



MAHAKAUSHAL UNIVERSITY, JABALPUR
SYLLABUS

For

Bachelor of Arts (B.A)

Fine Art

Subject Code: BAFA

Department of Fine Art

Faculty of Arts

Examination Mode: NEP

Examination System : Non -Grading

MAHAKAUSHAL UNIVERSITY (M.P.)

Major

FINE ART SYLLABUS

BFAS0101-T ARTS Major

1. An Introduction and Appreciation

Course Objectives:

- To introduce students to the foundational concepts of art and aesthetics.
- To develop the ability to critically observe and analyze artworks.
- To understand elements and principles of design.
- To build vocabulary and confidence in art appreciation through observation, critique, and practical application.

Unit I: Understanding Art – Concepts and Definitions

Theory Topics:

- What is Art? Definitions through ages
- Functions and purposes of art in society
- Categories of art: Fine art, Decorative art, Commercial art, and Folk/Tribal art
- Art vs Craft – Intersections and differences
- Art as expression and communication

Learning Outcomes:

- Understand how art has been defined in different contexts.
- Analyze the social, emotional, and cultural functions of art.

Practical:

- Create a visual chart/classification of art forms
- Write a reflective journal on "What does art mean to me?"

Unit II: Elements of Art

Theory Topics:

- Line, Shape, Form, Texture, Color, Space, Value
- Psychological effects of elements
- Cultural symbolism and meaning in visual elements

Learning Outcomes:

- Identify and apply elements in visual compositions.
- Evaluate use of elements in traditional and contemporary works.

Practical:

- Create a composition focusing on at least three different elements (e.g. line-based abstract work)

Unit III: Principles of Design

Theory Topics:

- Balance, Contrast, Emphasis, Rhythm, Unity, Movement, Proportion
- Analysis of artworks using design principles
- Relationship between elements and principles in composition

Learning Outcomes:

- Apply design principles in the creation and critique of artworks.
- Recognize how design contributes to aesthetic value.

Practical:

- Recreate a known artwork focusing on changing one design principle (e.g. balance or contrast)

Unit IV: Introduction to Aesthetics and Art Criticism

Theory Topics:

- Brief overview of aesthetics – Eastern & Western perspectives
- Four steps of art criticism: Description, Analysis, Interpretation, Judgment
- Famous aesthetic theories: Imitation, Expressionism, Formalism, Instrumentalism

Learning Outcomes:

- Discuss and compare aesthetic theories.
- Develop verbal and written art criticism skills.

Practical:

- Visit to museum/gallery (or virtual tour)
- Write a critical review of two artworks using the four-step critique method

Unit V: Art Across Time and Cultures

Theory Topics:

- Cross-cultural appreciation: Indian, African, European, East Asian traditions
- Indigenous and tribal art forms: Warli, Gond, Aboriginal art, etc.
- Role of art in ritual, tradition, and identity

Learning Outcomes:

- Gain exposure to diverse artistic traditions.
- Appreciate the role of culture in shaping visual language.

Practical:

- Create an artwork inspired by a non-Western art tradition
- Presentation on any traditional or indigenous art form

Assessment Components:

- Theory: Mid-term exam (30%), End-term exam (40%)
- Practical/Project: Gallery review, sketchbook/journal, final creative project (30%)

Suggested References:

1. Gombrich, E. H. – *The Story of Art*
 2. Herbert Read – *The Meaning of Art*
 3. Robert Belton – *Art History: A Preliminary Handbook*
 4. Ocvirk, Otto G. – *Art Fundamentals: Theory and Practice*
 5. John Berger – *Ways of Seeing*
 6. R.G. Collingwood – *The Principles of Art*
 7. Marilyn Stokstad & Michael Cothren – *Art History* (Volume I & II)
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BFAS0201-T

MJ-II: History of Art -- Indian and Western

Course Objectives:

- To provide a chronological and thematic overview of Indian and Western art.
- To explore major art movements, styles, and their socio-cultural contexts.
- To encourage comparative analysis and visual literacy.
- To develop historical knowledge as a foundation for studio practice and critical thinking.

UNIT I: Prehistoric to Ancient Indian Art

Theory Topics:

- Prehistoric art in India: Bhimbetka caves
- Indus Valley Civilization: seals, sculpture, architecture
- Mauryan art: Ashokan pillars, stupas, yakshas
- Sunga and Satavahana periods: Bharhut, Sanchi, Amaravati
- Gupta era: Ajanta murals, evolution of iconography

Learning Outcomes:

- Understand the roots and evolution of Indian art.
- Identify key features and symbolism in early Indian art.

