

7hours

Fundamentals of Sculpture

Definition and nature of sculpture: subtractive vs additive

Traditional materials: stone, wood, metal, clay

Relief sculpture and sculpture in the round

Symbolism and function of sculpture in ancient civilizations (India, Greece, Egypt)

Unit 2

7:Hours

Evolution of Modern Sculpture

Transition from classical to modern sculpture

Key movements: Realism, Expressionism, Cubism, Constructivism

Notable sculptors: Auguste Rodin, Constantin Brâncuși, Henry Moore, Alberto Giacometti

Material innovation and abstraction in 20th-century sculpture

Unit 3

7:hours

Introduction to Installation Art

Definition and characteristics of installation art

Differences between sculpture and installation

Use of space, interactivity, and multi-sensory engagement

Role of concept, site-specificity, and temporality

Unit 4

8hours

Contemporary Trends and Indian Context

Contemporary sculptors and installation artists: Anish Kapoor, Subodh Gupta, Nalini Malani, Bharti Kher

Environmental, social, and political themes in installations

Public art and site-specific installations in India

Suggested Readings & References

- 1. Herbert Read – 1964 *A Concise History of Modern Sculpture* (Thames & Hudson)**
- 2. Rosalind Krauss – 1977 *Passages in Modern Sculpture* (Viking Press)**

Course Title: Sculpture and InstallationL (Practical)	L	T	P	Cr
Course Code: BFA5303	0	0	4	2

Total Hours:30**Learning Outcomes****By the end of this course, students will be able to:**

1. Apply sculptural techniques and materials to create both traditional and contemporary sculptures.
2. Conceptualize and execute installation art, engaging with space, materials, and the viewer.
3. Develop an understanding of the relationship between the physical form of the sculpture/installation and its conceptual content.
4. Use a variety of materials, such as clay, metal, wood, found objects, and digital media, to produce sculptural works and installations.

Unit 1**8 Hours****: Introduction to Sculpture Techniques**

Objective: Learn basic sculptural techniques, both additive and subtractive, through hands-on exercises.

Materials: Clay, wire, plaster, and stone (basic materials for sculpting).

Practical Tasks:

Create a simple bust or figure using clay.

Explore carving techniques by working on soft materials (soap, clay).

Develop a study on textural contrasts in sculpture.

Unit 2**7 Hours****Experimental Sculpture & Mixed Media**

Objective: Experiment with non-traditional materials and approaches in sculpture making.

Materials: Found objects, metal, glass, wire, etc.

Practical Tasks:

Create a mixed-media sculpture using found objects and re-purposed materials.

Experiment with integrating different textures, colors, and mediums into a cohesive form.

Develop a concept for a non-objective sculpture.

Unit 3**8 Hours****: Introduction to Installation Art**

Objective: Understand and apply the principles of installation art, focusing on space, materials, and interaction with the viewer.

Materials: Fabric, wire, digital media, paper, and everyday objects.

Practical Tasks:

Design a small-scale installation that uses space effectively (could be in a corner, small room, or gallery space).

Create a site-specific installation using a variety of materials that engage with the space's architectural features.

Work on installations that use light and shadow or sound elements to communicate a concept.

Unit 4

7 Hours

Final Project – Sculpture & Installation Conceptualization

Objective: Conceptualize and create a final sculpture or installation piece based on personal or group themes.

Materials: Flexible use of materials covered in previous units.

Practical Tasks:

Create a final installation or sculpture that demonstrates understanding of materials, space, and viewer interaction.

Prepare a sketch, plan, and material list for the final project.

Reflect on and write about the concept behind the sculpture/installation, its significance, and its message.

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings & References

1. Anthony Caro – *Sculpture: The Shape of Time* (1972)
2. Claire Bishop – **2005** *Installation Art: A Critical History* (**Routledge**)
3. David Hodge – *Sculpture: Techniques, Methods, and Materials*
4. Rosalind Krauss – 1977 *Passages in Modern Sculpture* (**Viking Press**)

Course Title: Graphic Novel Art	L	T	P	Cr
Course Code: BFA5305	0	0	8	4

Total Hours:60**Course Learning Outcomes (CLOs):****By the end of this course, students will be able to:**

1. Understand the fundamentals and evolution of the graphic novel as a visual Story telling medium.
2. Develop characters, settings, and plots suitable for visual narration.
3. Apply techniques in storyboarding, panel layout, and sequential art.
4. Use illustration, inking, and digital or traditional coloring effectively.
5. Create an original graphic novel or a short visual narrative project with a cohesive style and narrative.

Unit 1:**17Hours**

Introduction to Graphic Novels and Visual Storytelling History and evolution of graphic novels and comics Genres and notable artists/writers

Elements of visual storytelling: narrative arc, pacing, dialogue
Introduction to character and world-building

Practical Exercises:

Reading and analysis of classic graphic novels Thumbnail sketching of short scenes Character and environment concept sketches

Unit 2:

Sequential Art, Storyboarding & Scripting Scriptwriting for comics and graphic novels Panel design and sequencing Storyboarding techniques Visual rhythm, page turns, and flow

Practical Exercises: Writing

short comic scripts

Designing panel layouts for a 1-2page comic

Practicing expressive gesture drawing and facial expressions

Unit 3:**17Hours**

Drawing, Inking, and Coloring Techniques Line work and inking styles Tools and materials (traditional and digital) Color theory in storytelling Digital coloring tools and textures

Practical Exercises:

Inking practice using dip pens, markers, or digital tools
 Creating a character sheet with expressions and poses
 Coloring a selected page using traditional or digital methods

Unit 4:**13Hours**

Final Project & Portfolio Development
 Planning and executing a short graphic novel
 Lettering and final editing
 Cover design and title treatment
 Compiling a portfolio and artist statement

Practical Exercises:

Final graphic novel project
 Peer review and feedback sessions
 Portfolio and printed/digital presentation

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion,
 Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings:

- 1) Ivan Brunetti – 2011 *Cartooning: Philosophy and Practice*
- 2) Jessica Abel & Matt Madden – 2008 *Drawing Words and Writing Pictures*
- 3) Linda Barry – 2008 *What It Is*
- 4) Scott McCloud – 1993 *Understanding Comics: The Invisible Art*
- 5) Stephen Klobber & Mark Schultz – 2013 *The DC Comics Guide to Creating Comics: Inside the Art of Visual Storytelling*
- 6) Will Eisner – 2008 *Comics and Sequential Art*

Course Title: Comic Art	L	T	P	Cr
Course Code: BFA5306	0	0	8	4

Total Hours:60

Course Learning Outcomes (CLOs):By the end of this course, students will be able to:

1. Understand the fundamentals of comic art as a form of visual storytelling.
2. Develop original characters, environments, and narratives suitable for comic strips or pages.
3. Apply principles of sequential art, panel composition, and pacing.
4. Demonstrate technical skills in drawing, inking, lettering, and coloring (traditional and/or digital).
5. Create an original comic project showcasing concept development, execution, and visual storytelling.

Unit 1**17Hours**

Foundations of Comic Art

History and evolution of comics (newspapers, manga, superheroes, underground comix, webcomics)

Elements of comic storytelling: plot, pacing, mood, dialogue

Introduction to panel types, page layout, and visual rhythm

Basic figure drawing and expressions

Practical Exercises:

Create a 3-panel comic strip

Develop rough sketches for original characters

Analyze classic comics for paneling and narrative techniques

Unit 2**13Hours**

Character, Setting, and Narrative Design

Character design: anatomy, costumes, gestures, personality

Environmental drawing: perspective, backgrounds, world-building

Writing comic scripts and plot breakdowns

Thumbnail sketches and visual storytelling techniques

Practical Exercises:

Character sheets with expressions and poses

Design 1–2 settings (interior and exterior)

Script and thumbnail a 1-page comic scene

Unit 3**13Hours**

: Inking, Lettering, and Coloring

Inking styles and tools (pens, brushes, digital)

Line quality and visual contrast

Comic lettering: fonts, balloon shapes, sound effects

Color theory and mood in comic storytelling

Practical Exercises:

Inking and finalizing penciled pages
 Practice lettering and placing dialogue effectively
 Color a completed page using traditional or digital tools

Unit 4**17Hours**

: Comic Project & Portfolio Development
 Creating a short comic (3–6 pages)
 Refinement, proofreading, and digital finishing
 Cover design and title treatment
 Compiling a professional comic art portfolio

Practical Exercises:

Final comic project with cover and credits
 Peer critiques and iterative feedback
 Portfolio presentation (printed or digital)

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion,
 Assignments, Project-based learning, Simulations, reflection and Self-
 assessment

Suggested Readings:

1. Chris Ware – *The Acme Novelty Library* (for visual narrative study)
2. Ivan Brunetti – *Cartooning: Philosophy and Practice*
3. Jessica Abel & Matt Madden – *Mastering Comics: Drawing Words & Writing Pictures Continued*
4. Scott McCloud – *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*
5. Stan Lee & John Buscema – *How to Draw Comics the Marvel Way*
6. Will Eisner – *Graphic Storytelling and Visual Narrative*

Course Title: Typography	L	T	P	Cr
Course Code: BFA5307	4	0	0	4

Total Hours:60

Course Learning Outcomes (CLOs) By the end of this course, students will be able to:

Describe the historical evolution and cultural significance of photography.

