

**IMS-DESIGN & INNOVATION ACADEMY, NOIDA**

**EVALUATION SCHEME - BACHELOR OF FINE ARTS**

<b>Year-1 Foundation (Common to All Specializations)</b>								
<b>S. No.</b>	<b>Code</b>	<b>Subject Name</b>	<b>Theory Exam Marks</b>			<b>Practical Exam Marks</b>		
			<b>Int</b>	<b>Ext</b>	<b>Tot</b>	<b>Int</b>	<b>Ext</b>	<b>Tot</b>
1	BFA-101	History of Art in India	40	60	100			
2	BFA-102A/ BFA-102B	English / Hindi	40	60	100			
3	BFA-008	Environmental Studies	-	100	100			
4	BFA-103	Practical (Drawing)				50	150	200
5	BFA-104	Practical (Design-2D)				40	60	100
6	BFA-105	Practical (Design-3D)				40	60	100
		<b>Total</b>			<b>300</b>			<b>400</b>

**IMS-DESIGN & INNOVATION ACADEMY, NOIDA**

**EVALUATION SCHEME - BACHELOR OF FINE ARTS**

<b>Year-2 Applied Art</b>								
S. No.	Code	Subject Name	Theory Exam Marks			Practical Exam Marks		
			Int	Ext	Tot	Int	Ext	Tot
1	BFA-201	History of Western Art	40	60	100			
2	BFA-202	Aesthetic	20	30	50			
3	BFA-203	Advertising Theory	40	60	100			
4	BFA-208	Practical (Graphic Design (a) Press Layout)				40	60	100
5	BFA-209	Practical (Graphic Design (b) Poster Design)				40	60	100
6	BFA-210	Practical (Drawing & Illustration)				40	60	100
7	BFA-211	Practical (Photography & Reproduction Technique)				20	30	50
		<b>Total</b>			<b>250</b>			<b>350</b>

<b>Year-3 Applied Art</b>								
S. No.	Code	Subject Name	Theory Exam Marks			Practical Exam Marks		
			Int	Ext	Tot	Int	Ext	Tot
1	BFA-301	History of Far Eastern Art	40	60	100			
2	BFA-302	Aesthetic	20	30	50			
3	BFA-303	Advertising Theory	40	60	100			
4	BFA-308	Practical (Graphic Design (a) Press Layout)				40	60	100
5	BFA-309	Practical (Graphic Design (b) Poster Design)				40	60	100
6	BFA-310	Practical (Drawing & Illustration)				40	60	100
7	BFA-311	Practical (Photography & Reproduction Technique)				20	30	50
		<b>Total</b>			<b>250</b>			<b>350</b>

<b>Year-4 Applied Art</b>								
S. No.	Code	Subject Name	Theory Exam Marks			Practical Exam Marks		
			Int	Ext	Tot	Int	Ext	Tot
1	BFA-401	History of Modern Indian Art	40	60	100			
2	BFA-402	History of Modern Western Art	40	60	100			
3	BFA-403	Advertising Theory	40	60	100			
4	BFA-409	Practical (Graphic Design (a) Press Layout)				40	60	100
5	BFA-410	Practical (Graphic Design (b) Poster Design)				40	60	100
6	BFA-411	Practical (Drawing & Illustration)				40	60	100
		<b>Total</b>			<b>300</b>			<b>300</b>

**IMS-DESIGN & INNOVATION ACADEMY, NOIDA**

**EVALUATION SCHEME - BACHELOR OF FINE ARTS**

<b>Year-2 Fashion Design</b>								
S. No.	Code	Subject Name	Theory Exam Marks			Practical Exam Marks		
			Int	Ext	Tot	Int	Ext	Tot
1	BFA-201	History of Western Art	40	60	100			
2	BFA-205	Fashion Theory	40	60	100			
3	BFA-215	Practical (Pattern Making & Draping)				40	60	100
4	BFA-216	Practical (Fashion Model Drawing & Sketching)				40	60	100
5	BFA-217	Practical (Garment Construction)				40	60	100
6	BFA-218	Practical (Fashion Art)				40	60	100
		<b>Total</b>			<b>200</b>			<b>400</b>

<b>Year-3 Fashion Design</b>								
S. No.	Code	Subject Name	Theory Exam Marks			Practical Exam Marks		
			Int	Ext	Tot	Int	Ext	Tot
1	BFA-301	History of Far Eastern Art	40	60	100			
2	BFA-305	Fashion Theory	40	60	100			
3	BFA-315	Practical (Pattern Making & Draping)				40	60	100
4	BFA-316	Practical (Fashion Model Drawing & Sketching)				40	60	100
5	BFA-317	Practical (Garment Construction)				40	60	100
6	BFA-318	Practical (Fashion Art)				40	60	100
		<b>Total</b>			<b>200</b>			<b>400</b>

<b>Year-4 Fashion Design</b>								
S. No.	Code	Subject Name	Theory Exam Marks			Practical Exam Marks		
			Int	Ext	Tot	Int	Ext	Tot
1	BFA-401	History of Modern Indian Art	40	60	100			
2	BFA-405	Fashion Theory	40	60	100			
3	BFA-406	Apparel Fabric Studies and Fundamental of Apparel Production	40	60	100			
4	BFA-415	Practical (Pattern Making & Draping)				40	60	100
5	BFA-416	Practical (Fashion Model Drawing & Sketching)				40	60	100
6	BFA-417	Practical (Fashion Art & Accessories)				40	60	100
		<b>Total</b>			<b>300</b>			<b>300</b>

**IMS-DESIGN & INNOVATION ACADEMY, NOIDA**

**EVALUATION SCHEME - BACHELOR OF FINE ARTS**

<b>Year-2</b>		<b>Textile Design</b>						
<b>S. No.</b>	<b>Code</b>	<b>Subject Name</b>	<b>Theory Exam Marks</b>			<b>Practical Exam Marks</b>		
			<b>Int</b>	<b>Ext</b>	<b>Tot</b>	<b>Int</b>	<b>Ext</b>	<b>Tot</b>
1	BFA-201	History of Western Art	40	60	100			
2	BFA-204	Textile Theory	40	60	100			
3	BFA-212	Practical (Design Layout)				40	60	100
4	BFA-213	Practical (Weaving)				60	90	150
5	BFA-214	Practical (Printing & Dyeing)				60	90	150
		<b>Total</b>			<b>200</b>			<b>400</b>

<b>Year-3</b>		<b>Textile Design</b>						
<b>S. No.</b>	<b>Code</b>	<b>Subject Name</b>	<b>Theory Exam Marks</b>			<b>Practical Exam Marks</b>		
			<b>Int</b>	<b>Ext</b>	<b>Tot</b>	<b>Int</b>	<b>Ext</b>	<b>Tot</b>
1	BFA-301	History of Far Eastern Art	40	60	100			
2	BFA-304	Textile Theory	40	60	100			
3	BFA-312	Practical (Design Layout)				40	60	100
4	BFA-313	Practical (Weaving)				60	90	150
5	BFA-314	Practical (Printing & Dyeing)				60	90	150
		<b>Total</b>			<b>200</b>			<b>400</b>

<b>Year-4</b>		<b>Textile Design</b>						
<b>S. No.</b>	<b>Code</b>	<b>Subject Name</b>	<b>Theory Exam Marks</b>			<b>Practical Exam Marks</b>		
			<b>Int</b>	<b>Ext</b>	<b>Tot</b>	<b>Int</b>	<b>Ext</b>	<b>Tot</b>
1	BFA-401	History of Modern Indian Art	40	60	100			
2	BFA-404	Textile Theory	40	60	100			
3	BFA-412	Practical (Design Layout)				40	60	100
4	BFA-413	Practical (Weaving)				60	90	150
5	BFA-414	Practical (Printing & Dyeing)				60	90	150
		<b>Total</b>			<b>200</b>			<b>400</b>

---

---

**FIRST YEAR  
BFA (FOUNDATION)**

---

---

**BFA-101: HISTORY OF ART IN INDIA**

TIME: 5 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

**From Indus Valley Civilization to present day**

Note: (i) Should be taught in a story form.

(ii) Emphasis should not be on chronology but on evolution of art forms.

