



छत्रपति शाहू जी महाराज विश्वविद्यालय, कानपुर

CHHATRAPATI SHAHUJI MAHARAJ UNIVERSITY, KANPUR

(पूर्ववर्ती कानपुर विश्वविद्यालय कानपुर)

Formerly Kanpur University, Kanpur – 208024

A Documentary Support

*For*

*Metric No. – 1.1.1*

**Programme Outcomes & Course Outcomes**

*Under the*

**Criteria - I**

**(Curriculum Design and Development)**

**Key Indicator - 1.1**

*In*

**Metric No. – 1.1.1**

**Bachelor of Fine Arts  
(PAINTING)**

  
Co-ordinator  
Internal Quality Assurance Cell  
CSJM University, Kanpur

  
(Registrar)  
C.S.J.M. University  
Kanpur  
REGISTRAR  
C.S.J.M. UNIVERSITY  
KANPUR

**Institute of Fine Arts**  
**C.S.J.M. University, Kanpur**  
**Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)**  
**Painting – Group A**  
(w. e. f. the academic session 2018-19 onwards)

**Examination: B.F.A. – 1<sup>st</sup> Year (Common Course for Painting, Applied Arts & Sculpture)**

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed	
			Examination	Sessional	Total		
Theory		BFA-A-101	History of Visual Arts & Design	100	--	100	3 Hrs.
Practical	Painting	BFA-A-102	Drawing *	50	25	75	3 Hrs.
		BFA-A-103	Sketching *	50	25	75	1 Hour
		BFA-A-104	Composition (Painting)	75	25	100	12 Hrs.
		BFA-A-105	Still – Life	75	25	100	12 Hrs.
		BFA-A-106	Print Making	75	25	100	12 Hrs.
	Textile Design	BFA-A-107	Design For Weaving	100	50	150	12 Hrs.
		BFA-A-108	Design – 2D & 3D	100	50	150	6 Hrs.
	Sculpture	BFA-A-109	Antique	100	50	150	6 Hrs.
		BFA-A-110	Composition in Clay	100	50	150	12 Hrs.
	Pottery/ Ceramic	BFA-A-111	Shape Making	100	50	150	12 Hrs.
		BFA-A-112	Design (Engobe)	100	50	150	12 Hrs.
	Applied Arts	BFA-A-113	Graphic Design	50	25	75	12 Hrs.
		BFA-A-114	Lettering	50	25	75	6 Hrs.
		BFA-A-115	Photography	30	20	50	6 Hrs.
		BFA-A-116	Geometry, Perspective and Calligraphy	30	20	50	12 Hrs.
		BFA-A-117	Typography	30	20	50	6 Hrs.
Total =				1750			

\* Date and Examiners (Int. & Ext.) shall be same for BFA – A – 102 & BFA – A – 103.

## **Program Name: Bachelor of Fine Arts (BFA)**

### **PROGRAM OUTCOMES**

At the end of the program, graduates will be able to:

Program Outcomes are statements that describe what students are expected to know and be able to do upon graduating from the Program. These relate to the skills, knowledge, attitude and behaviour that students acquire through the program.

**PO-01** Knowledge of painting, photography, sculpture, artistic craft-based media, ceramics and metal as well digital technology such as three-dimensional modelling and printing, to find an area that favours the expressive style.

**PO-02** Understanding of applicable techniques and procedures in a multiplicity of pictorial media.

**PO-03** Knowledge of varied art forms, painters and art pieces from diverse historical and contemporary contexts.

**PO-04** Art history across ethos and period, numerous perspectives, understanding of ethnic perspective.

**PO-05** Inspire towards creative and experimentations.

**PO-06** Offer wide possibilities of employability in the field of artistry, sculpture, printing, photography.

**PO-07** Apply reasoning informed by the contextual knowledge to assess socio-cultural & political issues and the consequent responsibilities towards the society.

**PO-08** Apply ethical principles and commit to moral & professional ethics and responsibilities bounded by society.

**PO-09** Recognize the need for, and have the preparation and ability to engage in independent and life-long learning in the broadest context of art field.

**PO-10** Exploring the innovative applications of technologies and processes to the discipline of art and design. Encouraging awareness of social and environmental developments in so far as they relate to art and design.

## Program Specific Outcomes (PSOs)

**PSO-01** The program BFA empowers the students and enable them to be well-trained and competent in the relevant field, make them a seasoned practitioner who could envision and create master pieces in art by keeping a moderate blend in the traditional and modern aspects of art.

**PSO-02** This program is designed to train skilled art practitioners who can work independently in a wide range of careers and performance or production opportunities.

**PSO-03** It aims to achieve these through the quality of its teaching, research and practice and through its relationship with the institutions and industry and technologies associated with the discipline of art and designs.

## Course outcome BFA 1<sup>st</sup> Year

- (a) Drawing exercises are to learn accurate observation and skills of graphic presentation in free hand, drawing exercises from objects and nature to study proportion, volume and visual, perspective, suggestion of solidity by line, mass, value and texture; emphasis on variety of visual experiences.
- (b) Basic understanding of sketching techniques and observation of human, animals, plant life and practice of rendering and study of running objects (indoor and outdoor).
- (c) Study of geometrical forms in two- dimensional space.
- (d) Basic understanding of various functions of line, texture, tone, volume and colours, light and shade, etc.
- (e) Study in Pencil shading of simple shapes like cube, sphere, cone, etc.
- (f) **Simple pottery and decorative pots also exercise in texture & design.**
  - Coil Pinching method.
  - Slad method.
  - Throwing method.
  - Surface cutting method.
- (g) **Perspective**
  - Introduction to orthographic projections in simple positions, drawing of plan, elevation and selection of simple objects to scale, full size reduced or enlarged.
  - Isometric projections.
  - Parallel and angular perspective based on simple solids of basic shapes.
- (h) Basic understanding of geometrical and floral design for Pottery.
- (i) Understanding of Photography Techniques.
  - Editing Techniques.
  - Introduction of the types of cameras.
  - Understanding of Basic Parts and use of camera.
- (j) General cut-line of the type-case layout, equipments & precautions, simple composition, proofing and distribution.

## **Detailed Syllabus (Theory)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)**

**(w. e. f. the academic session 2018-19 onwards)**

### **Instructions:**

- (i) No. of Questions to be set: 11 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) **Section A:** Question No. 01 is compulsory. There are 10 short type Questions. Each Questions of 04 marks
- (iii) **Section B :** There are descriptive type 10 Questions. 06 Questions to be attempted from this section & each Question 10 marks.

**B.F.A – I** (Common for all group : Painting-A, Applied- B & Sculpture- C)

**BFA – A – 101**, Theory Paper (*Only*)- History of Visual Arts

&Design / M.M.: 100 / Time: 3 hrs.

### **UNIT -I**

Fundamentals in Indian Art- Shadang, Chitra Sutram & Chitra Lakshnam.

### **UNIT-II**

Elements of Painting - Line, Form, Value, Texture, Colour, Light & Shade etc.

Principals of Composition – Space-division, Balance, Harmony, Rhythm, Proportion, Contrast etc.

### **UNIT-III**

Creative process (Meaning of composition) -  
Place and importance of subject, idea, feeling, imagination, expression, suggestion, symbolism, contrast, medium, technique and colours in composition.

### **UNIT-IV**

Colour Theory -  
Meaning of colour, origin of colour, solar spectrum, colour charts and circles, Primary colours, Secondary, colours etc

### **UNIT-V**

**Tools and their uses** – (Painting, Graphic, Applied Art, Sculpture) equipments/ materials :

Papers, Pencils, Charcoal, Pastels, Brushes, Boards, Clay, Wood, Leno, Board pins, Colours, Printing inks, Sensitive materials, Air Brush, proof reading marks, printing methods, paper and its size, etc.

## **Detailed Syllabus (Practical)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. – 1<sup>st</sup> (BACHELOR OF FINE ARTS)**

**(Common for all group: Painting-A, Applied Arts-B & Sculpture-C)**

**(w. e. f. the academic session 2018-19 onwards)**

**BFA – A – 102: DRAWING**

Time Allowed: 03 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Pencil/Pen-Ink

Minimum size: 11"×14"

No. of Sessional:

Nature drawings: 6

Drawing from man-made object: 6

Drawing from memory: 5

Free-hand sketching: 500

**Course of study:**

1. Drawing exercises are to learn accurate observation and skills of graphic presentation in free hand, drawing exercises from objects and nature to study proportion, volume and visual, perspective, suggestion of solidity by line, mass, value and texture; emphasis on variety of visual experiences.
2. Study of proportion, line, colour, form, tone, texture and graphic representation.
3. Nature Drawing: study of various natural forms.
4. Drawing from various man-made objects.
5. Drawing from memory- to develop the sense of observation and the capacity to retain and recall images and their co-ordination.

**BFA – A – 103: SKETCHING**

Time Allowed: 01 Hour

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Pencil/Pen-Ink

Minimum size: 11"×14"

No. of Sessional: 250

**BFA – A – 104: COMPOSITION (PAINTING)**

Time Allowed: 12 Hours

Max Marks: 100 (Examination: 75 & Sessional: 25)

Medium: Water Colour/Poster Colour

Minimum size: 11"×14"

No. of Sessional: 10

**Course of study:**

- (a) Use of figures (Human, Animals and Birds), trees and architecture in composition and understanding of pictorial space.

**BFA – A – 105: STILL - LIFE**

Time Allowed: 12 Hours

Max Marks: 100 (Examination: 75 & Sessional: 25)

Medium: Pencil

Minimum size: 11"×14"

No. of Sessional: 10

**Course of study:**

- (a) Study in Pencil shading, objects of steel, brass, copper, porcelain, plastic and wood against the background of silk, texture – cotton, velvet and satin cloth.