Practical:

- Visual timeline: Draw or digitally create a timeline of early Indian art with key examples.

References:

- Craven, Roy C. – *Indian Art: A Concise History*
- Harle, J.C. – *The Art and Architecture of the Indian Subcontinent*
- Michell, George – *The Penguin Guide to the Monuments of India*

UNIT II: Classical to Medieval Indian Art

Theory Topics:

- Classical sculpture: Gupta, Pallava, Chola bronzes
- Temple architecture: Nagara, Dravida, Vesara styles
- Painting traditions: Bagh, Ellora, Jain manuscripts
- Medieval art: Islamic influence – Sultanate and Mughal art
- Miniature painting schools: Mughal, Rajput, Pahari, Deccan

Learning Outcomes:

- Analyze the impact of religion, patronage, and politics on Indian art.
- Distinguish between regional schools of miniature painting.

Practical:

- Recreate a miniature painting (Rajput/Mughal style) using contemporary materials.

References:

- Coomaraswamy, Ananda K. – *Medieval Sinhalese Art*
- Eberhard Fischer – *Art and Rituals: 2500 Years of Jainism in India*
- Mitter, Partha – *Indian Art*

UNIT III: Western Art – From Antiquity to Renaissance

Theory Topics:

- Greek art: classical sculpture, pottery, architecture
- Roman art: mosaics, realism, civic architecture
- Early Christian and Byzantine art
- Romanesque and Gothic styles in Europe

- Renaissance: key artists – Leonardo, Michelangelo, Raphael

Learning Outcomes:

- Identify stylistic developments from classical to Renaissance art.
- Appreciate philosophical and scientific influences on Western art.

Practical:

- Comparative study chart: Indian temple vs. Gothic cathedral
- Sketch studies based on classical sculpture (e.g., Greek torso, Roman bust)

References:

- Gombrich, E.H. – *The Story of Art*
- Honour & Fleming – *A World History of Art*
- Clark, Kenneth – *Civilisation*

UNIT IV: Modern Indian and Western Art

Theory Topics:

- Bengal School and Indian national art movement
- Colonial art education and Company painting
- Progressive Artists' Group (PAG): Souza, Husain, Raza
- European Modernism: Impressionism, Cubism, Expressionism, Surrealism
- Influence of Modernism on Indian artists

Learning Outcomes:

- Understand the transition from traditional to modern art.
- Analyze Indian artists' responses to colonial and postcolonial contexts.

Practical:

- Prepare a presentation on any one Indian Modern artist
- Create a work inspired by a modern Western movement

References:

- Mitter, Partha – *Art and Nationalism in Colonial India*
- Herbert Read – *A Concise History of Modern Painting*
- Virginia Spate – *The Colour of Time: Claude Monet*

UNIT V: Contemporary Trends in Global and Indian Art

Theory Topics:

- Postmodernism and contemporary global art
- Installations, performance, new media art
- Feminist, Dalit, and tribal art voices in India
- Globalization and art markets
- Biennales, art fairs, and public art initiatives

Learning Outcomes:

- Explore the dynamics of the global art scene and its Indian intersections.
- Recognize the role of identity, politics, and technology in current art.

Practical:

- Critical review of a contemporary Indian artist or exhibition
- Curate a virtual exhibition of artworks on a chosen theme

References:

- Terry Smith – *What is Contemporary Art?*
- Geeta Kapur – *When Was Modernism: Essays on Contemporary Cultural Practice in India*
- Rasheed Araeen (ed.) – *Third Text* journal (selected articles)

MJ-III: Painting (5+1) BFAS0301-T

Course Title: Painting

Credits: 5 Theory + 1 Practical

Course Type: Core Major

Level: Undergraduate Fine Arts Program

Course Objectives:

- To develop a strong foundation in painting techniques and visual composition.
- To explore various media and styles in painting from traditional to contemporary.
- To build observational and imaginative painting skills.
- To understand theoretical aspects of color, form, and conceptual development.

UNIT I: Fundamentals of Painting

Theory Topics:

- Introduction to painting: History and evolution
- Tools and materials: Brushes, canvas, papers, boards, palettes
- Types of paints: Watercolor, oil, acrylic, gouache, tempera
- Surface preparation and mediums (gesso, primers)
- Handling techniques: wash, glazing, impasto, dry brush

Learning Outcomes:

- Understand basic materials and painting processes.
- Identify properties and uses of different painting media.