1. **Indus Valley Civilization** (2500 B.C. - 500 B.C.) - Sculpture Lime Stone priest. Torso, Bronze Dancing Girls, Seals, Terra-cotta, Mother Goddesses, Pottery, Jewelry.
2. **Mauryan Empire** - Pillar inscription, Sarnath Capital, Yaksha figures, Lomasha Rishi Cave, Animal Carvings, Terra-cotta.
3. **Sunga Period** - Stupa and Toranas: Sculpture Barhut-Shalabhanjika, Relief Medallion - Mriga Jakata, Viharas and Chaitya (Katie and Bhaja).
4. **Kushan Period - Gandhara School** - Standing Buddha from Hoti Mardan, Nirvan of Buddha of Katra.
5. **Gupta Period** - Sculpture: Standing Buddha from Mathura painting, Ajanta, Bodhisattiva Cave No.1, Apsaras Cave No. 17, Architecture, Vishu-Temple-Deoghar.
6. **Medieval Period of Hindu Dynasties with special references to South India-**
  - (1) Pallava Dynasty; Mahabalipuram - Gangavataran, Panchrath
  - (2) Rashtrakuta Dynasty; Ellora-Kaissasa temple, Elephanta-Maheshmurti
  - (3) Chandela Dynasty; Khajurao (Nagar Style), Kandariya Mahadeo temple.
  - (4) Konark (Orissa Style), Sun temple.Kangra — Bhagwatpuran, Ragamala, Baramasa.
7. **Indian Miniatures -**
  - (i) Moghal Miniatures - Akbar School: Illustration from Babar Namah and Akbar Namah.
  - (ii) Jahangir School - Study of animals and birds.
  - (iii) Shahajahan School - Portrait of Shahajahan.Rajput Miniatures - Basholi - Adbhisarika Nayika.  
Kangra - Bhagwatpurana, Ragamala, Baramasa.
8. **Renaissance (Revivalism) in India** - Revi Varma, Samuera Garva Harana, Matsya Gandha.
9. **Bengal School** - Abanindranath Tagore - End of journey, Nandala Bose - Return to Buddha.
10. **Amrita Shergil** - Brides Toilet, Three young girls.
11. **Contemporary Scene** - Introduction of about twenty Indian Artists (Painters and Sculptors)  
Art movements in Bombay, Calcutta, Madras, Delhi, Baroda.

## **BFA-102A: ENGLISH**

Max Marks: 60 (External)

Max Marks: 40 (Sessional)

- 1. Communication: 5 Marks**
  - A. Importance of communication skills
  - B. The process of human communication
  - C. Principles of communication.
  - D. Non-verbal communication.
  
- 2. Business Correspondence: 5 Marks**
  - A. General Principles of business correspondence.
  - B. Structure and ramification of business letters.
  - C. Applications, resumes, noting, drafting notices, agenda, minutes, quotations and orders.
  
- 3. Report Writing: 5 Marks**

Characteristics, importance and structure.  
Preparatory steps to report writing, style of report writing.  
Writing the report.
  
- 4. Précis Writing: 5 Marks**

Definition, qualities of a good précis;  
Steps to précis writing;  
Style of abridging sentences.
  
- 5. Study of Literary Texts: (8\*3=24) Marks**

Anthology of English Short Stories Ed R.P. Singh; Oxford University Press Delhi (question based on the stories from the book, three questions to be answered out of five questions)
  
- 6. Essay Writing: 16 Marks**

One essay of about 300 words on any one of the following:  
M.F. Hussain, Abanindra Nath Tagore, Amrita Shergill, Nand Lal Bose, Shankaracharya, Raja Ram Mohan Roy, Vinoba Bhave, Madan Mohan Malviya, Mahatma Gandhi, Subhash Chandra Bose, Ram Kinkar Baiz, Vinod Bihari Mukharji, Pt Ravi Shankar, Uddheshavari Devi, Ustad Allauddin Khan, Jamini Rai, A.R. Chughtai & Satish Gujral.

### **Suggested Reading**

- 1. Business Correspondence and Report Writing:**

R.C. Sharma & Krishna Mohan  
Tata Mc Graw Hill, New Delhi.
  
- 2. Anthology of English Short Stories:**

Ed. R. P. Singh, Oxford University Press Delhi.
  
- 3. Lesiker's Basic Business Communication**

Lesiker's Pettit & Flatley  
Tata Mc Graw Hill, New Delhi.

## BFA-102B: HINDI

Max Marks: 60 (External)  
Max Marks: 40 (Sessional)

- A. Essay: To judge the ability to think and analysis in a real form without grammatical mistakes on subjects related with culture / current social problems. (300 words) 20 Marks  
**(one essay to be attempted out of six topics )**
- B. Short Essays: (150 words each) 10 Marks  
(1) Lessons we can learn from their lives:  
\* Shankaracharya  
\* Raja Ram Mohan Roy  
\* Acharya Vinobha Bhave  
\* Madan Mohan Malviya  
\* Mahatma Gandhi  
\* Subhash Chandra Bose  
**(one essay to be attempted out of two topics )**
- (2) Great Artists of India: 10 Marks  
\* M. F. Hussain  
\* Abanindra Nath Tagore  
\* Amrita Shergill  
\* Nand Lal Bose  
**(one essay to be attempted out of two topics)**
- C. Letter Writing:  
Personal Letters and Applications 05 Marks  
**(one to be attempted)**
- D. Drafting and Noting: **(one to be attempted)**  
Drafting: Notices, Agenda, Minutes, Quotations & orders. 05 Marks
- E. Report Writing 05 Marks
- F. Précis Writing 05 Marks

## **BFA-103: DRAWING**

TIME: 10 HOURS

MAX. MARKS: 150 (EXAMS)

PASS MARKS: 80

MIN. MARKS: 50 (SESSIONAL)

UNIV. YEAR END EXAMINATION

- a) **Man Made Object Drawing**  
Drawing from cubes, cones, cylindrical objects, casts, drapery, still life groups etc. observed and studied in various rendering media and techniques in various light conditions.
- b) **Nature Drawing - (No Exam. Only Internal)**
  - (i) To develop the sense of structure. Study from any kind of forms in nature-pods, shells, butterflies, flowers, plants, insects, minerals bones etc. To understand how these forms achieve their structural unity through adherence to principles with physical nature of the material being observed and studied through various rendering media and techniques in various light conditions.
  - (ii) Drawing from human figures - mainly based on general form and gesture- Head Study.
- c) **Drawing from Memory - (No Exam. Only Internal)**  
To develop the sense of observation and the capacity to retain and recall images and their co-ordinations
- d) **Introduction to Elements of Perspective - (No Exams. Only Internal)**  
Study of basic solids, plan and elevation, main aspects of parallel and 2 angular perspective.
- e) **Calligraphy - (No Exam. Only Internal)**
  - (i) Basic discipline of beautiful handwriting sense of letter form- Simultaneous judgment of the composition of the letters - spacing - organization – intuitive and initial planning of writing - development of style.
  - (ii) A Coordinated series of assignments of script. Types of traditional and modern tools. Calligraphic examples of various traditional tools.
- f) **Outdoor Sketching (No Exam. Only Internal)**  
Rapid sketching from any objects from places like – streets, market, stations etc. and also from Museums and Zoo. Students should be exposed to such drawing made by master artists of different times.



## **BFA-104: DESIGN-2D**

TIME: 10 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

- a) Study of two dimensional space and its organizational possibilities.
- b) 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.
- c) Study of various types of objects (natural and man-made) With a view to transform them into flat pictorial images.
- d) 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.
- e) Developing an awareness of inter-relationship of different shapes and forms-relative values.
- f) Activation of space through form and colour - optical illusions.
- g) Handling of various types of material for pictorial organization and rendering such as: Pencil, Pen, Brushes, Water Colours, Poster Paints, Crayon, Inks, Cellophane's, Oil News-print and other college material, Gums and Adhesives, Wax Crayon with Inks, etc.
- h) A coordinated series of basic design problems with Aesthetic and analytical approach.