**BFA – A – 106: PRINT MAKING**

Time Allowed: 12 Hour

Max Marks: 100 (Examination: 75 & Sessional: 25 )

Medium: Lino-Sheet

Minimum size: 08"×10"

No. of Sessional: 16

1. Assignments in: Rubbing, potato prints, Lino cut. (Sessional: 6)

2. Techniques of taking prints : in single colour. (Sessional: 4)
3. Experience of printing of different types of surfaces: Rice Paper, Handmade paper various types of fabrics (cloth), Experience of Hand printing with methods of inking. (Sessional: 6)

**Course of study:**

- (a) Anticipatory and imaginative use of gathering impressions. Fundamentals of various methods of taking prints.
- (b) Observation of intrinsic texture of various surfaces and the textures of natural and man-made things.

**BFA – A – 107: DESIGN FOR WEAVING**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Water Colour/Poster Colour

Minimum size: 11"×14"

No. of Sessional: 09 (3+3+3)

**Course of study:**

- (a) Stripe and check effect.
- (b) Floral Design.
- (c) Manipulation of different texture.

**BFA – A – 108: DESIGN – 2D & 3D**

Time Allowed: 06 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Water proof ink/water colour/poster colour/crayon, etc.

Minimum size: 11"×14" for 2D design and size for 3D design as required.

No. of Sessional: 2-D Design: 10 & 3-D Design: 10

**Course of study:**

**1. Study of two-dimensional space and its organizational possibilities.**

- (a) Elements of pictorial expression related to concepts of space and forms. Developing an Awareness of pictorial elements such as point, line, shape, volume texture, light and colour, Basic design problems.
- (b) Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images.
- (c) Developing an awareness of pictorial space-division of space form and its relation with space observation of primitive, folk and miniature paintings as well as graphic designs.
- (d) Developing an awareness of inter-relationship of different shapes and forms - relative values.
- (e) Activation of space through form and colour - Optical illusions.
- (f) Handling of various types of material for pictorial Organization and rendering, such as: Pencil, pen, brushes, water colours, poster paints, pastel crayon, inks, cellophane, oil newsprint and other college material, gums and adhesives, wax crayon with inks, etc.,



(g) A coordinated series of basis design problems with aesthetic and analytical approach.

## **2. Study of three-dimensional space and its organizational possibilities.**

- (a) To develop the sense of structure.
- (b) Operational problems in building up structure.
- (c) Gravitational and mechanical principles.
- (d) Principles of composition and the study of the principles that hold the structure.
- (e) Simple assignments in organizing various units through: Symmetrical load bearing structure cantilever construction. Flexibility and ability to stretch Geometrical regularity arched structure. Control of tensions hinge construction.
- (f) Expanding structure through unit etc. Experiments through various types of material and their combinations such as:- Paper, cardboard, wood block, wire, clay, plasticine, plaster of Paris, metal sheets, plastic form thermo-cole, string, gums and adhesives, wax found objects etc.

### **Types:**

1. Carved 2. Modeled. 3. Perforated (bored through) 4. Mobile. 5. Various methods of joining such as interlocking, pasting etc.

## **BFA – A – 109: ANTIQUE**

Time Allowed: 06 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Pencil/Pen-Ink

Minimum size: 11"×14"

No. of Sessional: 05

### **Course of study:**

Study in clay: Ear, Eye, Nose, Hand, Foot, ect. Also from antique sculpture – Eastern & Western.

## **BFA – A – 110: COMPOSITION IN CLAY**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Clay

Minimum size: 12" Height (Length & Width as required)

No. of Sessional: 10

### **Course of study:**

- (a) Free expression in Clay.
- (b) Grouping of animal and human figures.
- (c) Use of Textures.
- (d) Study of Indian Folk-Toys.

## **BFA – A – 111: SHAPE MAKING**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Clay

Minimum size: 12" Height (Length & Width as required)  
No. of Sessional: 06

**BFA – A – 112: DESIGN (ENGOBE)**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Clay/Ceramic

Minimum size: 12" Height (Length & width as required)

No. of Sessional: 05

**BFA – A – 113: GRAPHIC DESIGN**

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Water-Colour/Poster Colours

Minimum size: 11"×14"

No. of Sessional: 06

**Course of study: Basic graphic design in black & white and colour.**

**Subject :** Design for Book-Cover, Jacket-Cover, Record-Cover, etc.

**BFA – A – 114: LETTERING**

Time Allowed: 06 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Pen & Ink/Water Colour

Minimum size: 11"×14"

No. of Sessional: 12 (4+4+4)

**Course of study:**

(a) Hand-Lettering-sans-serif and devnagari types in water proof ink.

(b) Hand lettering with 3-D effect in water-colour.

(c) Free-hand lettering.

**BFA – A – 115: PHOTOGRAPHY**

Time Allowed: 06 Hours

Max Marks: 50 (Examination: 30 & Sessional: 20)

Medium: Digital Print

Minimum size: 12"×18"

No. of Sessional: 10

**BFA – A – 116: GEOMETRY, PERSPECTIVE AND CALLIGRAPHY**

Time Allowed: 12 Hours

Max Marks: 50 (Examination: 30 & Sessional: 20)

Medium: Pencil/Pen & Ink

Minimum size: 11"×14"

No. of Sessional: 18 (Geometry & Perspective: 8; Calligraphy: 10)

**Geometry :**

Simple geometrical drawings-line and angles, triangles, quadrilateral, squares, polygons and circles, simple scales.

**Calligraphy :**

- (a) Basic discipline of beautiful handwriting, sense of letter form- simultaneous judgement of the composition of letter's spacing organization - intuitive and logical planning of writing development of style.
- (b) A co-ordinated series of assignments of script writing with different types of traditional and modern tools. Students should be exposed to calligraphic examples of various traditional scripts.

**BFA – A – 117: TYPOGRAPHY**

Time Allowed: 06 Hours

Max Marks: 50 (Examination: 30 & Sessional: 20)

Medium: Poster Colour/Water Proof Ink

Minimum size: 14"×11"

No. of Sessional: 04

**SUGGESTED BOOKS FOR READING :**

1. कला इतिहास भारतीय और पाश्चात्य – रामचन्द्र नारायण पाटकर
2. Hkkj rh; fp=dyk , oa efrdyk dk bfrgkl & MkD jhrk i rki
3. dyk foykl & Hkkj rh; fp=dyk dk fodkl & vkj0 ,0 vxdky
4. Razanl, Modern Paining, Skira – Useful references from plates and text.
5. Lake and Maillard – Dictionary of Modern Painting.
6. Herbert Road – A concise History of Modern Paining.
7. William Vaughan – Romantic Art.
8. European Modern Movements in Encyclopedia of World Art.
9. Leymarie – Impressionism (Skira).
10. J. Rewald – History of impressionism – Museum of Modern Art, New York.
11. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).
12. Roger Fry – Vision and Design

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**Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)**  
(w. e. f. the academic session 2018-19 onwards)

**Examination: B.F.A. – 2<sup>nd</sup> Year, Painting – Group A**

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-201	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-A-202	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-A-203	Composition	100	50	150	18 Hrs.
	BFA-A-204	Head Study	100	50	150	12 Hrs.
	BFA-A-205	Drawing	100	50	150	6 Hrs.
	BFA-A-206	Still – Life	100	50	150	12 Hrs.
	BFA-A-207	Optional : Select any one Opt. – 1 <sup>st</sup> (Mural) Or Opt. – 2 <sup>nd</sup> (Traditional Indian Painting) Or Opt. – 3 <sup>rd</sup> (Textile Design)	100	50	150	18 Hrs.
Total =					950	

**Examination: B.F.A. – 3<sup>rd</sup> Year, Painting – Group A**

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional/ Int. assmnt	Total	
Theory	BFA-A-301	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-A-302	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-A-303	Composition	100	50	150	18 Hrs.
	BFA-A-304	Portrait Painting & Life Study	100	50	150	18 Hrs.
	BFA-A-305	Drawing	75	25	100	6 Hrs.
	BFA-A-306	Landscape	100	50	150	6 Hrs.
	BFA-A-307	Optional : (Carry on from 2 <sup>nd</sup> year)	100	50	150	18 Hrs.
BFA-A-308		Assignment * (Indian monumental study)	--	50	50	--
Total =					950	

\* Internal assessment

**Examination: B.F.A. – 4<sup>th</sup> Year, Painting – Group A**

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-401	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-A-402	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-A-403	Advance Composition	100	50	150	18 Hrs.
	BFA-A-404	Life Study	100	50	150	18 Hrs.
	BFA-A-405	Drawing	100	50	150	6 Hrs.
	BFA-A-406	Advance Landscape	100	50	150	12 Hrs.
	BFA-A-407	Optional : (Carry on from 3 <sup>rd</sup> year)	100	50	150	18 Hrs.
Total =					950	

## **Course outcome BFA 2<sup>nd</sup> Year (Painting)**

- (a) Compositional exercises based on studies of objects and groups in space, on studies of the local scene. Compositional analysis of paintings; exercises in the use of colour and textural values.
- (b) **Copy from Indian Traditional Painting:** Study after the examples of Rajasthani, Mughal and Pahari miniature Painting.
- (c) Head Study; Construction of the skull: planes and masses of the head, bust from different angles and eye level: adding of details and finishing.
- (d) Life drawing: Full Figure, Study of human anatomy, proportion, planes and masses, posture and rhythmic unity of body parts, foreshortening, quick time sketches and finished drawings.  
Outdoor : Selection of spot, picture frame observation and study of variations in nature, additions and elimination, simplification, eye levels and perspective, balance and rhythm for use in composition.
- (b) Selection and arrangement of objects, composition, eye level, structure, source of light and its effect, tonal and textural values.
- (c) Traditional Indian Mural on Board Surface, technique of tempering the pigments with egg yolk, preparation of ground and method of tracing and drawing.
- (e) Preparation of Materials & Copy from the examples of Ajanta and Bagh. Study from the manuscript illustrations of Pala School and Western India.
- (f) Fundamentals of Textile Design and Weaving & Printing .
  - (i) (ii) Use of Natural forms i.e. leaves, flowers & geometrical forms and animal forms.
  - (ii) Weaving : All over design by using Buti, Kairi etc.
  - (iii) Printing – Designs for Bagroo & Sanganer.
  - (iv) Embroidery – Khes & Phulkari; Bengal Embroidery , Lucknow Chikan

## **Detailed Syllabus (Theory)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)**

**(w. e. f. the academic session 2018-19 onwards)**

### **Instructions:**

- (i) No. of Questions to be set: 11 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) **Section A:** Question No. 01 is compulsory. There are 10 short type Questions. Each Questions of 04 marks
- (iii) **Section B :** There are descriptive type 10 Questions. 06 Questions to be attempted from this section & each Question 10 marks.