1. : Understand the scientific and technical principles behind cameras and image formation.
2. : Analyze elements of visual composition and aesthetics in photographic images.
3. : Critically evaluate photographic genres, movements, and influential photographers.
4. : Demonstrate an understanding of photography's role in journalism, advertising, art, and society.

Unit 1**17Hours****Introduction to Photography**

Definition, scope, and functions of photography

History of photography: From camera obscura to digital age

Pioneers of photography and milestone inventions

Unit 2**17Hours****: Science of Photography**

Principles of light and optics

Structure and working of cameras: film and digital

Understanding lenses, sensors, and image capture technologies

Unit 3**13Hours****: Composition and Aesthetics**

Elements of visual design: line, shape, color, texture, space

Principles of composition: framing, balance, perspective, rule of thirds

Understanding lighting: natural vs artificial, shadows, contrast, color temperature

Unit 4**13Hours****: Genres and Styles of Photography**

Portrait, landscape, street, fashion, documentary, wildlife, macro

Photojournalism and ethical considerations

Fine art photography and conceptual approaches

Suggested Readings &**Resources Core Texts:**

1. *Basic Photography* by Michael Langford (**Focal Press**)
2. *On Photography* by Susan Sontag
3. *Photography: The Whole Story* by Juliet Hacking (**Thames & Hudson**)
4. *The Photography Reader* edited by Liz Wells (**Routledge**)

Course Title: Logo Design	L	T	P	Cr
Course Code: BFA5308	4	0	0	4

BFA (2025-26)

Total Hours:60

Course Learning Outcomes (CLOs):By the end of this course, students will be able to:

1. Understand the principles of logo design and its role in branding and identity creation.
2. Analyze different types of logos (wordmarks, letter marks, pictorial, abstract, combination marks, etc.) and their appropriate applications.
3. Apply design principles such as balance, contrast, simplicity, and scalability in creating effective logos.
4. Develop skills in conceptual thinking, visual research, and brand storytelling through logo design.

UNIT 1

17Hours

Introduction to Logo Design & Brand

Understanding Logo Design

Definition, purpose, and impact of logos

History and evolution of logos in branding

Types of Logos

Wordmarks, Letter marks, Pictorial marks, Abstract marks,

Mascots, Combination marks, and Emblems

Elements of a Good Logo

Simplicity, versatility, scalability, and memorability

Importance of colour, typography, and negative space

Tools & Software

Introduction to Adobe Illustrator, CorelDRAW, and other digital tools

UNIT 2

17Hours

Logo Creation Process & Typography

Logo Design Process

Research and brainstorming techniques

Sketching and conceptualization

Refining ideas and client communication

Typography in Logo Design

Choosing the right fonts and typefaces

Custom lettering and hand-drawn typography

Colour Theory & Psychology

Understanding the role of colours in branding

Creating a colour palette and its impact on perception

UNIT 3:

13Hours

Digital Execution & Advanced Techniques

Vector Design & Digital Techniques

Creating logos using the Pen Tool and Shape Builder Tool

Using gradients, shadows, and textures effectively

Minimalist vs. Detailed Logos

Designing for different industries (corporate, fashion, sports,tech, etc.)

Logo adaptability (print, digital, and merchandise applications)

Mack ups & Presentation

Creating professional logo mack ups
Presenting logo designs to clients with style guides

UNIT 4:

13Hours

Final Project & Portfolio DevelopmentPersonalized Logo Project

Designing a logo for a fictional or real business/brand
Applying learned techniques and industry standards
Brand Identity & Guidelines
Developing a mini brand style guide
Logo variations, clear space rules, and usage restrictions
Final Portfolio & Presentation
Showcasing best logo designs in a professional format
Peer reviews and instructor feedback for improvement

Transactional Mode

Seminars, Group discussion, Team teaching, Focused groupdiscussion,
Assignments, Project-based learning, Simulations, reflection and Self-
assessment

Suggested Readings:

1. **Alex W. White** – 2002 *The Elements of Graphic Design*(**Allworth Press**)
2. **David Airey** – 2009 *Logo Design Love: A Guide to Creating Iconic Brand Identities* (**New Riders**)
3. **Michael Evamy** – 2007 *Logo: The Reference Guide to Symbols and Logotypes*(**Laurence King Publishing**)
4. **Steven Heller & Gail Anderson** – 2019 *The Logo Design Idea Book* (**Laurence King Publishing**)

SEMESTER-VI

Course Title: Method & Materials-III	L	T	P	Cr
Course Code: BFA6350	4	0	0	4

Total Hours:60

Course Learning Outcomes (CLOs):By the end of this course, students will be able to:

- 1.Demonstrate in-depth understanding of advanced art materials, mediums, and tools.
- 2.Analyze and evaluate the suitability of materials for specific art forms and surfaces.
- 3.Understand the chemical and physical properties of art materials and their conservation issues.
- 4.Explore innovative combinations and applications of traditional and contemporary materials.

Unit 1:**17Hours****Traditional Materials and Techniques**

Overview of natural and historical art materials (tempera, fresco, egg yolk, charcoal, etc.)

Tools and surfaces used in traditional art (paper, parchment, canvas, walls)

Preparation of traditional supports (e.g., canvas stretching, gesso making)

Case studies: Classical and folk art practices

Unit 2:**17Hours****Modern and Industrial Materials in Art**

Synthetic paints: acrylics, poster colors, spray paints

Modern tools and mediums: markers, pens, airbrush, found objects

Commercial surfaces: MDF, glass, metal, plastic

Integration of craft materials in contemporary practices

Unit 3:**13Hours****Experimental and Mixed Media Approaches**

Non-traditional materials: fabric, sand, organic substances, digital media

Assemblage, collage, installation-oriented material use

Exploring texture, form, and surface manipulation

Health, safety, and environmental aspects of experimental material use

Unit 4:**13Hours****Conservation, Sustainability, and Material Ethics**

Durability and ageing of materials

Conservation techniques and preventive care for artworks

Eco-friendly materials and sustainable practices in art

Ethics in material sourcing (e.g., animal-based products, indigenous materials)

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings:

1. **Mark David Gottsegen** – 1993 *The Painter's Handbook* (**Watson-Guption**)
2. **Philip Ball** – 2001 *Bright Earth: The Invention of Color* (**Farrar, Straus and Giroux** (US))
3. **Ralph Mayer** – 1940 *The Artist's Handbook of Materials and Techniques* (**Viking Press**)
4. **Ray Smith** – 1987 *The Artist's Handbook* (**Dorling Kindersley**)

Course Title: Aesthetics-III	L	T	P	Cr
Course Code: BFA 6351	4	0	0	4

BFA (2025-26)

Total Hours:60

Course Learning Outcomes (CLOs):By the end of this course, students will be able to:

1. Analyze and interpret advanced aesthetic theories in both Eastern and Western traditions.
2. Evaluate aesthetic experience and judgment through philosophical, psychological, and cultural lenses.
3. Compare classical and contemporary debates on beauty, taste, and the sublime.
4. Critically engage with aesthetics in relation to modern and postmodern art movements.

Unit 1

17Hours

Aesthetic Experience and Philosophy of Art

Defining aesthetic experience

Concepts of beauty, taste, and disinterest

Art vs. aesthetic judgment

Key thinkers: Immanuel Kant, Edmund Burke, John Dewey

Unit 2

17Hours

Indian Aesthetics and Rasa Theory

Introduction to classical Indian aesthetics

Bharata's *Natyashastra* and the Rasa theory

Abhinavagupta's contribution to aesthetic theory

Indian views on beauty, expression (*bhava*), and experience

Comparative perspectives: Rasa vs. Western aesthetics

Unit 3

13Hours

Aesthetics of Modernism and Postmodernism

The shift from representation to abstraction

Formalism, expressionism, conceptualism

Postmodern aesthetics: irony, pastiche, intertextuality

Critical theorists: Clive Bell, Clement Greenberg, Roland

Barthes, Jean Baudrillard

Unit 4

13Hours

Contemporary and Applied Aesthetics

Everyday aesthetics and design

Aesthetics in digital media, cinema, and pop culture

Environmental and urban aesthetics

- Aesthetics and ethics: political art, activism, and identity
- Cross-cultural aesthetics and global perspectives

Suggested Readings:

1. Immanuel Kant – 1790 *Critique of Judgment*(Hackett, 1981)
2. John Dewey – 1934 *Art as Experience* (Hackett, 1987)
3. Monroe C. Beardsley – 1958 *Aesthetics: Problems in the Philosophy of Criticism*(Harcourt, Brace)

Course Title: Commercial Product Development	L	T	P	Cr
Course Code: BFA 6352	2	0	0	2

Total Hours:30

Course Learning Outcomes (CLOs):By the end of the course, students will be able to:

1. Understand the fundamental process of commercial product development from concept to launch.
- 2.
3. Identify market needs, user demands, and evaluate product-market fit.
4. Analyze the role of branding, packaging, and marketing in successful product development.
5. Apply strategic thinking to product design, pricing, and promotional planning.