## **BFA-105: DESIGN-3D**

TIME: 10 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

Sculpture experience (round and relief) in various light conditions (natural as well as artificial):

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

Experiments through various types of material and their combinations such as:

Paper, Card board, Wood block, Wire, Clay, Plasticine, Plaster of Paris, Metal sheets, Plastic foam, Thermocole, String, Gums and Adhesives, Wax, Found objects, etc.

A coordinated series and basic design problems with analytical approach. Colour should be introduced at various stages of experiments.

### **COLOUR (No Exam. Only Internal)**

To understand the formal structure of colour through analysis of colour theory and notation.

Experience of colour through, experiments in various media:

Transparent Colour (Water colours, Waterproof ink etc.)

Opaque colours (Poster colour etc.)

Pastels, Wax Crayons, Transparent papers (Cellophane)

Experience of colour as:

- |                     |   |                                                                                                      |
|---------------------|---|------------------------------------------------------------------------------------------------------|
| Visual Effect       | - | What is light? What is colour? Function of Eye.                                                      |
| Physical Properties | - | Hue, Value, Chroma, Tint, shade and tone, Gray Scale, Chromatic value, scale and colour value scale. |

Colour Experience in:

Primary (pigment and light theory), Secondary, Tertiary, Quaternary, Achromatic Monochromatic, High average and low contrast. High Average and low contrast.

Experience in Colour Harmonies:

Complementary, Split Complementary, Double Split Complementary, Analogous Warm and Cool. Neutralization of colours. Optical illusion. Advancing and receding Colours. Simultaneous and successive contrast. Visual mixing.

Experience in Rendering Methods:

Wash, broken, impasto, super imposition etc. Students should be made aware of all these principles of colour harmony by exposing them to the actual works of art done in various periods and styles.

## **PRINT MAKING (No Exam. Only Internal)**

- Anticipatory and imaginative use of gathering impressions.
- Fundamentals of various methods of making prints.
- Observation of intrinsic texture of various surfaces and the textures of natural and man-made things.

Assignments in:

- (i) Monoprint
- (ii) Lino
- (iii) Wood cut

Techniques of making prints in:

- (i) Mono Colour
- (ii) Two Colour

Experience of printing on different types of surfaces:

- (i) Rice paper
- (ii) Handmade paper
- (iii) Various types of fabric (cloth)

Experience of:

- (i) Hand printing with wood blocks
- (ii) Printing through press
- (iii) Methods of inking

---

---

## **SECOND YEAR BFA (APPLIED ART)**

---

---

### **BFA-201: HISTORY OF WESTERN ART**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

#### **THE BEGINING OF ART AND CIVILISATION**

- a. Pre- Historic Period - Reading the prehistoric period art through the visual and socio-historical perspective.
- b. River Valley Civilisations
  - Egyptian Art and Civilisation
  - Mesopotamian Art and Civilisation

#### **THE CRETE AND MYCENIAN ART AND CIVILISATION**

**THE CLASSICAL ART** - Greek Art and Civilization - Archaic, Classical and Hellenistic Periods and its reinstatement by Roman Art.

**MEDIEVAL CHRISTIAN CONCEPT OF ART** - Early Christian Art and architecture, Byzantine Art and architecture, Romanesque Art and architecture, Gothic Art and architecture.

**RENAISSANCE PERIOD ART** - Reviving of Classical concept of art along with the Christian spirituality and scientific approach.

- Early Renaissance Period - Masaccio, Piero Della Francesca, Donatello etc.
- Late Renaissance Period - Botticelli, Leonardo Da Vinci, Michelangelo, Raphael
- Netherland School - Durer, Bosch, Brueghel etc.

#### **DEVIATIONS IN RENAISSANCE STYLE OF ART - MANNERISM**

Artists - Titian, Tintoretto, Parmigiano, Caravaggio, El Greco etc.

#### **EXUBERANCE OF BEAUTY AND MASTERY - BAROQUE ART**

Artists - Rubens, Bernini, Corregio etc.

#### **CONSERVATIVE APPROACH TO CLASSICISM - NEO CLASSICISM**

Artists - Ingres, David etc.

#### **REVOLT AGAINST CONSERVATISM AND RETURN TO NATURE -ROMANTICISM**

Artist - Goya, Delacroix, Gericault, Casper David Friederich, Rembrandt, Constable, Turner etc.

#### **REALISM**

## **BFA-202: AESTHETIC**

TIME: 3 HOURS

MAX. MARKS: 30 (EXAMS)

MIN. MARKS: 20 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 20

### **CONCEPT OF BEAUTY - A HISTORICAL VIEW**

- Art as Imitation - Plato
- Rereading of Plato and concept of Catharsis – Aristotle
- Longinus and Plotinus
- Thomas Aquinas
- Alexander Gottlieb Baumgarten: sensory perception
- Rene Descartes
- Aesthetics of Pure Idea - Kant
- Hegel: Spirit of the age
- Tolstoy: Art as communication
- Nietzsche
- Roger Fry and Clive Bell
- Art as Intuition – Croce
- Psychoanalysis and Art - Freud, Jung and Lacan
- Marxism
- Social Realism
- Susan Langer
- Walter Benjamin

## **BFA-203: ADVERTISING THEORY**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

1. **Introduction to Advertisement:** Village economy - post industrial revolution economy, advertising mass-production and transportation - advertising - A part of marketing - direct and indirect advertising - description of advertising - qualities of modern advertising man-advertising. and publicity —definition of advertising-advertising-an art, Science, a business and a profession —advertising to sell ideas to a nation — advertising for urban and rural communications - Prestige advertising and testimonial advertising.
2. **History of Advertising:** Pre- printing period prior to the 15th Century early printing period - from the 15th Century to 1840 – period of expansion from 1840 to 1900 period of consolidation - from 1900 to 1925 - period of Scientific development - from 1925 to 1945 - period of business and social integration - from 1945 to the present.
3. **HISTORY OF WRITING**

### **History of Visual Communication and Media**

- a) **Introduction:** What is communication? Its evolution. Its rightful place in Society. Verbal and non-verbal communication. Audio and Visual Communication. The communication 'formula' the purpose of communication as an adjunct to the study of Applied Art. A historical chronological survey of the evolution of following media of visual communication till present day.
- b) Gesture and Sign languages, Mudras.
- c) Pictures-cave paintings.
- d) Objects-Art-facts, Iconography
- e) Signs and Symbols
- f) Script evolution, Calligraphy, M.S. Books
- g) Outdoor poster (albums) till neon and electronic moving colour type display messages signs.

## **BFA-208: PRESS LAYOUT**

TIME: 10 HOURS

MAX. MARKS: 60 (EXAMS)

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 40

For product promotion, public awareness in limited space. Typographical knowledge is very essential. Illustration skills can be very effective in conveying the message. Versatility and flexibility will be required in dealing with various kinds of clients and markets. Essentially consists of a headline, sub-headline and body text. Introduction, its relevance in today's world.

## **BFA-209: POSTER DESIGN**

TIME: 10 HOURS

MAX. MARKS: 60 (EXAMS)

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 40

To put the message in the nut shell, boldly & directly. To create maximum out of minimum. Less copy and more of visual imagery. Self explanatory. To weed out superfluous and superficial elements and to go for bare essentials. Understanding of the poster, its relevance and importance.

## **BFA-210: DRAWING & ILLUSTRATION**

TIME: 10 HOURS

MAX. MARKS: 60 (EXAMS)

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 40

Drawing from life, full figure study, rendering in pencil monochrome, colour and ink, product, rendering, drawing from nature - observation and rendering in different media. Anatomy study of muscles - bones of human body, memory drawing rendering from environmental, events. Drawing of various products in different rendering mediums and techniques in a given space, and illustration for story books etc. in line and colour.

**Outdoor study:** Outdoor sketching with specific purpose Architectural manmade and natural objects animals, trees, flowers, Architectural features, sculptures, textiles, furniture, study of any one specific subject throughout the year.