**B.F.A II (PAINTING, APPLIED ARTS & SCULPTURE) (Common for all groups)**

**BFA – A – 201, Theory Paper I - History of visual Arts & Design / M.M.: 100 /Time: 3 hrs.**

**UNIT -I**

The quest of pre-historic painting, important places, subject matter and style, viz. Mirzapur, Singhanpur, Pachmadhi, Hosangabad, Bhimbetka. Indus Vally civilization, Mohanjodaro, Harappa

#### **UNIT-II**

The literary-reference to Paintings in ancient India- Vedic and Buddhist records. The art of Ajanta, Bagh, Sigiriya cave paintings.

#### **UNIT-III**

Study of Indian Miniature painting such as Jain, Rajasthani, Mughal & Pahari paintings

#### **UNIT-IV**

Main traditions of paintings in China & Japan

#### **UNIT-V**

Main traditions of Indian sculpture-Mauryan, Sugna, Kushan, Gandhara, Gupta sculptures, sculptures of Orissan and Khajuraho sculptures.

### **B.F.A – II PAINTING (Group - A)**

**BFA – A – 202**, Theory Paper II - Material & Method / M.M.: 100 /Time: 3 hrs.

#### **UNIT –I**

Meaning of Technical Theory.

Differences in the meaning of medium, Method, Process, Technique, Style, Expression and Communication.

#### **UNIT-II**

Drawing and Painting equipments materials tools their uses and techniques- Lead Pencils, Charcoal, Crayons, Pastels, Erasers, Brushes, Boards, Board pins & Colours etc.

#### **UNIT-III**

Technique and process of fixing, distemper, Gouache, Water Colour

#### **UNIT-IV**

Place and importance of subject, idea, feeling, imagination, expression, suggestion, symbolism, contrast, medium, technique and colours in composition.

#### **UNIT-V**

Meaning colour Harmonies, symbolism and Psychology of colours, colouring materials and pigments, colour mediums such as pastel, Water colours, oil colours, temperary colours, Encaustic colours, casein colours, Poster Colours, Acrylic colours etc. and colour sensation, colour systems.

(Newton, Lambert, Hearing, Chewreul, Helmholtz. Maxwell, Munsell, Ostwald, Ridgeway, etc.)

## **Detailed Syllabus (Practical)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. – 2<sup>nd</sup> (BACHELOR OF FINE ARTS)**

**Painting, Group: A**

**(w. e. f. the academic session 2018-19 onwards)**

### **BFA – A – 203: COMPOSITION**

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Water Colour/Acrylic.

Minimum size: 14"×22"

No. of Sessional: 06 (three from each section)

### **BFA – A – 204: HEAD STUDY**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50 )

Medium: Pencil/Charcoal/Water Colour/Pastels

Minimum size: 14"×22"

No. of Sessional: 10

### **BFA – A – 205: DRAWING**

Time Allowed: 06 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Pencil

Minimum size: 14"×22"

No. of Sessional: Life Drawing: 10, Nature Study: 20 and Freehand Sketching: 250

### **BFA – A – 206: STILL - LIFE**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50 )

Medium: Water colour

Minimum size: 14"×22"

No. of Sessional: 10

### **BFA – A – 207: OPTIONAL (ANY ONE OF THE FOLLOWING)**

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

#### **Opt – 1: MURAL: TEMPRA**

Medium: (1) Egg Tempra on board, (No. of Sessional: 2)

(2) Gum Tempra on board or on wall, (No. of Sessional: 2)

Minimum size: 22"×30"

#### **Opt – 2: TRADITIONAL INDIAN PAINTING**

Medium: Opaque water colour on paper

Minimum size: As following

### **Opt – 3: TEXTILE DESIGN**

Medium: As required

Minimum size: 11"×14"

No. of Sessional: 07

### **SUGGESTED BOOKS FOR READING :**

1. कला इतिहास भारतीय और पाश्चात्य – रामचन्द्र नारायण पाटकर
2. Madsen – Art Nouveau.
3. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)
4. Crespelle – The Fauves.
5. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopedias of World Art.
6. Rosenblum – Cubism and 20th Century Art.
7. Selz : German Expressionism. For Expressionism See Also Encyclopedias of World Art.
8. Ritchie – German 20th Century Art – Museum of Modern Art.
9. Barr – Fantastic Art; Dada and Surrealism.
10. Scuphor – Dictionary of Abstract Art.
11. Hkkj rh; fp=dyk , oa efrndyk dk bfrgkl & MKD jhrk i rki
12. dyk foykl & Hkkj rh; fp=dyk dk fodkl & vkj0 , 0 vxoky
13. Razanl, Modern Paining, Skira – Useful references from plates and text.
14. Lake and Maillard – Dictionary of Modern Painting.
15. Herbert Road – A concise History of Modern Paining.
16. William Vaughan – Romantic Art.
17. European Modern Movements in Encyclopedia of World Art.
18. Leymarie – Impressionism (Skira).



## **Course outcome BFA 3<sup>rd</sup> Year (Painting)**

- (a) Pictorial space and horizon line, arrangements in 2-D and 3-D, sub-division and grouping, compositions based on social life, literary themes, myths, current events, landscape, etc.
- (b) Copy from western old masters.
- (c) Portrait: Advanced studies complete with foreground and background, character and expression, composition in different settings, development of a personal style.
- (d) Life Painting: Full figure – Study from full figure with emphasis on delineation of character, dramatisation, distortion and various expressions, composition of figure in different settings, emphasis on the development of a personal style.
- (e) Analytical Drawing: drawing as an art form, formation of style.  
Head Study: Detailed study of structural characters of human head  
Life Drawing: study of features, drawings in various media with emphasis on manner of execution.  
Full figure: Study of the human form and its features, proportion, line and mass.
- (f) Outdoor study of architecture and human life and basic understanding of aerial & linear perspective.
- (g) Preparation of the ground, pigment and drawing for the Ajanta technique.
- (h) The method of Italian Fresco-Buono or the wet process. Preparation of lime plaster and cartoon.
- (i) Study from the examples of Rajasthani (Mewar, Bundi, Kishangarh and Jaipur) Miniature Painting. Medium : Use of traditional pigments on “Vasli”. Schools suggested for copying :.
- (j) Study after the examples of Mughal Miniature Paintings ; Medium : Use of traditional pigment on prepared “Vasli”. Schools suggested for copying: Akbari & Jahangiri.

# **Detailed Syllabus (Theory)**

## **Institute of Fine Arts**

### **C.S.J.M. University, Kanpur**

#### **Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)**

**(w. e. f. the academic session 2018-19 onwards)**

#### **Instructions:**

- (i) No. of Questions to be set: 11 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) **Section A:** Question No. 01 is compulsory. There are 10 short type Questions. Each Questions of 04 marks
- (iii) **Section B :** There are descriptive type 10 Questions. 06 Questions to be attempted from this section & each Question 10 marks.

#### **B.F.A III (PAINTING, APPLIED ARTS & SCULPTURE) (*Common for all group*)**

**BFA – A – 301, Theory Paper I :** History of visual Arts & Design / M.M.: 100 / Time: 3 hrs.

##### **UNIT -I**

The quest of pre-historic painting and Important places of pre-historic art in Europe. Subject matter and style of pre historic art and Islamic painting tradition in West Asia, i.e. Persian, Egyptian etc.

##### **UNIT-II**

Renaissance in Italy and their important painters such as Leonardo Da Vinci, Raphael, Michelangelo etc.

Renaissance in German Painting and their important painters such as Albert Durer, Van Eyck etc.

Study of Greek, Roman, Early Christian, Byzantine and Gothic painting

##### **UNIT-III**

Mannerism and Baroque, important painters and their paintings  
Lives and works of the 17th century painters like Rembrandt Rubens, Vermeer, Velazquez and others.

##### **UNIT-IV**

Study of Egyptian sculpture, Sumerian sculpture, Greek Sculpture.

Sculpture roman sculpture, Romanesque sculpture, Gothic sculpture and Renaissance sculpture.

##### **UNIT-V**

**Aesthetics** - Origin of Art, Definitions of art, Classification of art and creation of beauty.

#### **B.F.A – III PAINTING (Group - A)**

**BFA – A – 302, Theory Paper II- Material & Method / M.M.: 100 / Time: 3 hrs.**

##### **UNIT -I**

Different types of compositions: Traditional, Idealistic, Symbolic, Illustrative, Realistic, Modern, Impressionistic, Cubistic, Expressionistic, Surrealistic, Fantasy, Abstract, Constructive, Free and Creative compositions, Minimal composition.

##### **UNIT-II**

Oil Painting, Its equipments, Tools, Materials, Methods, Techniques and manufacture. Tools and equipment Palette, Dippers, Brushes, Care of Brushes, Knives, Easels, Brush, Cleaning cans.

##### **UNIT-III**

Colour Pigments - Chemical Properties, Physical Properties Manufacture. The whites, Permanence of pigments, Varnishes, Soft, Resin Varnishes, Wax Varnishes, Gum Resins, Mastic Varnish, rules for varnishing, preservation of varnish brushes, picture varnishing other varnishes.

##### **UNIT-IV**

Supports-Types of supports, their qualities, advantages and disadvantages and their preparation, paper card-Board, Compressed boards wood panels, plywood sheet, canvas boards, canvas, metal supports stretchers, Stretching canvas, preparation of canvas.

##### **UNIT-V**

Under priming or sizing-leather waste sizing, commercial glue size, casein size, fish glue size.

Types of Priming or Ground-  
oil ground, gesso or chalk ground, Emulsion Ground, Commercially prepared grounds, Acrylic Ground.

Methods and Techniques - Quality of paint, consistency of paint, under painting, over painting. thin paint, textures, Impasto Knife painting.

