काशी हिन्दू विश्वविद्यालय
BANARAS HINDU UNIVERSITY

दृश्य कला संकाय
Faculty of Visual Arts

SYLLABI

FOUR YEAR UNDERGRADUATE COURSE

BFA

Effective from 2024 Under
NEP- National Education Policy 2020

DEPARTMENT OF APPLIED ARTS
DEPARTMENT OF PAINTING
DEPARTMENT OF PLASTIC ARTS

काशी हिन्दू विश्वविद्यालय

BANARAS HINDU UNIVERSITY

Department of Applied Arts

Faculty of Visual Arts

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FOUR YEAR UNDERGRADUATE COURSE

BFA

Effective from 2024 Under
NEP- National Education Policy 2020

Department of Applied arts,

Faculty of Visual Arts

BFA in Applied Arts Major with Applied arts Effective from 2024 under NEP

Semester	Courses	Credit	Intake
I	APAMJ11 : Foundation Course for Applied Arts-I	4	
	APAMN11: Foundation Course for Applied Arts-I *	4	
	APASE11 : Fundamental of Photography	3	
	APAMD11 : Advertising Design I	3	35
II	APAMJ21 : Foundation Course for Applied Arts-II	4	
	APAMN21: Foundation Course for Applied Arts-II *	4	
	APASE21: Communication Design	3	
	APAMD21: Advertising Design II	3	35
	EXIT HERE WILL BE AWARDED WITH CERTIFICATE		
III	APAMJ31 : History of Visual Arts & Design-III	1	
	APAMJ32 : Material & Method-I	1	
	APAMJ33 : Corporate Identity Design	3	
	APAMJ34 : Study & Drawing	3	
	APAMV31: Logo Design*	4	
	APASE31 : Computer Graphics	3	
	APAMD31: Advertising Design III	3	35
IV	APAMJ41: History of Visual Arts & Design-IV	3	
	APAMJ42 : Material & Method-II	1	
	APAMJ43 : New Media Advertising	4	
	APAMJ44 : Study & Illustration	4	
	APAMJ45 : Advertising Photography	2	
	APAMN41 : Study & Illustration*	4	
	EXIT HERE WILL BE AWARDED WITH DIPLOMA		
	APAMJ51 : History of Visual Arts & Design-V	3	
V	APAMJ52: Material & Method-III	1	
	APAMJ53 : Interface Design UX, UI, AI	2	
	APAMJ54 : Animation/Illustration	4	
	APAMJ55 : Audio-Visual Commercial (Story Boarding)	4	
	APAMV51: Poster Design*	4	
	APAIN51: Internship	2	
VI	APAMJ61: History of Visual Arts & Design-VI	3	
	APAMJ62: Material & Method-IV	1	
	APAMJ63 : Promotional Advertising	4	

	APAMJ64: Design Reproduction-1	4	
	APAMJ65: Audio Video Advertising	4	
	APAMV61: Basic Photography*	4	
	EXIT HERE WILL BE AWARDED WITH UNDER GRADUATE DEGREE		
VII-H	APAMJ71: History of Visual Arts & Design-VII	3	
	APAMJ72: Material & Method-V	1	
	APAMJ73: Advertising Campaign Design	4	
	APAMJ74: Book Design & Illustration	4	
	APAMJ75: Design Reproduction-2	4	
	APAMN71: Design Reproduction-2*	4	
VIII-H	APAMJ81: History of Visual Arts & Design-VIII	3	
	APAMJ82: Material & Method-VI	1	
	APAMJ83: Packaging design	4	
	APAMJ84: Photography	4	
	APAMJ85: Portfolio Design	4	
	APAMN81: Portfolio Design*	4	
	EXIT HERE WILL BE AWARDED WITH UNDER GRADUATE DEGREE(HONS.)		
VII-R	APAMJ7R1: History of Visual Arts & Design-VII	3	
	APAMJ7R2: Material & Method-V	1	
	APAMJ7R3: Research Methodology	3	
	APA MJ7R4: Full Fledge Commercial Campaign	3	
	OR		
	APAMJ7R5: Full Fledge Social Campaign	,,	
	APAMJ7R6: Illustration Book/Comics Book	3	
	APAMJ7R7: Campaign based Photography	3	
	APAMN7R1: Illustration Book/Comics Book*	4	
VIII-R	APADS8R1: Dissertation	12	
	APAMJ8R2: Industrial Based Advertising Campaign	4	
	OR		
	APAMJ8R3: Digital Illustration	,,	
	APAMN8R3: Digital Illustration*	4	
	EXIT HERE WILL BE AWARDED WITH UNDER GRADUATE DEGREE (HONS. WITH RESEARCH)		

***Can be opted as minor course by the student having major other than Applied Arts.**

*** Students can choose to take a SWAYAM course online.**

Abbreviations used:

APA = Applied Arts
MJ = Major Course
SE = Skill Enhancement Course
MV = Minor Vocational Course
MD = Multidisciplinary Course
IN = Internship
P = Practical
T = Theory

Course Title	**APAMJ11 FOUNDATION COURSE FOR APPLIED ARTS I**
Category of Course	**MAJOR**

Credits & Hours of Teaching				
	Theory	Practical	Cumulative
Credits	1	3	4
Hour of Teaching (Total)	15	90	105

Course Objectives (not more than 100 words)	This course focuses on building foundational skills in graphic design through key exercises. It highlights observational drawing, shape abstraction, and negative space exploration. Students will learn to analyze and transform natural forms into cohesive design elements. Practical exercises, including icon design, collages, and business card creation, will enable students to apply these concepts to real-world projects, fostering their entrepreneurial spirit and enhancing their ability to create compelling, market-ready designs.

Unit	Course Content	Hr. of Teaching
I	**History of Visual Arts & Design** • Prehistoric cave art of the world in the context of Symbolism and Applied Design. • Indus Valley Civilization in the context of Applied Design and Decorative Motifs. • Introduction to the art of Mauryan, Shunga, Kushana and Gupta periods in the • context of Design Application and Wall Murals.	**15 hrs.**
II	**Exercise on Basic Organic Shapes** • **Observational Drawing:** Develop the ability to observe and replicate organic shapes from nature • **Nature Walk and Sketching:** Take a walk outdoors to observe various organic shapes found in plants, leaves, and natural objects. • **Shape Abstraction and Simplification:** Learn to abstract and simplify organic shapes while maintaining their essence. • **Practical Assignment:** Quick sketches to focus on capturing natural forms and details. and transfer them into simpler, more geometric forms while retaining the core characteristics of the shapes.	**20hrs.**
III	**Exercise on the Correlation Between Basic Organic and Geometric Shapes** • **Identifying Correlations in Nature and Design:** Develop an understanding of the relationship between organic and geometric shapes through observation and analysis. • **Transformation and Integration:** Learn to transform organic shapes into geometric forms and integrate them into cohesive designs**.** • **Exploring Negative Space with Organic and Geometric Shapes:** Develop an understanding of the concept of negative space and its importance in design. • **Practical Assignment:** Observe and photograph natural forms and architectural structures that combine organic and geometric shapes. Transform this shape into geometric forms through simplification and abstraction, using manual drawing techniques.	**20 hrs.**
IV	**Understanding of the correlation between organic and geometric shapes in real-world design projects.** • **Simple Icon Design**: Design a set of three simple icons that incorporate both organic and geometric shapes. • **Geometric and Organic Shape Collage**: Create a collage using cut-out organic and geometric shapes. • **Business Card Design**: Design a business card that incorporates both organic and geometric shapes. • **Practical Assignment:** Choose three common themes (e.g., nature, technology, and health). For each theme, design an icon that combines at least one organic shape with one	**20 hrs.**

	geometric shape. Understanding how the shapes interact and complement each other, using negative space effectively, and creating a business card as per class assignment.	
V	**Fundamental of Design**	30 hrs

Texts / References	• *Indian Art by V. S. Agrawal.* • *Studies in Indian Art by V. S. Agrawal* • *A History of Fine Arts in Indian and West by Edith Tomory* • *भारतीय कला by Vasudev Saran Agrawal* • *प्राचीन भारतीय मूर्तिकला by P. N. Josi* • *पाश्चात्यकला by Mamta Chaturvedi* • *Shaoqiang, W. (2018) Shapes: Geometric Forms in Graphic Design. Hoaki Books.* • *Carreras, G. (2014) Philographics: Big Ideas in Simple Shapes. BIS Publishers.* • *Miller, K. T. (2017) Graphic Design Fundamentals: An Introduction & Workbook for Beginners. CreateSpace Independent Publishing Platform.* • *Wong, W. (1993) Principles of form & design. Wiley.* • *Edwards, B. (2012) Drawing on the right side of the brain. Penguin Books.*
Learning Outcomes (not more than 100 words)	This course focuses on building foundational skills in graphic design through key exercises, emphasizing observational drawing, shape abstraction, and space exploration in visual design. Students will learn to utilize basic design elements from their surroundings. Practical exercises will enable students to apply concepts to real-world projects. By integrating an entrepreneurial spirit, the course will enhance students' ability to create compelling, market-ready designs and encourage innovative thinking. All these skills will help them succeed in the competitive design market. Also, students will be ready to start business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising , design studios, or advanced studies in design.

Head of the Department

Course Title	**APAMN11: FOUNDATION COURSE FOR APPLIED ARTS-I***
Category of Course	**MINOR**

Credits & Hours of Teaching				
	Theory	Practical	Cumulative
Credits	1	3	4
Hour of Teaching (Total)	15	90	105

Course Objectives (not more than 100 words)	This course focuses on building foundational skills in graphic design through key exercises. It highlights observational drawing, shape abstraction, and negative space exploration. Students will learn to analyze and transform natural forms into cohesive design elements. Practical exercises, including icon design, collages, and business card creation, will enable students to apply these concepts to real-world projects, fostering their entrepreneurial spirit and enhancing their ability to create compelling, market-ready designs.

Unit	Course Content	Hr. of Teaching
I	**History of Visual Arts & Design** • Prehistoric cave art of the world in the context of Symbolism and Applied Design. • Indus Valley Civilization in the context of Applied Design and Decorative Motifs. • Introduction to the art of Mauryan, Shunga, Kushana and Gupta periods in the • context of Design Application and Wall Murals.	**15 hrs.**
II	**Exercise on Basic Organic Shapes** • **Observational Drawing:** Develop the ability to observe and replicate organic shapes from nature • **Nature Walk and Sketching:** Take a walk outdoors to observe various organic shapes found in plants, leaves, and natural objects. • **Shape Abstraction and Simplification:** Learn to abstract and simplify organic shapes while maintaining their essence. **Practical Assignment:** Quick sketches to focus on capturing natural forms and details. and transfer them into simpler, more geometric forms while retaining the core characteristics of the shapes.	**20hrs.**
III	**Exercise on the Correlation Between Basic Organic and Geometric Shapes** • **Identifying Correlations in Nature and Design:** Develop an understanding of the relationship between organic and geometric shapes through observation and analysis. • **Transformation and Integration:** Learn to transform organic shapes into geometric forms and integrate them into cohesive designs**.** • **Exploring Negative Space with Organic and Geometric Shapes:** Develop an understanding of the concept of negative space and its importance in design. • **Practical Assignment:** Observe and photograph natural forms and architectural structures that combine organic and geometric shapes. Transform this shape into geometric forms through simplification and abstraction, using manual drawing techniques.	**20 hrs.**
IV	**Understanding of the correlation between organic and geometric shapes in real-world design projects.** • **Simple Icon Design**: Design a set of three simple icons that incorporate both organic and geometric shapes. • **Geometric and Organic Shape Collage**: Create a collage using cut-out organic and geometric shapes. • **Business Card Design**: Design a business card that incorporates both organic and geometric shapes. • **Practical Assignment:** Choose three common themes (e.g., nature, technology, and health). For each theme, design an icon that combines at least one organic shape with one geometric shape. Understanding how the shapes interact and complement each other, using negative space effectively, and creating a business card as per class assignment.	**20 hrs.**

V	**Fundamental of Design**	30 hrs
Texts / References	• *Indian Art by V. S. Agrawal.* • *Studies in Indian Art by V. S. Agrawal* • *A History of Fine Arts in Indian and West by Edith Tomory* • *भारतीय कला by Vasudev Saran Agrawal* • *प्राचीन भारतीय मूर्तिकला by P. N. Josi* • *पाश्चात्यकला by Mamta Chaturvedi* • *Shaoqiang, W. (2018) Shapes: Geometric Forms in Graphic Design. Hoaki Books.* • *Carreras, G. (2014) Philographics: Big Ideas in Simple Shapes. BIS Publishers.* • *Miller, K. T. (2017) Graphic Design Fundamentals: An Introduction & Workbook for Beginners. CreateSpace Independent Publishing Platform.* • *Wong, W. (1993) Principles of form & design. Wiley.* • *Edwards, B. (2012) Drawing on the right side of the brain. Penguin Books.*	
Learning Outcomes (not more than 100 words)	This course focuses on building foundational skills in graphic design through key exercises, emphasizing observational drawing, shape abstraction, and space exploration in visual design. Students will learn to utilize basic design elements from their surroundings. Practical exercises will enable students to apply concepts to real-world projects. By integrating an entrepreneurial spirit, the course will enhance students' ability to create compelling, market-ready designs and encourage innovative thinking. All these skills will help them succeed in the competitive design market. Also, students will be ready to start business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising , design studios, or advanced studies in design.	

Can be opted as minor course by the student having major other than Applied Arts

Head of the Department

Course Title	**APASE11 : FUNDAMENTAL OF PHOTOGRAPHY**
Category of Course	**SEC (Skill Enhancement Course)**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	-	3 Hr	3 Hr
Hour of Teaching (Total)	-	90 hr	90 hr

Course Objectives (not more than 100 words)	Students will gain a foundational understanding of photography basics, including camera settings, exposure, and mobile photography techniques. They will learn to apply design elements such as line, texture, color, form/shape, and space to enhance their images. Additionally, students will study and apply compositional rules such as the Rule of Thirds, Rule of Odds, Golden Ratio, and Golden Mean to create balanced and aesthetically pleasing photographs.

Unit	Course Content	Hr. of Teaching
I	**Introduction to Photography** • Basic Fundamental of Photography • Principles of Photography • Basic Photography Through Mobile • **Practical Assignment:** Capture a series of images adjusting exposure, aperture, and shutter speed to understand their effects. • **Practical Assignment:** Demonstrating an understanding of basic mobile photography techniques.	30hr
II	**Implementation of Design Elements in Photography** • Line • Texture • Color • Form/Shape • Space • **Practical Assignment:** Create a series of photographs that prominently feature and demonstrate the use of line, texture, color, form/shape, and space • **Practical Assignment:** Present and analyze how these elements are used in each photograph to achieve specific visual effects.	30 hr
III	**Rules of photography and Composition** • Rule of thirds • Rule of odds number • Golden Ratio • Golden means • **Practical Assignment:** Capture a series of photographs using the Rule of thirds, Rule of odds, Golden Ratio, and Golden Mean to create balanced compositions. • **Practical Assignment:** Compare images created using different compositional rules and discuss how each rule influenced the visual outcome	30 hr

Texts / References	• *Understanding Exposure: How to Shoot Great Photographs with Any Camera" by Bryan Peterson - Amphoto Books* • *The Fundamentals of Photography" by Tom Ang - Ammonite Press* • *Mobile Photography: How to Get the Best Shots from Your Smartphone" by Dan Rubin - Lark Crafts* • *The Photographer's Eye: Composition and Design for Better Digital Photos" by Michael Freeman - Focal Press*

	• *Design Basics for Photographers" by David Präkel - Focal Press*
Learning Outcomes (not more than 100 words)	Students will effectively operate cameras and mobile devices, demonstrating a solid grasp of exposure settings and basic techniques. They will incorporate design elements to produce visually compelling images and apply compositional rules to create well-balanced photographs. By the end of the course, students will be adept at capturing and editing images that reflect a strong understanding of both fundamental and advanced photographic principles. Also, students will be ready to start business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising , design studios, or advanced studies in design.

Prerequisites : Must be a regular student of B.F.A. (Sem.1) in Applied Arts.

Head of the Department

Course Title	**APAMD11 : ADVERTISING DESIGN**
Category of Course	**MDC**

Credits & Hour of Teaching				
		Theory	Practical	Cumulative
	Credits	-	3	3
	Hour of Teaching (Total)	-	90	90

Course Objectives (not more than 100 words)	This course introduces students to the fundamental concepts and principles of advertising design. Students will explore the basics of visual and verbal communication in advertising, understand the role of advertising in society, and learn to create simple, effective advertisements. No software skills are required, as the focus will be on hands-on activities, creativity, and foundational knowledge.

Unit	Course Content	Hr. of Teaching
I	**Fundamentals of Advertising Design I:** • What is Advertising? Definition, purpose, and examples • Basic Elements of Advertising Design • Introduction to Typography – fonts, types, and principles. • Basics of Color Theory – primary, secondary, tertiary colors; color psychology. • **Practical Assignment**: Designing a Simple Print Ad for a Local Event	30 hours
II	**Layout and Composition** • Basic Layout Principles – balance, contrast, alignment, repetition, proximity. • Create simple ad layouts using physical materials. • **Practical Assignment:** Develop a layout for a print ad	30 hours
III	**Print Advertising Formats** • Display ads • Classified ads • Inserts and supplements • Brochures and catalogues • Direct mail • **Practical Assignment**: Create a Print Advertisement. Choose a product for your advertisement. It can be a consumer product, service, or any new launch.	30 hours

Texts / References	• *"Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan* • *"Made to Stick: Why Some Ideas Survive and Others Die" by Chip Heath and Dan Heath* • *"रचनात्मक विज्ञापन" (Rachnatmak Vigyapan) by Shyamlal Soni* • *"विज्ञापन और उपभोक्ता व्यवहार" (Vigyapan Aur Upbhokta Vyavhar) by Mangal Yadav*
Learning Outcomes (not more than 100 words)	Students will understand the purpose of advertising. They will develop creative advertising concepts, generate creative ideas through brainstorming techniques, develop and sketch simple advertising concepts that communicate a clear message. Understand and use basic typography, create effective layouts and compositions, understand and apply basic color theory. Also, students will be ready to start business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising, design studios, or advanced studies in design.

Head of the Department

Course Title	**APAMJ21: FOUNDATION COURSE FOR APPLIED ARTS II**
Category of Course	**MAJOR**

Credits & Hour of Teaching	Theory	Practical	Cumulative
Credits	1	3	4
Hour of Teaching (Total)	15 hr -	90 hr	105 hr

Course Objectives (not more than 100 words)	This course provides foundational skills in letter writing and calligraphy for professional graphic designers. Students will learn typography principles, the anatomy of Sans Serif, Serif, and Devnagari (Hindi) scripts, and various calligraphic styles. Practical exercises will enhance their ability to create expressive and visually appealing letterforms.

Unit	Course Content	Hr. of Teaching
I	**History of Visual Arts & Design:** • Ancient Egyptian art in the context of Design and Symbolic Motifs. • Introduction to the Art of Greco-Roman Culture in the context of Applied Art and Classical Design. • Introduction to the Art of Early Christian, Byzantine, and Romanesque period in the context of Medieval Design and Applied Art.	15 hr
II	**Introduction to Typography:** • **Introduction:** Introduction of Sans Serif, Serif, and Devnagari (Hindi) scripts, Understanding letterforms and their components • **Practical Assignment:** Writing alphabets in black and white to understand form and structure.	20 hr
III	**Typography Basics:** • **Classification of Types:** Study of different typefaces Gothic, Roman or Serif, Sans Serif, Script. • **Introduction to Anatomy of Alphabets**: Such as Arm, Spine, Beak, Tails, Ascenders, Descenders, X-Height, Caps Height and More. • **Practical Assignment**: Creating typographic compositions that demonstrate creative use of letterforms. • **Practical Assignment:** Creating typographic compositions that makes meaning of the compositions in black and white	20 hr
IV	**Introduction to Calligraphy (Devnagari) & Basic Techniques:** • Overview of different calligraphic styles • Understanding strokes and letterforms • Practicing basic strokes and shapes • Introduction to different scripts • **Practical Assignment: Basic Strokes and Letterforms** Practice basic calligraphic stroke Create simple letterforms and alphabets • **Practical Assignment**: **Calligraphic Style Practice** Choose a script and Practice writing complete a sentence	20 hr
V	**Fundamental of Photography-**	30 hr

Texts / References	• *यूरोपीय चित्रकला का इतिहास by R. V. Sakhalkar.* • *पश्चिम की चित्रकलाby Ashok* • *A History of Fine Arts in Indian and West by Edith Tomory* • *History of Art by H. W. Jhonson* • *The History of World Sculpture by Germain Bazin* • *यूरोपीय चित्रकला by Kusum Das.* • *पाश्चात्य कला by Mamta Chaturvedi* • *"Thinking with Type by Ellen Lupton is published by Princeton Architectural Press* • *"The Elements of Typographic Style by Robert Bringhurst is published by Hartley & Marks Publishers* • *"Calligraphy and Hand Lettering for Beginners by Gray & Gold Publishing is published by Gray & Gold Publishing* • *" The Art of Calligraphy: A Practical Guide to the Skills and Techniques" by David Harris, Publisher: DK Publishing* • *"Mastering Calligraphy: The Complete Guide to Hand Lettering" by Gaye Godfrey-Nicholls, Publisher: Tuttle Publishing* • *"Calligraphy for Beginners: Hand Lettering Made Easy" by Margaret Shepherd, Publisher: Watson-Guptill*
Learning Outcomes (not more than 100 words)	Students will gain a understanding of letter anatomy in Sans Serif, Serif, and Devnagari (Hindi) scripts, along with calligraphy techniques. They will develop the skills to create expressive and legible typographic compositions, which they can apply to diverse design projects. This preparation will equip them for roles in advertising and creative marketing, both as professionals and entrepreneurs Also, students will be ready to start business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising, design studios, or advanced studies in design.

Head of the Department

Course Title	**APAMN21: FOUNDATION COURSE FOR APPLIED ARTS-II ***
Category of Course	**MINOR**

Credits & Hour of Teaching	Theory	Practical	Cumulative
Credits	1	3	4
Hour of Teaching (Total)	15 hr -	90 hr	105 hr

Course Objectives (not more than 100 words)	This course provides foundational skills in letter writing and calligraphy for professional graphic designers. Students will learn typography principles, the anatomy of Sans Serif, Serif, and Devnagari (Hindi) scripts, and various calligraphic styles. Practical exercises will enhance their ability to create expressive and visually appealing letterforms.

Unit	Course Content	Hr. of Teaching
I	**History of Visual Arts & Design:** • Ancient Egyptian art in the context of Design and Symbolic Motifs. • Introduction to the Art of Greco-Roman Culture in the context of Applied Art and Classical Design. • Introduction to the Art of Early Christian, Byzantine, and Romanesque period in the context of Medieval Design and Applied Art.	15 hr
II	**Introduction to Typography:** • **Introduction:** Introduction of Sans Serif, Serif, and Devnagari (Hindi) scripts, Understanding letterforms and their components • **Practical Assignment:** Writing alphabets in black and white to understand form and structure.	20 hr
III	**Typography Basics:** • **Classification of Types:** Study of different typefaces Gothic, Roman or Serif, Sans Serif, Script. • **Introduction to Anatomy of Alphabets**: Such as Arm, Spine, Beak, Tails, Ascenders, Descenders, X-Height, Caps Height and More. • **Practical Assignment**: Creating typographic compositions that demonstrate creative use of letterforms. • **Practical Assignment:** Creating typographic compositions that makes meaning of the compositions in black and white	20 hr
IV	**Introduction to Calligraphy (Devnagari) & Basic Techniques:** • Overview of different calligraphic styles • Understanding strokes and letterforms • Practicing basic strokes and shapes • Introduction to different scripts • **Practical Assignment: Basic Strokes and Letterforms** Practice basic calligraphic stroke Create simple letterforms and alphabets • **Practical Assignment**: **Calligraphic Style Practice** Choose a script and Practice writing complete a sentence	20 hr
V	**Fundamental of Photography-**	30 hr

Texts / References	• *यूरोपीय चित्रकला का इतिहास by R. V. Sakhalkar.* • *पश्चिम की चित्रकलाby Ashok* • *A History of Fine Arts in Indian and West by Edith Tomory* • *History of Art by H. W. Jhonson* • *The History of World Sculpture by Germain Bazin* • *यूरोपीय चित्रकला by Kusum Das.* • *पाश्चात्य कला by Mamta Chaturvedi* • *"Thinking with Type by Ellen Lupton is published by Princeton Architectural Press* • *"The Elements of Typographic Style by Robert Bringhurst is published by Hartley & Marks Publishers* • *"Calligraphy and Hand Lettering for Beginners by Gray & Gold Publishing is published by Gray & Gold Publishing* • *" The Art of Calligraphy: A Practical Guide to the Skills and Techniques" by David Harris, Publisher: DK Publishing* • *"Mastering Calligraphy: The Complete Guide to Hand Lettering" by Gaye Godfrey-Nicholls, Publisher: Tuttle Publishing* • *"Calligraphy for Beginners: Hand Lettering Made Easy" by Margaret Shepherd, Publisher: Watson-Guptill*
Learning Outcomes (not more than 100 words)	Students will gain a understanding of letter anatomy in Sans Serif, Serif, and Devnagari (Hindi) scripts, along with calligraphy techniques. They will develop the skills to create expressive and legible typographic compositions, which they can apply to diverse design projects. This preparation will equip them for roles in advertising and creative marketing, both as professionals and entrepreneurs Also, students will be ready to start business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising, design studios, or advanced studies in design.

*Can be opted as minor course by the student having major other than Applied Arts

Head of the Department

Course Title	**APASE21: COMMUNICATION DESIGN**
Category of Course	**SKILL**

Credits & Hour of Teaching	3 Credit & 45 Hrs	Theory	Practical	Cumulative
	Credits	-	3	3
	Hour of Teaching (Total)	-	90	90

Course Objectives (not more than 100 words)	This course provides a comprehensive understanding of visual communication, focusing on how images, symbols, and text convey messages effectively. Students will explore the fundamentals of design elements and principles, including line, shape, color, texture, balance, contrast, and hierarchy. Emphasis will be placed on typography, covering font types, anatomy, and typographic hierarchy to guide viewer perception. Students will also gain practical skills in data visualization through infographics and learn to design for digital media using industry-standard tools.

Unit	Course Content	Hr. of Teaching
I	**Understanding Visual Communication:** • ***Definition and Scope*****:** Exploration of the basics of visual communication, including how images, symbols, and text convey messages. • **Elements of Design:** How the design fundamental elements such as line, shape, color, texture, and space work in communication design. • ***Principles of Design:*** Understand principles like balance, contrast, emphasis, movement, pattern, rhythm, and unity used to create visual communication. • ***Basic visual elements:*** Color Theory and Layout fundamentals. • **Practical Assignment:** Analyze how images convey messages. Select three different types of images (e.g., an advertisement, a news photo, and a piece of art). Write a 500-word analysis on each, explaining how the image communicates its intended message. Discuss the use of symbols, text, and overall composition.	**20 Hrs.**
II	**Typography in Communication Design:** • ***Font Types and Families***: Learn about serif, sans-serif, script, and decorative fonts. • ***Anatomy of Type***: Understand the characteristics and appropriate use of types. Study the parts of letters, including baseline, x-height, ascenders, descenders, and more. • ***Typographic and Composition****:* Understand the concept of typographic hierarchy and its importance in guiding the reader's eye through a design. Exploration of how to arrange type on a page, including alignment, spacing, and the use of grids. • **Practical Assignment:** Create a poster that has a typographic hierarchy to guide the viewer's eye. ensuring a logical flow of information on it.	**20 hrs.**
III	**Data Visualization through Infographics:** • ***Introduction:*** Key concepts and terminology • ***Types of Data Visualizations:*** *Bar charts, line charts, pie charts, scatter plots.* • **Practical Assignment:** Choose a dataset and create a bar chart, line chart, pie chart, and scatter plot. Explain why each type of chart is suitable or not suitable for the data.	**25 hrs.**
IV	**Digital Design Basics for Coined a Communication Design** • ***Introduction to Digital Tools:*** Overview of software used in communication design (e.g., Adobe Creative Suite) • ***Designing for Digital Media:*** Principles of designing for web vs. print • **Practical Assignment:** Promotional posters through basic functions and tools (e.g. Exhibition promotional poster)	**25 hrs.**

Texts / References	• *Samara, T. (2011). Design elements: Understanding the rules and knowing when to break them – A visual communication manual. Rockport Publishers.* • *Poulin, R. (2012). The language of graphic design revised and updated: An illustrated handbook for understanding fundamental design principles. Rockport Publishers.* • *Sherin, A. (2013). Design elements, color fundamentals: A graphic style manual. Rockport Publishers.*
Learning Outcomes (not more than 100 words)	Upon completing this course, students will be able to effectively analyze and interpret visual communication, utilizing design elements and principles to convey clear messages. They will demonstrate proficiency in typography, creating hierarchical designs that guide the viewer's eye. Students will develop skills in data visualization by producing various types of charts and infographics. Additionally, they will apply digital design tools to create promotional materials tailored for both web and print media. Overall, students will be equipped to produce visually compelling and contextually appropriate designs across different platforms. Also, students will be ready to start a business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising, design studios, or advanced studies in design.

Prerequisites: Must be a regular student of B.F.A. (Sem.1) in Applied Arts.

Head of the Department

Course Title	**APAMD21 : ADVERTISING DESIGN**
Category of Course	**MDC**

Credits & Hour of Teaching	Theory	Practical	Cumulative
Credits	-	3	3
Hour of Teaching (Total)	-	90	90

Course Objectives (not more than 100 words)	This course introduces students to the fundamental concepts and principles of advertising design. Students will explore the basics of visual and verbal communication in advertising, understand the role of advertising in society, and learn to create simple, effective advertisements. No software skills are required, as the focus will be on hands-on activities, creativity, and foundational knowledge.

Unit	Course Content	Hr. of Teaching
I	**Fundamentals of Advertising Design I:** • What is Advertising? Definition, purpose, and examples • Basic Elements of Advertising Design • Introduction to Typography – fonts, types, and principles. • Basics of Color Theory – primary, secondary, tertiary colors; color psychology. • **Practical Assignment**: Designing a Simple Print Ad for a Local Event	30 hours
II	**Layout and Composition** • Basic Layout Principles – balance, contrast, alignment, repetition, proximity. • Create simple ad layouts using physical materials. • **Practical Assignment:** Develop a layout for a print ad	30 hours
III	**Print Advertising Formats** • Display ads • Classified ads • Inserts and supplements • Brochures and catalogues • Direct mail • **Practical Assignment**: Create a Print Advertisement. Choose a product for your advertisement. It can be a consumer product, service, or any new launch.	30 hours

Texts / References	• *"Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan* • *"Made to Stick: Why Some Ideas Survive and Others Die" by Chip Heath and Dan Heath* • *"रचनात्मक विज्ञापन" (Rachnatmak Vigyapan) by Shyamlal Soni* • *"विज्ञापन और उपभोक्ता व्यवहार" (Vigyapan Aur Upbhokta Vyavhar) by Mangal Yadav*
Learning Outcomes (not more than 100 words)	Students will understand the purpose of advertising. They will develop creative advertising concepts, generate creative ideas through brainstorming techniques, develop and sketch simple advertising concepts that communicate a clear message. Understand and use basic typography, create effective layouts and compositions, understand and apply basic color theory. Also, students will be ready to start business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising, design studios, or advanced studies in design.

Must have passed previous MCD Course-APA-MDC-131 (P)

Head of the Department

BFA 2nd Year (3rd & 4th Semester) Syllabus

Course Title	**APAMJ31: History of Visual Arts & Design-III**
Category of Course	**Major**

Credits& Hour of Teaching				
		Theory	Practical	Cumulative
	Credits	**1**	**0**	**1**
	Hour of Teaching (Total)	**15**	**0**	**15**

Course Objectives (not more than 100 words)	Analyze the classic structure and historic stylistic conversation and visual traditions till classical ornamentation continuously adding more feeling to art, motifs, symbols, techniques and patterns of Indian classism on Indian context.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	1. Introduction to the Classical Wall Painting – Ajanta, Bagh	3
II	2. Manuscript Painting – Eastern and Western Indian School	3
III	3. Mughal Miniature Paintings	4
IV	4. Deccani Painting - a. Ahmedabad, b. Bijapur, c. Golconda	5
V		

Texts / References	1. *भारतीय चित्रकला के मूल सोत by Bhanu Agrawal.* 2. *Indian Miniature Painting by Anjan Chakraverty* 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *Mughal Painting by Ashok Kumar Srivastava* 5. *Paintings from the Akbarnama by Geeti Sen* 6. *Imperial Mughal Paintings by S.C. Welch* 7. *Dawn of Mughal Painting by Ashok Kumar Das* 8. *Mughal Painting During Jahangir's Time by Ashok Kumar Das*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts.

Course Title	**APAMJ32 : MATERIAL & METHOD-I**
Category of Course	**MAJOR**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	1	-	1
Hour of Teaching (Total)	15 hr	-	15 hr

Course Objectives (not more than 100 words)

Students will gain a thorough understanding of both the technical and practical aspects of the subject, including the handling of various mechanisms and equipment. Through mastering theoretical concepts in lectures and applying them in hands-on sessions, they will be well-prepared to meet the technical requirements of the industry."

Units	Course Content	Hr. of Teaching
I	**Advertising design** **Definition, Purpose, and Role of Advertising** • Definition and objectives of advertising. • Functions of advertising in marketing and communication. • Impact of advertising on consumer behaviour and brand perception. **Typography** • Anatomy and Classification of Type • Typeface Selection and Combination • Typography Principles **Print and Outdoor Advertising** • Types of newspaper ads: display ads, classified ads, inserts. • Types of magazine ads: display ads, advertorials, gatefolds, back cover • Types of Outdoor Print Advertisement	8 hr
II	**Corporate Identity Design** • **Elements of Design** Line: Straight, curved, diagonal, zigzag, wavy, implied, contour. Shape and Form: Geometric and organic shapes, volume and mass. Colour Theory: Primary, secondary, tertiary colours, colour wheel, emotional and cultural significance. • **Principles of Design** Balance: Symmetrical and asymmetrical, Contrast: Differences in colour, value, size, shape, texture, Emphasis: Importance in 2D design, Movement: Guiding the viewer's eye, Rhythm: Types of rhythm, Unity and Harmony: Achieving visual unity, Proportion and Scale: Importance in design. • **Layout Design** Introduction to layout in graphic design, advertising, and publication, Balance and alignment in layouts, Composition techniques: Rule of thirds, golden ratio, negative and positive space, Types of layouts: Advertising layouts.	7 hr

Texts / References

- *"Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan*
- *"Made to Stick: Why Some Ideas Survive and Others Die" by Chip Heath and Dan Heath*
- *Airey, D. (2019). Identity designed: The definitive guide to visual branding. HOW Books.*

	• *Melewar, T. C., & Karaosmanoglu, E. (Eds.). (2018). Contemporary thoughts on corporate branding and corporate identity management. Routledge.*
Learning Outcomes (not more than 100 words)	"By the end of the course, students will have mastered both the technical and practical aspects of the subject, including the ability to operate various mechanisms and equipment. They will be well-prepared to apply this knowledge in industry settings, meeting professional standards, and will also be equipped to leverage their skills for self-entrepreneurial opportunities."

Head of the Department

Course Title	**APAMJ33 : CORPORATE IDENTITY DESIGN**
Category of Course	**MAJOR**

Credits & Hour of Teaching	Theory	Practical	Cumulative
Credits	-	3	3
Hour of Teaching (Total)	-	90	90

Course Objectives (not more than 100 words)	This course aims to equip students with the skills to effectively design and develop corporate identities. Students will learn to utilize basic shapes and design principles to create impactful logos, apply brainstorming techniques to conceptualize and refine corporate identity elements, and develop a comprehensive corporate identity package. Emphasis will be placed on creating designs that reflect a brand's values, mission, and vision, while ensuring consistency across both print and digital formats. By the end of the course, students will be adept at translating conceptual ideas into cohesive, contemporary brand identities.

Unit	Course Content	Hr. of Teaching
I	**Introduction to Basic Shapes and Their Design Principles** • **Overview of Basic Shapes**: Understanding circles, squares, triangles, and their fundamental properties. • **Principles of Design Applied to Shapes**: Exploring how principles like balance, contrast, and alignment apply to basic shapes. • **Hands-On Activity**: Creating a set of basic shapes using design software or hand drawing to visualize and apply design principles. • **Practical Assignment:** Designing a Logo Using Basic Shapes to understand basic shapes and design principles to create a simple, effective logo.	**30 hrs.**
II	**Corporate Identity Design and Development** • **Conceptualization and Ideation:** Introduction to brainstorming techniques and Creating mood boards through visual references. • **Sketching and Refinement:** Techniques for effective sketching. • **Developing initial logo concepts:** Refining logo concepts through feedback Transitioning from sketches to layout. • **Practical Assignment:** Apply conceptualization, sketching, and refinement techniques to create a cohesive corporate identity design package.	**30 hrs.**
III	**Designing Corporate Identity Elements** • **Strategy and Application:** Defining corporate values, mission, and vision. Identifying target audiences. • **Identity Design and Variations:** Understanding design elements (logos, color schemes, typography). • **Developing a Corporate Identity Package:** Design that follows contemporary design trends. • **Implementation:** Consistency in print and digital formats. • **Practical Assignment:** Develop a complete corporate identity package that effectively communicates a brand's values, mission, and vision while adhering to contemporary design trends and ensuring consistency across print and digital formats.	**30 hrs.**

Texts / References	• *Wheeler, A. (2017). Designing brand identity: An essential guide for the entire branding team (5th ed.). Wiley.* • *Bokhua, G. (2020). Principles of logo design: A practical guide to creating effective signs, symbols, and icons. Rockport Publishers.* • *Airey, D. (2019). Identity designed: The definitive guide to visual branding. HOW Books.*

	• *Melewar, T. C., & Karaosmanoglu, E. (Eds.). (2018). Contemporary thoughts on corporate branding and corporate identity management. Routledge.*
Learning Outcomes (not more than 100 words)	By the end of this course, students will be proficient in creating and developing corporate identities, ready to excel in marketing roles. They will gain hands-on experience in designing impactful logos using basic shapes and design principles, conceptualizing and refining brand identities through mood boards and sketches, and producing comprehensive identity packages. Students will also learn to apply contemporary design trends and ensure consistency across print and digital formats. These skills will prepare them to effectively communicate a brand's values, mission, and vision, and contribute strategically to marketing and branding efforts in professional settings. Also, students will be ready to start business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising, design studios, or advanced studies in design.

Head of the Department

Course Title	**APAMJ34: STUDY & DRAWING**
Category of Course	**MAJOR**

Credits & Hours of Teaching			
	Theory	Practical	Cumulative
Credits		3	3
Hour of Teaching (Total)		90 hr	90 hr

Course Objectives (not more than 100 words)	This course aims to enhance students' observation, artistic interpretation, and drawing skills. Through life studies, nature observation, and memory drawing, students will practice rendering techniques using different media, helping them see drawing as a powerful tool for expression and communication.

Unit	Course Content	Hr. of Teaching
I	**Still life study** • Focus on drawing, objects, learning proportions, shading, and texture. • Builds foundational skills in realistic representation.	**30 hrs.**
II	**Indoor study** • Practice figure drawing from live models, capturing posture, anatomy, and expression. • Enhances understanding of human proportions and dynamic composition.	**30 hrs.**
III	**Outdoor study (Nature, Architecture, and Antiques)** • Outdoor sketching of natural scenes, architecture, and antiques, focusing on lighting and textures. • Develops quick-sketching abilities and environmental observation skills.	**30 hrs.**

Texts / References	"Drawing from Observation “by Brian Curtis "The Natural Way to Draw “by Kimon Nicolaides "Keys to Drawing" by Bert Dodson "Drawing on the Right Side of the Brain" by Betty Edwards "Figure Drawing: Design and Invention “by Michael Hampton
Learning Outcomes (not more than 100 words)	By the end of this course, students will be able to observe and accurately draw human forms and natural objects using various techniques and media. They will create memory-based compositions, develop their unique style, and gain confidence in drawing. Students will also be prepared for careers in retail, e-commerce, or design consultancy, using skills in product display, promotion, and sustainable practices. Graduates will be ready for roles in advertising, design studios, or advanced design studies.

Course Title	**APAMV31: LOGO DESIGN***
Category of Course	**MINOR (VOCATIONAL)**

Credit & Hour of Teaching

	Theory	Practical	Cumulative
Credits	-	4	4
Hour of Teaching (Total)	-	120 hr.	120 hr.

Course Objectives (not more than 100 words)

Students will be proficient in the principles and practices of effective logo design, including the technical aspects and various types of logos. They will be able to create visually compelling and conceptually sound logos that effectively communicate a brand's identity, while also mastering the ability to integrate design principles with client needs and brand strategies.

Unit	Course Content	Hr. of Teaching
I	**Fundamental of Logo Design** • **Basic Element of logo design:** Shape, Color and Typography, Typeface, Principles of effective logo design and types. • **Practical assignment**: Study and Redesign existing logos of established brands and institutes.	40hr
II	**Types of Logo** • Symbol, Wordmarks, Letter marks, Pictorial Marks, Abstract Marks, Combination Marks, Emblems, etc • **Practical assignment:** Make layouts of combination of text and graphic.	40hr
III	**Logo Design Process** • **Concept development**: Brainstorming and Ideation, Idea generation, Sketching, Initial concepts • **Design refinement:** Detail design typography and colour versality testing • **Practical assignment:** Submit the final logo design and related materials.	40hr

Texts / References

- *Introduction to Typography by O. Simon, Publication London: Faber and Faber, 1945*
- *Graphic Design by Dr. Narendra Singh Yadav, Publication Publication Rajasthan Hindi Granth Academy 1 January 2022*
- *Handbook of Applied Arts by S. K. Luthra, Publication Bombay,1966*
- *Basic Typography by John R. Biggs, Publication New York: Watson Guptil, 1968*
- *Logo Modernism" by Jens Müller Publication Taschen, 2015*

Learning Outcomes (not more than 100 words)

By the end of this course, students will have a solid understanding of the fundamental elements of logo design, including shape, color, typography, and effective design principles. They will be able to identify and differentiate between various types of logos, such as symbols, wordmarks, and combination marks. Students will gain hands-on experience with the entire logo design process, from brainstorming and sketching initial concepts to refining their designs and testing typography and color versatility. Ultimately, they will be equipped to create and present logos that are both visually compelling and effectively aligned with a brand's identity. Also, students will be ready to start business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising, design studios, or advanced studies in design.

Can be opted as minor course by the student having major other than Applied Arts

Head of the Department

Course Title	**APASE31 : COMPUTER GRAPHICS**
Category of Course	**SKILL ENHANCEMENT COURSE**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	-	3	3
	Hour of Teaching (Total)	-	90 Hr	90 Hr

Course Objectives (not more than 100 words)	To equip students with fundamental and advanced skills in vector and raster graphics using computer-based software, enabling them to create professional-quality designs. This curriculum helps students to build self-entrepreneurship and develop professionally self-dependent qualities.

Unit	Course Content	Hr. of Teaching
I	**Fundamentals of Vector Graphics** • Introduction to vector graphics, focusing on basic concepts, tools, and techniques used to create scalable illustrations and designs. Students will learn about paths, shapes, and manipulation techniques in computer-based software. • **Practical Assignments:** Create a set of vector-based icons. Design a vector-based logo for a fictional company.	30 hr
II	**Basics of Raster Graphics** • Exploration of raster graphics including pixel-based image creation, manipulation, and editing. Students will gain skills in working with resolution, color correction, and image composition using computer-based software. • **Practical Assignments:** Edit and enhance a provided raster image. Create a photo collage incorporating multiple raster images	30 hr
III	**Advanced Techniques in Graphic Design** • Study of advanced graphic design techniques that combine both vector and raster graphics. Emphasis on creating complex designs, integrating different graphic elements, and applying creative effects using computer-based software. • **Practical Assignments:** Develop a promotional poster using both vector and raster elements. Design a multi-page brochure integrating various graphic techniques.	30 hr

Texts / References	• *Graphic Design Basics" by Amy E. Arntson, Pearson, 2020* • *"Adobe Illustrator Classroom in a Book" by Adobe Creative Team, Adobe Press, 2021* • *"Photoshop for Designers" by Scott Kelby, New Riders, 2018* • *"Vector Basic Training" by Von Glitschka, HOW Books, 2015* • *"The Digital Print: Preparing Images in Lightroom and Photoshop for Printing" by Jeff Schewe, Rocky Nook, 2018*
Learning Outcomes (not more than 100 words)	Students will gain practical skills in creating and manipulating vector and raster graphics, applying these techniques to produce high-quality design projects. This curriculum helps students to build self-entrepreneurship and professionally self-dependent qualities. Also, students will be ready to start a business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising, design studios, or advanced studies in design.

Prerequisites: Must be a regular student of B.F.A. (Sem.1) in Applied Arts.

Head of the Department

Course Title	**APAMD31 : ADVERTISING DESIGN III**
Category of Course	**MDC**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	-	3	3
Hour of Teaching (Total)	-	90 hr.	90 hr.

Course Objectives (not more than 100 words)	This course introduces students to the fundamental concepts and principles of advertising design. Students will explore the basics of visual and verbal communication in advertising, understand the role of advertising in society, and learn to create simple, effective advertisements. No software skills are required, as the focus will be on hands-on activities, creativity, and foundational knowledge.

Unit	Course Content	Hr. of Teaching
I	**Fundamentals of Advertising Design** • What is Advertising? Definition, purpose, and examples • Basic Elements of Advertising Design • Introduction to Typography – fonts, types, and principles. • Basics of Color Theory – primary, secondary, tertiary colors; color psychology. • **Practical Assignment**: Designing a Simple Print Ad for a Local Event	30 hours
II	**Layout and Composition** • Basic Layout Principles – balance, contrast, alignment, repetition, proximity. • Create simple ad layouts using physical materials. • **Practical Assignment:** Develop a layout for a print ad	30 hours
III	**Print Advertising Formats** • Display ads • Classified ads • Inserts and supplements • Brochures and catalogues • Direct mail • **Practical Assignment**: Create a Print Advertisement. Choose a product for your advertisement. It can be a consumer product, service, or any new launch.	30 hours

Texts / References	• *"Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan* • *"Made to Stick: Why Some Ideas Survive and Others Die" by Chip Heath and Dan Heath* • *"रचनात्मक विज्ञापन" (Rachnatmak Vigyapan) by Shyamlal Soni* • *"विज्ञापन और उपभोक्ता व्यवहार" (Vigyapan Aur Upbhokta Vyavhar) by Mangal Yadav*
Learning Outcomes (not more than 100 words)	Students will understand the purpose of advertising. They will develop creative advertising concepts, generate creative ideas through brainstorming techniques, develop and sketch simple advertising concepts that communicate a clear message. Understand and use basic typography, create effective layouts and compositions, understand and apply basic color theory. Also, students will be ready to start business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising, design studios, or advanced studies in design.

Head of the Department

Course Title	**APAMJ41: History of Visual Arts & Design-IV**

Category of Course	**Major**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**3**	**0**	**3**
	Hour of Teaching (Total)	**45 hr.**	**0**	**45 hr.**

Course Objectives (not more than 100 words)	Analyze the classic structure and kitsch/Mannerism to mean today is often artificial, cheaply made, and without much 'classic' taste. historic stylistic conversation and visual traditions till romanticism continuously adding more feeling to art, motifs, symbols, techniques and patterns of realism took objectivity over subjectivity on western context.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Western Art, Painting & Sculpture Early Phase& Classics 1. Gothic Art – 1150-1400 2. Renaissance – 1400-1520	11
II	Western Art, Painting & Sculpture the Development (A Window into the Future of Kitsch- kitsch/Mannerism to mean today is often artificial, cheaply made, and without much 'classic' taste) 1. Mannerism – 1520-1580 2. Baroque – 1600-1700 3. Roccoco – 1700-1775	17
III	Western Art, Painting & Sculpture till Romanticism (Adding More Feeling to Art) 1. Neo-Classism – 1765-1850 2. Romanticism – 1765-1850	12
IV	Western Art, Painting & Sculpture conceptual development of Realism (Objectivity over Subjectivity) 1. Realism – 1840-1880	5
V		

Texts / References	1. *यूरोपीय चित्रकला का इतिहास by R. V. Sakhalkar.* 2. *पश्चिम की चित्रकला by Ashok* 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *History of Art by H. W. Jhonson* 5. *The History of World Sculpture by Germain Bazin* 6. *यूरोपीय चित्रकला by Kusum Das.* 7. *पाश्चात्य कला by Mamta Chaturvedi*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of western art and the world.

Course Title	**APAMJ42 : MATERIAL & METHOD-II**
Category of Course	**MAJOR**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	1	-	1
	Hour of Teaching (Total)	15 hr	-	15 hr

Course Objectives (not more than 100 words)	"Students will gain a thorough understanding of both the technical and practical aspects of the subject, including the handling of various mechanisms and equipment. Through mastering theoretical concepts in lectures and applying them in hands-on sessions, they will be well-prepared to meet the technical requirements of the industry."

Units	**Course Content**	**Hr. of Teaching**
I	**New Media Advertising** • Overview of Digital Advertising Definition and scope of digital advertising Historical development and evolution of digital advertising. • Key components of digital advertising campaigns. • Importance and Growth of Digital Advertising • Current trends and statistics on the growth of digital advertising. • Benefits of digital advertising for businesses and consumers. **Mobile Apps** • Mobile app advertising techniques. • In-app ads, push notifications, and mobile-specific campaigns.	5 hr
II	**Study & Illustration** • **Line Quality and Dynamics** Techniques to create varied line weights Using line to convey movement and emotion • **Shading and Rendering** Hatching and cross-hatching techniques Blending and gradient creation Light source and shadow placement • **Perspective Drawing** One-point, two-point, and three-point perspectives Foreshortening techniques Applying perspective to complex scenes • **Anatomy for Artists** Basic human anatomy: skeletal structure, muscle groups Proportions and gestures Drawing hands, feet, and facial features	5 hr
III	**Advertising Photography** • **History and Evolution** Overview of the history and evolution of advertising photography. • **Camera and Equipment** Understanding different types of cameras, lenses, lighting equipment, and their applications in advertising photography. • **Basic Photography Techniques** Exposure, composition, focus, and depth of field.	5 hr

Texts / References	• *"The Art of Social Media: Power Tips for Power Users" by Guy Kawasaki and Peg Fitzpatrick* • *"Mobile Marketing: How Mobile Technology is Revolutionizing Marketing, Communications and Advertising" by Daniel Rowles* • *Advertising Photography: A Straightforward Guide to a Complex Industry" by Lou Lesko* • *Light Science & Magic: An Introduction to Photographic Lighting" by Fil Hunter,* • *Figure Drawing for All It's Worth" by Andrew Loomis, Dover Publications, 2011.*
Learning Outcomes (not more than 100 words)	"By the end of the course, students will have mastered both the technical and practical aspects of the subject, including the ability to operate various mechanisms and equipment. They will be well-prepared to apply this knowledge in industry settings, meeting professional standards, and will also be equipped to leverage their skills for self-entrepreneurial opportunities."

Head of the Department

Course Title	**APAMJ43 : NEW MEDIA ADVERTISING**
Category of Course	**MAJOR**
Credits & Hour of Teaching	

	Theory	Practical	Cumulative
Credits	-	4	4
Hour of Teaching (Total)	-	120 hr.	120 hr.

Course Objectives (not more than 100 words)	Students will comprehend the basic principles of digital advertising. They will acquire the skills to create and implement digital advertising strategy. Students will discover the basic ideas about the basic principles of design and data visualization. They will acquire expertise in the process of developing and strategizing infographics. They will investigate several forms of media designs.

Unit	Course Content	Hr. of Teaching
I	**Fundamentals of Digital Media** • Overview of digital advertising • Importance and growth of digital advertising. • Digital platforms and their characteristics (websites, social media, mobile apps) • **Practical Assignment**: Creating a Digital Advertising Campaign	40 hours
II	**Mobile Advertising** • Mobile ad formats and best practices • Designing for mobile experiences • In-app advertising and mobile gaming ads • Location-based advertising • **Practical Assignment**: Campaign Setup • Set up your mobile ad campaigns on chosen platforms. • Define key performance indicators (KPIs) to measure the success of your campaign. • Create a schedule for launching and monitoring the ads.cv	40 hours
III	**Social Media Advertising** • Overview of social media ad formats • Strategies for engagement and interaction • Influencer marketing and user-generated content • **Practical Assignment**: Create a Social Media Advertising Campaign	40 hours

Texts / References	• *"Content Design: Planning, Writing and Strategizing for Effective Social Media" by Sarah Richards* • *"Social Media Marketing Workbook: How to Use Social Media for Business" by Jason McDonald* • *"The Art of Social Media: Power Tips for Power Users" by Guy Kawasaki and Peg Fitzpatrick* • *"Mobile Marketing: How Mobile Technology is Revolutionizing Marketing, Communications and Advertising" by Daniel Rowles* • *Mobile Marketing: An Hour a Day" by Rachel Pasqua and Noah Elkin* • *The Mobile Marketing Handbook: A Step-by-Step Guide to Creating Dynamic Mobile Marketing Campaigns" by Kim Dushinski*
Learning Outcomes	Students will discover how to create and carry out digital advertising plans. They will recognize the use and value of design in visual communication. They will discover the basic ideas in design and data visualization. The students will acquire the ability in

(not more than 100 words)	conceptualizing and designing infographics. Students will acquire the knowledge and skills necessary to create and design design by utilizing a variety of standard and digital methods. Develop your expertise in a variety of digital advertising platforms for use. Also, students will be ready to start a business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising, design studios, or advanced studies in design.

Head of the Department

Course Title	**APAMJ44 : STUDY & ILLUSTRATION**
Category of Course	**MAJOR**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	-	4	4
	Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	Equip students with foundational techniques and advanced methods for diverse drawing and illustration practices.

Unit	Course Content	Hr. of Teaching
I	**Fundamentals of Drawing** • Introduces core drawing techniques, including line, form, and value. Focuses on developing precision and expressive ability in various media. • **Assignments Practical:** Complete a series of gesture and contour drawings. Create detailed studies of geometric and organic forms. Submit a portfolio of works demonstrating different drawing techniques.	30 Hr
II	**Comprehensive Drawing Studies** • Combines life, architectural, and nature drawing. Emphasizes observational skills and the ability to represent different subjects accurately. • **Assignments Practical:** Produce a series of life drawings from live models. Create architectural sketches and perspective drawings. Draw various natural elements and landscapes, compiling them into a final portfolio	30 Hr
III	**Advanced Illustration Techniques** • Focuses on advanced illustration methods, including narrative illustration and style development. Encourages experimentation and personal expression. • **Assignments Practical**: Illustrate a short story or conceptual narrative. Develop a series of illustrations exploring different styles and techniques. Create a visual storybook or illustrated series on a chosen theme.	30 Hr
IV	**Mixed Media Illustration** • Explores the integration of different media in illustration work. Focuses on combining traditional and digital techniques to create unique effects.	30 Hr

	• **Assignments Practical:** Complete mixed media illustrations combining drawing, painting, and digital elements. Develop a series of experimental illustrations using various materials. Submit a final project incorporating mixed media to illustrate a thematic concept.	
Texts / References	• *Drawing on the Right Side of the Brain" by Betty Edwards, Penguin Books, 2012.* • *Figure Drawing for All It's Worth" by Andrew Loomis, Dover Publications, 2011.* • *Architectural Drawing and Design" by Alan Jefferis and David A. Madsen, Cengage Learning, 2018.* • *Drawing Nature: Animals, Plants, and Landscapes" by Claire Gillian, The Crowood Press, 2015.* • *Illustration School: Let's Draw Cute Animals" by Sachiko Umoto, Quarry Books, 2014.*	
Learning Outcomes (not more than 100 words)	Students will gain strong skills in drawing and illustration, enhancing their capability to produce professional-quality artwork. Also this curriculum helps students build self-entrepreneurship and professionally self-dependent qualities, preparing them for independent career paths in the arts. Also, students will be ready to start business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising, design studios, or advanced studies in design.	

Head of the Department

Course Title	**APAMJ45: ADVERTISING PHOTOGRAPHY**
Category of Course	**MAJOR**

Credits & Hour of Teaching	Theory	Practical	Cumulative
Credits	-	2	2
Hour of Teaching (Total)	-	60 hr	60 hr

Course Objectives (not more than 100 words)	The primary objective of this course is to provide students with a foundational understanding of advertising photography principles and practices. Students will explore the technical and creative aspects of advertising photography, including food photography, product photography, and model photography, equipping them with the skills to create visually compelling and effective images for commercial purposes. The course will cover essential techniques and industry insights, preparing students to meet professional standards in advertising photography.

Unit	Course Content	Hr. of Teaching
I	**Fundamentals of Advertising Photography** • **History and Evolution:** Overview of the history and evolution of advertising photography. • **Camera and Equipment:** Understanding different types of cameras, lenses, lighting equipment, and their applications in advertising photography. • **Basic Photography Techniques:** Exposure, composition, focus, and depth of field. • **Industry Insights:** The role of photography in advertising and its impact on consumer behaviour. • **Practical Assignment:** Conduct a photo shoot focusing on product photography, utilizing different camera settings and lighting techniques	10hr
II	**Creative Concepts in Advertising Photography** • **Concept Development:** Brainstorming and ideation for advertising campaigns. • **Art Direction:** Working with art directors and understanding their role in advertising photography. • **Styling and Composition:** Techniques for styling products, food, and models, and arranging compositions to create appealing visuals. • **Visual Storytelling:** Creating narratives through images to convey brand messages. • **Practical Assignment:** Develop and shoot a creative advertising campaign for a product, food item, or model, incorporating styling and composition techniques.	20 hr
IV	**Post-Production and Image Editing** • **Editing Software:** Introduction to industry-standard editing software like Adobe Photoshop and Lightroom. • **Retouching Techniques:** Advanced retouching techniques for enhancing product, food, and model images. • **Colour Correction:** Techniques for colour correction and grading to ensure visual consistency.	30 hr

	• **Final Output:** Preparing images for different media formats (print, digital, social media). • **Practical Assignment:** Edit and retouch a series of advertising photographs, including food, product, and model shots, preparing them for final presentation in various media formats.	
Texts / References	• *Advertising Photography: A Straightforward Guide to a Complex Industry" by Lou Lesko* • *Light Science & Magic: An Introduction to Photographic Lighting" by Fil Hunter, Steven Biver, and Paul Fuqua* • *Plate to Pixel: Digital Food Photography & Styling" by Helene Dujardin* • *Product Photography for E-commerce: Tips and Tricks for Creating Great Photos" by Janie Rogers*	
Learning Outcomes (not more than 100 words)	Students will have a solid understanding of the principles and practices of advertising photography. They will be able to apply technical skills and creative concepts to produce high-quality images, including food, product, and model photography, that meet industry standards. Students will gain practical experience in conducting photo shoots, developing advertising campaigns, and editing images, preparing them for professional work in the field of advertising photography. Also, students will be ready to start a business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising, design studios, or advanced studies in design.	

Head of the Department

Course Title	**APAMN41 : STUDY & ILLUSTRATION***
Category of Course	**MINOR**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	-	4	4
Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	Equip students with foundational techniques and advanced methods for diverse drawing and illustration practices.

Unit	Course Content	Hr. of Teaching
I	**Fundamentals of Drawing** • Introduces core drawing techniques, including line, form, and value. Focuses on developing precision and expressive ability in various media. • **Assignments Practical:** Complete a series of gesture and contour drawings. Create detailed studies of geometric and organic forms. Submit a portfolio of works demonstrating different drawing techniques.	30 Hr
II	**Comprehensive Drawing Studies** • Combines life, architectural, and nature drawing. Emphasizes observational skills and the ability to represent different subjects accurately. • **Assignments Practical:** Produce a series of life drawings from live models. Create architectural sketches and perspective drawings. Draw various natural elements and landscapes, compiling them into a final portfolio	30 Hr
III	**Advanced Illustration Techniques** • Focuses on advanced illustration methods, including narrative illustration and style development. Encourages experimentation and personal expression. • **Assignments Practical**: Illustrate a short story or conceptual narrative. Develop a series of illustrations exploring different styles and techniques. Create a visual storybook or illustrated series on a chosen theme.	30 Hr
IV	**Mixed Media Illustration** • Explores the integration of different media in illustration work. Focuses on combining traditional and digital techniques to create unique effects. • **Assignments Practical:** Complete mixed media illustrations combining drawing, painting, and digital elements. Develop a series of experimental illustrations using various materials.	30 Hr

	Submit a final project incorporating mixed media to illustrate a thematic concept.	
Texts / References	• *Drawing on the Right Side of the Brain" by Betty Edwards, Penguin Books, 2012.* • *Figure Drawing for All It's Worth" by Andrew Loomis, Dover Publications, 2011.* • *Architectural Drawing and Design" by Alan Jefferis and David A. Madsen, Cengage Learning, 2018.* • *Drawing Nature: Animals, Plants, and Landscapes" by Claire Gillian, The Crowood Press, 2015.* • *Illustration School: Let's Draw Cute Animals" by Sachiko Umoto, Quarry Books, 2014.*	
Learning Outcomes (not more than 100 words)	Students will gain strong skills in drawing and illustration, enhancing their capability to produce professional-quality artwork. Also this curriculum helps students build self-entrepreneurship and professionally self-dependent qualities, preparing them for independent career paths in the arts. Also, students will be ready to start business in retail, e-commerce, or design consultancy. They will be skilled in product displays, promotion planning and sustainable practices. Graduates can pursue roles in advertising, design studios, or advanced studies in design.	

Can be opted as minor course by the student having major other than Applied Arts

Head of the Department

BFA 3rd Year (5th & 6th Semester) Syllabus

Course Title	**APAMJ51: History of Visual Arts & Design-V**
Category of Course	**MAJOR**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	3	0	3
Hour of Teaching (Total)	45 hr.	0	45 hr.

Course Objectives (not more than 100 words)	Seeing the number art schools and centuries of royal patronage devoted to Indian miniature, it makes perfect and collective knowledge and holistic view of Indian miniature paintings, inviting us to explore the multifaceted dimensions of this art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Schools of Indian Miniature Painting	10 hr.
II	Rajasthan Painting 1. Mewar, 4. Bundi, 2. Kota, 5. Kishangarh, 4. Bikaner	19 hr.
III	Pahari Painting 1. Bhasoli, 3. Guler 2. Kangra, 4.Garhwal	16 hr.
IV		
V		

Texts / References	1. *भारतीय चित्रकला के मूल स्रोत by Bhanu Agrawal.* 2. *Indian Miniature Painting by Anjan Chakraverty* 3. *Paintings from the Akbarnama by Geeti Sen* 4. *Dawn of Mughal Painting by Ashok Kumar Das* 5. *Pahari Masters: Court Painter of Northern India by B.N Goswamy* 6. *Indian Miniature Painting: Manifestation of a Creative Mind by Daljeet and P.C Jain* 7. *भारतीय कला by Dr. Rajesh Vyas.*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian miniature paintings and Indian classical ornamentation as well.

Head of the Department

Course Title	**APAMJ52: MATERIAL & METHOD-III**
Category of Course	**MAJOR**
Credits & Hour of Teaching	

	Theory	Practical	Cumulative
Credits	1	-	1
Hour of Teaching (Total)	15 hr	-	15 hr

Course Objectives (not more than 100 words)	Students will gain a thorough understanding of both the technical and practical aspects of the subject, including the handling of various mechanisms and equipment. Through mastering theoretical concepts in lectures and applying them in hands-on sessions, they will be well-prepared to meet the technical requirements of the industry."

Unit	Course Content	Hr. of Teaching
I	**Promotional Advertising** • **Introduction to Merchandising** Understanding what merchandising design entails. Exploring the significance of effective merchandising in retail. Understanding Effective merchandising. • **Importance of Sustainability in Merchandising:** Understanding the impact of sustainable practices on the environment and business. • **Definition of sales promotion:** The role of sales promotion within the marketing mix. • **Introduction to Merchandising:** Understanding what merchandising design entails. Exploring the significance of effective merchandising in retail. Understanding Effective merchandising. • **Importance of Sustainability in Merchandising:** Understanding the impact of sustainable practices on the environment and business. • **Definition of sales promotion.** The role of sales promotion within the marketing mix.	5 hr
II	**Design Reproduction** • **Principles of Composition** Balance, Contrast, Alignment, Proximity, Hierarchy, Grid systems, Visual hierarchy, Composition rules • **Overview of Traditional and Digital Printing Methods** Screen printing, Offset printing, Digital printing, Single, color press operation, Ink mixing, Paper selection • **Basic Methods of Reproduction for Offset Printing** Plate making, Ink transfer, Press operation	5 hr

III	**Audio Video advertising** • **Basics of Audio Production** Study of Sound Recording Techniques, Equipment and methods for achieving high-quality audio recordings. Study of Audio Editing Fundamentals, Introduction to editing software and techniques for cutting, layering, and enhancing audio. • **Basics of Video Production** Scripting and Pre-Production Planning, Developing effective scripts and planning for video shoots. Study of shooting Techniques, Camera operation, lighting setups, and capturing high-quality video footage.	5 hr
Texts / References	• *"Visual Merchandising: Windows and In-Store Displays for Retail" by Tony Morgan* • *Retail Design and Visual Merchandising: Creating Store Space That Encourages Buying" by Claus Ebster and Marion Garaus* • *Layout Essentials by Beth Tondreau - Published by Rockport Publishers.* • *Corporate Identity by Wally Olin's - Published by Thames & Hudson* • *"In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch* • *"Mobile Filmmaking: Creating Videos with Your Smartphone" by Robb Montgomery*	
Learning Outcomes (not more than 100 words)	"By the end of the course, students will have mastered both the technical and practical aspects of the subject, including the ability to operate various mechanisms and equipment. They will be well-prepared to apply this knowledge in industry settings, meeting professional standards, and will also be equipped to leverage their skills for self-entrepreneurial opportunities."	