Unit 1**8 Hours**

: Introduction to Commercial Product Development
 Definition and scope of commercial product development
 Overview of the product development lifecycle
 Types of commercial products: utilitarian vs. aesthetic
 Understanding innovation and value creation

Unit 2**7 Hours**

ideation and Market Research
 Generating product ideas and evaluating feasibility
 Understanding consumer behavior and trends
 Conducting basic market research
 Identifying target audience and niche markets

Unit 3**8 Hours**

Design, Branding, and Packaging
 Importance of design and functionality
 Basics of branding: logo, identity, and storytelling
 Visual communication and packaging as a selling tool
 Sustainability in packaging

Unit 4**7 Hours**

Production, Pricing, and Promotion
 Materials and manufacturing overview
 Costing and pricing strategies
 Promotion and advertising basics
 Product presentation, portfolio, and pitch preparation

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings:

1. Philip Kotler & Kevin Lane Keller – **2016** *Marketing Management*(**Pearson**)
2. Karl T. Ulrich & Steven D. Eppinger – *Product Design and Development* [McGraw-Hill / Irwin]
3. Donald A. Norman – *The Design of Everyday Things* [Basic Books] / [MIT Press] (revised)
4. Alina Wheeler – *Designing Brand Identity* [John Wiley & Sons]
5. Debbie Millman – *Brand Thinking and Other Noble Pursuits* [Allworth Press]

Course Title: Commercial Product Development (Practical)	L	T	P	Cr
Course Code: B F A 6353	0	0	4	2

Total Hours:30

Course Learning Outcomes (CLOs):By the end of this practical course, students will be able to:

1. Generate and develop original product ideas with commercial potential.
2. Translate market research insights into product design decisions.
3. Apply material knowledge and prototyping skills to product creation.
4. Develop branding, packaging, and promotional elements for the product.
5. Present and pitch a complete commercial product concept with visual and verbal rationale.

Unit 1**8 Hours**

:Ideation and Concept Development

Brainstorming and mind-mapping product ideas

Identifying a target user or market gap

Creating mood boards and inspiration decks

Concept sketches and initial mock-ups

Practical Output:

2–3 product concepts

Concept presentation sheet with sketches and description

Unit 2**8 Hours**

Material Exploration and Prototyping

Selection of materials based on function, form, and sustainability

Hands-on experimentation with textures, form, durability

Building simple models or working prototypes

User testing and feedback gathering

Practical Output:

1 refined prototype with material documentation

Testing and revision notes

Unit 3**7 Hours**

Branding, Visual Identity & Packaging

Designing logo and brand name for the product

Developing packaging and labeling concepts

Visual storytelling: posters, product cards, mockup boards

Digital presentation tools for product visualization

Practical Output:

Logo, brand identity sheet

Package design mockup (physical or digital)

Unit 4**7 Hours**

Final Product Pitch & Portfolio

Preparing a professional pitch presentation

Pricing strategy and basic cost sheet

Creating a product story: from concept to consumer

Final display of product with branding and presentation

Practical Output:

Product pitch deck (slides or board)

Display setup or digital presentation

Process documentation in portfolio format

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings:

- 1) Alina Wheeler, Designing Brand Identity, 2003 (1st ed.) / 2017 (5th ed.), [John Wiley & Sons]
- 2) Debbie Millman, Brand Thinking and Other Noble Pursuits, 2011 (1st ed.) / 2013 (pbk.), [Allworth Press]
- 3) Donald A. Norman, The Design of Everyday Things, 1988 (1st ed.) / 2013 (rev. ed.), [Basic Books] / [MIT Press] (revised)
- 4) Karl T. Ulrich & Steven D. Eppinger, Product Design and Development, 1995 (1st ed.) / 2020 (7th ed.), [McGraw-Hill / Irwin]

Philip Kotler & Kevin Lane Keller, Marketing Management, 2016 (15th ed.) / 2020 (16th ed.), [Pearson / Prentice Hall]

Course Title: Fundamental Literature of Indian Civilization	L	T	P	Cr
Course Code: IKS0003	2	0	0	2

Total Hours:30

Course Learning Outcomes : On the completion of the course, the students will be able to

1. Develop a foundational knowledge of key literary works of Indian civilisation
2. Critically analyse the impact on social and cultural life.
3. Enhance analytical skills by interpreting texts in their historical, linguistic, and philosophical contexts
4. Recognize the continued influence of foundational Indian literature on modern thought, governance, arts, and societal structures, fostering a deeper connection with India's intellectual and literary traditions

Course Content

Unit – I:

7 Hours

Introduction, The Vedic Corpus. The Itihasas— Ramayana and Mahabharata, and their important regional versions. The Puranas. The role of Itihasas and Puranas in understanding the Vedas.

Unit – II:

8 Hours

Foundational Texts of Indian Philosophies, including the Jaina and Bauddha. Foundational Texts of Indian Religious Sampradayas, from the Vedic period to the Bhakti traditions of different regions.

The Vedangas and Other Streams of Indian Knowledge System:

The six Vedangas — Siksha, Vyakarana, Chandas, Nirukta, Jyotisha and Kalpa. Other streams of Indian Knowledge System such as Ayurveda, Sthapatya, Natyasastra, Dharmasastra, Arthasastra, etc.

Continuity of the Corpus. The Indian way of continuing the evolution of knowledge through commentaries, interpretations and revisions of the foundational texts.

The large corpus of literature on IKS in Sanskrit and other Indian languages. Others sources for the study of Indian Knowledge System.

Unit – III:

8 Hours

Indian Language Sciences: Language Sciences and the preservation of the Vedic corpus. Varnamala of Indian languages based on classification of sounds on the basis of their origin and effort involved. The special feature of the scripts of most Indian languages, that each symbol is associated with a unique sound.

Word formation in Sanskrit and Indian languages. Basic purpose of the Science of Vyakarana as established by Panini.

Important texts of Indian Language Sciences —Siksha or phonetics, Nirukta or etymology, Vyakarana or Grammar, Chandas or Prosody.

How the Indian Language Sciences continued to flourish in the 18//19 the centuries. Navyanyaya and Navya-vyakarana in Navadvipa, Varanasi and West and South India.

Unit – IV:

7 Hours

Indian Mathematics: Numbers, fractions and geometry in the Vedas. Decimal nomenclature of numbers in the Vedas. Zero and Infinity. Simple constructions from Sulba-sutras.

The development of the decimal place value system which resulted in a simplification of all arithmetical operations. Linguistic representation of numbers.

Important texts of Indian mathematics. Brief introduction to the development of algebra, trigonometry and calculus. How Indian mathematics continued to flourish in the 18/19/20th centuries. Kerala School. Sir Ramanujan.

Transactional Mode

Seminars, Group discussion, Team teaching, Focused groupdiscussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Transactional Mode

Seminars, Group discussion, Team teaching, Focused groupdiscussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings

Dharampal, *Some Aspects of Earlier Indian Society and Polity and Their Relevance Today*, New Quest Publications, Pune, 1987.

The Rigveda: The Earliest Religious Poetry of India by Wendy Doniger

The Puranas: A Study in Religious and Cultural History by F.E. Pargiter

Ancient Indian Tradition and Mythology by F.E. Pargiter

A History of Indian Philosophy by Surendranath Dasgupta

Indian Philosophy by S. Radhakrishnan (A classic overview)

The Study of Sanskrit by Sushama Karve

A Practical Sanskrit Dictionary by A.A. Macdonell

Sanskrit Grammar by William Dwight Whitney

Comparative Grammar of the Prakrit Languages by Hemachandra

Mathematics in India by Kim Plofk

Course Title: History of Indian Arts	L	T	P	Cr
Course Code: BFA6354	4	0	0	4

Total Hours:60

Course Learning Outcomes (CLOs):By the end of the course, students will be able to:

1. Understand the evolution of Indian art from prehistoric times to the modern period.
2. Identify key characteristics, techniques, and themes in different regional and historical art styles.
3. Analyze the socio-cultural, religious, and political influences on Indian art forms.
4. Appreciate and critically interpret significant artworks, monuments, and movements in Indian art history.