## **Detailed Syllabus (Practical)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. – 3<sup>rd</sup> (BACHELOR OF FINE ARTS)**

**Painting, Group: A**

**(w. e. f. the academic session 2018-19 onwards)**

### **BFA – A – 303: COMPOSITION**

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Water Colour/Acrylic/Oil Colour

Minimum size: 30"×36"

No. of Sessional: 10

### **BFA – A – 304: PORTRAIT PAINTING & LIFE STUDY**

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50 )

Medium: Oil colours on canvas, water colours etc.

Minimum size: 14"×22"

No. of Sessional: 10 (5 from each section)

### **BFA – A – 305: DRAWING**

Time Allowed: 06 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50 )

Medium: Pencil/Pen & Ink

Minimum size: 14"×22"

No. of Sessional: 20

### **BFA – A – 306: LANDSCAPE**

Time Allowed: 06 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50 )

Medium: Water Colour/Acrylic/Oil Colour.

Minimum size: 14"×22" (on canvas/paper)

No. of Sessional: 10

### **BFA – A – 307: OPTIONAL (ANY ONE OF THE FOLLOWING)**

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

#### **Opt – 1: MURAL**

Medium: As following

Minimum size: 24"×36"

No. of Sessional: 05

#### **Opt – 2: TRADITIONAL INDIAN PAINTING**

Medium: as following

Minimum size: 24"×30"

No. of Sessional: 05

#### **Opt – 3: TEXTILE DESIGN**

Medium: As required

Minimum size: 14"×22"

No. of Sessional: As following

**Course of study:**

**Some important techniques of Weaving & Printing: -**

- (a) Weaving –1. Banarasi Saree, 2.Jamdani with Buti, 3.Kataki, tie & dye (No. of sessionals: 2).
- (b) Printing – 1.Farukhabad printing, 2.Screen Printing Designs, 3.Jaipur Printing–(No. of Sessionals : 3).
- (c) Embroidery-1 Chamba Embroidery, 2.Kantha Embroidery, 3.Kasooti Embroidery of Karnatak – (No. of sessionals : 3).

**BFA – A – 308: ASSESSMENT (INDIAN MONUMENTAL STUDY)**

Based on Educational Tour.

**SUGGESTED BOOKS FOR READING :**

1. कला इतिहास भारतीय और पाश्चात्य – रामचन्द्र नारायण पाटकर
2. Madsen – Art Nouveau.
3. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)
4. Crespelle – The Fauves.
5. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopediad of World Art.
6. Rosenblum – Cubism and 20th Century Art.
7. Selz : German Expressionism. For Expressionism See Also Encyclopediad of World Art.
8. Ritchie – German 20th Century Art – Museum of Modern Art.
9. Barr – Fantastio Art; Dada and Surrealism.
10. Scuphor – Dictionary of Abstract Art.
11. Motherwell Dada Poets and Painters (Anthology of Dada Writings).
12. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)
13. Herber Read – Surrealism (Mainly documents)
14. Rubin – Dada & Surrealism.
15. F.Pepper – Kinetic Art.
16. L. Lippart – Pop Art.
17. Poggioli – Theory of the Avant Garde (Concepts of modernity)
18. MC Muller – Art, Affluence and Alienation (Contemporary developments in various Arts).
19. A.M. Haftman – 20th Century Painting.
20. Cold water : Primitivism in Modern Art.
21. Hamilton – Painting & Sculpture in Europe – 1880-1940.
22. Pevsnor – Pioneers of Modern Design, 1965.
23. Zigrosser – Expressionism – A Survey of their Graphic Work, 1957.
24. Seitz – The Responsive Eye, 1965.
25. Myers – Medican Painting in our time – 1956.
26. Gray – The Great Experiment: Russian Art – 1863-1922, 1962.
27. Rose Barbara – American Painting since 1900, 1967.
28. Goodrich and Baur – American Art of the Twentieth Century, 1962.
29. Roseberg – The Tradition of the New, 1959.
30. भारतीय सौन्दर्यशास्त्र का तात्त्विक विवेचन एवं वर्णन : राम लखन शुक्ल
31. Lkk/kkj .khdj .k vksj l kln; l;lkfr ds iæq[k fl ) klr % iæ dklr V.Mu
32. सौन्दर्यशास्त्र के तत्व : कुमार विमल
33. सुन्दरम : हरिद्वारी लाल शर्मा

## **Course outcome BFA 4<sup>th</sup> Year (Painting)**

- (a) Advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood, symbolism, dramatization, distortion for emotional effect. Projects with emphasis on independent creative work.
- (b) Life Painting: Full figure – Study from full figure with emphasis on delineation of character, dramatisation, distortion and various expressions, composition of figure in different settings, emphasis on the development of a personal style.
- (c) Creative drawing and various international trends.
- (d) Understanding of depth, light, nature and human.
- (e) Subject matter will be based on colour theory, perspective and light.
- (f) The technique of Jaipur Fresco-preparation of lime, charba, pigments and methods of polishing the surface.
- (g) Creative Murals in Mosaic or Mixed Media on wall.
- (h) Study after the examples of Pahari Miniature Painting. Schools suggested for Copying : Guler, Kangra & Garhwal. Medium: Traditional pigments on prepared "Vasli".
- (i) Study after the examples from Nathdwara and Tanjore School of Painting; Medium : Nathdwara Painting. Traditional pigments on primed cotton base; Tanjore : traditional pigments on glass or acrylic sheets.

## **Detailed Syllabus (Theory)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)**

**(w. e. f. the academic session 2018-19 onwards)**

### **Instructions:**

- (i) No. of Questions to be set: 11 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) **Section A:** Question No. 01 is compulsory. There are 10 short type Questions. Each Questions of 04 marks
- (iii) **Section B :** There are descriptive type 10 Questions. 06 Questions to be attempted from this section & each Question 10 marks.

### **B.F.A IV (PAINTING, APPLIED ARTS & SCULPTURE) (Common for all group)**

**BFA – A – 401, Theory Paper I : History of visual Arts & Design / M.M.: 100 / Time: 3 hrs.**

#### **UNIT –I**

Modern Movement in West such as Impressionism, Post Impressionism, Cubism, Expressionism, Dadaism, Surrealism etc.

#### **UNIT-II**

Contemporary Art movement in west such as -  
Action painting, Synchronism, Orphism, Raynism, Constructivism, Abstract expressionism  
etc. Current trends in western art.

#### **UNIT-III**

Important Modern Movement in India such as Bengal School and there important Painters-  
A.N. Tagore, R.N. Tagore, G.N. Tagore, Nand Lal Bose, K.N. Majumdar, Jamini Roy, Khastgir, A.K. Haldar,  
George Keyt, Amrita Shergil, Raja Ravi Verma, L.M.Sen, Ram Kinkar etc.

#### **UNIT-IV**

Art Movement of India such as Progressive Art Group, Shilpi Chakra. Important painters and Sculptors and their work -

Sooza, Raza, M.F. Hussain, Tayab Mehta, K.S.Kulkarni, RamKumar, Manjeet Bava, Swaminathan, G.R. Sanosh, Himmat Shah, Jeram Patel, Ramchandran, Bhupen Khakkar, R.S.Bist, M. L. Nagar, A. S. Pawar, Satish Chandra, B.N.Arya, Ram Chandra Shukla etc.

#### **UNIT-V**

Folk/Tribal art of India and its important regional style and techniques such as Madhubani, Orissan, Rajasthani etc.

### **B.F.A – IV PAINTING (Group - A)**

**BFA – A – 402**, Theory Paper –II Material & Method / M.M.: 100/ Time: 3 hrs.

#### **UNIT -I**

Place and Importance of technique in Traditional Indian Art., Meaning of Tempera, Miniature Painting, Types of Mural Painting,

#### **UNIT-II**

Uses and Limitations of Tempera Painting., Supports or Carriers and grounds of Tempera Painting, plywood, wood Pulp material, sizing gesso, Application of gesso, Scraping the gesso, Testing the scrapping, Stoning, Methods of Drawing for Tempera Painting. Pigments and Brushes for Tempera Painting,

#### **UNIT-III**

Technique of Fresco Painting, Preparing Ground, Drawing and Tracing, Selection of colours, Preparation of colours, Fresco tools and their uses, Precautions and rules, Italian Fresco, Jaipuri Fresco, Ajanta Technique, Technique of Mosaic Painting ,

#### **UNIT-IV**

Function of pigments, Natural and artificial colours, coloured Earths, pigment character, Palettes, Transparent pigments, shell gold, Grinding the colours, sable and bristle Brushes, care of Brushes.

#### **UNIT-V**

Technique of Wax Painting, Technique of Collage Painting Technique of Acrylic Painting, Modern Colour Theories, use of colours and new techniques.

### **Detailed Syllabus (Practical)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. – 4<sup>th</sup> (BACHELOR OF FINE ARTS)**

**Painting, Group: A**

**(w. e. f. the academic session 2018-19 onwards)**

#### **BFA – A – 403: ADVANCE COMPOSITION**

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Oil, Water Colour, Acrylics etc.

Minimum size: 30"×36" or 36"×36" on canvas.

No. of Sessional: 10

#### **BFA – A – 404: LIFE STUDY**

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Water/Acrylic/Oil Colour

Minimum size: 22"×30"

No. of Sessional: 10

#### **BFA – A – 405: DRAWING**

Time Allowed: 06 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Dry Pencil/Charcoal/Crayon/Pen & Ink

Minimum size: 22"×30"

No. of Sessional: 20

**BFA – A – 406: ADVANCE LANDSCAPE**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50 )

Medium: Oil/Water/Acrylic or mix on canvas or paper

Minimum size: 24"×36"

No. of Sessional: 10

**BFA – A – 407: OPTIONAL (ANY ONE OF THE FOLLOWING)**

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50

**Opt – 1: MURAL**

Medium: As following

Minimum size: As following

No. of Sessional: 05

**Opt – 2: TRADITIONAL INDIAN PAINTING**

Medium: As following

Minimum size: 24"×30"

No. of Sessional: 03 from each section

**Opt – 3: TEXTILE DESIGN**

Medium: As required

Minimum size: 22"×28"

No. of Sessional: 09 (3 from each section)

**Course of study:**

(a) Weaving : Banarasi Brocade, Patola, Paithan, Manipuri.