Practical Component:

- Practice basic strokes and textures in watercolor and acrylic.
- Surface preparation for canvas and paper.

References:

- Ralph Mayer – *The Artist's Handbook of Materials and Techniques*
 - Ray Smith – *The Artist's Handbook*
 - Angela Gair – *Acrylic Painting: A Complete Guide*
-

UNIT II: Elements and Principles of Composition

Theory Topics:

- Elements: Line, shape, form, space, texture, value, color
- Principles: Balance, rhythm, emphasis, unity, contrast, harmony
- Composition techniques: Rule of thirds, symmetry, focal points
- Positive and negative space
- Light and shadow: Chiaroscuro, value contrast

Learning Outcomes:

- Construct balanced and effective compositions.
- Apply elements and principles in planning original works.

Practical Component:

- Create two compositions exploring contrast and harmony.

References:

- David Lauer & Stephen Pentak – *Design Basics*
 - Ocvirk et al. – *Art Fundamentals: Theory and Practice*
 - Betty Edwards – *The New Drawing on the Right Side of the Brain*
-

UNIT III: Observational and Realistic Painting

Theory Topics:

- Study from life: still life, object arrangement
- Rendering texture, depth, and proportion
- Perspective in painting: linear and aerial
- Light source and shadows
- Tonal studies and color matching

Learning Outcomes:

- Improve observational accuracy.
- Develop techniques for realistic representation.

Practical Component:

- Complete one still life and one realistic painting from life (e.g. object or drapery)

References:

- Barrington Barber – *The Complete Book of Drawing*
- Jack Hamm – *Drawing and Painting the Head and Figure*
- Charles Reid – *Painting What You Want to See*

UNIT IV: Expressive and Abstract Painting

Theory Topics:

- Expressionism, Fauvism, Abstract Expressionism
- Color psychology and symbolism
- Emotional use of brushwork, line, and color
- Gestural and intuitive approaches
- Artists: Van Gogh, Kandinsky, Pollock, Rothko, Gaitonde

Learning Outcomes:

- Understand abstraction and its expressive potential.
- Analyze modern art movements and their techniques.

Practical Component:

- Create a painting based on emotion using abstraction.

References:

- Kandinsky – *Concerning the Spiritual in Art*
- Irving Stone – *Lust for Life* (on Van Gogh)
- Herschel B. Chipp – *Theories of Modern Art*

UNIT V: Thematic and Conceptual Painting

Theory Topics:

- Developing concepts for narrative and symbolic painting
- Working with themes: social, political, personal, environmental
- Art as visual storytelling
- Building a painting series
- Mixed media and experimental approaches

Learning Outcomes:

- Generate concepts for original artworks.
- Combine technical skill with conceptual depth.

Practical Component:

- Series of 2–3 paintings based on a self-selected theme

References:

- Robert Henri – *The Art Spirit*
- Geeta Kapur – *When Was Modernism*
- John Berger – *Ways of Seeing*

Applied Arts (S+P) BFAS0401-T

Course Title: Applied Arts

Credits: 5 Theory + 1 Practical

Course Type: Core Major

Level: Undergraduate – Fine Arts

Course Objectives:

- To introduce students to the principles and practices of visual communication and commercial art.
 - To develop competency in advertising design, typography, layout, and branding.
 - To familiarize students with digital tools and practical industry applications.
 - To encourage conceptual thinking, problem-solving, and presentation skills in applied contexts.
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UNIT I: Introduction to Applied Arts and Visual Communication

Theory Topics:

- Definition and scope of Applied Arts
- Difference between Fine Art and Applied Art
- Visual communication basics: sender, message, medium, audience
- Forms of applied arts: advertising, packaging, editorial, branding
- Design thinking process: research, ideation, prototyping, execution

Learning Outcomes:

- Understand the role of applied arts in society and industry.
- Identify the visual communication process and components.

Practical Component:

- Create a communication chart for a product or brand, identifying audience and message.

References:

- Jorge Frascara – *Designing Effective Communications*
 - Gavin Ambrose & Paul Harris – *The Fundamentals of Graphic Design*
 - Alex W. White – *The Elements of Graphic Design*
-

UNIT II: Typography and Layout Design

Theory Topics:

- History and classification of typefaces
- Anatomy of letterforms: baseline, ascender, descender, kerning, leading
- Expressive typography and type as image
- Layout principles: grid systems, hierarchy, alignment, whitespace
- Application in posters, magazines, web design

Learning Outcomes:

- Understand typographic structure and effective layout techniques.
- Apply hierarchy and readability in design.