Unit 1

17Hours

Prehistoric to Early Classical Period

Prehistoric cave art: Bhimbetka and early tribal traditions

Indus Valley Civilization: seals, sculpture, pottery

Mauryan art: Ashokan pillars, stupa art

Buddhist and Jain art: Sanchi, Amaravati, Ajanta caves

Gupta period: idealized forms and religious iconography

Unit 2

17Hours

Medieval Indian Art
Early Hindu temple architecture: Nagara, Dravida, Vesara styles
Chola bronzes and South Indian sculpture
Islamic influence: Sultanate and Mughal miniature painting
Rajput and Pahari schools of painting
Folk and tribal art traditions (Warli, Madhubani, Pattachitra)

Unit 3

13Hours

Colonial Period and the Rise of Modern Indian Art

Company paintings and colonial art academies

Bengal School of Art and nationalist visual culture

Abanindranath Tagore, Nandalal Bose, Jamini Roy

Influence of Western realism and modernism

Early art institutions and exhibitions

Unit 4

13Hours

Contemporary Indian Art

Post-independence art movements and collectives

Progressive Artists' Group: M.F. Husain, F.N. Souza, Tyeb Mehta

Development of installation, performance, and new media art

Contemporary Indian artists in the global context

Art fairs, galleries, biennales, and curatorial practices in India

Suggested Readings:

- 1) Ananda K. Coomaraswamy – The Dance of Shiva, 1918 [Simpkin, Marshall] / [Dover, 1985]
- 2) Stella Kramrisch – The Art of India, 1954 [Phaidon Press] / [Asia Society, 1981]
- 3) B.N. Goswamy – Essence of Indian Art, 1986 [Sanctuary Books / Roli Books]
- 4) Mulk Raj Anand – The Hindu View of Art, 1933 [George Allen & Unwin]
- 5) Partha Mitter – Indian Art, 2001 [Oxford University Press]

Course Title: Collage Making	L	T	P	Cr
Course Code: BFA 6355	4	0	0	4

Total Hours:60

Course Learning Outcomes (CLOs):By the end of the course, students will be able to:

1. Understand the historical evolution and conceptual foundations of collage as an art form.
2. Analyze different techniques, materials, and styles used in collage making.
3. Explore the cultural, political, and aesthetic contexts that shape collage practices.
4. Critically assess the role of collage in modern and contemporary art.
5. Develop conceptual and theoretical approaches to creating and interpreting collage artworks.

Unit 1**17Hours**

Introduction to Collage – History and Concepts Definition and scope of collage
Origins in Cubism: Picasso and Braque Evolution in Dada, Surrealism, and Constructivism Collage vs. assemblage and mixed media Collage in non-Western traditions (folk, craft, ritual)

Unit 2**17Marks**

Techniques, Tools, and Materials Types of collage: paper, photo, digital, fabric, found object Tools and adhesives used in collage Compositional principles in collage making Recycling, reusing, and the politics of material

Digital collage and the role of software

Unit 3**13Marks**

Thematic Approaches in Collage Collage and identity: gender, race, politics
Collage as visual narrative and autobiography Collage in visual communication and advertising Symbolism, abstraction, and layering of meaning Cross-disciplinary applications (poetry, performance, installation)

Unit 4**13marks**

Contemporary Practices and Critical Perspectives

Major collage artists: Hannah Höch, Romare Bearden, Kurt Schwitters, Wangechi Mutu, Jesse Treece

Indian contemporary collage and printmakers

Collage in digital culture: memes, zines, glitch art

Critical debates: authorship, appropriation, and copyright

Curatorial practices and exhibitions featuring collage

Suggested Readings:

1. Brandon Taylor – Collage: The Making of Modern Art, 2004 [Thames & Hudson]
2. Katerina Pantelides – Collage and Architecture, 2014 [Routledge]
3. Hannah Höch – Album (Photomontage Works), 1994 [Tate Publishing]
4. Lisa L. Phillips (Ed.) – The Art of Assemblage, 2011 [Yale University Press]
5. 5. Stephen Bann – Cutting Up the Century, 2018 [Reaktion Books]

Course Title: Sustainable Art	L	T	P	Cr
Course Code: BFA 6356	0	0	8	4

Total Hours:60

Course Learning Outcomes (CLOs):By the end of this course, students will be able to:

Unit I**17hours**

Material Exploration and Techniques

1. Understand the principles and importance of sustainability in art practices.
2. Explore and use natural, recycled, and eco-friendly materials in creating art.
3. Develop site-specific and context-aware artworks that respond to environmental issues.
4. Collaborate on projects that promote ecological awareness and community engagement.
5. Create artworks that integrate environmental ethics with artistic expression.

Unit II**16hours**

Introduction to Sustainable Art Practices

Definition and history of sustainable/environmental art

Introduction to ecological art movements and land art

Discussion of environmental ethics in artistic practice

Survey of artists working with sustainability (Andy Goldsworthy, Agnes Denes, Subodh Kerkar, etc.)

Practical Component:

Identification of natural and recycled materials

Techniques in biodegradable and low-impact art-making

Using found objects, organic pigments, soil, leaves, wood, etc.

Introduction to sustainable printmaking, sculpture, and installation

Practical Component:

Material samples and technique experiments

Creation of small-scale artworks using eco-friendly materials

Unit 3**10hours**

Community, Site, and Context

Creating site-specific works in natural or urban settings

Collaborations with community for awareness-based art

Environmental storytelling and participatory installations

Documentation and maintenance of ephemeral art

Practical Component:

Execution of a site-based group or individual project

Photo/video documentation and reflection journal

Unit 4**17hours**

Final Project and Exhibition

Final sustainable art project based on ecological or social theme

Display and presentation of project with process documentation

Preparing artist statements, concept notes, and sustainability logs

Public interaction and discussion on sustainable practice

Practical Component: Final project execution
Presentation with exhibition setup and walkthrough

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings & Resources:

1. Linda Weintraub – To Life! Eco Art in Pursuit of a Sustainable Planet, 2012 [University of California Press]
2. T.J. Demos – Against the Anthropocene: Visual Culture and Environment Today, 2017 [Sternberg Press]
3. Lucy Lippard – Overlay: Contemporary Art and the Art of Prehistory, 1983 [Pantheon Books] / [New Press, 1995]
4. Suzi Gablik – The Reenchantment of Art, 1991 [Thames & Hudson]

5. Maja and Reuben Fowkes – The Green Bloc: Neo-Avant-Garde Art and Ecology under Socialism, 2015 [Central European University Press]

Course Title: Urban Art & Graffiti	L	T	P	Cr
Course Code: BFA 6357	0	0	8	4

Total Hours :60

Course Learning Outcomes (CLOs):By the end of this course, students will be able to:

1. Understand the history, evolution, and cultural significance of urban art and graffiti.
2. Explore various graffiti and street art techniques, tools, and media.
3. Develop site-responsive and socially relevant visual narratives for urban spaces.
4. Create individual and collaborative graffiti artworks while respecting legal and ethical boundaries.
5. Reflect critically on the role of street art in urban culture, resistance, activism, and beautification.

Unit 1

17Hours

History and Foundations of Urban Art

Origins of graffiti: tagging, bombing, hip-hop culture

Evolution of street art: stencil, paste-up, muralism

Urban art in India and around the world

Legal vs. illegal graffiti, ethics and public perception

Practical Component:

Sketchbook with graffiti lettering practice

Artist study board on key figures (e.g., Banksy, Jean-Michel

Basquiat, Daku, Tyler Street Artist)

Unit 2

13Hours

Techniques, Tools & Styles

Spray painting: nozzles, caps, gradients, fades

Stencils: designing and cutting multi-layer stencils

Wheat-paste posters and stickers

Textures, layering, and mixed media on urban surfaces

Practical Component:

Practice panels or boards using various techniques
 Create a personal graffiti “tag” and character design

Unit 3**17Hours**

Site-Specific and Collaborative Work

Mapping public/urban spaces for intervention
 Working with themes: identity, politics, community
 Creating site-responsive, legal graffiti pieces
 Understanding permissions and public engagement

Practical Component:

Execute a collaborative mural or wall artwork (on campus/public wall with permissions)
 Photo/video documentation of the process

Unit 4**13Hours**

: Final Project and Presentation

Conceptualizing a socially relevant graffiti or street art project
 Execution of final artwork using multiple techniques
 Preparing an artist statement, visuals, and process book
 Final exhibition, walkthrough, or campus display

Practical Component:

Final wall art or installation

Portfolio with sketches, process shots, material notes, and statement

Suggested Readings & Resources:

1. Tristan Manco – *Stencil Graffiti*
2. Roger Gastman & Caleb Neelon – *The History of American Graffiti*
3. Nicholas Ganz – *Graffiti World: Street Art from Five Continents*
4. Anna Waclawek – *Graffiti and Street Art* (World of Art series)
5. Banksy – *Wall and Piece*

Online Resources:

Street Art News

Vandalog

Graffiti South Asia

Artreach India (community mural project)

Semester-VII

Course Title: Art and Technology	L	T	P	Cr
Course Code: BFA7400	4	0	0	4

Total Hours: 60

Course Learning Outcomes (CLOs): By the end of this course, students will be able to:

1. Understand the historical relationship between art and technological advancement.
2. Analyze how digital tools, software, and new media have transformed artistic creation and perception.
3. Explore critical theories around interactivity, virtuality, digital identity, and post-humanism.
4. Identify key movements, artists, and works at the intersection of art, science, and technology.