(b) Printing : Printing Designs of Saurashtra Painting, Calico Printing, Kalamkari.

(c) Embroidery : Gujarat Embroidery, Kashmiri Kasheeda.

## **SUGGESTED BOOKS FOR READING :**

1. Rosenblum – Cubism and 20th Century Art.
2. Steinberg Leo – Other Criteria.
3. Arnason : History of Modern Art.
4. Bhartiya Chitra Kala Ka Itihas- Vachaspati Gairola.
5. Bartiya Chitrakala Ka Itihas- Avinash Bahadur verma.
6. Rupa prada Kala Ke Muladhar- R. A. agrawal and S. K. Sharma
7. Bhartiya Murtikala\_ Ramanath Mishra.
8. Bhartiya Kala- A. L. Srivastava.
9. Bhartiya Chitrangan- R. K. Vishwakarma.
10. Arts and Architecture of India - Benjamin Rowland
11. History of Indian Art – Haumtington
12. Indian Sculpture – Stella Kramrisch
13. A History of far Eastern Art - Thames and Hudson
14. Selz : German Expressionism. For Expressionism See Also Encyclopediad of World Art.
15. Ritchie – German 20th Century Art – Museum of Modern Art.
16. Barr – Fantastio Art; Dada and Surrealism.
17. Scuphor – Dictionary of Abstract Art.
18. Motherwell Dada Poets and Painters (Anthology of Dada Writings).
19. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)
20. Herber Read – Surrealism (Mainly documents)
21. Rubin – Dada & Surrealism.
22. F.Pepper – Kinetic Art.
23. L. Lippart – Pop Art.
24. Poggioli – Theory of the Avant Garde (Concepts of modernity)
25. MC Muller – Art, Affluence and Alienation (Contemporary developments in various Arts).
26. A.M. Haftman – 20th Century Painting.
27. Cold water : Primitivism in Modern Art.
28. Hamilton – Painting & Sculpture in Europe – 1880-1940.
29. Pevsnor – Pioneers of Modern Design, 1965.
30. Zigrosser – Expressionism – A Survey of their Graphic Work, 1957.
31. Seitz – The Responsive Eye, 1965.
32. Myers – Medican Painting in our time – 1956.
33. Gray – The Great Experiment: Russian Art – 1863-1922, 1962.
34. Rose Barbara – American Painting since 1900, 1967.
35. Goodrich and Baur – American Art of the Twentieth Century, 1962.
36. Roseberg – The Tradition of the New, 1959.
37. भारतीय सौन्दर्यशास्त्र का तात्त्विक विवेचन एवं वर्णन : राम लखन शुक्ल
38. Lkk/kkj .khdj .k vkj l kln; lqtkfr ds iæq[k fl ) kUr % iæ dkUr V. Mu
39. सौन्दर्यशास्त्र के तत्व : कुमार विमल
40. सुन्दरम : हरिद्वारी लाल शर्मा



**Institute of Fine Arts**  
**C.S.J.M. University, Kanpur**  
**Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)**  
(w. e. f. the academic session 2018-19 onwards)

**Examination: B.F.A. – 2<sup>nd</sup> Year, Applied Arts – Group B**

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-201	History of Visual Arts & Design	100	--	<b>100</b>	3 Hrs.
	BFA-B-202	Material & Methods	100	--	<b>100</b>	3 Hrs.
Practical	BFA-B-203	Poster Design	100	50	<b>150</b>	18 Hrs.
	BFA-B-204	Press Layout	50	25	<b>75</b>	18 Hrs.
	BFA-B-205	Illustration	50	25	<b>75</b>	12 Hrs.
	BFA-B-206	Drawing	100	50	<b>150</b>	18 Hrs.
	BFA-B-207	Commercial Reproduction	50	25	<b>75</b>	12 Hrs.
	BFA-B-208	Graphic Design	50	25	<b>75</b>	12 Hrs.
	BFA-B-209	Optional : select any two Opt. – 1 <sup>st</sup> (Photography) Or Opt. – 2 <sup>nd</sup> (Screen Printing) Or Opt. – 3 <sup>rd</sup> (Print Making)	100 (50+50)	50 (25+25)	<b>150</b>	12 Hrs.
Total =					<b>950</b>	

**Examination: B.F.A. – 3<sup>rd</sup> Year, Applied Arts – Group B**

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional/ Int. Assmt	Total	
Theory	BFA-A-301	History of Visual Arts & Design	100	--	<b>100</b>	3 Hrs.
	BFA-B-302	Material & Methods	100	--	<b>100</b>	3 Hrs.
Practical	BFA-B-303	Poster Design	50	25	<b>75</b>	12 Hrs.
	BFA-B-304	Press Layout	50	25	<b>75</b>	12 Hrs.
	BFA-B-305	Illustration	100	50	<b>150</b>	12 Hrs.
	BFA-B-306	Drawing	75	25	<b>100</b>	18 Hrs.
	BFA-B-307	Magazine Layout & Typography	50	25	<b>75</b>	12 Hrs.
	BFA-B-308	Computer Graphics	50	25	<b>75</b>	6 Hrs.
	BFA-B-309	Optional :Carry on from 2 <sup>nd</sup> year (any two practical)	100 (50+50)	50 (25+25)	<b>150</b>	12 Hrs.
BFA-B-310		Assignment * (Indian monumental study)	--	50	<b>50</b>	--
Total =					<b>950</b>	

\* Internal assessment

**Examination: B.F.A. – 4<sup>th</sup> Year, Applied Arts – Group B**

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-401	History of Visual Arts & Design	100	--	<b>100</b>	3 Hrs.
	BFA-B-402	Material & Methods	100	--	<b>100</b>	3 Hrs.
Practical	BFA-B-403	Product Campaign Design	100	50	<b>150</b>	12 Hrs.
	BFA-B-404	Social Campaign Design	50	25	<b>75</b>	12 Hrs.
	BFA-B-405	Illustration	100	50	<b>150</b>	12 Hrs.
	BFA-B-406	Drawing	100	50	<b>150</b>	18 Hrs.
	BFA-B-407	Computer Graphics	100	50	<b>150</b>	18 Hrs.
	BFA-B-408	Optional :Carry on from 2 <sup>nd</sup> year (any two practical)	50	25	<b>75</b>	12 Hrs.
Total =					<b>950</b>	

## **Course outcome BFA 2<sup>nd</sup> Year (Applied Arts)**

- (a) Understanding history of Poster, different influences on Poster designing. Exercise to make different kinds of Posters.
- (b) Study of fundamental elements of layout and their practical application: preparation of simple typographical layouts for Newspapers.
- (c) Exercises of illustration with the different media on stories, poems & myths for designing of books for kids.
- (d) Study of human figure: draped and undraped proportion: blocking of mass with the aid of light and shade. Head Study: planes and masses of the head from different angles.
- (e) Outdoor: Sketching from nature.
- (f) Different type of composition justification makeup and handproof rolling. Imposition and lock up of two page, line and halftone printing in one colour
- (g) Study and history of letter forms: both Roman and Vernacular: letter as a design form; spacing; study of basic type faces; Interrelation of Negative and Positive space;
- (h) Exercises with basic shapes and textures in relation to space; Geometrical designs. Designing symbol, Logo, monograms, Book cover etc.
- (i) Use of camera; observation and selection of subject, composition; exposing outdoors and indoors. Knowledge of ISO, Shutter speed, aperture, depth of field etc. Use of Photoshop and other software's related to photography
- (j) Understanding of techniques method of silk screen printing: use only single colour tones used basic form logo-sign, etc.
- (k) Understanding of principles of stencil printing: preparing drawing for stencil and use only single colour tones.
- (l) Experience printing by lino-block bases on human forms and landscape architectural views.
- (m) Understanding of techniques of taking print: use different tones of any colour.

## **Detailed Syllabus (Theory)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)**

**(w. e. f. the academic session 2018-19 onwards)**

### **Instructions:**

- (i) No. of Questions to be set: 11 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) **Section A:** Question No. 01 is compulsory. There are 10 short type Questions. Each Questions of 04 marks
- (iii) **Section B :** There are descriptive type 10 Questions. 06 Questions to be attempted from this section & each Question 10 marks.

### **B.F.A II (PAINTING, APPLIED ARTS & SCULPTURE) (Common for all groups)**

**BFA – A – 201, Theory Paper I - History of visual Arts & Design / M.M.: 100 /Time: 3 hrs.**

#### **UNIT -I**

The quest of pre -

historic painting, important places, subject matter and style, viz. Mirzapur, Singhanpur, Pachmadhi, Hosangabad, Bhimbetka. Indus Vally civilization, Mohanjodaro, Harappa

#### **UNIT-II**

The literary-reference to Paintings in ancient India- Vedic and Buddhist records. The art of Ajanta, Bagh, Sigiriya cave paintings.

#### **UNIT-III**

Study of Indian Miniature painting such as Jain, Rajasthani, Mughal & Pahari paintings

#### **UNIT-IV**

Main traditions of paintings in China & Japan

#### **UNIT-V**

Main traditions of Indian sculpture-Mauryan, Sugna, Kushan, Gandhara, Gupta sculptures, sculptures of Orissan.

### **B.F.A – II APPLIED ARTS (Group - B)**

**BFA – B – 202, Theory Paper II Material & Method / M.M.: 100 / Time: 3 hrs.**

#### **UNIT –I**

Meaning of Technical Theory of Applied Art :

Differences in the meaning of medium, Method, Process, Technique, Style, Expression and Communication.

#### **UNIT-II**

Elements of design, principles of design. layout defined (Back ground & factors rough visualization.

#### **UNIT-III**

Technique and process of fixing, distemper, Gouache, Water Colour.

#### **UNIT-IV**

Half tone art reproduction, photography, Historical review of photography parts of camera and their uses. Types of camera, chemistry of photography, Sensitive materials.