Head of the Department

Course Title	**APAMJ53 : INTERFACE DESIGN UX, UI, AI**
Category of Course	**MAJOR**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	-	2	2
Hour of Teaching (Total)	-	60	60

Course Objectives (not more than 100 words)

The course aims to equip students with practical skills in user research, flow diagram creation, and UI design principles while integrating AI tools into the creative process. Students will learn to develop user personas, journey maps, and flow diagrams, and apply visual design principles in UI design, including color theory and typography. Emphasizing marketing expertise and self-entrepreneurship, the course will also explore AI's impact on creativity, encouraging students to harness AI tools for innovative solutions and entrepreneurial opportunities in the design industry.

Unit	Course Content	Hr. of Teaching
I	**User Research & Flow Diagram** • ***Conducting User Interviews:*** Techniques for interviewing users and Creating user personas based on interview data. • ***Building User Journey Maps:*** Steps to map out the user journey and visualizing the user experience flow. • ***Designing User Flow Diagrams:*** Understanding user flows and their importance. Developing a user flow diagram for a given scenario. • **Practical Assignment:** Creating User Personas and User Flow Diagrams to understand the needs and behaviors of target users and create a user flow diagram for a specific scenario.	20 hrs.
II	**Designing a Basic App Screen & Creating a Color Scheme and Typography** • ***Visual Design Principles for UI:*** Principles of good visual design (contrast, alignment, repetition, proximity) • ***Creating a Color Scheme:*** Basics of color theory and psychology and develop a color scheme for a user interface. • ***Fundamentals of Typography in UI Design:*** Understanding typefaces and font families, choosing the right typeface for different interfaces, and ensuring the importance of readability and legibility in UI by balancing type size, weight, and color for effective communication • **Practical Assignment:** Designing a Basic App Screen with Color Scheme and Typography to apply visual design principles, create a color scheme, and select appropriate typography for a user interface, resulting in a cohesive and user-friendly app screen.	20 hrs.
III	**Introduction to AI in Creative Fields** • ***AI in Art and Design:*** Case studies of AI in visual arts and Ethical considerations and debates around AI in creative fields • ***Emerging Trends in AI and Creativity:*** Exploring the latest advancements in AI for creative industries to Understanding the role of AI in collaborative art creation. • ***AI and the Creative Process:*** Balancing human creativity with AI assistance. • **Practical Assignment:** Exploring AI Tools and Creating AI-Enhanced Art to understand the impact of AI in creative fields by exploring AI tools and creating an artwork that balances human creativity with AI assistance.	20 hrs.

- *Nunes, J., & Pratt, A. (2012). Interactive design: An introduction to the theory and application of user-centered design. Wiley.*

Texts / References	• *Cooper, A., Reimann, R., Cronin, D., & Noessel, C. (2014). About face: The essentials of interaction design (4th ed.). Wiley.* • *Binder, J. (2020). UX management methods. CreateSpace Independent Publishing Platform.* • *Vickler, A. (2019). UX: User experience basics for beginners. Independently published. 4o mini*
Learning Outcomes (not more than 100 words)	The students will be able to conduct effective user research, create detailed user personas and flow diagrams, and apply visual design principles to UI design. They will demonstrate proficiency in designing user interfaces with appropriate color schemes and typography. Additionally, students will gain insights into AI's role in creative fields and leverage AI tools to enhance their design work. The course will prepare students to apply marketing strategies and entrepreneurial skills to innovate and excel in the design industry, effectively balancing creativity with technological advancements.

Head of the Department

Course Title	**APAMJ54 : ANIMATION/ILLUSTRATION**
Category of Course	**MAJOR**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	-	4	4
	Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	The syllabus aims to equip students with comprehensive knowledge and practical skills in animation and illustration, focusing on the complete animation pipeline (pre-production, production, post-production) and advanced illustration techniques. The course is designed to foster creativity, technical proficiency, and critical thinking, preparing students for professional careers in animation and illustration. Through hands-on projects and theoretical learning, students will gain an in-depth understanding of industry standards and practices.

Unit	Course Content	Hr. of Teaching
I	**Animation Pre-Production** • Storyboarding, character design, background design, scriptwriting, animatics. • **Practical Assignments:** Create a comprehensive storyboard and character designs for an original animated short film.	24 Hr
II	**Animation Production** • 2D/3D animation techniques • **Practical Assignments:** Develop a short-animated sequence using either 2D or 3D animation techniques.	24 Hr
III	**Animation Post-Production** • Editing, sound design, visual effects, compositing, rendering. • **Practical Assignments:** Complete the post-production of the animated sequence created in the Animation Production subject, including sound and visual effects.	24 Hr
IV	**Conceptual Art** • Study and practice the process of conceptualizing and visualizing ideas. Focus on creating artwork that communicates a specific message or story. • **Practical Assignments:** Create a series of conceptual illustrations based on a given theme, showcasing the development from idea to final artwork.	24 Hr
V	**Illustration for Publishing** • Techniques and considerations for creating illustrations for books, magazines, and other publications. Study of different styles and media used in the publishing industry. • **Practical Assignments:** Design a cover illustration and a set of internal illustrations for a fictional book or magazine	24 Hr

Texts / References	• *The Animator's Survival Kit" by Richard Williams (Faber & Faber, 2001)* • *Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation" by Francis Glebas (Routledge, 2008)* • *Animation from Pencils to Pixels: Classical Techniques for the Digital Animator" by Tony White (Focal Press, 2006)* • *The Illusion of Life: Disney Animation" by Ollie Johnston and Frank Thomas (Disney Editions, 1981)* • *Illustration Now! Volume 5" by Julius Wiedemann (Taschen, 2012)*
Learning Outcomes	The students will be proficient in creating detailed storyboards, character designs, and animations using industry-standard software and techniques. They will be able to conceptualize and execute complete animation projects, from initial idea to final output. Additionally, students will develop

(not more than 100 words)	advanced illustration skills, enabling them to produce high-quality, professional artwork. The course will also enhance their ability to critically analyze and provide constructive feedback on their own work and that of others. This curriculum helps students build self-entrepreneurship and professionally self-dependent qualities.

Head of the Department

Course Title	**APAMJ55 : AUDIO-VISUAL COMMERCIAL (STORY BOARDING)**
Category of Course	**MAJOR**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	-	4	4
Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)

In this course, students will learn to conceptualize, design, and create detailed storyboards for television commercials. They will understand the role of storyboarding in the production process and develop skills to effectively communicate visual and narrative ideas. The course aims to equip students with the skills and knowledge needed to create effective and engaging TV ads.

Unit	Course Content	Hr. of Teaching
I	**Fundamentals of Storyboarding** • **Storytelling Techniques:** Foreshadowing, flashbacks, dialogue, pacing, conflict, resolution, point of view, narrative perspective, symbolism, and themes. • **Visual Communication:** Sketching, framing, and layout. • **Tools and Software:** Traditional and digital tools used in storyboarding. • **Industry Insights:** Storyboarding processes used in various industries, including animation, video games, and film advertising. • **Practical Assignment:** Collect and select stories suitable for audio/visual commercials.	40hr
II	**Storyboarding Fundamentals** • **Concept Development:** Brand awareness, product introduction, promotion. • **Script Writing:** Dialogue, voiceover, and key actions. • **Scene Breakdown:** Dividing the script into distinct scenes or shots. • **Sketching:** Creating rough sketches or drawings for each scene. • **Sequence and Timing:** Arranging scenes in the order they will appear. • **Review and Revise:** Reviewing and refining the storyboard. • **Practical Assignment:** Write a concise script including dialogue, narration, and key actions. Prepare rough layouts or drawings	40hr
III	**The 5 C's of Storyboarding** • **Camera Angles:** Understanding different perspectives. • **Continuity:** Ensuring seamless transitions between scenes. • **Composition:** Arranging visual elements effectively. • **Close-ups:** Utilizing close-up shots for emphasis. • **Cutting:** Effective scene transitions and edits. • **Practical Assignment:** Create a storyboard in 10 frames for an audio/visual commercial.	40hr

Texts / References

- *Storyboard Design Course: Principles, Practice, and Techniques" by Giuseppe Cristiano, Publication B E S Pub Co, 1 October 2007*
- *Storyboarding Essentials: SCAD Creative Essentials" by David Harland Rousseau Publication Watson-Guptill, 25 June 2013*
- *Visual Storytelling: Infographic Design in News" by Liu Yikun and Dong Zhao Publication, Images Publishing Group Pty Ltd, 1 October 2015*

	• *Designing and Producing the Television Commercial By Larry Elin , Alan Lapides, Publication, Allyn & Bacon, Incorporated 2004* • *Professional Storyboarding: Rules of Thumb Paperback – Illustrated By Sergio Paez, Publication 6 February 2013*
Learning Outcomes (not more than 100 words)	Students will understand the importance of storyboarding in TV commercial production, develop skills in visual storytelling and sequential art, and apply principles of composition and visual communication. They will demonstrate proficiency in translating scripts into visual storyboards and gain both theoretical knowledge and practical experience, preparing to produce industry-standard TV commercials.

Head of the Department

Course Title	**APAMV51: POSTER DESIGN***
Category of Course	**MINOR (VOCATIONAL)**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	-	4	4
	Hour of Teaching (Total)	-	120 hr.	120 hr.

Course Objectives (not more than 100 words)	In this course, students will be equipped to understand and apply fundamental design principles such as balance, contrast, alignment, proximity, and hierarchy to create visually compelling posters. They will learn to develop and refine creative concepts that effectively communicate a message or theme, using appropriate imagery, typography, and color theory. Additionally, students will gain practical experience in designing and executing posters with attention to technical details and design elements.

Units	Course Content	Hr. of Teaching
I	**Fundamental to Poster Design** • Purpose of posters and types of posters. • Design principal and elements • Elements of posters and technicalities such as size, paper, text, etc. • Understanding the role of posters in visual communication • **Practical assignment:** Redesign the poster already existed (change composition, etc.)	40 hr
II	**Typography and Layout Design in Poster** Incorporate high-quality images or graphic relevant to the message. • **Text:** Use clear, readable fonts. Maintain a good contrast between text and background**.** • **Colors:** Select a color scheme that enhances readability and aligns with the theme. • **Practical assignment:** Basic layout of poster according to technical perspective and elements & according to printing processes.	40 hr
III	**Composition in Poster Design** • Poster design according to purpose (social /product). • **Practical assignment:** Make a poster on given concept using above taught techniques and principles.	40 hr

Texts / References	• *Graphic Design - Dr. Narendra Singh Yadav, Publication Rajasthan Hindi Granth Academy 1 January 2022* • *Handbook of Applied Arts - S. K. Luthra, Publication Bombay, 1966* • *The Poster Art, Advertising, Design, and Collecting, By Ruth Iskin Publication Dartmouth College Press, 2014* • *New Masters of Poster Design* • *Poster Design for the Next Century By John Foste Publication Rockport Publishers 2008* • *Graphics: A Century of Poster and Advertising Design by Alain Weill, Publication 19 April 2004*
Learning Outcomes (not more than 100 words)	The students will be able to effectively apply core design principles—such as balance, contrast, alignment, proximity, and hierarchy—to create visually appealing and impactful posters. They will also understand and utilize technical aspects of design elements to produce well-executed poster designs.

Can be opted as minor course by the student having major other than Applied Arts

Course Title	**APAIN51: INTERNSHIP**
Category of Course	**INT**
Credits & Hour of Teaching	

	Theory	Practical	Cumulative
Credits	-	2	2
Hour of Teaching (Total)	-	60 hr	60 hr

Course Objectives (not more than 100 words)	The students will have to get an opportunity to pursue 30-day internships in industry houses, especially those dealing with advertising agencies and design studios. Students will earn while learning and picking up experience in industry operations from such internships. From these internships, students shall have the ability to apply theoretical knowledge as obtained in the course work to situations and contexts, thereby improving practical skills and insight into the field. By working with professional peers, students will be exposed to industry standards, workflow processes, and client interaction. Work experience not only adds value to a resume but gives hands-on knowledge of the professions themselves, thus having an extremely positive effect on the professional development of the stakeholders and enabling them to seek successful careers in advertising and design.

Units	**Course Content**	**Hr. of Teaching**
I	Studying at least 10 original campaigns	10
II	Find an internship in an advertising agency or design house.	30
III	Prepare a report describing your challenges faced during the internship, what you have learned new in 900 – 1000 words Or Exhibition as the part of internship outcome Solo Exhibition / Group Exhibition (with minimum 5 works).	20

Texts / References	Black Book of Advertising Agencies, Website of Advertising Agency and other Media Houses, Visit of different media houses, Advertising Houses, Printing Presses, reputed freelance professional in the field of advertising and design.
Learning Outcomes (not more than 100 words)	To Make the students Entrepreneur with their respective stream, so that they can understand and make themselves ready to counter the possible challenges and explore future possibilities to establish as an artist.

Head of the Department

Course Title	**APAMJ61: History of Visual Arts & Design-VI**
Category of Course	**Major**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	3	0	3
	Hour of Teaching (Total)	45 hr	0	45 hr

Course Objectives (not more than 100 words)	Art and Aesthetics provide and profound collective knowledge and holistic view of Indian paintings sculpture and aesthetics, inviting to explore the multifaceted dimensions of art, elements and its forms.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	An Introduction to the Art of China – Sculpture, Painting, Ceramic, Textile	12 hr
II	Aesthetics 1. Definition of Art, 2. Six Limbs of Indian Painting, 3. Art & Society 4. Theory of Rasa 5. Art & Imitation	21 hr
III	Principles of Chinese & Japanese Painting	12 hr.
IV		
V		

Texts / References	1. *सौंदर्या by Rajendra Bajpayee* 2. *सौन्दर्य तत्व मीमांशा by Shyamala Gupta* 3. *सौन्दर्य तत्व by Surendranath Dasgupta* 4. *Indian Aesthetics and Aesthetics Perspective by H. L. Sharma* 5. *Japanese Painting by Salak. Kira* 6. *जापानी चित्रकला by Ashok* 7. *जापानी चित्रांकन by Rajendra Vajpaye*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian arts and aesthetics and Indian classical ornamentation as well.

Course Title	**APAMJ62: MATERIAL & METHOD-IV**
Category of Course	**MAJOR**
Credits & Hour of Teaching	

	Theory	Practical	Cumulative
Credits	1	-	1
Hour of Teaching (Total)	15 hr	-	15 hr

Course Objectives (not more than 100 words)	Students will gain a thorough understanding of both the technical and practical aspects of the subject, including the handling of various mechanisms and equipment. Through mastering theoretical concepts in lectures and applying them in hands-on sessions, they will be well-prepared to meet the technical requirements of the industry."

Unit	Course Content	Hr. of Teaching
I	**Promotional Advertising** • **Introduction to Merchandising** Understanding what merchandising design entails. Exploring the significance of effective merchandising in retail. Understanding Effective merchandising. • **Importance of Sustainability in Merchandising:** Understanding the impact of sustainable practices on the environment and business. • **Definition of sales promotion:** The role of sales promotion within the marketing mix. • **Introduction to Merchandising:** Understanding what merchandising design entails. Exploring the significance of effective merchandising in retail. Understanding Effective merchandising. • **Importance of Sustainability in Merchandising:** Understanding the impact of sustainable practices on the environment and business. • **Definition of sales promotion.** The role of sales promotion within the marketing mix.	5 hr
II	**Design Reproduction** • **Principles of Composition** Balance, Contrast, Alignment, Proximity, Hierarchy, Grid systems, Visual hierarchy, Composition rules • **Overview of Traditional and Digital Printing Methods** Screen printing, Offset printing, Digital printing, Single, color press operation, Ink mixing, Paper selection • **Basic Methods of Reproduction for Offset Printing** Plate making, Ink transfer, Press operation	5 hr

III	**Audio Video advertising** • **Basics of Audio Production** Study of Sound Recording Techniques, Equipment and methods for achieving high-quality audio recordings. Study of Audio Editing Fundamentals, Introduction to editing software and techniques for cutting, layering, and enhancing audio. • **Basics of Video Production** Scripting and Pre-Production Planning, Developing effective scripts and planning for video shoots. Study of shooting Techniques, Camera operation, lighting setups, and capturing high-quality video footage.	5 hr
Texts / References	• *"Visual Merchandising: Windows and In-Store Displays for Retail" by Tony Morgan* • *Retail Design and Visual Merchandising: Creating Store Space That Encourages Buying" by Claus Ebster and Marion Garaus* • *Layout Essentials by Beth Tondreau - Published by Rockport Publishers.* • *Corporate Identity by Wally Olin's - Published by Thames & Hudson* • *"In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch* • *"Mobile Filmmaking: Creating Videos with Your Smartphone" by Robb Montgomery*	
Learning Outcomes (not more than 100 words)	"By the end of the course, students will have mastered both the technical and practical aspects of the subject, including the ability to operate various mechanisms and equipment. They will be well-prepared to apply this knowledge in industry settings, meeting professional standards, and will also be equipped to leverage their skills for self-entrepreneurial opportunities."	

Course Title	**APAMJ63 : PROMOTIONAL ADVERTISING**
Category of Course	**MAJOR**

Credits & Hour of Teaching	Theory	Practical	Cumulative
Credits	-	4	4
Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	The Merchandising Design course would provide students with both the theoretical and practical aspects of how to plan, design, and create visually appealing and strategically effective retail environments. Principles and application of merchandising design and visual display techniques in creating promotional design programs that engage consumers and motivate them to purchase would be investigated. Cohesive design concepts fusing brand identity with market trends will be some of the important strategies students will learn to develop.

Unit	Course Content	Hr. of Teaching
I	**Fundamentals to Merchandising Design** • Definition and importance of merchandising design • Seasonal and Thematic Merchandising • Planning for seasonal displays and promotions • Creating thematic displays • Adapting to trends and holidays • **Practical Assignment:** Design and implement a seasonal display for a retail store	40 hours
II	**Sustainable Merchandising Practices** • Importance of sustainability in merchandising • Eco-friendly materials and practices • Designing for sustainability • **Practical Assignment**: Develop a sustainability plan for a merchandising project	40 hours
III	**Sales Promotion** • Consumer promotions: discounts, premiums, contests, sweepstakes, rebates, coupons • Trade promotions: allowances, discounts, contests, incentives • **Practical Assignment**: Create a Consumer promotions & trade promotion plan for a specific product category.	40 hours

Texts / References	• *"Killing Marketing: How Innovative Businesses Are Turning Marketing Cost into Profit" by Joe Pulizzi and Robert Rose* • *"The Functional Art: An Introduction to Information Graphics and Visualization" by Alberto Cairo* • *"Visual Merchandising and Display" by Martin M. Pegler* • *"Visual Merchandising: Windows and In-Store Displays for Retail" by Tony Morgan* • *"Retail Design and Visual Merchandising: Creating Store Space That Encourages Buying" by Claus Ebster and Marion Garaus*
Learning Outcomes (not more than 100 words)	Describe key concepts in merchandising design with promotional strategies. Identify the role of visual merchandising in retailing and marketing. Develop effective visual merchandising displays that capture customer attention and create customer interest. Develop innovative design strategies for promotions to help market campaigns. Apply design principles to real world merchandising and promotional projects. Apply the different equipment and techniques to produce effective visual display and promotional materials.

Head of the Department

Course Title	**APAMJ64: DESIGN REPRODUCTION-1**
Category of Course	**MAJOR**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	-	4	4
	Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	The course aims to introduce students to the basics of composition, typographical setting, and layout design. Students will gain practical skills in single color printing, new media, and various printing methods, preparing them for advanced studies in print media design and production also for graphic design/ professional work/printing industry/design firm.

Unit	Course Content	Hr. of Teaching
I	**Composition & Typographical Setting with Layout** • Principles of composition like Balance, Contrast, Alignment, Proximity, Hierarchy. • Fundamentals of typographical setting. • Layout design techniques. • **Practical Assignment:** Stationery design (business cards, letterheads, envelopes)	40hr
II	**Introduction to Printing Techniques** • Overview of traditional and digital printing methods • Hands-on experience with single-color printing • Basic merchandising techniques • **Practical Assignment:** Produce a set of printed materials using single-color techniques and apply basic merchandising principles.	40 hr
III	**Tour of Printing Press** • Tour of a printing press. • Basic methods of reproduction for offset printing • Principles of typography specific to printing. • **Practical Assignment:** Brochure design, catalogue design, Folder and other category	40 hr

Texts / References	• *Typography By Ambrose and Harris - Published by AVA Publishing* • *Magazine Design by Horst Moser - Published by Thames & Hudson.* • *Graphic Design: The New Basics by Ellen Lupton and Jennifer Cole Phillips - Published by Princeton Architectural Press.* • *Layout Essentials by Beth Tondreau - Published by Rockport Publishers.* • *Corporate Identity by Wally Olin's - Published by Thames & Hudson.*
Learning Outcomes (not more than 100 words)	Students will have a understanding of the basics of composition, typographical setting, and layout design. They will be familiar with new media and various printing methods. Through practical assignments, students will gain hands-on experience in single color printing, merchandising and basic half-tone work. They will be capable of creating effective stationery and simple box printing designs, laying a strong foundation for advanced studies in print media.

Head of the Department

Course Title	**APAMJ65 : AUDIO-VISUAL ADVERTISING**
Category of Course	**MAJOR**

Credit & Hour of Teaching

	Theory	Practical	Cumulative
Credits	-	4	4
Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	The primary objective of this course is to provide students with a comprehensive understanding of audio and video advertising. Students will learn the principles and techniques of creating effective audio and video advertisements, exploring both theoretical concepts and practical applications. The course aims to develop students' skills in conceptualizing, producing, and evaluating advertising content, ensuring they can create engaging and impactful media for various platforms, including mobile videography

Unit	Course Content	Hr. of Teaching
I	**Fundamentals of Audio and Video Advertising** • **Introduction to Audio Advertising** Basics of audio production: sound recording, editing, and mixing Techniques for creating compelling radio ads and podcasts • **Introduction to Video Advertising** Basics of video production: scripting, shooting, editing, and post-production, Techniques for creating engaging TV commercials, online videos, and social media content • **Practical Assignment:** Audio Advertisement Production Create a 30-second audio advertisement for a chosen product or service.	40hr
II	**Creative and Technical Aspects** • **Concept Development** Ideation and brainstorming techniques for ad concepts Storyboarding and scriptwriting for audio and video ads • **Production Techniques** Audio production: recording, editing, and mixing software (e.g., Audacity, Pro Tools) Video production: camera work, lighting, and editing software (e.g., Adobe Premiere, Final Cut Pro) • **Mobile Videography** Techniques for shooting high-quality videos using smartphones Editing mobile videos with apps like iMovie, Kine Master, or Adobe Premiere Rush • **Practical Assignment:** Creative Concept Development, Develop a creative concept for an audio or video advertisement.	40 hr
III	**Practical Assignments and Industry Applications** • **Practical Assignment:** Audio Advertisement Production Create a 30-second audio advertisement for a chosen product or service Focus on scriptwriting, voiceover recording, sound effects, and music integration • **Practical Assignment:** Video Advertisement Production Create a 30-second video advertisement for a chosen product or service Focus on storyboarding, shooting, editing, and adding effects • **Practical Assignment:** Mobile Video Advertisement Production	40 hr

	Create a 30-second video advertisement using a smartphone Focus on utilizing mobile videography techniques for shooting and editing	
Texts / References	• *"Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan* • *"Cutting Edge Advertising: How to Create the World's Best Print for Brands in the 21st Century" by Jim Aitchison* • *"The Art of Digital Audio" by John Watkinson* • *"In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch* • *"Mobile Filmmaking: Creating Videos with Your Smartphone" by Robb Montgomery*	
Learning Outcomes (not more than 100 words)	Students will have a thorough understanding of the foundational theories and principles of audio and video advertising. They will become adept in the technical aspects of production, such as scripting, recording, shooting, editing, and post-production. Students will also hone their ability to develop and implement creative concepts for compelling audio and video advertisements. Moreover, they will acquire expertise in mobile videography, allowing them to produce professional-quality video ads using smartphones.	

Head of the Department

Course Title	**APAMV61: BASIC PHOTOGRAPHY***
Category of Course	**VOC**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	-	4	4
	Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	Students will gain a foundational understanding of photography basics, including camera settings, exposure, and mobile photography techniques. They will learn to apply design elements such as line, texture, color, form/shape, and space to enhance their images. Additionally, students will study and apply compositional rules such as the Rule of Thirds, Rule of Odds, Golden Ratio, and Golden Mean to create balanced and aesthetically pleasing photographs.

Unit	Course Content	Hr. of Teaching
I	**Introduction to Photography** • Introduction to Photography Basics • Principles of Photography • Mobile Photography Techniques **Practical Assignments:** ▪ Capture a series of images adjusting exposure, aperture, and shutter speed to understand their effects. ▪ Demonstrate an understanding of basic mobile photography techniques.	30hr
II	**Design Elements in Photography** • Understanding and Using Lines • Exploring Texture • The Role of Colour • Shape and Form in Photography • Utilizing Space **Practical Assignments:** ▪ Create a series of photographs that prominently feature and demonstrate the use of line, texture, colour, form/shape, and space. ▪ Present and analyze how these elements were used in each photograph to achieve specific visual effects.	40 hr
III	**Rules of photography and Composition** • Applying the Rule of Thirds • Understanding the Rule of Odds • Using the Golden Ratio • Exploring the Golden Mean **Practical Assignments:** ▪ Capture a series of photographs using the Rule of Thirds, Rule of Odds, Golden Ratio, and Golden Mean to create balanced compositions. ▪ Compare images created using different compositional rules and discuss how each rule influenced the visual outcome.	50 hr

Texts / References	• *Understanding Exposure: How to Shoot Great Photographs with Any Camera" by Bryan Peterson - Am photo Books*

	• *The Fundamentals of Photography" by Tom Ang - Ammonite Press* • *Mobile Photography: How to Get the Best Shots from Your Smartphone" by Dan Rubin - Lark Crafts* • *The Photographer's Eye: Composition and Design for Better Digital Photos" by Michael Freeman - Focal Press* • *Design Basics for Photographers" by David Präkel - Focal Press*
Learning Outcomes (not more than 100 words)	Students will effectively operate cameras and mobile devices, demonstrating a solid grasp of exposure settings and basic techniques. They will incorporate design elements to produce visually compelling images and apply compositional rules to create well-balanced photographs. By the end of the course, students will be adept at capturing and editing images that reflect a strong understanding of both fundamental and advanced photographic principles.

Can be opted as minor course by the student having major other than Applied Arts

Head of the Department

BFA 4th Year (7th & 8th Semester) Syllabus

Course Title	**APAMJ71: History of Visual Arts & Design-VII**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	3	0	3
Hour of Teaching (Total)	45 hr	0	45 hr

Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Western art which makes perfect and collective knowledge and historic view of Western modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Modern Trends of Western Painting 1. Impressionism – 1879-1890 2. Neo-Impressionism 1884-1886 3. Post-Impressionism 1885-1905	15 hr
II	Modern Art from Early 20th Century in West 1. Fauvism – 1905-1910 2. Cubism – 1907-1921 3. Expressionism – 1905-1925	15 hr
III	Modern trends of Western Sculpture: Origin of Modern Sculpture – The Cubist & The Futurist	15 hr
IV		
V		

Texts / References	1. *यूरोपीय चित्रकला का इतिहास by R. V. Sakhalkar.* 2. *पश्चिम की चित्रकला by Ashok* 3. *History of Modern Art by H.H. Arnason* 4. *History of Art by H. W. Jhonson* 5. *Modern Painting : from Impressionism to Abstract Art* 6. *The History of World Sculpture by Germain Bazin*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Western modern, post-modern and contemporary forms of Western art and its understanding.

Head of the Department

Course Title	**APAMJ72: MATERIAL & METHOD-V**
Category of Cours	**MAJOR**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	1	-	1
Hour of Teaching (Total)	15 hr	-	15 hr

Course Objectives (not more than 100 words)

"Students will gain a thorough understanding of both the technical and practical aspects of the subject, including the handling of various mechanisms and equipment. Through mastering theoretical concepts in lectures and applying them in hands-on sessions, they will be well-prepared to meet the technical requirements of the industry."

Units	Course Content	Hr. of Teaching
I	**Advertising Campaign Design** • **Introduction to Advertising Campaign** History, role, and significance of advertising campaign • **Campaign Planning Process** Steps: setting objectives, target audience analysis, media selection Types of advertising campaigns: Full-fledged, Mini, Product Launch, Brand Awareness, Sales Promotion, Rebranding, Content Marketing, Social Media, Email Marketing, Event Marketing • **Advertising Campaign Strategies and Case Studies** Creative strategies and message development Case studies of different types of campaigns: analysis of successful campaigns to understand key strategies and effectiveness	5 hr
II	**Book Design & Illustration** • **Typography and Typesetting** Advanced typographic hierarchy, Legibility and readability in book design, Digital typesetting techniques • **Cover Design** Elements of a compelling cover, Integrating cover design with content themes, Market research and target audience analysis • **Printing and Production** Paper selection and binding techniques, Color management and proofing, Cost analysis and budgeting for print projects	5 hr
III	**Design Reproduction-2** • **Advanced Typographical Setting Techniques for Printing** Techniques for setting typography tailored for various printing processes, Importance of font selection, spacing, and alignment in print media • **Complex Layout Design for Print Media** Layout principles for different print formats (posters, brochures, packaging), Integration of images, text, and other elements in print designs • **Printing Techniques and Machinery** Overview of printing machines used for single-color and box printing, Understanding the mechanics and operation of advanced printing machinery	5 hr

Texts / References

- *Creative Advertising by Mario Pricken - Published by Thames & Hudson.*
- *Ogilvy on Advertising by David Ogilvy - Published by Vintage Books.*
- *The Art of Inside Out: The Making of the Disney Pixar Film" by John Lasseter*
- *Magazine Design by Horst Moser, Publisher: Thames & Hudson*
- *Graphic Design: The New Basics by Ellen Lupton and Jennifer Cole Phillips, Publisher: Princeton Architectural Press*

Learning Outcomes (not more than 100 words)	"By the end of the course, students will have mastered both the technical and practical aspects of the subject, including the ability to operate various mechanisms and equipment. They will be well-prepared to apply this knowledge in industry settings, meeting professional standards, and will also be equipped to leverage their skills for self-entrepreneurial opportunities."

Course Title	**APAMJ73: ADVERTISING CAMPAIGN DESIGN**
Category of Course	**MAJOR**

Credit & Hour of Teaching

	Theory	Practical	Cumulative
Credits	-	4	4
Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	The Advertising and Campaign Design course equips students with advanced skills in creating comprehensive advertising campaigns. Emphasizing practical experience, students learn to develop strategies, design impactful advertisements, and manage entire campaigns across print, digital, and multimedia platforms.

Units	Course Content	Hr. of Teaching
I	**Fundamentals of Advertising Campaign Planning** • **Introduction to Advertising Campaign Planning:** History, role, and importance of advertising. • **Campaign Planning:** Steps in campaign planning, setting objectives, target audience analysis, and media selection. • **Advertising Strategies:** Creative strategies, message development, and copywriting. • **Practical Assignment:** Developing a basic advertising campaign plan and executing initial stages.	40 hr
II	**Types of Advertising campaigns** • **Types of campaigns:** Full fledge Campaign, Mini Campaign, Product Launch Campaigns, Brand Awareness Campaigns, Sales Promotion Campaigns, Rebranding Campaigns, Content, Marketing Campaigns, Social Media Campaigns, Email Marketing Campaigns, Event Marketing Campaigns • **Category of campaigns:** Study of different category like social campaigns, product campaigns, service campaigns. • **Media and Formats:** Designing for different media platforms (print, digital, outdoor). • **Practical Assignment:** Creating ad designs in different Category.	40 hr
III	**Practical Implementation of Advertising Campaigns** **(Case Study & Projects)** • **Case Study Analysis:** Study a successful advertising campaign, Identify key strategies and evaluate effectiveness. • **Execution:** Production processes for print, digital, and multimedia ads. • **Campaign Management:** Scheduling, budgeting, and coordination with media partners. • **Evaluation:** Measuring campaign effectiveness, analyzing feedback, and making improvements. • **Practical Assignment:** Executing a comprehensive advertising campaign from concept to completion, including presentations and critiques.	40 hr

Texts / References

- *Foundation of Advertising by S.A. Chunawalla - Published by Himalaya Publishing House.*
- *Advertising Campaign Strategy by Donald E. Parente - Published by Cengage Learning (VitalSource) (Barnes & Noble).*
- *The Advertising Concept Book by Pete Barry - Published by Thames & Hudson.*
- *Creative Advertising by Mario Pricken - Published by Thames & Hudson.*

	• *Ogilvy on Advertising by David Ogilvy - Published by Vintage Books.*
Learning Outcomes (not more than 100 words)	Upon completion of this course, students will have a comprehensive understanding of advertising and campaign design principles. They will be proficient in planning, designing, and executing advertising campaigns across various media platforms. Students will develop practical skills in creating visually impactful advertisements and managing the entire campaign process, preparing them for professional and Self Entrepreneur roles in the advertising industry also in Media houses and entertainment industry.

Head of the Department

Course Title	**APAMJ74: BOOK DESIGN & ILLUSTRATION**
Category of Course	**MAJOR**

Credits & Hour of Teaching	Theory	Practical	Cumulative
Credits	-	4	4
Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	The objective of this syllabus is to provide students with a comprehensive understanding of advanced book design and illustration techniques. This includes mastering both print and digital formats, applying advanced skills in project work, and learning to integrate feedback effectively. The syllabus aims to prepare students for professional roles in the publishing and illustration fields and foster creativity and technical proficiency.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Advanced Book Design** In-depth exploration of book layout, typography, Imposition and binding techniques. **Practical Assignment:** Design a complete book from concept to final printed product, including layout, typography, Imposition and binding choices.	30 Hr
II	**Advanced Illustration Techniques** Study and application of advanced illustration techniques including mixed media, digital, and traditional methods. **Practical Assignment:** Develop a series of illustrations for a specific project such as a graphic novel or children's book.	30 Hr
III	**Digital and Print Production Techniques** Understanding the production processes for both digital and print formats, including prepress and printing methods. **Practical Assignment:** Produce a print-ready book, including all necessary production files and formats.	30 Hr
IV	**Illustration for Publishing** Techniques and practices for creating illustrations intended for book publishing. **Practical Assignment:** Illustrate a complete set of images for a children's book or a book cover, incorporating feedback from mock critiques	30 Hr

Texts / References	• *The Elements of Typographic Style" by Robert Bringhurst (Hartley & Marks, 2012)* • *Making and Breaking the Grid: A Graphic Design Layout Workshop" by Timothy Samara (Rockport Publishers, 2006)* • *Designing Books: Practice and Theory" by Jost Hochuli (Hyphen Press, 2009)* • *Illustration That Works: Professional Techniques for Artistic and Commercial Success" by Greg Houston (How Books, 2011)* • *The Art of Inside Out: The Making of the Disney Pixar Film" by John Lasseter (Chronicle Books, 2015)*
Learning Outcomes (not more than 100 words)	Students completing this syllabus will develop advanced skills in book design and illustration, preparing them for careers in publishing and related fields. The curriculum emphasizes the application of theoretical knowledge through practical projects, enhancing students' self-reliance and entrepreneurial capabilities. By integrating feedback and producing high-quality work, students will build a portfolio demonstrating their readiness for professional challenges and opportunities.

Head of the Department

Course Title	**APAMJ75: DESIGN REPRODUCTION-2**
Category of Course	**MAJOR**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	-	4	4
	Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	The course aims to enhance students' skills in advanced composition, typographical setting, and layout design. Students will gain practical skills in advanced printing methods and new media, preparing them for professional challenges in print media design and production

Units	Course Content	Hr. of Teaching
I	**Visual Design & Typography Integration** • Detailed typographical setting techniques. • Complex layout design for various media. • **Practical Assignment:** Sophisticated single-color printing, box printing design.	40 hr
II	**New Media & Medium of Printing** • Overview of new media in printing. • Basics of creating artwork for different printing methods. • Introduction to two/three color printing. • **Practical Assignment:** (T-shirt design, basic half-tone work) Merchandise	40 hr
III	**Tour of Printing Press** • Looking forward for advanced machinery and techniques. • Principles and techniques of typography in printing. • Comprehensive methods of reproduction for offset printing. • **Practical Assignment:** Detailed projects, extensive catalogue design, professional-grade pamphlet/flair design.	40 hr

Texts / References	• *"Print and Production Finishes for Designers" by Alan Pipes - Laurence King Publishing* • *"The Fundamentals of Printmaking" by Julie Collins - Thames & Hudson* • *"The Complete Guide to Printing & Reproducing Your Artwork" by Richard B. McKay - Allworth Press* • *Magazine Design by Horst Moser, Publisher: Thames & Hudson* • *Graphic Design: The New Basics by Ellen Lupton and Jennifer Cole Phillips, Publisher: Princeton Architectural Press*
Learning Outcomes (not more than 100 words)	Students will master advanced composition, typography, and layout techniques. They will gain expertise in new media impacts and advanced printing methods, including complex T-shirt designs, intricate half-tone work, and comprehensive stationery projects. This preparation will enable them to tackle professional challenges in print media design with creativity and technical skill.

Head of the Department

Course Title	**APAMN71: DESIGN REPRODUCTION-2***
Category of Course	**MINOR**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	-	4	4
	Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	The course aims to enhance students' skills in advanced composition, typographical setting, and layout design. Students will gain practical skills in advanced printing methods and new media, preparing them for professional challenges in print media design and production

Units	Course Content	Hr. of Teaching
I	**Visual Design & Typography Integration** • Detailed typographical setting techniques. • Complex layout design for various media. • **Practical Assignment:** Sophisticated single-color printing, box printing design.	40 hr
II	**New Media & Medium of Printing** • Overview of new media in printing. • Basics of creating artwork for different printing methods. • Introduction to two/three color printing. • **Practical Assignment:** (T-shirt design, basic half-tone work) Merchandise	40 hr
III	**Tour of Printing Press** • Looking forward for advanced machinery and techniques. • Principles and techniques of typography in printing. • Comprehensive methods of reproduction for offset printing. • **Practical Assignment:** Detailed projects, extensive catalogue design, professional-grade pamphlet/flair design.	40 hr

Texts / References	• *"Print and Production Finishes for Designers" by Alan Pipes - Laurence King Publishing* • *"The Fundamentals of Printmaking" by Julie Collins - Thames & Hudson* • *"The Complete Guide to Printing & Reproducing Your Artwork" by Richard B. McKay - Allworth Press* • *Magazine Design by Horst Moser, Publisher: Thames & Hudson* • *Graphic Design: The New Basics by Ellen Lupton and Jennifer Cole Phillips, Publisher: Princeton Architectural Press*
Learning Outcomes (not more than 100 words)	Students will master advanced composition, typography, and layout techniques. They will gain expertise in new media impacts and advanced printing methods, including complex T-shirt designs, intricate half-tone work, and comprehensive stationery projects. This preparation will enable them to tackle professional challenges in print media design with creativity and technical skill.

Can be opted as minor course by the student having major other than Applied Arts

Head of the Department

Course Title	**APAMJ81: HISTORY OF VISUAL ARTS & DESIGN-VIII**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	3	0	3
Hour of Teaching (Total)	45 hr	0	45 hr

Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Western art which makes perfect and collective knowledge and historic view of Western modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Contemporary Indian Art 1. Background of Modern Painting in India: Company, Folk and Popular, Raja Ravi Verma etc.	16 hr
II	2. Revivalism: Bengal School, Bombay School	13 hr
III	3. Art Circles of the Mid 20th century: a. Progressive Artist Group b. Calcutta Group c. Delhi Silpi Chakra	16 hr
IV		
V		

Texts / References	1. *समकालीन भारतीय कला by Mamta Chaturvedy* 2. *भारतीय चित्रकला का इतिहास by A. B. Verma* 3. *कला विलास by A. R. Agrawal* 4. *आधुनिक भारतीय चित्रकला by Giriraj Kishor Agrawal* 5. *Company Painting by Mildred Archer* 6. *भारतीय कला by Dr. Rajesh Vyas*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Western modern, post-modern and contemporary forms of Western art and its understanding.

Course Title	**APAMJ82: MATERIAL & METHOD-VI**
Category of Course	**MAJOR**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	1	-	1
	Hour of Teaching (Total)	15 hr	-	15 hr

Course Objectives (not more than 100 words)	"Students will gain a thorough understanding of both the technical and practical aspects of the subject, including the handling of various mechanisms and equipment. Through mastering theoretical concepts in lectures and applying them in hands-on sessions, they will be well-prepared to meet the technical requirements of the industry."

Units	**Course Content**	**Hr. of Teaching**
I	**Packaging Design:** • **Introduction of Packaging Design.** Understanding key principles and the role of packaging in branding and consumer behaviour. Creating and interpreting design briefs. Techniques for brainstorming and generating design ideas (mind mapping, mood boards, inspiration tables). • **Concept Development and 3D Prototyping** Exploring and refining design concepts through initial sketches. Techniques for creating physical prototypes and refining 3D carton structures. Applying graphic design elements to 3D models. • **Advanced Techniques and Application in Packaging Design** Integrating packaging design with corporate branding. Advanced folding techniques and positioning designs effectively in the market. Differentiating products through unique packaging designs.	5 hr
II	**Photography:** • **Advanced Camera Techniques and Lighting.** Manual settings, customizing camera functions. Natural and artificial lighting, studio setups, outdoor lighting strategies. Advanced composition techniques, creating depth and perspective. • **Post-Processing and Digital Workflow.** Advanced features of Adobe Photoshop and Lightroom, RAW image processing. Techniques for colour correction and grading. File management, backup strategies, output for print and web. • **Conceptual Photography and Personal Projects.** Ideation, theme exploration, storytelling through photography. Planning and organizing photography projects, shooting schedules. Peer review, final project presentation, exhibition preparation.	5 hr
III	**Portfolio Design:** **Definition, Types, and Design Principles of Portfolios** • **Purpose and Content Selection**: Understanding the purpose of portfolios, choosing work samples and projects. • **Layout and Structure**: Designing the introduction, cover page, table of contents, section organization, resume and contact information, additional sections, and closing page. • **Portfolio Types**: Exploring digital portfolios, hybrid portfolios, and thematic portfolios.	5 hr

	• **Design Principles**: Applying cohesiveness, visual hierarchy, quality presentation, simplicity, clarity, user experience, professionalism, contextualization, adaptability, and engagement. • **Technical Aspects**: Printing techniques, imposition, material quality, binding options, size, format, resolution, colour calibration, proofing, and printing methods (digital, offset, and giclée). • **Print Finishes and Additional Considerations**: Choosing between glossy or matte finishes, lamination, mounting, and portfolio covers.	

Texts / References	• *The Art of Packaging Design: Innovative Concepts and Techniques" by T. Michael and K. Johnson* • *"Adobe Photoshop Lightroom Classic Classroom in a Book" by Rafael Concepcion* • *"On Photography" by Susan Sontag* • *"Portfolio Design: A Complete Guide for Designers" by Steven Heller, Publisher Allworth Press, 2004* • *Design Portfolios: What They Are and How*
Learning Outcomes (not more than 100 words)	"By the end of the course, students will have mastered both the technical and practical aspects of the subject, including the ability to operate various mechanisms and equipment. They will be well-prepared to apply this knowledge in industry settings, meeting professional standards, and will also be equipped to leverage their skills for self-entrepreneurial opportunities."

Course Title	**APAMJ83: PACKAGING DESIGN**
Category of Course	**MAJOR**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	-	4	4
	Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	The course aims to provide students with a comprehensive understanding of packaging design, focusing on both practical skills and theoretical knowledge. Students will learn the principles of packaging design, explore various types and techniques, and develop hands-on experience through individual and group projects.

Units	Course Content	Hr. of Teaching
I	**Introduction to Packaging Design** • **Principles of Packaging Design:** Understanding key principles and the role of packaging in branding and consumer behavior. • **Packaging Design Brief:** Creating and interpreting design briefs. • **Idea Generation:** Techniques for brainstorming and generating design ideas (Mind mapping, mood boards, and inspiration tables). • **Practical Assignment :** Redesign existing packaging (e.g., brick cartons) based on research and inspiration. Conduct individual research on 2-3 types of existing brick cartons, analyzing design elements and consumer appeal.	24 hr
II	**Concept Development and Sketching** • **Design Exploration:** Techniques for exploring and refining design concepts. • **Thumbnail Sketches:** Creating a variety of initial sketches to explore different design directions. • **Presentation Techniques:** Effective ways to present design ideas to clients or stakeholders. • **Practical Assignment :** Develop a series of thumbnail sketches for a new packaging concept. Prepare a presentation that showcases various design ideas and their potential impact.	24 hr
III	**3D Design and Prototyping** • **Paper Modeling:** Techniques for creating physical prototypes from paper or cardboard. • **3D Structure Development:** Forming and refining 3D carton structures. • **Graphic Design Application:** Applying graphic design elements to the 3D model. • **Practical Assignment 3:** Create a paper model of a carton and apply graphic design to each panel. Conduct a critique session to discuss design effectiveness and improvements.	24 hr
IV	**Advanced Packaging Design** • **Corporate Identity (CI) Systems:** Understanding the integration of packaging design with corporate branding. • **Project Development:** Refining packaging designs with a focus on CI and unique selling points (USPs).	24 hr

	• **Practical Assignment 4:** Develop a comprehensive packaging design project with a focus on corporate identity. Present the project to the class for feedback and critique.	
V	**Folding Cartons and Product Line Packaging** • **Folding Techniques:** Advanced techniques for folding paperboard and carton structures. • **Design Positioning:** How to position designs effectively and differentiate products in the market. • **Practical Assignment 5:** Create and refine a folding carton for a specific product, including design positioning and USP. Develop packaging for a product line, incorporating research on existing packaging and target products.	24 hr

Texts / References	• *Packaging Design: Successful Product Branding from Concept to Shelf" by Marianne Rosner Klimchuk and Sandra Keiser* • *The Packaging Designer's Book of Patterns" by László Roth and George L. Wybenga* • *The Art of Packaging Design: Innovative Concepts and Techniques" by T. Michael and K. Johnson*
Learning Outcomes (not more than 100 words)	Upon completion of this course, students will have mastered the essential principles of packaging design and developed practical skills in creating and refining packaging solutions. They will be capable of generating creative design concepts, constructing and applying graphics to 3D prototypes, and aligning packaging with brand identity. Additionally, students will be adept at positioning their designs effectively in the market and presenting their work for feedback and improvement.

Head of the Department

Course Title	**APAMJ84: PHOTOGRAPHY**
Category of Course	**MAJOR**
Credits & Hour of Teaching	

	Theory	Practical	Cumulative
Credits	-	4	4
Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	The primary objective of this course is to provide students with an in-depth understanding of advanced photography techniques and practices. Students will explore various photographic genres, develop technical proficiency, and cultivate a personal artistic vision. The course aims to enhance students' skills in both the creative and technical aspects of photography, preparing them for professional practice in the field.

Units	Course Content	Hr. of Teaching
I	**Advanced Camera Techniques and Lighting** • **Advanced Camera Operation and Control** Manual settings: exposure, aperture, shutter speed, ISO, Customizing camera functions • **Lighting Techniques** Natural and artificial lighting, Studio lighting setups and outdoor lighting strategies, Use of reflectors, diffusers, and flash • **Composition and Framing** Advanced composition techniques, Rule of thirds, leading lines, framing, Creating depth and perspective • **Practical Assignment: Advanced Camera Techniques** A series of photographs showcasing different lighting setups and camera c Controls. Evaluation Criteria: Technical accuracy, creativity, composition, and lighting quality.	40hr
II	**Post-Processing and Digital Workflow** • **Image Editing Software** Advanced features of Adobe Photoshop and Lightroom, RAW image processing and non-destructive editing • **Color Correction and Grading** Techniques for color correction and grading, Adjusting white balance, saturation, and contrast • **Digital Workflow** File management and organization, Backup strategies and archiving, Output for print and web • **Practical Assignment: Post-Processing Techniques** A portfolio of edited images demonstrating various editing techniques Evaluation Criteria: Editing precision, enhancement quality, creativity, and overall presentation	40 hr

III	**Conceptual Photography and Personal Projects** • **Concept Development** Ideation and theme exploration, Storytelling through photography, Creating a visual narrative • **Project Planning and Execution** Planning and organizing a photography project, Shooting schedules, location scouting, model coordination • **Critique and Presentation** Peer review and constructive critique sessions, Final project presentation and exhibition preparation • **Practical Assignment: Personal Photography Project** A cohesive series of photographs centered around a chosen theme or concept Evaluation Criteria: Conceptual depth, technical execution, creativity, and overall impact	40 hr
Texts / References	• *"The Photographer's Eye" by Michael Freeman* • *"Light, Gesture, and Color" by Jay Maisel* • *"Understanding Exposure" by Bryan Peterson* • *"Adobe Photoshop Lightroom Classic Classroom in a Book" by Rafael Concepcion* • *"On Photography" by Susan Sontag*	
Learning Outcomes (not more than 100 words)	Students will master advanced photographic techniques, including manual camera controls, advanced lighting setups, and post-processing methods. They will develop and execute personal photographic projects with a clear artistic vision and gain skills in critically analyzing and professionally presenting their work, preparing them for successful careers in photography.	

Head of the Department

Course Title	**APAMJ85: PORTFOLIO DESIGN**
Category of Course	**MAJOR**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	-	4	4
	Hour of Teaching (Total)	-	120	120

Course Objectives (not more than 100 words)	Students will design a creative portfolio that reflects their unique identity as designers and showcases their graphic design work from previous years. They will develop a visually appealing portfolio by applying design principles to its presentation, tailoring content for specific audiences and industries, and utilizing digital tools and platforms. Additionally, students will gain practical experience in executing the final design of their portfolio.

Units	**Course Content**	**Hr. of Teaching**
I	**Definition and Types of Portfolios** • **Purpose:** Understanding the purpose of portfolios. • **Content Selection:** Choosing work samples and projects. • **Layout and Structure:** Designing the introduction, cover page, table of contents, section organization, resume and contact information, additional sections, and closing page. • **Practical Assignment:** Create a draft of a portfolio layout that includes all essential sections.	30hr
II	**Understanding Portfolio Types** • **Digital Portfolio:** Electronic collections presented through websites or online platforms. • **Hybrid Portfolio:** A combination of print and digital formats. • **Thematic Portfolio:** Portfolios organized around specific themes or concepts etc. • **Practical Assignment:** Research and analyze various portfolio types (print, digital, interactive). Design a layout tailored to the specific type and purpose of the portfolio.	30hr
III	**Portfolio Design Principles and Technicalities** • **Design Principles:** Cohesiveness, visual hierarchy, quality presentation, simplicity, clarity, user experience, professionalism, contextualization, adaptability, and engagement. • **Technical Aspects:** Printing techniques and imposition. • **Practical Assignment:** Apply design principles to arrange elements and content in the portfolio, focusing on technical accuracy and visual appeal.	30hr
IV	**Printing of Portfolio** • **Designing the Portfolio:** Organize content, layout, and design principles. • **Print Considerations:** Material quality, binding options, size, and format. • **Preparing Artwork for Print:** Resolution, colour calibration, and proofing. • **Printing Methods:** Digital, offset, and giclée printing. • **Print Finishes:** Glossy or matte, lamination, and mounting. • **Additional Considerations:** Portfolio covers. • **Practical Assignment:** Design the final portfolio layout and prepare it for print. Submit the completed printed portfolio, demonstrating all aspects of design and production. •	30hr

Texts / References	• *Portfolio Design: A Guide for Designers" by David Dabner, Publication Laurence King Publishing, 2011* • *The Graphic Designer's Portfolio: A Guide to Creating a Professional Portfolio" by Timothy Samara, Publication Rockport Publishers, 2008* • *Design Portfolio: Self Promotion at its Best by Craig Welsh, Publication Rockport Publishers, 2013* • *"Portfolio Design: A Complete Guide for Designers" by Steven Heller, Publisher Allworth Press, 2004* • *Design Portfolios: What They Are and How to Make One" by Julie Beeler and John M. Pruitt Publication Allworth Press, 2009*
Learning Outcomes (not more than 100 words)	Students will have the technical skills and conceptual understanding to create compelling and professional portfolios. They will differentiate between various portfolio types, reflect on their growth, and learn to continuously evolve their portfolios. Additionally, they will gain experience in designing and executing a final portfolio that showcases their work and identity as designers.

Head of the Department

Course Title	**APAMN81: PORTFOLIO DESIGN***
Category of Course	**MINOR**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	-	4	4
	Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	Students will design a creative portfolio that reflects their unique identity as designers and showcases their graphic design work from previous years. They will develop a visually appealing portfolio by applying design principles to its presentation, tailoring content for specific audiences and industries, and utilizing digital tools and platforms. Additionally, students will gain practical experience in executing the final design of their portfolio.

Units	Course Content	Hr. of Teaching
I	**Definition and Types of Portfolios** • **Purpose:** Understanding the purpose of portfolios. • **Content Selection:** Choosing work samples and projects. • **Layout and Structure:** Designing the introduction, cover page, table of contents, section organization, resume and contact information, additional sections, and closing page. • **Practical Assignment:** Create a draft of a portfolio layout that includes all essential sections.	30 hr
II	**Understanding Portfolio Types** • **Digital Portfolio:** Electronic collections presented through websites or online platforms. • **Hybrid Portfolio:** A combination of print and digital formats. • **Thematic Portfolio:** Portfolios organized around specific themes or concepts etc. • **Practical Assignment:** Research and analyze various portfolio types (print, digital, interactive). Design a layout tailored to the specific type and purpose of the portfolio.	30 hr
III	**Portfolio Design Principles and Technicalities** • **Design Principles:** Cohesiveness, visual hierarchy, quality presentation, simplicity, clarity, user experience, professionalism, contextualization, adaptability, and engagement. • **Technical Aspects:** Printing techniques and imposition. • **Practical Assignment:** Apply design principles to arrange elements and content in the portfolio, focusing on technical accuracy and visual appeal.	30 hr
IV	**Printing of Portfolio** • **Designing the Portfolio:** Organize content, layout, and design principles. • **Print Considerations:** Material quality, binding options, size, and format. • **Preparing Artwork for Print:** Resolution, colour calibration, and proofing. • **Printing Methods:** Digital, offset, and giclée printing. • **Print Finishes:** Glossy or matte, lamination, and mounting. • **Additional Considerations:** Portfolio covers. • **Practical Assignment:** Design the final portfolio layout and prepare it for print. Submit the completed printed portfolio, demonstrating all aspects of design and production.	30 hr
	• *Portfolio Design: A Guide for Designers" by David Dabner, Publication Laurence King Publishing, 2011*	

Texts / References	• *The Graphic Designer's Portfolio: A Guide to Creating a Professional Portfolio" by Timothy Samara, Publication Rockport Publishers, 2008* • *Design Portfolio: Self Promotion at its Best by Craig Welsh, Publication Rockport Publishers, 2013* • *"Portfolio Design: A Complete Guide for Designers" by Steven Heller, Publisher Allworth Press, 2004* • *Design Portfolios: What They Are and How to Make One" by Julie Beeler and John M. Pruitt Publication Allworth Press, 2009*
Learning Outcomes (not more than 100 words)	Students will have the technical skills and conceptual understanding to create compelling and professional portfolios. They will differentiate between various portfolio types, reflect on their growth, and learn to continuously evolve their portfolios. Additionally, they will gain experience in designing and executing a final portfolio that showcases their work and identity as designers.

Can be opted as minor course by the student having major other than Applied Arts

Head of the Department

BFA 4th Year (7th & 8th Semester Research) Syllabus

Course Title	**PANMJ7R1: HISTORY OF VISUAL ARTS & DESIGN-VII**
Category of Course	**MAJOR**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	3	0	3
Hour of Teaching (Total)	45 hr	0	45 hr

Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Western art which makes perfect and collective knowledge and historic view of Western modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Modern Trends of Western Painting 4. Impressionism – 1879-1890 5. Neo-Impressionism 1884-1886 6. Post-Impressionism 1885-1905	15 hr
II	Modern Art from Early 20th Century in West 4. Fauvism – 1905-1910 5. Cubism – 1907-1921 6. Expressionism – 1905-1925	15 hr
III	Modern trends of Western Sculpture: Origin of Modern Sculpture – The Cubist & The Futurist	15 hr
IV		
V		

Texts / References	7. *यूरोपीय चित्रकला का इतिहास by R. V. Sakhalkar.* 8. *पश्चिम की चित्रकला by Ashok* 9. *History of Modern Art by H.H. Arnason* 10. *History of Art by H. W. Jhonson* 11. *Modern Painting : from Impressionism to Abstract Art* 12. *The History of World Sculpture by Germain Bazin*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Western modern, post-modern and contemporary forms of Western art and its understanding.

Course Title	**APAMJ7R2: MATERIAL & METHOD-V**
Category of Course	**MAJOR**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	1	-	1
	Hour of Teaching (Total)	15 hr	-	15 hr

Course Objectives (not more than 100 words)	"Students will gain a thorough understanding of both the technical and practical aspects of the subject, including the handling of various mechanisms and equipment. Through mastering theoretical concepts in lectures and applying them in hands-on sessions, they will be well-prepared to meet the technical requirements of the industry."

Units	**Course Content**	**Hr. of Teaching**
I	**Full Fledge Social Campaign** **Research & Analysis** • Market research reports, case studies of successful social campaigns, audience surveys. • Identify and analyze target audience, campaign objectives, and key messages through qualitative and quantitative research. **Creative Concept Development** • Brainstorming tools, mood boards, design sketches. • Develop creative concepts and strategies, including visual and verbal elements, through iterative brainstorming and feedback sessions. **Design & Production** • Adobe Creative Suite (Photoshop, Illustrator, InDesign), video production tools, print materials. • Create and refine campaign assets including posters, social media content, videos, and other promotional materials using industry-standard software and production techniques. **Implementation & Evaluation** • Social media platforms, analytics tools, feedback forms. • Launch the campaign on selected platforms, monitor engagement and reach, collect feedback, and analyze the effectiveness of the campaign using data analytics and audience feedback. Or Full Fledge Commercial Campaign **Research & Analysis** • Market research tools, survey software, competitive analysis reports. • Conducting surveys, focus groups, SWOT analysis, and target audience profiling. **Creative Development** • Sketchbooks, digital design software (Adobe Creative Suite), mood boards. • Brainstorming sessions, concept sketching, storyboarding, and mock-ups. **Production & Execution** • High-quality printers, digital cameras, video editing software, printing materials. • Creating print ads, digital content, social media posts, and video commercials. **Campaign Evaluation** • Analytics tools (Google Analytics, social media insights), feedback forms.	5 hr

	• Monitoring campaign performance, collecting feedback, and making adjustments based on data analysis.	
II	**Illustration Book/Comics Book** **Materials Exploration** • Introduction to various illustration materials such as pencils, inks, watercolors, digital tools, and paper types. **Storyboarding Techniques** • Fundamentals of storyboarding, including layout design, panel composition, and sequential storytelling. **Digital Illustration Methods** • Training in computer based software tools for creating digital illustrations and layouts. **Printing and Production Techniques** • Overview of printing processes, binding methods, and production planning for illustration books and comics.	5 hr
III	**Research Methodology** • Introduction to research, • Types of research methods, • Data collection techniques, and • Research reporting and presentation.	5 hr

Texts / References	***"Contagious: How to Build Word of Mouth in the Digital Age"*** *by Jonah Berger, Publisher: Simon & Schuster, 2013* ***"Social Media for Social Good: A How-to Guide for Nonprofits"*** *by Heather Mansfield, Publisher: McGraw-Hill Education, 2011* ***"The Complete Guide to Self-Publishing Comics: How to Create and Sell Comic Books, Manga, and Webcomics"*** *by Comfort Love and Adam Withers, Publication: Watson-Guptill, 2015*
Learning Outcomes (not more than 100 words)	"By the end of the course, students will have mastered both the technical and practical aspects of the subject, including the ability to operate various mechanisms and equipment. They will be well-prepared to apply this knowledge in industry settings, meeting professional standards, and will also be equipped to leverage their skills for self-entrepreneurial opportunities."

Head of the Department

Course Title	**APAMJ7R3: RESEARCH METHODOLOGY**
Category of Course	**MAJOR**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	-	3	3
Hour of Teaching (Total)	-	90 hr	90 hr

Course Objectives (not more than 100 words)	Comprehensive foundation in research principles and techniques. The course aims to familiarize students with the essential concepts of research, including different methodologies, data collection methods, and analysis techniques. By the end of the course, students will be equipped to formulate research questions, design and conduct studies, analyze data, and present their findings effectively. This knowledge will enable students to undertake research projects confidently and apply research skills across various academic and professional contexts.

Units	Course Content	Hr. of Teaching
I	**Introduction to Research:** • Definition and significance of research. • Overview of the research process and its stages.	20 hr
II	**Research Design and Methodology:** • Types of research methods: qualitative, quantitative, and mixed methods. • Designing a research study: formulating research questions, hypotheses, and objectives.	20 hr
III	**Data Collection Techniques:** • Primary and secondary data sources. • Methods of data collection: surveys, interviews, observations, and experiments. **Data Analysis and Interpretation:** • Introduction to statistical and qualitative analysis methods. • Tools and techniques for analyzing data.	20 hr
IV	**Research Reporting and Presentation:** • Writing research reports and academic papers. • Presenting research findings: oral presentations and visual aids.	30 hr

Texts / References	• *Research Methodology by C.R. Kothari and Gaurav Garg"* • *Research Methods by Ram Ahuja"*
Learning Outcomes (not more than 100 words)	By the end of this course, students will be able to comprehend the basic concepts and methods of research, design and conduct a simple research study, and analyze and interpret research data using appropriate methods. They will also develop the skills to present research findings in a clear and organized manner. These capabilities will empower students to undertake research projects with confidence and apply their research skills across various academic and professional contexts, enhancing their ability to contribute effectively to their respective fields.

Head of the Department

Course Title	**APAMJ7R4: FULL FLEDGE COMMERCIAL CAMPAIGN**
Category of Course	**MAJOR**

Credits & Hour of Teaching	Theory	Practical	Cumulative
Credits	-	3	3
Hour of Teaching (Total)	-	90 Hr	90 Hr

Course Objectives (not more than 100 words)	The primary objective of this syllabus is to equip students with the comprehensive knowledge and practical skills needed to design, execute, and analyze successful commercial campaigns. Students will learn to integrate strategic planning, creative development, media planning, and digital marketing to create cohesive and impactful advertising initiatives.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Campaign Strategy and Planning** • Introduction to the fundamentals of campaign strategy, including market research, audience targeting, and goal setting. • Assignments: Develop a comprehensive campaign strategy for a hypothetical product, including a SWOT analysis and target audience profile.	18 Hr
II	**Creative Concept Development** • Focus on brainstorming and developing creative concepts for advertising campaigns. • Assignments: Create three unique campaign concepts for a given brief, including mood boards and storyboards.	18 Hr
III	**Media Planning and Buying** • Learn the intricacies of media planning, budgeting, and buying across various platforms. • Assignments: Design a media plan for a selected campaign, detailing budget allocation and media selection rationale.	18 Hr
IV	**Copywriting and Visual Communication** • Emphasis on the creation of persuasive copy and compelling visuals for advertisements. • Assignments: Write and design print and digital advertisements for a campaign, incorporating key messaging and brand guidelines.	18 Hr
V	**Digital Marketing and Analytics** • Explore digital marketing channels and techniques, including social media, SEO, and performance tracking. • Assignments: Develop a digital marketing plan for a campaign and analyze the performance of a live campaign using analytics tools.	18 Hr

Texts / References	• ***"Advertising Campaign Strategy"*** *by Donald Parente, Publication: South-Western College Pub, 2010* ***"The Advertising Concept Book"*** *by Pete Barry, Publication: Thames & Hudson, 2016* • ***"Media Planning & Buying in the 21st Century"*** *by Ronald D. Geskey Sr., Publication: CreateSpace Independent Publishing Platform, 2013* • ***"Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads"*** *by Luke Sullivan, Publication: Wiley, 2016* • ***"Digital Marketing Analytics: Making Sense of Consumer Data in a Digital World"*** *by Chuck Hemann and Ken Burbary, Publication: Que Publishing, 2013*

Learning Outcomes (not more than 100 words)	Upon completing this curriculum, students will be able to conceptualize and implement full-fledged commercial campaigns, demonstrating proficiency in strategic planning, creative development, and media execution. This curriculum helps students build self-entrepreneurship and professionally self-dependent qualities, empowering them to excel in the commercial design industry.

Head of the Department

Course Title	**APAMJ7R5: FULL FLEDGE SOCIAL CAMPAIGN**
Category of Course	**MAJOR**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	-	3	3
	Hour of Teaching (Total)	-	90 Hr	90 Hr

Course Objectives (not more than 100 words)	This syllabus aims to equip students with the skills and knowledge to design and execute comprehensive social campaigns. By understanding the various elements involved in a social campaign, students will learn to create impactful and effective strategies that address societal issues.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Campaign Strategy and Planning** • Focuses on developing strategic plans for social campaigns, including target audience analysis, message crafting, and resource allocation. • Assignments: Create a strategic plan for a hypothetical social campaign addressing a current social issue.	18 Hr
II	**Visual Communication and Design** • Explores the principles of visual communication and its application in social campaigns through graphic design, branding, and media production. • Assignments: Design a series of posters, flyers, and social media graphics for a social campaign.	18 Hr
III	**Media and Public Relations** • Covers media strategies and public relations techniques to promote social campaigns effectively, including press releases, media kits, and outreach. • Assignments: Develop a media plan and draft a press release for a social campaign.	18 Hr
IV	**Digital Marketing and Social Media** • Examines digital marketing tools and social media platforms to amplify the reach and engagement of social campaigns. • Assignments: Create a social media content calendar and run a digital ad campaign for a social initiative.	18 Hr
V	**Campaign Evaluation and Analytics** • Focuses on evaluating the effectiveness of social campaigns through various analytics and feedback mechanisms to measure impact and success. • Assignments: Analyze the performance of an existing social campaign and write a report on its effectiveness.	18 Hr

Texts / References	• ***"Made to Stick: Why Some Ideas Survive and Others Die"*** *by Chip Heath and Dan Heath, Publisher: Random House, 2007* ***"Start with Why: How Great Leaders Inspire Everyone to Take Action"*** *by Simon Sinek, Publisher: Penguin, 200* • ***"The Nonprofit Marketing Guide: High-Impact, Low-Cost Ways to Build Support for Your Good Cause"*** *by Kivi Leroux Miller, Publisher: Jossey-Bass, 2010* • ***"Contagious: How to Build Word of Mouth in the Digital Age"*** *by Jonah Berger, Publisher: Simon & Schuster, 2013*

	• ***"Social Media for Social Good: A How-to Guide for Nonprofits"*** *by Heather Mansfield, Publisher: McGraw-Hill Education, 2011*
Learning Outcomes (not more than 100 words)	Upon completion of this syllabus, students will be able to conceptualize and implement full-fledged social campaigns independently. This curriculum helps students build self-entrepreneurship and professionally self-dependent qualities, enabling them to manage and execute social initiatives effectively.