Unit 1**17Hours**

: Historical Contexts of Art and Technology

Technological innovation and its impact on traditional art (e.g., camera obscura, printmaking)

Industrial Revolution and mechanical reproduction (Benjamin's "Work of Art in the Age of Mechanical Reproduction")

Early experiments: kinetic art, sound art, video art

Bauhaus and interdisciplinary art-tech practices

Art and cybernetics in the 1960s and 70s

Unit 2**17Hours**

Digital Media and Creative Expression

Evolution of digital art and computer-generated imagery (CGI)

Internet art and networked culture

Interactive installations and immersive environments

Software as medium: generative art, algorithmic aesthetics

The aesthetics of glitches, data-mapping, and digital deconstruction

Unit 3**13Hours**

Contemporary Technologies and Artistic Practice

Artificial Intelligence and machine learning in art

Augmented Reality (AR), Virtual Reality (VR), and Mixed Reality (MR)

Bio art and transgenic art practices

NFTs, blockchain, and the changing nature of ownership and authenticity

Robotics, wearable tech, and performance

Unit 4**13Hours**

Critical Theories and Futures of Art-Tech

Post-humanism and digital identity

Surveillance, privacy, and ethical concerns in art

Eco-tech art and sustainability

Art in the age of social media and virality

The role of curating and archiving digital ar

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings

1. Lev Manovich – The Language of New Media, 2001 [MIT Press]
2. Walter Benjamin – The Work of Art in the Age of Mechanical Reproduction, 1935 [Zeitschrift für Sozialforschung] / [Harcourt Brace Jovanovich, 1968] / [Penguin, 2008]
3. Christiane Paul – Digital Art, 2003 [Thames & Hudson] / [2008 rev. ed.] / [2015 3rd ed.]
4. Edward A. Shanken – Art and Electronic Media, 2009 [Phaidon Press]
5. Claire Bishop – Radical Museology, or What's 'Contemporary' in Museums of Contemporary Art?, 2013 [Koenig Books / Afterall Books]

Course Title: Feminist Art Theory and Practices	L	T	P	Cr
Course Code: BFA7401	4	0	0	4

Total Hours: 60

Course Learning Outcomes (CLOs):

By the end of this course, students will be able to:

1. Understand the historical evolution and foundational concepts of feminist art theory.
2. Critically analyze the representation of gender and sexuality in visual culture.
3. Explore key feminist movements, artists, and collectives across different geographies.
4. Identify the intersectionality of feminism with race, class, caste, and sexuality in art.

Unit 1

17Hours

Foundations of Feminist Art Theory

Introduction to feminist theory and waves of feminism

Gender, power, and the gaze (Laura Mulvey's *Visual Pleasure and Narrative Cinema*)

The personal as political: challenging patriarchal structures in art

Key texts: Linda Nochlin's *Why Have There Been No Great Women Artists?*

Unit 2

17Hours

: Feminist Art Movements and Iconic Works

Feminist art in the 1970s: Judy Chicago, Miriam Schapiro, Ana Mendieta

Performance and body politics: Carolee Schneemann, Marina Abramović

Collectives and activism: Guerrilla Girls, Feminist Art Program

Feminist art exhibitions: *Woman house*, *WACK! Art and the Feminist Revolution*

Unit 3

13Hours

: Global and Intersectional Feminist Practices

Feminist art from the Global South (e.g., India, Latin America, Africa)

Dalit feminism and caste in Indian art practices

Queer feminist art: identity, sexuality, and resistance

Indigenous and decolonial feminist perspectives in visual culture

Unit 4**13Hours****: Contemporary Contexts and Feminist Futures**

Feminist digital art and cyberfeminism

Feminism in street art, comics, and zines

Ecofeminism and environmental art

Feminist curating and institutional critique

Case studies of contemporary feminist artists (e.g., Zanele Muholi, Nilima Sheikh, Shirin Neshat)

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings

1. Amelia Jones – Body Art/Performing the Subject, 1998 [University of Minnesota Press]
2. Bell Hooks – Feminism Is for Everybody: Passionate Politics, 2000 [South End Press] / [Pluto Press, 2000] / [Routledge, 2014]
3. Griselda Pollock – Vision and Difference: Feminism, Femininity and the Histories of Art, 1988 [Routledge] / [2013 rev. ed.]
4. Rozsika Parker and Griselda Pollock – Old Mistresses: Women, Art and Ideology, 1981 [Routledge & Kegan Paul] / [Pandora Press, 1987] / [I.B. Tauris, 2013]

Course Title: Installation Art	L	T	P	Cr
Course Code: BFA 7402	4	0	0	4 (2025-26)

Total Hours: 60

Course Learning Outcomes (CLOs): By the end of this course, students will be able to:

1. Understand the historical development and theoretical foundations of installation art.
2. Analyze the relationship between space, audience, and sensory experience in installation practices.
3. Identify different forms and materials used in installation art, including sound, video, light, and natural elements.
4. Critically examine the conceptual and political dimensions of installation artworks.

Unit 1

17Hours

Origins and Development of Installation Art

Definition and characteristics of installation art

Historical background: From assemblage and environment art to installation

Key moments in 20th-century art: Minimalism, Conceptual Art, Arte Povera

Found objects, materiality, and spatial arrangement

Early installation artists: Kurt Schwitters, Allan Kaprow, Joseph Beuys

Unit 2

13Hours

Forms, Media, and Spatial Concepts

Immersive environments and site-specificity

Light, sound, video, and multimedia installations

Temporal and interactive dimensions

Public vs. gallery-based installations

Documentation and ephemerality

Unit 3

17Hours

Themes, Concepts, and Critique

Political, ecological, and social commentaries in installation art

Feminist and postcolonial approaches

The role of audience, participation, and perception

Installation as narrative and experience

Theoretical perspectives: phenomenology (Merleau-Ponty), spatial theory (Lefebvre), and semiotics

Unit 4**13Hours**

Contemporary Practices and Global Contexts

Contemporary international artists: Olafur Eliasson, Ai

Weiwei, James Turrell, Yayoi Kusama, Chiharu Shiota

Indian installation artists: Subodh Gupta, Shilpa Gupta, Anita Dube, Jitish Kallat

Installation in biennales, public spaces, and museums

Curatorial approaches and interdisciplinary collaboration

The future of installation: virtual and mixed reality environments

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings**Core Texts:**

1. Claire Bishop – Installation Art: A Critical History, 2005 [Routledge]
2. Nicholas de Oliveira, Nicola Oxley, Michael Petry – Installation Art in the New Millennium: The Empire of the Senses, 2003 [Thames & Hudson]
3. Julie Reiss – From Margin to Center: The Spaces of Installation Art, 1999 [New York University Press]
4. Lucy Lippard – Six Years: The Dematerialization of the Art Object from 1966 to 1972, 1973 [Praeger Publishers] / [University of California Press, 1997]
5. Julie Reiss – From Margin to Center: The Spaces of Installation Art, 1999 [New York University Press]

Course Title: Painting techniques in oil colour	L	T	P	Cr
Course Code: BFA7403	0	0	8	4

Total Hours:60

Course Learning Outcomes (CLOs) By the end of this course, students will be able to:

1. Understand the characteristics and chemistry of oil paints, mediums, and supports.
2. Apply classical and contemporary oil painting techniques, including glazing, impasto, scumbling, and alla prima.
3. Develop skills in tonal value, color mixing, and layering.
4. Compose and execute original works using oil paint, incorporating texture, depth, and atmosphere.
5. Maintain safe studio practices and proper care of oil painting tools and materials.

Unit 1

17Hours

Introduction to Materials and Basic Techniques

Types of oil paints, solvents, and mediums (linseed oil, turpentine, alkyd, etc.)