#### **UNIT-V**

Reproduction, Commercial Reproduction, proof reading marks, knowledge of printing, paper and its size, mode of printing, principle of composition.

## **Detailed Syllabus (Practical)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. – 2<sup>nd</sup> (BACHELOR OF FINE ARTS)**

**Applied, Group: B**

**(w. e. f. the academic session 2018-19 onwards)**

### **BFA – B – 203: POSTER DESIGN**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50 )

Medium: Poster colours

Minimum size: 22"×14"

No. of Sessional: 10

### **BFA – B – 204: PRESS LAYOUT**

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25 )

Medium: Poster Colours, Pen and Ink.

Minimum size: 4 columns x 25 cm.

No. of Sessional: 10

### **BFA – B – 205: ILLUSTRATION**

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Water Colour/Poster Colour/Pencil Colour & Ink

Minimum size: 22"×14"

No. of Sessional: 10

### **BFA – B – 206: DRAWING**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Pencil/Pen & Ink

Minimum size: 22"×14"

No. of Sessional: Nature drawings: 05, Human Figure Drawings: 05 Head Studies: 05,  
Free-hand sketching: 500

### **BFA – B – 207: COMMERCIAL REPRODUCTION**

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Manual /Digital

Minimum size: 12"×18"/ A-4

No. of Sessional: 10

### **BFA – B – 208: GRAPHIC DESIGN**

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25 )

Medium: Pencil/Pen & Ink

Minimum size: As per requirement

No. of Sessional: Letter Writing: 10, Logo/ Symbol: 10, Illustration - 10

**BFA – B – 209: OPTIONAL (ANY TWO OF THE FOLLOWING)**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 (50+50) & Sessional: 50 (25+25))

**Opt – 1: PHOTOGRAPHY**

Minimum size: 8"×12"

No. of Sessional: Minimum 03 photos for each category.

**Subject:**

- |                          |                                  |
|--------------------------|----------------------------------|
| (i) Still Life           | (vi) Texture                     |
| (ii) Portrait            | (vii) Digital Manipulation       |
| (iii) Landscape          | (viii) Black & White Photography |
| (iv) Composition         | (ix) Architectural Photography   |
| (v) Abstract Composition |                                  |

**Opt – 2: SCREEN PRINTING**

Medium: Printing Ink

Minimum size: 12"×12"

No. of Sessional: 05

**Opt – 3: Print Making**

Medium: Printing Ink

Minimum size: 12"×18"

No. of Sessional: 05

**SUGGESTED BOOKS FOR READING :**

1. Foundation of Advertising (Theory and Practice) – SA Chunawala & KC Sethia.
2. Advertising and Sales Management – Mukesh Trehan & Ranju Trehan.
3. Advertising and Sales Management – Mukesh Trehan & Ranju Trehan (Hindi Edition).
4. Packaging Design : Graphics , Material Technology – Steven Sonsino.
5. Sign Design : Graphics, Materials & Techniques – Mitzi Sims.
6. Paste up for Graphic Arts Production – Kenneth F. Hird .
7. Razanl, Modern Paining, Skira – Useful references from plates and text.
8. Lake and Maillard – Dictionary of Modern Painting.
9. Herbert Road – A concise History of Modern Paining.
10. William Vaughan – Romantic Art.
11. European Modern Movements in Encyclopedia of World Art.
12. भारतीय सौन्दर्यशास्त्र का तात्त्विक विवेचन एवं वर्णन : राम लखन शुक्ल
13. Lkk/kkj .khdj .k vksj I kln; Luqkfr ds iæq[k fl ) kUr % iæ dkUr V.Mu
14. सौन्दर्यशास्त्र के तत्व : कुमार विमल
15. सुन्दरम : हरिद्वारी लाल शर्मा

## **Course outcome BFA 3<sup>rd</sup> Year (Applied Arts)**

- (a) Poster: Study of different schools of posters and their application to the project; making of posters, social subjects show cards, multi-sheet posters etc.
- (b) Use all common in poster. Use scraper, board, drawing, fashion drawing line and wash combined. Use hand lettering. Photography typography and use of block pulls on the design made by the students.
- (c) Preparation of commercial Product layouts for newspaper. Only Indian product ad./social Ad./services Ad.
- (d) Exercises of illustration with the different media on stories, poems & myths for designing of books for kids (more refined way as BFA – 2<sup>nd</sup> Year).
- (e) Introduction to Computer working with MS Word, paint brush, Page maker and Photoshop Corel Draw; preparation of graphic design like Press Layout, Magazine Ad, Logo and stationery etc.
- (f) Outdoor Photography, Product Photography, Portrait Study, Retouching and Finishing.
- (g) Experiment of screen printing based on man made objects and nature life by using double colour tones.
- (h) Understanding and basic introduction of mono type print (impression) by using single colour.
- (i) Understanding of wood cut printing techniques and manipulation of different texture use for printing wood-blocks.
- (j) Print for both above section based on semi creative and imaginative forms.

# **Detailed Syllabus (Theory)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)**

**(w. e. f. the academic session 2018-19 onwards)**

## **Instructions:**

- (i) No. of Questions to be set: 11 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) **Section A:** Question No. 01 is compulsory. There are 10 short type Questions. Each Questions of 04 marks
- (iii) **Section B :** There are descriptive type 10 Questions. 06 Questions to be attempted from this section & each Question 10 marks.

## **B.F.A III** (PAINTING, APPLIED ARTS & SCULPTURE) (*Common for all group*)

**BFA – A – 301**, Theory Paper I : History of visual Arts & Design / M.M.: 100 / Time: 3 hrs.

### **UNIT -I**

The quest of pre-historic painting and Important places of pre-historic art in Europe. Subject matter and style of pre historic art and Islamic painting tradition in West Asia, i.e. Persian, Egyptian etc.

### **UNIT-II**

Renaissance in Italy and their important painters such as Leonardo Da Vinci, Raphael, Michelangelo etc.

Renaissance in German Painting and their important painters such as Albert Durer, Van Eyck etc.

Study of Greek, Roman, Early Christian, Byzantine and Gothic painting

### **UNIT-III**

Mannerism and Baroque, important painters and their paintings  
Lives and works of the 17th century painters like Rembrandt Rubens, Vermeer, Velazquez and others.

### **UNIT-IV**

Study of Egyptian sculpture, Sumerian sculpture, Greek Sculpture.

Sculpture roman sculpture, Romanesque sculpture, Gothic sculpture and Renaissance sculpture.

### **UNIT-V**

**Aesthetics** - Origin of Art, Definitions of art, Classification of art and creation of beauty.

## **B.F.A – III APPLIED ARTS** (Group - B)

**BFA – B – 302**, Theory Paper II- Material & Method / M.M.: 100 / Time: 3 hrs.

*Media of Communications illustration and colour*

### **UNIT -I**

Different types of - Traditional, Idealistic, Symbolic, Illustrative, Realistic, Modern, Impressionistic, Cubistic, Expressionistic, Surrealistic, Fantasy, Abstract, Constructive, Free and Creative compositions.

### **UNIT-II**

Layout and reproduction Techniques

### **UNIT-III**

**Media of advertising** Poster, Hoarding, New paper show card, Calendar Journal and Magazines and Magazines, folder, booklet, television.

### **UNIT-IV**

**Photography** - Optics, filter factors formula, focal length and depth of field, Commercial Reproduction.

### **UNIT-V**

**Typography** Difference between roman and sans-serif types, Gothic and script types, various kinds of proofs. Imposition upto eight pages, modern developments in printing difference between letter press and offset process.

**Blockmaking** Theory of colour, Half tone photography. Defects in negative and blocks modern developments in photo-negative, chemistry of developments stop bath, fixing, graining etching, etching & coating on wet plate.

## **Detailed Syllabus (Practical)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. – 3<sup>rd</sup> (BACHELOR OF FINE ARTS)**

**Applied, Group: B**

**(w. e. f. the academic session 2018-19 onwards)**

### **BFA – B – 303: POSTER DESIGN**

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Manual/Digital

Minimum size: 14"×22"

No. of Sessional: Poster:8

### **BFA – B – 304: PRESS LAYOUT**

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Poster Colours, Pen and Ink

Minimum size: 4 columns x 25 cm.

No. of Sessional: 10

### **BFA – B – 305: ILLUSTRATION**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Poster Colours, Pen and Ink

Minimum size: 4 columns x 25 cm.

No. of Sessional: 10

### **BFA – B – 306: DRAWING**

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Pencil, Pen & Ink, Water Colour, Dry pastel etc

Minimum size: 22"×28"

No. of Sessional:

Nature drawings: 10

Human Figure Drawings: 07

Head Studies: 05

Free-hand sketching: 750

### **Course of study:**

(a) Study of human figure: draped and undraped proportion: blocking of mass with the aid of light and shade. Head Study: planes and masses of the head from different angles.

(b) Outdoor: Sketching from nature.

### **BFA – B – 307: MAGAZINE LAYOUT & TYPOGRAPHY**

Time Allowed: 12 Hours



Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Manual/Digital

Minimum size: 22"×14"/A-3

No. of Sessional:

No. of Magazine layouts: 8 (Including 1 or 2 typographical layouts)

Illustration for Book - 10

**Course of study:**

- (a) Comparative study of different types and sizes of layouts; designing of simple illustrative and typographical layouts for magazines.
- (b) Study and selection of typefaces for different layouts; use of letters and words as a visual element/ form; calculation of copy according to given space.
- (c) Exercises of illustration with the different media on stories, poems & myths for designing of books for kids.

**BFA – B – 308: COMPUTER GRAPHICS**

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: As required

Minimum size: As per requirement

No. of Sessional:

Magazine Ads: 5 (Product: 3; Social: 2)

Visiting Card: 10

Logo: 10

Letter head: 10

Book Cover: 5

Point of Purchase item/Packaging item: 5

Poster: 5

**BFA – B – 309: OPTIONAL (ANY ONE OF THE FOLLOWING)**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 (50+50) & Sessional: 50 (25+25))

**Opt – 1: PHOTOGRAPHY**

Minimum size: 12"×18"

No. of Sessional: 15

**Opt – 2: SCREEN PRINTING**

Medium: Printing Ink

Minimum size: 12"×18"

No. of Sessional: 05

**Opt – 3: PRINT MAKING**

Medium: Printing Ink

Minimum size: 12"×18"

No. of Sessional: 05

**BFA – B – 310: ASSESSMENT (INDIAN MONUMENTAL STUDY)**

Based on Educational Tour.