Head of the Department

Course Title	**APAMJ7R6: ILLUSTRATION BOOK/COMICS BOOK**
Category of Course	**MAJOR**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	-	3	3
Hour of Teaching (Total)	-	90 Hr	90 Hr

Course Objectives (not more than 100 words): The primary objective of this syllabus is to provide students with a thorough understanding and practical skills in creating illustration and comics books. Students will learn to craft compelling stories, design memorable characters, and utilize digital tools for illustration. Additionally, they will gain insights into the publishing and marketing aspects of the industry.

Units	Course Content	Hr. of Teaching
I	**Storyboarding and Narrative Structure** Introduction to creating effective storyboards and structuring narratives for illustration and comics books. Assignments: Develop a detailed storyboard for a short comic book story, including character development and plot progression.	18 Hr
II	**Character Design and Development** • Focus on designing and developing unique characters, exploring their visual style and personality. • Assignments: Create a series of character sketches and finalize designs for the main characters in a comic book.	18 Hr
III	**Digital Illustration Techniques** • Explore advanced digital illustration tools and techniques, including vector and raster graphics. • Assignments: Illustrate a complete comic book page using digital tools, emphasizing line work, coloring, and shading.	18 Hr
IV	**Inking and Coloring** • Techniques for inking and coloring comic book illustrations to enhance visual storytelling. • Assignments: Ink and color a set of pre-drawn comic panels, experimenting with different styles and techniques.	18 Hr
V	**Publishing and Marketing** • Overview of the publishing process for illustration and comics books, including self-publishing and marketing strategies. • Assignments: Create a marketing plan for a comic book, including promotional materials and distribution channels.	18 Hr

Texts / References

- ***"Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels"*** *by Scott McCloud, Publication: William Morrow Paperbacks, 2006*
- ***"Understanding Comics: The Invisible Art"*** *by Scott McCloud, Publication: William Morrow Paperbacks, 1993*
- ***"Character Design from the Ground Up"*** *by Kevin Crossley, Publication: Ilex Press, 2014*
- ***"The Complete Guide to Self-Publishing Comics: How to Create and Sell Comic Books, Manga, and Webcomics"*** *by Comfort Love and Adam Withers, Publication: Watson-Guptill, 2015*

	• ***"Digital Painting Techniques: Practical Techniques of Digital Art Masters"*** *by 3dtotal Publishing, Publication: Focal Press, 2014*
Learning Outcomes (not more than 100 words)	Upon completing this curriculum, students will be capable of producing professional-quality illustration and comics books, from conceptualization to final publication. This curriculum helps students build self-entrepreneurship and professionally self-dependent qualities, empowering them to excel in the creative industry.

Head of the Department

Course Title	**APAMJ7R7: CAMPAIGN BASED PHOTOGRAPHY**
Category of Course	**MAJOR**

Credits & Hours of Teaching			
	Theory	Practical	Cumulative
Credits		3	3
Hour of Teaching (Total)		90 hr	90 hr

Course Objectives (not more than 100 words)	This course equips students with the essential skills for professional campaign-based photography, focusing on food, product, and model photography. Through hands-on exercises and assignments, students will learn to conceptualize, plan, and execute photography campaigns tailored to various industries, preparing them for real-world applications in advertising and branding.

Unit	Course Content	Hr. of Teaching
I	Food Photography • Techniques for styling and shooting food to look appealing. • Focus on lighting and props for attractive images.	**30hrs.**
II	Product Photography • Learn to capture products effectively, highlighting their features. • Practice lighting and composition for quality images.	**30hrs.**
III	Model Photography • Skills for photographing models to convey brand messages. • Focus on posing and styling for advertising.	**30hrs.**

Texts / References	• "Light, Science & Magic: An Introduction to Photographic Lighting" by Fil Hunter, Steven Biver, and Paul Fuqua. • "Fashion Photography: A Complete Guide to the Tools and Techniques of the Trade" by Bruce Smith. • "Product Photography: Lighting, Composition, and Postproduction" by Sam Hendricks. • "Advertising Photography: A Straightforward Guide to a Complex Industry “by Lou Lesko. • "Creative Campaign Photography" by Will Steacy.
Learning Outcomes (not more than 100 words)	By the end of this course, students will have mastered campaign-based photography for commercial applications, developing skills in planning, styling, and executing effective food, product, and model photography. They will be able to create mini campaigns that align with branding objectives and showcase their advertising capabilities. This expertise will prepare them for roles in advertising and marketing, as well as for entrepreneurial ventures in retail, e-commerce, or design consultancy. Graduates may pursue careers in design studios, advertising, or further studies in design.

Course Title	**APAMN7R1: ILLUSTRATION BOOK/COMICS BOOK***
Category of Course	**MINOR**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	-	4	4
Hour of Teaching (Total)	-	120 Hr	120 Hr

Course Objectives (not more than 100 words)

The primary objective of this syllabus is to provide students with a thorough understanding and practical skills in creating illustration and comics books. Students will learn to craft compelling stories, design memorable characters, and utilize digital tools for illustration. Additionally, they will gain insights into the publishing and marketing aspects of the industry.

Units	Course Content	Hr. of Teaching
I	**Storyboarding and Narrative Structure** Introduction to creating effective storyboards and structuring narratives for illustration and comics books. Assignments: Develop a detailed storyboard for a short comic book story, including character development and plot progression.	24 Hr
II	**Character Design and Development** • Focus on designing and developing unique characters, exploring their visual style and personality. • Assignments: Create a series of character sketches and finalize designs for the main characters in a comic book.	24 Hr
III	**Digital Illustration Techniques** • Explore advanced digital illustration tools and techniques, including vector and raster graphics. • Assignments: Illustrate a complete comic book page using digital tools, emphasizing line work, coloring, and shading.	24 Hr
IV	**Inking and Coloring** • Techniques for inking and coloring comic book illustrations to enhance visual storytelling. • Assignments: Ink and color a set of pre-drawn comic panels, experimenting with different styles and techniques.	24 Hr
V	**Publishing and Marketing** • Overview of the publishing process for illustration and comics books, including self-publishing and marketing strategies. • Assignments: Create a marketing plan for a comic book, including promotional materials and distribution channels.	24 Hr

Texts / References

- ***"Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels"*** *by Scott McCloud, Publication: William Morrow Paperbacks, 2006*
- ***"Understanding Comics: The Invisible Art"*** *by Scott McCloud, Publication: William Morrow Paperbacks, 1993*
- ***"Character Design from the Ground Up"*** *by Kevin Crossley, Publication: Ilex Press, 2014*
- ***"The Complete Guide to Self-Publishing Comics: How to Create and Sell Comic Books, Manga, and Webcomics"*** *by Comfort Love and Adam Withers, Publication: Watson-Guptill, 2015*

	• ***"Digital Painting Techniques: Practical Techniques of Digital Art Masters"*** *by 3dtotal Publishing, Publication: Focal Press, 2014*
Learning Outcomes (not more than 100 words)	Upon completing this curriculum, students will be capable of producing professional-quality illustration and comics books, from conceptualization to final publication. This curriculum helps students build self-entrepreneurship and professionally self-dependent qualities, empowering them to excel in the creative industry.

Can be opted as minor course by the student having major other than Applied Arts

Head of the Department

Course Title	**APADS8R1: DISSERTATION**
Category of Course	**MAJOR**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	12	-	12
Hour of Teaching (Total)	180 hr	-	180 hr

Course Objectives (not more than 100 words)	The dissertation aims to develop students' ability to integrate theoretical knowledge with practical market work in applied arts. Students will engage in in-depth research, focusing on real-world applications of their art in various markets such as advertising, branding, and digital media. They will explore market trends, client needs, and industry practices, culminating in a comprehensive research project that reflects their understanding of the applied arts market.

Units	**Course Content**	**Hr. of Teaching**
I	**Identifying Market Trends and Industry Needs** • Researching current trends in applied arts markets • Identifying target markets and understanding client expectations • Collecting authentic and relevant data from industry sources	60 hr
II	**Analyzing Personal Artistic Development in a Market Context** • Evaluating one's artistic style and its market applicability Comparative study of personal work with market standards • Understanding the conceptual and technical demands of the market	60 hr
III	**Detailed Market Research Project** • Conducting a comprehensive research project (Approx. 5000 words) focusing on market applications of applied arts • Analysis of market dynamics and potential opportunities • Following UGC guidelines with at least one publication in a Scopus-indexed/UGC CARE listed journal	60 hr

Texts / References	• The Craft of Research" by Wayne C. Booth, Joseph Williams, and Gregory G. Colomb, 2016. • Research Design: Qualitative, Quantitative, and Mixed Method Approaches" by John W. Creswell, J. David Creswell, 2014. • Understanding Art Markets: Inside the World of Art and Business" by Iain Robertson, 2016. • The Business of Design" by Keith Granet, 2011.
Learning Outcomes (not more than 100 words)	Students will gain the ability to critically analyze and understand market trends in applied arts. They will develop skills in conducting thorough market research and apply this knowledge to their artistic practice. The course will equip them with the ability to align their creative work with industry standards, preparing them for successful careers in the applied arts market.

Course Title	**APAMJ8R2: INDUSTRIAL BASED ADVERTISING CAMPAIGN**
Category of Course	**MAJOR**

Credits & Hour of Teaching	2 Credit & 30 Hrs	Theory	Practical	Cumulative
	Credits	-	4	4
	Hour of Teaching (Total)	-	120 hr	120 hr

Course Objectives (not more than 100 words)	This course aims to equip students with practical skills in entrepreneurship and marketing by focusing on industry analysis, campaign planning, and execution. Students will learn to conduct SWOT analyses, create detailed buyer personas, and develop effective advertising strategies. The course emphasizes hands-on experience in designing and executing campaigns, monitoring performance, and analyzing results. Through practical assignments, students will gain insights into strategic decision-making, stakeholder coordination, and the use of data-driven approaches to enhance campaign effectiveness and drive business success.

Units	**Course Content**	**Hr. of Teaching**
I	**Understanding the Industry and Market Research** • **Industry Analysis:** Choose an industry (e.g., automotive, fashion, technology) and conduct a SWOT Analysis. • **Market Research Techniques:** Design and conduct a market survey to identify consumer preferences. • **Competitive Analysis*:*** Analyze the advertising strategies of the top 3 competitors in the industry. • **Practical Assignment** Choose any industry and conduct a SWOT analysis focusing on a specific segment, such as sustainable fashion. Identify the strengths (e.g., eco-friendly materials, innovative designs), weaknesses (e.g., higher production costs, limited product range), opportunities (e.g., growing consumer demand for sustainable products, potential for brand partnerships), and threats (e.g., competition from established brands, economic downturns). Compile your findings into a detailed report, providing strategic recommendations for leveraging strengths and opportunities while mitigating weaknesses and threats. Your report should include visual aids like charts and graphs to support your analysis.	**30 hrs.**
II	**Campaign Planning and Strategy** • **Defining Campaign Objectives:** Develop SMART objectives for an advertising campaign. • **Target Audience Profiling:** Create detailed buyer personas for the target audience. • **Media Planning and Budgeting:** Develop a media plan and budget allocation for the campaign. • **Practical Assignment** Create detailed buyer personas for a targeted advertising campaign. Research to gather demographic information (age, gender, income, location), psychographic details (lifestyle, values, interests), and behavioral characteristics (buying habits, product usage, brand loyalty) of your target audience. Develop at least three distinct personas, each representing a key segment of your audience. Each persona should include a name, photo, and a narrative that encapsulates their background, motivations, and challenges. Present your personas in a comprehensive report with visual elements like infographics to make the profiles engaging and easy to understand.	**20 hrs.**

III	**Creative Development** • **Concept and Ideation:** Brainstorm and develop three different campaign concepts. • **Visual and Copy Design:** Design key visual elements and write copy for the selected campaign concept. • **Prototyping and Feedback:** Create prototypes of the advertisements and gather feedback. • **AI and the Creative Process:** Balancing human creativity with AI assistance. • **Practical Assignment** Design key visual elements and write compelling copy for the selected campaign. Start by creating a mood board to establish the visual direction, including color schemes, typography, and imagery. Develop a series of advertisements, such as social media posts, banners, and posters, incorporating these visual elements. Write concise, impactful copy that highlights the benefits of eco-friendly materials and appeals to the target audience's values and aspirations. Compile your designs into a presentation and include explanations for your design choices and how they align with the campaign's objectives and audience preferences.	**30 hrs.**
IV	**Campaign Execution** • **Implementation Plan:** Develop a step-by-step implementation plan for the campaign. • **Coordinating with Stakeholders:** Identify and coordinate with necessary stakeholders for campaign execution. • **Monitoring and Adjustments:** Set up monitoring tools and make necessary adjustments during the campaign. • **Practical Assignment** Develop a detailed step-by-step implementation plan for executing a campaign promotion. Outline key phases including pre-launch preparation, launch activities, and post-launch follow-up. Include specific tasks, responsible team members, deadlines, and resources required for each phase. Create a Gantt chart or timeline to visually represent the plan and ensure all tasks are coordinated effectively. Additionally, draft a communication plan for keeping stakeholders informed and involved throughout the campaign. Your submission should include a comprehensive implementation plan document and a visual timeline that clearly outlines the campaign's workflow.	**20 hrs.**
V	**Post-Campaign Analysis and Reporting** • **Performance Analysis:** Analyze the performance of the advertising campaign using relevant metrics. • **Learning and Insights:** Conduct a post-campaign review to gather learnings and insights. • **Final Presentation:** Prepare and deliver a comprehensive presentation summarizing the entire campaign. • **Practical Assignment** Analyze the performance of an advertising campaign using key metrics such as reach, engagement, conversion rates, and return on investment (ROI). Collect data from various channels (Focusing on- social media) and evaluate how well the campaign met its objectives. Create a detailed performance analysis report that includes data visualizations, such as graphs and charts, to present the results. Additionally, provide a summary of how the campaign's performance aligns with the initial goals and suggest recommendations for future campaigns based on your findings.	**20 hrs.**

Texts / References	• Ogilvy, D. (2011). Confessions of an advertising man. Southbank Publishing. • Yount, D., & Avery, J. (2022). Advertising campaign planning (6th ed.). Kendall Hunt Publishing. • Teoh, T. L. (2021). Marketing campaign secrets: How to create a marketing campaign that builds powerful branding & delivers great value for your customers. Independently published. • Hopkins, C. (2014). Scientific advertising. CreateSpace Independent Publishing Platform. • Parente, D. (2003). Advertising campaign strategy. Thomson South-Western.
Learning Outcomes (not more than 100 words)	At the end of the course, students will be able to experience real-life projects to experience comprehensive industry and market research, develop and implement strategic advertising campaigns, and create detailed buyer personas. They will gain proficiency in designing visual elements and compelling copy, coordinating with stakeholders, and utilizing monitoring tools to assess campaign performance. Students will also acquire skills in analyzing campaign data, extracting actionable insights, and presenting findings effectively. This will prepare them to apply entrepreneurial and marketing strategies to real-world scenarios, enhancing their ability to drive successful advertising initiatives.

Course Title	**APAMJ8R3: DIGITAL ILLUSTRATION**
Category of Course	**MAJOR**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	-	4 hr	4 hr
Hour of Teaching (Total)	-	120hr	120hr

Course Objectives (not more than 100 words)	The course aims to provide students with essential skills in digital illustration, focusing on the use of industry-standard software and techniques. Students will learn to create visually appealing digital artworks for various media, including print, web, and animation. The course encourages creativity, technical proficiency, and the development of a professional portfolio.

Units	**Course Content**	**Hr. of Teaching**
I	**Introduction to Digital Illustration Tools and Software** • Overview of digital illustration tools • Understanding digital brushes, layers, and masks • Introduction to vector and raster graphics • **Practical Assignment**: Create a basic digital illustration using vector tools market. Differentiating products through unique packaging designs.	30 hr
II	**Techniques in Digital Illustration** • Advanced techniques: shading, texture, and gradients • Working with color: digital color theory and palettes • Exploring different styles: realistic, abstract, and stylized illustration • **Practical Assignment**: Develop an illustration series using different techniques and styles	30 hr
III	**Illustration for Different Media** • Digital illustration for print, web, and animation • Understanding resolution, file formats, and export settings • Creating illustrations for specific purposes: book covers, advertisements, social media content • **Practical Assignment**: Create a multi-platform illustration project	30 hr
IV	**Concept Development and Creative Process** • Conceptualizing ideas: sketching and storyboarding • The creative process: from idea to final artwork • Incorporating feedback and revisions • **Practical Assignment:** Develop a comprehensive digital illustration project from concept to completion	30 hr

Texts / References	• *Digital Painting Techniques by 3DTotal Publishing* • *Illustration That Works by Greg Houston* • *Creative Illustration by Andrew Loomis* • *The Digital Art Book by Scott Ligon* • *Mastering Manga with Mark Crilley by Mark Crilley*

Learning Outcomes (not more than 100 words)	Students will acquire the ability to create high-quality digital illustrations using advanced tools and techniques. They will be able to apply digital color theory, work in various styles, and produce illustrations suitable for multiple media formats. By the end of the course, students will have developed a professional portfolio, demonstrating their skills and readiness for the digital illustration industry.

Head of the Department

Course Title	**APAMN8R1: DIGITAL ILLUSTRATION***
Category of Course	**MINOR**
Credits & Hour of Teaching	

	Theory	Practical	Cumulative
Credits	-	4 hr	4 hr
Hour of Teaching (Total)	-	120hr	120hr

Course Objectives (not more than 100 words)	The course aims to provide students with essential skills in digital illustration, focusing on the use of industry-standard software and techniques. Students will learn to create visually appealing digital artworks for various media, including print, web, and animation. The course encourages creativity, technical proficiency, and the development of a professional portfolio.

Units	Course Content	Hr. of Teaching
I	**Introduction to Digital Illustration Tools and Software** • Overview of digital illustration tools • Understanding digital brushes, layers, and masks • Introduction to vector and raster graphics • **Practical Assignment**: Create a basic digital illustration using vector tools market. Differentiating products through unique packaging designs.	30 hr
II	**Techniques in Digital Illustration** • Advanced techniques: shading, texture, and gradients • Working with color: digital color theory and palettes • Exploring different styles: realistic, abstract, and stylized illustration • **Practical Assignment**: Develop an illustration series using different techniques and styles	30 hr
III	**Illustration for Different Media** • Digital illustration for print, web, and animation • Understanding resolution, file formats, and export settings • Creating illustrations for specific purposes: book covers, advertisements, social media content • **Practical Assignment**: Create a multi-platform illustration project	30 hr
IV	**Concept Development and Creative Process** • Conceptualizing ideas: sketching and storyboarding • The creative process: from idea to final artwork • Incorporating feedback and revisions • **Practical Assignment:** Develop a comprehensive digital illustration project from concept to completion	30 hr

Texts / References	• *Digital Painting Techniques by 3DTotal Publishing* • *Illustration That Works by Greg Houston* • *Creative Illustration by Andrew Loomis* • *The Digital Art Book by Scott Ligon* • *Mastering Manga with Mark Crilley by Mark Crilley*

Learning Outcomes (not more than 100 words)	Students will acquire the ability to create high-quality digital illustrations using advanced tools and techniques. They will be able to apply digital color theory, work in various styles, and produce illustrations suitable for multiple media formats. By the end of the course, students will have developed a professional portfolio, demonstrating their skills and readiness for the digital illustration industry.

Can be opted as minor course by the student having major other than Applied Arts

Head of the Department

काशी हिन्दू विश्वविद्यालय
BANARAS HINDU UNIVERSITY

Department of Painting
Faculty of Visual Arts

SYLLABI

FOUR YEAR UNDERGRADUATE COURSE

BFA

Effective from 2024 Under
NEP- National Education Policy 2020

Department of Painting

Faculty of Visual Arts

Course Structure for B.F.A. in Painting

Semester	Courses	Credits	Intake
I	PANMJ11: Foundation Course for Painting-I	4	
	PANMN11: Foundation Course for Painting-I *****	4	
	PANSE11: Mural Basics	3	
	PANMD11: Elementary Sketching or SWAYAM Course-I	3	29
	PANMD12: Principles of Art & Aesthetics-I	3	24
II	PANMJ21: Foundation Course for Painting-II	4	
	PANMN21: Foundation Course for Painting-II *****	4	
	PANSE21: Basic Print Making	3	
	PANMD21: Elementary Sketching or SWAYAM Course-II	3	29
	PANMD22: Principles of Art & Aesthetics-II	3	24
Exit here will be awarded with CERTIFICATE.			
III	PANMJ31: History of Visual Arts & Design-III	1	
	PANMJ32: Material & Method-I	1	
	PANMJ33: Composition from Visual World-I	4	
	PANMJ34: Drawing	2	
	PANMV31: Interior Design with Mural*****	4	
	PANSE31: Mural in Miniature	3	15
	or		
	PANSE32: Relief Print Making	”	14
	PANMD31: Elementary Sketching or SWAYAM Course-III	3	29
	PANMD32: Principles of Art & Aesthetics-III	3	24
IV	PANMJ41: History of Visual Arts & Design-IV	3	
	PANMJ42: Material & Method-II	1	
	PANMJ43: Composition from Visual World-II	4	
	PANMJ44: Still Life	4	
	PANMJ45: Tempera Mural	2	
	or		
	PANMJ46: Print Making	”	
	PANMN41: Still Life *****	4	
Exit here will be awarded with DIPLOMA.			
V	PANMJ51: History of Visual Arts & Design-V	3	
	PANMJ52: Material & Method-III	1	
	PANMJ53: Composition in Contemporary Style	4	
	PANMJ54: Portrait Study-I or SWAYAM Course	4	
	PANMJ55: Fresco Secco Mural	2	
	or		
	PANMJ56: Print Making	”	
	PANMV51: Outdoor/Landscape-I or SWAYAM Course*****	4	
	PANIN51: Internship	2	

VI	PANMJ61: History of Visual Arts & Design-VI	3	
	PANMJ62: Material & Method-IV	1	
	PANMJ63: Composition in Traditional Style or SWAYAM Course	4	
	PANMJ64: Outdoor/Landscape or SWAYAM Course	4	
	PANMJ65: Fresco Buono Mural	2	
	or		
	PANMJ66: Print Making	”	
	PANMJ67: Full Figure Drawing or SWAYAM Course	2	
	PANMV61: Portrait Study or SWAYAM Course*****	4	
Exit here will be awarded with Under Graduate Degree.			
VII-H	PANMJ71: History of Visual Arts & Design-VII	3	
	PANMJ72: Material & Method-V	1	
	PANMJ73: Creative Composition-I	4	
	PANMJ74: Life Study	4	
	PANMJ75: Mural/Sgraffito	2	
	or		
	PANMJ76: Print Making	”	
	PANMJ77: Human Figure Drawing or SWAYAM Course	2	
	PANMN71: Life Study*****	4	
VIII-H	PANMJ81: History of Visual Arts & Design-VIII	3	
	PANMJ82: Material & Method-VI	1	
	PANMJ83: Creative Composition-II	6	
	PANMJ84: Creative Drawing*****	4	
	PANMJ85: Mural/Metal Enameling	2	
	or		
	PANMJ86: Print Making	”	
	PANMN81: Creative Drawing*****	4	
Exit here will be awarded with Under Graduate Degree (Hons.).			
VII-R	PANMJ7R1: History of Visual Arts & Design-VII	3	
	PANMJ7R2: Material & Method-V	1	
	PANMJ7R3: Research Methodology	3	
	PANMJ7R4: Creative Composition-I	5	
	or		
	PANMJ7R5: Figurative Composition-I	”	
	PANMJ7R6: Mural/New Media	4	
	or		
	PANMJ7R7: Exploration in Print Making	”	
	PANMN7R1: Mural/New Media*****	4	
	or		
	PANMN7R2: Exploration in Print Making*****	”	
VIII-R	PANDS8R1: Dissertation	12	
	PANMJ8R2:Creative Composition-II	4	
	or		
	PANMJ8R3: Figurative Composition-II	”	

	or		
	PANMJ8R4: Mural Design as Public Art	”	
	or		
	PANMJ8R5: Exploration in Print Making	”	
	PANMN8R1: Mural Design as Public Art*****	4	
	or		
	PANMN8R2: Exploration in Print Making*****	”	
Exit here will be awarded with Under Graduate Degree (Hons. With Research).			

*** Can be opted as minor course by the students having major other than Painting.**

Head of the Department

Abbreviations used:

PAN=Painting	MJ=Major Course	MN=Minor Course
SE=Skill Enhancement Course	MV= Minor Vocational Course	IN=Internship
MD= Multidisciplinary Course	DS= Dissertation	

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-I) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMJ11: Foundation Course for Painting-I**
Category of Course[1]	**Major**
Credits[2] & Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**1**	**3**	**4**
Hour of Teaching (Total)	**15**	**90**	**105**

Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on west and moreover Indian context. Learn basic handling of pencil as an elementary tool for representation / expression and drawing with observation. Introduction to draw from nature and surroundings to develop compositions. Explore the rendition of geometric, organic and natural forms.Introduction to shapes: natural & geometrical. They shall also observe the tonal variation and try to depict the same using pencil, pen & ink. Developing a habit of regular sketching.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**History of Visual arts & Design-I** 1. Prehistoric Cave Art of the world in the context of Painting. 2. Indus Valley Civilization in the context of Painting and Mural Designing 3. Introduction to the Art of Mauryan, Kushana, Shunga, and Gupta periods in the context of Painting	**15**
II	**Study from Visual World:** Exercises based on developing a drawing based on natural or manmade forms.	**30**
III	**Composition:** Practical exercises to create compositions based on Geometrical shapes.	**30**
IV	**Introduction to Print Making**	**30**
V		

Texts / References	1. *Indian Art by V. S. Agrawal.* 2. *Studies in Indian Art by V. S. Agrawal* 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *भारतीय कला by Vasudev Saran Agrawal* 5. *प्राचीन भारतीय मूर्तिकला by P. N. Josi* 6. *पाश्चात्यकला by Mamta Chaturvedi* 7. *Indian Sculpture by Stalla Kramrich* 8. *'The Pen and Pencil Technique Book' by Harry Borgman/forward by Wend on Blake (Watson-Guptill Publication, New York, 1984). Illustrated in a series of Drawing by James Prinsep, Varanasi, India 1996.* 9. *'The Pen and Ink Book' by Jos A. Smith, Watson-Guptill*

[1] SEC – Skill Enhancement Course; AEC – Ability Enhancement Course; VAC – Value Added Course; MD – Multidisciplinary Course

[2] 1 Credit (Theory) = 15 Hours; 1 Credit (Practical) = 30 Hours

	Publication, New York, 1992.
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts. Enabling them to develop the understanding of various elements of their surroundings.Ability to apply visual understanding to create a sense of order or harmony by arranging basic shapes or simple figures drawn from nature or surroundings. Develop visual understanding to identify the relation between shapes, colours and textures. They shall also be able to use pencil, pen & ink skillfully.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-I) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMN11: Foundation Course for Painting-I***
Category of Course[3]	**Minor**
Credits[4] & Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**1**	**3**	**4**
Hour of Teaching (Total)	**15**	**90**	**105**

Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on west and moreover Indian context. Learn basic handling of pencil as an elementary tool for representation / expression and drawing with observation. Introduction to draw from nature and surroundings to develop compositions. Explore the rendition of geometric, organic and natural forms.Introduction to shapes: natural & geometrical. They shall also observe the tonal variation and try to depict the same using pencil, pen & ink. Developing a habit of regular sketching.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**History of Visual arts & Design-I** 1. Prehistoric Cave Art of the world in the context of Painting. 2. Indus Valley Civilization in the context of Painting and Mural Designing 3. Introduction to the Art of Mauryan, Kushana, Shunga, and Gupta periods in the context of Painting	15
II	**Study from Visual World:** Exercises based on developing a drawing based on natural or manmade forms.	30
III	**Composition:** Practical exercises to create compositions based on Geometrical shapes.	30
IV	**Introduction to Print Making**	30
V		

Texts / References	1. *Indian Art by V. S. Agrawal.* 2. *Studies in Indian Art by V. S. Agrawal* 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *भारतीय कला by Vasudev Saran Agrawal* 5. *प्राचीन भारतीय मूर्तिकला by P. N. Josi* 6. *पाश्चात्यकला by Mamta Chaturvedi* 7. *Indian Sculpture by Stalla Kramrich* 8. *'The Pen and Pencil Technique Book' by Harry Borgman/forward by Wend on Blake (Watson-Guptill Publication, New York, 1984). Illustrated in a series of Drawing by James Prinsep, Varanasi, India 1996.* 9. *'The Pen and Ink Book' by Jos A. Smith, Watson-Guptill*

[3] SEC – Skill Enhancement Course; AEC – Ability Enhancement Course; VAC – Value Added Course; MD – Multidisciplinary Course

[4] 1 Credit (Theory) = 15 Hours; 1 Credit (Practical) = 30 Hours

	Publication, New York, 1992.
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts. Enabling them to develop the understanding of various elements of their surroundings.Ability to apply visual understanding to create a sense of order or harmony by arranging basic shapes or simple figures drawn from nature or surroundings. Develop visual understanding to identify the relation between shapes, colours and textures. They shall also be able to use pencil, pen & ink skillfully.

*** Can be opted as minor course by the students having major other than Painting.**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Skill Enhancement Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANSE11: Mural Basics**			
Category of Course	**SE**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**03**	**03**
	Hours of Teaching (Total)	**0**	**90**	**90**
Course Objectives (not more than 100 words)	Introducing the basic ideas of Mural Making using different ideas and techniques to express and represent accordance with different architecture or space.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	What is Mural?	**20**
II	Types of Mural	**20**
III	Learning basic of Mural making	**50**
IV		
V		

Texts / References	1. *The Santiniketan Mural, Seagull Books and Visva Bharati University, Santiniketan.* 2. *Lalit Kala Contemporary- 14, Lalit Kala Academy, New Delhi.*
Learning Outcomes (not more than 100 words)	Learn the basic drawing for Mural Design for both interior and exterior and to know different traditional and modern Mural Traditions and techniques and the Artist.

Prerequisite: Must be a student of B.F.A. in Painting Major with Painting (Sem.-I)

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

<table>
<tr><td>Course Title</td><td colspan="5">PANMD11: Elementary Sketching -I</td></tr>
<tr><td>Category of Course</td><td colspan="5">MD</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="5"><table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits</td><td>0</td><td>3</td><td>3</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>0</td><td>90</td><td>90</td></tr>
</table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="5">Learn basic handling of pencil as an elementary tool for representation / expression and drawing with observation of surroundings through a combination of Lecture, Demonstration and Studio Practice.</td></tr>
<tr><td>Course Content</td><td colspan="5">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="6"><table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>Introduction to Various kinds of Pencils</td><td>20</td></tr>
<tr><td>II</td><td>Drawing the basic shapes with pencils</td><td>20</td></tr>
<tr><td>III</td><td>Sketching</td><td>50</td></tr>
<tr><td>IV</td><td></td><td></td></tr>
<tr><td>V</td><td></td><td></td></tr>
</table></td></tr>
<tr><td>Texts / References</td><td colspan="5">1. ‘The Pen and Pencil Technique Book’ by Harry Borgman/forward by Wend on Blake (Watson-Guptill Publication, New York, 1984). Illustrated in a series of Drawing by James Prinsep, Varanasi, India 1996.</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="5">Enabling them to develop the formal understanding of various elements of their surroundings and developing a habit of regular sketching.</td></tr>
</table>

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMD12: Principles of Art & Aesthetics-I**
Category of Course	**MD**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**3**	**0**	**3**
Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Art and Aesthetics provide and profound collective knowledge and holistic view of Indian paintings sculpture and aesthetics, inviting to explore the multifaceted dimensions of art, elements and its forms.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Introduction to Indian Aesthetics- Introduction of Art	15
II	Sadang/ Six limbs of Indian Art	15
III	Role of Society in Art	15
IV		
V		

Texts / References	1. *भारतीय चित्रकला के मूल स्रोत by Bhanu Agrawal.* 2. *Þ u ï by Rajendra Bajpayee* 3. *Þ ı ę Ï ě Ø g ƒ Ö by Shyamala Gupta* 4. *Þ u ï í × ě by Surendranath Dasgupta* 5. *Indian Aesthetics and Aesthetics Perspective by H. L. Sharma*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian arts and aesthetics and Indian classical ornamentation as well.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-II) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMJ21: Foundation Course for Painting-II**			
Category of Course	**Major**			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**1**	**3**	**4**
	Hour of Teaching (Total)	**15**	**90**	**105**
Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on western context. Develop the understanding of colours by studying colour wheel and tonal chart. Learn and explore to arrange different basic elements e.g. shapes/tones/textures on two-dimensional space to understand the spatial relationships. Exercises with the use of various elements to explore the possibilities.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	Course Content	Hr. of Teaching
I	**History of Visual Arts & Design-II** 1. Ancient Egyptian Art in the context of Painting. 2. Introduction to the Art of Greco-Roman Culture in the context of Painting. 3. Introduction to the Art of Early Christian, Byzantine, and Romanesque periods in the context of Painting.	15
II	**Study of Colours- Colour Wheel & Tonal Chart**	30
III	**Composition based on natural shapes/forms using tones/textures on two-dimensional space**	30
IV	**Introduction to Mural Design**	30

Texts / References	1. *×ØÒg× κÃ ŝ ¾ÙÙ ï Í By R.V. Sakhalkar.* 2. *ÒÊĤ¾Ö κÃ ŝ ¾ÙÙ Ashok* 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *History of Art by H. W. Jhonson* 5. *The History of World Sculpture by Germain Bazin* 6. *×ØÒg× κÃ ŝ ¾ÙÙ Kusum Das.* 7. *Ò ĤÃ¾ÙÙ Mamta Chaturvedi* 8. *'Colour, Form and Composition' by Wayne Derge, W. D. Art Press, New York, 1996.* 9. *'The Transformation of Nature in Art' by Ananda Coomaraswamy, Manohar Publishers and Distributors, 2024.*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of ancient India and world. Knowledge of pictorial space as a significant unit in the making of a composition. Ability to develop personalized and individual compositions. Ability to develop a composition of pictorial elements, space, colours, forms, textures and so on.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-II) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMN21: Foundation Course for Painting-II***			
Category of Course	**Minor**			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**1**	**3**	**4**
	Hour of Teaching (Total)	**15**	**90**	**105**
Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on western context. Develop the understanding of colours by studying colour wheel and tonal chart. Learn and explore to arrange different basic elements e.g. shapes/tones/textures on two-dimensional space to understand the spatial relationships. Exercises with the use of various elements to explore the possibilities.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	Course Content	Hr. of Teaching
I	**History of Visual Arts & Design-II** 1. Ancient Egyptian Art in the context of Painting. 2. Introduction to the Art of Greco-Roman Culture in the context of Painting. 3. Introduction to the Art of Early Christian, Byzantine, and Romanesque periods in the context of Painting.	15
II	**Study of Colours- Colour Wheel & Tonal Chart**	30
III	**Composition based on natural shapes/forms using tones/textures on two-dimensional space**	30
IV	**Introduction to Mural Design**	30

Texts / References

1. *×ØÒOg× κ Ã ŝ ¾¾ÙÙ ï Í By R.V. Sakhalkar.*
2. *Ò Ŕ Ĥ ¾Ã Ö κ Ã ŝ ¾ÙÙ Ashok*
3. *A History of Fine Arts in Indian and West by Edith Tomory*
4. *History of Art by H. W. Jhonson*
5. *The History of World Sculpture by Germain Bazin*
6. *×ØÒOg× κ Ã ŝ ¾ÙÙ Kusum Das.*
7. *Ò Ĥ Ã¾ÙÙ Mamta Chaturvedi*
8. *'Colour, Form and Composition' by Wayne Derge, W. D. Art Press, New York, 1996.*
9. *'The Transformation of Nature in Art' by Ananda Coomaraswamy, Manohar Publishers and Distributors, 2024.*

Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of ancient India and world. Knowledge of pictorial space as a significant unit in the making of a composition. Ability to develop personalized and individual compositions. Ability to develop a composition of pictorial elements, space, colours, forms, textures and so on.

*** Can be opted as minor course by the students having major other than Painting.**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Skill Enhancement Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANSE21: Basic Print Making**			
Category of Course	**SE**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**03**	**03**
	Hours of Teaching (Total)	**0**	**90**	**90**
Course Objectives (not more than 100 words)	¶ Introduction of Relief Print making and Basic printing techniques of Relief surface printing in one and more colors, simple methods of making blocks, cardboard, plywood, MDF or linoleum and Paper cut– Paper stencil. ¶ Understanding of materials, tools and methods of Printmaking. ¶ Introductory study of relief print with practical exercise in class ¶ Skilled in creating textures according to the surface according to the matrix.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Sketching and Lay outing	15
II	Final Layout in Black & White	15
III	Carving of the matrix (Wood/ Lino/ MDF/ Paper cut– Paper stencil	20
IV	Understand different methods of printing	20
V	Final Printing and Reproduction	20

Texts / References	1. *Prints and Printmaking (An introduction to the history and technique) Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X* 2. *The complete Printmaker: Techniques, Traditions, Innovations John Ross, Clare Romano, Tim Ross, Publisher - Free Press, Publication - 1 Jan. 1991* 3. *Chapakala (Print Making) Shyam Sharma, Sahitya Sangam, January, 22* 4. *Bhartiya Chapa Citra Kala: Adi se adhunika Kala Tak (Hindi Edition), Bhartiya Kala Prakashan, January, 2000 ISBN -10 - 8186050361*
Learning Outcomes (not more than 100 words)	Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.

Prerequisite: Must be a student of B.F.A. in Painting Major with Painting (Sem.-II)

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

<table>
<tr><td>Course Title</td><td colspan="4">PANMD21: Elementary Sketching -II</td></tr>
<tr><td>Category of Course</td><td colspan="4">MD</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="4"><table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits</td><td>0</td><td>3</td><td>3</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>0</td><td>90</td><td>90</td></tr>
</table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="4">Learn basic handling of pencil as an elementary tool for representation / expression and drawing with observation of surroundings through a combination of Lecture, Demonstration and Studio Practice.</td></tr>
<tr><td>Course Content</td><td colspan="4">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="5"><table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>Introduction to Various kinds of Pencils</td><td>20</td></tr>
<tr><td>II</td><td>Drawing the basic shapes with pencils</td><td>20</td></tr>
<tr><td>III</td><td>Sketching</td><td>50</td></tr>
<tr><td>IV</td><td></td><td></td></tr>
<tr><td>V</td><td></td><td></td></tr>
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<tr><td>Texts / References</td><td colspan="4">1. ‘The Pen and Pencil Technique Book’ by Harry Borgman/forward by Wend on Blake (Watson-Guptill Publication, New York, 1984). Illustrated in a series of Drawing by James Prinsep, Varanasi, India 1996.</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="4">Enabling them to develop the formal understanding of various elements of their surroundings and developing a habit of regular sketching.</td></tr>
</table>

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMN7R2: Exploration in Print Making***			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	x Understanding of materials, tools and methods of Planography, Digital and Mix Media Printing. x Introductory study of intaglio, Planography or Digital and Mix Media Printing with practical exercise in class. x Skilled in creating textures according to the surface according to the matrix. x Understand different methods of printing i.e mono print, stencil and machine print. x Expertise in valid possibilities and limitations of printmaking materials. x Handle different printmaking materials of Lithography and Etching. x To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. x Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Sketching and Lay outing	**20**
II	Final Layout in Black & White and Colour	**20**
III	Plate making on Planography, Digital and Mix Media	**20**
IV	Understand different methods of printing	**30**
V	Final Printing and Reproduction	**30**

Texts / References	5. *New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, Published Jointly by Ajanta Offset &Packagings Ltd. &Vadhera Art Gallery, New Delhi, 1997* 6. *How to Identify Prints, Bamber Gascolgen, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004* 7. *Prints and Printmaking (An introduction to the history and technique)* 8. *Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X*
Learning Outcomes (not more than 100 words)	Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.

* Can be opted as minor course by the students having major other than Painting.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-III) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMJ32: Material and Method - I**			
Category of Course	Major			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**01**	**0**	**01**
	Hours of Teaching (Total)	**15**	**0**	**15**
Course Objectives (not more than 100 words)	This paper aims to learn about basic knowledge of existence of color, knowledge of Color theories, and step by step learning process of preparing and practicing in different painting techniques. In-depth study about various drawings and compositions done by the printmakers using different tools.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Methods and Materials for Painting :(a) Pastel Painting (b) Water Colour Painting (c) Tempera Painting (d) Painting with Acrylic colours (e) Gouache Meaning of Colour : (a) Origin of Colour (b) Solar Spectrum(c) Colour Chart and Circles. (d) Primary Colours (e) Secondary Colour (f) Colour harmonies (g) Physiology of Colour. Colour Theory of :(a) Newton (b) Chevrule (c) Munsell (d) Ostwald.	**5**
II	Techniques of Indian Miniature Paintings, Materials and Methods for Mural	**5**
III	Relief Process : (a) Selection of Materials, preparation of surface for various textures. (b) Preparing design and transferring on selected materials, cutting of relief material and preparing the printing surface of relief printmaking. (c) Printing of prepared block. Determine registration for printing of editions in relief printmaking.	**5**
IV		
V		

Texts / References	
	1. *Dover,The Painter's methods and material* 2. *PatricfaSlonne,Colour Basic Principles* 3. *William Graham, Colour Pattern & Texture* 4. *Renner Reinhold, Colour Order and Harmony* 5. *Arther L. Guptill, Notes on the Technique of Painting's* 6. *HallaireHiler,The Practice of Tempera Painting* 7. *Batsford, Pictures with Crayon* 8. *Helmut Ruhemann, The Cleaning of Painting* 9. *Indian Miniature Paintings, by Anjan Chakravarty.* 10. *Materials and Techniques in Art by Gerald W.R.Ward Published by Oxford University Press* 11. *Techniques of Indian Painting, Jayantha Chakravarty.* 12. *An Introduction to a History of Wood cut – A.M. Hind* 13. *Early Graphic Art in Bengal (Journal) – Lalit Kala Academy, Pranabranjan Roy.*

	14. The Art of the Print – Fritz Eichenberg. *15. Experiments in Wood Cut – Wodern Day.* *16. Wood Cut and Wood Engravings and How I make them – H.A. Mueller.* *17. Japanese wood cutting and wood cut printing – Mr.T.Tokuno.s* 18. *Japanese Woodblock printing – UmetaroAzechi.*
Learning Outcomes (not more than 100 words)	¶ After completion of this course, student will be able to know the deep knowledge of colors, the continuous process of developing of Colour Theories presented by different artists and scientists. Students will get skill techniques of practicing practical in different paint mediums, i.e. Pastel technique, Water colour technique, Tempera technique, Acrylic colour technique, Gouache technique, etc. ¶ Learn the basic drawing for Mural Design for both interior and exterior and to know different traditional and modern Mural Traditions and techniques and the Artist. ¶ Self-learning assignments, Effective questions, presentation, giving tasks.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-III) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMJ33: Composition from Visual World-I**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Composition allows individuals to explore their creativity and express themselves visually. Composition in art is made using two ingredients: art elements (line, shape, form, space, value, color, texture) and art principles (rhythm, balance, harmony, movement, proportion, emphasis, gradation, variety) are used to arrange or organize the visual components in a way that create an overall harmony of an artwork.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Painting inspired by Mythology and Novel. Medium- Watercolor Size- Half Sheet	**40**
II	Painting of city life including a minimum three human figures, cityscapes and their elements such as streets, buildings, forms, structure and other city elements. Medium- Watercolor Size- Half sheet	**40**
III	Painting portraying the seasons as a cycle of a human activity. Medium- Watercolor Size- Half Sheet	**40**
IV		
V		

Texts / References	1. *Art Fundamentals Theory and Practice second edition by Otto G. Ocvirk, Ronert O. Bone, Robert E. Stinson and Philip R. Wigg, Dubuque, Iowa: W.C. Brown.* 2. *Mastering Composition: Techniques and Principles to dramatically improve your Painting by Ian Robert, North Light book, India, 2007.*
Learning Outcomes (not more than 100 words)	Composition can be a powerful tool for expressing ideas, emotions and message visually. It can be used to communicate concepts in a simple and engaging way.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-III) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMJ34: Drawing**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**02**	**02**
	Hours of Teaching (Total)	**0**	**60**	**60**
Course Objectives (not more than 100 words)	Drawing can help in improve observation and representation skills and attention to detail. It can improve pictorial quality, composition, perspective, proportion and proper execution. it approach gesture drawing with perfection and analyze movement and posture in the body. it help to understand the use of forms and volume of the figure, shape and anatomical position.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Drawing of Antique statues in the museum collection. Medium- Pencil, Charcoal Size- Half Sheet	**20**
II	Study from nature: animal, plant, tree, etc. Medium- Pencil, Charcoal Size- Half sheet	**20**
III	Studying major body parts: torso, head, face, arm, legs, hand, feet, etc. Medium- Pencil, Charcoal Size- Half Sheet	**20**
IV		
V		

Texts / References	1. *The art of Animal Drawing by Ken Hultgren, Dover Publication.* 2. *Anatomy and Drawing by Victor Perard, Grace Prakashan, India, 2006.*
Learning Outcomes (not more than 100 words)	Develops the drawing ability and improve the observational skill and rendering of shape, tone, pattern, and texture.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Vocational Course offered under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMV31: Interior Design with Mural***			
Category of Course	**Minor Vocational**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Introducing the basic ideas of interior design using different ideas and techniques to express and represent accordance with different interior spaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	What is Interior Design?	**30**
II	Techniques of Interior Design	**45**
III	Types of Interior Design	**45**
IV		
V		

Texts / References	1. *The Santiniketan Mural, Seagull Books and Visva Bharati University, Santiniketan.* 2. *Lalit Kala Contemporary- 14, Lalit Kala Academy, New Delhi.*
Learning Outcomes (not more than 100 words)	Learn the basic drawing for interior design with Muralsfor interior spaces and to know about different traditional and modern Mural techniques and the artists.

*** Can be opted as minor course by the students having major other than Painting.**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Skill Enhancement Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANSE31: Mural in Miniature**			
Category of Course	**SE**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**03**	**03**
	Hours of Teaching (Total)	**0**	**90**	**90**
Course Objectives (not more than 100 words)	Introducing the basic ideas of Miniature Painting using different ideas and techniques to express and represent accordance with different surfaces like paper, board, vasli, silk or any other surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	What is Miniature	**20**
II	Types of Miniature and its techniques and style	**20**
III	Learning the techniques of Miniature Painting	**30**
IV	Introduction to the Miniature Painters	**20**
V		

Texts / References	1. *Indian Miniature Painting, Anjan Chakraborty, Rolli books* 2. *Indian Miniature Painting, Marg Publication*
Learning Outcomes (not more than 100 words)	Learn the drawing, cartoon, surface preparation, color preparation for making for Miniature Painting and to aware of the Indian style of Miniature Paintings, different visual language, Techniques, methods and materials and get an idea of both traditional and contemporary Artists in this area.

Prerequisite: Must be a student of B.F.A. in Painting major with Painting (Sem.-III)

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Skill Enhancement Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANSE32: Relief Print Making**			
Category of Course	**SE**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**03**	**03**
	Hours of Teaching (Total)	**0**	**90**	**90**
Course Objectives (not more than 100 words)	¶ Understanding of materials, tools and methods of Printmaking in Black & White and colour. ¶ Introductory study of relief print with practical exercise in class. ¶ Skilled in creating textures according to the surface according to the matrix. ¶ Understand different methods of printing i.e spooning and machine print. ¶ Expertise in valid possibilities and limitations of printmaking materials.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Sketching and Lay outing	**15**
II	Final Layout in Black & White and Colour	**15**
III	Carving of the matrix (Wood/ Lino/ MDF)	**20**
IV	Understand different methods of printing	**15**
V	Final Printing and Reproduction	**25**

Texts / References	1. *Prints and Printmaking (An introduction to the history and technique) Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X* 2. *The complete Printmaker: Techniques, Traditions, Innovations John Ross, Clare Romano, Tim Ross, Publisher - Free Press, Publication - 1 Jan. 1991* 3. *Chapakala (Print Making) Shyam Sharma, Sahitya Sangam, January, 22* 4. *Bhartiya Chapa Citra Kala: Adi se adhunika Kala Tak (Hindi Edition), Bhartiya Kala Prakashan, January, 2000 ISBN -10 - 8186050361*
Learning Outcomes (not more than 100 words)	Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.

Prerequisite: Must be a student of B.F.A. in Painting major with Painting (Sem.-III)

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BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

<table>
<tr><td>Course Title</td><td colspan="2">PANMD31: Elementary Sketching -III</td></tr>
<tr><td>Category of Course</td><td colspan="2">MD</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="2"><table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits</td><td>0</td><td>3</td><td>3</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>0</td><td>90</td><td>90</td></tr>
</table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="2">Learn basic handling of pencil as an elementary tool for representation / expression and drawing with observation of surroundings through a combination of Lecture, Demonstration and Studio Practice.</td></tr>
<tr><td>Course Content</td><td colspan="2">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="3"><table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>Introduction to Various kinds of Pencils</td><td>20</td></tr>
<tr><td>II</td><td>Drawing the basic shapes with pencils</td><td>20</td></tr>
<tr><td>III</td><td>Sketching</td><td>50</td></tr>
<tr><td>IV</td><td></td><td></td></tr>
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<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="2">Enabling them to develop the formal understanding of various elements of their surroundings and developing a habit of regular sketching.</td></tr>
</table>

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMD32: Principles of Art & Aesthetics-III**
Category of Course	**MD**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**3**	**0**	**3**
Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Art and Aesthetics provide and profound collective knowledge and holistic view of Indian paintings sculpture and aesthetics, inviting to explore the multifaceted dimensions of art, elements and its forms.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Introduction to Indian Aesthetics- Introduction of Art	15
II	Sadang/ Six limbs of Indian Art	15
III	Role of Society in Art	15
IV		
V		

Texts / References

6. *भारतीय चित्रकला के मूल स्रोत* by Bhanu Agrawal.
7. *Þ ʉ ï* by Rajendra Bajpayee
8. *Þ ı ę Ï ĕ Ø ƒ Ö* by Shyamala Gupta
9. *Þ ʉ ï í × ĕ ý* by Surendranath Dasgupta
10. *Indian Aesthetics and Aesthetics Perspective by H. L. Sharma*

Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian arts and aesthetics and Indian classical ornamentation as well.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-IV) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMJ41: History of Visual Arts & Design-IV**
Category of Course	**Major**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**3**	**0**	**3**
Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Analyze the classic structure and kitsch/Mannerism to mean today is often artificial, cheaply made, and without much 'classic' taste. historic stylistic conversation and visual traditions till romanticism continuously adding more feeling to art, motifs, symbols, techniques and patterns of realism took objectivity over subjectivity on western context.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Western Art, Painting & Sculpture Early Phase& Classics 1. Gothic Art – 1150-1400 2. Renaissance – 1400-1520	11
II	Western Art, Painting & Sculpture the Development (A Window into the Future of Kitsch- kitsch/Mannerism to mean today is often artificial, cheaply made, and without much 'classic' taste) 1. Mannerism – 1520-1580 2. Baroque – 1600-1700 3. Roccoco – 1700-1775	17
III	Western Art, Painting & Sculpture till Romanticism (Adding More Feeling to Art) 1. Neo-Classism – 1765-1850 2. Romanticism – 1765-1850	12
IV	Western Art, Painting & Sculpture conceptual development of Realism (Objectivity over Subjectivity) 1. Realism – 1840-1880	5
V		

Texts / References	1. *यूरोपीय चित्रकला का इतिहास by R. V. Sakhalkar.* 2. *पश्चिम की चित्रकला by Ashok* 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *History of Art by H. W. Jhonson* 5. *The History of World Sculpture by Germain Bazin* 6. *यूरोपीय चित्रकला by Kusum Das.* 7. *पाश्चात्य कला by Mamta Chaturvedi*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of western art and the world.

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Course Title	**PANMJ42: Material and Method – II**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**01**	**0**	**01**
	Hours of Teaching (Total)	**15**	**0**	**15**
Course Objectives (not more than 100 words)	This paper aims to provides the proper knowledge of basic necessary ideas of art making and to understand the fundamentals of pictorial composition, use of different equipment in drawing and painting. Introducing the basic ideas of Tempera Painting using different ideas and techniques to express and represent accordance with different surfaces like paper, board, vasli, silk or any other surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Fundamentals of Pictorial Composition & their Importance and Values : (a) Line (b) Form (c) Volume (d) Colour Harmony (e) Contrast (f) Texture (g) Balance (h) Light and shade (i) Perspective and (j) Rhythm. Drawing and Painting Equipment, Tools & their Uses : (a) Lead Pencil (b) Charcoal (c) Crayon (d) Eraser (e) Brushes (f) Boards (g) Board - Pins (h) Papers.	**5**
II	Techniques of Tempera Painting, Methods and Materials of Mural	**5**
III	Intaglio Process : (a) Selection of materials preparations and application of dry (soft & Hard) and liquid grounds. Study of various chemicals and mordents of intaglio process. (b) Preparation of composition on plate with various experiments for textural and tonal values. Different techniques like Dry Point, Aquatint, Mezzotint, Etching, Engraving, Photo Etching etc. (c) Printing techniques of mono print, etching, dry point, collograph, aquatint, mezzotint, engraving.	**5**
IV		
V		

Texts / References	1. *Dover, The Enjoyment and Use of Colour* 2. *S.W. Floher, English Water - Colours .* 3. *Tigev, The Technique of Modern Artists* 4. *Jan Simpson, Drawing Techniques* 5. *De Reyna, Creative Painting from Photographs.* 6. *Emiletroise and Otisport,Painting with markers.* 7. *Harry Weiss,Paint, Brush and palette.* 8. *Materials and Techniques in Art by Gerald W.R.Ward Published by Oxford University Press* 9. *Vision and Creation by Nandalal Bose, Visva Bharati University Publication.*

	10. *Techniques of Indian Painting, Jayantha Chakravarty.* 11. *A History of Etching and Engraving – Arthur Hind* 12. *Graphic Art in India since 1850 - Lalit Kala Academy* 13. *The Complete Printmaker (Techniques/Traditions/Innovations) – John Ross/Clare Romano/Tim Ross* 14. *Modern Japanese Prints – Oliver Statler.* 15. *Graphic Art of 18th Century – Jean Adhemer.* 16. *Dictionary of Print Making Terms – Rosemary Simmons*
Learning Outcomes (not more than 100 words)	After completion of this course, student will be able to know the deep knowledge of colors, and Colour Theories presented by different artist's and scientists. Students will get skill techniques of practicing practical in different paint mediums, i.e. Pastel technique, Water colour technique, Tempera technique, Acrylic colour technique, Gouache technique, etc. They will learn the drawing, surface preparation, color preparation for making for Tempera Painting and get aware of the Indian style of Tempera Paintings, different visual language, Techniques, methods and materials and get an idea of both traditional and contemporary Artists in this area. To identify and explore medium, techniques and progression of drawing and its importance in visualization through visual reality of artworks and design context.

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Course Title	**PANMJ43: Composition from Visual World-II**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Composition allows individuals to explore their creativity and express themselves visually. Composition in art is made using two ingredients: art elements (line, shape, form, space, value, color, texture) and art principles (rhythm, balance, harmony, movement, proportion, emphasis, gradation, variety) are used to arrange or organize the visual components in a way that create an overall harmony of an artwork.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Painting depicting Village life by human activities, village scenes and their supporting elements. Medium- Watercolor Size- Half Sheet	**40**
II	Genre painting which depicting scenes of everyday life, of ordinary people in work or recreation in a realistic manner. Medium- Watercolor Size- Half sheet	**40**
III	Painting depicting Indian rituals, celebration and ceremony Medium- Watercolor Size- Half Sheet	**40**
IV		
V		

Texts / References	1. *Strength your Painting with Dynamic Composition by Frank Webb, Echo Print Book Media, India, 2015.* 2. *Mastering Composition: Techniques and Principles to dramatically improve your Painting by Ian Robert, North Light book, India, 2007.*
Learning Outcomes (not more than 100 words)	Composition can be a powerful tool for expressing ideas, emotions and message visually. It can be used to communicate concepts in a simple and engaging way.

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Course Title	**PANMJ44: Still Life**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Still Life drawing is literally creating a two dimensional image of inanimate objects. Various media are used to emphasize a skill or topic. Still Life drawings created as preliminary studies for paintings are typically pencil, charcoal, watercolor, pastels, oil color, etc. The study of still life teaches the principles of composition, light and shade, the drawing process, color theory, the philosophy of form and paint techniques.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Still life Drawing from direct observation, using single or multiple objects including drapery with pencil or charcoal. Size- Half Sheet	**40**
II	Still life painting from direct observation, using multiple objects including drapery with watercolor or dry/soft pastel. Size- Half Sheet	**40**
III	Still life painting from direct observation, using multiple objects including drapery with Oil Color. Size- Half Sheet	**40**
IV		
V		

Texts / References	1. *The Fundamentals of Drawing Still Life by Brrington Barber, Barnes and Noble books, New York.* 2. *The Art of Still Life by Todd M. Casey, Monacelli Studio, USA.*
Learning Outcomes (not more than 100 words)	Still Life offers a comprehensive, contemporary approach to the subject that instructs artists on the foundation basics and advanced techniques they need for successful drawing and painting.

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Course Title	**PANMJ45: Tempera Mural**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**02**	**02**
	Hours of Teaching (Total)	**0**	**60**	**60**
Course Objectives (not more than 100 words)	Introducing the basic ideas of Tempera Painting using different ideas and techniques to express and represent accordance with different surfaces like paper, board, vasli, silk or any other surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	What is Tempera?	**15**
II	Learning the techniques of Tempera Painting and different surfaces	**25**
III	Introduction to the Tempera Painters and Techniques	**20**
IV		
V		

Texts / References	1. *Materials and Techniques in Art by Gerald W.R. Ward Published by Oxford University Press* 2. *Vision and Creation by Nandalal Bose, Viswabharati University Publication.* 3. *Techniques of Indian Painting, Jayantha Chakravarty.*
Learning Outcomes (not more than 100 words)	Learn the drawing, surface preparation, color preparation for making for Tempera Painting and to aware of the Indian style of Tempera Paintings, different visual language, Techniques, methods and materials and get an idea of both traditional and contemporary Artists in this area.

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Course Title	**PANMJ46: Print Making**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**02**	**02**
	Hours of Teaching (Total)	**0**	**60**	**60**
Course Objectives (not more than 100 words)	¶ Understanding of materials, tools and methods of Printmaking in multicolor. ¶ Introductory study of relief print with practical exercise in class. ¶ Skilled in creating textures according to the surface according to the matrix. ¶ Understand different methods of printing i.e spooning and machine print. ¶ Expertise in valid possibilities and limitations of printmaking materials.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Sketching and Lay outing	**10**
II	Final Layout in Black & White and Colour	**10**
III	Carving of the matrix (Wood/ Lino/ MDF) Dry Point (Acrylic/Metal Sheet)	**15**
IV	Understand different methods of printing	**10**
V	Final Printing and Reproduction	**15**

Texts / References	1. *Haren Das, Paula Sengupta, Delhi Art Gallery Pvt. Ltd. 2008.* 2. *Prints and Printmaking (An introduction to the history and technique) Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X* 3. *Bhartiya Chapa Citra Kala: Adi se adhunika Kala Tak (Hindi Edition), Bhartiya Kala Prakashan, January, 2000 ISBN -10 - 8186050361*
Learning Outcomes (not more than 100 words)	Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.

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Faculty of Visual Arts

Course Title	**PANMN41: Still Life***			
Category of Course	**Minor**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Still Life drawing is literally creating a two dimensional image of inanimate objects. Various media are used to emphasize a skill or topic. Still Life drawings created as preliminary studies for paintings are typically pencil, charcoal, watercolor, pastels, oil color, etc. The study of still life teaches the principles of composition, light and shade, the drawing process, color theory, the philosophy of form and paint techniques.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Still life Drawing from direct observation, using single or multiple objects including drapery with pencil or charcoal. Size- Half Sheet	**40**
II	Still life painting from direct observation, using multiple objects including drapery with watercolor or dry/soft pastel. Size- Half Sheet	**40**
III	Still life painting from direct observation, using multiple objects including drapery with Oil Color. Size- Half Sheet	**40**
IV		
V		

Texts / References	1. *The Fundamentals of Drawing Still Life by Brrington Barber, Barnes and Noble books, New York.* 2. *The Art of Still Life by Todd M. Casey, Monacelli Studio, USA.*
Learning Outcomes (not more than 100 words)	Still Life offers a comprehensive, contemporary approach to the subject that instructs artists on the foundation basics and advanced techniques they need for successful drawing and painting.

*** Can be opted as minor course by the students having major other than Painting.**

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Faculty of Visual Arts

Course Title	**PANMJ51: History of Visual Arts & Design-V**
Category of Course	**Major**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**3**	**0**	**3**
	Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Seeing the number art schools and centuries of royal patronage devoted to Indian miniature, it makes perfect and collective knowledge and holistic view of Indian miniature paintings, inviting us to explore the multifaceted dimensions of this art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Schools of Indian Miniature Painting	10
II	Rajasthan Painting 1. Mewar, 4. Bundi, 2. Kota, 5. Kishangarh, 4. Bikaner	19
III	Pahari Painting 1. Bhasoli, 3. Guler 2. Kangra, 4.Garhwal	16
IV		
V		

Texts / References	1. *भारतीय चित्रकला के मूल स्रोत by Bhanu Agrawal.* 2. *Indian Miniature Painting by Anjan Chakraverty* 3. *Paintings from the Akbarnama by Geeti Sen* 4. *Dawn of Mughal Painting by Ashok Kumar Das* 5. *Pahari Masters: Court Painter of Northern India by B.N Goswamy* 6. *Indian Miniature Painting: Manifestation of a Creative Mind by Daljeet and P.C Jain* 7. *भारतीय कला by Dr. Rajesh Vyas.*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian miniature paintings and Indian classical ornamentation as well.

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Faculty of Visual Arts

Course Title	**PANMJ52: Material and Method – III**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**01**	**0**	**01**
	Hours of Teaching (Total)	**15**	**0**	**15**
Course Objectives (not more than 100 words)	This paper aims to learn about tools and equipment used in practicing Painting, also give knowledge of color pigments, different types of oils, varnishes, supports, etc. Introducing the basic ideas of Fresco Secco Painting and techniques to express and represent accordance with different surfaces like wall or Cement slab or any other new surfaces. Learn to developer their own compositional senses using the methods, techniques and materials studied.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Oil Painting : Tools and Equipments : (a) Palettes (b) Dippers (c) Brushes (d) Care of Brush (e) Knives (f) Easels Colour Pigments : (a) Kinds of Pigments (b) Chemical Properties (c) Physical Properties (d) Manufacture Oils : (a) Essential Oils (b) Natural Drying Oils (c) Artificial Drying Oils	**5**
II	Techniques of Fresco - Secco, Methods and Materials of Mural	**5**
III	Screen Printing : (a) Preparations of Screen, Selection of various grades of silk, Nylon or synthetic mesh and stretching of cloth. (b) Preparation of design by paper stencil, direct method and Indirect Method and exposing in dark room and sunlight. (c) Direct & half tone printing and Registration for one and multicolor screen printing. (d) Cleaning the screen and other equipment.	**5**
IV		
V		

Texts / References

1. *Sharma and Agarwal – Rupaprad kala keMuladhaar*
2. *Raysmith-The Artist's Handbook.*
3. *Pip Seymour-The Artist's Handbook.*
4. *Leonard Richmond Pitman- The Technique of Colour Mixing.*
5. *John Raynes -Starting to Paint in Oils.*
6. *J.H. Bustanoby-Principles of Colour and Mixing.*
7. *John Mills -Painting Made Easy.*
8. *Patricia Monahan -Painting with Oils.*
9. *Viv Foster- Colour Matching Handbook*
10. *Materials and Techniques in Art by Gerald W.R.Ward Published by Oxford University Press*

	11. *Vision and Creation by Nandalal Bose, Visva Bharati University Publication.* 12. *Techniques of Indian Painting, Jayantha Chakravarty.* 13. *Block and Silk Screen Printing – G. Ahlberg and O. Jarneryd.* 14. *Contemporary Art (Journal) – Lalit Kala Academy* 15. *Water Based Screen Printing – Steve Hoskins* 16. *Graphic Art and Craft – D. Kauffmann.* 17. *The Collograph Print – David Bernard* 18. *Silk Screen Printing for the Artist – Roger Marsh* 19. *Silk Screen Techniques – Biegeleisen and Cohn*
Learning Outcomes (not more than 100 words)	After completing the course, student will familiar with theoretical knowledge of various methods and techniques. They will identify the uses of tools and equipment; kinds of pigments, their chemical and physical properties, manufacturing of pigments, uses of varnishes; quality, advantages and dis-advantages and preparing of different types of supports. Understand, create, demonstrate and apply different study, techniques, mediums, tools/software and materials including prediction and modeling to complex artistic thought, concept and design.