Preparing surfaces: canvas stretching, priming, and underpainting

Monochrome oil sketches (grisaille)

Basic blending, brushwork, and color mixing exercises

Practical Tasks:

Tonal value chart using monochrome

Painting simple still-life with a limited palette

Preparing and priming your own canvas

Unit 2

17Hours

Classical Techniques and Layering

Glazing, scumbling, impasto, and alla prima techniques

Wet-on-wet vs. wet-on-dry methods

Fat over lean principle and drying times

Study of Old Master techniques (e.g., Rembrandt, Vermeer)

Practical Tasks:

Reproduction of a classical painting using layered technique

Texture and brushstroke exploration board

Painting studies from natural or plaster objects

Unit 3**13Hours**

Color, Composition, and Expression

Advanced color theory in oil (warm/cool, harmony, contrast)

Compositional planning: thumbnails, value structure, focal point

Mood, expression, and narrative in oil painting

Use of palette knife and unconventional tools

Practical Tasks:

Original composition using expressive color and layering

Portrait or figure study with oil

Painting using both brush and knife techniques

Unit 4**13Hours**

Personal Project and Presentation

Conceptualizing and executing a final oil painting project

Documenting the process: sketchbook, progress photos, notes

Framing and surface protection (varnishing, retouching)

Critique and presentation of final work

Practical Tasks:

Final large-scale oil painting on a theme of choice

Portfolio submission with 3–5 completed works

Artist statement and peer review presentation

Suggested Readings

1. Harold Speed – The Practice and Science of Drawing, 1913 [Seeley, Service & Co.] / [Dover Publications, 1972]
2. Ralph Mayer – The Artist's Handbook of Materials and Techniques, 1940 [Viking Press] / [Faber & Faber] / [1991 5th ed. rev. by Steven Sheehan]
3. Ray Smith – Oil Painting Techniques, 1996 [DK Publishing / Dorling Kindersley]
4. Virgil Elliott – Traditional Oil Painting: Advanced Techniques and Concepts from the Renaissance to the Present, 2007 [Watson-Guption]

Course Title: Calligraphy	L	T	P	Cr
Course Code: BFA7404	0	0	8	4

Total Hours: 60

Course Learning Outcomes (CLOs): By the end of this course, students will be able to:

1. Understand the historical evolution and cultural significance of calligraphy across regions.
2. Demonstrate proficiency in using calligraphy tools and materials, including pens, brushes, and ink.
3. Master foundational scripts such as Roman, Gothic, Italic, and Devanagari (or regional scripts).
4. Explore creative expression through contemporary and experimental calligraphy.

Unit 1

17Hours

Introduction to Calligraphy Tools, Materials, and Basics

History and development of calligraphy (East and West)

Types of tools: dip pens, flat nibs, brush pens, reed pens

Understanding ink flow, line weight, and pressure

Practicing basic strokes, line consistency, rhythm, and spacing

Practical Exercises:

Line and curve practice, Nib angle and pressure control drills

Exploration of historical scripts like Roman capitals

Unit 2

17Hours

Learning Traditional Script study and practice of classical scripts: Western: Gothic, Italic, Uncial Indian: Devanagari, Urdu, or regional scripts Proportions, spacing, and ligatures Consistency and refinement

Practical Exercises:

Full alphabet execution of 2–3 scripts

Short quotations or poems in traditional styles

Layout planning and format exploration

Unit 3**13Hours**

Experimental and Contemporary Calligraphy, Expressive calligraphy and brush lettering Abstract calligraphy and mixed media integration Calligraphy in digital contexts (basic introduction to vectorizing letters) Fusion of scripts and stylization

Practical Exercises:

Personal monogram or logo design Calligraphic poster using expressive style Mixed media artwork integrating calligraphic elements

Unit 4**13Hours** Final

Project and Application Designing a series of calligraphy-based compositions Final calligraphy project (quote, poem, story, or scroll) Presentation skills, mounting/framing, and exhibition preparation Artist statement and peer critique

Practical Exercises:

Final portfolio submission (minimum 4–5 completed works)
Final project with custom layout, border, and presentation
Exhibition-ready presentation with artist statement

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings

1. David Harris – The Art of Calligraphy, 1995 [Dorling Kindersley / DK Publishing]
2. Margaret Shepherd – Learn Calligraphy: The Complete Book of Lettering and Design, 2001 [Broadway Books] / [2001 Watson-Guptill]
3. Sheila Waters – Foundations of Calligraphy, 2006 [Waterside Publications] / [2018 Letter Arts Review]
4. Denis Brown – Modern Calligraphy: From Classical to Contemporary, 1998 [A&C Black] / [Watson-Guptill, 1999]

Course Title: Art Therapy	L	T	P	Cr
Course Code: BFA 7405	4	0	0	4

Total Hours: 60

Course Learning Outcomes (CLOs):

By the end of this course, students will be able to:

1. Understand the historical development and theoretical foundations of art therapy.
2. Identify the psychological principles and therapeutic models that underpin art therapy practices.
3. Explore the use of various visual art forms as tools for self-expression, healing, and communication.
4. Analyze the role of art therapy in clinical, educational, and community settings.
5. Recognize ethical considerations and professional roles of art therapists.

Unit 1

17Hours

Introduction to Art Therapy Definition, scope, and goals of art therapy
 Historical development and pioneers (e.g., Margaret Naumburg, Edith Kramer)
 Art therapy vs. art education and other therapies
 Benefits of creative expression for mental and emotional health
 Introduction to art as a diagnostic and therapeutic tool

Unit 2

13hours

Psychological Foundations and Theoretical Approaches
 Key psychological theories: psychoanalytic, humanistic, cognitive-behavioral, and Jungian approaches
 Art therapy and developmental psychology
 Role of symbolism, unconscious, and visual metaphors
 Expressive therapies continuum (ETC)
 Carl Jung's mandalas and art as individuation

Unit 3

17Hours

: Methods, Materials, and Client Populations
 Techniques: drawing, painting, collage, sculpture, and mixed media
 Structured vs. unstructured sessions
 Working with children, adolescents, adults, and elderly
 Art therapy in trauma, grief, disability, addiction, and mental health
 Role of the art therapist and ethics in practice

Unit 4**13Hours**

: Contemporary Applications and Case Studies
 Art therapy in clinical, educational, and community settings
 Group therapy and individual therapy formats
 Use of digital media and technology in therapeutic practice
 Case studies from hospitals, schools, prisons, and NGOs
 Art therapy for self-care and mindfulness

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings

1. Cathy Malchiodi – The Art Therapy Sourcebook, 1998 [McGraw-Hill] / [2016 2nd ed.]
2. Edith Kramer – Art as Therapy with Children, 1971 [Schocken Books] / [1978 rev. ed.]
3. Shaun McNiff – Art Heals: How Creativity Cures the Soul, 2004 [Shambhala Publications]
4. Judith Rubin – Approaches to Art Therapy: Theory and Technique, 1987 [Brunner/Mazel] / [2016 3rd ed. Routledge]
1. 5. Margaret Naumburg – Dynamically Oriented Art Therapy, 1966 [Grune & Stratton] / [Columbia University Press, 1987]

Course Title: Art & Community Development	L	T	P	Cr
Course Code: BFA 7406	4	0	0	4

Total Hours: 60

Course Learning Outcomes (CLOs) By the end of this course, students will be able to:

1. Understand the role of art as a tool for social engagement, empowerment, and community building.
2. Analyze historical and contemporary case studies where art has contributed to community development.
3. Explore participatory art practices, public art, and collaborative processes with communities.
4. Identify the challenges and ethical responsibilities in socially engaged art practices.

Unit 1

17Hours

: Foundations of Art and Community Engagement

Definitions: Community, development, participatory art, social practice
 Historical background of community-based art movements
 (e.g., mural movements, activist art)
 Cultural policy and the role of art in society
 The artist as facilitator, collaborator, and activist

Unit 2

17Hours

Art in the Service of Social Change
 Case studies in India and abroad: public murals, community festivals, protest art, and street art
 Role of art in education, mental health, and peacebuilding
 Collaborative methods and inclusive practices (gender, caste, indigenous perspectives)
 Art for empowerment: women, youth, and marginalized groups

Unit 3

13Hours

Participatory Methods and Ethical Practice
 Participatory art: tools, workshops, storytelling, and co-creation
 Art in NGOs, urban regeneration, and rural upliftment
 Addressing power dynamics, authorship, and consent
 Funding, documentation, and sustaining engagement

Unit 4**13Hours**

Designing and Evaluating Community Art Projects

Framework for project planning and execution

Needs assessment, stakeholder engagement, and community mapping

Monitoring, evaluation, and impact assessment of art-based interventions

Proposal writing and presentation of a mock community art project

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings**Core Readings:**

1. Arlene Goldbard – New Creative Community: The Art of Cultural Development, 2006 [New Village Press]
2. Claire Bishop – Artificial Hells: Participatory Art and the Politics of Spectatorship, 2012 [Verso Books]
3. Grant Kester – Conversation Pieces: Community and Communication in Modern Art, 2004 [University of California Press] / [2013 rev. ed.]
4. Pablo Helguera – Education for Socially Engaged Art: A Materials and Techniques Handbook, 2011 [Jorge Pinto Books]
5. Suzanne Lacy (Ed.) – Mapping the Terrain: New Genre Public Art, 1995 [Bay Press]

Semester-VIII

Course Title: Aesthetics-IV	L	T	P	Cr
Course Code: BFA8450	4	0	0	4

Total Hours: 60

Course Learning Outcomes (CLOs): By the end of this course, students will be able to:

1. Critically examine modern and postmodern aesthetic theories and their relation to contemporary art.
2. Analyze the impact of globalization, technology, and socio-political shifts on artistic practices.
3. Explore interdisciplinary connections between aesthetics, philosophy, cultural theory, and media.
4. Articulate and defend aesthetic positions through reflective writing and discussions.