## **BFA-211: PHOTOGRAPHY & REPRODUCTION TECHNIQUES**

TIME: 15 HOURS

MAX. MARKS: 30 (EXAMS)

PASS MARKS: 20

MIN. MARKS: 20 (SESSIONAL)

UNIV. YEAR END EXAMINATION

### **Photography and Reproduction Technique:**

1. Photography as in use in the communication design
  - a. Portraiture
  - b. Product photography
  - d. Dark-room practice- enlarging, bromide printing
  - e. Photograms , Toning
  
2. Reproduction Technigues:  
As applied in the communication design class
  - a) **Block Making**
    - i) Originals for reproduction
    - ii) Photographic materials and equipments
    - iii) Line negative making
    - iv) Line block making
    - v) Zinc block making / micro zinc / copper block / matrices and stereos.
  
  - b) **Typography**
    - i) General outline of section, tube case layout equipment and precautions.
    - ii) Simple compositions with rules and borders.
    - iii) Typographical setting with layout
    - iv) Pre-make ready of printing machine and printing in Monochrome printing due-tone and Multi-colour.
    - v) Computer type experiments and type-graphics.

### **CMPUTER GRAPHICS**

1. Computer Application in art & design.
2. Computer fundamentals.
3. Digital Design
4. Design manipulation application
5. Multimedia Project.

### **ELECTIVE**

No Exam. Only Internal (any one)

MURAL Composition Print Making Photography Fashion Design applied Arts, Textile Design and Painting.



---

---

**THIRD YEAR  
BFA (APPLIED ART)**

---

---

**BFA-301: HISTORY OF FAR EASTERN ART**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

**Chinese Art**

**(I) Painting and Sculpture**

(a) Shan-Yin to early Chou sculpture (b) Early painting (c) The Han dynasty (d) Funerary stones and tiles (e) beginning of Buddhist sculpture: Yunkang (f) Wei dynasty sculpture (g) sculpture during late 6<sup>th</sup> century and Sui dynasty (h) Painting during the three Kingdoms and Six Dynasties (i) Tang dynasty painting and sculpture: Yen Li-pen Buddhists painting court painters landscape painting (j) Sculpture during 10<sup>th</sup> and 14<sup>th</sup> century (k) Master of landscapes and figures (l) Sung Hui Tsung and the Academy (m) Birds, flowers and animals (n) The Hang-Chau Academy (o) Chan Buddhist painters (p) Supernatural and Taoist themes (q) Bamboo and plum flowers painting (s) Ming dynasty painting (t) The early painters (u) The academy and the Che School (v) The Wu school (w) Tung Chi-Chang (x) Landscape painters of the Ching dynasty and (y) 17-18<sup>th</sup> century painters.

**(II) Architecture**

(a) From earliest times to the Chou dynasty: The Prehistoric Age and the Shang the Chou Dynasty (b) From Chin to the Six Dynasties: Chin Han and the Three Kingdoms (221BC-AD265). The period of the Six Dynasties (AD265-581) (c) Sui and Tang Style (d) The Five Dynasties and the Song (907-1279): Masonry pagodas and the timber-framed buildings (e) The barbarian Empires: Liao Chin and Yuan (907-1367): Pagoda types and wooden halls and (f) Ming and Ching (1368-1912)

**Japanese Art**

**(I) Painting and Sculpture**

(a) Early Japanese art /archaic period, (b) Asuka period (552-645) and Nara period: Early (645-710) and late (710-784) (c) Heian period: Early (784-897) and late (898-1185) (d) Kamakura period (1185-1333) (e) the Yamato tradition of narrative scrolls: 12-14<sup>th</sup> centuries (f) Muromachi period (1333-1573) (g) Momoyama period (1573-1614) (h) Edo period 1615-1867 Later Kano and Tosa schools. The return of native tradition nature and Literary men "s style (i) Ukiyo school: early painting in 16-17<sup>th</sup> centuries and print designers of the Edo period.

**(II) Architecture**

(a) Pre Buddhist age: Houses and Shinto shrines, the tomb (b) Buddhist architecture of the Asuka and Nara periods: the monastery -temple and the buildings (c) Secular architecture of the Asuka, Nara and Heian periods: The Capital and the palace (d) Buddhist architecture of the Heian period: the monastery-temple the hall, the single-storied pagoda, tatami (e) Shinto architecture from Nara to Kamakura (f) Buddhist architecture of the Kamakura period (Tenjiku-ryu) The Indian style, (Karayo) the Chinese style (Wayo), The Japanese style and (Setchuyou) the eclectic style (g) Buddhist architecture of the Kamakura period (h) Secular architecture of the Muromachi, Momoyama and Edo period and (i) Religious Architecture of the Muromachi, Momoyama and Edo.

**Southeast Asian art**

Also the art of Korea, Thailand, Cambodia Bali, Java etc.

## BFA-302: AESTHETICS

TIME: 3 HOURS

MAX. MARKS: 30 (EXAMS)

MIN. MARKS: 20 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 20

Introduction to the fundamental characteristics of Indian Aesthetics

- *NATYASASTRA OF BHARATA (RASA THEORY)*  
\* Commentators on Bharat: Lollata, Sankuka, Bhattanayaka and Abhinav gupta
- *The Alankara School (Rhetoric)* Bhamaha, Dandin, Udbhata and Rudrata
- *The Riti school (Style):* Vaman
- *The Dhvani school (Suggestion):* Anandavardhana, Abhinav Gupta and Mmmata
- *Miscellaneous Writers:* Rajash Khera Dhananjaya Kuntala ,Ksemendra, Bhoja, Mahimabhatta, Hema Chandra Ruyyaka Visvanatha ,Appayya Diksita ,Jagannatha, Mukulbhatta, Bhattatota and Vagbhata.

## **BFA-303: ADVERTISING THEORY**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

### **Marketing and Market Research:**

The nature and the scope of marketing. The nature and the scope of market research. Market research and product. Market research and production. Market research and the market. Market research and selling performance, market research and advertising. Market research and product development. Motivation research. Brand name and brand image.

### **Campaign Planning:**

What is campaign? What is campaign planning? Campaign Objectives: Factors influencing the planning of the advertising .Three main decisions in campaign planning. Three basic principles of campaign planning. Importance of unity and continuity. The Advertising appreciation. Percentage of last year sale. Percentage of expected sales, matching competitors allocation. Requirement to fulfill the objectives. Launching a new product, teaser advertisements and their importance.

### **Selection of Advertising Media:**

Selection of Appropriate Media plan. Part of the total marketing and advertising plan .How selection of media made? The product. The market the campaign objectives, The Atmosphere. The appropriation. The period-The competitive Spending –evaluation of media The character of medium. The atmosphere of the medium. The quantities and the costof the medium.The flexibility .The medium. The size and position in the medium. The dynamism of media .Major media analysis, newspapers, magazines. Trade journals,

**Outdoor advertising:** Posters, Film, Cinema, slides, Radios Television, Exhibitions and demonstrations, Window display.

Merchandising media and point of sale material, Direct mail, miscellaneous print media special media mix for rural advertising, packaging and package design.

### **HISTORY OF WRITING:**

#### **History of Visual Communication and Media**

- a) **Introduction:** What is communication? Its evolution. Its rightful place in society Verbal and non –verbal communication. Audio and Visual Communication. The Communication formula the purpose of communication as an adjunct to the study of applied art. A historical chronological survey of the evolution of following media of visual communication till present day
- b) Gesture and Sign Languages, Mudras.
- c) Picture cave paintings.
- d) Objects –Art-facts, Iconography
- e) Sign and Symbols
- f) Script evolution, Calligraphy, M.S. Books
- g) Outdoor poster (album) till neon and electronic moving color type display messages signs

## **BFA-308: PRESS LAYOUT**

TIME: 15 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

For product promotion, public awareness in limited Space. Typographical knowledge is very essential, Illustration skills can be very effective in conveying the message. Versatility and flexibility will be required in dealing with various kinds of clients and markets. Essentially consists of a headline, sub headline and body text. How to market a product. To be consumer conscious, without neglecting aesthetic appeal.

## **BFA-309: POSTER DESIGN**

TIME: 15 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

To put the message in a nut shell, boldly and directly. To create maximum out of minimum .Less copy or more of visual imagery. Self explanatory. To weed out superfluous and superficial elements and to go for bare essentials Finer nuances of poster, for promotion and awareness.

## **BFA-310: DRAWING & ILLUSTRATION**

TIME: 15 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

Drawing from life, full figure study, rendering in pencil monochrome, color and ink, product, rendering, drawing from nature - observation and rendering mediums and techniques in a given space and illustration for story books etc. in line and colour.