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Course Title	**PANMJ53: Composition in Contemporary Style**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Practical study to develop a thorough understanding of the methods and techniques of the master artists. The focus will be on the study of the great masters of Modern Indian or Western artistsand extend their visual vocabulary to make its relevance to the contemporary art practices.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Practice based on the technical understanding of the works of the modern artist in the context of their concept and aesthetic approaches.	**35**
II	Identifying and selecting stylistic elements and using them to develop a new composition.	**35**
III	Explore and developing new stylistic elements in order to create unique composition in contemporary style.	**50**
IV		
V		

Texts / References	1. *The Making of Modern Indian Art: The Progressives by Yashodhara Dalmia.* 2. *Art for a Modern India, 1947-1980 (Objects/Histories) by Rebecca M. Brown.* 3. *Contemporary Indian Art: Other Realities by YashodharaDalmia.* 4. *Indian Contemporary Painting by Neville Tuli.* 5. *Indian Art (Oxford History of Art) by Partha Mitter.* 6. *The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947 – Partha Mitter.*
Learning Outcomes (not more than 100 words)	Apply the analytical understanding to study the work of the masters. Develop visual understanding to identify the distinctive stylistic and technical methods of the mediums used by the artists. Develop their own style to create a composition in contemporary style.

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Course Title	**PANMJ54: Portrait Study – I**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	This paper aims to learn basic characteristics of human face, ratio and placement of different parts of human face, i.e. eye, ear, nose, lips, etc. To develop the observing and catching power of different expressions, and to develop the habit of portrait drawing and sketching.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Study of Male and Female head in details – detail study of Eyes, Nose, Ears, Lips, etc.	**16**
II	Portrait study in Achromatic and Monochromatic color schemes in Oil color medium on paper.	**28**
III	Portrait study in water colour on paper.	**20**
IV	Portrait study in dry/oil pastel on paper.	**16**
V	Portrait study in Oil color medium on paper.	**40**

Texts / References	1. *The Head by Andrew Loomisi* 2. *Portrait Drawing : A Sept-by-step Art Instruction Book, by Wendon Blake* 3. *Drawing of Human Head Anatomy, Expressions, Emotions and Feelings by Giovanni Colombo, Guiseppe Violiotti .* 4. *Drawing Atelter, by Jon deMartin.* 5. *Sketching people,by Jeff Mellem* 6. *Beautiful Portrait Painting in Oils : Keys to Mastering Diverse Skin and more, by Chris Saper* 7. *Painting Portraits and Figures in Watercolor, by Mary Whyte*
Learning Outcomes (not more than 100 words)	Portrait Study is very important in Art, In this subject student will learn various postures of human faces. After studying eye, ear, ear, nose and hair closely, he tries to engrave it on paper. Variety of male and female models in different poses encourages students to observe the basic proportions of the head and apply the proper placement of facial features.

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Course Title	**PANMJ55: Fresco Secco Mural**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**02**	**02**
	Hours of Teaching (Total)	**0**	**60**	**60**
Course Objectives (not more than 100 words)	Introducing the basic ideas of Fresco Secco Painting and techniques to express and represent accordance with different surfaces like wall or Cement slab or any other new surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	What is Fresco Secco?	**15**
II	Types of Frescos and its techniques and styles	**15**
III	Learning the techniques of Frescos and different surfaces and materials	**15**
IV	Introduction to Artists who have done some experimentation on Frescos and Painters and their Techniques.	**15**
V		

Texts / References	1. *Materials and Techniques in Art by Gerald W.R. Ward Published by Oxford University Press* 2. *Vision and Creation by Nandalal Bose, Viswabharati University Publication.* 3. *Techniques of Indian Painting, Jayantha Chakravarty.*
Learning Outcomes (not more than 100 words)	Learn the drawing, cartoon, surface preparation, color preparation for making for Fresco and to aware of the Indian and western style of Fresco Paintings, different Techniques, and get an idea of both traditional and contemporary Artists in Fresco tradition

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Course Title	**PANMJ56: Print Making**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**02**	**02**
	Hours of Teaching (Total)	**0**	**60**	**60**
Course Objectives (not more than 100 words)	¶ Understanding of materials, tools and methods of dry point Etching, Intaglio and Serigraphy Printmaking. ¶ Introductory study of dry point etching, prints with practical exercise in class. ¶ Skilled in creating textures according to the surface according to the matrix. ¶ Understand different methods of printing i.e mono print, stencil and machine print. ¶ Expertise in valid possibilities and limitations of printmaking materials. ¶ Gain knowledge in consistency of ink prepared for top rolling and viscosity. ¶ Understand how to use raisin dust, different types of acid and its reaction with plates and create tones on Matrix.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Sketching and Lay outing	**10**
II	Final Layout in Black & White and Colour	**10**
III	Plate making on Zinc, Copper and Acrylic sheets	**15**
IV	Understand different methods of printing	**10**
V	Final Printing and Reproduction	**15**

Texts / References	*1. Introduction to Screen Printing, Bhalchandra Khadke, Kailas Takle Published by MAC Enterprises, 229/29A, Girgaum Road, Bombay-4* *2. Prints and Printmaking (An introduction to the history and technique)* *Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X* *3. The complete Printmaker: Techniques, Traditions, Innovations* *John Ross, Clare Romano, Tim Ross, Publisher - Free Press, Publication - 1 Jan. 1991* *4. Chapakala (Print Making) Shyam Sharma, Sahitya Sangam, January, 22*
Learning Outcomes (not more than 100 words)	Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.

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Faculty of Visual Arts

Course Title	**PANMV51: Outdoor/Landscape Study – I***			
Category of Course	**Minor Vocational**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Landscape painting is the depiction of Natural scenery in art. Landscape painting may capture mountains, valleys, bodies of water, fields, forests, clouds, coasts, etc. May or may not include man-made structures as well as people.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Study of Landscapes, Cityscapes, Hill-scape, etc. in pencil/charcoal	**20**
II	Observation and analysis of objects, studies of environment.	**20**
III	Landscape/Cityscape in water colour	**32**
IV	Landscape/Cityscape in dry/oil pastel/Oil colour	**48**
V		

Texts / References	1. *Carlson's Guide to Landscape Paintings, by John Carlson* 2. *Composition of Outdoor Paintings, by Edgar Payne* 3. *Plein Air Painting in Oil, by Frank Serrano* 4. *The Landscape Painter's Workbook : Essential Studies in Shape, Composition and Color (Volume 6), by Mitchell Albala.* 5. *Plein Air Techniques for Artists : Principles and Methods for Painting in Natural Light (Volume 8), by Aimee Erickson* 6. *John Wurey, Land & Landscape*
Learning Outcomes (not more than 100 words)	Enabling students to develop the understanding various important elements and detailing of Outdoors or Landscapes through lines, colors, perspective and composition.

*** Can be opted as minor course by the students having major other than Painting.**

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Course Title	**PANIN51: Internship**
Category of Course	**INT**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)	Rigorous training of one month under any reputed/noted artist helping and understanding the professional practice of the artist working in their respective specialization.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Studying at least 10 original art works and 5 publications of the respective artist.	**10**
II	Studio exercises including helping and understanding the professional aspects of art making, site/exhibition visit duly attested by the respective artist.	**30**
III	Preparing a report describing the biographical information, stylistic evolution and analysis of the art works from aesthetical point of view. or Exhibition as an outcome of the internship ¶ Solo / Group exhibition with minimum 5 art works.	**20**
IV		
V		

Texts / References	*Publications (Book, Catalogue, Exhibition review, Write up, Monograph) related to the artist.*
Learning Outcomes (not more than 100 words)	Make the students acquainted with the professional aspects of their respective stream, so that they can understand and make themselves ready to counter the possible challenges and explore future possibilities to establish as an artist.

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Faculty of Visual Arts

Course Title	**PANMJ61: History of Visual Arts & Design-VI**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**3**	**0**	**3**
Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Art and Aesthetics provide and profound collective knowledge and holistic view of Indian paintings sculpture and aesthetics, inviting to explore the multifaceted dimensions of art, elements and its forms.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	An Introduction to the Art of China – Sculpture, Painting, Ceramic, Textile	12
II	Aesthetics 1. Definition of Art, 2. Six Limbs of Indian Painting, 3. Art & Society 4. Theory of Rasa 5. Art & Imitation	21
III	Principles of Chinese & Japanese Painting	12
IV		
V		

Texts / References

1. *सौंदर्या by Rajendra Bajpayee*
2. *सौन्दर्य तत्व मीमांशा by Shyamala Gupta*
3. *सौन्दर्य तत्व by Surendranath Dasgupta*
4. *Indian Aesthetics and Aesthetics Perspective by H. L. Sharma*
5. *Japanese Painting by Salak. Kira*
6. *जापानी चित्रकला by Ashok*
7. *जापानी चित्रांकन by Rajendra Vajpaye*

Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian arts and aesthetics and Indian classical ornamentation as well.

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Course Title	**PANMJ62: Material and Method – IV**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**01**	**0**	**01**
	Hours of Teaching (Total)	**15**	**0**	**15**
Course Objectives (not more than 100 words)	This paper aims to learn about tools and equipment used in practicing Painting, also give knowledge of color pigments, different types of oils, varnishes, supports, etc. Explore various themes, mediums, techniques, tools, matrix, materials, style of varied printmakers which will enable the students to develop their own individual style and technique.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Varnishes : Use of Varnishes Supports : Types of supports, their qualities, advantages and disadvantages (a) Paper (b) Card (c) Plywood (d) Canvas (e) Wood Panel (f) Compressed Boards (g) Metal Supports	**5**
II	Techniques of Fresco Buono, Methods and Materials of Mural	**5**
III	Lithography (Planography) : (a) Preparation of surface (stone & aluminum plate) polished and fine grained. Use of carborundum, tusche, conte, gum – etch, wash out and experiments with line, tone and texture. (b) Understanding the chemical properties of Litho or platography surface. (c) Printing process of litho stone and aluminum plate (d) Use of ink and rolling process and registration for one and multicolor litho printing.	**5**
IV		
V		

Texts / References

1. *Norman Buchanan, Painting and the Joy of Colour.*
2. *Hilaire Hiler, Notes on the Technique of Painting.*
3. *Elizabeth Tate Macdonald, The Encyclopedia of Painting Techniques.*
4. *John Mills, Painting Made Easy.*
5. *Ray Smith, The Artist's Handbook.*
6. *PIP Seymour, The Artist's Handbook, A Complete Professional Guide to Materials and Techniques*
7. *Materials and Techniques in Art by Gerald W.R.Ward Published by Oxford University Press*
8. *Vision and Creation by Nandalal Bose, Visva Bharati University Publication.*
9. *Techniques of Indian Painting, Jayantha Chakravarty.*
10. *Stone Lithography – Paul Croft*
11. *Three Graphic Artist (Journal) – Lalit Kala Academy, Geeta Kapoor*

	12. A Half Century of American Print Making – A Fern *13. The Art of Lithography – D.C. Berri*
Learning Outcomes (not more than 100 words)	After completing the course, student will be ble to use the theoretical knowledge of various methods and techniques in his practice. He will identify the uses of tools and equipment; kinds of pigments, their chemical and physical properties, manufacturing of pigments; uses of varnishes; quality, advantages and dis-advantages and preparing of different types of supports. Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society.

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Course Title	**PANMJ63: Composition in Traditional Style**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Students will be made familiar with the basic tools, techniques, methods and materials of various schools and styles of Miniature/Folk Painting traditions in India. They will be encouraged to draw from the Indian Miniature/Folk Painting traditions and extend their visual vocabulary to make its relevance to the contemporary art practices.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Practice based on the cultural specificity, technical understanding, formal or aesthetic conventions of Indian Miniature/Folk artists.	**30**
II	Practice based on copying from the work of great masters of Indian Miniature/Folk painting.	**40**
III	Ability to extend the pictorial vocabulary of Indian Miniature/Folk painting traditions to develop individual works.	**50**
IV		
V		

Texts / References	1. *Mughal and Rajput Painting (The New Cambridge History of India) by Milo Cleveland Beach* 2. *A History Of Indian Painting: Manuscript, Moghul And Deccani Traditions by Krishna Chaitanya* 3. *A History of Indian Painting: Pahari Traditions by Krishna Chaitanya* 4. *Indian Miniature Paintings: Manifestations of a Creative Mind by Dr.Daljeet and P. C. Jain*
Learning Outcomes (not more than 100 words)	Apply art historical understanding, cultural context and aesthetic aptitude to draw from the work of great masters of Indian Miniature painting. Develop visual understanding to identify the distinctive stylistic, technical methods and the unique pictorial vocabulary of great masters of Indian Miniature painting.

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Course Title	**PANMJ64: Outdoor/Landscape Study – II**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Landscape painting, the depiction of Natural scenery in art. Landscape painting may capture mountains, Valleys, bodies of water, fields, forests, clouds, coasts, etc. May or may not include man-made structures as well as people.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Study of Landscapes, Cityscapes, Hill-scape, etc. in water colour.	**20**
II	Landscape/Cityscape in dry/oil pastel.	**20**
III	Landscape/Cityscape in Oil Colour.	**32**
IV	Creative Landscape in Acrylic/Oil colour	**48**
V		

Texts / References	1. *Ernest Savage, Painting Landscape in Pastel* 2. *Kenneth Clark, Landscape to in Art* 3. *Plein Air Painting in Oil, by Frank Serrano* 4. *The Landscape Painter's Workbook : Essential Studies in Shape, Composition and Color (Volume 6), by Mitchell Albala.* 5. *Plein Air Techniques for Artists : Principles and Methods for Painting in Natural Light (Volume 8), by Aimee Erickson*
Learning Outcomes (not more than 100 words)	Enabling students to develop the understanding of various important elements and detailing of Outdoors or Landscapes through lines, colors, perspective and composition.

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Course Title	**PANMJ65: Fresco Buono Mural**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**02**	**02**
	Hours of Teaching (Total)	**0**	**60**	**60**
Course Objectives (not more than 100 words)	Introducing the basic ideas of Fresco Buono Painting and techniques to express and represent accordance with different surfaces like wall or Cement slab or any other new surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	What is Fresco Buono?	**15**
II	Types of Buono and its techniques and styles	**15**
III	Learning the techniques of Fresco Buono and different surfaces and materials	**15**
IV	Introduction to Artists who have done some experimentation on Fresco Buono and Painters and their Techniques.	**15**
V		

Texts / References	1. *Materials and Techniques in Art by Gerald W.R. Ward Published by Oxford University Press* 2. *Vision and Creation by Nandalal Bose, Viswabharati University Publication.* 3. *Techniques of Indian Painting, Jayantha Chakravarty.*
Learning Outcomes (not more than 100 words)	Learn the drawing, cartoon, surface preparation, color preparation for making for Fresco and to aware of the Indian and western style of Fresco Paintings, different Techniques, and get an idea of both traditional and contemporary Artists in Fresco tradition

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Course Title	**PANMJ66: Print Making**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**02**	**02**
	Hours of Teaching (Total)	**0**	**60**	**60**
Course Objectives (not more than 100 words)	¶ Understanding of materials, tools and methods of Etching, Intaglio and Serigraphy Printmaking. ¶ Introductory study of etching, intaglio or serigraphy prints with practical exercise in class. ¶ Skilled in creating textures according to the surface according to the matrix. ¶ Understand different methods of printing i.e mono print, stencil and machine print. ¶ Expertise in valid possibilities and limitations of printmaking materials. ¶ Gain knowledge in consistency of ink prepared for top rolling and viscosity. ¶ Understand how to use raisin dust, different types of acid and its reaction with plates and create tones on Matrix.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Sketching and Lay outing	**10**
II	Final Layout in Black & White and Colour	**10**
III	Plate making on Zinc, Copper sheets or Screen printing	**15**
IV	Understand different methods of printing	**10**
V	Final Printing and Reproduction	**15**

Texts / References	1. *How to Identify Prints, Bamber Gascolgen, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004* 2. *Introduction to Screen Printing, Bhalchandra Khadke, Kailas Takle Published by MAC Enterprises, 229/29A, Girgaum Road, Bombay-4* 3. *Prints and Printmaking (An introduction to the history and technique) Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X*
Learning Outcomes (not more than 100 words)	Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.

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Course Title	**PANMJ67: Full Figure Drawing**			
Category of Course	**Major**			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**02**	**02**
	Hours of Teaching (Total)	**0**	**60**	**60**
Course Objectives (not more than 100 words)	Drawing can help in improve observation and representation skills and attention to detail. It can improve pictorial quality, composition, perspective, proportion and proper execution. It approach gesture drawing with perfection and analyze movement and posture in the body. It helps to understand the use of forms and volume of the figure, shape and anatomical position.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Quick Sketch of a live model. Medium- Pencil, Charcoal Size- Half Sheet	**15**
II	Famous Artworks and Master's Drawing Study. Medium- Pencil, Charcoal Size- Half sheet	**15**
III	Highly detailed and anatomically correct figure drawing. Medium- Pencil, Charcoal Size- Half Sheet	**30**
IV		
V		

Texts / References	1. *Bridgman's complete guide to drawing from life by George Brant Bridgman, Sterling, New York, 2009* 2. *Figure Drawing by Michael Hampton, M. Hampton, 2nd ediCon, India, 2009* 3. *Drawings in the Louvre- The Italian Drawings by Roseline Bacon, Cassell, London* 4. *Drawings in the Louvre- The French Drawings by Maurice Serullaz, Cassell, London* 5. *The Drawings in the Louvre- The German, Flemish and Dutch Drawings by Roseline Bacon, Cassell, London* 6. *Durer: the Artist and his Drawings by Christopher White, Watson Guptill*
Learning Outcomes (not more than 100 words)	Develops the drawing ability and improve the observational skill and rendering of shape, tone, pattern, and texture.

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Course Title	**PANMV61:Portrait Study***			
Category of Course	**Minor Vocational**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	This paper aims to learn basic characteristics of human face, ratio and placement of different parts of human face, i.e. eye, ear, nose, lips, etc. To develop the observing and catching power of different expressions, and to develop the habit of portrait drawing and sketching.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Portrait study in Acrylic colour.	**16**
II	Portrait study in Oil colour.	**32**
III	Old masters copy work based portrait in Pastel/Oil colour.	**24**
IV	Creative Portrait in Acrylic/Oil colour	**48**
V		

Texts / References	1. *Portrait Painting Alelier : Old Master Technique and Contemporary Applications, by Suzanne Brooker and Domenic Cretara* 2. *Painting Portraits in Oils : Capturing characters from life, by Rob Wareing* 3. *Portrait in Oil with Cuong Nguyen : An Easy-To-Follow System to Create Realistic Skin Tones, by Cuong Nguyen* 4. *The Arts of Portrait Painting, by John Collier* 5. *Painting Portraits in Acrylic : Practical Guide to Contemporary Portraiture, by Hashim Akib*
Learning Outcomes (not more than 100 words)	Portrait Study is very important in Art. In this course, student will learn various postures of human faces. After studying eye, ear, ear, nose and hair closely, he tries to engrave it on paper. Variety of male and female models in different poses encourages students to observe the basic proportions of the head and apply the proper placement of facial features.

*** Can be opted as minor course by the students having major other than Painting.**

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<table>
<tr><td>Course Title</td><td colspan="2">PANMJ71: History of Visual Arts & Design-VII</td></tr>
<tr><td>Category of Course</td><td colspan="2">Major</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="2"><table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits</td><td>3</td><td>0</td><td>3</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>45</td><td>0</td><td>45</td></tr>
</table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="2">Seeing the developments of modern and post-modern approach and areas of Western art which makes perfect and collective knowledge and historic view of Western modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.</td></tr>
<tr><td>Course Content</td><td colspan="2">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="3"><table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>Modern Trends of Western Painting
1. Impressionism – 1879-1890
2. Neo-Impressionism 1884-1886
3. Post-Impressionism 1885-1905</td><td>15</td></tr>
<tr><td>II</td><td>Modern Art from Early 20th Century in West
1. Fauvism – 1905-1910
2. Cubism – 1907-1921
3. Expressionism – 1905-1925</td><td>15</td></tr>
<tr><td>III</td><td>Modern trends of Western Sculpture: Origin of Modern Sculpture – The Cubist & The Futurist</td><td>15</td></tr>
<tr><td>IV</td><td></td><td></td></tr>
<tr><td>V</td><td></td><td></td></tr>
</table></td></tr>
<tr><td>Texts / References</td><td colspan="2">1. यूरोपीय चित्रकला का इतिहास by R. V. Sakhalkar.
2. पश्चिम की चित्रकला by Ashok
3. History of Modern Art by H.H. Arnason
4. History of Art by H. W. Jhonson
5. Modern Painting : from Impressionism to Abstract Art
6. The History of World Sculpture by Germain Bazin</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="2">Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Western modern, post-modern and contemporary forms of Western art and its understanding.</td></tr>
</table>

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Course Title	**PANMJ72: Material and Method – V**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**01**	**0**	**01**
	Hours of Teaching (Total)	**15**	**0**	**15**
Course Objectives (not more than 100 words)	This paper aims to learn about practices of techniques of stretching canvas on frame, preparation of canvas – Under priming size, Leather – waste size, Casein size, Fish-Glue size, etc. Introducing the basic ideas of Sgrafitto and techniques to express and represent accordance with different surfaces like wall, Cement slab or Terracotta or any other new surfaces. Explore various themes, mediums, techniques, tools, matrix, materials, style of varied printmakers which will enable the students to develop their own individual style and technique.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Canvas Stretching : Canvas Stretchers and the technique of stretching canvas on the frame. Preparation of Canvas : (a) Under – Priming or Sizing (b) Leather – Waste size (c) Casein size (d) Fish – Glue size	**5**
II	Techniques of Sgraffito, Methods and Materials of Mural	**5**
III	Mixed Media –I : (a) Experiments with combined graphic techniques and mediums. (b) Types of paper, plate, rollers for printmaking.	**5**
IV		
V		

Texts / References	1. *Norman Buchanan,Painting and the Joy of Colour.* 2. *Hilaire Hiler ,Notes on the Technique of Painting .* 3. *Elizabeth Tate Macdonald,The Encyclopedia of Painting Techniques.* 4. *John Mills,Painting Made Easy .* 5. *Ray Smith, The Artist's Handbook.* 6. *PIP Seymour,The Artist's Handbook, A Complete Professional Guide to Materials and Techniques* 7. *Materials and Techniques in Art by Gerald W.R.Ward Published by Oxford University Press* 8. *Vision and Creation by Nandalal Bose, Visva Bharati University Publication.* 9. *Techniques of Indian Painting, Jayantha Chakravarty.* 10. *Print Making Today – Jules Heller* 11. *Digital Printmaking – George Whale and Naren Barfield.* 12. *Great Prints of the world – Peterdi Gabor*
Learning	After completing the course, student will able to get knowledge of practicing the

Outcomes (not more than 100 words)	techniques of stretching canvas on the different frame, and get practiced in preparation of canvas sizing in different techniques. Students will know about Sgraffito, its technique and styles, and different surfaces and materials used for Sgraffito. Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society.

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Course Title	**PANMJ73: Creative Composition-I**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Analyze composition in the context of contemporary art. Develop personal expression. Explore oil, acrylic and mix media.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Developing independent compositions.	**30**
II	Encouraging spontaneity and experimentation.	**30**
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.	**60**
IV		
V		

Texts / References	1. *Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor* 2. *Meanings of Abstract Art: Between Nature and Theory (Routledge Advances in Art and Visual Studies) by Paul Crowther and Isabel Wünsche.*
Learning Outcomes (not more than 100 words)	Critical knowledge of composition and its execution in the context of contemporary art. Analyze the relevance of composition to contemporary art.Ability to develop personal expression.

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Course Title	**PANMJ74: Life Study**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	This course aims to make students able to study form live models (male and female), with exploring various application methods and rendering techniques towards life portraiture and other supporting elements present with model.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Study of Human anatomy/body in detail – Male & Female	**24**
II	Practice the structural drawings different angles of Head, Hands, Torso, Legs, etc.	**24**
III	Exploration of various possibilities of expression and different ages.	**20**
IV	Critical and Analytical study of great old masters paintings.	**20**
V	Life study by using different styles of Painting techniques.	**32**

Texts / References	1. *Constructive Anatomy, by George B.Bridgman.* 2. *Painting Portraits and Figures in Watercolor, by Mary Whyte* 3. *Figure Drawing, by Mitchel Hampton.* 4. *Anatomy a Complete Guide for Artists, by Joshep Sheppard.* 5. *Figure Drawing for Artists ,by Steve Huston.* 6. *Human Figure Drawing, by Daniel Brambilla* 7. *The Anatomy of Style, by Patrick J.Jones.* 8. *Classis Human Anatomy in Motioin : The Artist's Guide to the Dynamics of Figure Drawing, by Valerie L. Winslow.* 9. *The Portrait and Figure Painting Book, by Wendon Blake*
Learning Outcomes (not more than 100 words)	By this course study, the students will be able to develop their skills by observing and interpreting the shape of human body trains and to see almost every form of curve, line and subtle undulation found in human figure.

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Course Title	**PANMJ75: Mural/Sgraffito**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**02**	**02**
	Hours of Teaching (Total)	**0**	**60**	**60**
Course Objectives (not more than 100 words)	Introducing the basic ideas of Sgraffito and techniques to express and represent accordance with different surfaces like wall or Cement slab, Terracotta or any other new surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	What is Sgraffito?	**15**
II	Types of Sgraffito and its techniques and styles	**15**
III	Learning the techniques of Sgraffito and different surfaces and materials	**15**
IV	Introduction to Artists who have done some experimentation on Sgraffito and their Techniques.	**15**
V		

Texts / References	1. *Materials and Techniques in Art by Gerald W.R. Ward Published by Oxford University Press* 2. *Vision and Creation by Nandalal Bose, Viswabharati University Publication.* 3. *Techniques of Indian Painting, Jayantha Chakravarty.*
Learning Outcomes (not more than 100 words)	Learn the drawing, cartoon, surface preparation, color preparation for making for Sgraffito and to aware of the Indian and western style of Fresco Paintings, different Techniques, and get an idea of both traditional and contemporary Artists in Fresco tradition.

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Faculty of Visual Arts

Course Title	**PANMJ76: Print Making**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**02**	**02**
	Hours of Teaching (Total)	**0**	**60**	**60**
Course Objectives (not more than 100 words)	¶ Understanding of materials, tools and methods of Planography, viscosity Printing. ¶ Introductory study of intaglio, Planography, viscosity printing with practical exercise in class. ¶ Skilled in creating textures according to the surface according to the matrix. ¶ Understand different methods of printing i.e mono print, stencil and machine print. ¶ Expertise in valid possibilities and limitations of printmaking materials. ¶ Handle different printmaking materials of Lithography and Etching. ¶ To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. ¶ Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Sketching and Lay outing	**10**
II	Final Layout in Black & White and Colour	**10**
III	Plate making on Planography and viscosity	**15**
IV	Understand different methods of printing	**10**
V	Final Printing and Reproduction	**15**

Texts / References	1. *New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, Published Jointly by Ajanta Offset &Packagings Ltd. &Vadhera Art Gallery, New Delhi, 1997* 2. *How to Identify Prints, Bamber Gascolgen, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004* 3. *Prints and Printmaking (An introduction to the history and technique) Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X*
Learning Outcomes (not more than 100 words)	Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.

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Course Title	**PANMJ77: Human Figure Drawing**			
Category of Course	**Major**			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**02**	**02**
	Hours of Teaching (Total)	**0**	**60**	**60**
Course Objectives (not more than 100 words)	Drawing can help in improve observation and representation skills and attention to detail. It can improve pictorial quality, composition, perspective, proportion and proper execution. It approach gesture drawing with perfection and analyze movement and posture in the body. It helps to understand the use of forms and volume of the figure, shape and anatomical position.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Quick drawing that show the movement or mass of a figure. Medium- Pencil, Charcoal, ink Size- Full Sheet	**10**
II	Human figure drawing in different postures including sitting, standing and sleeping. Medium- Pencil, Charcoal, ink Size- Full Sheet	**25**
III	Human anatomy drawing with different age groups and gender to study the relative proportions. Medium- Pencil, Charcoal, ink Size- Full Sheet	**25**
IV		
V		

Texts / References	1. *Anatomy for Sculpture Understanding the Human Anatomy by Uldis with Sandis Kondrats, Anatomy Next, Inc., 3rd edition, 2014* 2. *Bridgman's complete guide to drawing from life by George Brant Bridgman, Sterling, New York, 2009* 3. *Figure Drawing by Michael Hampton, M. Hampton, 2nd edition, India, 2009*
Learning Outcomes (not more than 100 words)	Develops the drawing ability and improve the observational skill and rendering of shape, tone, pattern, and texture.

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Course Title	**PANMN71: Life Study***			
Category of Course	**Minor**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	This course aims to make students able to study form live models (male and female), with exploring various application methods and rendering techniques towards life portraiture and other supporting elements present with model.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Study of Human anatomy/body in detail – Male & Female	**24**
II	Practice the structural drawings different angles of Head, Hands, Torso, Legs, etc.	**24**
III	Exploration of various possibilities of expression and different ages.	**20**
IV	Critical and Analytical study of great old masters paintings.	**20**
V	Life study by using different styles of Painting techniques.	**32**

Texts / References	1. *Constructive Anatomy, by George B.Bridgman.* 2. *Painting Portraits and Figures in Watercolor, by Mary Whyte* 3. *Figure Drawing, by Mitchel Hampton.* 4. *Anatomy a Complete Guide for Artists, by Joshep Sheppard.* 5. *Figure Drawing for Artists ,by Steve Huston.* 6. *Human Figure Drawing, by Daniel Brambilla* 7. *The Anatomy of Style, by Patrick J.Jones.* 8. *Classis Human Anatomy in Motioin : The Artist's Guide to the Dynamics of Figure Drawing, by Valerie L. Winslow.* 9. *The Portrait and Figure Painting Book, by Wendon Blake*
Learning Outcomes (not more than 100 words)	By this course study, the students will be able to develop their skills by observing and interpreting the shape of human body trains and to see almost every form of curve, line and subtle undulation found in human figure.

*** Can be opted as minor course by the students having major other than Painting.**

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Department of Painting

Faculty of Visual Arts

Course Title	**PANMJ81: History of Visual Arts & Design-VIII**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**3**	**0**	**3**
Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Western art which makes perfect and collective knowledge and historic view of Western modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Contemporary Indian Art 1. Background of Modern Painting in India: Company, Folk and Popular, Raja Ravi Verma etc.	16
II	2. Revivalism: Bengal School, Bombay School	13
III	3. Art Circles of the Mid 20th century: a. Progressive Artist Group b. Calcutta Group c. Delhi Silpi Chakra	16
IV		
V		

Texts / References	1. *समकालीन भारतीय कला by Mamta Chaturvedy* 2. *भारतीय चित्रकला का इतिहास by A. B. Verma* 3. *कला विलास by A. R. Agrawal* 4. *आधुनिक भारतीय चित्रकला by Giriraj Kishor Agrawal* 5. *Company Painting by Mildred Archer* 6. *भारतीय कला by Dr. Rajesh Vyas*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Western modern, post-modern and contemporary forms of Western art and its understanding.

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Faculty of Visual Arts

Course Title	**PANMJ82: Material and Method – VI**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**01**	**0**	**01**
	Hours of Teaching (Total)	**15**	**0**	**15**
Course Objectives (not more than 100 words)	This paper aims to learn the practices of techniques of stretching canvas on frame, prepare and sizing of canvas. Introducing the basic ideas of Metal Enameling and techniques to express and represent accordance with different Architecture or space. Analyze and appreciate the art works of a printmaker and create art works getting influenced by the concept, content, theme, composition, technique, and printing style of the printmaker chosen.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Types of Priming or Ground : (a) Oil ground (b)Gesso or Chalk ground (c) Emulsion ground Oil Painting Methods and Technique	**5**
II	Techniques of Metal Enamelling, Methods and Materials of Mural	**5**
III	Mixed Media –II : Digital archive print, digital lay outing photo etching, colour separation, embossed print, lift ground technique, open bite, photogravure, rainbow roll, stipple engraving, wood engraving.	**5**
IV		
V		

Texts / References

1. *Norman Buchanan,Painting and the Joy of Colour.*
2. *Hilaire Hiler ,Notes on the Technique of Painting .*
3. *Elizabeth Tate Macdonald,The Encyclopedia of Painting Techniques.*
4. *John Mills,Painting Made Easy .*
5. *Ray Smith, The Artist's Handbook.*
6. *PIP Seymour,The Artist's Handbook, A Complete Professional Guide to Materials and Techniques*
7. *Art of metal Enameling..*
8. *Materials and Techniques in Art by Gerald W.R.Ward Published by Oxford University*
9. *Offset Printing from stone and plates – Charles Harrap.*
10. *The Printed Picture, Four Centuries of Indian Printmaking, Paula Sengupta, Volume I&II publisher Delhi Art Gallery, New Delhi, 2012*
11. *New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, Published Jointly by Ajanta Offset &Packagings Ltd. &Vadhera Art Gallery, New Delhi, 1997*

Learning Outcomes (not more than 100 words)	After completion of the course, student will be able the get knowledge of practicing the techniques of preparing of different grounds. A student can also get mastership in oil painting method and techniques. Students will able to learn the Enameling techniques and style and different usages of spaces or objects, both in India and abroad. Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural and social responsibility for sustainable development of society and commodities as well. Raise employability in the field of art, writing, curating and museum.

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Course Title	**PANMJ83: Creative Composition-II**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**6**	**6**
	Hours of Teaching (Total)	**0**	**180**	**180**
Course Objectives (not more than 100 words)	Creating finished compositions with focus on personal expression and means to defend it. Exploration with oil, acrylic and mix media on various surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Practical exercises on developing independent compositions and writing a concept note or artists statement.	**50**
II	Studio exercises encouraging spontaneity and experimentation.	**50**
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.	**80**
IV		
V		

Texts / References	1. *Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor* 2. *Meanings of Abstract Art: Between Nature and Theory (Routledge Advances in Art and Visual Studies) by Paul Crowther and Isabel Wünsche.*
Learning Outcomes (not more than 100 words)	Ability to develop personal expression and defend or articulate it by writing an artist's statement or concept note. Critical knowledge of composition and its execution in the context of contemporary art. Ability to identify the relevance of composition to contemporary art.

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Course Title	**PANMJ84: Creative Drawing**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Understanding the Figure- space relationship and analysis of contemporary vocabulary of drawing. Exploration of drawing as an independent medium of creative expression.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Drawing based on figurative study.	**30**
II	Drawings based on the inspiration from contemporary art practices.	**40**
III	Practical exercises based on experimental approach to achieve a personal drawing style. Work in oil, acrylic and mix media on canvas and other surfaces.	**50**
IV		
V		

Texts / References	1. *Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor* 2. *Interpreting Art: Reflecting, Wondering, and Responding by Terry Barrett* 3. *The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories (Bloomsbury by Natalia Iacobelli and TizianaAndina.*
Learning Outcomes (not more than 100 words)	Ability to articulate figure-space relationship and identify the relevance of drawing to contemporary art. Apply knowledge acquired from contemporary art practices to intensive execution of drawings. Apply the capabilities to develop imaginative and creative drawings. Develop an individual direction and personal style.

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Course Title	**PANMJ85: Mural/Metal Enameling**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**02**	**02**
	Hours of Teaching (Total)	**0**	**60**	**60**
Course Objectives (not more than 100 words)	Introducing the basic ideas of Metal Enameling and techniques to express and represent accordance with architecture or space.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	What is Metal Enameling?	**15**
II	Metal Enameling and its techniques and styles	**15**
III	Learning the techniques of Metal Enameling and different usages of spaces or objects.	**15**
IV	Introduction to Artists who have done some experimentation on Metal Enameling and their Techniques both in India and abroad.	**15**
V		

Texts / References	1. *Enameling-The Complicity of Fire and Art by Andreu Vilasis.* 2. *Materials and Techniques in Art by Gerald W.R. Ward Published by Oxford University Press*
Learning Outcomes (not more than 100 words)	Learn the drawing, cartoon, surface preparation, color preparation for making for metal enameling and to aware of the Indian and western style of Fresco Paintings, different Techniques and get an idea of both traditional and contemporary Artists in metal enameling.

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Course Title	**PANMJ86: Print Making**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**02**	**02**
	Hours of Teaching (Total)	**0**	**60**	**60**
Course Objectives (not more than 100 words)	¶ Understanding of materials, tools and methods of Digital and Mix Media Printing on matrix. ¶ Introductory study of intaglio, Plate Lithography or Digital and Mix Media Printing with practical exercise in class. ¶ Skilled in creating textures according to the surface according to the matrix. ¶ Understand different methods of printing i.e lithographic (Aluminum) and intaglio print with mix Media. ¶ Expertise in valid possibilities and limitations of printmaking materials. ¶ Handle different printmaking materials of Lithography and Etching. ¶ To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. ¶ Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Sketching and Lay outing	**10**
II	Final Layout in Black & White and Colour	**10**
III	Plate making on Digital and Mix Media on matrix.	**15**
IV	Understand different methods of printing	**10**
V	Final Printing and Reproduction	**15**

Texts / References	1. *The Printed Picture, Four Centuries of Indian Printmaking, Paula Sengupta, Volume I&II, publisher Delhi Art Gallery, New Delhi, 2012* 2. *New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, Published Jointly by Ajanta Offset &Packagings Ltd. &Vadhera Art Gallery, New Delhi, 1997* 3. *How to Identify Prints, Bamber Gascolgen, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004* 4. *Prints and Printmaking (An introduction to the history and technique)* *Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X*
Learning Outcomes (not more than 100 words)	Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.

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Course Title	**PANMN81: Creative Drawing***			
Category of Course	**Minor**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Understanding the Figure- space relationship and analysis of contemporary vocabulary of drawing. Exploration of drawing as an independent medium of creative expression.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Drawing based on figurative study.	**30**
II	Drawings based on the inspiration from contemporary art practices.	**40**
III	Practical exercises based on experimental approach to achieve a personal drawing style. Work in oil, acrylic and mix media on canvas and other surfaces.	**50**
IV		
V		

Texts / References	1. *Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor* 2. *Interpreting Art: Reflecting, Wondering, and Responding by Terry Barrett* 3. *The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories (Bloomsbury by Natalia Iacobelli and TizianaAndina.*
Learning Outcomes (not more than 100 words)	Ability to articulate figure-space relationship and identify the relevance of drawing to contemporary art. Apply knowledge acquired from contemporary art practices to intensive execution of drawings. Apply the capabilities to develop imaginative and creative drawings. Develop an individual direction and personal style.

*** Can be opted as minor course by the students having major other than Painting.**

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Faculty of Visual Arts

Course Title	**PANMJ7R1: History of Visual Arts & Design-VII**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**3**	**0**	**3**
Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Western art which makes perfect and collective knowledge and historic view of Western modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Modern Trends of Western Painting 4. Impressionism – 1879-1890 5. Neo-Impressionism 1884-1886 6. Post-Impressionism 1885-1905	15
II	Modern Art from Early 20th Century in West 4. Fauvism – 1905-1910 5. Cubism – 1907-1921 6. Expressionism – 1905-1925	15
III	Modern trends of Western Sculpture: Origin of Modern Sculpture – The Cubist & The Futurist	15
IV		
V		

Texts / References	7. *यूरोपीय चित्रकला का इतिहास by R. V. Sakhalkar.* 8. *पश्चिम की चित्रकला by Ashok* 9. *History of Modern Art by H.H. Arnason* 10. *History of Art by H. W. Jhonson* 11. *Modern Painting : from Impressionism to Abstract Art* 12. *The History of World Sculpture by Germain Bazin*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Western modern, post-modern and contemporary forms of Western art and its understanding.

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Course Title	**PANMJ7R2: Material and Method – V**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**01**	**0**	**01**
	Hours of Teaching (Total)	**15**	**0**	**15**
Course Objectives (not more than 100 words)	This paper aims to learn about practices of techniques of stretching canvas on frame, preparation of canvas – Under priming size, Leather – waste size, Casein size, Fish-Glue size, etc. Introducing the basic ideas of Sgrafitto and techniques to express and represent accordance with different surfaces like wall, Cement slab or Terracotta or any other new surfaces. Explore various themes, mediums, techniques, tools, matrix, materials, style of varied printmakers which will enable the students to develop their own individual style and technique.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Canvas Stretching : Canvas Stretchers and the technique of stretching canvas on the frame. Preparation of Canvas : (a) Under – Priming or Sizing (b) Leather – Waste size (c) Casein size (d) Fish – Glue size	**5**
II	Techniques of Sgraffito, Methods and Materials of Mural	**5**
III	Mixed Media –I : (c) Experiments with combined graphic techniques and mediums. (d) Types of paper, plate, rollers for printmaking.	**5**
IV		
V		

Texts / References	13. *Norman Buchanan,Painting and the Joy of Colour.* 14. *Hilaire Hiler ,Notes on the Technique of Painting .* 15. *Elizabeth Tate Macdonald,The Encyclopedia of Painting Techniques.* 16. *John Mills,Painting Made Easy .* 17. *Ray Smith, The Artist's Handbook.* 18. *PIP Seymour,The Artist's Handbook, A Complete Professional Guide to Materials and Techniques* 19. *Materials and Techniques in Art by Gerald W.R.Ward Published by Oxford University Press* 20. *Vision and Creation by Nandalal Bose, Visva Bharati University Publication.* 21. *Techniques of Indian Painting, Jayantha Chakravarty.* 22. *Print Making Today – Jules Heller* 23. *Digital Printmaking – George Whale and Naren Barfield.* 24. *Great Prints of the world – Peterdi Gabor*
Learning	After completing the course, student will able to get knowledge of practicing the

Outcomes (not more than 100 words)	techniques of stretching canvas on the different frame, and get practiced in preparation of canvas sizing in different techniques. Students will know about Sgraffito, its technique and styles, and different surfaces and materials used for Sgraffito. Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society.

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Course Title	**PANM7R3: Research Methodology**
Category of Course	**Major**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**3**	**0**	**3**
Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Make students aware with different research methodologies. The focus will be on developing the ability to select most suitable methodology and process for writing and publication.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Introduction, Importance and Process of Research	**8**
II	Selection and Formulation of Research Problem	**8**
III	Classification and Selection of Appropriate Research Process	**9**
IV	Research Methodology and Process for Visual Arts	**10**
V	Writing the Research Report	**10**

Texts / References	1. *Research Methods in Education by Keith Morrison, Louis Cohen and Lawrence Manion, 1980.* 2. *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project by Uwe Flick, 2015.* 3. *Research Methodology A Step-by-Step Guide for Beginners by Ranjit Kumar, Sage Publications Pvt. Ltd, 2023.*
Learning Outcomes (not more than 100 words)	Ability to identify research gap and formulating research problem having scope and relevance in general and particular to their area of specialization. The students will be able to write and publish their research project subsequently learning to carry out major research projects in future.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMJ7R4: Creative Composition-I**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**5**	**5**
	Hours of Teaching (Total)	**0**	**150**	**150**
Course Objectives (not more than 100 words)	Analyze composition in the context of contemporary art. Develop personal expression. Explore oil, acrylic and mix media.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Developing independent compositions.	**40**
II	Encouraging spontaneity and experimentation.	**40**
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.	**70**
IV		
V		

Texts / References	1. *Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor* 2. *Meanings of Abstract Art: Between Nature and Theory (Routledge Advances in Art and Visual Studies) by Paul Crowther and Isabel Wünsche.*
Learning Outcomes (not more than 100 words)	Critical knowledge of composition and its execution in the context of contemporary art. Analyze the relevance of composition to contemporary art. Ability to develop personal expression.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMJ7R5: Figurative Composition-I**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**5**	**5**
	Hours of Teaching (Total)	**0**	**150**	**150**
Course Objectives (not more than 100 words)	Analyze figurative approach to composition in the context of contemporary art. Develop personal expression through figurative articulation. Explore oil, acrylic and mix media.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Developing independent method of figuration.	**40**
II	Encouraging spontaneity and experimentation.	**40**
III	Practical exercises based on compositional articulation of human body structureto work in oil, acrylic and mix media on canvas and other surfaces.	**70**
IV		
V		

Texts / References	1. *Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor* 2. *Interpreting Art: Reflecting, Wondering, and Responding by Terry Barrett* 3. *The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories (Bloomsbury by Natalia Iacobelli and Tiziana Andina.*
Learning Outcomes (not more than 100 words)	Critical knowledge of figurative composition and its execution in the context of contemporary art. Analyze the relevance of figurative approach to contemporary art. Ability to develop personal expression.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMJ7R6: Mural/New Media**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Introducing the basic ideas of New Media Mural and techniques to express and represent accordance with different surfaces like wall or Cement slab, Terracotta or any other new surfaces or any interior or exterior of architecture.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	What is New Media in Mural?	**30**
II	Types of New Media and its techniques and styles	**30**
III	Learning the techniques of New Media or Mixed Media and different surfaces and materials	**30**
IV	Introduction to Artists who have done some experimentation on New Media/Mixed Media and their Techniques.	**30**
V		

Texts / References	1. *Materials and Techniques in Art by Gerald W.R. Ward Published by Oxford University Press* 2. *New Media Art published by Taschen.* 3. *Introduction to New Media Art published by Press Books.*
Learning Outcomes (not more than 100 words)	New Media or Mixed media is very important areas of the fast moving situation of the Contemporary art in India and the west. Students will explore new possibilities of using this New Media ideas and techniques in the current spaces like Corporate hotels, Companies or Airport or any private and public spaces and the current requirements of the society.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMJ7R7: Exploration in Print Making**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	¶ Understanding of materials, tools and methods of Planography, Digital and Mix Media Printing. ¶ Introductory study of intaglio, Planography or Digital and Mix Media Printing with practical exercise in class. ¶ Skilled in creating textures according to the surface according to the matrix. ¶ Understand different methods of printing i.e mono print, stencil and machine print. ¶ Expertise in valid possibilities and limitations of printmaking materials. ¶ Handle different printmaking materials of Lithography and Etching. ¶ To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. ¶ Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Sketching and Lay outing	**20**
II	Final Layout in Black & White and Colour	**20**
III	Plate making on Planography, Digital and Mix Media	**20**
IV	Understand different methods of printing	**30**
V	Final Printing and Reproduction	**30**

Texts / References	1. *New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, Published Jointly by Ajanta Offset &Packagings Ltd. &Vadhera Art Gallery, New Delhi, 1997* 2. *How to Identify Prints, Bamber Gascolgen, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004* 3. *Prints and Printmaking (An introduction to the history and technique)* 4. *Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X*
Learning Outcomes (not more than 100 words)	Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMN7R1: Mural/New Media***			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Introducing the basic ideas of New Media Mural and techniques to express and represent accordance with different surfaces like wall or Cement slab, Terracotta or any other new surfaces or any interior or exterior of architecture.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	What is New Media in Mural?	**30**
II	Types of New Media and its techniques and styles	**30**
III	Learning the techniques of New Media or Mixed Media and different surfaces and materials	**30**
IV	Introduction to Artists who have done some experimentation on New Media/Mixed Media and their Techniques.	**30**
V		

Texts / References	4. *Materials and Techniques in Art by Gerald W.R. Ward Published by Oxford University Press* 5. *New Media Art published by Taschen.* 6. *Introduction to New Media Art published by Press Books.*
Learning Outcomes (not more than 100 words)	New Media or Mixed media is very important areas of the fast moving situation of the Contemporary art in India and the west. Students will explore new possibilities of using this New Media ideas and techniques in the current spaces like Corporate hotels, Companies or Airport or any private and public spaces and the current requirements of the society.

*** Can be opted as minor course by the students having major other than Painting.**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMN7R2: Exploration in Print Making***			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	¶ Understanding of materials, tools and methods of Planography, Digital and Mix Media Printing. ¶ Introductory study of intaglio, Planography or Digital and Mix Media Printing with practical exercise in class. ¶ Skilled in creating textures according to the surface according to the matrix. ¶ Understand different methods of printing i.e mono print, stencil and machine print. ¶ Expertise in valid possibilities and limitations of printmaking materials. ¶ Handle different printmaking materials of Lithography and Etching. ¶ To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. ¶ Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Sketching and Lay outing	**20**
II	Final Layout in Black & White and Colour	**20**
III	Plate making on Planography, Digital and Mix Media	**20**
IV	Understand different methods of printing	**30**
V	Final Printing and Reproduction	**30**

Texts / References	5. *New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, Published Jointly by Ajanta Offset &Packagings Ltd. &Vadhera Art Gallery, New Delhi, 1997* 6. *How to Identify Prints, Bamber Gascolgen, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004* 7. *Prints and Printmaking (An introduction to the history and technique)* 8. *Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X*
Learning Outcomes (not more than 100 words)	Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.

*** Can be opted as minor course by the students having major other than Painting.**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VIII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANDS8R1: Dissertation**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**12**	**0**	**12**
Hour of Teaching (Total)	**180**	**0**	**180**

Course Objectives (not more than 100 words)	Inculcate the ability to explain different aspects of their creation including conceptual, aesthetical and technical.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Identifying their source of inspiration / core of their art practice and collecting the authentic cum relevant data.	**40**
II	Studying their own stylistic development and current practice including conceptual and practical/technical approach with a comparative and critical approach.	**50**
III	Detailed research project (Approx. 5000 words) based on their studio practice/analysis/exploration following the standards already laid down for research as per the UGC guidelines with at least one publication in Scopus indexed/UGC CARE listed journal.	**90**
IV		
V		

Texts / References	1. *The Craft of Research by Wayne C. Booth, Joseph Williams and Gregory G. Colomb, 2016.* 2. *Research Design: Qualitative, Quantitative and Mixed Method Approaches by John W. Crewel, J. David Creswell, 2014.* 3. *Qualitative Inquiry and Research Design: Choosing Among Five Approaches by John W. Creswell, 2016.*
Learning Outcomes (not more than 100 words)	Ability to understand and explain various aspects of the art works. Equipped with required set of skills to curate the art exhibition.

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Department of Painting

Faculty of Visual Arts

Course Title	**PANMJ8R2: Creative Composition-II**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Creating finished compositions with focus on personal expression and means to defend it. Exploration with oil, acrylic and mix media on various surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Practical exercises on developing independent compositions and writing a concept note or artists statement.	**40**
II	Studio exercises encouraging spontaneity and experimentation.	**40**
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.	**40**
IV		
V		

Texts / References	1. *Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor* 2. *Meanings of Abstract Art: Between Nature and Theory (Routledge Advances in Art and Visual Studies) by Paul Crowther and Isabel Wünsche.*
Learning Outcomes (not more than 100 words)	Ability to develop personal expression and defend or articulate it by writing an artist's statement or concept note. Critical knowledge of composition and its execution in the context of contemporary art. Ability to identify the relevance of composition to contemporary art.

Head of the Department

BANARAS HINDU UNIVERSITY

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Department of Painting

Faculty of Visual Arts

Course Title	**PANMJ8R3: Figurative Composition-II**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Creating finished composition with figurative approach with focus on personal expression and means to defend it. Exploration with oil, acrylic and mix media on different surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Practical exercises on developing independent compositions and writing a concept note or artists statement.	**40**
II	Studio exercises encouraging spontaneity and experimentation.	**40**
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.	**40**
IV		
V		

Texts / References	1. *Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor* 2. *Interpreting Art: Reflecting, Wondering, and Responding by Terry Barrett* 3. *The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories (Bloomsbury by Natalia Iacobelli and TizianaAndina.*
Learning Outcomes (not more than 100 words)	Ability to develop personal expression and defend or articulate it by writing an artist's statement or concept note. Critical knowledge of figurative composition and its execution in the context of contemporary art. Ability to identify the relevance of figuration to contemporary art.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VIII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMJ8R4: Mural Design as Public Art**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Introducing the basic ideas of Public Art and its techniques to express and represent accordance with different Public or private spaces or any environment, and also introduce artists involved both in India and abroad.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	What is Public Art	**30**
II	Types of Public Art and its approach and context	**40**
III	Introduce the artist involved in the areas of Public Art and environmental art in India and abroad.	**50**
IV		
V		

Texts / References	1. *Materials and Techniques in Art by Gerald W. R. Ward Published by Oxford University Press.* 2. *Practice of Public Art published by Routledge.* 3. *Santiniketan Mural, Viswabharati University Publication.*
Learning Outcomes (not more than 100 words)	Public Art and Environmental Art is very important areas of the fast moving situation of the Contemporary art in India and the west. Students will explore new possibilities of using this ideas and techniques in the current spaces like different Environment like Corporate hotels, Companies or Airport or any private and public spaces and the current requirements of the society.

Head of the Department

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(Detailed Syllabus of B.F.A. in Painting (Sem.-VIII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMJR5: Exploration in Print Making**			
Category of Course	**Major**			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	¶ Understanding of materials, tools and methods of Planography, Digital and Mix Media Printing. ¶ Introductory study of intaglio, Planography or Digital and Mix Media Printing with practical exercise in class. ¶ Skilled in creating textures according to the surface according to the matrix. ¶ Understand different methods of printing i.e mono print, stencil and machine print. ¶ Expertise in valid possibilities and limitations of printmaking materials. ¶ Handle different printmaking materials of Lithography and Etching. ¶ To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. ¶ Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Sketching and Lay outing	**20**
II	Final Layout in Black & White and Colour	**20**
III	Plate making on lithographic (Aluminum), Digital and Mix Media	**20**
IV	Understand different methods of printing	**30**
V	Final Printing and Reproduction	**30**

Texts / References	1. *The Printed Picture, Four Centuries of Indian Printmaking, Paula Sengupta, Volume I&II, publisher Delhi Art Gallery, New Delhi, 2012* 2. *New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, Published Jointly by Ajanta Offset &Packagings Ltd. &Vadhera Art Gallery, New Delhi, 1997* 3. *How to Identify Prints, Bamber Gascolgen, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004* 4. *Prints and Printmaking (An introduction to the history and technique)* 5. *Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X*
Learning Outcomes (not more than 100 words)	Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VIII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMN8R1: Mural Design as Public Art***			
Category of Course	**Minor**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	Introducing the basic ideas of Public Art and its techniques to express and represent accordance with different Public or private spaces or any environment, and also introduce artists involved both in India and abroad.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	What is Public Art	**30**
II	Types of Public Art and its approach and context	**40**
III	Introduce the artist involved in the areas of Public Art and environmental art in India and abroad.	**50**
IV		
V		

Texts / References	4. *Materials and Techniques in Art by Gerald W. R. Ward Published by Oxford University Press.* 5. *Practice of Public Art published by Routledge.* 6. *Santiniketan Mural, Viswabharati University Publication.*
Learning Outcomes (not more than 100 words)	Public Art and Environmental Art is very important areas of the fast moving situation of the Contemporary art in India and the west. Students will explore new possibilities of using this ideas and techniques in the current spaces like different Environment like Corporate hotels, Companies or Airport or any private and public spaces and the current requirements of the society.

*** Can be opted as minor course by the students having major other than Painting.**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VIII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**PANMN8R2: Exploration in Print Making***			
Category of Course	**Major**			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**04**	**04**
	Hours of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	¶ Understanding of materials, tools and methods of Planography, Digital and Mix Media Printing. ¶ Introductory study of intaglio, Planography or Digital and Mix Media Printing with practical exercise in class. ¶ Skilled in creating textures according to the surface according to the matrix. ¶ Understand different methods of printing i.e mono print, stencil and machine print. ¶ Expertise in valid possibilities and limitations of printmaking materials. ¶ Handle different printmaking materials of Lithography and Etching. ¶ To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. ¶ Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course content**	**Hr. of Teaching**
I	Sketching and Lay outing	**20**
II	Final Layout in Black & White and Colour	**20**
III	Plate making on lithographic (Aluminum), Digital and Mix Media	**20**
IV	Understand different methods of printing	**30**
V	Final Printing and Reproduction	**30**

Texts / References	6. *The Printed Picture, Four Centuries of Indian Printmaking, Paula Sengupta, Volume I&II, publisher Delhi Art Gallery, New Delhi, 2012* 7. *New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, Published Jointly by Ajanta Offset &Packagings Ltd. &Vadhera Art Gallery, New Delhi, 1997* 8. *How to Identify Prints, Bamber Gascolgen, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004* 9. *Prints and Printmaking (An introduction to the history and technique)* 10. *Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X*
Learning Outcomes (not more than 100 words)	Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.

*** Can be opted as minor course by the students having major other than Painting.**

Head of the Department

काशी हिन्दू विश्वविद्यालय
BANARAS HINDU UNIVERSITY

Department of Plastic Arts
Faculty of Visual Arts

SYLLABI

FOUR YEAR UNDERGRADUATE COURSE

BFA

Effective from 2024 Under
NEP- National Education Policy 2020

DEPARTMENT OF PLASTIC ARTS
FACULTY OF VISUAL ARTS
Course Structure for B.F.A. in Plastic Arts

Semester	Courses		Credits	Intake
I	PLAMJ11:Foundation Course for Plastic Arts-I		4	
	PLAMN11: Foundation Course for Plastic Arts-I*		4	
	PLASE11:Relief Terracotta Sculpture		3	
	PLAMD11: Paper Crafts or SWAYAM Course-I		3	17
II	PLAMJ21:Foundation Course for Plastic Arts-II		4	
	PLAMN21: Foundation Course for Plastic Arts-II *		4	
	PLASE21:Toy Making		3	
	PLAMD21: Paper Crafts or SWAYAM Course-II		3	17
	Exit here will be awarded with Certificate			
III	PLAMJ31:History of Visual Arts & Design-III		1	
	PLAMJ32:Material & Method-I		1	
	PLAMJ33:Composition and Form Exploration		4	
	PLAMJ34: Head Study		2	
	PLAMV31: Wooden Crafts*		4	
	PLASE31: Terracotta (2D and 3D)		3	
	PLAMD31: Paper Crafts or SWAYAM Course-III		3	17
IV	PLAMJ41: History of Visual Arts & Design-IV		3	
	PLAMJ42: Material & Method-II		1	
	PLAMJ43: Wooden Sculpture		2	
	PLAMJ44: Advance Composition and Form Exploration		4	
	PLAMJ45: Portrait Study		4	
	PLAMN41: Advance Composition and Form Exploration*****		4	
	Exit here will be awarded with Diploma			
V	PLAMJ51: History of Visual Arts & Design-V		3	
	PLAMJ52: Material & Method-III		1	
	PLAMJ53: Creative Composition		4	
	PLAMJ54: Portrait and Expressions Study		4	
	PLAMJ55: Lost Wax Metal Casting-1		2	
	PLAIN51: Internship		2	
	PLAMV51: Mask Making or SWAYAM Course*****		4	
VI	PLAMJ61: History of Visual Arts & Design-VI		3	
	PLAMJ62: Material & Method-IV		1	
	PLAMJ63: Conceptual Composition or SWAYAM Course		4	
	PLAMJ64: Stone Carving		4	
	PLAMJ65: Museum Based Antique Study		2	
	PLAMJ66: 3D Modelling and Animation		2	
	PLAMV61: Plaster of Paris (Modelling & Carving)*		4	
Exit here will be awarded with Under Graduate Degree				

VII-H	PLAMJ71: History of Visual Arts & Design-VII	3	
	PLAMJ72: Material & Method-V	1	
	PLAMJ73: Abstract /Semi- Abstract Composition	4	
	PLAMJ74:Life Study or SWAYAM Course	4	
	PLAMJ75: Lost Wax Metal Casting-II	2	
	PLAMJ76: Ceramic Sculpture	2	
	PLAMN71:Life Study or SWAYAM Course*	4	
VIII-H	PLAMJ81: History of Visual Arts & Design-VIII	3	
	PLAMJ82: Material & Method-VI	1	
	PLAMJ83: Composition with Nature Study	6	
	PLAMJ84: Innovative Sculpture	4	
	PLAMJ85: Metal Sheet Sculpture	2	
	PLAMN81: Innovative Sculpture*****	4	
Exit here will be awarded with Under Graduate Degree (Hons.)			
VII- R	PLAMJ7R1: History of Visual Arts& Design-VII	3	
	PLAMJ7R2: Material & Method-V	1	
	PLAMJ7R3: Research Methodology	3	
	PLAMJ7R4: Creative Sculpture- I	5	
	or		
	PLAMJ7R5: Wooden Sculpture		
	or		
	PLAMJ7R6: Figural Sculpture-I		
	or		
	PLAMJ7R7: Assemblage- I		
	PLAMJ7R8: Site Specific Sculpture	4	
	PLAMN7R1: Site Specific Sculpture*	4	
VIII-R	PLADS8R1: Dissertation	12	
	PLAMJ8R2: Creative Sculpture – II	4	
	or		
	PLAMJ8R3: Metal Sculpture		
	or		
	PLAMJ8R4: Figural Sculpture- II		
	or		
	PLAMJ8R5: Assemblage- II		
	PLAMN8R1: Creative Sculpture – II*	4	
Exit here will be awarded with Under Graduate Degree (Hons. With Research)			

* Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

Head of the Department

Abbreviations used:

PAN=Painting MJ=Major Course MN=Minor Course
SE=Skill Enhancement Course MV= Minor Vocational Course IN=Internship
MD= Multidisciplinary Course DS= Dissertation

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-I) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMJ11: Foundation Course for Plastic Arts-I**
Category of Course[1]	**Major**
Credits[2]& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**1**	**3**	**4**
Hour of Teaching (Total)	**15**	**90 Hours**	**105 Hours**

Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on west and moreover Indian context. In sculpture, the objective of Object Study and Composition is to develop spatial awareness, form perception, and technical skills. Students analyze and recreate objects' three-dimensional forms, textures, and relationships, understanding their structure and composition. This foundation course fosters creativity, visual awareness, and technical proficiency, enabling students to effectively communicate ideas and concepts through sculptural forms, and laying the groundwork for further exploration of sculptural techniques and artistic expression.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	History of Visual arts & Design-I 1. Prehistoric Cave Art of the world in the context of Sculpture. 2. Indus Valley Civilization in the context of Sculpture. 3. Introduction to the Art of Mauryan, Shunga, Kushana, and Gupta period in the context of Sculpture.	**15 Hours**
II	Introduction to Basic Geometric and organic forms	**30 Hours**
III	Study of Found Objects (manmade & machine made) Parts of the Body (nose, eye, Ear, Lips, Hands, Leg etc.)	**30 Hours**
IV	Introduction to additive process	**30 Hours**
V		

Texts / References	1. *Indian Art by V. S. Agrawal.* 2. *Studies in Indian Art by V. S. Agrawal* 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *भारतीयकला by Vasudev Saran Agrawal* 5. *प्राचीनभारतीयमूर्तिकला by P. N. Josi* 6. *पाश्चात्यकला by MamtaChaturvedi* 7. *Indian Sculpture by StallaKramrich* 8. *The Craft and art of Clay-Susan Peterson.* 9. *Clay Modelling- LotharKampmann.* 10. *Clay in the Classroom- George Barford* 11. *See How to Make Pottery- P. Chanmeil* 12. *Pottery Made Simple- Lawrie Primmer, A.T.D.* 13. *Clay Hand Building – MaurieeSapiro*
Learning	Employ a vocabulary of both general and specialized in both speaking and writing and

[1] SE – Skill Enhancement Course; AE – Ability Enhancement Course; VAC – Value Added Course; MD – Multidisciplinary Course

[2] 1 Credit (Theory) = 15 Hours; 1 Credit (Practical) = 30 Hours

Outcomes (not more than 100 words)	demonstrate knowledge of art in the cultural and historic contexts. Upon completing the Object Study& Composition in Sculpture course, students will be able to accurately represent and interpret three-dimensional forms through various sculptural techniques. They will demonstrate proficiency in handling different materials and tools, translating observational skills into expressive, well-crafted sculptures. Students will develop a keen eye for detail, mastering concepts of volume, texture, and spatial relationships. They will also engage in critical analysis and peer feedback, enhancing their ability to articulate artistic intent and evaluate work constructively. Ultimately, students will have honed their technical skills, creative problem-solving abilities, and personal artistic expression within the context of sculpture.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-I) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMN11: Foundation Course for Plastic Arts-I***
Category of Course[3]	**MN**

Credits[4]& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**3**	**4**
Hour of Teaching (Total)	**15**	**90 Hours**	**105 Hours**

Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on west and moreover Indian context. In sculpture, the objective of Object Study and Composition is to develop spatial awareness, form perception, and technical skills. Students analyze and recreate objects' three-dimensional forms, textures, and relationships, understanding their structure and composition. This foundation course fosters creativity, visual awareness, and technical proficiency, enabling students to effectively communicate ideas and concepts through sculptural forms, and laying the groundwork for further exploration of sculptural techniques and artistic expression.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	History of Visual arts & Design-I 1. Prehistoric Cave Art of the world in the context of Sculpture. 2. Indus Valley Civilization in the context of Sculpture. 3. Introduction to the Art of Mauryan, Shunga, Kushana, and Gupta period in the context of Sculpture.	**15 Hours**
II	Introduction to Basic Geometric and organic forms	**30 Hours**
III	Study of Found Objects (manmade & machine made) Parts of the Body (nose, eye, Ear, Lips, Hands, Leg etc.)	**30 Hours**
IV	Introduction to additive process	**30 Hours**
V		

Texts / References

14. *Indian Art by V. S. Agrawal.*
15. *Studies in Indian Art by V. S. Agrawal*
16. *A History of Fine Arts in Indian and West by Edith Tomory*
17. *भारतीयकला by Vasudev Saran Agrawal*
18. *प्राचीनभारतीयमूर्तिकला by P. N. Josi*
19. *पाश्चात्यकला by MamtaChaturvedi*
20. *Indian Sculpture by StallaKramrich*
21. *The Craft and art of Clay-Susan Peterson.*
22. *Clay Modelling- LotharKampmann.*
23. *Clay in the Classroom- George Barford*
24. *See How to Make Pottery- P. Chanmeil*

[3] SE – Skill Enhancement Course; AE – Ability Enhancement Course; VAC – Value Added Course; MD – Multidisciplinary Course

[4] 1 Credit (Theory) = 15 Hours; 1 Credit (Practical) = 30 Hours

	25. *Pottery Made Simple- Lawrie Primmer, A.T.D.* 26. *Clay Hand Building – MaurieeSapiro*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts. Upon completing the Object Study& Composition in Sculpture course, students will be able to accurately represent and interpret three-dimensional forms through various sculptural techniques. They will demonstrate proficiency in handling different materials and tools, translating observational skills into expressive, well-crafted sculptures. Students will develop a keen eye for detail, mastering concepts of volume, texture, and spatial relationships. They will also engage in critical analysis and peer feedback, enhancing their ability to articulate artistic intent and evaluate work constructively. Ultimately, students will have honed their technical skills, creative problem-solving abilities, and personal artistic expression within the context of sculpture.

* Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Plastic Arts (Sem.-I) Skill Enhancement Course under NEP 2020)
Department of Plastic Arts (Sculpture)
Faculty of Visual Arts

<table>
<tr><td>Course Title</td><td colspan="2">PLASE11: Relief Terracotta Sculpture</td></tr>
<tr><td>Category of Course</td><td colspan="2">SE</td></tr>
<tr><td>Credits & Hour of Teaching</td><td colspan="2">
<table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits</td><td>0</td><td>3</td><td>3</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>0</td><td>90 Hours</td><td>90 Hours</td></tr>
</table>
</td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="2">This course aims to introduce students to the techniques and principles of relief terracotta sculpture, basic shapes, forms and volumes. Participants will learn about design concepts, material preparation, and carving techniques specific to terracotta. The curriculum focuses on developing skills in creating detailed, textured surfaces and understanding how to achieve depth and dimension within a shallow space. By the end of the course, students will have crafted their own low relief sculpture, demonstrating proficiency in both artistic expression and technical execution.</td></tr>
<tr><td>Course Content</td><td colspan="2">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="3">
<table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>Preparation of Clay making, Slab Making</td><td>18 Hours</td></tr>
<tr><td>II</td><td>Carving techniques specific to terracotta</td><td>18 Hours</td></tr>
<tr><td>III</td><td>Study of Antique and Tradition Forms</td><td>18 Hours</td></tr>
<tr><td>IV</td><td>Exploration of Geometrics, Organic, Hybrid Shape and Forms</td><td>18 Hours</td></tr>
<tr><td>V</td><td>Traditional Kiln Firing</td><td>18 Hours</td></tr>
</table>
</td></tr>
<tr><td>Texts / References</td><td colspan="2">1. Modeling a figure in clay - Albert pounteney
2. The craft and art of clay - Susan Peterson
3. Clay Modeling - LotharKampmann
4. Modeling for Sculpture - Gilbert Bayes
5. BirbhumTerracottas - Lalitkala Academy
6. Masterpieces of Indian Terracottas - M.K. Dhavalikar</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="2">Upon completing this course, students will be able to create detailed low relief terracotta sculptures with a strong grasp of design and texture. They will demonstrate proficiency in preparing and manipulating terracotta, employing carving techniques to achieve depth and dimension. Students will also develop the ability to critique their work and apply feedback effectively. By the end of the course, participants will have a completed sculpture showcasing their skills in artistic expression, technical precision, and material handling. Creating compositions by using organic, geometric and manmade/machine made forms and exploring figurative and non-figurative elements in slabs.</td></tr>
</table>

Prerequisite: Must be a student of B.F.A. (Sem.-I) in Plastic Arts.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

<table>
<tr><td>Course Title</td><td colspan="2">PLAMD11: Paper Crafts or SWAYAM Course-I</td></tr>
<tr><td>Category of Course</td><td colspan="2">MD</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="2"><table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits</td><td>0</td><td>3</td><td>3</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>0</td><td>90 Hours</td><td>90 Hours</td></tr>
</table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="2">The importance of paper crafts in visual arts is to explore and express creativity through a versatile and accessible medium. By using techniques like origami, collage, and crumbled paper etc. Exercises to create intricate designs and structures, experimenting with form, texture, and color. Paper crafts also offer a sustainable and cost-effective alternative to other materials. They can serve educational purposes by illustrating concepts such as geometry and symmetry. Additionally, paper crafts often hold cultural significance and provide a personal, tactile experience for both the creator and the audience. Overall, they enrich artistic practice and enhance visual storytelling through a diverse range of possibilities.</td></tr>
<tr><td>Course Content</td><td colspan="2">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="3"><table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>Designing of Basics Origami Structure</td><td>30 Hours</td></tr>
<tr><td>II</td><td>Exploration with Crumbled Paper</td><td>30 Hours</td></tr>
<tr><td>III</td><td>Paper Cutting and Modelling Methods</td><td>30 Hours</td></tr>
<tr><td>IV</td><td></td><td></td></tr>
<tr><td>V</td><td></td><td></td></tr>
</table></td></tr>
<tr><td>Texts / References</td><td colspan="2">The Complete Book of Origami: Step-By-Step Instructions in over 1000 Diagrams/37 Original Models (Dover Origami Paper craft)- Robert J.Lang
The Art of Paper craft: Unique One-Sheet Projects Using Origami, Weaving, Quilling, Pop-Up, and Other Inventive Techniques- Helen Hiebert</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="2">Different exercises to develop their ability to think creatively and experiment with various techniques and styles using paper as a medium. To scale up specific skills in techniques such as origami, collage, quilling, and crumbled paper etc.
To gain a deeper understanding of artistic principles such as composition, symmetry, and color theory as they apply these concepts to paper crafting. Developing and showcasing paper crafts enhances the ability to present and critique their work effectively.</td></tr>
</table>

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-II) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMJ21: Foundation Course for Plastic Arts-II**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**3**	**4**
Hour of Teaching (Total)	**15**	**90 Hours**	**105 Hours**

Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on western context. Learn basic understanding of Form of Object in three dimensional medium. The Subject can be taken from nature and manmade/ Machine made object. Student will learn the 3D Textures, Forms, Mass and Volumes etc.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	History of Visual arts & Design-II 1. Ancient Egyptian Art in the context of sculpture. 2. Introduction to the Art of Greco-Roman Culture in the context of Sculpture. 3. Introduction to the Art of Early Christian, Byzantine, and Romanesque periods in the context of Sculpture.	**15 Hours**
II	Introduction to advance Geometric and organic forms	**30 Hours**
III	Study of Found Objects (manmade & machine made) Parts of the Body (nose, eye, Ear, Lips, Hands, Leg etc.)	**30 Hours**
IV	Introduction to Glyptic Process (Plastic Arts)	**30 Hours**
V		

Texts / References	1. Modern Sculpture - Herbert Read 2. Sculpture in plastic arts - Nicholas Roukas 3. Sculpture of primitive man - Warner Muensterberger 4. George Segal - Sam Hunter/Don Howthorne
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of ancient India and world. Creating different shapes and forms by using organic, geometric and manmade/machine made forms.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-II) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMN21: Foundation Course for Plastic Arts-II***
Category of Course	**MN**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**3**	**4**
Hour of Teaching (Total)	**15**	**90 Hours**	**105 Hours**

Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on western context. Learn basic understanding of Form of Object in three dimensional medium. The Subject can be taken from nature and manmade/ Machine made object. Student will learn the 3D Textures, Forms, Mass and Volumes etc.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	History of Visual arts & Design-II 1. Ancient Egyptian Art in the context of sculpture. 2. Introduction to the Art of Greco-Roman Culture in the context of Sculpture. 3. Introduction to the Art of Early Christian, Byzantine, and Romanesque periods in the context of Sculpture.	**15 Hours**
II	Introduction to advance Geometric and organic forms	**30 Hours**
III	Study of Found Objects (manmade & machine made) Parts of the Body (nose, eye, Ear, Lips, Hands, Leg etc.)	**30 Hours**
IV	Introduction to Glyptic Process (Plastic Arts)	**30 Hours**
V		

Texts / References	1. Modern Sculpture - Herbert Read 2. Sculpture in plastic arts - Nicholas Roukas 3. Sculpture of primitive man - Warner Muensterberger 4. George Segal - Sam Hunter/Don Howthorne
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of ancient India and world. Creating different shapes and forms by using organic, geometric and manmade/machine made forms.

* Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-II) Skill Enhancement Courses under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLASE21: Toy Making**
Category of Course	**SE**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**3**	**3**
Hour of Teaching (Total)	**0**	**90 Hours**	**90 Hours**

Course Objectives (not more than 100 words)

The Toy Making in Sculpture course focuses on merging artistic creativity with practical design to create functional toys. Students will learn to conceptualize and craft toys using sculptural techniques and diverse materials. Key objectives include mastering construction methods, ensuring safety and usability, and integrating ergonomic principles. The course emphasizes developing unique, aesthetically pleasing toys that serve a playful purpose, while also exploring the cultural and developmental impact of toys. By the end, students will produce innovative, well-designed toy sculptures.

Course Content — The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Identify the Problem Area of Concept/Theme	**30 Hours**
II	Finalization of Concept, Ideation and Prototype	**30 Hours**
III	Execution and Development the Final Toy/Product	**30 Hours**
IV		
V		

Texts / References

1. *Masterpieces of Indian Terracottas - M.K. Dhavalikar*
2. *BirbhumTerracottas - Lalitkala Academy*
3. *Terracottas of Bengal - S.S. Biswas*
4. *Manual OF Direct Metal Sculpture - Thames and Hudson*
5. *Principles of metal castings - Richard W. Heine &Philip c. Rosenthal*
6. *Modeling a figure in clay - Albert pounteney*

Learning Outcomes (not more than 100 words)

Upon completing the Toy Making in Sculpture course, students will be able to design and create functional, artistically expressive toys that merge creativity with practicality. They will demonstrate proficiency in sculptural techniques and material handling, ensuring both aesthetic appeal and safety. Students will effectively apply ergonomic principles to enhance playability and usability. They will also show an understanding of the cultural and developmental roles of toys, students will refine their conceptualization, prototyping, and craftsmanship skills, resulting in unique, well-crafted toy sculptures.

Prerequisite: Must be a student of B.F.A. (Sem.-II) in Plastic Arts.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMD21: Paper Crafts or SWAYAM Course-II**
Category of Course	**MD**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**3**	**3**
Hour of Teaching (Total)	**0**	**90 Hours**	**90 Hours**

Course Objectives (not more than 100 words)	The importance of paper crafts in visual arts is to explore and express creativity through a versatile and accessible medium. By using techniques like origami, collage, and crumbled paper etc. Exercises to create intricate designs and structures, experimenting with form, texture, and color. Paper crafts also offer a sustainable and cost-effective alternative to other materials. They can serve educational purposes by illustrating concepts such as geometry and symmetry. Additionally, paper crafts often hold cultural significance and provide a personal, tactile experience for both the creator and the audience. Overall, they enrich artistic practice and enhance visual storytelling through a diverse range of possibilities.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Designing of Basics Origami Structure	**30 Hours**
II	Exploration with Crumbled Paper	**30 Hours**
III	Paper Cutting and Modelling Methods	**30 Hours**
IV		
V		

Texts / References	1. *The Complete Book of Origami: Step-By-Step Instructions in over 1000 Diagrams/37 Original Models (Dover Origami Paper craft)- Robert J.Lang* 2. *The Art of Paper craft: Unique One-Sheet Projects Using Origami, Weaving, Quilling, Pop-Up, and Other Inventive Techniques- Helen Hiebert*
Learning Outcomes (not more than 100 words)	Different exercises to develop their ability to think creatively and experiment with various techniques and styles using paper as a medium. To scale up specific skills in techniques such as origami, collage, quilling, and crumbled paper etc. To gain a deeper understanding of artistic principles such as composition, symmetry, and color theory as they apply these concepts to paper crafting. Developing and showcasing paper crafts enhances the ability to present and critique their work effectively.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-III) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts

Course Title	**PLAMJ31: History of Visual Arts & Design-III**
Category of Course	**Major**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15 Hours**	**0**	**15 Hours**

Course Objectives (not more than 100 words)	Analyze the classic structure and historic stylistic conversation and visual traditions till classical ornamentation continuously adding more feeling to art, motifs, symbols, techniques and patterns of Indian classism on Indian context.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	1. Classical Wall Painting – Ajanta, Bagh 2. Schools of Indian Miniature Painting	**3 Hours**
II	Manuscript Painting – Eastern and Western Indian School	**3 Hours**
III	Mughal Miniature Paintings	**4 Hours**
IV	Deccani Painting - a. Ahmadnagar, b. Bijapur, c. Golconda	**5 Hours**
V		

Texts / References	1. *भारतीयचित्रकलाकेमूलस्रोत by Bhanu Agrawal.* 2. *Indian Miniature Painting by AnjanChakraverty* 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *Mughal Painting by Ashok Kumar Srivastava* 5. *Paintings from the Akbarnama by GeetiSen* 6. *Imperial Mughal Paintings by S.C. Welch* 7. *Dawn of Mughal Painting by Ashok Kumar Das* 8. *Mughal Painting During Jahangir's Time by Ashok Kumar Das*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian art and it's specialization.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-III) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMJ32: Material & Method-I**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15 Hours**	**0**	**15 Hours**

Course Objectives (not more than 100 words)	Study of various Medias like clay, terracotta, Wood, Cement, Plaster of Paris and Papier Mache etc. and techniques employed in creative sculpture (including moulding and various casting). Coloring and finishing of Plaster, cement and wooden sculptures and firing of terracotta. To introducing various sculpting techniques and tools to achieve precise and detailed results in various studies, whether in realistic or abstract forms.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Study of Different Types of Clay, Preparation Clay	**5 Hours**
II	Introduction to Modelling Tools	**5 Hours**
III	Terracotta Firing, Types of Kilns, Colouring and Finishing etc.	**5 Hours**
IV		
V		

Texts / References

1. *The Craft and art of Clay-Susan Peterson.*
2. *Clay Modelling- LotharKampmann.*
3. *The craft art of clay - Susan Peterson*
4. *Clay Modeling - LotharKampmann*
5. *Modeling for Sculpture - Gilbert Bayes*
6. *BhartiyamurtikalaVastuShilpVidhan - P.ChandraVinod*

Learning Outcomes (not more than 100 words)	The outcomes of using materials and methods in sculpture is to enhance the work efficiency of students and enable their skill ability. Each material has its unique characteristics, advantages, and challenges, and artists often experiment and combine materials to achieve their desired effects. Clay: molded, shaped, and fired to achieve desired hardness and color. Wood: carved, cut, and stained to create intricate details and patterns. Plaster of Paris: molded and shaped to create smooth surfaces, often used for casting and molding. Papier-mâché: layered and molded to create lightweight, durable forms. Each material offers unique textures, durability, and creative possibilities.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-III) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMJ33: Composition and Form Exploration**
Category of Course	**Major**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)	The objective of Composition and Form Exploration in sculpture is to delve into the artistic principles that govern the arrangement and structure of sculptural elements. It involves experimenting with shapes, lines, and volumes to understand how these components interact and influence perception. By exploring various forms and compositions, sculptors aim to create harmonious, dynamic, or provocative works that effectively convey their intended message or emotion. This exploration helps in mastering spatial relationships, balance, and movement, ultimately enhancing the student's ability to produce compelling and innovative three-dimensional sculpture.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Exploration of Geometric Shapes & Forms Cube, Cone, Cylinder, Sphere, Hexagon, Pentagon, Octagon etc.	**30 Hours**
II	Piece Mould Making	**30 Hours**
III	Waste MouldMakiang	**30 Hours**
IV	Flexible Mould Making	**30 Hours**
V		

Texts / References	1. *The Craft and art of Clay-Susan Peterson.* 2. *Clay Modelling- LotharKampmann.* 3. *Modeling a figure in clay - Albert pounteney* 4. *The craft and art of clay - Susan Peterson* 5. *Clay Modeling - LotharKampmann* 6. *Modeling for Sculpture - Gilbert Bayes* 7. *Carving faces and figures in wood - E.J.Tengerman* 8. *The craft and creation of wood sculpture - Cecil C. Carstenson* 9. *Terracottas of Bengal - S.S. Biswas* 10. *BirbhumTerracottas - Lalitkala Academy*
Learning Outcomes (not more than 100 words)	Exercises to understand and apply principles of spatial organization, including balance, proportion, and scale, to create cohesive and engaging sculptures. Exercises to experiment with and manipulate various shapes and volumes to explore their impact on composition and overall aesthetic. Developing understanding to Generate innovative and original sculptural ideas by integrating principles of composition and form with personal artistic vision. Encourage to apply various techniques and materials to realize their sculptural concepts, demonstrating a clear understanding of how form and composition affect the final outcome.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-III) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMJ34: Head Study**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60 Hours**	**60 Hours**

Course Objectives (not more than 100 words)

The objective of a Head Study in sculpture is to develop a deep understanding of the human head's anatomical structure, proportions, and expressive potential. This involves studying and accurately representing features such as the skull, facial muscles, and expressions. By focusing on head studies, sculptors aim to enhance their ability to capture likenesses, convey emotions, and explore individual character traits. This foundational exercise helps artists improve their skills in realistic and abstract portraiture, providing a basis for creating compelling, lifelike, or stylized representations of the human form.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Skull Study and Armature Preparation	**20 Hours**
II	Facial Muscles Modelling , Study of Proportion and Precision of Character Building,	**20 Hours**
III	Mould Making and Casting	**20 Hours**
IV		
V		

Texts / References

1. *Heads, Features and Faces- George B. Bridgman*
2. *Modern Sculpture - Herbert Read*
3. *Sculpture in plastic arts - Nicholas Roukas*

Learning Outcomes (not more than 100 words)

Different exercises to develop the understanding of human head structure and facial anatomy by accurately depicting features such as the skull structure, muscle placement, and facial expressions. Apply principles of proportion and symmetry to create realistic or stylized representations of the human head. Skillfully convey a range of emotions and character traits through the manipulation of facial features and expressions

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-III) in Plastic Arts Vocational Course under NEP 2020)

Department of Plastic Arts(Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMV31: Wooden Crafts***
Category of Course	**Minor (Vocational)**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)	The objective of Wooden Crafts and Toy Making in sculpture is to create functional and aesthetically pleasing items, developing fine motor skills, creativity, and problem-solving abilities. It preserves traditional techniques, provides a sense of accomplishment, and allows exploration of texture and form. Wood working and toy making foster patience, persistence, and critical thinking, while creating decorative and functional art. This craft combines technical skill, creativity, and personal growth, resulting in unique and meaningful pieces that showcase the artist's skill and imagination. It's a holistic approach to art-making, enriching the artist's experience and connection to their work.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Analyzing the Design Methods and Techniques of Wooden Craft	**40 Hours**
II	Study of Wooden Crafts of Banaras	**40 Hours**
III	Exploration of different Regional Folk Art Forms of Wood	**40 Hours**
IV		
V		

Texts / References

1. *The craft and creation of wood sculpture - Cecil C. Carstenson*
2. *Carving faces and figures in wood - E.J.Tengerman*
3. *Early Chola Bronzes - Dougles Barrett*
4. *Contemporary Stone Sculpture - DonazMeilach*
5. *A Handy Guide to Wood Carving-Anon*
6. *The Book of Wood Carving (Dover Woodworking)-Charles Marshall Sayers*

Learning Outcomes (not more than 100 words)	These exercises will develop technical wood working skills, creativity, and design abilities. It will develop the ability of problem-solving, refine fine motor skills, and cultivate patience and persistence. Understanding of materials, safety protocols, and attention to detail will be emphasized. Self-expression and confidence will be fostered through creative projects. Students will appreciate traditional wood working techniques and cultural heritage. They will create functional and decorative items, applying critical thinking and resourcefulness. By the end of the course, students will have a comprehensive understanding of wooden crafts and toy making, preparing them for further creative pursuits or applications in various fields.

* Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-III) in Plastic Arts Skill Enhancement Course under NEP 2020)
Department of Plastic Arts(Sculpture)
Faculty of Visual Arts, BHU

Course Title	**PLASE31: Terracotta (2D and 3D)**
Category of Course	**SE**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**3**	**3**
	Hour of Teaching (Total)	**0**	**90 Hours**	**90 Hours**

Course Objectives (not more than 100 words)	The objective of Terracotta Murals in sculpture is to create vibrant, detailed, and durable artworks that tell stories, convey emotions, and showcase cultural heritage. Terracotta, a versatile earthy material, allows artists to craft intricate designs, textures, and colors, bringing murals to life. These murals can adorn buildings, public spaces, or galleries, serving as a testament to human creativity and expression. They can also preserve historical events, myths, or legends, making them an educational tool. Overall, Terracotta Murals aim to inspire, educate, and beautify, leaving a lasting impact on viewers and the environment.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Preparation of Clay and Types of Modelling	**30 Hours**
II	Exploration of Organic , Geometric and Hybrid Forms etc.	**30 Hours**
III	Types of Different Kilns, Firing and Finishing	**30 Hours**
IV		
V		

Texts / References	1. *The Craft and art of Clay-Susan Peterson.* 2. *Clay Modelling- LotharKampmann.* 3. *Modern Sculpture - Herbert Read* 4. *Sculpture in plastic arts - Nicholas Roukas* 5. *Sculpture of primitive man - Warner Muensterberger* 6. *George Segal - Sam Hunter/Don Howthorne*
Learning Outcomes (not more than 100 words)	1. Understanding terracotta techniques, materials, and tools 2. Developing skills in design, modeling, and carving 3. Ability to convey themes, stories, and emotions through murals 4. Knowledge of historical and cultural contexts of terracotta art 5. Understanding of color theory, texture, and composition 6. Developing the ability of hand-eye coordination, and patience 7. Ability to work with clay and firing techniques 8. Ability to create visually appealing and meaningful artworks that showcase technical and artistic skills.

Prerequisite: Must be a student of B.F.A. (Sem.-III) in Plastic Arts major with Sculpture.

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMD31: Paper Crafts-III or SWAYAM Course**
Category of Course	**MD**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**3**	**3**
Hour of Teaching (Total)	**0**	**90 Hours**	**90 Hours**

Course Objectives (not more than 100 words)	The importance of paper crafts in visual arts is to explore and express creativity through a versatile and accessible medium. By using techniques like origami, collage, and crumbled paper etc. Exercises to create intricate designs and structures, experimenting with form, texture, and color. Paper crafts also offer a sustainable and cost-effective alternative to other materials. They can serve educational purposes by illustrating concepts such as geometry and symmetry. Additionally, paper crafts often hold cultural significance and provide a personal, tactile experience for both the creator and the audience. Overall, they enrich artistic practice and enhance visual storytelling through a diverse range of possibilities.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Designing of Basics Origami Structure	**30 Hours**
II	Exploration with Crumbled Paper	**30 Hours**
III	Paper Cutting and Modelling Methods	**30 Hours**
IV		
V		

Texts / References	1. *The Complete Book of Origami: Step-By-Step Instructions in over 1000 Diagrams/37 Original Models (Dover Origami Papercraft)- Robert J.Lang* 2. *The Art of Papercraft: Unique One-Sheet Projects Using Origami, Weaving, Quilling, Pop-Up, and Other Inventive Techniques- Helen Hiebert*
Learning Outcomes (not more than 100 words)	Different exercises to develop their ability to think creatively and experiment with various techniques and styles using paper as a medium. To scale up specific skills in techniques such as origami, collage, quilling, and crumbled paper etc. To gain a deeper understanding of artistic principles such as composition, symmetry, and color theory as they apply these concepts to paper crafting. Developing and showcasing paper crafts enhances the ability to present and critique their work effectively.

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-IV) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts

Course Title	**PLAMJ41: History of Visual Arts & Design-IV**
Category of Course	**Major**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**3**	**0**	**3**
	Hour of Teaching (Total)	**45 Hours**	**0**	**45 Hours**

Course Objectives (not more than 100 words)	Analyze the classic structure and kitsch/Mannerism to mean today is often artificial, cheaply made, and without much 'classic' taste. Historic stylistic conversation and visual traditions till romanticism continuously adding more feeling to art, motifs, symbols, techniques and patterns of realism took objectivity over subjectivity on western context.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Western Art, Painting & Sculpture Early Phase& Classics 1. Gothic Art – 1150-1400 2. Renaissance – 1400-1520	**11 Hours**
II	Western Art, Painting & Sculpture the Development (A Window into the Future of Kitsch- kitsch/Mannerism to mean today is often artificial, cheaply made, and without much 'classic' taste) 1. Mannerism – 1520-1580 2. Baroque – 1600-1700 3. Roccoco – 1700-1775	**17 Hours**
III	Western Art, Painting & Sculpture till Romanticism (Adding More Feeling to Art) 1. Neo-Classism – 1765-1850 2. Romanticism – 1765-1850	**12 Hours**
IV	Western Art, Painting & Sculpture conceptual development of Realism (Objectivity over Subjectivity) 1. Realism – 1840-1880	**5 Hours**
V		

Texts / References	1. *यूरोपीयचित्रकलाकाइतिहास*by R. V. Sakhalkar. 2. *पश्चिमकीचित्रकला*by Ashok 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *History of Art by H. W. Jhonson* 5. *The History of World Sculpture by GermainBazin* 6. *यूरोपीयचित्रकला*by Kusum Das. 7. *पाश्चात्यकला*by MamtaChaturvedi
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of western art and the world.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-IV) in Plastic Arts (Sculpture) under NEP 2020)
Department of Plastic Arts (Sculpture)
Faculty of Visual Arts, BHU

Course Title	**PLAMJ42: Material & Method-II**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15 Hours**	**0**	**15 Hours**

Course Objectives (not more than 100 words)	Focusing on the artist's biography and techniques of their creative experiments. Wooden sculpture involves selecting appropriate wood types like oak, maple, walnut, or basswood, known for their work ability and durability. The process begins with conceptualizing and sketching the design. Basic tools include chisels, gouges, mallets, and saws, while advanced techniques may require power tools like rotary tools and chainsaws. The wood is then carved, shaped, and refined through processes such as whittling, chiseling, and sanding. Finishing touches involve smoothing surfaces with sandpaper and applying finishes like oil, wax, or varnish to protect the wood and enhance its natural beauty. Proper safety gear, such as gloves and goggles, is essential throughout.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Introduction to Types of Woods, Seasoning and Processing etc.	**5 Hours**
II	Types of Carving Techniques and Types of Joints	**5 Hours**
III	Experiments and treatments on Wooden Surface	**5 Hours**
IV		

Texts / References

1. *The Craft and art of Clay-Susan Peterson.*
2. *Clay Modelling- LotharKampmann.*
3. *Modern Sculpture - Herbert Read*
4. *Sculpture in plastic arts - Nicholas Roukas*
5. *Sculpture of primitive man - Warner Muensterberger*
6. *George Segal - Sam Hunter/Don Howthorne*

Learning Outcomes (not more than 100 words)	Learning the materials and methods of wooden sculpture provides students with a comprehensive skill set in handling and transforming wood into art. They become proficient in selecting appropriate wood types and using various hand and power tools for carving and shaping. This practice enhances their understanding of wood properties and tool techniques, fostering precision and craftsmanship. Students also learn to conceptualize and plan their sculptures, developing problem-solving and spatial thinking skills. Additionally, Encouraging students to interact with traditional craftsmen and to learn the style and treatments, methods and experimentation of the old masters.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-IV) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMJ43: Wooden Sculpture**
Category of Course	**Major**

Credits & Hour of Teaching				
	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60 Hours**	**60 Hours**

Course Objectives (not more than 100 words)	The objective of wooden sculpture is to transform a natural material into expressive, enduring art. Artists aim to harness wood's unique textures, grains, and colors to create aesthetically pleasing and meaningful pieces. This medium allows for a wide range of styles, from realistic to abstract, and offers opportunities for detailed carving and large-scale constructions. Working with wood encourages an understanding of its properties, such as grain direction and hardness, which influence the creative process. Wooden sculpture combines traditional craftsmanship with contemporary design, providing a tactile, organic connection between the artist, the material, and the viewer.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Ideation and designing of Maquette	**20 Hours**
II	Introduction to Wood and Carving Techniques, Types of Equipment and Tools	**20 Hours**
III	Colouring, Varnishing and Finishing etc.	**20 Hours**
IV		

Texts / References	1. *The Craft and art of Clay-Susan Peterson.* 2. *Clay Modelling- LotharKampmann.* 3. *Modern Sculpture - Herbert Read* 4. *Sculpture in plastic arts - Nicholas Roukas* 5. *Sculpture of primitive man - Warner Muensterberger* 6. *George Segal - Sam Hunter/Don Howthorne*
Learning Outcomes (not more than 100 words)	The learning objective of wooden sculpture is to develop skills in carving, shaping, and finishing wood to create art. Students learn to understand and respect wood's properties, such as grain, texture, and durability, and how these influence design and technique. This practice enhances hand-eye coordination, precision, and patience. Additionally, students gain knowledge of various tools and safety procedures. The creative process encourages problem-solving and spatial thinking, while allowing exploration of artistic expression and style. Ultimately, students acquire a blend of technical proficiency and creative insight, enabling them to create expressive, high-quality wooden sculptures.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-IV) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMJ44: Advance Composition and Form Exploration**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)	The objective of advanced composition and form exploitation in plaster of Paris sculpture is to push the boundaries of artistic expression and technical skill. This involves mastering the medium to create intricate, refined, and innovative forms. Artists use plaster's versatility to experiment with complex shapes, textures, and details, achieving a high level of precision and finish. The process encourages exploration of balance, proportion, and dynamic movement within a composition. By manipulating plaster, artists can achieve both realistic and abstract designs, expanding their creative potential and contributing to the evolution of contemporary sculpture.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Exploration of complex Geometric Forms	40 Hours
II	Exploration of Organic, Biomorphic, Hybrid etc.	40 Hours
III	Exploration of Figurative and Abstract Forms	40 Hours
IV		

Texts / References

1. *The Craft and art of Clay-Susan Peterson.*
2. *Clay Modelling- LotharKampmann.*
3. *Theory of Art Object : Routledge Advances in Art and Visual Studies -Paul Crowther*

Learning Outcomes (not more than 100 words)

Learning advanced composition and form exploitation in plaster of Paris sculpture enhances artistic and technical skills. Students develop proficiency in handling plaster, mastering techniques like molding, carving, and finishing. This practice deepens their understanding of structural integrity, balance, and proportion in three-dimensional art. They learn to experiment with complex forms, textures, and details, fostering creativity and innovation. The process also improves problem-solving and project management abilities, as creating intricate sculptures require planning and precision. Overall, student's gain a comprehensive skill set that elevates their artistic practice and prepares them for professional-level sculpture work.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-IV) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMJ45: Portrait Study**
Category of Course	**Major**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)	The objective of Portrait Study in sculpture is to accurately capture the likeness, character, and essence of a subject, typically a person, through a three-dimensional representation. Students learn to observe and render facial features, expressions, and anatomy, developing skills in proportion, texture, and detail. By creating a portrait sculpture, students aim to convey the subject's personality, emotion, and spirit, exploring the relationship between representation and abstraction. This study helps students to develop their technical skills, attention to detail, and ability to capture the human experience, ultimately creating a compelling and realistic portrait that tells a story.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Study of Character from live /Model	30 Hours
II	Preparation of Armature	30 Hours
III	Modelling of Expression	30 Hours
IV	Moulding and Casting	30 Hours

Texts / References	1. *The Craft and art of Clay-Susan Peterson.* 2. *Clay Modelling- LotharKampmann.* 3. *Heads, Features and Faces-George B. Bridgman*
• Learning Outcomes • (not more than 100 words)	• Accurately observing and rendering facial features, expressions, and anatomy • Understanding proportion, measurement, and scaling techniques • Developing skills in modeling and refining sculptural forms • Capturing likeness, character, and essence of a subject • Exploring texture, detail, and surface quality • Understanding human anatomy and facial structure • Developing attention to detail and precision • Understanding representation and abstraction in portraiture

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-IV) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMN41: Advance Composition and Form Exploration***
Category of Course	**MN**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)

The objective of Portrait Study in sculpture is to accurately capture the likeness, character, and essence of a subject, typically a person, through a three-dimensional representation. Students learn to observe and render facial features, expressions, and anatomy, developing skills in proportion, texture, and detail. By creating a portrait sculpture, students aim to convey the subject's personality, emotion, and spirit, exploring the relationship between representation and abstraction. This study helps students to develop their technical skills, attention to detail, and ability to capture the human experience, ultimately creating a compelling and realistic portrait that tells a story.

Course Content — The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Study of Character from live /Model	30 Hours
II	Preparation of Armature	30 Hours
III	Modelling of Expression	30 Hours
IV	Moulding and Casting	30 Hours

Texts / References

4. *The Craft and art of Clay-Susan Peterson.*
5. *Clay Modelling- LotharKampmann.*
6. *Heads, Features and Faces-George B. Bridgman*

- Learning Outcomes
- (not more than 100 words)

- Accurately observing and rendering facial features, expressions, and anatomy
- Understanding proportion, measurement, and scaling techniques
- Developing skills in modeling and refining sculptural forms
- Capturing likeness, character, and essence of a subject
- Exploring texture, detail, and surface quality
- Understanding human anatomy and facial structure
- Developing attention to detail and precision
- Understanding representation and abstraction in portraiture

* Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-V) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts

Course Title	**PLAMJ51: History of Visual Arts & Design-V**
Category of Course	**Major**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**3**	**0**	**3**
	Hour of Teaching (Total)	**45 Hours**	**0**	**45 Hours**

Course Objectives (not more than 100 words)	Seeing the number art schools and centuries of royal patronage devoted to Indian miniature, it makes perfect and collective knowledge and holistic view of Indian miniature paintings, inviting us to explore the multifaceted dimensions of this art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Schools of Indian Miniature Painting	**10 Hours**
II	Rajasthani Painting 1. Mewar 2. Bundi, 3. Kota 4. Kishangarh, 5. Bikaner	**19 Hours**
III	Pahari Painting 1. Bhasoli 2. Guler 3. Kangra 4. Garhwal	**16 Hours**
IV		
V		

Texts / References	1. *भारतीयचित्रकलाकेमूलस्रोतby Bhanu Agrawal.* 2. *Indian Miniature Painting by AnjanChakraverty* 3. *Paintings from the Akbarnama by GeetiSen* 4. *Dawn of Mughal Painting by Ashok Kumar Das* 5. *Pahari Masters: Court Painter of Northern India by B.N. Goswamy* 6. *Indian Miniature Painting: Manifestation of a Creative Mind by Daljeet and P.C. Jain* 7. *भारतीयकलाby Dr. Rajesh Kumar Vyas*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian miniature paintings and Indian classical ornamentation as well.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-V) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMJ52: Material & Method-III**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15 Hours**	**0**	**15 Hours**

Course Objectives (not more than 100 words)

The objective of understanding the materials and methods in the lost wax metal casting process is to equip student's with the knowledge and skills to create intricate and durable metal sculptures. This involves mastering the selection and manipulation of wax for detailed modeling, using ceramic materials for mold creation, and safely handling molten metal. Students learn the step-by-step procedures, from model preparation to final casting and finishing. This comprehensive understanding allows for precise replication of designs, encourages experimentation with complex forms, and ensures high-quality outcomes. Mastery of these techniques supports artistic innovation and the production of finely crafted metal sculptures.
Focusing on the artist's biography and techniques of their creative experiments.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	History of Metal Casting	**5 Hours**
II	Process of Lost Wax Metal Casting	**5 Hours**
III	Advance Study of Materials and Techniques in respect to all mediums & Techniques.	**5 Hours**
IV		

Texts / References

1. *The Craft and art of Clay-Susan Peterson.*
2. *Clay Modelling- LotharKampman*

Learning Outcomes (not more than 100 words)

Students gain hands-on experience in wax modeling, mold making, and metal casting, enhancing their ability to produce intricate and detailed sculptures.
The complexity of the process fosters critical thinking and troubleshooting abilities.
The skills acquired enable creative exploration and the ability to execute complex and original designs.
Encouraging students to interact with traditional craftsmen and to learn the style and treatments, methods and experimentation of the old masters.
Overall, students emerge with a comprehensive skill set that supports high-quality, creative metal sculpture production.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-V) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

<table>
<tr><td>Course Title</td><td colspan="2">PLAMJ53: Creative Composition</td></tr>
<tr><td>Category of Course</td><td colspan="2">Major</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="2"><table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits</td><td>0</td><td>4</td><td>4</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>0</td><td>120 Hours</td><td>120 Hours</td></tr>
</table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="2">The objective of creative composition in sculpture is to explore and innovate within the realm of three-dimensional art, pushing the boundaries of traditional and contemporary forms. It aims to combine various elements such as line, shape, texture, and balance to create visually compelling and thought-provoking pieces. This approach encourages artists to experiment with materials, techniques, and concepts, fostering originality and artistic expression. Creative composition in sculpture seeks to convey emotions, ideas, and narratives, engaging viewers on multiple levels and enhancing their appreciation of the art form. It ultimately strives to contribute to the evolution and diversity of sculptural practices.</td></tr>
<tr><td>Course Content</td><td colspan="2">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="3"><table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>Ideation and Visualization of Concepts</td><td>30 Hours</td></tr>
<tr><td>II</td><td>Finalization of Subjects/Concept /Themes , Preparation of Maquette etc.</td><td>30 Hours</td></tr>
<tr><td>III</td><td>Execution in Suitable Mediums and Materials Like Stone, Wood, Pop, Fiber Glass and Metal etc.</td><td>30 Hours</td></tr>
<tr><td>IV</td><td>Exploration of Mediums</td><td>30 Hours</td></tr>
<tr><td></td><td></td><td></td></tr>
</table></td></tr>
<tr><td>Texts / References</td><td colspan="2">
The Craft and art of Clay-Susan Peterson.
Clay Modelling- LotharKampmann.
The Craft and art of Clay-Susan Peterson.
Clay Modelling- LotharKampmann.
Theory of Art Object : Routledge Advances in Art and Visual Studies -Paul Crowther
</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="2">The learning objective of creative composition in sculpture is to develop students' ability to innovate and express themselves through three-dimensional art. Students learn to manipulate various elements like form, space, texture, and balance, enhancing their visual and spatial awareness. They are encouraged to experiment with diverse materials and techniques, fostering originality and creative problem-solving. This process builds technical skills and deepens conceptual thinking, enabling students to convey complex ideas and emotions through their work. Additionally, it promotes critical analysis and reflective practice, helping students refine their artistic vision and contribute to the broader field of sculpture.</td></tr>
</table>

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BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-V) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMJ54: Portrait and Expressions Study**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)

The objective of Portrait and expression Study in sculpture is to accurately capture the likeness, character, expression and essence of a subject, typically a person, through a three-dimensional representation. Students learn to observe and render facial features, expressions, and anatomy, developing skills in proportion, texture, and detail. By creating a portrait sculpture, students aim to convey the subject's personality, emotion, and spirit, exploring the relationship between representation and abstraction. This study helps students to develop their technical skills, attention to detail, and ability to capture the human experience, ultimately creating a compelling and realistic portrait that tells a story.

Course Content — The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Study of Character from live /Model	30 Hours
II	Preparation of Armature	30 Hours
III	Study of Expressions	30 Hours
IV	Moulding and Casting	30 Hours

Texts / References

1. *The Craft and art of Clay-Susan Peterson.*
2. *Clay Modelling- LotharKampmann.*
3. *Heads, Features and Faces- George B. Bridgman*
4. *Modern Sculpture - Herbert Read*
5. *Sculpture in plastic arts - Nicholas Roukas*

Learning Outcomes (not more than 100 words)

- Accurately observing and rendering facial features, expressions, and anatomy
- Understanding proportion, measurement, and scaling techniques
- Developing skills in modeling and refining sculptural forms
- Capturing likeness, character, and essence of a subject
- Exploring texture, detail, and surface quality
- Understanding human anatomy and facial structure
- Developing attention to detail and precision
- Understanding representation and abstraction in portraiture

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Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMJ55: Lost Wax Metal Casting-1**
Category of Course	**Major**

Credits& Hour of Teaching	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60 Hours**	**60 Hours**

Course Objectives (not more than 100 words)	The objective of lost wax metal casting sculpture is to produce highly detailed and durable metal artworks through a precise and replicable process. This technique involves creating a detailed model in wax, which is then coated in a ceramic shell/investment mould. Once the shell hardens, the wax is melted and drained away, leaving a mold cavity. Molten metal is then poured into the mold, capturing the fine details of the original wax model. After cooling and shell/investment mould removal, the metal sculpture is refined and finished. This method allows for intricate designs and multiple castings from a single mold, enabling both artistic creativity and production efficiency.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Understanding of the nature and Character of metal and designing accordingly	**20 Hours**
II	Practicing different Process and Techniques of Metal Casting like, Dogra, Sand Casting Italian Process	**20 Hours**
III	Finishing and Patination Metal Sculpture (3D Round or Relief)	**20 Hours**
IV		

Texts / References	1. *Masterpieces of Indian Bronzes and Metal sculpture - Rustam J* 2. *Studio Bronze Casting - John Mills Area and Michael Gillespie* 3. *Principles of metal castings - Richard W. Heine &Philip Rosenthal*
Learning Outcomes (not more than 100 words)	Learning lost wax metal casting sculpture equips students with skills in a complex and precise artistic process. They master techniques in creating detailed wax models, preparing and applying ceramic shells/investment mould and handling molten metal. Students develop an understanding of material properties, mold-making, and casting procedures, enhancing their technical proficiency and artistic capabilities. The process improves problem-solving and precision, as students learn to manage variables such as temperature and timing. Additionally, they gain experience in finishing and refining metal sculptures. This comprehensive learning experience fosters creativity, craftsmanship, and the ability to produce intricate, high-quality metal artworks.

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Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAIN51: Internship**
Category of Course	**IN**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**2**	**2**
	Hour of Teaching (Total)	**0**	**60 Hours**	**60 Hours**

Course Objectives (not more than 100 words)	The course objectives for an internship under an eminent sculptor and traditional artist in sculpture include gaining hands-on experience in advanced sculptural techniques and traditional craftsmanship. Interns will learn to work with a variety of materials, from classical stone and bronze to modern composites, while adhering to traditional methods. Objectives also include understanding the creative process from concept development to final execution, and gaining insight into the artistic and professional practices of established artists. Additionally, interns will enhance their ability to analyze and critique sculpture, participate in studio practices, and contribute to collaborative projects, fostering both technical skill and artistic vision.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Studying at least 10 original art works and publications of the respective artist.	**10 Hours**
II	Studio exercises including helping and understanding the professional aspects of art making, site/exhibition visit duly attested by the respective artist.	**30 Hours**
III	Preparing a report describing the biographical information, stylistic evolution and analysis of the art works from aesthetical point of view. or Exhibition as an outcome of the internship • Solo / Group exhibition with minimum 5 art works.	**20 Hours**
IV		

Texts / References	1. *The Craft and art of Clay-Susan Peterson.* 2. *Clay Modelling- LotharKampmann.*
Learning Outcomes (not more than 100 words)	The learning outcomes of an internship under an eminent sculptor and traditional artist in sculpture include acquiring advanced technical skills in diverse sculptural techniques and materials. Interns will develop a deep understanding of traditional and contemporary practices, enhancing their ability to execute complex projects. They will gain insight into the professional artist's workflow, from conceptualization to final presentation, and learn to navigate the artistic and business aspects of the field. Additionally, interns will improve their critical thinking and creative problem-solving skills, while building a professional network and gaining valuable experience in studio and gallery settings.

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(Detailed Syllabus of Vocational Course under NEP 2020)

Department of Plastic Arts (Sculpture)

Faculty of Visual Arts, BHU

Course Title	**PLAMV51: Mask Making or SWAYAM Course***
Category of Course	**Minor (Vocational)**

Credits& Hour of Teaching	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)	The objective of mask-making processes in various materials for sculpture is to explore and master diverse techniques and mediums to create expressive and functional masks. This involves learning to work with materials such as clay, papier-mâché, wood, metal, and fabric. The process emphasizes creativity, cultural understanding, and technical skills, allowing artists to experiment with form, texture, and color. By understanding the properties and applications of different materials, artists can produce masks that reflect specific themes, traditions, or personal expressions. This multidisciplinary approach fosters versatility, innovation, and a deeper appreciation of the cultural and artistic significance of masks.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Study of Different Tradition of Mask Making	**30 Hours**
II	Ideation, Visualization and Armature Making	**30 Hours**
III	Exploration of Mask in Different Mediums	**30 Hours**
IV	Execution (Display /Performance etc.)	**30 Hours**

Texts / References	1. *The Craft and art of Clay-Susan Peterson.* 2. *Clay Modelling- LotharKampmann.* 3. *The Mask Maker's Handbook –Jonathon Becker* 4. *Mask Making :A Guide to Creation and Performing with Masks- David Flaherty*
Learning Outcomes (not more than 100 words)	Learning outcomes will help students to develop their proficiency in working with diverse materials such as clay, papier-mâché, wood, metal, and fabric. 2. It will Enhanced ability to design and create expressive and thematic masks. 3. It will develop the deeper understanding of the cultural significance and historical contexts of masks. 4. Insights into the properties and applications of different materials. 5. Improved ability to troubleshoot challenges in the construction process. 6. Developing adaptability in using various techniques and tools. 7. Increased focus on achieving fine details and textures.

* Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

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(Detailed Syllabus of B.F.A. (Sem.-VI) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts

Faculty of Visual Arts

Course Title	**PLAMJ61: History of Visual Arts & Design-VI**
Category of Course	**Major**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**3**	**0**	**3**
	Hour of Teaching (Total)	**45 Hours**	**0**	**45 Hours**

Course Objectives (not more than 100 words)	Art and Aesthetics provide and profound collective knowledge and holistic view of Indian paintings sculpture and aesthetics, inviting to explore the multifaceted dimensions of art, elements and its forms.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Chinese Art 1. An Introduction to the Art of China – Sculpture, Painting, Ceramic, Textile	**12 Hours**
II	Aesthetics 1. Definition of Art 2. Theory of Rasa 3. Six Limbs of Indian Painting 4. Art & Imitation 5. Art & Society	**21 Hours**
III	Principles of Chinese & Japanese Painting	**12 Hours**
IV		
V		

Texts / References	1. *भारतीयचित्रकलाकेमूलस्रोत by Bhanu Agrawal.* 2. *Indian Miniature Painting by AnjanChakraverty* 3. सौंदर्या*by RajendraBajpayee* 4. सौन्दर्यतत्वमीमांसा*by Shyamala Gupta* 5. सौंदर्यतत्व*by SurendranathDasgupta* 6. *Indian Aesthetics and Aesthetics Perspective by H. L. Sharma* 7. *Japanese Painting by Salak. Kira* 8. जापानीचित्रकला*by Ashok* 9. जापानीचित्रांकन*by RajendraVajpaye*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian arts and aesthetics and Indian classical ornamentation as well.

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(Detailed Syllabus of B.F.A. (Sem.-VI) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts

Faculty of Visual Arts, BHU

Course Title	**PLAMJ62: Material & Method-IV**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15**	**0**	**15 Hours**

Course Objectives (not more than 100 words)	The objective of understanding the materials and methods of stone carving sculpture is to equip students with the knowledge and skills to transform raw stone into detailed and expressive artworks. This involves learning to select appropriate stone types, such as marble, limestone, or granite, based on their properties and suitability for specific projects. Students master various techniques, including chiseling, filing, and polishing, using both hand tools and power tools. Emphasis is placed on precision, patience, and safety practices. By mastering these methods, students can effectively manipulate stone to achieve their desired forms, textures, and finishes, resulting in high-quality, durable sculptures.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Introduction to the Stone	**5 Hours**
II	Study of Different equipment and Tools Used in Stone Carving	**5 Hours**
III	Analysis the Method and Techniques of Stone Carving	**5 Hours**
IV		

Texts / References

1. The Art of Carving Stone- Peter Woolley
2. Stone Carving- A Practical Guide –Neil Cox
3. The Stone Carver's Bible – Peter Rushforth
4. The Craft and art of Clay-Susan Peterson.
5. Clay Modelling- LotharKampmann.

Learning Outcomes (not more than 100 words)

1. Through the different assignments students will gain in technical proficiency. Students master the use of chisels, hammers, files, and polishing tools.
2. Understanding the properties and suitability of various stone types for different projects.
3. Developing meticulous craftsmanship, Precision and the patience required for detailed work.
4. Learning and applying safety protocols to handle tools and materials effectively.
5. Gaining the skills to create expressive and durable sculptures with desired forms, textures, and finishes.
6. Appreciating traditional stone carving techniques and their historical significance.

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Department of Plastic Arts

Faculty of Visual Arts, BHU

Course Title	**PLAMJ63: Conceptual Composition or SWAYAM Course**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)	The objective of conceptual composition sculpture is to create art that prioritizes ideas, themes, and messages over traditional aesthetic considerations. This approach encourages artists to explore and communicate complex concepts through three-dimensional forms. It emphasizes innovation, intellectual engagement, and the use of diverse materials and techniques to challenge conventional norms. Conceptual composition sculpture seeks to provoke thought, evoke emotions, and engage viewers in dialogue about the underlying concepts. By focusing on the idea behind the work, artists aim to push boundaries, question societal norms, and contribute to contemporary discourse in the art world.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Exploration of Subjects /concepts/Themes etc.	**40 Hours**
II	Visualization of maquette/layouts exploration according to Subjects /concepts/Themes etc.	**40 Hours**
III	Final Exploration and execution as per the suitable mediums and materials etc.	**40 Hours**
IV		

Texts / References

1. *The Craft and art of Clay-Susan Peterson.*
2. *Clay Modelling- LotharKampmann.*
3. *Conceptual Art-Lucy Lippard*
4. *Sculpture in the Age of Questioning –Robert Pincus*
5. *Conceptual Sculpture- James Lindsay*
6. *Theories and Documents of Contemporary Art- Kristine Stiles and Peter Selz*

Learning Outcomes (not more than 100 words)	Learning conceptual composition sculpture helps students develop the ability to convey ideas and messages through three-dimensional art. They gain skills in integrating diverse materials and techniques to express complex concepts. This approach fosters creativity, critical thinking, and intellectual engagement, encouraging students to challenge conventional norms and explore innovative forms. They learn to articulate and defend their artistic choices, enhancing their communication and analytical skills. Additionally, students develop a deeper understanding of contemporary art practices and the role of art in societal discourse. Overall, they acquire a versatile skill set that combines technical proficiency with conceptual depth, enriching their artistic practice.

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Department of Plastic Arts

Faculty of Visual Arts, BHU

Course Title	**PLAMJ64: Stone Carving**
Category of Course	**Major**

Credits& Hour of Teaching	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)	The objective of stone carving sculpture is to transform natural stone into enduring and expressive art forms. This ancient technique involves removing material to reveal shapes, textures, and details, enabling students to create intricate and powerful works. Stone carving emphasizes precision, patience, and an understanding of the stone's properties. Artists aim to harness the beauty and strength of stone to produce sculptures that convey cultural, historical, or personal significance. The process encourages mastery of tools and techniques, fostering creativity and craftsmanship. Ultimately, stone carving aims to create lasting artworks that resonate with viewers and stand the test of time.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Introduction to Stone Carving	40 Hours
II	Visualization and Maquette preparation of subjects/Concepts/Themes etc.	40 Hours
III	Stone Carving and Execution of Sculpture	40 Hours
IV		

Texts / References	1. *The Craft and art of Clay-Susan Peterson.* 2. *Clay Modelling- LotharKampmann.* 3. *The Art of Stone Carving-Richard Farrington* 4. *Stone Carving: A guide to Techniques and Materials –James MackMillan* 5. *The Stone Carver's Handbook – DorotheanGreenbaum*
Learning Outcomes (not more than 100 words)	Learning stone carving sculpture provides students with a comprehensive skill set in this ancient and demanding art form. They gain proficiency in using chisels, hammers, and other tools to shape and refine stone. This practice enhances their understanding of stone properties and how to work with different types of stone. Students develop patience, precision, and physical endurance, essential for detailed and intricate carving. The process fosters creativity, problem-solving, and spatial awareness as they transform raw stone into expressive art. Additionally, students learn the historical and cultural significance of stone carving, enriching their appreciation and application of this timeless technique.

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Department of Plastic Arts

Faculty of Visual Arts, BHU

Course Title	**PLAMJ65: Museum Based Antique Study**
Category of Course	**Major**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**2**	**2**
	Hour of Teaching (Total)	**0**	**60 Hours**	**60 Hours**

Course Objectives (not more than 100 words)	The objective of museum-based antique study in sculpture is to provide students with direct exposure to historical and culturally significant artworks. This hands-on learning experience aims to deepen their understanding of artistic techniques, styles, and materials used throughout history. By studying antique sculptures in a museum setting, students gain insights into the cultural, social, and historical contexts of the artworks. This knowledge fosters an appreciation for artistic heritage and informs their own creative practices. Additionally, it encourages critical analysis, observational skills, and research abilities, enriching their overall education and inspiring innovation grounded in historical tradition.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Exercises on drawings based on Antiquity	**20 Hours**
II	Study of Indian Aesthetics and Proportions	**20 Hours**
III	Armature Making and Clay Modelling	**20 Hours**

Texts / References

1. *Museum Studies: An Anthology of Contexts- Bettina MessiasCarbonell*
2. *The Museum Object – Sandra Dudley*
3. *Museum and the Shaping of Knowledge- Eilean Hooper*
4. *Museum Based Antique Study:A Guide- James M. Bradhum*
5. *The Craft and art of Clay-Susan Peterson.*
6. *Clay Modelling- LotharKampmann.*

Learning Outcomes (not more than 100 words)

1. Students gain a deep understanding of artistic techniques, styles, and materials used in historical sculptures.
2. Exposure to diverse cultural artifacts enhances their appreciation of artistic heritage and cultural contexts.
3. Developing critical analysis and observational skills through direct study of antique sculptures.
4. Improved research abilities by exploring the background and significance of historical artworks.
5. Learning traditional techniques and methods used by past artists to improve their craftsmanship.

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Department of Plastic Arts

Faculty of Visual Arts, BHU

Course Title	**PLAMJ66: 3D Modelling and Animation**
Category of Course	**Major**

Credits& Hour of Teaching	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60 Hours**	**60 Hours**

Course Objectives (not more than 100 words)	The 3D Modelling and Animation in Sculpture course aims to equip students with skills in digital sculpting and animation techniques. Objectives include mastering 3D modeling software to create detailed digital sculptures, applying animation principles to bring these models to life, and integrating traditional sculptural concepts with digital tools. The course fosters proficiency in visualizing, designing, and animating three-dimensional forms.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Character Designing and Expression Drawings	**15 Hours**
II	Model Sheet, Gesture Drawings, Exploration of Styles and Treatments etc.	**15 Hours**
III	3D Modelling Manual/ Digital , Set designing, Props Designing etc.	**15 Hours**
IV	Short Animation: Script Writing, Production and Film Editing (Short Action/ Short Story) etc.	**15 Hours**

Texts / References	1. *3D Modelling With Blender –Oliver Villar* 2. *3D Modelling for Beginners- John Bower* 3. *Mastering 3D Modelling – Paul Blachford* 4. *3D Modelling and Animation – David J. Russell*
Learning Outcomes (not more than 100 words)	This course aims to design the 3D Modelling and Animation in Sculpture course, students will adeptly use digital sculpting software to create detailed 3D Models/Characters. They will apply animation principles to animate their digital sculptures/Manual Characters, blending traditional sculptural skills with modern techniques. Students will demonstrate proficiency in visualizing, designing, and animating three-dimensional forms, enhancing both their technical and creative capabilities.

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(Detailed Syllabus of B.F.A.(Sem.-VI) in Plastic Arts Vocational Course under NEP 2020)

Department of Plastic Arts

Faculty of Visual Arts, BHU

Course Title	**PLAMV61: Plaster of Paris (Modelling & Carving)***
Category of Course	**Minor (Vocational)**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120 Hours**

Course Objectives (not more than 100 words)	The course in Plaster of Paris (Modeling & Carving) aims to teach students the fundamental techniques of using plaster for sculptural work. Objectives include mastering the preparation and application of plaster, understanding its properties, and developing skills in modeling and carving. Students will explore creative processes, refine their craftsmanship, and produce detailed sculptural pieces.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Introduction to the Plaster of Paris	**30 Hours**
II	Exercises of different Techniques of Plaster of Paris	**30 Hours**
III	Modelling and Direct Carving in PoP	**30 Hours**
IV	Colouring and Finishing in PoP	**30 Hours**

Texts / References

1. *The Art of Plaster Modelling – William B. Wood*
2. *Plaster of Paris: A Guide to Modelling and Carving- David Lewis*
3. *Modelling and and Carving with Plaster of Paris – James b. Turner*
4. *Plaster Casting: A Guide to Creating and Finishing –Stephen A. Tiano*
5. *The Plaster of Paris Handbook – Richard P. Blundell*
6. *The Craft and art of Clay-Susan Peterson.*
7. *Clay Modelling- LotharKampmann.*

Learning Outcomes (not more than 100 words)	Upon completing the Plaster of Paris (Modeling & Carving) course, students will demonstrate proficiency in mixing and applying plaster, executing detailed modeling and carving techniques, and understanding plaster's physical properties. They will produce original sculptural works, show improved spatial awareness and technical skills, and effectively use plaster as a medium for creative expression and artistic projects.

* Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

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Department of Plastic Arts

Faculty of Visual Arts

Course Title	**PLAMJ71: History of Visual Arts & Design-VII**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**3**	**0**	**3**
Hour of Teaching (Total)	**45 Hours**	**0**	**45 Hours**

Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Indian art which makes perfect and collective knowledge and historic view of Indian modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Modern Trends of Western Painting 1. Impressionism – 1879-1890 2. Neo-Impressionism 1884-1886 3. Post-Impressionism 1885-1905	**15 Hours**
II	Modern Art from Early 20th Century in West 1. Fauvism – 1905-1910 2. Expressionism – 1905-1925	**15 Hours**
III	Modern trends of Western Sculpture 1. Origin of Modern Sculpture – The Cubist & The Futurist	**15 Hours**
IV		
V		

Texts / References

1. *यूरोपीयचित्रकलाकाइतिहास by R. V. Sakhalkar.*
2. *पश्चिमकीचित्रकला by Ashok*
3. *History of Modern Art by H.H. Arnason*
4. *History of Art by H. W. Jhonson*
5. *Modern Painting : from Impressionism to Abstract Art*
6. *The History of World Sculpture by GermainBazin*

Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian modern, post-modern and contemporaryformsof Indian art and its understanding.

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(Detailed Syllabus of B.F.A. (Sem.-VII) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts

Faculty of Visual Arts, BHU

Course Title	**PLAMJ72: Material & Method-V**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15 Hours**	**0**	**15 Hours**

Course Objectives (not more than 100 words)	The objective of understanding the materials and methods in the lost wax metal casting process is to equip student's with the knowledge and skills to create intricate and durable metal sculptures. This involves mastering the selection and manipulation of wax for detailed modeling, using ceramic materials for mold creation, and safely handling molten metal. Students learn the step-by-step procedures, from model preparation to final casting and finishing. This comprehensive understanding allows for precise replication of designs, encourages experimentation with complex forms, and ensures high-quality outcomes. Mastery of these techniques supports artistic innovation and the production of finely crafted metal sculptures. Focusing on the artist's biography and techniques of their creative experiments.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	History of Metal Casting	**5 Hours**
II	Process of Lost Wax Metal Casting	**5 Hours**
III	Advance Study of Materials and Techniques in respect to all mediums & Techniques.	**5 Hours**
IV		

Texts / References

1. *The Craft and art of Clay-Susan Peterson.*
2. *Clay Modelling- LotharKampmann.*

Learning Outcomes (not more than 100 words)	Students gain hands-on experience in wax modeling, mold making, and metal casting, enhancing their ability to produce intricate and detailed sculptures. The complexity of the process fosters critical thinking and troubleshooting abilities. The skills acquired enable creative exploration and the ability to execute complex and original designs. Encouraging students to interact with traditional craftsmen and to learn the style and treatments, methods and experimentation of the old masters. Overall, students emerge with a comprehensive skill set that supports high-quality, creative metal sculpture production.

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<table>
<tr><td>Course Title</td><td colspan="2">PLAMJ73: Abstract /Semi- Abstract Composition</td></tr>
<tr><td>Category of Course</td><td colspan="2">Major</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="2"><table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits</td><td>0</td><td>4</td><td>4</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>0</td><td>120 Hours</td><td>120 Hours</td></tr>
</table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="2">The objective of abstract and semi-abstract composition in sculpture is to explore and express ideas, emotions, and concepts through non-representational or partially representational forms. This approach allows artists to break free from realistic depictions and experiment with shapes, lines, and textures to evoke feelings and interpretations. By emphasizing the intrinsic qualities of the materials and the formal elements of design, abstract and semi-abstract sculpture encourages creativity, innovation, and individual expression. It invites viewers to engage with the artwork on a deeper, more personal level, interpreting the forms and compositions in their own unique ways.</td></tr>
<tr><td>Course Content</td><td colspan="2">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="3"><table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>Ideation and Visualization of Concept</td><td>40 Hours</td></tr>
<tr><td>II</td><td>Concept Finalization and Maquette Designing</td><td>40 Hours</td></tr>
<tr><td>III</td><td>Armature Making , Modelling and Execution</td><td>40 Hours</td></tr>
<tr><td></td><td></td><td></td></tr>
<tr><td></td><td></td><td></td></tr>
</table></td></tr>
<tr><td>Texts / References</td><td colspan="2">1. The Craft and art of Clay-Susan Peterson.
2. Clay Modelling- LotharKampmann.</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="2">1. Creative Exploration: Enhanced ability to think creatively and experiment with non-representational forms.
2. Artistic Expression: Development of a personal style and unique artistic voice.
3. Conceptual Thinking: Improved skills in conveying ideas and emotions through abstract forms.
4. Material Mastery: Increased understanding of how to manipulate materials to achieve desired effects.
5. Design Principles: Strengthened grasp of formal elements like shape, line, texture, and balance.
6. Viewer Engagement: Ability to create works that invite multiple interpretations and emotional responses.
7. Innovative Techniques: Exposure to and practice with new and unconventional sculptural methods</td></tr>
</table>

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Course Title	**PLAMJ74: Life Study or SWAYAM Course**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)	The Full Figure Study in sculpture course aims to develop students' ability to create realistic and expressive full-figure sculptures. Objectives include mastering anatomical accuracy by studying human proportions, muscle structure, and movement. Students will explore various sculpting techniques and materials, focusing on both traditional and contemporary approaches. The course emphasizes developing a personal artistic style while understanding historical and cultural contexts. Through hands-on practice, critique sessions, and exposure to masterworks, students will enhance their technical skills, improve their observational abilities, and foster a deeper appreciation for the human form in sculpture.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Drawing of the Model	**40 Hours**
II	Armature making Modelling	**40 Hours**
III	Mould Making and Casting	**40 Hours**

Texts / References	1. *The Craft and art of Clay-Susan Peterson.* 2. *Clay Modelling- LotharKampmann.*
Learning Outcomes (not more than 100 words)	Upon completing the Full Figure Study in sculpture course, students will demonstrate a refined ability to sculpt the human figure with anatomical precision and expressive detail. They will effectively utilize various sculpting techniques and materials to create dynamic and proportionally accurate figures. Students will develop a strong understanding of human anatomy, including muscle structure and movement, and apply this knowledge to their work. They will also showcase their individual artistic voice while contextualizing their sculptures within historical and contemporary frameworks. Additionally, students will enhance their critical thinking and analytical skills through constructive critiques and peer feedback.

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<table>
<tr><td>Course Title</td><td colspan="4">PLAMJ75: Lost Wax Metal Casting-II</td></tr>
<tr><td>Category of Course</td><td colspan="4">Major</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="4"><table><tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr><tr><td>Credits</td><td>0</td><td>2</td><td>2</td></tr><tr><td>Hour of Teaching (Total)</td><td>0</td><td>60 Hours</td><td>60 Hours</td></tr></table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="4">The objective of lost wax metal casting sculpture is to produce highly detailed and durable metal artworks through a precise and replicable process. This technique involves creating a detailed model in wax, which is then coated in a ceramic shell/investment mould. Once the shell hardens, the wax is melted and drained away, leaving a mold cavity. Molten metal is then poured into the mold, capturing the fine details of the original wax model. After cooling and shell/investment mould removal, the metal sculpture is refined and finished. This method allows for intricate designs and multiple castings from a single mold, enabling both artistic creativity and production efficiency.</td></tr>
<tr><td>Course Content</td><td colspan="4">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="5"><table><tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr><tr><td>I</td><td>Understanding of the nature and Character of metal and designing accordingly</td><td>20 Hours</td></tr><tr><td>II</td><td>Practicing different Process and Techniques of Metal Casting like, Dogra, Sand Casting Italian Process</td><td>20 Hours</td></tr><tr><td>III</td><td>Finishing and Patination Metal Sculpture (3D Round or Relief)</td><td>20 Hours</td></tr><tr><td>IV</td><td></td><td></td></tr><tr><td></td><td></td><td></td></tr></table></td></tr>
<tr><td>Texts / References</td><td colspan="4">The craft and art of clay-susanpeterson.
Clay modelling- lotharkampmann.
The complete book of metal casting by robertharman
4. Metal casting- a sand casting manual by stephenchastain
The art of metal casting –john campbell
Lost wax casting: a comprehensive guide- david w. Lewiss
Investment casting handbook –asm international</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="4">Learning lost wax metal casting sculpture equips students with skills in a complex and precise artistic process. They master techniques in creating detailed wax models, preparing and applying ceramic shells/investment mould and handling molten metal. Students develop an understanding of material properties, mold-making, and casting procedures, enhancing their technical proficiency and artistic capabilities. The process improves problem-solving and precision, as students learn to manage variables such as temperature and timing. Additionally, they gain experience in finishing and refining metal sculptures.</td></tr>
</table>

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Department of Plastic Arts

Faculty of Visual Arts, BHU

Course Title	**PLAMJ76: Ceramic Sculpture**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60 Hours**	**60 Hours**

Course Objectives (not more than 100 words)

The Ceramic Sculpture course aims to equip students with the skills and knowledge to create dynamic and innovative ceramic sculptures. Objectives include mastering various clay types, hand-building techniques, and sculptural glazing methods. Students will explore both traditional and contemporary approaches, focusing on form, texture, and surface treatment. The course emphasizes the development of personal artistic expression and conceptual thinking, encouraging experimentation with different firing techniques such as kiln firing and raku. By engaging in hands-on projects, critiques, and theoretical discussions, students will gain a comprehensive understanding of ceramic sculpture and its creative possibilities.

Course Content

The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Preparation of Ceramic Clay	**20 Hours**
II	Modelling and Slip Casting Process	**20 Hours**
III	Glazing and Firing	**20 Hours**
IV		

Texts / References

1. *The Craft and art of Clay-Susan Peterson.*
2. *Clay Modelling- LotharKampmann.*

Learning Outcomes (not more than 100 words)

Upon completing the Ceramic Sculpture course, students will exhibit proficiency in sculpting with various types of clay and employing diverse hand-building and molding techniques. They will demonstrate an understanding of surface treatments and glazing methods, applying these skills to enhance their sculptural forms. Students will effectively utilize different firing techniques, such as kiln and raku, to achieve desired artistic effects. They will develop a unique artistic voice and conceptual approach, supported by critical analysis and peer feedback. Additionally, students will show improved problem-solving abilities and creativity in addressing technical and conceptual challenges in ceramic sculpture.