## **SUGGESTED BOOKS FOR READING :**

1. Foundation of Advertising (Theory and Practice) – SA Chunawala & KC Sethia.
2. Making a Good Layout – Lorisieber & Lisa Balla.
3. Type in Use – Alex White.
4. The Image and the Eye – E.H. Gombrich.
5. Air Brushing and Photo Retouching – Brett Breckon.
6. Applied Art Handbook – Prof. S.K. Luthra .
7. Advertising and Sales Management – Mukesh Trehan & Ranju Trehan.
8. Advertising and Sales Management – Mukesh Trehan & Ranju Trehan (Hindi Edition).
9. Packaging Design : Graphics , Material Technology – Steven Sonsino.
10. Sign Design : Graphics, Materials & Techniques – Mitzi Sims.
11. Paste up for Graphic Arts Production – Kenneth F. Hird .
12. Razanl, Modern Paining, Skira – Useful references from plates and text.
13. Lake and Maillard – Dictionary of Modern Painting.
14. Herbert Road – A concise History of Modern Paining.
15. William Vaughan – Romantic Art.
16. European Modern Movements in Encyclopedia of World Art.
17. भारतीय सौन्दर्यशास्त्र का तात्त्विक विवेचन एवं वर्णन : राम लखन शुक्ल
18. Lkk/kkj . khdj . k vkj l kln; lqkfr ds iæq[k fl ) kUr % iæ dkUr V. Mu
19. सौन्दर्यशास्त्र के तत्व : कुमार विमल
20. सुन्दरम : हरिद्वारी लाल शर्मा

## **Course outcome BFA 4<sup>th</sup> Year (Applied Arts)**

- (a) Introduction to advertising campaigns, Use of appeals and USP in designing advertising campaigns for products and services, knowledge of the principles and stages in designing campaigns.
- (b) Collection of data regarding social issues and problems designing advertising campaigns on these issues and problems, designing campaigns for creating social awareness.
- (c) Exercises of illustration with the different media on stories, poems & myths for designing of books for kids.
- (d) Portrait, Full figure, Animal etc. in poster colour, water colour, pencil shading, oil pastel, etc.
- (e) Advanced study in Corel Draw, introduction and advanced proficiency in Photoshop, MS Word and Page Maker, use of design software in designing of Product and Social campaigns.
- (f) Advance work for advertising in Photography.
- (g) Advance silk screen printing in multi-colour tones based on experience on previous study by using creative forms and figurative composition.
- (h) Understanding of techniques of taking monoprint by using double colour and multi-colour tones.
- (i) Understanding of wood cut printing on different type of surfaces also use various type of papers and fabrics for print.
- (j) Creative composition based print: use wood-block or wood-cylinder.

# **Detailed Syllabus (Theory)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)**

**(w. e. f. the academic session 2018-19 onwards)**

## **Instructions:**

- (i) No. of Questions to be set: 11 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) **Section A:** Question No. 01 is compulsory. There are 10 short type Questions. Each Questions of 04 marks
- (iii) **Section B :** There are descriptive type 10 Questions. 06 Questions to be attempted from this section & each Question 10 marks.

## **B.F.A IV (PAINTING, APPLIED ARTS & SCULPTURE) (*Common for all group*)**

**BFA – A – 401, Theory Paper I : History of visual Arts & Design / M.M.: 100 / Time: 3 hrs.**

### **UNIT –I**

Modern Movement in West such as Impressionism, Post Impressionism, Cubism, Expressionism, Dadaism, Surrealism etc.

### **UNIT-II**

Contemporary Art movement in west such as -  
Action painting, Synchronism, Orphism, Raynism, Constructivism, Abstract expressionism  
etc. Current trends in western art.

### **UNIT-III**

Important Modern Movement in India such as Bengal School and there important Painters-  
A.N. Tagore, R.N. Tagore, G.N. Tagore, Nand Lal Bose, K.N. Majumdar, Jamini Roy, Khastgir, A.K. Haldar,  
George Keyt, Amrita Shergil, Raja Ravi Verma, L.M.Sen, Ram Kinkar etc.

### **UNIT-IV**

Art Movement of India such as Progressive Art Group, Shilpi Chakra. Important painters and Sculptors  
and there work -

Sooza, Raza, M.F. Hussain, Tayab Mehta, K.S.Kulkarni, RamKumar, Manjeet Bava, Swaminathan, G.R. Sanosh,  
Himmat Shah, Jeram Patel, Ramchandran, Bhupen Khakkar, R.S.Bist, M. L. Nagar, A. S. Pawar, Satish Chandra,  
B.N.Arya, Ram Chandra Shukla etc.

### **UNIT-V**

Folk/Tribal art of India and its important regional style and techniques such as Madhubani, Orissan, Rajasthani etc.

## **Detailed Syllabus (Practical)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. – 4<sup>th</sup> (BACHELOR OF FINE ARTS)**

**Applied, Group: B**

**(w. e. f. the academic session 2018-19 onwards)**

### **BFA – B – 403: PRODUCT CAMPAIGN DESIGN**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Digital

Minimum size: As per requirement

No. of Sessional: Product Campaigns: 01

### **BFA – B – 404: SOCIAL CAMPAIGN DESIGN**

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Digital

Minimum size: As per requirement

No. of Sessional: Social Campaign: 1, Individual assignments: 4

### **BFA – B – 405: ILLUSTRATION**

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Poster Colours/Water Colour, Pen and Ink

Minimum size: 22"×28"

No. of Sessional: 10 (7 illustration and 3 story boarding)

### **BFA – B – 406: DRAWING**

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Poster Colours/Water Colour, Pen and Ink

Minimum size: 22"×28"

No. of Sessional: Drawing: 15

### **BFA – B – 407: COMPUTER GRAPHICS**

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Manual/Digital

Minimum size: 14"×22"

No. of Sessional: 10, Special effect of graphic design: (Product and Social) and individual assignments (Package, dangler, calendar etc.)

### **BFA – B – 408: OPTIONAL (ANY ONE OF THE FOLLOWING)**

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

#### **Opt – 1: PHOTOGRAPHY**

Minimum size: 18"×18"

No. of Sessional: Minimum 03 photos for each category.

**Subject:**

- (i) Photography for advertising
- (ii) Photography for modeling /Fashion photography
- (iii) Product Photography
- (iv) Digital Manipulation
- (v) Travel Photography
- (vi) Photography for Journalism
- (vii) Black & White photography
- (viii) Photo series / Photo essay (based on a particular theme)
- (ix) Photography for illustration /Story Board.

**Opt – 2: SCREEN PRINTING**

Medium: Printing Ink

Minimum size: 24"×24"

No. of Sessional: 05

**Opt – 3: Print Making**

Medium: Printing Ink

Minimum size: as required

No. of Sessional: 05

**SUGGESTED BOOKS FOR READING :**

1. fp=.k l kexh % MKND vkjO dO fl g
2. foKki u \*rduhd , oa fl }kUr\* % ujdlnz ; kno
3. foKki u fMtkbLu % ujdlnz ; kno
4. विज्ञापन कला : एकेश्वर प्रसाद हटवाल
5. विज्ञापन : अशोक महाजन
6. Making a Good Layout – Lorisieber & Lisa Balla.
7. Type in Use – Alex White.
8. The Image and the Eye – E.H. Gombrich.
9. Air Brushing and Photo Retouching – Brett Breckon.
10. Applied Art Handbook – Prof. S.K. Luthra .
11. Advertising and Sales Management – Mukesh Trehan & Ranju Trehan.
12. Advertising and Sales Management – Mukesh Trehan & Ranju Trehan (Hindi Edition).
13. Packaging Design : Graphics , Material Technology – Steven Sonsino.
14. Sign Design : Graphics, Materials & Techniques – Mitzi Sims.
15. Paste up for Graphic Arts Production – Kenneth F. Hird .
16. Razanl, Modern Paining, Skira – Useful references from plates and text.
17. Lake and Maillard – Dictionary of Modern Painting.
18. Herbert Road – A concise History of Modern Paining.
19. William Vaughan – Romantic Art.
20. European Modern Movements in Encyclopedia of World Art.
21. भारतीय सौन्दर्यशास्त्र का तात्त्विक विवेचन एवं वर्णन : राम लखन शुक्ल
22. Lkk/kkj .k khdj .k vkj l kJn; Luqkfr ds iæq[k fl ) kUr % iæ dkUr V. Mu
23. सौन्दर्यशास्त्र के तत्व : कुमार विमल
24. सुन्दरम : हरिद्वारी लाल शर्मा

**Institute of Fine Arts**  
**C.S.J.M. University, Kanpur**  
**Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)**  
(w. e. f. the academic session 2018-19 onwards)

**Examination: B.F.A. – 2<sup>nd</sup> Year, Sculpture – Group C**

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-201	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-C-202	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-C-203	Drawing	100	50	150	12 Hrs.
	BFA-C-204	Portrait	100	100	200	18 Hrs.
	BFA-C-205	Composition	100	100	200	18 Hrs.
	BFA-C-206	Advance Composition	100	100	200	18 Hrs.
Total =					950	

**Examination: B.F.A. – 3<sup>rd</sup> Year, Sculpture – Group C**

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional/ Int. Assmt.	Total	
Theory	BFA-A-301	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-C-302	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-C-303	Drawing	75	25	100	12 Hrs.
	BFA-C-304	Portrait	100	100	200	18 Hrs.
	BFA-C-305	Composition	100	100	200	18 Hrs.
	BFA-C-306	Advance Composition	100	100	200	18 Hrs.
BFA-C-307		Assignment * (Indian monumental study)	--	50	50	--
Total =					950	

\* Internal assessment

**Examination: B.F.A. – 4<sup>th</sup> Year, Sculpture – Group C**

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-401	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-C-402	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-C-403	Drawing	100	50	150	12 Hrs.
	BFA-C-404	Life study	100	100	200	18 Hrs.
	BFA-C-405	Composition	100	100	200	18 Hrs.
	BFA-C-406	Advance Composition	100	100	200	18 Hrs.
Total =					950	

## **Course outcome BFA 2<sup>nd</sup> Year (Sculpture)**

- (a) Drawing from life, Antique models and other objects from Nature as also creative drawing reflecting structure of compositional concept.
- (b) Study from life model with and without the use of calipers, waste mould and cast in plasters.
- (c) Composition in Clay and in cast/ direct plaster with human figure, animal, birds and other objects and experiences from nature. Casting in plaster and cement round and relief.
- (d) Carving round and relief in wood with proper understanding of the character of wood and tools employed to carve and finish. Use of common bodies of different types of used for Terracotta. Use of Kilns for firing of these objects (Sculpture).