**Outdoor Study:** Outdoor sketching with specific purpose architectural manmade and natural objects animals trees flowers features architectural, features, sculptures, textiles, furniture, study of any one specific subject throughout the year.

## **BFA-311: PHOTOGRAPHY & REPRODUCTION TECHNIQUES**

TIME: 15 HOURS

MAX. MARKS: 30 (EXAMS)

PASS MARKS: 20

MIN. MARKS: 20 (SESSIONAL)

UNIV. YEAR END EXAMINATION

Photography assignments communications will be as applied to graphic design. The practical assignments as per the visualization of the comprehensive design prepared under the subjects Graphic Design.

### **COMPUTER GRAPHICS**

- Multimedia principals
- Multimedia design
- Digital image
- Creative digital design
- Multimedia Project

### **ELECTIVE**

*No Exam. Only Internal (any one)*

Mural composition, Print Making Photography, Fashion Design, Applied Arts, Tetile, Design, Painting.

---

---

**FINAL YEAR  
BFA (APPLIED ART)**

---

---

**BFA-401: HISTORY OF MODERN INDIAN ART**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

**The idea / concept of Indian Modernism**

- Art in the 19<sup>th</sup> century / Company School.
- Raja Ravi Varma and the contemporaries
- The period of Revivalism and its impact: Abanindranath Tagore, Nandalal Bose,
- Asit Kumar haldar, M.A.R. Chugrai, Kshitindranath Majumdar, etc.
- Pioneers of modern art language: Gaganendra Nath Tagore, Rabindranath Tagore,
- Amreta sher – Gil, Yamini Roy, Ram Kinkar, Benode Behari Mukherjee, D.P. Roychoudhary.
- Art and political movements: Chitta Prasad, Somnath Hore, Jainul Abedin.
- Other artists of 30s and 40s: sharada Ukil, Barada Ukil, etc.
- Progressive Artists' movements in Mumbai, Calcutta and Delhi
- 60s' international abstraction
- Neo Tantricism
- Cholamandal
- 70s: Calcutta, Delhi and Mumbai
- Narrative in Contemporary Art
- 80s: expressionist developments
- Last decade of 20<sup>th</sup> century

## **BFA-402: HISTORY OF MODERN WESTERN ART**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 40

### **WHAT IS MODERNISM – A HISTORICAL PREAMBLE**

#### **PRELUDE TO MODERNISM**

- Impressionism – A magic of light
- Artists- Manet, Renior, Monet, Degas, Berth Morrisot, Mary Cassat ect.
- Pointillism – Seurat
- Van Gogh – Search for Personal art language
- Paul Gauguin – Search for lost paradise
- Cezanne – Search of language through cubes
- Toulous Lautrec- Art of Café
- Symbolism – world of Symbols
- Between tradition and modernity – Rodin and other sculptors

#### **BREAK WITH THE HISTORY**

- Crisis of Modern consciousness – Edward Munch
- Breaking the form – Cubism
- Expressionism of Picasso
- Classicism of Braque
- Cubism in Sculptures - Zadkin, Lipchitz
- Futurism
- The primitive in the Fauves – their classic representative Matisse

#### **EXPRESSION AND FORM**

- German Expressionism
- The “Brucke” Painters – Kirchner, Kokoshka etc.
- The Blue Rider artists – Search in Spiritual in art, Kandinsky, Paul, Klee etc.
- Abstraction in thought and art – Klee Kandinsky, Brancusi, etc.
- Henry Moore and new developments in Sculpture in Britain

#### **REVOLT OF MATERIAL AND PSYCHE**

- Dadaism – Duchamp, Man Ray etc,
- The Search of language through Dream – Surrealism
- Artists – Dali, Magritt, Andre Breton, Chirico, Chagall, Giacometti etc.

#### **ABSTRACTION AS INTERNATIONAL STYLE**

- Shift from Paris to New York
- Abstract Expressionism – Jackson Pollock, William de Kooning Mark Rothko etc.

#### **SIXTIES AND POST SIXTIES OF TWENTIETH CENTURY ART**

- Pop art – Redefining Popular Culture – Andy Warhol, Roy Lichenstein, Jasper Johns etc.
- Minimalist Art – condensation of reality – Donal Judd, Robert Morris, Frank Stella etc.
- Conceptual Art- Joseph Beuys and later developments.

## **BFA-403: ADVERTISING THEORY**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

operations – how the agency works – the account executive – security the client – selling service – collection of relevant data – the marketing and advertising plan – the creative department – creative advertising – the studio – the production department- media and scheduling – why advertising, agency service.

### **Advertising as a Vocation:**

List of positions in advertising – advertising agencies - manufactures - printing houses - market research organizations.

### **The Legal Aspects of Advertising:**

Status of advertising agents – Outdoor advertising – Advertisement in news papers and magazines – Cinematography of screen advertising = radio and Television advertising - advertising contracts- consequences Of advertising – defamation – slander of goods – passing off Copy right trademarks – miscellaneous – other laws Affecting advertising – puffery and guaranteed Advertisements – Competition and cross words – indecent advertisements



## **BFA-409: PRESS LAYOUT**

TIME: 25 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

For product promotion, public awareness in limited space. Typographical knowledge is very essential; illustration skills can be very effective in conveying the message. Versatility and flexibility will be required in dealing with various kinds of Clients and markets. Essentially consists of a headline, sub-headline and body text.

To create a press campaign. To be able to comprehend the finer points of press layout and also to go beyond the essentials.

## **BFA-410: POSTER DESIGN**

TIME: 20 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

To put the message in a nutshell, boldly and directly. To create maximum out of minimum. Less copy or more of Visual imagery. Self explanatory. To weed out superfluous and superficial elements and to go for bare essentials. Finer Nuances of poster, for promotion and awareness.

## **BFA-411: DRAWING & ILLUSTRATION**

TIME: 20 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

Drawing from film life and nature. Rendering of figure drawing in colour, figure in action, group of two or more, study of nature (outdoor study) methods of stylization.

Drawing required for illustration, Rendering drawing required for illustration. Rendering of illustration as applied to specific purpose, study of human anatomy.

Illustration for books and magazines and allied publications.

## **LETTERING: CALLIGRAPHY / TYPOGRAPHY**

*(No Exam. Only Internal)*

Visual message by organization of space, copy, fitting, Identification of typefaces, designing a page, typography for editorial art, application of lettering and typography for various media. Press advertisements. Poster, Direct mail. Point of Scale exhibition and display.

Assignment in calligraphy - scrolls, scriptures, certification invitation Cards, folio design, assignment in typography - based on re - designing of existing material or evolving new designs for effective communication.

## **AD CAMPAIGN**

Press Ad/ Magazine Ad/ Poster Design / Folder Design etc.

## **COMPUTER GRAPHICS**

- Multimedia & digital
- Application in different image.
- Applied design practice in different fabrics & relate products.
- Print media & publishing.
- Multimedia project.

## **ELECTIVE**

*(No Exam. Only Internal) Any One*

Mural Composition, Print Making, Photography, Fashion Design, Applied Art, Textile Design, Painting.

---

---

## **SECOND YEAR BFA (FASHION DESIGN)**

---

---

### **BFA-201: HISTORY OF WESTERN ART**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

#### **THE BEGINING OF ART AND CIVILISATION**

- a. Pre- Historic Period - Reading the prehistoric period art through the visual and socio-historical perspective.
- b. River Valley Civilisations
  - Egyptian Art and Civilisation
  - Mesopotamian Art and Civilisation

#### **THE CRETE AND MYCENIAN ART AND CIVILISATION**

**THE CLASSICAL ART** - Greek Art and Civilization - Archaic, Classical and Hellenistic Periods and its reinstatement by Roman Art.

**MEDIEVAL CHRISTIAN CONCEPT OF ART** - Early Christian Art and architecture, Byzantine Art and architecture, Romanesque Art and architecture, Gothic Art and architecture.

**RENAISSANCE PERIOD ART** - Reviving of Classical concept of art along with the Christian spirituality and scientific approach.