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Faculty of Visual Arts, BHU

Course Title	**PLAMN71: Life Study or SWAYAM Course***
Category of Course	**MN**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)	The Full Figure Study in sculpture course aims to develop students' ability to create realistic and expressive full-figure sculptures. Objectives include mastering anatomical accuracy by studying human proportions, muscle structure, and movement. Students will explore various sculpting techniques and materials, focusing on both traditional and contemporary approaches. The course emphasizes developing a personal artistic style while understanding historical and cultural contexts. Through hands-on practice, critique sessions, and exposure to masterworks, students will enhance their technical skills, improve their observational abilities, and foster a deeper appreciation for the human form in sculpture.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Drawing of the Model	**40 Hours**
II	Armature making Modelling	**40 Hours**
III	Mould Making and Casting	**40 Hours**

Texts / References	1. *The Craft and art of Clay-Susan Peterson.* 2. *Clay Modelling- LotharKampmann.*
Learning Outcomes (not more than 100 words)	Upon completing the Full Figure Study in sculpture course, students will demonstrate a refined ability to sculpt the human figure with anatomical precision and expressive detail. They will effectively utilize various sculpting techniques and materials to create dynamic and proportionally accurate figures. Students will develop a strong understanding of human anatomy, including muscle structure and movement, and apply this knowledge to their work. They will also showcase their individual artistic voice while contextualizing their sculptures within historical and contemporary frameworks. Additionally, students will enhance their critical thinking and analytical skills through constructive critiques and peer feedback.

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Faculty of Visual Arts

Course Title	**PLAMJ81: History of Visual Arts & Design-VIII**
Category of Course	**Major**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**3**	**0**	**3**
	Hour of Teaching (Total)	**45 Hours**	**0**	**45 Hours**

Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Indian art which makes perfect and collective knowledge and historic view of Indian modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Contemporary Indian Art- Background of Modern Painting in India: Company, Folk and Popular, Raja Ravi Verma etc.	**12 Hours**
II	Revivalism: Bengal School, Bombay School	**12 Hours**
III	Art Circles of the Mid 20th century: 2. Progressive Artist Group 3. Calcutta Group 4. Delhi Silpi Chakra	**21 Hours**
IV		
V		

Texts / References	1. *समकालीन भारतीय कला* by *MamtaChaturvedy* 2. *भारतीय चित्रकला का इतिहास* by *A. B. Verma* 3. *कला विलास* by *A. R. Agrawal* 4. *आधुनिक भारतीय चित्रकला* by *GirirajKishor Agrawal* 5. *Company Painting by Mildred Archer* 6. *भारतीयकला* by *Dr. Rajesh Kumar Vyas*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian modern, post-modern and contemporary forms of Indian art and its understanding.

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Department of Plastic Arts

Faculty of Visual Arts, BHU

Course Title	**PLAMJ82: Material & Method-VI**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15 Hours**	**0**	**15 Hours**

Course Objectives (not more than 100 words)	The course objectives for Materials and Methods, including assemblage, fabrication, performance, art work in public places and multimedia etc. are to equip students with a comprehensive understanding of diverse sculptural techniques and materials. Students will explore the creative potential of combining and repurposing materials through assemblage, mastering fabrication techniques for constructing complex forms, and experimenting with performance. Additionally, the course aims to integrate multimedia approaches, allowing students to incorporate digital elements and new media into their work. Objectives include developing technical proficiency, fostering innovative problem-solving skills, and encouraging exploration of how different methods can enhance artistic expression and conceptual depth.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Introduction to Assemblage and fabrication Sculpture	**5 Hours**
II	History and technical Theories of Master Sculptors (Indian Contemporary)	**5 Hours**
III	History and technical Theories of Master Sculptors (Western Contemporary)	**5 Hours**
IV		

Texts / References	1. *The Craft and art of Clay-Susan Peterson.* 2. *Clay Modelling- LotharKampmann.*
Learning Outcomes (not more than 100 words)	Learning outcomes in assemblage, fabrication, performance, art work in public places, stone, wood, papiermache , ceramic sculpture and multimedia etc. include: 1. Technical Proficiency: Mastery of various techniques and materials, including the assembly of disparate objects, fabrication processes, and manipulation of media. 2. Creative Application: Ability to conceptualize and execute projects using innovative methods to achieve unique artistic effects. 3. Problem-Solving Skills: Enhanced capability to address and overcome technical and design challenges. 4. Multimedia Integration: Competence in integrating digital and traditional media to create dynamic, multi-dimensional works. 5. Artistic Expression: Development of a personal artistic voice through experimentation and material exploration.

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Department of Plastic Arts
Faculty of Visual Arts, BHU

Course Title	**PLAMJ83: Composition with Nature Study**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**6**	**6**
Hour of Teaching (Total)	**0**	**180 Hours**	**180 Hours**

Course Objectives (not more than 100 words)

The Composition with Nature Study in Sculpture course aims to enhance students' ability to create cohesive and dynamic sculptural compositions using live models. Objectives include mastering the integration of anatomical study with artistic expression to achieve balanced and engaging forms. Students will explore principles of composition, such as proportion, scale, and spatial relationships, while working directly from life. The course emphasizes developing a strong conceptual foundation, combining observational skills with creative interpretation. Through iterative practice, critiques, and analysis of classical and contemporary works, students will refine their ability to create compelling and well-composed life-based sculptures.

Course Content: The course content will be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Ideation and Visualization	**60 Hours**
II	Layouts and Maquette	**60 Hours**
III	Armature and Execution	**60 Hours**
IV		

Texts / References

1. *The Craft and art of Clay-Susan Peterson.*
2. *Clay Modelling- LotharKampmann.*

Learning Outcomes (not more than 100 words)

Upon completing the Composition with Nature Study in Sculpture course, students will effectively integrate anatomical accuracy with artistic expression to create dynamic and well-balanced sculptures. They will demonstrate proficiency in applying principles of composition, such as proportion, scale, and spatial relationships, to life-based forms. Students will showcase their ability to interpret creatively, combining observational skills with conceptual thinking. Through iterative practice and feedback, they will refine their sculptural techniques and develop a coherent artistic vision. Additionally, students will enhance their critical analysis skills and their capacity to create engaging and aesthetically compelling sculptures rooted in Nature study.

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Department of Plastic Arts

Faculty of Visual Arts, BHU

Course Title	**PLAMJ84: Innovative Sculpture**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)

The objective of Innovative sculpture is to push the boundaries of traditional art forms by exploring innovative techniques, materials, and concepts. It seeks to challenge conventional aesthetics and functional norms, encouraging new interpretations of form, space, and interaction. By embracing experimentation, artists aim to provoke thought, evoke emotions, and engage audiences in novel ways. This approach often prioritizes process over product, fostering a dynamic dialogue between creator, medium, and viewer. Ultimately, experimental sculpture aspires to redefine artistic possibilities and expand the understanding of sculptural practices.

Course Content

The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Ideation and Layouts	**40 Hours**
II	Visualization and Exploration	**40 Hours**
III	Execution and Presentation	**40 Hours**

Texts / References

1. *The Craft and art of Clay-Susan Peterson.*
2. *Clay Modelling- LotharKampmann.*

Learning Outcomes (not more than 100 words)

Learning outcomes of Innovative sculpture include the development of advanced technical skills and creative problem-solving abilities. Participants gain proficiency in diverse materials and methods, fostering innovative approaches to form and structure. They also enhance critical thinking by questioning traditional artistic norms and exploring new concepts. Through hands-on experimentation, individuals learn to adapt and refine their ideas, improving their ability to communicate complex themes. Additionally, learners develop a deeper appreciation for the interplay between art and audience, as experimental sculpture often involves interactive or site-specific elements. Overall, these outcomes contribute to a broader and more versatile artistic practice.

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<table>
<tr><td>Course Title</td><td colspan="4">PLAMJ85: Metal Sheet Sculpture</td></tr>
<tr><td>Category of Course</td><td colspan="4">Major</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="4"><table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits</td><td>0</td><td>2</td><td>2</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>0</td><td>60 Hours</td><td>60 Hours</td></tr>
</table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="4">The objective of Metal Sheet sculpture is to create intricate and detailed designs in metal sheet by hammering and shaping it from the reverse side. This ancient technique allows artists to produce raised, three-dimensional patterns and images on flat metal sheets, enhancing visual depth and texture. Metal Sheet combines artistic creativity with metalworking skills, enabling the creation of decorative and functional objects such as jewelry, plaques, and architectural elements. It emphasizes precision, control, and an understanding of metal properties, encouraging students to explore elaborate and expressive designs while preserving the integrity and beauty of the material.</td></tr>
<tr><td>Course Content</td><td colspan="4">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="5"><table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>Drawing and Visualization for Metal Sheet Sculpture</td><td>20 Hours</td></tr>
<tr><td>II</td><td>Preparation of Metal Sheet Sculpture</td><td>20 Hours</td></tr>
<tr><td>III</td><td>Execution and Display</td><td>20 Hours</td></tr>
<tr><td>IV</td><td></td><td></td></tr>
</table></td></tr>
<tr><td>Texts / References</td><td colspan="4">The Craft and art of Clay-Susan Peterson.
Clay Modelling- LotharKampmann.</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="4">Learning Metal Sheet sculpture equips students with skills in metal working and artistic design. They gain proficiency in hammering and shaping metal from the reverse side to create detailed, raised patterns. This practice enhances fine motor skills, precision, and control. Students learn to understand and manipulate metal properties, improving their ability to work with various metals. The process fosters creativity and problem-solving as they design and execute intricate and expressive works. Additionally, students develop patience and attention to detail, essential for high-quality craftsmanship. Overall, they acquire a versatile skill set that merges traditional techniques with contemporary artistic expression.</td></tr>
</table>

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Course Title	**PLAMN81: Innovative Sculpture***
Category of Course	**MN**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)

The objective of Innovative sculpture is to push the boundaries of traditional art forms by exploring innovative techniques, materials, and concepts. It seeks to challenge conventional aesthetics and functional norms, encouraging new interpretations of form, space, and interaction. By embracing experimentation, artists aim to provoke thought, evoke emotions, and engage audiences in novel ways. This approach often prioritizes process over product, fostering a dynamic dialogue between creator, medium, and viewer. Ultimately, experimental sculpture aspires to redefine artistic possibilities and expand the understanding of sculptural practices.

Course Content

The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Ideation and Layouts	**40 Hours**
II	Visualization and Exploration	**40 Hours**
III	Execution and Presentation	**40 Hours**

Texts / References

1. *The Craft and art of Clay-Susan Peterson.*
2. *Clay Modelling- LotharKampmann.*

Learning Outcomes (not more than 100 words)

Learning outcomes of Innovative sculpture include the development of advanced technical skills and creative problem-solving abilities. Participants gain proficiency in diverse materials and methods, fostering innovative approaches to form and structure. They also enhance critical thinking by questioning traditional artistic norms and exploring new concepts. Through hands-on experimentation, individuals learn to adapt and refine their ideas, improving their ability to communicate complex themes. Additionally, learners develop a deeper appreciation for the interplay between art and audience, as experimental sculpture often involves interactive or site-specific elements. Overall, these outcomes contribute to a broader and more versatile artistic practice.

* Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

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Faculty of Visual Arts

Course Title	**PLAMJ7R1: History of Visual Arts & Design-VII**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**3**	**0**	**3**
Hour of Teaching (Total)	**45 Hours**	**0**	**45 Hours**

Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Indian art which makes perfect and collective knowledge and historic view of Indian modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Modern Trends of Western Painting 1. Impressionism – 1879-1890 2. Neo-Impressionism 1884-1886 3. Post-Impressionism 1885-1905	**15 Hours**
II	Modern Art from Early 20th Century in West 1. Fauvism – 1905-1910 2. Expressionism – 1905-1925	**15 Hours**
III	Modern trends of Western Sculpture 1. Origin of Modern Sculpture – The Cubist & The Futurist	**15 Hours**
IV		
V		

Texts / References	1. *यूरोपीयचित्रकलाकाइतिहास by R. V. Sakhalkar.* 2. *पश्चिमकीचित्रकला by Ashok* 3. *History of Modern Art by H.H. Arnason* 4. *History of Art by H. W. Jhonson* 5. *Modern Painting : from Impressionism to Abstract Art* 6. *The History of World Sculpture by GermainBazin*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian modern, post-modern and contemporary forms of Indian art and its understanding.

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<table>
<tr><td>Course Title</td><td colspan="4">PLAMJ7R2: Material & Method-V</td></tr>
<tr><td>Category of Course</td><td colspan="4">Major</td></tr>
<tr><td>Credits & Hour of Teaching</td><td colspan="4"><table><tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr><tr><td>Credits</td><td>1</td><td>0</td><td>1</td></tr><tr><td>Hour of Teaching (Total)</td><td>15 Hours</td><td>0</td><td>15 Hours</td></tr></table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="4">The course objectives for History of Arts Technical Theory-I are to provide a comprehensive understanding of the evolution of artistic techniques and methodologies across different historical periods. Students will explore the development of artistic practices, from ancient to contemporary art, focusing on technical innovations, material usage, and stylistic shifts. The course aims to enhance students' knowledge of historical art movements, the influence of cultural and technological changes on artistic production, and the critical analysis of artworks through technical perspectives. By integrating theoretical and practical insights, the course prepares students to apply historical knowledge to contemporary artistic practices and scholarly research.</td></tr>
<tr><td>Course Content</td><td colspan="4">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="5"><table><tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr><tr><td>I</td><td>Masters of Contemporary Indian Sculpture</td><td>5 Hours</td></tr><tr><td>II</td><td>Masters of Contemporary Western Sculpture</td><td>5 Hours</td></tr><tr><td>III</td><td>History of Modernism in Indian and Western Art</td><td>5 Hours</td></tr><tr><td>IV</td><td></td><td></td></tr><tr><td></td><td></td><td></td></tr></table></td></tr>
<tr><td>Texts / References</td><td colspan="4">The Craft and art of Clay-Susan Peterson.
Clay Modelling- LotharKampmann.</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="4">Learning outcomes for History of Arts Technical Theory-I include a thorough understanding of the evolution of artistic techniques and materials across various historical periods. Students will gain insight into how technical innovations and cultural shifts have influenced art practices from ancient to modern times. They will develop the ability to critically analyze artworks based on their technical and material aspects, recognizing the impact of historical context on artistic development. Additionally, students will enhance their skills in contextualizing and interpreting art through technical theory, applying this knowledge to contemporary artistic practices and scholarly research. Overall, they will build a foundation for integrating historical insights into their own creative and academic work.</td></tr>
</table>

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<table>
<tr><td>Course Title</td><td colspan="2">PLAMJ7R3: Research Methodology</td></tr>
<tr><td>Category of Course</td><td colspan="2">Major</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="2">
<table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits</td><td>3</td><td>0</td><td>3</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>45 Hours</td><td>0</td><td>45Hours</td></tr>
</table>
</td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="2">Make students aware with different research methodologies. The focus will be on to develop the ability to select most suitable methodology and process for writing and publication.</td></tr>
<tr><td>Course Content</td><td colspan="2">The course content will be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="3">
<table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>Introduction, Importance and Process of Research</td><td>8 Hours</td></tr>
<tr><td>II</td><td>Selection and Formulation of Research Problem</td><td>8 Hours</td></tr>
<tr><td>III</td><td>Classification and Selection of Appropriate Research Process</td><td>9 Hours</td></tr>
<tr><td>IV</td><td>Research Methodology and Process for Visual Arts</td><td>10 Hours</td></tr>
<tr><td>V</td><td>Writing the Research Report</td><td>10 Hours</td></tr>
</table>
</td></tr>
<tr><td>Texts / References</td><td colspan="2">1. Research Methods in Education by Keith Morrison, Louis Cohen and Lawrence Manion, 1980.
2. Introducing Research Methodology: A Beginner’s Guide to Doing a Research Project by Uwe Flick, 2015.
3. Research Methodology A Step-by-Step Guide for Beginners by Ranjit Kumar, Sage Publications Pvt. Ltd, 2023.</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="2">Ability to identify research gap and formulating research problem having scope and relevance in general and particular to their area of specialization. The students will be able to write and publish their research project subsequently learning to carry out major research projects in future.</td></tr>
</table>

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Course Title	**PLAMJ7R4: Creative Sculpture- I**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**5**	**5**
Hour of Teaching (Total)	**0**	**150 Hours**	**150 Hours**

Course Objectives (not more than 100 words)	The course objectives for Creative Sculpture-I encompass a broad exploration of sculptural practices, including portraiture, conceptual sculpture, figure-based work, metal casting, repoussé, wood, stone, assemblage, installation, performance, multimedia, and fabrication. Students will develop technical proficiency in diverse materials and techniques, from traditional carving and casting to contemporary methods like assemblage and multimedia integration. The course aims to stimulate innovative artistic exploration, enabling students to create unique, multi-dimensional works. Additionally, students will learn to integrate various techniques and media into cohesive projects, while also honing skills in project management and presentation, preparing them for professional practice in the sculptural field.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Ideation and Drawing of composition	**50 Hours**
II	Visualization and Maquette Preparation	**50 Hours**
III	Execution and Display	**50 Hours**
IV		

Texts / References

1. *The Craft and art of Clay-Susan Peterson.*
2. *Clay Modelling- LotharKampmann.*

Learning Outcomes (not more than 100 words)

Learning outcomes for Creative Sculpture-I include the development of advanced technical skills across a wide range of sculptural techniques and materials, such as portraiture, conceptual, and figure-based sculpture, as well as metal casting, repoussé, wood, and stone work. Students will gain proficiency in modern methods like assemblage, installation, performance art, multimedia integration, and fabrication. They will enhance their ability to conceptualize and execute diverse artistic projects, effectively using various media and techniques. Additionally, students will improve their critical thinking and problem-solving skills, learn to integrate multiple approaches into cohesive works, and prepare for professional artistic practice through refined project management and presentation abilities.

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Course Title	**PLAMJ7R5: Wooden Sculpture**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**5**	**5**
Hour of Teaching (Total)	**0**	**150 Hours**	**150 Hours**

Course Objectives (not more than 100 words)	The course on wooden sculpture aims to introduce students to fundamental techniques and concepts in carving, shaping, and finishing wood. Objectives include developing skills in design, tool handling, and material manipulation, fostering creativity, and understanding the historical and cultural significance of wooden art. By course end, students will create original sculptures and demonstrate proficiency in their craftsmanship.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Ideation and Drawing	**50 Hours**
II	Visualization and Preparation	**50 Hours**
III	Execution and Display	**50 Hours**
IV		

Texts / References

1. *The Craft and art of Clay-Susan Peterson.*
2. *Clay Modelling- LotharKampmann.*

Learning Outcomes (not more than 100 words)

Upon completing the wooden sculpture course, students will be able to proficiently carve and shape wood, apply finishing techniques, and conceptualize original designs. They will gain a strong understanding of tool use and material properties, demonstrate creativity in their artwork, and appreciate the historical and cultural contexts of wooden sculpture. Critical thinking and problem-solving in art creation will also be developed.

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Course Title	**PLAMJ7R6: Figural Sculpture-I**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**5**	**5**
Hour of Teaching (Total)	**0**	**150 Hours**	**150 Hours**

Course Objectives (not more than 100 words)	The objective of a Figural Sculpture course is to equip students with the skills to create three-dimensional representations of the human form. It focuses on mastering anatomical accuracy, proportion, and dynamic poses while exploring various sculptural techniques and materials. Students will develop their ability to express movement, emotion, and character through detailed, lifelike sculptures.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Ideation and Drawing of Figural composition	**50 Hours**
II	Visualization and Maquette Preparation	**50 Hours**
III	Execution and Display	**50 Hours**
IV		

Texts / References

1. *The Craft and art of Clay-Susan Peterson.*
2. *Clay Modelling- LotharKampmann.*

Learning Outcomes (not more than 100 words)

Upon completing a Figural Sculpture course, students will demonstrate proficiency in sculpting the human figure with anatomical accuracy and expressive detail. They will master various sculpting techniques and materials, effectively capturing movement and emotion. Students will also gain a strong understanding of form, proportion, and texture, enabling them to create dynamic, lifelike sculptures in three dimensions.

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<table>
<tr><td>Course Title</td><td colspan="4">PLAMJ7R7: Assemblage- I</td></tr>
<tr><td>Category of Course</td><td colspan="4">Major</td></tr>
<tr><td>Credits & Hour of Teaching</td><td colspan="4"><table><tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr><tr><td>Credits</td><td>0</td><td>5</td><td>5</td></tr><tr><td>Hour of Teaching (Total)</td><td>0</td><td>150 Hours</td><td>150 Hours</td></tr></table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="4">The objective of an Assemblage course is to explore and create art through the combination of diverse materials and objects. Students will learn to assemble found items, craft original compositions, and integrate various elements to convey meaning and narrative. The course emphasizes creativity, conceptual thinking, and the innovative use of materials to produce unique, multidimensional artworks.</td></tr>
<tr><td>Course Content</td><td colspan="4">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="5"><table><tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr><tr><td>I</td><td>Ideation and Drawing of Assemblage composition</td><td>50 Hours</td></tr><tr><td>II</td><td>Visualization and Maquette Preparation</td><td>50 Hours</td></tr><tr><td>III</td><td>Execution and Display</td><td>50 Hours</td></tr><tr><td>IV</td><td></td><td></td></tr><tr><td></td><td></td><td></td></tr></table></td></tr>
<tr><td>Texts / References</td><td colspan="4">The Craft and art of Clay-Susan Peterson.
Clay Modelling- LotharKampmann.</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="4">Upon completing an Assemblage course, students will effectively utilize found objects and diverse materials to create cohesive, impactful artworks. They will demonstrate skills in composition, texture, and mixed-media techniques while conveying meaningful narratives. Students will also develop a refined ability to think conceptually, integrate various elements creatively, and critique and evaluate assemblage art in diverse contexts.</td></tr>
</table>

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<table>
<tr><td>Course Title</td><td colspan="4">PLAMJ7R8: Site Specific Sculpture</td></tr>
<tr><td>Category of Course</td><td colspan="4">Major</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="4"><table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits</td><td>0</td><td>4</td><td>4</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>0</td><td>120 Hours</td><td>120 Hours</td></tr>
</table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="4">The Site-Specific Sculpture course aims to equip students with skills to create artwork tailored to specific locations. Objectives include understanding spatial relationships, site analysis, and material selection. Students will learn to integrate their sculptures with the environment, considering context and audience. By the end, students will produce cohesive works that enhance and respond to their chosen sites.</td></tr>
<tr><td>Course Content</td><td colspan="4">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="5"><table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>Exploration ofSite and Visualization</td><td>40 Hours</td></tr>
<tr><td>II</td><td>Preparation of Site Specific Sculpture</td><td>40 Hours</td></tr>
<tr><td>III</td><td>Execution and Display</td><td>40 Hours</td></tr>
<tr><td>IV</td><td></td><td></td></tr>
<tr><td></td><td></td><td></td></tr>
</table></td></tr>
<tr><td>Texts / References</td><td colspan="4">The Craft and art of Clay-Susan Peterson.
Clay Modelling- LotharKampmann.</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="4">Upon completing the Site-Specific Sculpture course, students will effectively analyze and interpret site contexts, create sculptures that interact with and enhance specific locations, and utilize appropriate materials and techniques. They will demonstrate proficiency in integrating artistic concepts with spatial considerations, engage with site-specific challenges, and present original works that respond meaningfully to their environments and audiences.</td></tr>
</table>

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<table>
<tr><td>Course Title</td><td colspan="4">PLAMN7R1: Site Specific Sculpture*</td></tr>
<tr><td>Category of Course</td><td colspan="4">MN</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="4"><table><tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr><tr><td>Credits</td><td>0</td><td>4</td><td>4</td></tr><tr><td>Hour of Teaching (Total)</td><td>0</td><td>120 Hours</td><td>120 Hours</td></tr></table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="4">The Site-Specific Sculpture course aims to equip students with skills to create artwork tailored to specific locations. Objectives include understanding spatial relationships, site analysis, and material selection. Students will learn to integrate their sculptures with the environment, considering context and audience. By the end, students will produce cohesive works that enhance and respond to their chosen sites.</td></tr>
<tr><td>Course Content</td><td colspan="4">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="5"><table><tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr><tr><td>I</td><td>Exploration ofSite and Visualization</td><td>40 Hours</td></tr><tr><td>II</td><td>Preparation of Site Specific Sculpture</td><td>40 Hours</td></tr><tr><td>III</td><td>Execution and Display</td><td>40 Hours</td></tr><tr><td>IV</td><td></td><td></td></tr><tr><td></td><td></td><td></td></tr></table></td></tr>
<tr><td>Texts / References</td><td colspan="4">The Craft and art of Clay-Susan Peterson.
Clay Modelling- LotharKampmann.</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="4">Upon completing the Site-Specific Sculpture course, students will effectively analyze and interpret site contexts, create sculptures that interact with and enhance specific locations, and utilize appropriate materials and techniques. They will demonstrate proficiency in integrating artistic concepts with spatial considerations, engage with site-specific challenges, and present original works that respond meaningfully to their environments and audiences.</td></tr>
</table>

* Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

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Course Title	**PLADS8R1: Dissertation**
Category of Course	**DS**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**12**	**0**	**12**
Hour of Teaching (Total)	**180 Hours**	**0**	**180 Hours**

Course Objectives (not more than 100 words)	Inculcate the ability to explain different aspects of their creation including conceptual, aesthetical and technical.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Identifying their source of inspiration / core of their art practice and collecting the authentic cum relevant data.	**40 Hours**
II	Studying their own stylistic development and current practice including conceptual and practical/technical approach with a comparative and critical approach.	**50 Hours**
III	Detailed research project (Approx. 5000 words) based on their studio practice/analysis/exploration following the standards already laid down for research as per the UGC guidelines with at least one publication in Scopus indexed/UGC CARE listed journal.	**90 Hours**
IV		
V		

Texts / References	1. *The Craft of Research by Wayne C. Booth, Joseph Williams and Gregory G. Colomb, 2016.* 2. *Research Design: Qualitative, Quantative and Mixed Method Approaches by John W. Crewel, J. David Creswell, 2014.* 3. *Qualitative Inquiry and Research Design: Choosing Among Five Approaches by John W. Creswell, 2016.*
Learning Outcomes (not more than 100 words)	Learning outcomes for Dissertation in Sculpture include the ability to conduct in-depth research and critically analyze sculptural practices and theories. Students will develop proficiency in formulating clear, well-supported arguments and synthesizing complex information into a coherent thesis. They will enhance their skills in academic writing, including structuring and presenting their dissertation with clarity and precision. Additionally, students will gain expertise in using appropriate research methodologies and citation practices.

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<tr><td>Course Title</td><td colspan="4">PLAMJ8R2: Creative Sculpture – II</td></tr>
<tr><td>Category of Course</td><td colspan="4">Major</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="4"><table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits</td><td>0</td><td>4</td><td>4</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>0</td><td>120 Hours</td><td>120 Hours</td></tr>
</table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="4">The course objectives for Creative Sculpture-II aim to deepen students' expertise in a wide array of sculptural practices. The course covers advanced techniques in metal casting, repoussé, wood, stone, ceramic sculpture, and papier-mâché, as well as innovative approaches like assemblage, installation, performance art, multimedia, and fabrication etc. Additionally, students will explore the use of indigenous materials in sculpture. The course strives to enhance technical proficiency, foster creative exploration, and encourage the integration of diverse methods and materials. By focusing on complex, multi-dimensional projects, students will refine their artistic vision and professional practice in sculpture.</td></tr>
<tr><td>Course Content</td><td colspan="4">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="5"><table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>Ideation , Visualization and Layouts, Finalization of Subject/ Concept/Theme etc.</td><td>40 Hours</td></tr>
<tr><td>II</td><td>Visualization and Maquette Preparation and Selection of mediums as suitable to the Subject/Concept and Theme etc.</td><td>40 Hours</td></tr>
<tr><td>III</td><td>Execution and Display of Artwork.</td><td>40 Hours</td></tr>
<tr><td></td><td></td><td></td></tr>
<tr><td></td><td></td><td></td></tr>
</table></td></tr>
<tr><td>Texts / References</td><td colspan="4">The Craft and art of Clay-Susan Peterson.
Clay Modelling- LotharKampmann.</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="4">Learning outcomes for Creative Sculpture-II include advanced proficiency in a diverse range of sculptural techniques, along with metal casting, repoussé, wood, stone, ceramic, and papier-mâché etc. Students will develop skills in innovative methods like assemblage, installation, performance art, multimedia, and fabrication etc, as well as using indigenous materials. They will gain the ability to integrate multiple techniques into cohesive and original artworks, enhancing their creative expression and technical versatility. Additionally, students will improve their critical thinking, project management, and professional presentation skills, preparing them for advanced artistic practice and scholarly exploration in sculpture.</td></tr>
</table>

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Course Title	**PLAMJ8R3: Metal Sculpture**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)	The Metal Sculpture course aims to teach students the essential techniques for creating sculptures using metal. Objectives include mastering metalworking methods such as welding and casting, understanding material properties, and exploring artistic design principles. Students will develop skills in constructing durable and visually compelling sculptures, while also gaining insight into the aesthetic and functional aspects of metal as an art medium.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Ideation and Layout of Metal Sculpture	**40 Hours**
II	Preparation of Metal Sculpture	**40 Hours**
III	Execution and Display	**40 Hours**
IV		

Texts / References

3. *The Craft and art of Clay-Susan Peterson.*
4. *Clay Modelling- LotharKampmann.*

Learning Outcomes (not more than 100 words)	Upon completing the Metal Sculpture course, students will demonstrate proficiency in metalworking techniques such as welding, casting, and finishing. They will create innovative and structurally sound metal sculptures, applying design principles and material properties effectively. Students will also develop a strong understanding of metal as a medium, showcasing both technical skill and creative expression in their artworks.

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Course Title	**PLAMJ8R4: Figural Sculpture- II**
Category of Course	**Major**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)	The objective of a Figural Sculpture course is to equip students with the skills to create three-dimensional representations of the human form. It focuses on mastering anatomical accuracy, proportion, and dynamic poses while exploring various sculptural techniques and materials. Students will develop their ability to express movement, emotion, and character through detailed, lifelike sculptures.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Ideation and Drawing of Figural composition	**40 Hours**
II	Visualization and Maquette Preparation	**40 Hours**
III	Execution and Display	**40 Hours**
IV		

Texts / References	3. *The Craft and art of Clay-Susan Peterson.* 4. *Clay Modelling- LotharKampmann.*
Learning Outcomes (not more than 100 words)	Upon completing a Figural Sculpture course, students will demonstrate proficiency in sculpting the human figure with anatomical accuracy and expressive detail. They will master various sculpting techniques and materials, effectively capturing movement and emotion. Students will also gain a strong understanding of form, proportion, and texture, enabling them to create dynamic, lifelike sculptures in three dimensions.

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<table>
<tr><td>Course Title</td><td colspan="4">PLAMJ8R5: Assemblage- II</td></tr>
<tr><td>Category of Course</td><td colspan="4">Major</td></tr>
<tr><td>Credits & Hour of Teaching</td><td colspan="4"><table><tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr><tr><td>Credits</td><td>0</td><td>4</td><td>4</td></tr><tr><td>Hour of Teaching (Total)</td><td>0</td><td>120 Hours</td><td>120 Hours</td></tr></table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="4">The objective of an Assemblage course is to explore and create art through the combination of diverse materials and objects. Students will learn to assemble found items, craft original compositions, and integrate various elements to convey meaning and narrative. The course emphasizes creativity, conceptual thinking, and the innovative use of materials to produce unique, multidimensional artworks.</td></tr>
<tr><td>Course Content</td><td colspan="4">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="5"><table><tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr><tr><td>I</td><td>Ideation and Drawing of Assemblage composition</td><td>40 Hours</td></tr><tr><td>II</td><td>Visualization and Maquette Preparation</td><td>40 Hours</td></tr><tr><td>III</td><td>Execution and Display</td><td>40 Hours</td></tr><tr><td>IV</td><td></td><td></td></tr><tr><td></td><td></td><td></td></tr></table></td></tr>
<tr><td>Texts / References</td><td colspan="4"><ol start="3">
The Craft and art of Clay-Susan Peterson.
Clay Modelling- LotharKampmann.</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="4">Upon completing an Assemblage course, students will effectively utilize found objects and diverse materials to create cohesive, impactful artworks. They will demonstrate skills in composition, texture, and mixed-media techniques while conveying meaningful narratives. Students will also develop a refined ability to think conceptually, integrate various elements creatively, and critique and evaluate assemblage art in diverse contexts.</td></tr>
</table>

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. (Sem.-VIII) in Plastic Arts (Sculpture) under NEP 2020)

Department of Plastic Arts

Faculty of Visual Arts, BHU

Course Title	**PLAMN8R1: Creative Sculpture – II***
Category of Course	**MN**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching (Total)	**0**	**120 Hours**	**120 Hours**

Course Objectives (not more than 100 words)	The course objectives for Creative Sculpture-II aim to deepen students' expertise in a wide array of sculptural practices. The course covers advanced techniques in metal casting, repoussé, wood, stone, ceramic sculpture, and papier-mâché, as well as innovative approaches like assemblage, installation, performance art, multimedia, and fabrication etc. Additionally, students will explore the use of indigenous materials in sculpture. The course strives to enhance technical proficiency, foster creative exploration, and encourage the integration of diverse methods and materials. By focusing on complex, multi-dimensional projects, students will refine their artistic vision and professional practice in sculpture.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Ideation , Visualization and Layouts, Finalization of Subject/ Concept/Theme etc.	**40 Hours**
II	Visualization and Maquette Preparation and Selection of mediums as suitable to the Subject/Concept and Theme etc.	**40 Hours**
III	Execution and Display of Artwork.	**40 Hours**

Texts / References	1. *The Craft and art of Clay-Susan Peterson.* 2. *Clay Modelling- LotharKampmann.*
Learning Outcomes (not more than 100 words)	Learning outcomes for Creative Sculpture-II include advanced proficiency in a diverse range of sculptural techniques, along with metal casting, repoussé, wood, stone, ceramic, and papier-mâché etc. Students will develop skills in innovative methods like assemblage, installation, performance art, multimedia, and fabrication etc, as well as using indigenous materials. They will gain the ability to integrate multiple techniques into cohesive and original artworks, enhancing their creative expression and technical versatility. Additionally, students will improve their critical thinking, project management, and professional presentation skills, preparing them for advanced artistic practice and scholarly exploration in sculpture.

* Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

Head of the Department

काशी हिन्दू विश्वविद्यालय

BANARAS HINDU UNIVERSITY

Department of Plastic Arts

(Pottery Ceramics)

Faculty of Visual Arts

SYLLABI

FOUR YEAR UNDERGRADUATE COURSE

BFA

Effective from 2024 Under
NEP- National Education Policy 2020

DEPARTMENT OF PLASTIC ARTS

FACULTY OF VISUAL ARTS

Course Structure for B.F.A. in Pottery & Ceramics

Semester	Courses	Credits	Intake
I	POCMJ11: Foundation Course for Pottery & Ceramics-I	4	
	POCMN11: Foundation Course for Pottery & Ceramics-I*	4	
	POCSE11: Shape Making	3	
	POCMD11: Elementary Tile Making-I or SWAYAM Course	3	7
II	POCMJ21: Foundation Course for Pottery & Ceramics-II	4	
	POCMN21: Foundation Course for Pottery & Ceramics-II*	4	
	POCSE21: Coil Pots & Design	3	
	POCMD21: Elementary Tile Making-II or SWAYAM Course	3	7
Exit here will be awarded with CERTIFICATE.			
III	POCMJ31: History of Visual Arts & Design-III	1	
	POCMJ32: Material & Method-I	1	
	POCMJ33: Forming Methods-I	4	
	POCMJ34: Geometrical Designing	2	
	POCSE31: Mural	3	
	POCMV31: Drawing*	4	
	POCMD31: Elementary Tile Making-III or SWAYAM Course	3	7
IV	POCMJ41: History of Visual Arts & Design-IV	3	
	POCMJ42: Material & Method-II	1	
	POCMJ43: Forming Method-II	4	
	POCMJ44: Geometrical Designing & Drawing (Abstract)	4	
	POCMJ45: Clay/Engobe/Glaze Formulation/Testing/Application & Firing	2	
	POCMN41: Geometrical Designing & Drawing (Abstract)*	4	
Exit here will be awarded with DIPLOMA.			
V	POCMJ51: History of Visual Arts & Design-V	3	
	POCMJ52: Material & Method-III	1	
	POCMJ53: Throwing Clay Flower vase-I	4	
	POCMJ54: Creative Toy Making	3	
	POCMJ55: Designing/Drawing (Nature)	2	
	POCMJ56: Engobe/Colour Formulation & Testing	1	
	POCMV51: Architectural Drawing or SWAYAM*	4	
	POCIN52: Internship	2	
VI	POCMJ61: History of Visual Arts & Design-VI	3	
	POCMJ62: Material & Method-IV	1	
	POCMJ63: Throwing Clay Flower vase-II	4	
	POCMJ64: Clay Mural	4	
	POCMJ65: Designing/Drawing (Abstract)	2	
	POCMJ66: Glaze Application & Firing	2	
	POCMV61: Objective Study or SWAYAM*	4	
Exit here will be awarded with Under Graduate Degree.			
VII-H	POCMJ71: History of Visual Arts & Design-VII	3	

	POCMJ72: Material & Method-V	1	
	POCMJ73: Creative Shape Development	4	
	POCMJ74: Stoneware Mural & Sculpture	4	
	POCMJ75: Designing & Drawing	2	
	POCMJ76: Clay Colour Formulation & Testing	2	
	POCMN71: Stoneware Mural & Sculpture*	4	
VIII-H	POCMJ81: History of Visual Arts & Design-VIII	3	
	POCMJ82: Material & Method-VI	1	
	POCMJ83: Developing Shapes Forms & Creative Study	4	
	POCMJ84: Antique Study/Design	4	
	POCMJ85: Clay/ Colour & Glaze Application & Firing	4	
	POCMN81: Antique Study/Design*	4	
VII-R	POCMJ7R1: History of Visual Arts & Design-VII	3	
	POCMJ7R2: Material & Method-V	1	
	POCMJ7R3: Research Methodology	2	
	POCMJ7R4: Low/Medium/High relief Stoneware Mural	4	
	POCMJ7R5: Stoneware Sculpture	4	
	POCMJ7R6: Designing/Drawing/Glazing & Firing	2	
	POCMN7R1: Low/Medium/High relief Stoneware Mural*	4	
Exit here will be awarded with Under Graduate Degree (Hons.).			
VIII-R	POCDS8R1: Dissertation	12	
	POCMJ8R2: Stoneware Relief Mural/ Stoneware Sculptures	4	
	POCMN8R1: Stoneware Relief Mural/ Stoneware Sculptures*	4	
Exit here will be awarded with Under Graduate Degree (Hons. With Research).			

***** Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

Head of the Department

Abbreviations used:

PAN=Painting MJ=Major Course MN=Minor Course
SE=Skill Enhancement Course MV= Minor Vocational Course IN=Internship
MD= Multidisciplinary Course DS= Dissertation

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.I) under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ11: Foundation Course for Pottery & Ceramics-I**
Category of Course	**MJ**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**1**	**3**	**4**
Hour of Teaching (Total)	**15**	**90**	**105**

Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on west and moreover Indian context. 1. Exercises in Layout of Tiles Design. 2. Exercises of making simple Tiles by Slab method having different shapes.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	History of Visual Arts & Design-I 1. Prehistoric Cave Art of the world in the context of Tools and Pottery. 2. Indus Valley Civilization in the context of Terracotta and Pottery. 3. Introduction to the Art of Mauryan, Shunga, Kushana, and Gupta periods in the context of Pottery Design and Ornamentation.	15
II	Introduction to the tiles Making & Tiles Process.	20
III	1. Knowledge of Mediums. 2. Developing the Making Tiles.	40
IV	Introduction to Earthenware Clay (Pottery & Ceramics)	30
V		

Texts / References	1. *Indian Art by V. S. Agrawal.* 2. *Studies in Indian Art by V. S. Agrawal* 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *भारतीयकला by Vasudev Saran Agrawal* 5. *प्राचीनभारतीयमूर्तिकला by P. N. Josi* 6. *पाश्चात्यकला by MamtaChaturvedi* 7. *Indian Sculpture by StallaKramrich* 8. Clay in the classroom - George Barford
Learning Outcomes(not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts. Knowledge of the Different Type of Tiles Forms & Mediums

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.I) under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMN11: Foundation Course for Pottery & Ceramics-I***
Category of Course	**MN**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**1**	**3**	**4**
	Hour of Teaching (Total)	**15**	**90**	**105**

Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on west and moreover Indian context. 1. Exercises in Layout of Tiles Design. 2. Exercises of making simple Tiles by Slab method having different shapes.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	History of Visual Arts & Design-I 1. Prehistoric Cave Art of the world in the context of Tools and Pottery. 2. Indus Valley Civilization in the context of Terracotta and Pottery. 3. Introduction to the Art of Mauryan, Shunga, Kushana, and Gupta periods in the context of Pottery Design and Ornamentation.	15
II	Introduction to the tiles Making & Tiles Process.	20
III	1. Knowledge of Mediums. 2. Developing the Making Tiles.	40
IV	Introduction to Earthenware Clay (Pottery & Ceramics)	30
V		

Texts / References	*9. Indian Art by V. S. Agrawal.* *10. Studies in Indian Art by V. S. Agrawal* *11. A History of Fine Arts in Indian and West by Edith Tomory* *12. भारतीयकला by Vasudev Saran Agrawal* *13. प्राचीनभारतीयमूर्तिकला by P. N. Josi* *14. पाश्चात्यकला by MamtaChaturvedi* 15. *Indian Sculpture by StallaKramrich* 16. Clay in the classroom - George Barford
Learning Outcomes(not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts. Knowledge of the Different Type of Tiles Forms & Mediums

***** Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.I) Skill Enhancement under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCSE11:Shape Making**
Category of Course	**SE**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**3**	**3**
Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)	1. Exercises in clay to develop the understanding of clay. 2. Exercises of making simple pots by coiling method having different shapes.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Introduction to the Art Pottery 1. Knowledge of the Red Clay.	30 Hours
II	2. Introduction of Different Types of Clay forms.	30 Hours
III	3. Developing the Quill Pottery.	30 Hours
IV		
V		

Texts / References	See how to make pottery - P. Chanmeil
Learning Outcomes (not more than 100 words)	Knowledge of the Clay Making & Forms.

Prerequisite – Must be a regular student of B.F.A. (Sem.-I) Plastic Arts Major with Pottery & Ceramics.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.I) Multidisciplinary Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMD11 : Elementary Tile Making-I or SWAYAM Course**
Category of Course	**MD**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**3**	**3**
Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)

Exercises in Layout of Different Type of Pottery, Sculptures, Aquatic, Plants, Architecture etc.

Course Content

The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	1. Introduction to the Tiles Making Process.	30 Hours
II	2. Knowledge of Mediums.	30 Hours
III	3. Developing the Making Tiles.	30 Hours
IV		
V		

Texts / References	Pottery made simple - Lawrie Primmer, A.T.D
Learning Outcomes (not more than 100 words)	Developing the Powerful Sketching.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.II) Major under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMJ21: Foundation Course for Pottery & Ceramics-II**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**3**	**4**
Hour of Teaching (Total)	**15**	**90**	**105**

Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on western context. Making simple pots by coiling method having different shapes & Design.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	History of Visual Arts & Design-II 1. Ancient Egyptian Art in the context of Pottery and Element Design. 2. Introduction to the Art of Greco-Roman Culture in the context of Terracotta and Pottery Design. 3. Introduction to the Art of early Christian, Byzantine, and Romanesque periods in the context of Pottery Design and Terracotta Relief	**15**
II	• Understating simplified three Dimensional forms.	**20**
III	• Making stylized forms based on simplified Animal, Bird, insect, and Human forms.	**20**
IV	• Making masks depicting various expressions and moods. Basics of composition.	**20**
V	•Introduction to Ceramics & Terracotta (Pottery & Ceramics)	**30**

Texts / References

1. *यूरोपीयचित्रकलाकाइतिहास by R. V. Sakhalkar.*
2. *पश्चिमकीचित्रकलाby Ashok*
3. *A History of Fine Arts in Indian and West by Edith Tomory*
4. *History of Art by H. W. Jhonson*
5. *The History of World Sculpture by GermainBazin*
6. *यूरोपीयचित्रकला by Kusum Das.*
7. *पाश्चात्यकला by MamtaChaturvedi*
8. The craft and art of clay - Susan Peterson

Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of ancient India and world.Knowledge of the Coil Pots & Design.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.II) Minor under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMN21: Foundation Course for Pottery & Ceramics-II***
Category of Course	**MN**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**1**	**3**	**4**
Hour of Teaching (Total)	**15**	**90**	**105**

Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on western context. Making simple pots by coiling method having different shapes & Design.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	History of Visual Arts & Design-II 1. Ancient Egyptian Art in the context of Pottery and Element Design. 2. Introduction to the Art of Greco-Roman Culture in the context of Terracotta and Pottery Design. 3. Introduction to the Art of early Christian, Byzantine, and Romanesque periods in the context of Pottery Design and Terracotta Relief	**15**
II	• Understating simplified three Dimensional forms.	**20**
III	• Making stylized forms based on simplified Animal, Bird, insect, and Human forms.	**20**
IV	• Making masks depicting various expressions and moods. Basics of composition.	**20**
V	•Introduction to Ceramics & Terracotta (Pottery & Ceramics)	**30**

Texts / References	9. *यूरोपीयचित्रकलाकाइतिहास by R. V. Sakhalkar.* 10. *पश्चिमकीचित्रकलाby Ashok* 11. *A History of Fine Arts in Indian and West by Edith Tomory* 12. *History of Art by H. W. Jhonson* 13. *The History of World Sculpture by GermainBazin* 14. *यूरोपीयचित्रकला by Kusum Das.* 15. *पाश्चात्यकला by MamtaChaturvedi* 16. The craft and art of clay - Susan Peterson
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of ancient India and world.Knowledge of the Coil Pots & Design.

***** Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.II) Skill Enhancement under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCSE21:Coil Pots & Design**
Category of Course	**SE**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**3**	**3**
Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)	Making simple pots by coiling method having different shapes & Design.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	1. Coils Making Process.	30 Hours
II	2. Knowledge of Pinching.	30 Hours
III	3. Developing the Coils Pottery Objects.	30 Hours
IV		
V		

Texts / References	Clay in the classroom - George Barford
Learning Outcomes (not more than 100 words)	Knowledge of the Clay Making & Forms.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.II) Multidisciplinary Course under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMD21 : Elementary Tile Making-II or SWAYAM Course**
Category of Course	**MD**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**3**	**3**
Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)	Exercises in Layout of Different Type of Pottery, Sculptures, Aquatic, Plants, Architecture etc.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	1. Introduction to the Tiles Making Process.	30 Hours
II	2. Knowledge of Mediums.	30 Hours
III	3. Developing the Making Tiles.	30 Hours
IV		
V		

Texts / References	Pottery made simple - Lawrie Primmer, A.T.D
Learning Outcomes (not more than 100 words)	Developing the Powerful Sketching.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.III) Major under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ31: History of Visual Arts & Design-III**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15**	**0**	**15**

Course Objectives (not more than 100 words)	Analyze the classic structure and historic stylistic conversation and visual traditions till classical ornamentation continuously adding more feeling to art, motifs, symbols, techniques and patterns of Indian classism on Indian context.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	1. Classical Wall Painting – Ajanta, Bagh 2. Schools of Indian Miniature Painting	**3**
II	Manuscript Painting – Eastern and Western Indian School	**3**
III	Mughal Miniature Paintings	**4**
IV	Deccani Painting - a. Ahmadnagar, b. Bijapur, c. Golconda	**5**
V		

Texts / References	*1. भारतीयचित्रकलाकेमूलस्रोतby Bhanu Agrawal.* *2. Indian Miniature Painting by AnjanChakraverty* *3. A History of Fine Arts in Indian and West by Edith Tomory* *4. Mughal Painting by Ashok Kumar Srivastava* *5. Paintings from the Akbarnama by GeetiSen* *6. Imperial Mughal Paintings by S.C. Welch* *7. Dawn of Mughal Painting by Ashok Kumar Das* 8. *Mughal Painting During Jahangir's Time by Ashok Kumar Das*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian art and it's specialization.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.III) Major under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMJ32: Material & Method-I**
Category of Course	**MJ**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15**	**0**	**15**

Course Objectives (not more than 100 words)	• Introduction to the common row-materials used in Ceramics-Pottery like Red Clay, China Clay, Fire Clay, quarts and Feldspar etc. Introduction to the common materials used for glaze and engobe. Study of Shrinkage, Temperature Plasticity and Porosity. • Simple country made furnace and principal of firing.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Introduction of glaze and engobe the common row-materials used in Ceramics-Pottery like Red Clay, China Clay, Fire Clay, quarts and Feldspar etc. Introduction to the common materials used for glaze and engobe.	05 Hours
II	• Furnace and principal of firing.	05 Hours
III	• Study of Shrinkage, Temperature Plasticity and Porosity	05 Hours
IV		
V		

Texts / References	*Clay & Glaze for the Potter- Deniyal Roads*
Learning Outcomes (not more than 100 words)	Knowledge of Clay Technique Pottery.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.III) Major under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMJ33: Forming Methods-I**
Category of Course	**MJ**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)	• Introduction to the common row-materials used in Ceramics-Pottery like Red Clay, China Clay, Fire Clay, quarts and Feldspar etc. Introduction to the common materials used for glaze and engobe. Study of Shrinkage, Temperature Plasticity and Porosity.Simple country made furnace and principal of firing.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Throwing on traditional Indian wheel.	20 Hours
II	• Centering, Equalizing, cylindrical shapes etc.	20 Hours
III	• Making pots of different shape and size by coiling, Press, slab and pinching methods.	20 Hours
IV		
V		

Texts / References	*An introduction to pottery - AindeWallner*
Learning Outcomes (not more than 100 words)	Knowledge of the Different Type of Materials & Forms

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.III) Major under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ34 : Geometrical Designing**
Category of Course	**MJ**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**30**	**30**

Course Objectives (not more than 100 words)	• Treatment of decoration/ornamentation on raw clay by beating embossing and modeling. Application of engobe by brush with basic elements preferably geometrical forms. Sketching and Drawing in pencil to study the basic shapes/forms in different kind of pots.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• On Embossing and Modeling.	10 Hours
II	• Application of engobe.	10 Hours
III	• Sketching and Drawing Medium.	10 Hours
IV		
V		

Texts / References	*Art and technique - Hal Riegger*
Learning Outcomes (not more than 100 words)	Understanding of Pattern in Different Type Design.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.III) Skill Encashment under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCSE31: Mural**
Category of Course	**SE**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**3**	**3**
Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)

- Understating the engraving of low and medium relief.
- Study of murals by masters of India and abroad.
- Practice of medium and low relief mural in earthenware

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Low and Medium Relief.	30 Hours
II	• Murals from India and abroad.	30 Hours
III	• Relief Mural in Earthenware	30 Hours
IV		
V		

Texts / References	*Ceramics sculpture - Betty Devenport Ford*
Learning Outcomes (not more than 100 words)	Developing Murals Technique Design & Pattern.

Prerequisite – Must be a regular student of B.F.A. (Sem.-III) Plastic Arts Major with Pottery & Ceramics.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.III) Minor Vocational under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMV31: Drawing***
Category of Course	**MV**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	• Sketching and Drawing in pencil to study the basic shapes/forms in different kind of pots.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Flowers Object & Nature Study.	30 Hours
II	• Sketching and Drawing in pencil to study the basic shapes/forms in different kind of pots. Realistic sketching & Drawing in different medium.	30 Hours
III	• Understating 3D Volumes on 2D surface.	30 Hours
IV		
V		

Texts / References	*Ceramic Design - John B. Kenny*
Learning Outcomes (not more than 100 words)	Improvement of measurement, Prospective, line, etc.

* Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.III) Multidisciplinary Course under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMD31 : Elementary Tile Making-III or SWAYAM Course**
Category of Course	**MD**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**3**	**3**
Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)	Exercises in Layout of Different Type of Pottery, Sculptures, Aquatic, Plants, Architecture etc.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	1. Introduction to the Tiles Making Process.	30 Hours
II	2. Knowledge of Mediums.	30 Hours
III	3. Developing the Making Tiles.	30 Hours
IV		
V		

Texts / References	Pottery made simple - Lawrie Primmer, A.T.D
Learning Outcomes (not more than 100 words)	Developing the Powerful Sketching.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.IV) Major Course under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMJ41: History of Visual Arts & Design-IV**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**3**	**0**	**3**
Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Analyze the classic structure and kitsch/Mannerism to mean today is often artificial, cheaply made, and without much 'classic' taste. Historic stylistic conversation and visual traditions till romanticism continuously adding more feeling to art, motifs, symbols, techniques and patterns of realism took objectivity over subjectivity on western context.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Western Art, Painting & Sculpture Early Phase& Classics 1. Gothic Art – 1150-1400 2. Renaissance – 1400-1520	**11**
II	Western Art, Painting & Sculpture the Development (A Window into the Future of Kitsch- kitsch/Mannerism to mean today is often artificial, cheaply made, and without much 'classic' taste) 1. Mannerism – 1520-1580 2. Baroque – 1600-1700 3. Roccoco – 1700-1775	**17**
III	Western Art, Painting & Sculpture till Romanticism (Adding More Feeling to Art) 1. Neo-Classism – 1765-1850 2. Romanticism – 1765-1850	**12**
IV	Western Art, Painting & Sculpture conceptual development of Realism (Objectivity over Subjectivity) 1. Realism – 1840-1880	**5**
V		

Texts / References	1. *यूरोपीयचित्रकलाकाइतिहास*by R. V. Sakhalkar. 2. *पश्चिमकीचित्रकला*by Ashok 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *History of Art by H. W. Jhonson* 5. *The History of World Sculpture by GermainBazin* 6. *यूरोपीयचित्रकला*by Kusum Das. 7. *पाश्चात्यकला*by MamtaChaturvedi
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of western art and the world.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.IV) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ42 : Material & Method-II**
Category of Course	**MJ**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15**	**0**	**15**

Course Objectives (not more than 100 words)	• Introduction to the common row-materials used in Ceramics-Pottery like Red Clay, China Clay, Fire Clay, quarts and Feldspar etc. Introduction to the common materials used for glaze and engobe. Study of Shrinkage, Temperature Plasticity and Porosity. • Simple country made furnace and principal of firing.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Shrinkage, Temperature Plasticity and Porosity.	05 Hours
II	• Principal of firing & country made furnace.	05 Hours
III	• Introduction of different type of glazes, temperature, melting point.	05 Hours
IV		
V		

Texts / References	*Kiln - Daniel Rhodes*
Learning Outcomes (not more than 100 words)	Knowledge of Geometric Designing & Drawing.

Head of the Department

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(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.IV) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ43 :Forming Method-II**
Category of Course	**MJ**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	• Advance Practice of throwing on traditional Indian wheel. • Making pots of different shapes and sizes by Press, slab and pinching methods
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Indian wheel Practice.	30 Hours
II	• Kick wheel & Electric wheel Practice.	30 Hours
III	• Press, slab and pinching methods.	30 Hours
IV	• Slip Casting Method.	30 Hours
V		

Texts / References	*Ceramics, a potter's handbook Second edition - Glenn C. nelson*
Learning Outcomes (not more than 100 words)	Knowledge of Clay Technique Pottery.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.IV) Major Course under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMJ44 :Geometrical Designing & Drawing (Abstract)**
Category of Course	**MJ**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)	• Advance Treatment of decoration/ornamentation on raw clay by beating, embossing, modeling etc. • Application of engobe by brush to design by transforming natural elements in to simplified geometrical patterns. • Study form nature like plants, leaves, flowers, stems, tree-trunks, tree roots etc. • Sketching and Drawing in pencil to study the basic shapes/forms in different kind of pots.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	• Application of engobe by brush.	30 Hours
II	• Creative Study form nature.	30 Hours
III	• Realistic Sketching and Drawing in different medium.	30 Hours
IV		
V		

Texts / References	*Ceramic Design - John B. Kenny*
Learning Outcomes (not more than 100 words)	Knowledge of Geometric Designing & Drawing.

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(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.IV) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ45: Clay/Engobe/Glaze Formulation/Testing/Application & Firing**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)

- Preparation of low temperature glazes.
- Knowledge of loading and fringing of Earthenware pots of law temperature. Knowledge of firing in traditional and country kiln.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Low temperature glazes.	30 Hours
II	• Firing in traditional and country kiln.	30 Hours
III	• Advance Treatment of decoration/ ornamentation on raw clay by beating, embossing, modeling etc.	30 Hours
IV		
V		

Texts / References: *Potter's Book - Bernard Leach*

Learning Outcomes (not more than 100 words): Knowledge of Clay Technique Pottery.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.IV) Minor Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMN41 :Geometrical Designing & Drawing (Abstract)***
Category of Course	**MN**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)

- Advance Treatment of decoration/ornamentation on raw clay by beating, embossing, modeling etc.
- Application of engobe by brush to design by transforming natural elements in to simplified geometrical patterns.
- Study form nature like plants, leaves, flowers, stems, tree-trunks, tree roots etc.
- Sketching and Drawing in pencil to study the basic shapes/forms in different kind of pots.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Application of engobe by brush.	30 Hours
II	• Creative Study form nature.	30 Hours
III	• Realistic Sketching and Drawing in different medium.	30 Hours
IV		
V		

Texts / References: *Ceramic Design - John B. Kenny*

Learning Outcomes (not more than 100 words): Knowledge of Geometric Designing & Drawing.

*** Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.V) Major Course under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMJ51 : History of Visual Arts & Design-V**
Category of Course	**MJ**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**3**	**0**	**3**
	Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Seeing the number art schools and centuries of royal patronage devoted to Indian miniature, it makes perfect and collective knowledge and holistic view of Indian miniature paintings, inviting us to explore the multifaceted dimensions of this art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Schools of Indian Miniature Painting	**10**
II	Rajasthani Painting 1. Mewar 2. Bundi, 3. Kota 4. Kishangarh, 5. Bikaner	**19**
III	Pahari Painting 1. Bhasoli 2. Guler 3. Kangra 4. Garhwal	**16**
IV		
V		

Texts / References	1. *भारतीयचित्रकलाकेमूलस्रोतby Bhanu Agrawal.* 2. *Indian Miniature Painting by AnjanChakraverty* 3. *Paintings from the Akbarnama by GeetiSen* 4. *Dawn of Mughal Painting by Ashok Kumar Das* 5. *Pahari Masters: Court Painter of Northern India by B.N. Goswamy* 6. *Indian Miniature Painting: Manifestation of a Creative Mind by Daljeet and P.C. Jain* 7. *भारतीयकलाby Dr. Rajesh Kumar Vyas*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian miniature paintings and Indian classical ornamentation as well.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.V) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ52 : Material & Method-III**
Category of Course	MJ

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15**	**0**	**15**

Course Objectives (not more than 100 words)

- Basic idea of Ceramic Chemistry.
- Study of Materials for Earthenware and Stoneware Clay bodies and glaze materials under different temperatures.
- Introduction to the utility of different oxides.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Basics of Ceramic Chemistry.	05 Hours
II	• Materials for Earthenware and Stoneware.	05 Hours
III	• Different oxides.	05 Hours
IV		
V		

Texts / References: *Stoneware and Porcelain - Daniel Rhoder*

Learning Outcomes (not more than 100 words): Knowledge of different type of clay, shapes, machines, oxide & traditional furnace.

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Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ53: Throwing Clay Flower Vase-I**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)

- Preparation of stoneware clay body with different combination of materials.
- Practice of throwing on different wheels like kick wheel, electric wheel etc. with stone ware clay body as well as earthenware.
- Throwing of different shapes and sizes in stoneware clay.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Stoneware clay body.	30 Hours
II	• Different wheels like kick wheel, electric wheel etc.	30 Hours
III	• Throwing on different shapes and sizes.	30 Hours
IV		
V		

Texts / References: *Pottery and ceramics - David Hamilton*

Learning Outcomes (not more than 100 words): Understanding Throwing Flower Vase Clay Technique Pottery.

Head of the Department

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(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.V) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ54: Creative Toy Making**
Category of Course	**MJ**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**3**	**3**
	Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)	• Compositional forms and shapes depicting force speed and movement. • Figures with distortion, simplification and exaggeration.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Compositional forms and shapes.	20 Hours
II	• Distortion, simplification and exaggeration.	20 Hours
III	• Develop basics of composition	20 Hours
IV		
V		

Texts / References	*Ceramics sculpture - Betty Devenport Ford*
Learning Outcomes (not more than 100 words)	Understanding Throwing Flower Vase Clay Technique Pottery.

Head of the Department

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(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.V) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ55: Designing/Drawing (Nature)**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)

- Creative designing in various methods with compositional design according to the form, shape and size of the pot.
- Practice of decoration: brush work; slip trailing, clay adding etc.
- Drawing from life and from nature like-trees, Animals, birds, fishs and insectsetc.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Creative designing.	20 Hours
II	• Brush work; slip trailing, clay adding etc.	20 Hours
III	• Life Study.	20 Hours
IV		
V		

Texts / References: *Art and technique - Hal Riegger*

Learning Outcomes (not more than 100 words): Understanding of pattern in different type of design.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.V) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ56 : Engobe/Colour Formulation & Testing**
Category of Course	**MJ**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**1**	**1**
Hour of Teaching (Total)	**0**	**30**	**30**

Course Objectives (not more than 100 words)	• Formulation/preparation and experiment of frit, glaze for low temperature. • Matt and glossy glaze for stoneware. • Testing colour, engobe and stain etc.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	• Experiment for the frit, glaze for low temperature.	10 Hours
II	• Glaze for stoneware.	10 Hours
III	• Colour, engobe and stain etc.	10 Hours
IV		
V		

Texts / References	*Clay and Glazes for the potter -Daniel Rodes*
Learning Outcomes (not more than 100 words)	Understanding Throwing Flower Vase Clay Technique Pottery.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.V) Minor Vocational Course under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMV51: Architectural Drawing or SWAYAM***
Category of Course	**MV**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	• Architectural Drawing according to the form, shape and size of the pot. • Practice of decoration: brush work; slip trailing, clay adding from life and from nature like- trees, Animals, birds, fishs and insectsetc.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Architecture Drawing.	30 Hours
II	• Knowledge of Perspective.	30 Hours
III	• Development of composition.	30 Hours
IV		
V		

Texts / References	*Introducing hand built pottery - Tony Jally*
Learning Outcomes (not more than 100 words)	Knowledge of Architectural Drawing.

*** Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.V) Internship Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCIN51: Internship**
Category of Course	**INT**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)

One Month internship should start after immediate completion of IVth Sem. Internship for ceramic should be done strictly on the month of June summer vacation period. No extra leave shall be permitted for internship.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Studying at least 10 original art works and publications of the respective artist.	10 Hours
II	One Month internship under Ceramic industry or under reputated and recognized ceramic artist	30 Hours
III	Preparing a report describing the biographical information, stylistic evolution and analysis of the art works from aesthetical point of view. or Exhibition as an outcome of the internship • Solo / Group exhibition with minimum 5 art works.	20 Hours
IV		
V		

Texts / References	Concerned *Ceramic Studio* *Ceramic Artist.*
Learning Outcomes (not more than 100 words)	Skill based learning outcomes are needed.

Head of the Department

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(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VI) Major Course under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMJ61: History of Visual Arts & Design-VI**			
Category of Course	**MJ**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**3**	**0**	**3**
	Hour of Teaching (Total)	**45**	**0**	**45**
Course Objectives (not more than 100 words)	Seeing the number art schools and centuries of royal patronage devoted to Indian miniature, it makes perfect and collective knowledge and holistic view of Indian miniature paintings, inviting us to explore the multifaceted dimensions of this art form.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course Content**	**Hr. of Teaching**
I	Schools of Indian Miniature Painting	**10**
II	Rajasthani Painting 6. Mewar 7. Bundi, 8. Kota 9. Kishangarh, 10. Bikaner	**19**
III	Pahari Painting 5. Bhasoli 6. Guler 7. Kangra 8. Garhwal	**16**
IV		
V		

Texts / References	*8. भारतीयचित्रकलाकेमूलस्रोतby Bhanu Agrawal.* *9. Indian Miniature Painting by AnjanChakraverty* *10. Paintings from the Akbarnama by GeetiSen* *11. Dawn of Mughal Painting by Ashok Kumar Das* *12. Pahari Masters: Court Painter of Northern India by B.N. Goswamy* *13. Indian Miniature Painting: Manifestation of a Creative Mind by Daljeet and P.C. Jain* 14. *भारतीयकलाby Dr. Rajesh Kumar Vyas*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian miniature paintings and Indian classical ornamentation as well.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VI) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ62 :Material & Method-IV**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	1	0	1
Hour of Teaching (Total)	15	0	15

Course Objectives (not more than 100 words)

- Basic idea of Ceramic Chemistry.
- Study of Materials for Earthen-ware and Stone-ware Clay bodies and glaze materials under different temperatures.
- Introduction to the utility of different oxides.
- Introduction to high temperature kiln (up-draught kiln electric muffle kiln and wood furnace.
- Knowledge of methodsfor reading temperature in differentways.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Study of Materials for Earthenware and Stoneware	05 Hours
II	• Introduction of different oxides.	05 Hours
III	• Introduction to high temperature kiln.	05 Hours
IV		
V		

Texts / References	*The technique of pottery - Dora M.Billington*
Learning Outcomes (not more than 100 words)	Knowledge of different type of clay, shapes, machines, oxide & traditional furnace.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VI) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ63: Throwing Clay Flower Vase-II**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)

- Preparation of stoneware clay body with different combination of materials.
- Practice of throwing on different wheels like kick wheel, electric wheel etc. with stone ware clay body as well as earthenware.
- Throwing of different shapes and sizes in stoneware clay.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Stoneware clay body.	30 Hours
II	• Throwing on different wheels.	30 Hours
III	• Throwing of different shapes and sizes.	30 Hours
IV	• Develop Throwing, Pinching, Slab etc.	30 Hours
V		

Texts / References: *Ceramic form, design and decoration - Peter Lane*

Learning Outcomes (not more than 100 words): Knowledge of different type of shapes.