Unit 1**17Hours**

Modern Aesthetic Thought
 Kant and the autonomy of art
 Hegel and the dialectics of aesthetics
 Nietzsche: art, life, and the Dionysian/Apollonian tension
 Formalism (Clive Bell, Roger Fry) and Expressionism
 Rise of abstraction and conceptualism in relation to modern aesthetics
 Topics Include:
 Art for art's sake
 Beauty, the sublime, and the avant-garde

Unit 2**17Hours**

Postmodern and Contemporary Aesthetic Theories
 Jean-François Lyotard: the postmodern condition
 Jean Baudrillard: simulation and hyperreality
 Roland Barthes: the death of the author
 Feminist aesthetics and the gaze (Laura Mulvey, Griselda Pollock)
 Postcolonial aesthetics (Homi Bhabha, Edward Said)
 Topics Include:
 Deconstruction, intertextuality, and cultural hybridity
 The shift from object to experience in contemporary art

Unit 3**13Hours**

Aesthetics and Visual Culture
 Popular culture, kitsch, and mass media

Aesthetic value in design, cinema, and digital art
 The politics of representation in art and media
 The role of the spectator/viewer: active vs. passive perception
 Institutional critique and relational aesthetics (Nicolas Bourriaud) Topics Include:
 Participatory art and new media aesthetics
 Meme culture and aesthetics in the age of social media

Unit 4

13Hours

Indian Aesthetic Perspectives in Contemporary Contexts
 Influence of classical Indian aesthetic theory (rasa, dhvani, alankara) on modern Indian artists
 Santiniketan tradition and the Tagorean philosophy of aesthetics
 Indian modernism and post-independence narratives
 Contemporary Indian art in the global aesthetic discourse
 Indigenous, folk, and tribal art practices reimaged in contemporary aesthetics
 Topics Include:
 Aesthetic syncretism and the politics of tradition
 Curating Indian art: aesthetics and cultural identity

Transactional Mode

Seminars, Group discussion, Team teaching, Focused groupdiscussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings

Core Readings:

1. Clive Bell – Art, 1914 [Chatto & Windus] / [1914 G.P. Putnam's Sons] / [2015 Oxford University Press]
2. Jean Baudrillard – Simulacra and Simulation, 1981 [Galilée] / [1994 University of Michigan Press]
3. Nicolas Bourriaud – Relational Aesthetics, 1998 [Les Presses du réel] / [2002 English trans.]
4. Roland Barthes – Image-Music-Text, 1977 [Fontana Paperbacks] / [Hill and Wang, 1978] / [2001 Noonday Press]
5. Susan Sontag – Against Interpretation, 1966 [Farrar, Straus and Giroux] / [2001 expanded ed.]
6. Terry Eagleton – The Ideology of the Aesthetic, 1990 [Basil Blackwell]

Course Title: History of Arts - IV	L	T	P	Cr
Course Code: BFA8451	4	0	0	4

Total Hours: 60

Course Learning Outcomes (CLOs): By the end of this course, students will be able to:

1. Analyze the key developments in modern and contemporary art movements across the world.
2. Understand the historical and socio-political contexts influencing 20th and 21st-century art.
3. Explore the evolution of art in India during the modern and post-independence periods.
4. Develop critical thinking and comparative understanding of Western and Indian art history.

Unit 1**17Hours**

Western Art – Modernism and the Avant-Garde (Late 19th to Early 20th Century) Impressionism, Post-Impressionism Expressionism, Fauvism, Cubism Futurism, Dadaism, Surrealism, Bauhaus and Constructivism
Key Artists: Claude Monet, Vincent van Gogh, Pablo Picasso, Salvador Dalí, Marcel Duchamp
Themes: Art and industrialization, World Wars experimentation with form and technique

Unit 2**17Hours**

Western Art – Post-War and Contemporary Art Movements
Abstract Expressionism, Pop Art, Minimalism, Conceptual Art Feminist Art, Performance Art, Land Art
Global Contemporary Art and Biennale Culture Art and Technology: Digital, AI, and New Media practices
Key Artists: Jackson Pollock, Andy Warhol, Joseph Beuys, Marina Abramović, Ai Weiwei
Themes: Identity, consumerism, politics, technology, and globalization

Unit 3**13Hours**

Modern Indian Art (Pre- and Post-Independence)
Bengal School of Art, Revivalism and Nationalism
Progressive Artists' Group (PAG) and post-independence modernism
Role of institutions: Santiniketan, Baroda, Delhi Art Scene
Indigenous and Tribal Art revival movements
Key Artists: Abanindranath Tagore, Nandalal Bose, Amrita Sher-Gil, M.F. Husain, Tyeb Mehta, Nasreen Mohamedi

Unit 4**13Hours**

Contemporary Indian Art (1980s to Present)

Narrative/Figurative movement

Art collectives and alternative spaces (Khoj, Raqs Media Collective)

Art and activism: gender, caste, environment

Biennales, public art, performance and installation in India

Key Artists: Bhupen Khakhar, Nalini Malani, Subodh Gupta, Shilpa Gupta, Jitish Kallat, Gauri Gill

Themes: Urbanism, marginality, memory, and global identity

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings & Resources:**Core Texts:**

1. E.H. Gombrich – The Story of Art, 1950 [Phaidon Press] / [2016 16th ed.]
2. Herbert Read – A Concise History of Modern Painting, 1959 [Thames & Hudson] / [1974 rev. ed.]
3. Marilyn Stokstad – Art History, 1995 [Harry N. Abrams / Pearson] / [2018 6th ed.]
4. Partha Mitter – The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947, 2007 [Reaktion Books]

Course Title: Method and Materials-IV	L	T	P	Cr
Course Code: BFA 8452	4	0	0	4

Total Hours: 60

Course Learning Outcomes (CLOs): By the end of this course, students will be able to:

Understand advanced material science and application techniques relevant to fine art practices.

Analyze compatibility, durability, and aesthetic potential of materials in both traditional and contemporary art.

Explore innovative materials and interdisciplinary methods in contemporary art-making.

Apply knowledge of sustainable, archival, and experimental materials in conceptual and practical projects.

Unit 1**17Hours**

Archival and Conservation Practices Understanding permanence, stability, and conservation of materials Preparation and storage of artworks (canvas, paper, installations) Archival-grade materials: boards, inks, pigments, glues Preventive measures against environmental damage, fungus, yellowing, etc. Topics Include: Varnishes and fixatives Documentation and digital archiving of artworks

Unit 2**17Hours**

Mixed Media and Interdisciplinary Material Practices Combinations of traditional and non-traditional media: textiles, metals, wood, glass, digital components Surface preparation techniques and layering Material transformation: found objects, recycled art, organic materials Understanding visual and tactile qualities of materials Topics Include: Assemblage and collage methodology Mixed media in installation and performance contexts

Unit 3**13Hours**

Use of synthetic materials: acrylic sheets, resins, polycarbonates, latex Light-based media: LED, projection, fiber optics Bio-art materials: soil, leaves, bacteria, wax, hair, etc. Incorporating digital tools: sensors, Arduino, interactive elements Topics Include: Health, safety, and sustainability in handling synthetic materials Interactivity and viewer engagement through material choice Contemporary

Unit 4**13Hours**

Traditional Indian Materials and Regional Techniques (Contemporary Context) Natural dyes, handmade papers, terracotta, stone, bronze, textile fibers Techniques: Pattachitra, Madhubani, Kalamkari, Warli, Gond in new material contexts Local pigments (like sindoor, indigo, turmeric) in studio-based practices

Contemporary reinterpretations by Indian artists using traditional materials Topics Include:

Fusion of folk/traditional media with modern concepts
Community-sourced materials and ethical art practices
and Experimental Materials

Transactional Mode

Seminars, Group discussion, Team teaching, Focused groupdiscussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings

1. Anupa Mehta – India 20: Conversations with Contemporary Artists, 2007 [Viking Penguin India]
2. Geeta Kapur – When Was Modernism: Essays on Contemporary Cultural Practice in India, 2000 [Tulika Books]
3. Gulam Mohammed Sheikh (Ed.) – Contemporary Art in Baroda, 1997 [Tulika Books]
4. Ralph Mayer – The Artist's Handbook of Materials and Techniques, 1940 [Viking Press] / [Faber & Faber] / [1991 5th ed. rev. by Steven Sheehan]
5. Ray Smith – The Artist's Handbook, 1987 [Dorling Kindersley / DK Publishing] / [2003 rev. ed.]

Course Title: Advanced painting techniques	L	T	P	Cr
Course Code: BFA 8453	0	0	8	4

BFA (2025-26)

Total Hours: 60

Course Learning Outcomes (CLOs): By the end of this course, students will be able to:

1. Demonstrate proficiency in advanced painting techniques across multiple mediums (oil, acrylic, mixed media).
2. Analyze and experiment with contemporary approaches to texture, layering, glazing, and non-traditional tools.
3. Conceptualize and execute original artworks incorporating advanced techniques.
4. Critically assess the use of technique in historical and contemporary painting practices.

Unit I

17Hours

: Mastering Techniques in Mediums

- Advanced techniques in oil painting: glazing, scumbling, impasto.
- Acrylic explorations: dry brushing, pouring, textural mediums.
- Water-soluble oil and hybrid applications.
- Surface preparation and priming for longevity.