- Early Renaissance Period - Masaccio, Piero Della Francesca, Donatello etc.
- Late Renaissance Period - Botticelli, Leonardo Da Vinci, Michelangelo, Raphael
- Netherland School - Durer, Bosch, Brueghel etc.

#### **DEVIATIONS IN RENAISSANCE STYLE OF ART - MANNERISM**

Artists - Titian, Tintoretto, Parmigiano, Caravaggio, El Greco etc.

#### **EXUBERANCE OF BEAUTY AND MASTERY - BAROQUE ART**

Artists - Rubens, Bernini, Corregio etc.

#### **CONSERVATIVE APPROACH TO CLASSICISM - NEO CLASSICISM**

Artists - Ingres, David etc.

#### **REVOLT AGAINST CONSERVATISM AND RETURN TO NATURE -ROMANTICISM**

Artist - Goya, Delacroix, Gericault, Casper David Friederich, Rembrandt, Constable, Turner etc.

#### **REALISM**

## **BFA-205: FASHION THEORY**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 40

- Fashion & Designing
- Costumes & Jewellery of Gupta & Mughal period
- Relevance of colour for a Designer.
- Principles of designing fashionable apparel.

### **Different terms related to fashion & designing:**

Fashion Prediction, Fashion Collection, Fashion Cycle, Imitation Jewellery, Avant Garde, Pattern Making, Dart Manipulation, Chick, Marketing, Kasuti, Chikankari, Kantha, Kashidakari, Phoolkari, Angarakha, Baluchari, Zardoji, Bajuband, Muga Silk, Cholika, Niska, Veni, Dabka, Coutouriere, Apparel, Adornment, Accessory, Pret-a-Porter, Custom made, Brocade, Retro, Style, Yarn, Mekhala, Uttariya, Niska, Veman, Kundala, Avi, Vaijayantika, Kankala-Kundala, Dehri, Valaya

## **BFA-215: PATTERN MAKING & DRAPING**

TIME: 6 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

Students are made aware of basic pattern making how to start the pattern making from the basic block.....to the full garment. Basic skills of pattern making are thoroughly practiced. Learning the skills of the exact body measurement by draping method. Perfect pattern is developed by draping skill of exact pattern making from the basic bodice block to full body block is learnt through different techniques.

## **BFA-216: FASHION MODEL DRAWING & SKETCHING**

TIME: 5 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

Sketching is essential to express your ideas. Drawing skills are developed to sketch figure & garments with speed. Sketching the figure with proportions is practiced.

## **BFA-217: GARMENT CONSTRUCTION**

TIME: 8 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

Awareness to the garments construction, how fabric is shaped into garment. Different types of seams, stitches, embroidery techniques are studied.

## **BFA-218: FASHION ART**

TIME: 4 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

It makes students aware of the fashion arts, different & ideas of fashion art, fashion styles, are giving through study and created. Different types of fashion art still makes student more creative. Drafting the fashion cuts on to the paper through fashion sketching.

## **COMPUTER APPLICATION**

- Students are made familiar with computer application
- Fundamental Computer applications are studied
- Computer application in art & design
- Computer fundamental
- Multimedia Illustration

## **ELECTIVE**

Mural Composition, Print Making, Photography, Fashion Design, Applied Arts, Computer Graphics, Textile Design, Painting,

## **TEXTILE & YARN CRAFT**

Students are given basic knowledge of textile , fibre , yarns .how fashion is produced from yarns. Base of yarn craft are studied.

## **INTERNSHIP & PROJECT WORK**

Students undertake a 4 weeks internship programme. These exercises make students aware to the real working environment & submit a project report

---

---

**THIRD YEAR**  
**BFA (FASHION DESIGN)**

---

---

**BFA-301: HISTORY OF FAR EASTERN ART**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

**Chinese Art**

**(I) Painting and Sculpture**

(a) Shan-Yin to early Chou sculpture (b) Early painting (c) The Han dynasty (d) Funerary stones and tiles (e) beginning of Buddhist sculpture: Yunkang (f) Wei dynasty sculpture (g) sculpture during late 6<sup>th</sup> century and Sui dynasty (h) Painting during the three Kingdoms and Six Dynasties (i) Tang dynasty painting and sculpture: Yen Li-pen Buddhists painting court painters landscape painting (j) Sculpture during 10<sup>th</sup> and 14<sup>th</sup> century (k) Master of landscapes and figures (l) Sung Hui Tsung and the Academy (m) Birds, flowers and animals (n) The Hang-Chau Academy (o) Chan Buddhist painters (p) Supernatural and Taoist themes (q) Bamboo and plum flowers painting (s) Ming dynasty painting (t) The early painters (u) The academy and the Che School (v) The Wu school (w) Tung Chi-Chang (x) Landscape painters of the Ching dynasty and (y) 17-18<sup>th</sup> century painters.

**(II) Architecture**

(a) From earliest times to the Chou dynasty: The Prehistoric Age and the Shang the Chou Dynasty (b) From Chin to the Six Dynasties: Chin Han and the Three Kingdoms (221BC-AD265). The period of the Six Dynasties (AD265-581) (c) Sui and Tang Style (d) The Five Dynasties and the Song (907-1279): Masonry pagodas and the timber-framed buildings (e) The barbarian Empires: Liao Chin and Yuan (907-1367): Pagoda types and wooden halls and (f) Ming and Ching (1368-1912)

**Japanese Art**

**(I) Painting and Sculpture**

(a) Early Japanese art /archaic period, (b) Asuka period (552-645) and Nara period: Early (645-710) and late (710-784) (c) Heian period: Early (784-897) and late (898-1185) (d) Kamakura period (1185-1333) (e) the Yamato tradition of narrative scrolls: 12-14<sup>th</sup> centuries (f) Muromachi period (1333-1573) (g) Momoyama period (1573-1614) (h) Edo period 1615-1867 Later Kano and Tosa schools. The return of native tradition nature and Literary men "style (i) Ukiyo school: early painting in 16-17<sup>th</sup> centuries and print designers of the Edo period.

**(II) Architecture**

(a) Pre Buddhist age: Houses and Shinto shrines, the tomb (b) Buddhist architecture of the Asuka and Nara periods: the monastery -temple and the buildings (c) Secular architecture of the Asuka, Nara and Heian periods: The Capital and the palace (d) Buddhist architecture of the Heian period: the monastery-temple the hall, the single-storied pagoda, tahato (e) Shinto architecture from Nara to Kamakura (f) Buddhist architecture of the Kamakura period (Tenjikuyo) The Indian style, (Karayo) the Chinese style (Wayo), The Japanese style and (Setchuyo) the eclectic style (g) Buddhist architecture of the Kamakura period (h) Secular architecture of the Muromachi, Momoyama and Edo period and (i) Religious Architecture of the Muromachi, Momoyama and Edo.

**Southeast Asian art**

Also the art of Korea, Thailand, Cambodia Bali, Java etc.

## **BFA-305: FASHION THEORY**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

History of western costumes. History of western costumes start from the history to the present day are studied. How different types of fashion come in different period are made aware to students. Marketing skills are studied to students to enable their selling skills. What are different techniques of marketing and merchandising studies.

## **BFA-315: PATTERN MAKING & DRAPING**

TIME: 6 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

More advanced techniques of draping are taught & more creative skills Of draping are learnt. Minute techniques of draping are very finaly and deeply studied.

Advanced pattern making skills are learnt. Different types of Garment. Pattern making is skilled to the students. Complex pattern making is studied. Indian and western both styles of pattern making are studied.

## **BFA-316: FASHION MODEL DRAWING & SKETCHING**

TIME: 5 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

Drawing life drawing, sketching techniques are practiced. Use of different materials for fashion illustration is skilled to students.

## **BFA-317: GARMENT CONSTRUCTION**

TIME: 8 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

After pattern making design needs to come in real fabric. Clothing construction is the step converting the fabric in apparel. Different types of garment making techniques are thoroughly studied. Apparel design can be enhanced with seams, stitches, embroidery etc.



## **BFA-318: FASHION ART**

TIME: 4 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

Art of fashion styles of different kinds of wears is treated to the students. Different arts of men's wear are made clear to the students under art vs Fashion correlation is taught.