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(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VI) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ64: Clay Mural**
Category of Course	**MJ**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	• Understating low and medium relief. • Study of murals by masters of India and abroad. • Practice of medium and low relief mural in earthenware
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	• Low and medium relief.	40 Hours
II	• Study of murals from India and abroad.	40 Hours
III	• Relief mural in earthenware	40 Hours
IV		
V		

Texts / References	*Ceramics sculpture - Betty Devenport Ford*
Learning Outcomes (not more than 100 words)	Study Low, medium & high relief mural.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VI) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ65: Designing/Drawing (Abstract)**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)

- Advance creative designing with various methods.
- Decoration treatment by slip trailing engobe under glaze design with brush, wax resist collage, scratch methods.
- Drawing from life ,drawing from machines, furniture electrical equipments etc.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Advancementof designing with various methods.	20 Hours
II	• Designing by slip trailing engobe.	20 Hours
III	• Designing from life and object study.	20 Hours
IV		
V		

Texts / References	*Creative Ceramics - RynNagumo*
Learning Outcomes (not more than 100 words)	Knowledge of Designing & Drawing.

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(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VI) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ66: Glaze Application & Firing**
Category of Course	**MJ**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)	• Preparation and experiment with raw glazes and colored glazes and its application on stoneware and earthenware objects. Arrangement and firing of pots under various temperatures in muffle furnace, wood furnace and updraft kiln
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	• Raw glazes and colored glazes.	20 Hours
II	• Firing of pots under various temperatures.	20 Hours
III	• Knowledge of different type of kiln like downdraft, updraft, muffle etc	20 Hours
IV		
V		

Texts / References	*Art and technique - Hal Riegger*
Learning Outcomes (not more than 100 words)	Knowledge of different type furnaces and glazes.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VI) Minor Vocational Course under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMV61: Object Study or SWAYAM***
Category of Course	**MV**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	Study of basic shape and form in clay. Study of Parts and Limbs of human body in clay. Study of manmade objects in clay.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Structural Development with basic shapes.	40 Hours
II	• Study of Parts and Limbs of human body in clay	40 Hours
III	• Objects Study in clay.	40 Hours
IV		
V		

Texts / References	*Pottery and the legacy - Gurucharan Singh*
Learning Outcomes (not more than 100 words)	Natural Objects.

*** Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VII) Major Course under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMJ71: History of Visual Arts & Design-VII**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**3**	**0**	**3**
Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Indian artwhich makes perfect and collective knowledge and historic view of Indian modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Modern Trends of Western Painting 1. Impressionism – 1879-1890 2. Neo-Impressionism 1884-1886 3. Post-Impressionism 1885-1905	**15**
II	Modern Art from Early 20th Century in West 1. Fauvism – 1905-1910 2. Expressionism – 1905-1925	**15**
III	Modern trends of Western Sculpture 1. Origin of Modern Sculpture – The Cubist & The Futurist	**15**
IV		
V		

Texts / References	1. *यूरोपीयचित्रकलाकाइतिहास by R. V. Sakhalkar.* 2. *पश्चिमकीचित्रकला by Ashok* 3. *History of Modern Art by H.H. Arnason* 4. *History of Art by H. W. Jhonson* 5. *Modern Painting : from Impressionism to Abstract Art* 6. *The History of World Sculpture by GermainBazin*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian modern, post-modern and contemporaryformsof Indian art and its understanding.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VII) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ72: Material & Method-V**
Category of Course	**MJ**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15**	**0**	**15**

Course Objectives (not more than 100 words)	• Study of Earthen-ware Stone-ware and Sculpture Clay body and glaze materials under different temperatures. • Different methods of glaze application. • Knowledge of construction and operation of various types of kiln mainly high temperature kiln, down-draught kiln, wood furnace, gass furnace & electric kiln. • Special study of ash glaze, feldspathic glaze, reduction glaze, salt glaze, slip glaze and stone-ware glaze.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	• Application Glaze materials under different temperatures.	05 Hours
II	• Construction and operation of various types of furnace.	05 Hours
III	• Different types of Glaze.	05 Hours
IV		
V		

Texts / References	*Pottery and ceramics - David Hamilton*
Learning Outcomes (not more than 100 words)	Knowledge of different type of clay, shapes, machines, oxide & traditional furnace.

Head of the Department

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Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ73: Creative Shape Development**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)

- advance practical works different clay bodies.
- Making pots by slip casting methods slab adding, pulling and throwing of different parts of the pot in pieces and joint them together
- Developed Abstract Sculptural Forms.
- Exercises of designing different shapes and forms, solid, (voluminous, massive, linear textured etc.) for hollow and solid forms.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Advancement on different clay bodies.	30 Hours
II	• Slip casting methods.	30 Hours
III	• Developed Abstract Sculptural Forms	30 Hours
IV	• Designing of different shapes and forms.	30 Hours
V		

Texts / References: *MrittikaUdyog - Dr.H.N.Bose*

Learning Outcomes (not more than 100 words): Knowledge of different type of shapes and tenchines.

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Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ74: Stoneware Mural & Sculpture**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)

- Exercises of designing relief sculptures suitable for ceramic mural.
  - Exercises on designing for Ceramic Mural Sculpture.
  - Exercises of designing different shapes and forms, (voluminous, massive linear, textured etc.) for pots.
- Exploring possibilities in designing for this medium.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Designing relief sculptures for ceramic mural.	60 Hours
II	• Designing different shapes and forms, (voluminous, massive linear, textured etc.) for pots	30 Hours
III	• Exploring the advance concepts of Designing.	30 Hours
IV		
V		

Texts / References	*BirbhunTerracottas - Lalit Kala Academy*
Learning Outcomes (not more than 100 words)	Low, Medium & High relief mural technique.

Head of the Department

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Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMJ75 : Designing & Drawing**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)

- Creative designing in various techniques graffito, wax- resist pattern, collage pattern, inlay, under and over glaze colour painting by brush, by spray, etc.
- Decoration treatment of raw clay, colored clay, slip trailing etc.

Drawing from life and from nature by brush and ink

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Creative designing in ceramic.	20 Hours
II	• Decoration and	20 Hours
III	• Use of brush and ink	20 Hours
IV		
V		

Texts / References: *Ceramic form, design and decoration - Peter Lane*

Learning Outcomes (not more than 100 words): Improvement of Designing & Drawing.

Head of the Department

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Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMJ76 : Clay Colour Formulation & Testing**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)

- Preparation and experiment of colored Glazes with different type of oxides, minerals and its application on stoneware bodies.
- Preparation of Glazes for oxidization and reduction process on stoneware.
- Opaque, transparent, matt and semi-matt glazes for stonewarewith oxide colour and stain etc.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Color Glazes and its application.	20 Hours
II	• Glazes oxidization and reduction process.	20 Hours
III	• Glazes with oxide colour and stain etc.	20 Hours
IV		
V		

Texts / References: *Introducing hand built pottery - Tony Jally*

Learning Outcomes (not more than 100 words): Understanding Throwing Flower Vase Clay Technique Pottery.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VII) Minor Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMN71: Stoneware Mural & Sculpture***
Category of Course	**MN**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)

- Exercises of designing relief sculptures suitable for ceramic mural.
  - Exercises on designing for Ceramic Mural Sculpture.
  - Exercises of designing different shapes and forms, (voluminous, massive linear, textured etc.) for pots.
- Exploring possibilities in designing for this medium.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Designing relief sculptures for ceramic mural.	60 Hours
II	• Designing different shapes and forms, (voluminous, massive linear, textured etc.) for pots	30 Hours
III	• Exploring the advance concepts of Designing.	30 Hours
IV		
V		

Texts / References	*BirbhunTerracottas - Lalit Kala Academy*
Learning Outcomes (not more than 100 words)	Low, Medium & High relief mural technique.

***** Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

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BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VIII) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ 81: History of Visual Arts & Design-VIII**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**3**	**0**	**3**
Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Indian art which makes perfect and collective knowledge and historic view of Indian modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Modern Trends of Western Painting 4. Impressionism – 1879-1890 5. Neo-Impressionism 1884-1886 6. Post-Impressionism 1885-1905	**15**
II	Modern Art from Early 20th Century in West 3. Fauvism – 1905-1910 4. Expressionism – 1905-1925	**15**
III	Modern trends of Western Sculpture 2. Origin of Modern Sculpture – The Cubist & The Futurist	**15**
IV		
V		

Texts / References	7. *यूरोपीयचित्रकलाकाइतिहास by R. V. Sakhalkar.* 8. *पश्चिमकीचित्रकला by Ashok* 9. *History of Modern Art by H.H. Arnason* 10. *History of Art by H. W. Jhonson* 11. *Modern Painting : from Impressionism to Abstract Art* 12. *The History of World Sculpture by GermainBazin*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian modern, post-modern and contemporary forms of Indian art and its understanding.

Head of the Department

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(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VIII) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ 82: Material & Methods-VI**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**1**	**1**
Hour of Teaching (Total)	**0**	**15**	**15**

Course Objectives (not more than 100 words)

- Study of Earthen-ware Stone-ware and Sculpture Clay body and glaze materials under different temperatures.
- Different methods of glaze application.
- Knowledge of construction and operation of various types of kiln mainly high temperature kiln, down-draught kiln, wood furnace, gass furnace & electric kiln.
- Special study of ash glaze, feldspathic glaze, reduction glaze, salt glaze, slip glaze and stone-ware glaze.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Application Glaze materials under different temperatures.	5 Hours
II	• Construction and operation of various types of furnace.	5 Hours
III	• Different types of Glaze.	5 Hours
IV		
V		

Texts / References: *Pottery and ceramics - David Hamilton*

Learning Outcomes (not more than 100 words): Knowledge of different type of clay, shapes, machines, oxide & traditional furnace.

Head of the Department

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Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ 83 : Developing Shapes Form & Creative Study**
Category of Course	**MJ**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	• Advancement Slip casting methods slab adding, pulling and throwing of different parts of the pot in pieces and joint them together with different clay bodies. • Developed Abstract & Creative Sculptural Forms. • A detailed Exercises of designing different shapes and forms, solid, (voluminous, massive, linear textured etc.) for hollow and solid forms.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Advancement of Slip Casting Method.	30 Hours
II	• Creative Sculptural forms.	30 Hours
III	• Creative Composition	60 Hours
IV		
V		

Texts / References	*Ceramics ,a potter's handbook Second edition - Glenn C. nelson*
Learning Outcomes (not more than 100 words)	Improvement of Creative shapes

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Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ 84: Antique Study/Design**
Category of Course	**MJ**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	Identifying the important of Antiques and Classification. Analyzing the Structural development of Antique and the design. Creative composition and design.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	• Classification the Creative Designing.	30 Hours
II	• Structural development of Antique and the design.	60 Hours
III	• Creative composition and design.	30 Hours
IV		
V		

Texts / References	*Ceramics - Thomas S Brennon*
Learning Outcomes (not more than 100 words)	Improvement of 3D model.

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(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VIII) Major Course under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMJ 85 : Clay/Colour& Glaze Application & Firing**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	Clay & different materials. Application & Color and glaze. Understanding the comments & firing
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Creative Composition.	30 Hours
II	Application of Color and glaze.	60 Hours
III	Temperature & firing	30 Hours
IV		
V		

Texts / References	*Ceramics sculpture - Betty Devenport Ford*
Learning Outcomes (not more than 100 words)	Knowledge of different type furnaces and glazes.

Head of the Department

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Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMN81: Antique Study/Design***
Category of Course	**MN**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	Identifying the important of Antiques and Classification. Analyzing the Structural development of Antique and the design. Creative composition and design.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Classification the Creative Designing.	30 Hours
II	• Structural development of Antique and the design.	60 Hours
III	• Creative composition and design.	30 Hours
IV		
V		

Texts / References	*Ceramics - Thomas S Brennon*
Learning Outcomes (not more than 100 words)	Improvement of 3D model.

*** Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VII) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ 7R1 : History of Visual Arts & Design-VII**
Category of Course	**MJ**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**3**	**0**	**3**
	Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Indian artwhich makes perfect and collective knowledge and historic view of Indian modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Contemporary Indian Art- Background of Modern Painting in India: Company, Folk and Popular, Raja Ravi Verma etc.	**12**
II	Revivalism: Bengal School, Bombay School	**12**
III	Art Circles of the Mid 20th century: 3. Progressive Artist Group 4. Calcutta Group 5. Delhi Silpi Chakra	**21**
IV		
V		

Texts / References	1. *समकालीन भारतीय कला by MamtaChaturvedy* 2. *भारतीय चित्रकला का इतिहास by A. B. Verma* 3. *कला विलास by A. R. Agrawal* 4. *आधुनिक भारतीय चित्रकला by GirirajKishor Agrawal* 5. *Company Painting by Mildred Archer* 6. *भारतीयकला by Dr. Rajesh Kumar Vyas*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian modern, post-modern and contemporaryformsof Indian art and its understanding.

Head of the Department

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Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ 7R2: Material & Methods-V**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15**	**0**	**15**

Course Objectives (not more than 100 words)

- Study of Earthen-ware Stone-ware and Sculpture Clay body and glaze materials under different temperatures.
- Different methods of glaze application.
- Knowledge of construction and operation of various types of kiln mainly high temperature kiln, down-draught kiln, wood furnace, gass furnace & electric kiln.
- Special study of ash glaze, feldspathic glaze, reduction glaze, salt glaze, slip glaze and stone-ware glaze.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Glaze materials under different temperatures.	05 Hours
II	• Construction and operation of various types of furnace.	05 Hours
III	• Special study of ash glaze, feldspathic glaze, reduction glaze, salt glaze, slip glaze and stoneware glaze types of glaze.	05 Hours
IV		
V		

Texts / References: *Ceramic Design - John B. Kenny*

Learning Outcomes (not more than 100 words): Knowledge of different type of clay, shapes, machines, oxide & traditional furnace.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VII) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ7R3:Research Methodology**
Category of Course	**MJ**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**2**	**0**	**2**
	Hour of Teaching (Total)	**30**	**0**	**30**

Course Objectives (not more than 100 words)	Make students aware with different research methodologies. The focus will be on developing the ability to select most suitable methodology and process for writing and publication.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Introduction, Importance and Process of Research	**4**
II	Selection and Formulation of Research Problem	**4**
III	Classification and Selection of Appropriate Research Process	**6**
IV	Research Methodology and Process for Visual Arts	**8**
V	Writing the Research Report	**8**

Texts / References	1. *Research Methods in Education by Keith Morrison, Louis Cohen and Lawrence Manion, 1980.* 2. *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project by Uwe Flick, 2015.* 3. *Research Methodology A Step-by-Step Guide for Beginners by Ranjit Kumar, Sage Publications Pvt. Ltd, 2023.*
Learning Outcomes (not more than 100 words)	Ability to identify research gap and formulating research problem having scope and relevance in general and particular to their area of specialization. The students will be able to write and publish their research project subsequently learning to carry out major research projects in future.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VII) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ7R4: Low/Medium/High Relief Stoneware Mural**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)

- Earthenware Mural
- Stoneware Mural

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Low Relief Mural in Stoneware Clay	30 Hour
II	Medium Relief Mural in Stoneware Clay	30 Hour
III	High Relief Mural in Stoneware Clay	30 Hour
IV	Three Dimensional Mural	30 Hour
V		

Texts / References	The Mural Artist's Handbook by MogranBricca
Learning Outcomes (not more than 100 words)	Knowledge of Murals.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VII) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ7R5: Stoneware Sculpture**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)

- Stoneware abstract & Realistic Sculpture

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Abstract Sculpture	30 Hour
II	Realistic Sculpture	30 Hour
III	Three Dimensional Sculpture	30 Hour
IV	Sculpture based on Pottery	30 Hour
V		

Texts / References: The Craft and Arts of Clay by Susan Peterson

Learning Outcomes (not more than 100 words): Knowledge of Stoneware Sculpture.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VII) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ7R6: Designing/Drawing/Glazing & Firing**
Category of Course	**MJ**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**2**	**2**
	Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)	• Brush Stock, Floral, abstract Designing. • Architectural Drawing, Nature. • Knowledge of Different type of Glazes. • Different type of kiln, firing Knowledge.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Brush Stock Floral, abstract Designing.	30 Hour
II	Architectural Drawing, Nature.	30 Hour
III		
IV		
V		

Texts / References	A Potter's handbook by G.C. Nelson
Learning Outcomes (not more than 100 words)	Knowledge of Different type of Glazes, Furnaces, Designing & Drawing.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VII) Minor Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMN7R1: Low/Medium/High Relief Stoneware Mural***
Category of Course	**MN**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)

- Earthenware Mural
- Stoneware Mural

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Low Relief Mural in Stoneware Clay	30 Hour
II	Medium Relief Mural in Stoneware Clay	30 Hour
III	High Relief Mural in Stoneware Clay	30 Hour
IV	Three Dimensional Mural	30 Hour
V		

Texts / References	The Mural Artist's Handbook by MogranBricca
Learning Outcomes (not more than 100 words)	Knowledge of Murals.

* Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VIII) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCDS 8R1: Dissertation**
Category of Course	**DS**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**12**	**0**	**12**
Hour of Teaching (Total)	**180**	**0**	**180**

Course Objectives (not more than 100 words)

- In semester IV student will write a dissertation in consultation with guide/supervisor, not less than ten pages about his own practical works.
- Dissertation will be based on self analysis, self review and self criticism of own works. Dissertation will also be about the critical assessment of the journey, development and progress of the technical skill, treatment of material, handling of the material and other aspects of the execution for a good pottery ceramic.
- The dissertation will be supported with all the relevant illustrations, Sketches, Drawings, other exercises and photographs of his own pottery ceramic.
- This should be submitted in three copies to the Head of the Department after duly approved by the guide at least one week before the final assessment of the practical works.

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Dissertation will be based on self analysis, self review and self criticism of own works. Dissertation will also be about the critical assessment of the journey, development and progress of the technical skill, treatment of material, handling of the material and other aspects of the execution for a good pottery ceramic.	30 Hours
II	• The dissertation will be supported with all the relevant illustrations, Sketches, Drawings, other exercises and photographs of his own pottery ceramic.	30 Hours
III	• This should be submitted in three copies to the Head of the Department after duly approved by the guide at least one week before the final assessment of the practical works.	30Hours
IV		
V		

Texts / References	The technique of pottery - Dora M.Billington
Learning Outcomes (not more than 100 words)	Enhancement of Practical &Theorlitical Skill

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VIII) Major Course under NEP 2020)

Department of PLASTIC ARTS
Faculty of VISUAL ARTS

Course Title	**POCMJ 8R2: Stoneware Relief Mural/Stoneware Sculptures**
Category of Course	**MJ**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)

- Analyzing the importance Stoneware.
- Creative composition and its understanding.
- Firing, Glazing & Coloring

Course Content: The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Analyzing the importanceof Stoneware.	30 Hours
II	• Creative composition and its understanding.	60 Hours
III	• Firing, Glazing & Coloring	30 Hours
IV		
V		

Texts / References: *The craft and art of clay - Susan Peterson*

Learning Outcomes (not more than 100 words): Knowledge of 3D and 2D Mural & Sculptures.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Pottery & Ceramics (Sem.VIII) Minor Course under NEP 2020)

Department of PLASTIC ARTS

Faculty of VISUAL ARTS

Course Title	**POCMN 8R1: Stoneware Relief Mural/Stoneware Sculptures***
Category of Course	**MN**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	• Analyzing the importance Stoneware. • Creative composition and its understanding. • Firing, Glazing & Coloring
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• Analyzing the importance of Stoneware.	30 Hours
II	• Creative composition and its understanding.	60 Hours
III	• Firing, Glazing & Coloring	30 Hours
IV		
V		

Texts / References	*The craft and art of clay - Susan Peterson*
Learning Outcomes (not more than 100 words)	Knowledge of 3D and 2D Mural & Sculptures.

* Can be opted as minor course by the student having major other than Plastic Arts Major with Pottery & Ceramics

Head of the Department

काशी हिन्दू विश्वविद्यालय
BANARAS HINDU UNIVERSITY

Department of Painting
(Textile Design)
Faculty of Visual Arts

SYLLABI

FOUR YEAR UNDERGRADUATE COURSE

BFA

Effective from 2024 Under
NEP- National Education Policy 2020

Department of Painting

Faculty of Visual Arts

Course Structure for B.F.A. in Textile Design

Semester	Courses	Credits	Intake
I	TEDMJ11: Foundation Course for Textile Design-I	4	
	TEDMN11: Foundation Course for Textile Design-I*	4	
	TEDSE11:Apparel Design-I	3	
	TEDMD11: Art & Craft Design (Tie& Dye)-I or SWAYAM course	3	8
II	TEDMJ21: Foundation Course for Textile Design-II	4	
	TEDMN21: Foundation Course for Textile Design-II*	4	
	TEDSE21:Apparel Design-II	3	
	TEDMD21: Art & Craft with Textile-II or SWAYAM course	3	8
Exit here will be awarded with CERTIFICATE.			
III	TEDMJ31: History of Visual Arts & Design -III	1	
	TEDMJ32: Material & Method- 1	1	
	TEDMJ33: Surface Design for Printing*	4	
	TEDMJ34: Structure Design for Weaving-II	2	
	TEDMV31: Sustainable Textile -I	4	
	TEDSE31: Apparel Design-III	3	
	TEDMD31: Art & Craft Design-III or SWAYAM course	3	8
IV	TEDMJ41: History of Visual Arts & Design -IV	3	
	TEDMJ42: Material & Methods-II	1	
	TEDMJ43: Visualization and study of Indian Embroidery	4	
	TEDMJ44: Introduction of Dyes and its Application	4	
	TEDMJ45: Advanced Structure Design for Weaving -III	2	
	TEDMN41: Introduction of Dyes and its Application *	4	
Exit here will be awarded with DIPLOMA.			
V	TEDMJ51: History of Visual Arts & Design -V	3	
	TEDMJ52: Material & Methods-III	1	
	TEDMJ53: Creative Textile-I	4	
	TEDMJ54: Visualization and study of Indian Traditional Textile (Weaving)	4	
	TEDMJ55: Advanced Surface for Printing	2	
	TEDMV51: Sustainable Textile –II*	4	
	TED IN51: Internship	2	
VI	TED MJ61: History of Visual Arts & Design -VI	3	
	TEDMJ62: Material & Methods-IV	1	
	TEDMJ63:Advanced Structure Design for Weaving -IV	4	
	TEDMJ64: Visualization and study of Printed Textiles (Printing)	4	
	TEDMJ65: Surface Design for Dyeing	4	
	TEDMV61: Sustainable Textile –III*	4	

Exit here will be awarded with Under Graduate Degree.			
VII-H	TEDMJ71: History of Visual Arts & Design -VII	3	
	TEDMJ72: Material & Methods-V	1	
	TEDMJ73: Creative Textile II	4	
	TEDMJ74: Computer-Aided Design (CAD) & Weave Design	4	
	TEDMJ75: Project Planning and Development for Printing	4	
	TEDMN71: Creative Textile II*	4	
VIII-H	TEDMJ81: History of Visual Arts & Design –VII	3	
	TEDMJ82: Material & Method- VI	1	
	TEDMJ83:Creative Textile III	4	
	TEDMJ84: Computer-Aided Design (CAD) & Print Design	4	
	TEDMJ85: Project Planning and Development for Weaving	4	
	TEDMN81:Creative Textile III*	4	
Exit here will be awarded with Under Graduate Degree (Hons.).			
VII-R	TEDMJ7R1: History of Visual Arts & Design -VII	3	
	TEDMJ7R2: Material & Methods-V	1	
	TEDMJ7R3: Research Methodology	3	
	TEDMJ7R4:Creative Textile II	4	
	TEDMJ7R5: Computer-Aided Design (CAD) & Weave Design	3	
	or		
	TEDMJ7R6: Computer-Aided Design (CAD) & Print Design	”	
	TEDMJ7R7: Project Planning and Development for Weaving	2	
	or		
	TEDMJ7R8: Project Planning and Development for Printing	”	
	TEDMN7R1:Creative Textile II*	4	
VIII-R	TEDDS8R1: Dissertation - Sustainable Textile / Textile & Craft Survey and Documentation / New Innovations in Textile/ Study of Indian Traditional Textiles.	12	
	TEDMJ8R2:Creative Textile III	4	
	TEDMN8R1:Creative Textile III*	4	
Exit here will be awarded with Under Graduate Degree (Hons. With Research).			

***Can be opted as minor course by the student having major other than Textile Design.**

Head of the Department

Abbreviations used:

TED=Textile Design
PAN=Painting
MJ=Major Course
MN=Minor Course
SE=Skill Enhancement Course
MV= Minor Vocational Course
IN=Internship
MD= Multidisciplinary Course
DS= Dissertation

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A in Textile Design (Sem. - I) under NEP 2020)

Department of Painting
Faculty of Visual arts

Course Title	**TEDMJ11: Foundation Course for Textile Design-I**
Category[1] of Course	**Major**

Credits[2]& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**3**	**4**
Hour of Teaching (Total)	**15**	**90**	**105**

Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on west and moreover Indian context. This course introduces students to the fundamental principles and techniques of textile design. It covers the history of textiles, basic design elements, and practical skills in creating and developing textile patterns. Students will explore various materials, tools, and processes used in textile design and gain hands-on experience through projects and assignments.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**History of Visual Arts & Design-I** • Prehistoric Cave Art of the world in the context of Textile and Ornamentation. • Indus Valley Civilization in the context of Textile Design and Fabric Ornamentation. • Introduction to the Art of Mauryan, Kushana, Shunga, and Gupta periods in the context of Designing and Textile Ornamentation.	**15**
II	**Introduction to Textile Design-** • **Introduction to basic techniques of surface ornamentation in textile Design –** Woven textile, Printed Textile, Embroidered Textile and knitted Textile. **Assignment -** Collect samples of each technique and make a presentation.	**20**
III	**Design Learning Process-** • **Study the Fundamentals of Textile Design -Elements of Design:** • Point, Dot • **Line –**Characteristics of line, Lines in Textile Design. • **Shape –** Natural, Geometrical, Abstract Space • **Texture**	**20**

[1] SEC – Skill Enhancement Course; AEC – Ability Enhancement Course; VAC – Value Added Course; MD – Multidisciplinary Course

[2] 1 Credit (Theory) = 15 Hours; 1 Credit (Practical) = 30 Hours

	• **Color -Basics of Colour Theory** Prang colour system & Munsell. Colour wheel - primary, secondary and tertiary. Colour Dimensions-Hue, Value and Chroma, Tint, tone, shade ,Colour harmony- Related & contrasting colour harmonies & its sub divisions	
IV	**Principles of design –** **Balance:** Symmetrical Balance, Symmetrical Balance, **Rhythm:** by shape, colour, line, Repeat **Proportion:** **Repeat:** Types of Repeats and System of Repeat **Design:** Natural/ Geometric/ Abstract/ Stylized/ Conventional. **Assignment:** Develop 10 paper work as directed by Teacher. Size of each paper work will be 6x6 inches.	**20**
V	Introduction to Basic Elements of Design in Printing	**30**

Texts / References	1. *Indian Art by V. S. Agrawal.* 2. *Studies in Indian Art by V. S. Agrawal* 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *Ǒū ố Ņ ủbộ Ķasudev Saran Agrawal* 5. *T ū Ļ ủ ṅ Ǒū ố Ņ ủbộ Ķ ṁ.ū ṁ Ņ c ķ œ ū* 6. *ŋ ū ˬ ū ỿ Ķ Mamta Chaturvedi* 7. *Indian Sculpture by StallaKramrich* 8. The Fundamentals of Printed Textile Design – Alex Russel 9. The Fashion Design Manual – Pamela Sketcher
Learning Outcomes (not more than 100 words)	Students will gain a thorough understanding of textile design fundamentals, including design principles, material properties, and various printing techniques. They will develop practical skills in pattern creation and explore traditional and contemporary practices. This knowledge equips them to create innovative textile designs and adapt to industry trends.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A in Textile Design (Sem. - I) under NEP 2020)

Department of Painting
Faculty of Visual arts

Course Title	**TEDMN11: Foundation Course for Textile Design-I***			
Category[3] of Course	**Minor**			
Credits[4]& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**1**	**3**	**4**
	Hour of Teaching (Total)	**15**	**90**	**105**
Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on west and moreover Indian context. This course introduces students to the fundamental principles and techniques of textile design. It covers the history of textiles, basic design elements, and practical skills in creating and developing textile patterns. Students will explore various materials, tools, and processes used in textile design and gain hands-on experience through projects and assignments.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course Content**	**Hr. of Teaching**
I	**History of Visual Arts & Design-I** • Prehistoric Cave Art of the world in the context of Textile and Ornamentation. • Indus Valley Civilization in the context of Textile Design and Fabric Ornamentation. • Introduction to the Art of Mauryan, Kushana, Shunga, and Gupta periods in the context of Designing and Textile Ornamentation.	15
II	• **Introduction to Textile Design-** • **Introduction to basic techniques of surface ornamentation in textile Design –** Woven textile, Printed Textile, Embroidered Textile and knitted Textile. **Assignment -** Collect samples of each technique and make a presentation.	**20**
III	**Design Learning Process-** • **Study the Fundamentals of Textile Design** -**Elements of Design:** • Point, Dot • **Line –**Characteristics of line, Lines in Textile Design. • **Shape –** Natural, Geometrical, Abstract Space	**20**

[3] SEC – Skill Enhancement Course; AEC – Ability Enhancement Course; VAC – Value Added Course; MD – Multidisciplinary Course

[4] 1 Credit (Theory) = 15 Hours; 1 Credit (Practical) = 30 Hours

	• **Texture** • **Color -Basics of Colour Theory** Prang colour system & Munsell. Colour wheel - primary, secondary and tertiary. Colour Dimensions-Hue, Value and Chroma, Tint, tone, shade ,Colour harmony- Related & contrasting colour harmonies & its sub divisions	
IV	**Principles of design –** **Balance:** Symmetrical Balance, Symmetrical Balance, **Rhythm:** by shape, colour, line, Repeat **Proportion:** **Repeat:** Types of Repeats and System of Repeat **Design:** Natural/ Geometric/ Abstract/ Stylized/ Conventional. **Assignment:** Develop 10 paper work as directed by Teacher. Size of each paper work will be 6x6 inches.	**20**
V	Introduction to Basic Elements of Design in Printing	**30**

Texts / References	*10. Indian Art by V. S. Agrawal.* *11. Studies in Indian Art by V. S. Agrawal* *12. A History of Fine Arts in Indian and West by Edith Tomory* *13. Ǒū ố Ņ ủ bỐ Ķ asudev Saran Agrawal* *14. Ť ū Ļ ủ h Ǒ ū ố Ņ ủ bỐ Ķ œ ū* *15. ŋ ū ˇ ū ỳ Ķ ntaChaturvedi* 16. *Indian Sculpture by StallaKramrich* 17. The Fundamentals of Printed Textile Design – Alex Russel 18. The Fashion Design Manual – Pamela Sketcher
Learning Outcomes (not more than 100 words)	Students will gain a thorough understanding of textile design fundamentals, including design principles, material properties, and various printing techniques. They will develop practical skills in pattern creation and explore traditional and contemporary practices. This knowledge equips them to create innovative textile designs and adapt to industry trends.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Skill Enhancement Courseunder NEP 2020)

Department of Painting
Faculty of Visual Arts

Course Title	**TEDSE11: Apparel Design-I**
Category of Course	**SEC**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**3**	**3**
	Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)	This course provides an introduction to Apparel. Understanding and implementation of elements, principles and techniques of apparel design. Students will gradually learn about the design process of apparel, from conceptualization to the creation of finished garments. Topics covered include Basic elements and Principles of apparel design, fashion illustration, pattern making and Draping.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Introduction to Apparel Design –**Overview of apparel Design, Understanding the historical and cultural contexts of fashion and how thiseinfluence contemporary design.Types of Apparel, Different Fashion Styles.	**22.5**
II	**Elements and Principles of apparel Design –** Line and shape in apparel, form, Texture, Space, colour, balance, proportion, harmony and rhythm in garment, gradation and placement in apparel.	**22.5**
III	**Fashion Illustration and sketching -1**Create initial sketches and design concepts.	**22.5**
IV	**PatternMaking and draping -1** create pattern from basic blocks or slopers to fit specific measurement. Basic draping Technique.	**22.5**

Texts / References	1. Fashion: The Definitive History of Costume and Style" by DK 2. The Fashion Design Manual – Pamela Sketcher 3. 9 Heads: A Guide to Drawing Fashion" by Nancy Riegelman (Available on Internet Archive) 4. Fashion Illustration: Inspiration and Technique by Anna Kiper 5. Draping for Fashion Design by Hilde Jaffe and Nurie Relis 6. Fashion Sketchbook" by Bina Abling
Learning Outcomes (not more than 100 words)	**Students gain competence in various technical skills such as-** • Acquire the basic principles of apparel design. • Develop skills in fashion illustration and technical drawing. • Gain knowledge in pattern making and draping techniques.

Prerequisite: Must be a student of B.F.A. in Textile Design (Sem.-I)

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multi Disciplinary Course under NEP 2020)

Department of Painting
Faculty of Visual Arts

Course Title	**TEDMD11: Art &Craft Design (Tie and Dye)-I**
Category of Course	**MD**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**3**	**3**
Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)	The objective of this course unit is to equip students with foundational skills in tie-dye and block printing, foster experimentation with techniques, and enhance their understanding of design principles while also allowing them to explore their creative potential and consider future opportunities.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• **Introduction to Tie and Dye in India** Historical Context and Cultural Significance, Overview of tie-dye in Indian culture and history • **Materials and Tools** • **Preparation of Colours and Fabric.**	**30**
II	**Regional Tie and Dye Techniques** • Bandhani (Gujarat and Rajasthan) • Leheriya (Rajasthan) • Shibori (India-Japan Influence) • Assessment: Hands-on workshop replicating a traditional pattern from each region • Group presentations on the historical and cultural significance of each style.	**30**
III	**Activities**: • Simple tying techniques: binding, stitching, folding, and clamping. • Creating basic patterns: dots, waves, spirals.	**30**

Texts / References	1. 'Tie-Dye: Dye It, Wear It, Share It' by Shabd Simon-Alexander 2. 'Tie-Dye: The How-To Book' by Virginia Gleser 3. Range v ChhapeVastra – DewakiAhiwasi
Learning Outcomes (not more than 100 words)	Upon completing this project, students will gain a deep understanding of Indian tie-dye traditions, mastering basic techniques and regional styles. They'll appreciate its cultural significance and modern applications, fostering creativity and sustainability in textile design.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A in Textile Design (Sem.-II) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ21: Foundation Course for Textile Design-II**			
Category of Course	**Major**			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**1**	**3**	**4**
	Hour of Teaching (Total)	**15**	**90**	**105**
Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on western context. 1. To make the students practice and analyses basic fabric construction designs. 2. To understand the characteristic features and aesthetic qualities of basic weaves. 3.To understand thesetting up loom, selecting and arranging warp and weft yarns, adjustingloom mechanisms for proper shedding, picking and beat-up motions. 4.To understand the operating and maintaining of handlooms for weave a variety of fabrics.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course Content**	**Hr. of Teaching**
I	**History of Visual Arts & Design-II** • Ancient Egyptian Art in the context of Decorative Textile and Ornamentation. • Introduction to the Art of Greco-Roman Culture in the context of Textile Design and Fabric Ornamentation. • Introduction to the Art of Early Christian, Byzantine, and Romanesque period in the context of Designing and Textile Ornamentation.	15
II	**Understand the Repeat, Drawing-in (Draft), Lifting plan and Denting plan of Weaving** **A. Basic weave** - 1. Plain weave 2. Twill weave 3. Satin & sateen weave (one each sample) (size - 6"x6") **Experiments:** Analysis of Twill weave fabrics and weave the sample of one of each in size - 6"x6"	**20**
III	**B. Variations of Plain weaves and fabrics.** 1. Rib and Matt weaves 2. Huck – a - back 3. Mock leno **Experiments:** Analysis of variation of plain weave fabrics and weave the sample of one each in size - 6"x6" for Shirting	**20**
IV	Visualize, develop the paper designs, and weave the samples for the range of furnishing and dress material fabrics based on basic weaves.(6”x6”)	**20**
V	Introduction to Basic Elements of Design in Weaving	**30**

Texts /	1. ×ØÒg×kÃS¾Ù¾µ[ïÍß]Þby R. V. Sakhalkar.

References	2. *Ò Ê Ĥ Ã Ö ¾ ų ky Ãs ¾ Ù ,* 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *History of Art by H. W. Jhonson* 5. *The History of World Sculpture by Germain Bazin* 6. *×Ø Ò k Ã s ¾ Ù by Kusum Das.* 7. *Ò , Ĥ Ã , by Mamta Chaturvedi* 8. N.N. Banarjee-Weaving Mechanism 9. G. H. Oelsner -A Handbook of Weaves 10. Edith Pankowski and Dallas Pankowski-Basic Textiles Woven Cloth Construction 11. Z. J. Grosicki- Watson Design and Colour 12. Blinov, Shibabaw Balay- Design of Woven Fabrics
Learning Outcomes	On completion of this course, the students will be able to Identify the basic structure of weaving and experiments with different weaves for innovative designs.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A in Textile Design (Sem.-II) under NEP 2020)

Department of Painting
Faculty of Visual Arts

Course Title	**TEDMN21: Foundation Course for Textile Design-II***			
Category of Course	**Minor**			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**1**	**3**	**4**
	Hour of Teaching (Total)	**15**	**90**	**105**
Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on western context. 1. To make the students practice and analyses basic fabric construction designs. 2. To understand the characteristic features and aesthetic qualities of basic weaves. 3. To understand the setting up loom, selecting and arranging warp and weft yarns, adjusting loom mechanisms for proper shedding, picking and beat-up motions. 4. To understand the operating and maintaining of handlooms for weave a variety of fabrics.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course Content**	**Hr. of Teaching**
I	**History of Visual Arts & Design-II** • Ancient Egyptian Art in the context of Decorative Textile and Ornamentation. • Introduction to the Art of Greco-Roman Culture in the context of Textile Design and Fabric Ornamentation. • Introduction to the Art of Early Christian, Byzantine, and Romanesque period in the context of Designing and Textile Ornamentation. •	15
II	**Understand the Repeat, Drawing-in (Draft), Lifting plan and Denting plan of Weaving** **A. Basic weave** - 1. Plain weave 2. Twill weave 3. Satin & sateen weave (one each sample) (size - 6"x6") **Experiments:** Analysis of Twill weave fabrics and weave the sample of one of each in size - 6"x6"	**20**
III	**B. Variations of Plain weaves and fabrics.** 4. Rib and Matt weaves 5. Huck – a - back 6. Mock leno **Experiments:** Analysis of variation of plain weave fabrics and weave the sample of one each in size - 6"x6" for Shirting	**20**
IV	Visualize, develop the paper designs, and weave the samples for the range of furnishing and dress material fabrics based on basic weaves.(6”x6”)	**20**
V	Introduction to Basic Elements of Design in Weaving	**30**

Texts / References	1. ×ØÒg×kÃSÛ¾¼ï ßÞ by R. V. Sakhalkar. 2. ÒRHÃÖ¾ µ by Ashok 3. A History of Fine Arts in Indian and West by Edith Tomory 4. History of Art by H. W. Jhonson 5. TheHistory of World Sculpture by Germain Bazin 6. ×ØÒg×kÃSÛ by Kusum Das. 7. ÒHÃ by Mamta Chaturvedi 8. N.N. Banarjee-Weaving Mechanism 9. G. H. Oelsner -A Handbook of Weaves 10. Edith Pankowski and Dallas Pankowski-Basic Textiles Woven Cloth Construction 11. Z. J. Grosicki- Watson Design and Colour 12. Blinov, Shibabaw Balay- Design of Woven Fabrics
Learning Outcomes	On completion of this course, the students will be able to Identify the basic structure of weaving and experiments with different weaves for innovative designs.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Skill Enhancement Courseunder NEP 2020)

Department of Painting
Faculty of Visual Arts

Course Title	**TEDSE21: Apparel Design-II**
Category of Course	**SEC**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits - 3	**0**	**3**	**3**
Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)	Building on the basics, this course delves into garment construction and sewing techniques. Students will create clothing items and learn about fashion illustrations and technical drawings, manipulation, draping and selection of fabric.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Fashion Illustration and sketches -2**Develop detailed fashion illustrations and technical drawings.	**22.5**
II	**Pattern Making and draping – 2**Advance Pattern manipulation and draping on a dress form.	**22.5**
III	**Garment Construction –1** understanding Pattern, Cutting and stitching Fabric.	**22.5**
IV	**Understanding of fabric-**Types of fabrics, Fabric properties, Choosing the right fabric.	**22.5**
V		

Texts / References	1. The Art of Fashion Draping" by Connie Amaden-Crawford 2. Patternmaking for Fashion Design" by Helen Joseph-Armstrong 3. Draping for Apparel Design" by Helen Joseph-Armstrong 4. The Sewing Book" by Alison Smith 5. The Fashion Designer's Textile Directory: A Guide to Fabrics' Properties, Characteristics, and Garment-Design Potential" by Gail Baugh 6. Patternmaking for Fashion Design" by Helen Joseph Armstrong
Learning Outcomes (not more than 100 words)	**Students gain competence in various technical skills such as-** • Knowledge of different fabrics, their properties, and appropriate uses in garment construction. • Acquire knowledge of pattern and fabric manipulation and draping techniques • Learn to use basic sewing tools and equipment. • Master fundamental sewing techniques. • Construct simple garments.

Prerequisite: Must be a student of B.F.A. in Textile Design (Sem.-II)

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multi Disciplinary Course under NEP 2020)

Department of Painting
Faculty of Visual Arts

Course Title	**TEDMD21: Art &Craft Design (Tie and Dye)-II**
Category of Course	**MD**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**3**	**3**
Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)	The objective of this course unit is to equip students with foundational skills in tie-dye and block printing, foster experimentation with techniques, and enhance their understanding of design principles while also allowing them to explore their creative potential and consider future opportunities.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• **Introduction to Tie and Dye in India** Historical Context and Cultural Significance, Overview of tie-dye in Indian culture and history • **Materials and Tools** • **Preparation of Colours and Fabric.**	**30**
II	**Regional Tie and Dye Techniques** • Bandhani (Gujarat and Rajasthan) • Leheriya (Rajasthan) • Shibori (India-Japan Influence) • Assessment: Hands-on workshop replicating a traditional pattern from each region • Group presentations on the historical and cultural significance of each style.	**30**
III	**Activities**: • Simple tying techniques: binding, stitching, folding, and clamping. • Creating basic patterns: dots, waves, spirals.	**30**

Texts / References	4. 'Tie-Dye: Dye It, Wear It, Share It' by Shabd Simon-Alexander 5. 'Tie-Dye: The How-To Book' by Virginia Gleser 6. Range v ChhapeVastra – DewakiAhiwasi
Learning Outcomes (not more than 100 words)	Upon completing this project, students will gain a deep understanding of Indian tie-dye traditions, mastering basic techniques and regional styles. They'll appreciate its cultural significance and modern applications, fostering creativity and sustainability in textile design.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A in Textile Design (Sem - III) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ31: History of Visual Arts & Design-III**
Category of Course	**Major**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**1**	**0**	**1**
	Hour of Teaching (Total)	**15**	**0**	**15**

Course Objectives (not more than 100 words)	Analyze the classic structure and historic stylistic conversation and visual traditions till classical ornamentation continuously adding more feeling to art, motifs, symbols, techniques and patterns of Indian classism on Indian context.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	1. Classical Wall Painting – Ajanta, Bagh 2. Schools of Indian Miniature Painting	**3**
II	Manuscript Painting – Eastern and Western Indian School	**3**
III	Mughal Miniature Paintings	**4**
IV	Deccani Painting - a. Ahmadnagar, b. Bijapur, c. Golconda	**5**
V		

Texts / References	1. *Ŏ ū ő Ņ ů Ő Ŭ Ļ ƨ Ķ by Bhanu Agrawal Ņ* 2. *Indian Miniature Painting by Anjan Chakraverty* 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *Mughal Painting by Ashok Kumar Srivastava* 5. *Paintings from the Akbarnama by Geeti Sen* 6. *Imperial Mughal Paintings by S.C. Welch* 7. *Dawn of Mughal Painting by Ashok Kumar Das* 8. *a dzƎ K l· t t l· ƛ ƴ ű ƛ ƴƎ 5 dzNJ ƛ ƴƎ W l· K l· ƴƎ ƛ NJ*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian art and it's specialization.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A in Textile Design (Sem - III) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ32: Material and Method- I**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15**	**0**	**15**

Course Objectives (not more than 100 words)	The objective is to introduce the students about Fiber, its classification, identification, looms and different styles of printing. That will help student to understand to initiate the designing process.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**WEAVING** Introduction of Fibers and their Properties: Natural Fibers (Cotton, Silk, Wool) Manmade Fibers (Rayon, Acetate, Nylon, Polyester, Acrylic) Fiber Identification: Visual Inspection, Burning Test, Microscopy Test, Solubility Test Yarn Classification: Fiber Length, Yarn Twist, Yarn Size, Yarn Regularity	**5**
II	**LOOMS:** Introduction of Looms Types of Looms, Parts and their Function, Types of Motions, Types of Shed, Winding, Warping & Beaming. Classification of Fabric – 1. Woven, 2. Non-Woven	**5**
III	**PRINTING –** Introduction of Block Printing and Design. Selecting appropriate designs, understanding the types of blocks and printing equipment, and mastering material selection to create effective and intricate prints. **Printing Techniques: Direct Printing** **Discharge Printing Resist Printing (Traditional Technique)**	**5**

Texts / References	*1.* K. P. Hess -Textile Fibers and their use 2. Peter Green -Introducing Surface Printing 3.Janet Erickson -Block Printing on Textiles 4.Rita J. Adrosko -Natural Dyes and Home Dyeing 5.Doa z. Meilach -Making Contemporary Rugs and Wall Hanging 6.Nancy Belfer -Weaving, Design and Expression 7.Hilary Chetwynd -Simple Weaving
Learning Outcomes (not more than 100 words)	In this module, students will gain an understanding of various fibers, their properties, and identification techniques. They will explore yarn classification and the mechanics of looms, including types, motions, and functions. Additionally, students will learn about different printing techniques and the classification of woven and non-woven fabrics, emphasizing traditional textiles like lungi, rumal, dhoti, and sari.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A in Textile Design (Sem - III) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ33: Surface Design for Printing***
Category of Course	**Major**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	This course provides an in-depth exploration of surface design techniques used in textile printing. Students will learn to develop original patterns and apply them to fabrics using various printing methods. Emphasis is placed on creativity, technical skills, and understanding the practical applications of surface design.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Sketching and Drawing –** Nature study and sketching with pencil shading **Assignment –** 10 sketches daily, minimum 5 work	**40**
II	**Design creation for Block Printing Print –** Create detailed patterns using manual sketches in different repeat for the purpose of Dress material and Furnishing. **Assignment –** Develop 6 paper work as directed by Teacher. Size of each paper work will be 6x6 inches.	**40**
III	**Development of Final Product –** Develop one article from the following – Stole, Dupatta, Table cover and handkerchief set.	**40**

Texts / References	1. Surface Design for Fabric" by Melanie Testa, 2. The Complete Guide to Surface Pattern Design" by Rachael Taylor. 3. Block Printing: Techniques for Linoleum and Wood" by Sandy Allison and Robert Craig 4. The Complete Book of Block Printing" by Walter J. Foster
Learning Outcomes (not more than 100 words)	Students will learn to create original designs for block printing, mastering the process from concept to execution. They will develop skills in pattern design, carving techniques, and color application, resulting in unique, handcrafted prints. This hands-on experience fosters creativity and practical expertise in traditional textile arts.

*** Can be opted as minor course by the students having major other than Textile Design.**

sketching and Drawing classes can be clubbed with Painting classes.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A in Textile Design (Sem - III) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ34: Structure Design for Weaving-II**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)	1. To make the students practice and analyse advanced fabric construction designs. 2. To understand the characteristic features and aesthetic qualities of different fabric weaves. 3. To understand the characteristics of weaves and their use in different purposes of fabrics. 4. To understand thesetting up loom, selecting and arranging warp and weft yarns, adjustingloom mechanisms for proper shedding, picking and beat-up motions. 5.Understand the operating and maintaining of handlooms for weave a variety of fabrics.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Understand the Repeat, Drawing-in (Draft), Lifting plan and Denting plan of Twill Weaves** 1. **Variations of Twill weaves and fabrics.** • Reverse Twill • Pointed Twill • Diamond Twill **Experiments:** Analysis each of the above mentionweaves &develop the sample one from each on Loom for Furnishing Fabric. (6”x 6”)	**20**
II	**Understand the Repeat, Drawing-in (Draft), Lifting plan and Denting plan of fancy Weaves** • Curved Twill • Angle Twill • Broken Twill **Experiments:** Analysis each of the above mentionweaves & Develop the sample one from each on Loom for Furnishing Fabric.(6”x 6”)	**20**
III	Visualize, develop the paper designs, and weave the samples for the range of furnishing and dress material fabrics based on basic weaves.(6”x6”)	**20**

Texts / References	1. N.N. Banarjee -Weaving Mechanism 2. A. F. Barker & E. Midgley-Analysis of Woven Fabrics. 3. 2.G. H. Oelsner -A Handbook of Weaves 4. Edith Pankowski and Dallas Pankowski-Basic Textiles Woven Cloth Construction 5. Z. J. Grosicki- Watson Design and Colour
Learning Outcomes	On completion of this course, the students will be able to identifythe various structures of weaving and experiments with different weaves for innovative designs.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A in Textile Design (Sem. - III) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMV31: Sustainable Textile -I**
Category of Course	**VOC**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits- 4	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	This course introduces sustainable Textile design principles, innovative approaches to sustainability, and practical guidance on implementing sustainable practices in Textile design. It focuses on essential techniques for creating textiles using recycled materials.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Sustainable Textile and Accessories Development –** Recycling and Upcycling of Textiles – using old textile and textile waste materials. Conceptualization of Product and material sourcing.	**40**
II	**Surface ornamentation Techniques -1 –** Stitches, Applique Technique, Hand and machine sewing techniques.	**40**
III	**Article development –** Development of six sustainable articles.	**40**
IV		
V		

Texts / References	1. Sustainable Fashion and Textiles: Design Journeys" by Kate Fletcher 2. Fashion Fibers: Designing for Sustainability" by Annie Gullingsrud 3. Sustainable Textiles: Life Cycle and Environmental Impact" edited by Richard Blackburn 4. Make Thrift Mend: Stitch, Patch, Darn, Plant-Dye & Love Your Wardrobe" by Katrina Rodabaugh 5. Machine Embroidery by Pam Watts 6. Embroidery for Beginners by Ondori
Learning Outcomes (not more than 100 words)	**Students gain competence in various technical skills such as-** • Awareness and application of sustainable practices in Textile design and production. • Transforming waste materials into new products of higher quality or value with the help of surface ornamentation techniques. • Creating new products from old Textiles, such as up-cycling • Creating accessories from up-cycled fabrics.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Skill Enhancement Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDSE31: Apparel Design-III**
Category of Course	**SE**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits -3	**0**	**3**	**3**
	Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives (not more than 100 words)	This advanced course focuses on digital fashion sketches and illustration, professional techniques, couture methods, and creating custom-fitted garments. Students will learn about advanced construction methods and work on complex projects.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Fashion Illustration and sketches -3** Digital fashion Illustration.	**22.5**
II	**Garment Construction – 2** understanding Pattern, Cutting and stitching Fabric, Finishing Techniques, Fitting and Adjustment.	**22.5**
III	**Pattern Making and draping – 3** Application of advanced pattern making techniques to create unique garment shapes and details.	**22.5**
IV	**Product development -**Develop a final product that includes technical sketches, garment specifications, measurements, and construction details. Information of fabric, trims, and accessories.	**22.5**
V		

Texts / References	1. Professional Sewing Techniques for Designers" by Julie Cole and Sharon Czacho 2. The Fashion Design Manual – Pamela Sketcher 3. 9 Heads: A Guide to Drawing Fashion" by Nancy Riegelman a. (Available on Internet Archive) 4. Fashion Illustration: Inspiration and Technique by Anna Kiper 5. Draping for Fashion Design by Hilde Jaffe and Nurie Relis 6. Draping for Apparel Design" by Helen Joseph-Armstrong 7. Fashion Design Course: Principles, Practice, and Techniques" by Steven Faerm 8. The Fashion Designer's Handbook for Adobe Illustrator" by Marianne Centner and Frances Vereker
Learning Outcomes (not more than 100 words)	**Students gain competence in various technical skills such as-** • Ability to produce digital fashion illustrations that accurately represent design ideas and details. • Develop skills technical drawing. • Gain knowledge in pattern making and sewing techniques. • Create a final project that demonstrates the design and construction of a garment. • Skills to effectively collaborate with others in the fashion industry and communicate design concepts clearly

Prerequisite: Must be a student of B.F.A. in Textile Design (Sem.-III)

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multi Disciplinary Course under NEP 2020)

Department of Painting
Faculty of Visual Arts

Course Title	**TEDMD31: Art &Craft Design (Tie and Dye)-III**			
Category of Course	**MD**			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**3**	**3**
	Hour of Teaching (Total)	**0**	**90**	**90**
Course Objectives (not more than 100 words)	The objective of this course unit is to equip students with foundational skills in tie-dye and block printing, foster experimentation with techniques, and enhance their understanding of design principles while also allowing them to explore their creative potential and consider future opportunities.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course Content**	**Hr. of Teaching**
I	• **Introduction to Tie and Dye in India** Historical Context and Cultural Significance, Overview of tie-dye in Indian culture and history • **Materials and Tools** • **Preparation of Colours and Fabric.**	**30**
II	**Regional Tie and Dye Techniques** • Bandhani (Gujarat and Rajasthan) • Leheriya (Rajasthan) • Shibori (India-Japan Influence) • Assessment: Hands-on workshop replicating a traditional pattern from each region • Group presentations on the historical and cultural significance of each style.	**30**
III	**Activities**: • Simple tying techniques: binding, stitching, folding, and clamping. • Creating basic patterns: dots, waves, spirals.	**30**

Texts / References	7. 'Tie-Dye: Dye It, Wear It, Share It' by Shabd Simon-Alexander 8. 'Tie-Dye: The How-To Book' by Virginia Gleser 9. Range v ChhapeVastra – DewakiAhiwasi
Learning Outcomes (not more than 100 words)	Upon completing this project, students will gain a deep understanding of Indian tie-dye traditions, mastering basic techniques and regional styles. They'll appreciate its cultural significance and modern applications, fostering creativity and sustainability in textile design.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Textile Design (Sem.-IV) under NEP 2020)

Department of Painting
Faculty of Visual Arts

Course Title	**TEDMJ41: History of Visual Arts & Design-IV**
Category of Course	**Major**
Credits & Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**3**	**0**	**3**
Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Analyze the classic structure and kitsch/Mannerism to mean today is often artificial, cheaply made, and without much 'classic' taste. Historic stylistic conversation and visual traditions till romanticism continuously adding more feeling to art, motifs, symbols, techniques and patterns of realism took objectivity over subjectivity on western context.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Western Art, Painting & Sculpture Early Phase& Classics 1. Gothic Art – 1150-1400 2. Renaissance – 1400-1520	**11**
II	Western Art, Painting & Sculpture the Development (A Window into the Future of Kitsch- kitsch/Mannerism to mean today is often artificial, cheaply made, and without much 'classic' taste) 1. Mannerism – 1520-1580 2. Baroque – 1600-1700 3. Roccoco – 1700-1775	**17**
III	Western Art, Painting & Sculpture till Romanticism (Adding More Feeling to Art) 1. Neo-Classism – 1765-1850 2. Romanticism – 1765-1850	**12**
IV	Western Art, Painting & Sculpture conceptual development of Realism (Objectivity over Subjectivity) 1. Realism – 1840-1880	**5**
V		

Texts / References	1. *Ő ű ő ź ŋ ů Ő Ŭ Ļ Ƨ Ķ Ŗ ū Ķ ś ă ķ Ŝ ū ś by Rai Krishna Das* 2. *ŋ Ŭ ˛ ŏ Ķ ů Ŭ Ļ Ƨ ķ ū by Ashok* 3. *A History of Fine Arts in Indian and West by Edith Tomory* 4. *History of Art by H. W. Jhonson* 5. *The History of World Sculpture by Germain Bazin* 6. *Ő ű ő ź ŋ ů Ő Ŭ Ļ Ƨ ķ ū by Kusum Das* 7. *ŋ ū ˛ ū ŧ Ķ ū by Mamta Chaturvedi*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of western art and the world.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Textile Design (Sem.-IV) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ42: Material and Method-II**			
Category of Course	**Major**			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**1**	**0**	**1**
	Hour of Teaching (Total)	**15**	**0**	**15**
Course Objectives (not more than 100 words)	The objective is to explore yarn preparation, dobby weaving, dyeing techniques, block printing, and Indian embroidery. Students will master yarn sizing, dobby mechanisms, dye applications, and traditional and commercial embroidery, enhancing their textile design skills and creativity.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course Content**	**Hr. of Teaching**
I	**WEAVING** **1.** Preparation of Yarn before Weaving: Purpose of Sizing, Preparation of Size Mixture & Ingredients used **2.** DOBBY: Definition of Dobby, Scope of Dobby, Types of Dobby, Parts & its Function.	**5**
II	**DYEING–** Classification of Dyes and its Properties 1.Natural Dyes 2.Synthetic Dyes Application of Dyes on Cotton- Direct, Vat, Reactive, Basic PreDyeing Process of Cotton- Scouring, Bleaching, De-sizing, Sizing, Optical Bleaching & Finishing Explore the application of dyes in fabric design through resist techniques such as tie-dye, batik, dabu, and discharge. Pre Dying Process of Silk – 1. Application of Dye on Silk, 2. Natural Dyes, 3. Synthetic Dye: Acid, Basic etc. Pre Dying Process of Wool- Application of Dyes on Wool. Mordent, Acid. Fastness properties-1. Light, 2. Washing, 3. Rubbing Purpose of Finishing	**5**
III	**Textile Design-1**: Introduction of Indian embroidery 1-Folk Embroidery 2-Commercial Embroidery 3-Classial Embroidery **Study of Folk Embroidery** 1. Phulkari 2. Chikankari 3. Kasida, 3. Gujarat Kasida 4. ChambaRumal (size: 11”x 14”) Motifs, Coloures& Techniques of Embroidered Textile	**5**

IV		
Texts / References	*Suggested Readings:* 1. Chitanganda Krishna - Batic and Tie-dye 2. F. Anderson -Tie-Dye and Batik 3. V. Searle and R.Clayson-.Screen Printing on Fabric 4. Rosemary Crill -Indian Embroidery 5. Marg Publication-Textiles & Embroideries of India 6. Marg Publication -Threads & Voices 7. KamladeviChattopadhyay -Indian Embroidery 8. Subhasini Aryan- Himachal Embroidery 9. J. Irwin and M.Hall- Indian Embroideries	
Learning Outcomes (not more than 100 words)	In this module, students will learn yarn preparation for weaving, including sizing and dobby mechanics. They will explore dye classification and application on cotton using various techniques. Block printing and design mastery will be developed, alongside an introduction to Indian embroidery, focusing on folk, commercial, and classical styles.	

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Textile Design (Sem.-IV) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ43: Visualization and study of Indian Embroidery**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	The course aims to provide students with a deep understanding of the rich heritage and intricate techniques of traditional Indian embroideries, enabling them to appreciate and preserve this cultural art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**1**.Introduction to Indian Embroidery, Overview of the history and cultural significance, Tools and materials used in embroidery, Color combinations and their cultural meanings, Creating own designs inspired by traditional motifs. Phulkari, Kantha, Kasuti, Kashmiri Kasida. **2**.Hands-on workshop: Preparing a dress material design on paper (size 11''x14'')	**40**
II	**1**.Introduction to Indian Embroidery, Overview of the history and cultural significance, Tools and materials used in embroidery, Color combinations and their cultural meanings, Creating own designs inspired by traditional motifs. Chikankari, Gujarati Embroidery, Chamba Rumal, Bihari Kasida **2**.Hands-on workshop: Preparing the design for furnishing on paper (size 11''x14'')	**40**
III	Innovation and Contemporary Applications Modern adaptations of traditional styles, Innovative uses of embroidery in fashion and art, Project work focusing on creativity and innovation Final project: Design and develop an embroidery piece incorporating learned techniquesHands-on workshop: create your own album (size 6''x 6'')	**40**

Texts / References	1. A.V.Deoskar& A.S. Deshmukh ADs Source book of designs and Embroidery.Bajaj Book depot, Amaravti 2. K. Dongarkary, Romance of Indian Embroidery; Thakare & Co. Ltd., 1951 3. Kamaladevi Chattopadhyaya – "Handcraft on India" Secretary, Indian council of cultural Relations new Delhi.
Learning Outcomes (not more than 100 words)	1) Students will explore the designs, colors, and motifs of Indian hand embroidery to appreciate its artistic significance. 2) Students will develop their embroidery skills through practical experience 3) Students will enhance their innovative skills in design, stitches, and patterns. 5) This course outline provides a comprehensive approach to developing both artistic and entrepreneurial skills in embroidery. It emphasizes creativity, technical proficiency, Cost evaluation and business acumen, preparing students for a successful career in the embroidery industry.

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(Detailed Syllabus of B.F.A. in Textile Design (Sem.-IV) under NEP 2020)

Department of Painting
Faculty of Visual Arts

Course Title	**TEDMJ44: Introduction of Dyes and its Application**			
Category of Course	**Major**			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	The objective of the dyeing process is to impart color to textiles in a uniform and durable manner. It aims to enhance aesthetic appeal, ensure colorfastness, and meet specific design requirements, vibrant results while emphasizing sustainability and innovation.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	Course Content	Hr. of Teaching
I	The essential aspects of dyes and their applications and learn the processes involved in dyeing with different types of fibers and fabrics . **Introduction to Cotton Fabric and Dyeing.** i)Understand the importance of fabric preparation before dyeing (Scouring,Bleaching) ii)Prepare the Shade Card of Cotton Fibers or Fabrics based on following dyes: Direct, Vat, Reactive. iii) Create 10 samples involve hands-on approach to applying color on cotton fabric through various tying and folding techniques.	**40**
II	**Introduction to Protein Fibers and Dyeing .** i)Pre-treatments and scouring for protein fibers wool and silk. ii) Prepare the Shade Card of Silk and Wool Fibers with the following Acid Dyes. iii Create 10 samples involve hands-on approach to applying color on silk fabric through various tying and folding techniques.	**40**
III	**Introduction to Natural Dyeing.** i)Introduction to plant-based, animal-based, and mineral-based dyes. ii) Learn about mordanting (e.g., alum, iron, tannin) and pretreatment processes to enhance dye. iii) Eco-friendly dyes and their method of dyeing of cellulosic and protein fabrics. **Project Development:** Design and execute a creative project using	**40**

	innovative natural dye techniques. **Exploration and Experimentation:** Encourage experimentation with new methods and creative ideas.	
Texts / References	1. Rita J.Adrosko -Natural Dyes and Home Dyeing 2. Tammanna N. Sonwalker-Hand book of Silk Technology	
Learning Outcomes (not more than 100 words)	After completion of the course students will be enable – In this unit Students can make their careers in garment and textile wetprocessingwill explore innovative natural dyeing techniques, focusing on sustainable practices and creative applications. They will learn advanced dye extraction hybrid methods, and strategies to enhance colorfastness. Students will apply these techniques in hands-on projects, fostering creativity and modern textile design skills.	

*** Can be opted as minor course by the students having major other than Textile Design.**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Textile Design (Sem.-IV) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ45: Advanced Structure Design For Weaving -III**
Category of Course	**Major**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**2**	**2**
	Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)	The objective of this course are 1. To make the students practice and analyze advanced fabric construction designs. 2. To understand the characteristic features and aesthetic qualities of different fabric weaves. 3. To understand the characteristics of weaves and their use in different purposes of fabrics. 4. To understand thesetting up loom, selecting and arranging warp and weft yarns, adjustingloom mechanisms for proper shedding, picking and beat-up motions. 5.Understand the operating and maintaining of handlooms for weave a variety of fabrics.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Understand the Repeat, Drawing-in (Draft), Lifting plan and Denting plan of fancy Weaves** 1.Honeycomb 2. Brighten Honeycomb 3. Crepe weaves. **Experiments :** Analysis each of above mentioned Weaves & Develop the sample one from each on Loom for Furnishing Fabric.(6"x 6")	**20**
II	**Understand the Repeat, Drawing-in (Draft), Lifting plan and Denting plan of fancy Weaves** 1. Bed ford cord weaves 2.Barly cone weave **Experiments :** Analysis each of the above mantion Weaves & Develop the sample one from each on Loom for Furnishing Fabric.(6"x 6")	**20**
III	**Understand the Repeat, Drawing-in (Draft), Lifting plan and Denting plan of double cloth Weaves** 1.Plain 2.Twill 3. Satin **Experiments :** Analysis each of following Weaves & Develop the sample one from each on Loom for Furnishing Fabric.(6"x 6")	**20**

Texts / References	1. N.N. Banarjee -Weaving Mechanism 2. A. F. Barker & E. Midgley-Analysis of Woven Fabrics. 2.G. H. Oelsner -A Handbook of Weaves 3. Edith Pankowski and Dallas Pankowski-Basic Textiles Woven Cloth Construction 4. Z. J. Grosicki- Watson Design and Colour
Learning Outcomes	On completion of this course, the students will be able to identifythe various structures of advance weaving and experiments with different weaves for innovative designs.