## **Detailed Syllabus (Theory)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)**

**(w. e. f. the academic session 2018-19 onwards)**

### **Instructions:**

- (i) No. of Questions to be set: 11 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) **Section A:** Question No. 01 is compulsory. There are 10 short type Questions. Each Questions of 04 marks
- (iii) **Section B :** There are descriptive type 10 Questions. 06 Questions to be attempted from this section & each Question 10 marks.

### **B.F.A II (PAINTING, APPLIED ARTS & SCULPTURE) (Common for all groups)**

**BFA – A – 201, Theory Paper I - History of visual Arts & Design / M.M.: 100 /Time: 3 hrs.**

#### **UNIT -I**

The quest of pre - historic painting, important places, subject matter and style, viz. Mirzapur, Singhanpur, Pachmadhi, Hosangabad, Bhimbetka. Indus Vally civilization, Mohanjodaro, Harappa

#### **UNIT-II**

The literary-reference to Paintings in ancient India- Vedic and Buddhist records. The art of Ajanta, Bagh, Sigiriya cave paintings.

#### **UNIT-III**

Study of Indian Miniature painting such as Jain, Rajasthani, Mughal & Pahari paintings

#### **UNIT-IV**

Main traditions of paintings in China & Japan

#### **UNIT-V**

Main traditions of Indian sculpture-Mauryan, Sugna, Kushan, Gandhara, Gupta sculptures, sculptures of Orissan and Khajuraho sculptures.

### **B.F.A – II SCULPTURE (Group - C)**

**BFA – C – 202, Theory Paper II- Material & Method / M.M.: 100 / Time: 3 hrs.**

#### **UNIT –I**

Meaning of Technical Theory, Differences in the meaning of medium, Method, Process, Technique, Style, Expression and Communication.

#### **UNIT-II**

Fundamentals of plastic medium, clay and its properties.

#### **UNIT-III**

Principle of modeling and casting.

#### **UNIT-IV**

Place and importance of subject, idea, feeling, imagination, expression, suggestion, symbolism, medium.



**UNIT-V**

Method & Practice of ceramics, pottery and terracotta. Fundamentals of wood carving, Anatomy study of figure, study of muscles of the head.

**Institute of Fine Arts**  
**C.S.J.M. University, Kanpur**  
**Scheme of Examinations B.F.A. – 2<sup>nd</sup> (BACHELOR OF FINE ARTS)**  
**Sculpture, Group: C**  
(w. e. f. the academic session 2018-19 onwards)

**BFA – C – 203: DRAWING**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Pencil, Crayon, Conte, Charcoal.

Minimum size: 14"×22"

No. of Sessional: 15

**BFA – C – 204: PORTRAIT**

Time Allowed: 18 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Clay & Plaster.

Minimum size: Bust

No. of Sessional: 06

**BFA – C – 205: COMPOSITION**

Time Allowed: 24 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Clay

Minimum size: As per required

No. of Sessional: 06

**BFA – C – 206: ADVANCE COMPOSITION**

Time Allowed: 24 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Wood Carving/POP Carving/ Terracotta.

Minimum size: As per required

No. of Sessional: 06

## **SUGGESTED BOOKS FOR READING :**

1. Madsen – Art Nouveau.
2. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)
3. Crespelle – The Fauves.
4. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopedias of World Art.
5. Rosenblum – Cubism and 20th Century Art.
6. Selz : German Expressionism. For Expressionism See Also Encyclopedias of World Art.
7. Ritchie – German 20th Century Art – Museum of Modern Art.
8. Barr – Fantastic Art; Dada and Surrealism.
9. Scuphor – Dictionary of Abstract Art.
10. Motherwell Dada Poets and Painters (Anthology of Dada Writings).
11. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)
12. Herbert Read – Surrealism (Mainly documents)
13. Rubin – Dada & Surrealism.
14. Herbert Read : (i) Modern Sculpture.
15. Herbert Read : (ii) Art of Sculpture.

## **Course outcome BFA 3<sup>rd</sup> Year (Sculpture)**

- (a) Advance exercise compared to syllabus of 2nd year with special emphasis on trunk and limbs of body as also figure, animal, birds in motion, layout for carving and casting.
- (b) Individual or Group compositions based on specific subjects suitable for execution in a certain media particularly stone and metal, piece molding and casting including in cement.
- (c) Different types of Portraiture in clay with molding and casting.
- (d) Carving of Wood, Stones, marble etc. by direct and indirect method - relief and round. Flexible mould making and casting of composition suitable for fiber casting and use of scrap metal with welding – Terracotta making round and relief.

### **Detailed Syllabus (Practical)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. – 3<sup>rd</sup> (BACHELOR OF FINE ARTS)**

**Sculpture, Group: C**

**(w. e. f. the academic session 2018-19 onwards)**

#### **BFA – C – 303: DRAWING**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Pencil, Crayon, Conte, Charcoal.

Minimum size: 14"×22"

No. of Sessional: 15

#### **BFA – C – 304: COMPOSITION**

Time Allowed: 24 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Clay

Minimum size: As per required

No. of Sessional: 06

#### **BFA – C – 305: PORTRAIT**

Time Allowed: 18 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Clay, Plaster and Cement.

Minimum size: Life Size

No. of Sessional: 04

#### **BFA – C – 306: ADVANCE COMPOSITION**

Time Allowed: 24 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Wood Carving/Stone Carving/Fiber Casting/Terracotta/Scrap Metal.

Minimum size: As per required

No. of Sessional: 06

#### **BFA – C – 307: ASSESSMENT (INDIAN MONUMENTAL STUDY)**

Based on Educational Tour.

## **SUGGESTED BOOKS FOR READING :**

1. Madsen – Art Nouveau.
2. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)
3. Crespelle – The Fauves.
4. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopedias of World Art.
5. Rosenblum – Cubism and 20th Century Art.
6. Selz : German Expressionism. For Expressionism See Also Encyclopedias of World Art.
7. Ritchie – German 20th Century Art – Museum of Modern Art.
8. Barr – Fantastic Art; Dada and Surrealism.
9. Scuphor – Dictionary of Abstract Art.
10. Motherwell Dada Poets and Painters (Anthology of Dada Writings).
11. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)
12. Herbert Read – Surrealism (Mainly documents)
13. Rubin – Dada & Surrealism.
14. Herbert Read : (i) Modern Sculpture.
15. Herbert Read : (ii) Art of Sculpture.
16. Giedion Welcker : Contemporary Sculpture.
17. Sculpture of the 19th – 20th Centuries.
18. Burnham – Beyond Modern Sculpture.

## **Course outcome BFA 4<sup>th</sup> Year (Sculpture)**

- (a) Advance work in nature of syllabus of 2<sup>nd</sup> & 3<sup>rd</sup> year.
  - (b) Advance work of 2<sup>nd</sup> & 3<sup>rd</sup> year particularly full figure and combination of figure including in motion.
  - (c) Any two medium, advance work including experimental or mixed medium as done either in 2<sup>nd</sup> & 3<sup>rd</sup> year depending in medium chosen by student.
- Panel of Paper Setters, Internal & External Examiners

### **Detailed Syllabus (Practical)**

**Institute of Fine Arts**

**C.S.J.M. University, Kanpur**

**Scheme of Examinations B.F.A. – 4<sup>th</sup> (BACHELOR OF FINE ARTS)**

**Sculpture, Group: C**

**(w. e. f. the academic session 2018-19 onwards)**

#### **BFA – C –403: DRAWING**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Pencil, Crayon, Conte, Charcoal.

Minimum size: 22"×28"

No. of Sessional: 10

#### **BFA – C –404: COMPOSITION**

Time Allowed: 18 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Clay or as required

Minimum size: As per required

No. of Sessional: 06

#### **BFA – C – 405: LIFE STUDY**

Time Allowed: 18 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Clay/Plaster/Cement/Fiber

Minimum size: Life Size

No. of Sessional: 03 (male/female/child – each one)

#### **BFA – C – 406: ADVANCE COMPOSITION**

Time Allowed: 18 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Wood Carving/Stone Carving/Fiber Casting/Terracotta/Scrap Metal/Throwing method

Minimum size: As per required

No. of Sessional: 06

## **SUGGESTED BOOKS FOR READING :**

1. Nean Seitz – Modern Sculpture, Evolution.
2. Kulterman – The New Sculpture.
3. Maillard – Dictionary of Modern Sculpture.
4. Scuphot : Sculpture of 20th Century.
5. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)
6. Crespelle – The Fauves.
7. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopediadia of World Art.
8. Rosenblum – Cubism and 20th Century Art.
9. Selz : German Expressionism. For Expressionism See Also Encyclopediadia of World Art.
10. Ritchie – German 20th Century Art – Museum of Modern Art.
11. Barr – Fantasio Art; Dada and Surrealism.
12. Scuphor – Dictionary of Abstract Art.
13. Motherwell Dada Poets and Painters (Anthology of Dada Writings).
14. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)
15. Herber Read – Surrealism (Mainly documents)
16. Rubin – Dada & Surrealism.
17. Herbert Read : (i) Modern Sculpture.
18. Herbert Read : (ii) Art of Sculpture.