Fashion drawing is a way of expressing ideas on papers. The presentation of the work is external important. Drawing should be clear, including the details of the silhouettes and how garments would be cut drawing and these styles to enhance the creative skills of students.

### **COMPUTER APPLICATION**

- Multimedia principles in fashion
- Image manipulation application techniques
- Digital drawing & illustration

### **ELECTIVE**

Mural composition, Print Making Textile Design, Fashion Design, Painting Applied Art, Photography, Computer Graphics.

### **INTERNSHIP**

Students are required to take a 6 –week Internship programme. The main objective of this exercise is to enable the students to get an insight into real working environment.

### **CRAFT DOCUMENTATION & SURVEY**

Students in small groups undertaken a 3 –week craft survey and record the country's age old craft, costumes and accessory tradition. Students undertook a deep rooted research in the craft and its history & evolution. This provides them with an opportunity to interact directly with craftsmen.

---

---

**FINAL YEAR**  
**BFA (FASHION DESIGN)**

---

---

**BFA-401: HISTORY OF MODERN INDIAN ART**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

**The idea / concept of Indian Modernism**

- Art in the 19<sup>th</sup> century / Company School.
- Raja Ravi Varma and the contemporaries
- The period of Revivalism and its impact: Abanindranath Tagore, Nandalal Bose,
- Asit Kumar haldar, M.A.R. Chugrai, Kshitindranath Majumdar, etc.
- Pioneers of modern art language: Gaganendra Nath Tagore, Rabindranath Tagore,
- Amreta sher – Gil, Yamini Roy, Ram Kinkar, Benode Behari Mukherjee, D.P. Roychoudhary.
- Art and political movements: Chitta Prasad, Somnath Hore, Jainul Abedin.
- Other artists of 30s and 40s: sharada Ukil, Barada Ukil, etc.
- Progressive Artists' movements in Mumbai, Calcutta and Delhi
- 60s' international abstraction
- Neo Tantricism
- Cholamandal
- 70s: Calcutta, Delhi and Mumbai
- Narrative in Contemporary Art
- 80s: expressionist developments
- Last decade of 20<sup>th</sup> century

## **BFA-405: FASHION THEORY**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 40

- Properties of Natural and manmade fabrics.
- Various types of fabrics:
  - Spandey
  - Chambray
  - Corduroy
  - Acetate
  - Acrylic
  - Dupont silk Linen
  - Glass
  - Elastometric fibres
  - Muslim
- Merchandising - Process and Role of a Merchandiser in Fashion business & Export House.
- Fashion forecasting. Old and New fashion.
- Market Segmentation. Process and need of segmentation.

## **BFA-406: APPAREL FABRIC STUDIES & FUNDAMENTAL OF APPAREL PRODUCTION**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

- Apparel Production
- Cost sheet
- Cost- analysis
- Weaving and Knitting
- Fabric selection for designers
- Merchandising function
- Development of a sample garment
- Couture and the Pret- a-Porter
- Grade specifications
- Perfect combination

### **Different terms:**

- Fabric
- Knock offs
- Lyera
- P.V.
- Tulle
- Organdy
- Jute
- Gighami
- Seer sucker
- Story boards
- Telly
- Cust sheet
- Colour ways
- Quality control
- Grading

## **BFA-415: PATTERN MAKING & DRAPING**

TIME: 6 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

Students create their own pattern according to their styles. As per their own design requirement students make creative pattern. Students learn the grading system for different pattern & garments styles required.

## **BFA-416: FASHION MODEL DRAWING & SKETCHING**

TIME: 5 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

More advanced styles of fashion's drawing are deeply stressed on students are made aware of the different areas of fashion drawing & the illustration skills. Use of all kinds of drawing Medias. How to develop drawing from the image / photography or life. Different types of colours, papers and techniques are followed to create good presentation. How to create the feel of real fabric, texture is created.

## **BFA-417: FASHION ART & ACCESSORIES**

TIME: 4 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

Fashion art of different designs and concepts of the world are made aware to the students. Different types of cuts styles are given detailed study and how to follow & inspire we studied to the students.

Different concepts like, kids wear, knit wear, fashion photography & fashion accessories are undertaken to made students complete know how of different aspects of fashion industry.

### **COMPUTER (CAD)**

More advanced techniques of designing through computers are studied. Practical study of computer aided designing and different computer skills are studied.

### **DESIGN COLLECTION & PROJECT WORK**

The design collection will encapsulate the various skills grasped during the years of course. The design collection will be the reflection of the designer's creativity in the area of garment development combined with textile designers.

### **ELECTIVE**

Mural Composition, print Making, Photography, Clay Modeling, Textile Design / Batik, Computer Graphics, Textile Design.

---

---

**SECOND YEAR  
BFA (TEXTILE DESIGN)**

---

---

**BFA-201: HISTORY OF WESTERN ART**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

**THE BEGINING OF ART AND CIVILISATION**

- a. Pre- Historic Period - Reading the prehistoric period art through the visual and socio-historical perspective.
- b. River Valley Civilisations
  - Egyptian Art and Civilisation
  - Mesopotamian Art and Civilisation

**THE CRETE AND MYCENIAN ART AND CIVILISATION**

**THE CLASSICAL ART** - Greek Art and Civilization - Archaic, Classical and Hellenistic Periods and its reinstatement by Roman Art.

**MEDIEVAL CHRISTIAN CONCEPT OF ART** - Early Christian Art and architecture, Byzantine Art and architecture, Romanesque Art and architecture, Gothic Art and architecture.

**RENAISSANCE PERIOD ART** - Reviving of Classical concept of art along with the Christian spirituality and scientific approach.

- Early Renaissance Period - Masaccio, Piero Della Francesca, Donatello etc.
- Late Renaissance Period - Botticelli, Leonardo Da Vinci, Michelangelo, Raphael
- Netherland School - Durer, Bosch, Brueghel etc.

**DEVIATIONS IN RENAISSANCE STYLE OF ART - MANNERISM**

Artists - Titian, Tintoretto, Parmigiano, Caravaggio, El Greco etc.

**EXUBERANCE OF BEAUTY AND MASTERY - BAROQUE ART**

Artists - Rubens, Bernini, Corregio etc.

**CONSERVATIVE APPROACH TO CLASSICISM - NEO CLASSICISM**

Artists - Ingres, David etc.

**REVOLT AGAINST CONSERVATISM AND RETURN TO NATURE -ROMANTICISM**

Artist - Goya, Delacroix, Gericault, Casper David Friederich, Rembrandt, Constable, Turner etc.

**REALISM**

## **BFA-204: TEXTILE THEORY**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 40

Theory about all practicals done in classroom.

## **BFA-212: DESIGN LAYOUT**

TIME: 10+10 HOURS

MAX. MARKS: 60 (EXAMS)

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 40

Design for practical work. Understanding the basics of layout principles. Creating layouts in two-ways and non-directional layouts. The importance of colour relationship is stressed. (As per practical work)

## **BFA-213: WEAVING**

TIME: 20 HOURS

MAX. MARKS: 90 (EXAMS)

MIN. MARKS: 60 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 60

(A) Dahree, Aasan (Tapestry) (12" \* 16")

(B) Plain weave and its ornamentation of basic weaves: plain, twill, satin and sateen, pointed, diamond, spotted and figured, stripe and check effect (point paper exercise) (6" \* 8")

## **BFA-214: PRINTING & DYEING**

TIME: 10+10 HOURS

MAX. MARKS: 90 (EXAMS)

MIN. MARKS: 60 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 40

Tie and dye, block print, stencil print, batik. (Min 1 mt.)



## **COMPUTER APPLICATION**

- Computer Application in Art & Design
- Computer Fundamentals
- Digital Design
- Design Manipulation & Application

## **ELECTIVE**

Mural composition, print making, photography, textile design, computer graphics, applied art, painting, fashion design.

## **CRAFT DOCUMENTATION & SURVEY**

Students in small groups undertaken a 1-week craft survey and record the country's age old craft, costumes and accessory tradition. Students undertake a deep rooted research in the craft and its history and evolution. This provides them with an opportunity to interact directly with the craftsmen.