Head of the Department

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(Detailed Syllabus of B.F.A. in Textile Design (Sem.-IV) under NEP 2020)

Department of Painting
Faculty of Visual Arts

Course Title	**TEDMN41: Introduction of Dyes and its Application***			
Category of Course	**Minor**			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching (Total)	**0**	**120**	**120**
Course Objectives (not more than 100 words)	The objective of the dyeing process is to impart color to textiles in a uniform and durable manner. It aims to enhance aesthetic appeal, ensure colorfastness, and meet specific design requirements, vibrant results while emphasizing sustainability and innovation.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	Course Content	Hr. of Teaching
I	The essential aspects of dyes and their applications and learn the processes involved in dyeing with different types of fibers and fabrics . **Introduction to Cotton Fabric and Dyeing.** i)Understand the importance of fabric preparation before dyeing (Scouring,Bleaching) ii)Prepare the Shade Card of Cotton Fibers or Fabrics based on following dyes: Direct, Vat, Reactive. iii) Create 10 samples involve hands-on approach to applying color on cotton fabric through various tying and folding techniques.	**40**
II	**Introduction to Protein Fibers and Dyeing .** i)Pre-treatments and scouring for protein fibers wool and silk. ii) Prepare the Shade Card of Silk and Wool Fibers with the following Acid Dyes. iii Create 10 samples involve hands-on approach to applying color on silk fabric through various tying and folding techniques.	**40**
III	**Introduction to Natural Dyeing.** i)Introduction to plant-based, animal-based, and mineral-based dyes. ii) Learn about mordanting (e.g., alum, iron, tannin) and pretreatment processes to enhance dye. iii) Eco-friendly dyes and their method of dyeing of cellulosic and protein fabrics. **Project Development:** Design and execute a creative project using innovative natural dye techniques. **Exploration and Experimentation:** Encourage experimentation with new	**40**

	methods and creative ideas.	

Texts / References	1. Rita J.Adrosko -Natural Dyes and Home Dyeing 2. Tammanna N. Sonwalker-Hand book of Silk Technology
Learning Outcomes (not more than 100 words)	After completion of the course students will be enable – In this unit Students can make their careers in garment and textile wetprocessing will explore innovative natural dyeing techniques, focusing on sustainable practices and creative applications. They will learn advanced dye extraction hybrid methods, and strategies to enhance colorfastness. Students will apply these techniques in hands-on projects, fostering creativity and modern textile design skills.

*** Can be opted as minor course by the students having major other than Textile Design.**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Textile Design (Sem.-V) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ51: History of Visual Arts & Design-V**
Category of Course	**Major**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**3**	**0**	**3**
	Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Seeing the number art schools and centuries of royal patronage devoted to Indian miniature, it makes perfect and collective knowledge and holistic view of Indian miniature paintings, inviting us to explore the multifaceted dimensions of this art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Schools of Indian Miniature Painting	**10**
II	Rajasthani Painting 1. Mewar 2. Bundi, 3. Kota 4. Kishangarh, 5. Bikaner	**19**
III	Pahari Painting 1. Bhasoli 2. Guler 3. Kangra 4. Garhwal	**16**
IV		
V		

Texts / References	1. *Ŏ ū ő Ņ ů Ő Ŭ Ļ ƨ Ķ by Bhanu Agrawal Ņ* 2. *Indian Miniature Painting by Anjan Chakraverty* 3. *Paintings from the Akbarnama by Geeti Sen* 4. *Dawn of Mughal Painting by Ashok Kumar Das* 5. *Pahari Masters: Court Painter of Northern India by B.N. Goswamy* 6. *Indian Miniature Painting: Manifestation of a Creative Mind by Daljeet a P.C. Jain* 7. *Ŏ ū ő Ņ ů by Brij Raj Kumar Vyas*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian miniature paintings and Indian classical ornamentation as well.

Head of the Department

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Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ52: Material and Method -III**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15**	**0**	**15**

Course Objectives (not more than 100 words)	The objective is to understand yarn preparation for weaving, explore silk dyeing processes, and master various printing techniques. Students will study traditional Indian woven textiles, focusing on materials, motifs, colors, and techniques for creative textile applications.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**WEAVING-** Preparation of Yarn before Weaving : Purpose of Sizing, Preparation of Size Mixture & Ingredients used. Role of Creative textile and its different dimensions: Material/Technique/Artist.	**5**
II	**PRINTING** :Introduction of Printing **1.**Preparation & Application of Screen Printing on Fabric **2**. Discharge Style of Printing on Cotton and Silk **3**. **Other styles of printing** -1. Devore**,** 2. Crepe**,** 3. Transfer Printing**,** 4.Ink jet Printing (Digital Printing)	**5**
III	**TEXTILE DESIGN** : Study of Traditional Indian Woven Textile Material, Motifs, Colours& Techniques 1. Paithani, 2. Baluchar, 3. ChanderiSari , 4. Mashru 5. Indian Carpet, 6. Banarsi Brocade, 7. Maheshwari 8. Jamdani**,** 9. Himroo**,** 10. Patola,11. Persian Carpet	**5**
IV		

Texts / References	1. N.N. Banarjee -Weaving Mechanism 2. G. H. Oelsner - A Handbook of Weaves 3. Nancy Belfer -Weaving, Design and Expression 4. Watson -Textile Designing and Color 5. Watson -Advanced Textile Design 6. Rita J.Adrosko -Natural Dyes and Home Dyeing 7. Tammanna N. Sonwalker-Hand book of Silk Technology 8.V. Searle and R. Clayson- Screen Printing on Fabric 9. Anthony Kinsey -Introducing Screen Printing *10. R.S. Morwanchikar Paithani: A Romance in Brocade* *11. Sukla Das Fabric Art, Homage of India* *12. Jasleen Dhamija The Woven Silks of India*
Learning Outcomes (not more than 100 words)	In this module, students will explore yarn preparation and creative textile dimensions. They'll study dyeing techniques for silk, including natural and synthetic dyes. The course covers screen, discharge, and resist printing, along with advanced methods like devoré and digital printing. Students will also delve into traditional Indian woven textiles, examining materials, motifs, colors, and techniques.

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Department of Painting
Faculty of Visual arts

Course Title	**TEDMJ53: Creative Textile- I**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives	To understand the basic structures of weave and use this technique for express their creative expression. Students will able to work on mixed media narrative tapestries. They will able to weave fibers of various colors and textures onto the frame looms to tell a personally relevant story. This course introduces woven design as a creative field for future employment.
Course Content	The course content be divided into minimum 3 Units

Units	**Course Content**	**Hr. of Teaching**
I	**Creative Weaving** • Sketching and visualization • Colour inspiration • Type of Materials and selection • Simple Drafting and weaving • Types of interlock technique • Horizontal and vertical weaving Develop the Stripes pattern for Dari using different colours of threads. Size 12x 14 inches	**40**
II	**Concept Development for Tapestry weave** • Drawing & Sketching • Colours Selection • Thread Selection • Warping	**40**
III	Weave a creative samples in tapestry weave with different knots and material minimum samples 5 in the size 10''x10''	**40**

Texts / References	1.Deborah Chandler-*Learning to Weave* *2.* Black, Mary- *The New Key to Weaving* *3.*Fiona Daly-Weaving on a Little Loom: Techniques, Patterns, and Projects for Beginners
Learning Outcomes (not more than 100 words)	Students will be able to explore yarn type, texture, weave structure, and knotting to demonstrate their ability to incorporate new materials and ideas into the creative field. They will also be able to establish a professional presentation of the finished product.

Head of the Department

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(Detailed Syllabus of B.F.A. in Textile Design (Sem.-V) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ54:Visualization and study of Indian Traditional Textile (Weaving)**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	Objectives aim to provide a well-rounded introduction to the rich heritage of Indian woven textiles, equipping students with both theoretical knowledge and practical skills. Learn to identify the key characteristics, techniques, and motifs of major Indian woven textiles such as Paithani, Baluchari, Patola, Jamdani,Indian Carpet and more.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Visualization & Preparation of Designs for Furnishing Fabrics or Dress Material from Woven Textiles** **1** Introduction to Indian Woven Textile. **2** Understanding patterns and motifs unique to different regions **3**Explore various types of traditional Indian woven textiles and their distinctive characteristics. **4**Understand the historical and cultural significance of traditional Indian woven textiles Identify the key regions and communities involved in textile weaving Create a well-detailed and visually appealing design for dress material on a 20''x 30'' sheet of paper. **Paithani, Baluchari, Jamdani, Indian Carpet**.	**40**
II	**1** Introduction to Indian Woven Textile. **2** Understanding patterns and motifs unique to different regions **3**Explore various types of traditional Indian woven textiles and their distinctive characteristics. **4**Studythe historical and cultural significance of traditional Indian woven textiles Identify the key regions and communities involved in textile weaving Create a well-detailed and visually appealing design for dress material on a 20''x 30'' sheet of paper. Banarasi Brocade,Patola,Persian Carpet	**40**
III	Contemporary Applications and Innovations. Explore modern applications and innovations in traditional woven textiles, Innovations in weaving techniques and materials, Sustainability and ethical practices in the textile industry Field Study and Research	**40**

	Visit to local weaving communities or textile museums, Interviews with weavers and artisans to understand their craft.	

Texts / References	1. R.S. Morwanchikar -Paithani: A Romance in Brocade 2. Sukla Das -Fabric Art,Homage of India 3. Jasleen Dhamija-The Woven Silks of India
Learning Outcomes (not more than 100 words)	After completion of the course students will be enable – Visualization and Study of Indian Traditional Woven Textiles course aims to immerse students in the rich heritage of Indian weaving traditions. Students will explore the diverse techniques, motifs, and cultural significance of major woven textiles. The course will enhance students visualization skills, enabling them to interpret and create intricate designs. Through hands-on learning and field studies, students will gain a practical understanding of weaving processes and their contemporary applications. Emphasizing sustainability and innovation, the course prepares students to appreciate and contribute to the preservation and evolution of traditional Indian textiles.

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Department of Painting
Faculty of Visual Arts

Course Title	**TEDMJ55: Advanced Surface for Printing**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)	This course explores advanced techniques and concepts in surface design for textile printing. Students will build on foundational skills to develop complex pattern, and create high-impact designs for diverse applications.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Sketching and Drawing –** Drawing, colourstudy and sketching **Assignment –** 10 sketches daily, minimum 5 work	**15**
II	**Design Development Process –** **Theme Selection -**Choose a central theme or concept based on the research and inspiration. **Sketching and Motif Study -**Develop initial sketches and ideas, Study motifs and explore different patterns, textures, and designs. **Color Palette:** Select a color palette that aligns with the theme and market trends.	**15**
III	**Design creation for Screen Printing –** **Pattern Design:** Create detailed patterns using manual sketches in different repeat for the purpose of Dress material and Furnishing.	**15**
IV	**Development of Final Product –** Develop one article from the following - stole, duptta, table cover and handkerchief set.	**15**
V		

Texts / References	1. Advanced Textiles and Surface Design" by Julie Parker, 2. Surface Design for Textile" by Melanie Testa.
Learning Outcomes (not more than 100 words)	Students will acquire advanced skills in surface design, mastering complex patterns and innovative printing techniques. They will develop expertise in digital design, special effects, and fabric integration, producing high-quality, market-ready textiles. This course prepares them to tackle sophisticated design challenges and excel in the textile industry.

Sketching and Drawing can be clubbed with Painting Classes.

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<table>
<tr><td>Course Title</td><td colspan="4">TEDMV51: Sustainable Textile II*</td></tr>
<tr><td>Category of Course</td><td colspan="4">VOC</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="4"><table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits - 4</td><td>0</td><td>4</td><td>4</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>0</td><td>120</td><td>120</td></tr>
</table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="4">This course introduces sustainable Textile design principles, innovative approaches to sustainability, and practical guidance on implementing sustainable practices in Textile design. It focuses on essential techniques for creative textiles using recycled materials.</td></tr>
<tr><td>Course Content</td><td colspan="4">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="5"><table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>Sustainable creative Textile- Thought process and Matrial Sourcing,</td><td>40</td></tr>
<tr><td>II</td><td>Surface ornamentation Techniques -2 – Stitches – Herring bone Stitch, Cross Stitch, French Knot, Satin, Dyeing – Eco Friendly Dye.</td><td>40</td></tr>
<tr><td>III</td><td>Sustainable creative Textile Development – 2 Creative Textile Art Development using old textile waste.</td><td>40</td></tr>
<tr><td>IV</td><td></td><td></td></tr>
<tr><td>V</td><td></td><td></td></tr>
</table></td></tr>
<tr><td>Texts / References</td><td colspan="4">1. Sustainable Fashion and Textiles: Design Journeys" by Kate Fletcher
2. Fashion Fibres: Designing for Sustainability" by Annie Gullingsrud
3. Sustainable Textiles: Life Cycle and Environmental Impact" edited by Richard Blackburn
4. Textile Design (Idea and application) by Joel Sokole</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="4">Students gain competence in various creative and technical skills such as-
• Emphasize the creative thinking and understanding the thought process.
• Acquire skill of different surface ornamentation technique.
• Explore sustainable practices and materials in textile design.</td></tr>
</table>

*** Can be opted as minor course by the students having major other than Textile Design.**

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<table>
<tr><td>Course Title</td><td colspan="4">TEDIN51: Internship</td></tr>
<tr><td>Category of Course</td><td colspan="4">Major</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="4"><table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits</td><td>0</td><td>2</td><td>2</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>0</td><td>60</td><td>60</td></tr>
</table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="4">Intensive training of one month under any Govt. and non govt. textile organizations, Textile manufacturing companies, Fashion and Apparel brands, Design Studios, Traditional Craft Centers, Export houses, E-commerce companies, Textile Printing and Dyeing Units to cultivate expertise in trend forecasting, design development, collaboration and communication, market awareness, analysis and innovation thinking with a keen eye for aesthetics.</td></tr>
<tr><td>Course Content</td><td colspan="4">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="5"><table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>Studying the design process and helping development of innovative designs to fulfil the need of relevant project of the organization</td><td>20</td></tr>
<tr><td>II</td><td>Exercises with technical development techniques and fabric properties including helping the merchandisers to complete a product</td><td>20</td></tr>
<tr><td>III</td><td>Cultivate proficiency in prioritizing and managing multiple projects and Preparing a report describing designing, production process, stylistic evolution and analysis of the products from aesthetical point of view.

or

Exhibition as an outcome of the internship

• Solo / Group exhibition with minimum 5 art works.</td><td>20</td></tr>
<tr><td>IV</td><td></td><td></td></tr>
<tr><td>V</td><td></td><td></td></tr>
</table></td></tr>
<tr><td>Texts / References</td><td colspan="4">Websites (Book, Catalogue, Exhibition review, Write up, Monograph) related to the organisation.</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="4">Make the students acquainted with the professional aspects of their respective stream, so that they can understand and make themselves ready to counter the possible challenges and explore future possibilities to establish as a Designer.</td></tr>
</table>

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Textile Design (Sem.-VI) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ61: History of Visual Arts & Design-VI**
Category of Course	**Major**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**3**	**0**	**3**
	Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Art and Aesthetics provide and profound collective knowledge and holistic view of Indian paintings sculpture and aesthetics, inviting to explore the multifaceted dimensions of art, elements and its forms.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Chinese Art An Introduction to the Art of China – Sculpture, Painting, Ceramic, Textile	**12**
II	Aesthetics 1. Definition of Art, 2. Six Limbs of Indian Painting, 3. Art & Society 4. Theory of Rasa 5. Art & Imitation	**21**
III	Principles of Chinese & Japanese Painting	**12**
IV		
V		

Texts / References	1. *Soundrya by Rajendra Bajpayee* 2. *Soundrya Tatva Mimansha by Shyamala Gupta* 3. *Saundrya Tatva by Surendranath Dasgupta* 4. *Indian Aesthetics and Aesthetics Perspective by H. L. Sharma* 5. *Japanese Painting by Salak. Kira* 6. *JapaniChitrakala by Ashok* 7. *JapaniChitrankan by Rajendra Vajpaye*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian miniature paintings and Indian classical ornamentation as well.

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Department of Painting
Faculty of Visual Arts

Course Title	**TEDMJ62: Material and Method-IV**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15**	**0**	**15**

Course Objectives (not more than 100 words)	The objective is to explore weaving techniques, dyeing fastness, and various printing styles, along with color trends and forecasting. Students will study India's printed textile heritage, focusing on design, materials, motifs, and techniques for contemporary applications.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Material & Method-4** **1. WEAVING-** Different Types of Selvedges Jacquard -Definition of Jacquard,Scope of Jacquard**,** Types of Jacquard, Parts & its Function.Single Lift single cylinder Jacquard**,** Double Lift single cylinder Jacquard**,** Double Lift Double cylinder Jacquard**,** Electronic Jacquard	**5**
II	**DYEING** Traditional centers of Resist Style of Dyeing & Printing. Tie & Dye, Batic, Dabu.	**5**
III	**TEXTILE DESIGN-Introduction of Printed Textile of India** Study of Design, Material,Motifs,Techniques: Sanganeri, Bagh**,**Ajrakh**,** Kalamkari.	**5**
IV		

Texts / References

Suggested Readings:

1. Nancy Belfer -Weaving, Design and Expression
2. Dona Z. Meilach-Making Contemporary Rugs and Wall Hangings
3. The basic book of Macrame and Tatting
4. T. N. Sonwalker-Hand book of Silk Technology
5. V. Searle and R. Clayson-Screen Printing on Fabric
6. Anthony Kinsey- Introducing Screen Printing
7. Tracy Diana and Tom Cassidy-Colour Forecasting
8. Tammanna N. Sonwalker-Hand book of Silk Technology
9. V. Searle and R. Clayson- Screen Printing on Fabric
10. Anthony Kinsey -Introducing Screen Printing
11. Tracy Diana and Tom Cassidy-Colour Forecasting
12. R.S. Morwanchikar -Paithani: A Romance in Brocade
13. Sukla Das -Fabric Art,Homage of India

	14. Jasleen Dhamija-The Woven Silks of India 15. N.N. Banarjee -Weaving Mechanism 16. G. H. Oelsner - A Handbook of Weaves 17. Nancy Belfer -Weaving, Design and Expression
Learning Outcomes (not more than 100 words)	In this module, students will explore different selvedges and the mechanics of various jacquard types. They'll study dyeing fastness properties and finishing purposes. The course covers advanced printing styles and the role of color forecasting. Additionally, students will examine the design, materials, motifs, and techniques of Indian printed textiles like Sanganeri, Bagh, Ajrakh, and Kalamkari.

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(Detailed Syllabus of B.F.A. in Textile Design (Sem.-VI) under NEP 2020)

Department of Painting
Faculty of Visual Arts

Course Title	**TEDMJ63:Advanced Structure Design for Weaving -IV**
Category of Course	**Major**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching	**0**	**120**	**120**

Course Objectives	This course aims to update the knowledge of students in the fields of dobby, jacquard, and unconventional methods of weaving. 1. To understand the warp and weft patterning designs. 2. To understand the workings of different types of dobby and jacquards. 3.To understand the colours and its effect on the different weaves
Course Content	The course content be divided into minimum 3 Units

Units	**Course Content**	**Hr. of Teaching**
I	**Design in Extra Warp**: Visualization & Preparation of Paper Design for (Border with Body) for Dobby and weave the sample on loom.	**40**
II	**Design in Extra Weft**: Visualization & Preparation of Paper Design (Border with Body) for Jaquard,Graph Paper Making & card punching of selected any one of the design and weaved the sample on the loom.	**40**
III	**Colour& Weave effects:** • Classification of colour and weave effects, • Simple Colour& Weave combinations. • Colour& Weave combinations to construct longitudinal stripes, Cross stripes, Check effects etc. Various bases of textile design for figured arrangements. **Experiments:**Studythecolour and weave effect and develop the five different types of sample in size - 6"x6".	**40**

Texts / References	1. N.N. Banarjee -Weaving Mechanism 2. A. F. Barker & E. Midgley-Analysis of Woven Fabrics. 2.G. H. Oelsner -A Handbook of Weaves 3. Edith Pankowski and Dallas Pankowski-Basic Textiles Woven Cloth Construction 4. Z. J. Grosicki- Watson Design and Colour 5. M.K.Talukdar - Weaving machines, mechanisms, Management.
Learning Outcomes	Students can analyze and distinguish characteristic features of Jacquard and dobby-weaved fabrics and experiment with different weaves and colours for innovative designs.

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Department of Painting
Faculty of Visual Arts

Course Title	**TEDMJ64: Visualization and Study of Printed Textile (Printing)**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	This comprehensive approach to visualizing and studying Indian textiles emphasizes the depth and richness of India's textile heritage, offering insights into both traditional and modern practices in printing.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Visual Analysis of Traditional Textiles–** Sanganeri, Ajarakh, Kalamkari (Study of motifs, Colour and patterns)	**40**
II	Creation of Designs for Dress Material / Furnishing	**40**
III	Technical Development of any one from above mentioned Designs.	**40**

Texts / References	**Books:** "Traditional Indian Textiles" by John Gillow and Nicholas Barnard, "Handmade in India" by Aditi Ranjan and M.P. Ranjan. **Websites:** Craft Revival Trust, Indian Heritage. **Documentaries:** "Woven Threads" series on Indian textile crafts
Learning Outcomes (not more than 100 words)	Upon studying Ajrakh, Sanganeri, and Bagh printing techniques, students will gain an understanding of traditional Indian textile arts. They will learn about the unique patterns, natural dyeing methods, and cultural significance of each style. This knowledge enhances appreciation for craftsmanship and inspires creativity in textile design projects.

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(Detailed Syllabus of B.F.A. in Textile Design (Sem.-VI) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ65: Surface Design for Dyeing**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	The objective of the this sydyeing process is to impart color to textiles in a uniform and durable manner. It aims to enhance aesthetic appeal, ensure colorfastness, and meet specific design requirements, vibrant results while emphasizing sustainability and innovation.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Introduction of Dyes and its application on cotton fabric and yarns. **Introduction of the Resist Dyeing and its variations.** • Yarn Resists Dyeing • Fabric Resists Dyeing iii) Create 10 samples involve hands-on approach to applying color on cotton fabric and prepare the shade card through various tying and folding techniques.	**40**
II	**Introduction of traditional resists dyeing centers in Indian** • Study of Motifs, Design and Technique and its application Create 10 samples in 8"x 8" involve hands-on approach to applying color on cotton fabric through various tying and folding techniques.	**40**
III	**Resist Dyeing Project Development:** Design and execute a range of dress material using resist dyeing technique. **Exploration and Experimentation:** Encourage experimentation with new methods and creative ideas.	**40**

Texts / References	1. Rita J. Adrosko -Natural Dyes and Home Dyeing 2. Susan Bosence-Hand Block Printing and Resist Dyeing 3. Nancy Belfer- Batik and Tie Dye Techniques
Learning Outcomes (not more than 100 words)	After completion of the course students will be enable – In this unit Students can make their careers in garment and textile wetprocessing will explore innovative dyeing techniques practices and creative applications. They will learn basic dye methods, and strategies to enhance colorfastness. Students will apply these techniques in hands-on projects, fostering creativity and modern textile design skills.

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(Detailed Syllabus of BFA in Textile Design (Sem.- VI) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMV61: Sustainable Textile-III***
Category of Course	**VOC**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	The objective of this course is to introduce the concept of sustainability through the upcycling and recycling of textiles. Textile waste material and technique offers unique opportunities for creativity.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	Sustainable creative Textile- Thought process and Material Sourcing,	**40**
II	Surface ornamentation Techniques -2 – Stitches – Herring bone Stitch, Cross Stitch, French Knot, Satin, Dyeing – Eco Friendly Dye.	**40**
III	Sustainable creative Textile Development – 2 Creative Textile Art Development using old textile waste.	**40**
IV		
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Texts / References	1. Sustainable Fashion and Textiles: Design Journeys" by Kate Fletcher 2. Fashion Fibers: Designing for Sustainability" by Annie Gullingsrud 3. Sustainable Textiles: Life Cycle and Environmental Impact" edited by Richard Blackburn 4. Eco-Craft: Recycle-Recraft-Restyle" by Susan Wasinger 5. The Art of Natural Dyeing: Traditional Recipes for Modern Use" by Jenny Dean 6. The Handbook of Natural Plant Dyes: Personalize Your Craft with Organic Colors from Acorns, Blackberries, Coffee, and Other Everyday Ingredients" by Sasha Duerr 7. Craft Activism: People, Ideas, and Projects from the New Community of Handmade and How You Can Join In" by Joan Tapper and Gale Zucker
Learning Outcomes (not more than 100 words)	**Students gain competence in various technical skills such as-** o Incorporating traditional crafting techniques that are sustainable and preserving cultural heritage. o Emphasize the creative and technical skills. for creating eco-friendly crafts o develop innovative textile surfaces and constructions through a combination of traditional craft processes o Students not only develop their creative and technical abilities but also emerge as thoughtful, responsible designers ready to contribute to a more sustainable and ethical textile industry.

*** Can be opted as minor course by the students having major other than Textile Design.**

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BANARAS HINDU UNIVERSITY

(Detailed Syllabus of BFA in Textile Design (Sem.-VII) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ71: History of Visual Arts & Design-VII**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**3**	**0**	**3**
Hour of Teaching (Total)	**45**	**0**	**45**

Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Indian art which makes perfect and collective knowledge and historic view of Indian modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	Modern Trends of Western Painting 1. Impressionism – 1879-1890 2. Neo-Impressionism 1884-1886 3. Post-Impressionism 1885-1905	**15**
II	Modern Art from Early 20th Century in West 1. Fauvism – 1905-1910 2. Expressionism – 1905-1925	**15**
III	Modern trends of Western Sculpture 1. Origin of Modern Sculpture – The Cubist & The Futurist	**15**
IV		
V		

Texts / References	*1. Ő ű ő ź ŋ ů Ő Ŭ Ļ ƨ by R. V. Sakhalkar* *2. ŋ Ŭ ˛ ŏ Ķ ů Ŭ by Ashok* *3. History of Modern Art by H.H. Arnason* *4. History of Art by H. W. Jhonson* *5. Modern Painting : from Impressionism to Abstract Art* *6. The History of World Sculpture by Germain Bazin*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian modern, post-modern and contemporary forms of Indian art and its understanding.

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(Detailed Syllabus of BFA in Textile Design (Sem.-VII) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ72: Material and Method-V**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15**	**0**	**15**

Course Objectives (not more than 100 words)	The objective is to explore wool dyeing and printing techniques, weaving and creative textile art, and textile design project planning. The course also aims to develop proficiency in computer-aided textile design (CATD) and understand color forecasting for innovative textile applications.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**PRINTING :** Discharge Style of Printing on Cotton and Silk.	**3.75**
II	**Weaving** Creative Textile and Artist Importance of creative textile in contemporary art	**3.75**
III	**TEXTILE DESIGN -** Project Planning Process Initial Research, Design ideas generation, Design development, Range selection, Range presentation Colour Forecasting - Introduction, Aims & Objective, Key Aspects of Colour Forecasting. Process of Forecasting	**3.75**
IV	**CATD** (Computer Aided Textile Design) for Weaving Importance of CATD Software in Textile, Scope of CATD Software, Limitation of CATD, Use and Economics of CATD in Textile Designing Field.	**3.75**

Texts / References	1. N.N. Banarjee -Weaving Mechanism 2. G. H. Oelsner - A Handbook of Weaves 3. Nancy Belfer -Weaving, Design and Expression 4. Watson -Textile Designing and Color 5. Watson -Advanced Textile Design
Learning Outcomes (not more than 100 words)	This module covers the pre-dyeing process and dye application for wool, including mordants and acids. Students will explore discharge printing techniques, the role of creative textiles in contemporary art, and project planning in textile design. Additionally, they'll study color forecasting and the importance, scope, and economics of Computer-Aided Textile Design (CATD) software in weaving.

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(Detailed Syllabus of BFA in Textile Design (Sem.-VII) under NEP 2020)

Department of Painting

Faculty of Visual arts

Course Title	**TEDMJ73: Creative Textile-II**
Category of Course	**Major**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives	To understand the basic structures of weave and use this technique for express their creative expression. Students will able to work on mixed media narrative tapestries. They will able to weave fibers of various colors and textures onto the frame looms to tell a personally relevant story. This course introduces woven design as a creative field for future employment.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Advance Creative Weaving Process** • Sketching and visualization of Portrait or landscape • Colour inspiration • Type of Materials and selection • Simple Drafting and weaving • Types of interlock technique • Horizontal and vertical weaving	**40**
II	**Concept Development for Tapestry weave** • Drawing & Sketching • Colours Selection • Thread Selection • Warping Develop the Portrait or Landscape using different colours of threads. Size 12x 14 inches	**40**
III	**Study of Macraweave and its Knots** different knots of (minimum 10 knot sample) Develop the a creative wall hanging using the above mention technique (minimum one sample,size as per your choice)	**40**

Texts / References	1. Held, Shirly- A Handbook of Fiber Arts 2.**Amy Mullins** and **Marnia Ryan-Raison**-Macraweave: Macrame Meets Weaving with 18 Stunning Home Decor Projects *3.*Fiona Daly-Weaving on a Little Loom: Techniques, Patterns, and Projects for Beginners
Learning Outcomes (not more than 100 words)	Student will able to transform their ideas on weaving surface with incorporate new materials and techniques. They will also be able to establish a professional presentation of the finished product.

*** Can be opted as minor course by the students having major other than Textile Design.**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of BFA in Textile Design (Sem.-VII) under NEP 2020)

Department of Painting

Faculty of Visual arts

Course Title	**TEDMJ74: Computer-Aided Design (CAD) & Weave Design**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives	1. To be Understand computer application and Textile software. 2. Practice Photoshop and Corel draw techniques. 3. To understand the application of design, draft and weaving specifications.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**SOFTWARE APPLICATION IN DESIGNING** • Introduction to textile designing software • Application of Software – Auto CAD or Adobe Photoshop or Corel draw or Open Source • Tools application • Practicing Designs using the above software tools. • Creating basic designs using geometrical patterns	**40**
II	**BASIC DESIGNING AND COLOUR RENDERING** • Designing of repeats • Selection of Yarns, Colours and weave • Create Yarn and Pattern Library • Design, Drafting and peg plan practice	**40**
III	Prepare the Digital Design with for the following dress material with different fabric texture 1. Shirt 2. Salwar Kameez 3. Any coats 4. Any uniform	**40**

Texts / References	1. Digital Textile Design" by Melanie Bowles and Ceri Isaac 2. CAD in Clothing and Textiles" by Winifred Aldrich 3. Adobe Photoshop for Textile Design" by Frederick L Chipkin 4. Patternmaking for Fashion Design" by Helen Joseph-Armstrong 5. The Fashion Designer's Textile Directory: A Guide to Fabrics' Properties, - Characteristics, and Garment-Design Potential" by Gail Baugh 6. Color in Spinning" by Deb Menz 7. Color in Spinning" by Deb Menz
Learning Outcomes (not more than 100 words)	Upon completing this course, students will proficiently use textile design software to create and render patterns, understand design principles, and develop a yarn and pattern library. They will gain the skills to design digital patterns for various garments, preparing them for careers in textile and fashion design. 1. Describe the need & advantages of CAD. 2. Describe the hardware components of CAD system. 3. Develop Dobby/Jacquard Designs using any CAD software package. 5. Develop Apparel Designs using any CAD software package.

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BANARAS HINDU UNIVERSITY

(Detailed Syllabus of BFA in Textile Design (Sem.-VII) under NEP 2020)

Department of Painting
Faculty of Visual Arts

Course Title	**TEDMJ75: Project Planning and Development for Printing**
Category of Course	**Major**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	The objective of Printing project planning and development is to design and create innovative, high-quality textiles that align with market trends and audience preferences. This involves setting clear goals, conducting thorough research, and utilizing effective techniques and materials to produce visually appealing, functional, and sustainable products that meet industry standards.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Concept Development** • **Client Board Preparation**: Understand the client's needs and preferences through meetings and discussions. • **Inspiration & Research:** Gather inspiration from nature, art, history, and fashion trends. Research the latest textile design and printing techniques. • **Theme Selection**: Choose a theme or concept for the collection, based on a story, cultural element, or abstract idea. • **Mood Boards:** Create mood boards with color palettes, patterns, textures, and imagery that align with the chosen theme.	**30**
II	**Design Creation** • **Sketching**: Begin with hand sketches to explore various patterns and motifs. • **Pattern Development**: Develop repeat patterns using design software like Adobe Illustrator or Photoshop. • **Colorways**: Research color trends and experiment with different color combinations to find the most appealing options for your designs.	**30**
III	**Material Selection** • **Fabric Choice**: Select appropriate fabrics considering texture, weight, drape, and suitability for the intended use. • **Fabric Testing**: Test different fabrics with your designs to evaluate how they print and how colors appear on each type of fabric.	**30**
IV	Sampling and Prototyping • **Print Samples**: Work with a textile printer to create sample prints of your designs. Evaluate print quality and fabric compatibility. • **Adjustments**: Make necessary adjustments to design, color, or	**30**

	fabric based on sample results. • **Prototype Creation**: Develop prototypes of the final product to assess the overall look and feel.	

Texts / References	1. Printed Textile Design: Profession, Trends and Project Development by Noel Marie-Christine 2. Printing by Hand by Lena Corwin 3. A Field Guide to Fabric Design by Kimberly Kight 4. The Textile Design Book by Karin Jerstorp and Eva Köhlmark 5. Textiles: A Handbook for Designers by Marypaul Yates
Learning Outcomes (not more than 100 words)	This streamlined process ensures each stage of textile printing is thoughtfully executed, resulting in a cohesive final product. Define the printing project's goals and objectives, and conduct market research to analyze current trends, target audience preferences, and competitors to inform design decisions and enhance the project's success.

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Department of Painting

Faculty of Visual arts

Course Title	**TEDMN71: Creative Textile-II***			
Category of Course	**Minor**			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching (Total)	**0**	**120**	**120**
Course Objectives	To understand the basic structures of weave and use this technique for express their creative expression. Students will able to work on mixed media narrative tapestries. They will able to weave fibers of various colors and textures onto the frame looms to tell a personally relevant story. This course introduces woven design as a creative field for future employment.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course Content**	**Hr. of Teaching**
I	**Advance Creative Weaving Process** • Sketching and visualization of Portrait or landscape • Colour inspiration • Type of Materials and selection • Simple Drafting and weaving • Types of interlock technique • Horizontal and vertical weaving	**40**
II	**Concept Development for Tapestry weave** • Drawing & Sketching • Colours Selection • Thread Selection • Warping Develop the Portrait or Landscape using different colours of threads. Size 12x 14 inches	**40**
III	**Study of Macraweave and its Knots** different knots of (minimum 10 knot sample) Develop the a creative wall hanging using the above mention technique (minimum one sample,size as per your choice)	**40**

Texts / References	1. Held, Shirly- A Handbook of Fiber Arts 2.**Amy Mullins** and **Marnia Ryan-Raison**-Macraweave: Macrame Meets Weaving with 18 Stunning Home Decor Projects *3.*Fiona Daly-Weaving on a Little Loom: Techniques, Patterns, and Projects for Beginners
Learning Outcomes (not more than 100 words)	Student will able to transform their ideas on weaving surface with incorporate new materials and techniques. They will also be able to establish a professional presentation of the finished product.

*** Can be opted as minor course by the students having major other than Textile Design.**

Head of the Department

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Department of Painting
Faculty of Visual Arts

Course Title	**TEDMJ81: History of Visual Arts & Design-VIII**			
Category of Course	**Major**			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**3**	**0**	**3**
	Hour of Teaching (Total)	**45**	**0**	**45**
Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Indian art which makes perfect and collective knowledge and historic view of Indian modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	Course Content	Hr. of Teaching
I	Contemporary Indian Art- Background of Modern Painting in India: Company, Folk and Popular, Raja Ravi Verma etc.	**12**
II	Revivalism: Bengal School, Bombay School	**12**
III	Art Circles of the Mid 20th century: 2. Progressive Artist Group 3. Calcutta Group 4. Delhi Silpi Chakra	**21**
IV		
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Texts / References	1. *śōṢūœůĥŎūőŅůbýMåŌKcaīurvedy* 2. *ŎūőŅůŐŬĻƧĶœbýAKB.ĦĚĥŅaŜūś* 3. *ĶœūŬĵbœAūB. Agrawal* 4. *ĥňŰŬĥĶŎūőŅbýGūrajKishore Agrawal* 5. *Company Painting by Mildred Archer* 6. *ŎūőŅůbýĶœRajesh Kumar Vyas*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian modern, post-modern and contemporary forms of Indian art and its understanding.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of BFA in Textile Design (Sem.-VIII) under NEP 2020)

Department of Painting
Faculty of Visual Arts

Course Title	**TEDMJ82: Material and Method - VI**
Category of Course	**Major**
Credits& Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**1**	**0**	**1**
Hour of Teaching (Total)	**15**	**0**	**15**

Course Objectives (not more than 100 words)	The objective of this course is to explore textile techniques, including weaving, dyeing, and printing, while developing skills in textile design and project planning for creative and vocational applications.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Material & Method-6** **WEAVING -** Weaving Analysis:(a) Universal System of Cloth Analysis(Minimum 5 sample) (b) Cost Estimation of Fabric Per square inch /Yard, (c) Cover Factor.	**3.75**
II	**DYEING -** Varies form of Dyeing of Textile Goods and Machinery 1. Requirement of Dyeing Machine, 2.Dyeing of Loose Fibers, 3.Dyeing of Yarns - i. Hank Dyeing machine, ii. Cheese/bobbin Dyeing machine, iii. Beam Dyeing machine Cloth dyeing - 1. Jigger Dyeing machine, 2. Winch Dyeing machine, 3. Padding Dyeing machine, 4. Thermo sole process, 5. Dope Dyeing	**3.75**
III	**PRINTING -** Resist Style of Printing on Cotton and Silk	**3.75**
IV	**TEXTILE DESIGN -**Project Planning Process for Printed Textile,Initial Research, Design ideas generation, Design development, Range selection, Range presentation	**3.75**

Texts / References	1. N.N. Banarjee -Weaving Mechanism 2. A. F. Barker & E. Midgley-Analysis of Woven Fabrics.
Learning Outcomes (not more than 100 words)	In this module, students will conduct weaving analysis, learn cost estimation, and understand cover factor. They'll explore various dyeing methods and machinery for fibers, yarns, and cloth. The module also covers resist printing on cotton and silk, and guides students through the project planning process for printed textiles, from research to presentation.

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Department of Painting

Faculty of Visual arts

Course Title	**TEDMJ83:Creative Textile III**
Category of Course	**Major**
Credits & Hour of Teaching	

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives	This course empowers students to understand and utilize various textile techniques to express their creativity. They will work on mixed media narrative tapestries, transforming their creative ideas into tangible textile artworks. This experience serves as an introduction to their future careers as textile artists in the creative field.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Study the basic techniques of textile** • Embroidery • Appliqué • Bandhej • Block Printing • Dyeing Study the basic techniques of textiles, including embroidery, appliqué, bandhej, block printing, and dyeing, and develop samples of each technique in 6” x 6” dimensions.	**40**
II	**CreativeTextile Process** • Sketching and visualization • Concept development • Colour inspiration • Materials selection • Application of Techniques Explore the creative textile process through sketching and visualization, concept development, color inspiration, material selection, and application of techniques, and develop samples in 6” x 6” dimensions.	**40**
III	Create a creative wall hanging using various materials and techniques, measuring 12'' x 12''.	**40**

Texts / References	1. Mooi, Hetty-Creative Work with Textiles 2.Deborah Chandler-*Learning to Weave* 3. Black, Mary- *The New Key to Weaving* 4.Laurie Wisbrun- The Complete Guide to Designing and Printing Fabric: Techniques, Tutorials & Inspiration for the Innovative Designer
Learning Outcomes (not more than 100 words)	Students will have the opportunity to explore materials, textures, weave structures, and techniques to showcase their ability to integrate innovative materials and ideas into their creative projects. Through this exploration, they will develop a deeper understanding of how to enhance their artistic expression with diverse textile elements." field. They will also be able to establish a professional presentation of the finished product.

*** Can be opted as minor course by the students having major other than Textile Design.**

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Department of Painting

Faculty of Visual arts

Course Title	**TEDMJ84: Computer-Aided Design (CAD) & Print Design**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives	1. To be Understand computer application and Textile software. 2. Practice Photoshop and Corel draw techniques. 3. To understand the application of design repeat, colours application and others specifications.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**SOFTWARE APPLICATION IN DESIGNING** • Introduction to textile designing software • Application of Software – Auto CAD or Adobe Photoshop or Corel draw or Open Source • Tools application • Practicing Designs using the above software tools. • Creating basic designs using different patterns	**40**
II	**BASIC DESIGNING AND COLOUR RENDERING** • Practice of different types of repeats • Selection of Colours and repeats • Create Pattern Library • Design placement	**40**
III	Prepare the Digital Design with for the following dress material with different fabric texture 1. Saree 2. Salwar Kameez 3. Furnishing	**40**

Texts / References	CAD in Clothing and Textile by Winifred Aldrich Digital Textile Design" by Melanie Bowles and Ceri Isaa The Complete Guide to Designing and Printing Fabric" by Laurie Wisbrun Color and Design by Marilyn DeLong and Barbara Martinson
Learning Outcomes (not more than 100 words)	After learning the course the students should be able to: 1. Describe the need & advantages of CAD. 2. Describe the hardware components of CAD system. 3. Develop different Designs using any CAD software package. 5. Develop Apparel Designs using any CAD software package.

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Faculty of Visual Arts

Course Title	**TEDMJ85: Project Planning and Development for Weaving**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives (not more than 100 words)	The objective of weaving project planning and development is to design and create innovative, high-quality textiles that align with market trends and audience preferences. This involves setting clear goals, conducting thorough research, and utilizing effective techniques and materials to produce visually appealing, functional, and sustainable products that meet industry standards.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Concept Development** • **Client Board Preparation**: Understand the client's needs and preferences through meetings and discussions. • **Inspiration & Research**: Gather inspiration from nature, art, history, and fashion trends. Research the latest textile design and Weaving techniques. • **Theme Selection**: Choose a theme or concept for the collection, based on a story, cultural element, or abstract idea. • **Mood Boards**: Create mood boards with color palettes, patterns, textures, and imagery that align with the chosen theme.	**30**
II	**Design Creation** • **Sketching**: Start with rough sketches to visualize ideas and experiment with shapes and patterns. • **Pattern Development**: Translate sketches into repeatable patterns suitable for weaving. • **Colorways**: Research color trends and experiment with different color combinations to find the most appealing options for your designs.	**30**
III	Material Selection for Weaving • Texture • Weight • Drape • Suitability for Intended Use	**30**
IV	Sampling and Prototyping • **Weave Samples**: Work with a textile Weavers to create sample weave of your designs. Evaluate weave quality and fabric compatibility. • **Adjustments**: Make necessary adjustments to design, color,	**30**

	or fabric based on sample results. • **Prototype Creation**: Develop prototypes of the final product to assess the overall look and feel.	

Texts / References	1. The Weaving, Spinning, and Dyeing Book" by Rachel Brown. 2. The Weaver's Idea Book: Creative Cloth on a Rigid Heddle Loom" by Jane Patrick. 3. The Art of Weaving: A Handbook for Weavers" by Else Regensteiner. 4. Color and Texture in Weaving" by Margo Selby. 5. Handwoven Textiles of Southeast Asia" by Sylvia Fraser-Lu.
Learning Outcomes (not more than 100 words)	This streamlined process ensures each stage of textile weaving is thoughtfully executed, resulting in a cohesive final product. Define the weaving project's goals and objectives, and conduct market research to analyze current trends, target audience preferences, and competitors to inform design decisions and enhance the project's success.

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Course Title	**TEDMN81: Creative Textile III***
Category of Course	**Minor**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives	This course empowers students to understand and utilize various textile techniques to express their creativity. They will work on mixed media narrative tapestries, transforming their creative ideas into tangible textile artworks. This experience serves as an introduction to their future careers as textile artists in the creative field.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Study the basic techniques of textile** • Embroidery • Appliqué • Bandhej • Block Printing • Dyeing Study the basic techniques of textiles, including embroidery, appliqué, bandhej, block printing, and dyeing, and develop samples of each technique in 6” x 6” dimensions.	**40**
II	**CreativeTextile Process** • Sketching and visualization • Concept development • Colour inspiration • Materials selection • Application of Techniques Explore the creative textile process through sketching and visualization, concept development, color inspiration, material selection, and application of techniques, and develop samples in 6” x 6” dimensions.	**40**
III	Create a creative wall hanging using various materials and techniques, measuring 12'' x 12''.	**40**

Texts / References	1. Mooi, Hetty-Creative Work with Textiles 2.Deborah Chandler-*Learning to Weave* 3. Black, Mary- *The New Key to Weaving* 4.Laurie Wisbrun- The Complete Guide to Designing and Printing Fabric: Techniques, Tutorials & Inspiration for the Innovative Designer
Learning Outcomes (not more than 100 words)	Students will have the opportunity to explore materials, textures, weave structures, and techniques to showcase their ability to integrate innovative materials and ideas into their creative projects. Through this exploration, they will develop a deeper understanding of how to enhance their artistic expression with diverse textile elements." field. They will also be able to establish a professional presentation of the finished product.

*** Can be opted as minor course by the students having major other than Textile Design.**

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Department of Painting

Faculty of Visual Arts

Course Title	**TEDMJ7R1: History of Visual Arts & Design-VII**			
Category of Course	**Major**			
Credits & Hour of Teaching		**Theory**	**Practical**	**Cumulative**
	Credits	**3**	**0**	**3**
	Hour of Teaching (Total)	**45**	**0**	**45**
Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Indian art which makes perfect and collective knowledge and historic view of Indian modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	Course Content	Hr. of Teaching
I	Modern Trends of Western Painting 4. Impressionism – 1879-1890 5. Neo-Impressionism 1884-1886 6. Post-Impressionism 1885-1905	**15**
II	Modern Art from Early 20th Century in West 3. Fauvism – 1905-1910 4. Expressionism – 1905-1925	**15**
III	Modern trends of Western Sculpture 5. Origin of Modern Sculpture – The Cubist & The Futurist	**15**
IV		
V		

Texts / References	1. *Ő ű ő ź ŋ ů Ő Ŭ Ļ Ż ķ ŷ e Ū Ķ S # ŭ Ļ Ñ ê ū ś* 2. *ŋ Ŭ ˇ ŏ Ķ ů Ŭ ŷ Ż ş Ķ ŏ ū* 3. *History of Modern Art by H.H. Arnason* 4. *History of Art by H. W. Jhonson* 5. *Modern Painting : from Impressionism to Abstract Art* 6. *The History of World Sculpture by Germain Bazin*
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian modern, post-modern and contemporary forms of Indian art and its understanding.

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Course Title	**TEDMJ7R2: Material and Method-V**
Category of Course	**Major**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**1**	**0**	**1**
	Hour of Teaching (Total)	**15**	**0**	**15**

Course Objectives (not more than 100 words)	The objective is to explore wool dyeing and printing techniques, weaving and creative textile art, and textile design project planning. The course also aims to develop proficiency in computer-aided textile design (CATD) and understand color forecasting for innovative textile applications.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**PRINTING :** Discharge Style of Printing on Cotton and Silk.	**3.75**
II	**Weaving** Creative Textile and Artist Importance of creative textile in contemporary art	**3.75**
III	**TEXTILE DESIGN -** Project Planning Process Initial Research, Design ideas generation, Design development, Range selection, Range presentation Colour Forecasting - Introduction, Aims & Objective, Key Aspects of Colour Forecasting. Process of Forecasting	**3.75**
IV	**CATD** (Computer Aided Textile Design) for Weaving Importance of CATD Software in Textile, Scope of CATD Software, Limitation of CATD, Use and Economics of CATD in Textile Designing Field.	**3.75**

Texts / References	1. N.N. Banarjee -Weaving Mechanism 2. G. H. Oelsner - A Handbook of Weaves 3. Nancy Belfer -Weaving, Design and Expression 4. Watson -Textile Designing and Color 5. Watson -Advanced Textile Design
Learning Outcomes (not more than 100 words)	This module covers the pre-dyeing process and dye application for wool, including mordants and acids. Students will explore discharge printing techniques, the role of creative textiles in contemporary art, and project planning in textile design. Additionally, they'll study color forecasting and the importance, scope, and economics of Computer-Aided Textile Design (CATD) software in weaving.

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<table>
<tr><td>Course Title</td><td colspan="4">TEDMJ7R3: Research Methodology</td></tr>
<tr><td>Category of Course</td><td colspan="4">Major</td></tr>
<tr><td>Credits& Hour of Teaching</td><td colspan="4"><table><tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr><tr><td>Credits</td><td>3</td><td>0</td><td>3</td></tr><tr><td>Hour of Teaching (Total)</td><td>45</td><td>0</td><td>45</td></tr></table></td></tr>
<tr><td>Course Objectives (not more than 100 words)</td><td colspan="4">Make students aware with different research methodologies. The focus will be on develop the ability to select most suitable methodology and process for writing and publication.</td></tr>
<tr><td>Course Content</td><td colspan="4">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="5"><table><tr><td>Units</td><td>Course Content</td><td>Hr. of Teaching</td></tr><tr><td>I</td><td>Introduction, Importance and Process of Research</td><td>8</td></tr><tr><td>II</td><td>Selection and Formulation of Research Problem</td><td>8</td></tr><tr><td>III</td><td>Classification and Selection of Appropriate Research Process</td><td>9</td></tr><tr><td>IV</td><td>Research Methodology and Process for Visual Arts</td><td>10</td></tr><tr><td>V</td><td>Writing the Research Report</td><td>10</td></tr></table></td></tr>
<tr><td>Texts / References</td><td colspan="4">1. Research Methods in Education by Keith Morrison, Louis Cohen and Lawrence Manion, 1980.
2. Introducing Research Methodology: A Beginner’s Guide to Doing a Research Project by Uwe Flick, 2015.
3. Research Methodology A Step-by-Step Guide for Beginners by Ranjit Kumar, Sage Publications Pvt. Ltd, 2023.</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="4">Ability to identify research gap and formulating research problem having scope and relevance in general and particular to their area of specialization. The students will be able to write and publish their research project subsequently learning to carry out major research projects in future.</td></tr>
</table>

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Course Title	**TEDMJ7R4:Creative Textile-II**
Category of Course	**Major**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives	To understand the basic structures of weave and use this technique for express their creative expression. Students will able to work on mixed media narrative tapestries. They will able to weave fibers of various colors and textures onto the frame looms to tell a personally relevant story. This course introduces woven design as a creative field for future employment.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Advance Creative Weaving Process** • Sketching and visualization of Portrait or landscape • Colour inspiration • Type of Materials and selection • Simple Drafting and weaving • Types of interlock technique • Horizontal and vertical weaving	**40**
II	**Concept Development for Tapestry weave** • Drawing & Sketching • Colours Selection • Thread Selection • Warping Develop the Portrait or Landscape using different colours of threads. Size 12x 14 inches	**40**
III	**Study of Macraweave and its Knots** different knots of (minimum 10 knot sample) Develop the a creative wall hanging using the above mention technique (minimum one sample,size as per your choice)	**40**

Texts / References	1.Held, Shirly- A Handbook of Fiber Arts *2.*Amy Mullins and Marnia Ryan-Raison-Macraweave: Macrame Meets Weaving with 18 Stunning Home Decor Projects *3.*Fiona Daly-Weaving on a Little Loom: Techniques, Patterns, and Projects for Beginners
Learning Outcomes (not more than 100 words)	Student will able to transform their ideas on weaving surface with incorporate new materials and techniques. They will also be able to establish a professional presentation of the finished product.

*** Can be opted as minor course by the students having major other than Textile Design.**

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Course Title	**TEDMJ7R5:Computer-Aided Design (CAD) & Weave Design**
Category of Course	**Major**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**3**	**3**
Hour of Teaching (Total)	**0**	**90**	**90**

Course Objectives	1. To be Understand computer application and Textile software. 2. Practice Photoshop and Corel draw techniques. 3. To understand the application of design, draft and weaving specifications.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**SOFTWARE APPLICATION IN DESIGNING** • Introduction to textile designing software • Application of Software – Auto CAD or Adobe Photoshop or Corel draw or Open Source • Tools application • Practicing Designs using the above software tools. • Creating basic designs using geometrical patterns	**30**
II	**BASIC DESIGNING AND COLOUR RENDERING** • Designing of repeats • Selection of Yarns, Colours and weave • Create Yarn and Pattern Library • Design, Drafting and peg plan practice	**30**
III	Prepare the Digital Design with for the following dress material with different fabric texture 1. Shirt 2. Salwar Kameez 3. Any coats 4. Any uniform	**30**

Texts / References	1. Digital Textile Design" by Melanie Bowles and Ceri Isaac 2. CAD in Clothing and Textiles" by Winifred Aldrich 3. Adobe Photoshop for Textile Design" by Frederick L Chipkin 4. Patternmaking for Fashion Design" by Helen Joseph-Armstrong 5. The Fashion Designer's Textile Directory: A Guide to Fabrics' Properties, -Characteristics, and Garment-Design Potential" by Gail Baugh 6. Color in Spinning" by Deb Menz 7. Color in Spinning" by Deb Menz
Learning Outcomes (not more than 100 words)	Upon completing this course, students will proficiently use textile design software to create and render patterns, understand design principles, and develop a yarn and pattern library. They will gain the skills to design digital patterns for various garments, preparing them for careers in textile and fashion design. 1. Describe the need & advantages of CAD. 2. Describe the hardware components of CAD system. 3. Develop Dobby/Jacquard Designs using any CAD software package. 5. Develop Apparel Designs using any CAD software package.

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<table>
<tr><td>Course Title</td><td colspan="2">TEDMJ7R6:Computer-Aided Design (CAD) & Print Design</td></tr>
<tr><td>Category of Course</td><td colspan="2">Major</td></tr>
<tr><td>Credits & Hour of Teaching</td><td colspan="2">
<table>
<tr><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td></tr>
<tr><td>Credits</td><td>0</td><td>3</td><td>3</td></tr>
<tr><td>Hour of Teaching (Total)</td><td>0</td><td>90</td><td>90</td></tr>
</table>
</td></tr>
<tr><td>Course Objectives</td><td colspan="2">1. To be Understand computer application and Textile software.
2. Practice Photoshop and Corel draw techniques.
3. To understand the application of design repeat, colours application and others specifications.</td></tr>
<tr><td>Course Content</td><td colspan="2">The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td colspan="3">
<table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>I</td><td>SOFTWARE APPLICATION IN DESIGNING
• Introduction to textile designing software
• Application of Software – Auto CAD or Adobe Photoshop or Corel draw or Open Source
• Tools application
• Practicing Designs using the above software tools.
• Creating basic designs using different patterns</td><td>30</td></tr>
<tr><td>II</td><td>BASIC DESIGNING AND COLOUR RENDERING
• Practice of different types of repeats
• Selection of Colours and repeats
• Create Pattern Library
• Design placement</td><td>30</td></tr>
<tr><td>III</td><td>Prepare the Digital Design with for the following dress material with different fabric texture
1. Saree 2. Salwar Kameez 3. Furnishing</td><td>30</td></tr>
</table>
</td></tr>
<tr><td>Texts / References</td><td colspan="2">CAD in Clothing and Textile by Winifred Aldrich
Digital Textile Design" by Melanie Bowles and Ceri Isaa
The Complete Guide to Designing and Printing Fabric" by Laurie Wisbrun
Color and Design by Marilyn DeLong and Barbara Martinson</td></tr>
<tr><td>Learning Outcomes (not more than 100 words)</td><td colspan="2">After learning the course the students should be able to:
1. Describe the need & advantages of CAD.
2. Describe the hardware components of CAD system.
3. Develop different Designs using any CAD software package.
5. Develop Apparel Designs using any CAD software package.</td></tr>
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Course Title	**TEDMJ7R7: Project Planning and Development for Weaving**
Category of Course	**Major**

Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**2**	**2**
	Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)	The objective of weaving project planning and development is to design and create innovative, high-quality textiles that align with market trends and audience preferences. This involves setting clear goals, conducting thorough research, and utilizing effective techniques and materials to produce visually appealing, functional, and sustainable products that meet industry standards.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Concept Development** • **Client Board Preparation**: Understand the client's needs and preferences through meetings and discussions. • **Inspiration & Research**: Gather inspiration from nature, art, history, and fashion trends. Research the latest textile design and Weaving techniques. • **Theme Selection**: Choose a theme or concept for the collection, based on a story, cultural element, or abstract idea. • **Mood Boards**: Create mood boards with color palettes, patterns, textures, and imagery that align with the chosen theme.	**15**
II	**Design Creation** • **Sketching**: Start with rough sketches to visualize ideas and experiment with shapes and patterns. • **Pattern Development**: Translate sketches into repeatable patterns suitable for weaving . • **Colorways**: Research color trends and experiment with different color combinations to find the most appealing options for your designs.	**15**
III	Material Selection for Weaving • Texture • Weight • Drape • Suitability for Intended Use	**15**
IV	Sampling and Prototyping • **Weave Samples**: Work with a textile Weavers to create sample weave of your designs. Evaluate weave quality and fabric compatibility. • **Adjustments**: Make necessary adjustments to design, color, or fabric based on sample results. • **Prototype Creation**: Develop prototypes of the final product to	**15**

	assess the overall look and feel.	

Texts / References	6. The Weaving, Spinning, and Dyeing Book" by Rachel Brown. 7. The Weaver's Idea Book: Creative Cloth on a Rigid Heddle Loom" by Jane Patrick. 8. The Art of Weaving: A Handbook for Weavers" by Else Regensteiner. 9. Color and Texture in Weaving" by Margo Selby. 10. Handwoven Textiles of Southeast Asia" by Sylvia Fraser-Lu.
Learning Outcomes (not more than 100 words)	This streamlined process ensures each stage of textile weaving is thoughtfully executed, resulting in a cohesive final product. Define the weaving project's goals and objectives, and conduct market research to analyze current trends, target audience preferences, and competitors to inform design decisions and enhance the project's success.

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Course Title	**TEDMJ7R8: Project Planning and Development for Printing**
Category of Course	**Major**

Credits& Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**2**	**2**
Hour of Teaching (Total)	**0**	**60**	**60**

Course Objectives (not more than 100 words)	The objective of Printing project planning and development is to design and create innovative, high-quality textiles that align with market trends and audience preferences. This involves setting clear goals, conducting thorough research, and utilizing effective techniques and materials to produce visually appealing, functional, and sustainable products that meet industry standards.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Concept Development** • **Client Board Preparation**: Understand the client's needs and preferences through meetings and discussions. • **Inspiration & Research**: Gather inspiration from nature, art, history, and fashion trends. Research the latest textile design and printing techniques. • **Theme Selection**: Choose a theme or concept for the collection, based on a story, cultural element, or abstract idea. • **Mood Boards**: Create mood boards with color palettes, patterns, textures, and imagery that align with the chosen theme.	**15**
II	**Design Creation** • **Sketching**: Begin with hand sketches to explore various patterns and motifs. • **Pattern Development**: Develop repeat patterns using design software like Adobe Illustrator or Photoshop. • **Colorways**: Research color trends and experiment with different color combinations to find the most appealing options for your designs.	**15**
III	**Material Selection** • **Fabric Choice**: Select appropriate fabrics considering texture, weight, drape, and suitability for the intended use. • **Fabric Testing**: Test different fabrics with your designs to evaluate how they print and how colors appear on each type of fabric.	**15**
IV	Sampling and Prototyping • **Print Samples**: Work with a textile printer to create sample prints of your designs. Evaluate print quality and fabric compatibility.	**15**

	• **Adjustments**: Make necessary adjustments to design, color, or fabric based on sample results. • **Prototype Creation**: Develop prototypes of the final product to assess the overall look and feel.	

Texts / References	1. Printed Textile Design: Profession, Trends and Project Development by Noel Marie-Christine 2. Printing by Hand by Lena Corwin 3. A Field Guide to Fabric Design by Kimberly Kight 4. The Textile Design Book by Karin Jerstorp and Eva Köhlmark 5. Textiles: A Handbook for Designers by Marypaul Yates
Learning Outcomes (not more than 100 words)	This streamlined process ensures each stage of textile printing is thoughtfully executed, resulting in a cohesive final product. Define the printing project's goals and objectives, and conduct market research to analyze current trends, target audience preferences, and competitors to inform design decisions and enhance the project's success.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of BFA in Textile Design (Sem. VII-R) under NEP 2020)

Department of Painting

Faculty of Visual arts

Course Title	**TEDMN7R1: Creative Textile-II***
Category of Course	**Minor**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives	To understand the basic structures of weave and use this technique for express their creative expression. Students will able to work on mixed media narrative tapestries. They will able to weave fibers of various colors and textures onto the frame looms to tell a personally relevant story. This course introduces woven design as a creative field for future employment.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Advance Creative Weaving Process** • Sketching and visualization of Portrait or landscape • Colour inspiration • Type of Materials and selection • Simple Drafting and weaving • Types of interlock technique • Horizontal and vertical weaving	**40**
II	**Concept Development for Tapestry weave** • Drawing & Sketching • Colours Selection • Thread Selection • Warping Develop the Portrait or Landscape using different colours of threads. Size 12x 14 inches	**40**
III	**Study of Macraweave and its Knots** different knots of (minimum 10 knot sample) Develop the a creative wall hanging using the above mention technique (minimum one sample,size as per your choice)	**40**

Texts / References	1.Held, Shirly- A Handbook of Fiber Arts *2.*Amy Mullins and Marnia Ryan-Raison-Macraweave: Macrame Meets Weaving with 18 Stunning Home Decor Projects *3.*Fiona Daly-Weaving on a Little Loom: Techniques, Patterns, and Projects for Beginners
Learning Outcomes (not more than 100 words)	Student will able to transform their ideas on weaving surface with incorporate new materials and techniques. They will also be able to establish a professional presentation of the finished product.

*** Can be opted as minor course by the students having major other than Textile Design.**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of BFA in Textile Design (Sem.-VIII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	**TEDDS8R1: Dissertation**
Category of Course	**Major**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**12**	**0**	**12**
	Hour of Teaching (Total)	**180**	**0**	**180**

Course Objectives (not more than 100 words)	The objective of a dissertation in Textile Design is to investigate and address specific challenges or opportunities within the field. This involves conducting original research to develop innovative design concepts, techniques, or materials.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	• **Identify the research area** - Choose a specific topic within textile and craft that interests you and is feasible for research. • **Literature Review:** Conduct a preliminary literature review to understand the existing research and identify gaps. • **Research Questions:** Formulate clear and focused research questions or hypotheses. • **Proposal Development:** Write a dissertation proposal outlining the research objectives, methodology, literature review, and expected outcomes. • **Approval:** Submit the proposal to your advisor or dissertation committee for approval.	**45**
II	**Planning and Research Design** • **Research Plan:** Develop a detailed research plan, including timelines, resources.	**45**
III	**Data Collection andData Analysis** - Select the tools for data collection and analysis the Data.	**45**
IV	**Writing the Dissertation -** Detailed research project (Approx. 5000 words) following the standards already laid down for research as per the UGC guidelines with at least one publication in Scopus indexed/UGC CARE listed journal.	**45**
V		

Texts / References	1. The Craft of Research by Wayne C. Booth, Joseph Williams and Gregory G. Colomb, 2016. 2. Research Design: Qualitative, Quantative and Mixed Method Approaches by John W. Creswell, J. David Creswell, 2014. 3. Qualitative Inquiry and Research Design: Choosing Among Five Approaches by

	John W. Creswell, 2016.
Learning Outcomes (not more than 100 words)	It includes a comprehensive exploration of textile techniques, materials, and design principles. It presents original research that contributes to the field, potentially offering innovative design solutions or advancements in textile technology. The dissertation may result in new fabric designs, sustainable practices, or improved production methods. It also demonstrates the researcher's expertise and ability to address industry challenges, potentially influencing future trends and practices in textile design. The final document serves as a valuable resource for academics and practitioners.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of BFA in Textile Design (Sem.-VIII-R) under NEP 2020)

Department of Painting

Faculty of Visual arts

Course Title	**TEDMJ8R2:Creative Textile III**
Category of Course	**Major**

Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	**0**	**4**	**4**
	Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives	This course empowers students to understand and utilize various textile techniques to express their creativity. They will work on mixed media narrative tapestries, transforming their creative ideas into tangible textile artworks. This experience serves as an introduction to their future careers as textile artists in the creative field.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	**Course Content**	**Hr. of Teaching**
I	**Study the basic techniques of textile** • Embroidery • Appliqué • Bandhej • Block Printing • Dyeing Study the basic techniques of textiles, including embroidery, appliqué, bandhej, block printing, and dyeing, and develop samples of each technique in 6” x 6” dimensions.	**40**
II	**CreativeTextile Process** • Sketching and visualization • Concept development • Colour inspiration • Materials selection • Application of Techniques Explore the creative textile process through sketching and visualization, concept development, color inspiration, material selection, and application of techniques, and develop samples in 6” x 6” dimensions.	**40**
III	Create a creative wall hanging using various materials and techniques, measuring 12'' x 12''.	**40**

Texts / References	1. Mooi, Hetty-Creative Work with Textiles 2.Deborah Chandler-*Learning to Weave* 3. Black, Mary- *The New Key to Weaving* 4.Laurie Wisbrun- The Complete Guide to Designing and Printing Fabric: Techniques, Tutorials & Inspiration for the Innovative Designer
Learning Outcomes (not more than 100 words)	Students will have the opportunity to explore materials, textures, weave structures, and techniques to showcase their ability to integrate innovative materials and ideas into their creative projects. Through this exploration, they will develop a deeper understanding of how to enhance their artistic expression with diverse textile elements." field. They will also be able to establish a professional presentation of the finished product.

*** Can be opted as minor course by the students having major other than Textile Design.**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of BFA in Textile Design (Sem. VIII-R) under NEP 2020)

Department of Painting

Faculty of Visual arts

Course Title	**TEDMN8R1: Creative Textile III***
Category of Course	**Minor**

Credits & Hour of Teaching

	Theory	Practical	Cumulative
Credits	**0**	**4**	**4**
Hour of Teaching (Total)	**0**	**120**	**120**

Course Objectives	This course empowers students to understand and utilize various textile techniques to express their creativity. They will work on mixed media narrative tapestries, transforming their creative ideas into tangible textile artworks. This experience serves as an introduction to their future careers as textile artists in the creative field.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

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Head of the Department