Unit II

17Hours

Material & Surface Innovations

Use of unconventional tools and materials (palette knives, sponges, fabrics, found objects).

Experimental surfaces: wood, canvas, paper, metal, and alternative grounds.

Layering, transparency, and underpainting techniques.

Introduction to archival practices and mixed media combinations.

Unit III

13Hours

Conceptual & Expressive Techniques

Integrating concept with technique: symbolism through method.

Gesture painting, action painting, and intuitive mark-making.

Creating narrative through visual texture and composition.

Influence of technique in style development.

Unit IV

13Hours

Contemporary Practices and Critique

Study of selected contemporary painters and their techniques.

Studio exercises: thematic projects and open-ended exploration.

Critique sessions: verbal and written analysis of peers' work.

Final project: A portfolio piece showcasing learned techniques.

Suggested Readings & References:

1. David Hockney – Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters, 2001 [Thames & Hudson] / [Viking Studio, 2001] / [2006 expanded ed.]
2. James Elkins – What Painting Is, 1999 [Routledge]
3. Nancy Reyner – Acrylic Revolution: New Tricks and Techniques for Working with the World's Most Versatile Medium, 2007 [North Light Books]
4. Ralph Mayer – The Artist's Handbook of Materials and Techniques, 1940 [Viking Press] / [Faber & Faber] / [1991 5th ed. rev. by Steven Sheehan]
5. Ray Smith – The Artist's Handbook, 1987 [Dorling Kindersley / DK Publishing] / [2003 rev. ed.]

Course Title: Digital Photography Practicum	L	T	P	Cr
Course Code: BFA 8454	0	0	8	4

Total Hours: 60

Course Learning Outcomes (CLOs): the end of this course, students will be able to:

1. Demonstrate technical proficiency with DSLR/mirrorless cameras and essential photographic equipment.
2. Apply principles of composition, lighting, and exposure in varied shooting conditions.
3. Conceptualize and execute photographic projects that reflect personal artistic intent.
4. Utilize digital editing software for post-production and image enhancement.

Unit I

17Hours

: Camera Operations and Fundamentals

- Understanding DSLR/mirrorless cameras: settings and functions.
- Exposure triangle: ISO, shutter speed, aperture.
- White balance and metering.
- Introduction to lenses and their creative applications.

Unit II

13Hours

Composition and Lighting Techniques

- Elements and principles of photographic composition.
- Framing, perspective, and focal point strategies.
- Natural vs. artificial lighting.
- Use of reflectors, diffusers, and light modifiers.

Unit III

17Hours

: Concept Development and Image Making

- Thematic and narrative photography.
- Documentary, portrait, landscape, and experimental styles.
- Working with models/subjects, location scouting, and planning shoots.
- Ethics in photography and consent practices

Unit IV**13Hours****: Post-Production and Portfolio Development**

- Introduction to Adobe Lightroom and Photoshop.
- Workflow: importing, cataloging, editing, and exporting images.
- Color correction, retouching, cropping, and visual consistency.
- Final portfolio presentation with artist statement and peer critique.

Suggested Readings & References:

1. Bryan Peterson – Understanding Exposure, 1990 [Amphoto Books] / [2004 3rd ed.]
2. Charlotte Cotton – The Photograph as Contemporary Art, 2004 [Thames & Hudson] / [2020 3rd ed.]
3. David Präkel – Basic Photography Series: Composition, 2006 [AVA Publishing]
4. Michael Langford – Langford's Basic Photography, 1965 [Focal Press] / [2000 7th ed.]
5. Scott Kelby – The Adobe Photoshop Lightroom Book for Digital Photographers, 2007 [New Riders] / [updated annually]
6. Stephen Shore – The Nature of Photographs, 1998 [Johns Hopkins University Press] / [2007 Phaidon ed.]

Course Title: Wood & metal Sculpture	L	T	P	Cr
Course Code: BFA8455	4	0	0	4

Total Hours: 60

Course Learning Outcomes (CLOs): By the end of this course, students will be able to:

1. Understand the historical and cultural significance of wood and metal sculpture in traditional and contemporary art practices.
2. Analyze the physical and aesthetic properties of wood and metal as sculptural materials.

3. Evaluate sculptural works in terms of materials, construction methods, stylistic approaches, and conceptual frameworks.
4. Identify key artists, movements, and innovations in the field of sculpture using wood and metal

Unit I**17Hours****Historical and Cultural Context**

Traditional uses of wood and metal in sculpture across cultures: India, Africa, Europe, Asia.

Evolution of sculptural practice: from functional forms to abstract expression.

Ritual, religious, and architectural uses of wood and metal sculpture.

Iconography and symbolism in traditional wooden and metal sculptures.

Unit II**13Hours**

Materials and Technical Knowledge Properties of different woods: hardwood vs. softwood, grains, textures, durability.

Metals in sculpture: steel, bronze, copper, aluminum, and mixed alloys. Tool types and functions (theoretical overview): carving tools, welding equipment, cutting instruments. Safety practices in studios: toxicities, ventilation, handling of tools and materials.

Unit III**17Hour**

Contemporary Approaches & Innovations Modernist and postmodern sculpture using wood and metal (e.g., Brâncuși, David Smith, Louise Nevelson, Anish Kapoor). Minimalism, Constructivism, and Assemblage traditions. Sustainable and recycled material practices. Conceptual shifts: material as message, space and site-specific works.

Unit IV**13Hours****Critical Analysis and Documentation**

Writing about sculpture: visual analysis, descriptive and comparative writing. Artist statements and documentation of sculptural processes.

Case studies of landmark works in wood and metal.

Sculpture in public space: installation, conservation and audience interaction.

Suggested Readings & References:

1. Brandon Taylor, 1996 – Sculpture and Psychoanalysis [Ashgate Publishing]
2. Herbert George, 1971 – Wood Sculpture [Watson-Guptill]
3. Jack C. Rich, 1947 – The Materials and Methods of Sculpture [Oxford University Press] / [Dover Publications, 1988]
4. Ralph Mayer, 1940 – The Artist's Handbook of Materials and Techniques [Viking Press] / [Faber & Faber] / [1991 5th ed. rev. by Steven Sheehan]
5. Rosalind Krauss, 1977 – Passages in Modern Sculpture [Viking Press] / [MIT Press, 1981]

Course Title: Experimental Animation	L	T	P	Cr
Course Code: BFA 8456	4	0	0	4

Total Hours: 60

Course Learning Outcomes (CLOs): By the end of this course, students will be able to:

1. Understand the evolution and definition of experimental animation in relation to traditional animation and fine art practice.
Analyze and interpret the aesthetic, conceptual, and technical innovations in experimental animation.
2. Critically evaluate works of prominent experimental animators and movements.
3. Explore cross-disciplinary influences including visual art, sound, performance, and technology in animation

Unit I**17Hours****: Introduction to Experimental Animation**

Definition and scope: how experimental animation differs from mainstream animation. Historical context: early pioneers (Émile Cohl, Viking Eggeling, Hans Richter, Len Lye, Oskar

Fischinger).The impact of surrealism, abstraction, and avant-garde art movements. Techniques: direct animation, stop-motion, rotoscoping, cut-out, paint-on- glass, sand animation.

Unit II

13Hours

: Influences and Interdisciplinary Approaches

Relationship between experimental animation and other art forms: painting, sculpture, music, dance, performance.

The role of sound, silence, and rhythm in non-narrative animation.

Case studies: Norman McLaren, Jan Švankmajer, Caroline Leaf, William Kentridge.The use of chance, improvisation, and the unconscious.

Unit III

17Hours

: Contemporary Practices and Digital Innovation

Experimental animation in the digital age: glitch art, code-based animation, generative visuals.Non-linear storytelling, loops, and visual poetry.Independent and underground animation scenes.Animation as installation: animation in gallery spaces, projection mapping, and immersive environments.

Unit IV

13Hours

: Critical Thinking and Theoretical Analysis

Theoretical frameworks: semiotics, psychoanalysis, feminism, and postmodernism in animation.

Animation and identity: gender, memory, politics, and the body.

Writing critically about experimental animation: analysis, reviews, and academic research.

Ethics, appropriation, and authorship in experimental practices.

Transactional Mode

Seminars, Group discussion, Teamteaching,Focusedgroupdiscussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

Suggested Readings & References:

1. Giannalberto Bendazzi, 2015 – Animation: A World History (Vol. I–III)
[CRC Press / Focal Press]
2. Maureen Furniss, 1998 – Art in Motion: Animation Aesthetics [John Libbey Publishing] / [2008 rev. ed.]
3. Paul Ward, 2000 – Animated Interactions: Animation Aesthetics and Practice [John Libbey Publishing]
4. Paul Wells, 1998 – Understanding Animation [Routledge]
5. Robert Russett & Cecile Starr, 1976 – Experimental Animation: Origins of a New Art [Van Nostrand Reinhold]