---

---

**THIRD YEAR**  
**BFA (TEXTIL DESIGN)**

---

---

**BFA-301: HISTORY OF FAR EASTERN ART**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

**Chinese Art**

**(I) Painting and Sculpture**

(a) Shan-Yin to early Chou sculpture (b) Early painting (c) The Han dynasty (d) Funerary stones and tiles (e) beginning of Buddhist sculpture: Yunkang (f) Wei dynasty sculpture (g) sculpture during late 6<sup>th</sup> century and Sui dynasty (h) Painting during the three Kingdoms and Six Dynasties (i) Tang dynasty painting and sculpture: Yen Li-pen Buddhists painting court painters landscape painting (j) Sculpture during 10<sup>th</sup> and 14<sup>th</sup> century (k) Master of landscapes and figures (l) Sung Hui Tsung and the Academy (m) Birds, flowers and animals (n) The Hang-Chau Academy (o) Chan Buddhist painters (p) Supernatural and Taoist themes (q) Bamboo and plum flowers painting (s) Ming dynasty painting (t) The early painters (u) The academy and the Che School (v) The Wu school (w) Tung Chi-Chang (x) Landscape painters of the Ching dynasty and (y) 17-18<sup>th</sup> century painters.

**(II) Architecture**

(a) From earliest times to the Chou dynasty: The Prehistoric Age and the Shang the Chou Dynasty (b) From Chin to the Six Dynasties: Chin Han and the Three Kingdoms (221BC-AD265). The period of the Six Dynasties (AD265-581) (c) Sui and Tang Style (d) The Five Dynasties and the Song (907-1279): Masonry pagodas and the timber-framed buildings (e) The barbarian Empires: Liao Chin and Yuan (907-1367): Pagoda types and wooden halls and (f) Ming and Ching (1368-1912)

**Japanese Art**

**(I) Painting and Sculpture**

(a) Early Japanese art /archaic period, (b) Asuka period (552-645) and Nara period: Early (645-710) and late (710-784) (c) Heian period: Early (784-897) and late (898-1185) (d) Kamakura period (1185-1333) (e) the Yamato tradition of narrative scrolls: 12-14<sup>th</sup> centuries (f) Muromachi period (1333-1573) (g) Momoyama period (1573-1614) (h) Edo period 1615-1867 Later Kano and Tosa schools. The return of native tradition nature and Literary men "style (i) Ukiyo school: early painting in 16-17<sup>th</sup> centuries and print designers of the Edo period.

**(II) Architecture**

(a) Pre Buddhist age: Houses and Shinto shrines, the tomb (b) Buddhist architecture of the Asuka and Nara periods: the monastery-temple and the buildings (c) Secular architecture of the Asuka, Nara and Heian periods: The Capital and the palace (d) Buddhist architecture of the Heian period: the monastery-temple the hall, the single-storied pagoda, thato (e) Shinto architecture from Nara to Kamakura (f) Buddhist architecture of the Kamakura period (Tenjikuyo) The Indian style, (Karayo) the Chinese style (Wayo), The Japanese style and (Setchuyo) the eclectic style (g) Buddhist architecture of the Kamakura period (h) Secular architecture of the Muromachi, Momoyama and Edo period and (i) Religious Architecture of the Muromachi, Momoyama and Edo.

**Southeast Asian art**

Also the art of Korea, Thailand, Cambodia Bali, Java etc.

## **BFA-304: TEXTILE THEORY**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 40

Traditional Textiles of different states.  
Fine and woven

## **BFA-312: DESIGN LAYOUT**

TIME: 10+10 HOURS

MAX. MARKS: 60 (EXAMS)

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 40

Exercise in fabric design  
**(As per practical works)**

## **BFA-313: WEAVING**

TIME: 10+10 HOURS

MAX. MARKS: 90 (EXAMS)

MIN. MARKS: 60 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 60

- (A) Some important weaves or advanced weaves:  
Matt, Rib, Honeycomb, Mockleno, Hucck-a-Back, Colour and weave effect (6"\*8")
- (B) Figuring techniques using warp, weft, extra, warp, extra weft, analysis of woven samples  
practical works for dress material / furnishing (6"\*14")
- (C) Carpet weaving (Pile) (12"\*14")

## **BFA-314: PRINTING & DYEING**

TIME: 10+10 HOURS

MAX. MARKS: 90 (EXAMS)

MIN. MARKS: 60 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 60

Design of Bagroo Dabbu Sangner, Farukhabad, Calico, Screen Printing Design, Practical work for dress material / furnishing.

**(Any two and two colour)**

(Min 1.5 mt.)

### **COMPUTER APPLICATION**

- Multimedia Principles
- Multimedia Design
- Digital Image & Texture
- Creative Digital Design

### **ELECTIVE**

Moral composition, print making, photography, textile design, computer graphics, applied art, painting, fashion design.

### **INTERNSHIP**

Students are required to take a 6 week internship programme. The main objective of this exercise is to get an insight in to real working environment.

### **CRAFT DOCUMENTATION & SURVEY**

Students in small groups undertaken a 3-week craft survey and records the countries age old craft, costumes and accessory tradition. Students undertaken a deep rooted research in the craft and its history and evolution. This provides them with an opportunity to interact directly with the craftsmen.

---

---

**FINAL YEAR**  
**BFA (TEXTILE DESIGN)**

---

---

**BFA-401: HISTORY OF MODERN INDIAN ART**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

PASS MARKS: 40

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

**The idea / concept of Indian Modernism**

- Art in the 19<sup>th</sup> century / Company School.
- Raja Ravi Varma and the contemporaries
- The period of Revivalism and its impact: Abanindranath Tagore, Nandalal Bose,
- Asit Kumar haldar, M.A.R. Chugrai, Kshitindranath Majumdar, etc.
- Pioneers of modern art language: Gaganendra Nath Tagore, Rabindranath Tagore,
- Amreta sher – Gil, Yamini Roy, Ram Kinkar, Benode Behari Mukherjee, D.P. Roychoudhary.
- Art and political movements: Chitta Prasad, Somnath Hore, Jainul Abedin.
- Other artists of 30s and 40s: sharada Ukil, Barada Ukil, etc.
- Progressive Artists' movements in Mumbai, Calcutta and Delhi
- 60s' international abstraction
- Neo Tantricism
- Cholamandal
- 70s: Calcutta, Delhi and Mumbai
- Narrative in Contemporary Art
- 80s: expressionist developments
- Last decade of 20<sup>th</sup> century

## **BFA-404: TEXTILE THEORY**

TIME: 3 HOURS

MAX. MARKS: 60 (EXAMS)

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 40

### **Traditional Textiles:**

Students are given lectures on historical background of Indian and world traditional textiles – Dyed printed, woven, embroidered and non-loom textiles, their development of designs, fabric uses and technical details.

## **BFA-412: DESIGN LAYOUT**

TIME: 10+10 HOURS

MAX. MARKS: 60 (EXAMS)

MIN. MARKS: 40 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 40

### **For Furnishing and Dress Material**

(As per practical work)

## **BFA-413: WEAVING**

TIME: 10+10 HOURS

MAX. MARKS: 90 (EXAMS)

MIN. MARKS: 60 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 60

Handling of various types of material for practical work. Combination of different types of weave or advanced weave (24"\*36") / (10"\*12")

## **BFA-414: PRINTING & DYEING**

TIME: 10+10 HOURS

MAX. MARKS: 90 (EXAMS)

MIN. MARKS: 60 (SESSIONAL)

UNIV. YEAR END EXAMINATION

PASS MARKS: 60

Using different types of pigment and dyes for furnishing, dress material printing: Block, screen, discharge, resist, etc.

### **Dyes: Direct, basic, azoic, rapid, reactive, vat, etc.**

(Any two multicolour) (Min-1<sup>1</sup>/<sub>2</sub> mt.)

## **COMPUTER APPLICATION**

- Multimedia & Digital
- Application in different image
- Applied design practice in different fabric and related products.

## **DESIGN COLLECTION & PROJECT WORK**

The design collection will encapsulate the various skills grasped during the years of course. The design collection will be the reflection of the designer's creativity in the area of garment development combined with textile designs.

## **ELECTIVE**

Moral composition, print making, photography, textile design, computer graphics, applied art, painting, fashion design.