Practical Component:

- Design a magazine cover or poster using expressive typography.

References:

- Ellen Lupton – *Thinking with Type*
- Kimberly Elam – *Grid Systems*

- Jan Tschichold – *The Form of the Book*
-

UNIT III: Advertising and Branding

Theory Topics:

- History and evolution of advertising
- Types of advertising: print, digital, outdoor, ambient
- Elements of a campaign: headline, body copy, visual, logo, tagline
- Branding: identity, positioning, personality
- Psychology of advertising and consumer behavior

Learning Outcomes:

- Analyze advertisement structures and their impact.
- Develop design solutions for real or fictional brands.

Practical Component:

- Create a complete print ad (product/service) with copy and visuals.
- Design a brand identity (logo, color palette, tagline).

References:

- David Ogilvy – *Ogilvy on Advertising*
 - Alina Wheeler – *Designing Brand Identity*
 - Wally Olins – *The Brand Handbook*
-

UNIT IV: Packaging and Product Design

Theory Topics:

- Principles of packaging design: form, function, and aesthetics
- Role of packaging in marketing and shelf appeal
- Sustainable packaging and material exploration
- Labeling and legal requirements
- Case studies in innovative product/packaging design

Learning Outcomes:

- Understand structural and aesthetic components of packaging.
- Explore user-centric and eco-conscious design strategies.

Practical Component:

- Design packaging for a product (box, label, or bottle).
- 3D mock-up presentation using manual or digital tools.

References:

- Steven DuPuis & John Silva – *Package Design Workbook*
 - Scott Boylston – *Designing Sustainable Packaging*
 - Lisa Berryman – *The Art of Package Design*
-

UNIT V: Digital Tools and Professional Practice

Theory Topics:

- Introduction to industry-standard software: Adobe Photoshop, Illustrator, InDesign
- File formats and resolution for print vs digital
- Creative briefs and client interaction
- Portfolio development and freelance practices
- Intellectual Property Rights (IPR), copyright in design

Learning Outcomes:

- Use digital tools for creating and presenting applied art projects.
- Prepare for real-world professional design challenges.

Practical Component:

- Develop a mini design portfolio (4–5 pieces of applied art).
- Submit one commercial design (poster, banner, or social media creative).

References:

- Adobe Classroom in a Book (Photoshop, Illustrator, InDesign)
 - Tad Crawford – *Business and Legal Forms for Graphic Designers*
 - Sherin, Aaris – *Portfolio Design for Graphic Artists*
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BFAS0501-T

MJ-V: Animation

Course Title: Animation

Credits: 5 Theory + 1 Practical

Course Type: Core Major

Level: Undergraduate – Fine Arts

Course Objectives:

- To understand the principles, history, and techniques of animation.
 - To introduce traditional (frame-by-frame) and digital animation workflows.
 - To develop narrative thinking through storyboarding and character movement.
 - To equip students with the foundational skills to create short animated sequences.
-

UNIT I: Introduction to Animation

Theory Topics:

- Definition and scope of animation
- History of animation: from cave paintings to Pixar
- Types of animation: traditional, stop-motion, 2D, 3D, cut-out, motion graphics
- Milestones in Indian and international animation
- Overview of the animation pipeline: pre-production, production, post-production

Learning Outcomes:

- Understand the evolution and categories of animation.
- Describe the stages involved in producing animation.

References:

- Maureen Furniss – *Art in Motion: Animation Aesthetics*
 - Giannalberto Bendazzi – *Animation: A World History (Vol 1–3)*
 - Paul Wells – *Understanding Animation*
-

UNIT II: Principles of Animation

Theory Topics:

- The 12 basic principles of animation (Disney): squash and stretch, anticipation, timing, etc.
- Keyframes, in-betweens, and frame rate
- Timing and spacing for different motion types
- Arcs, easing, and exaggeration
- Planning through thumbnails and motion paths

Learning Outcomes:

- Apply animation principles to bring objects and characters to life.
- Recognize how physics and performance are simulated in animated movement.

Practical (linked):

- Animate a bouncing ball, pendulum, and walk cycle (traditional/digital methods)

References:

- Richard Williams – *The Animator's Survival Kit*
 - Frank Thomas & Ollie Johnston – *The Illusion of Life: Disney Animation*
 - Preston Blair – *Cartoon Animation*
-

UNIT III: Character Design and Storyboarding

Theory Topics:

- Elements of appealing character design: shape language, silhouette, proportion
- Expression and body language in animation
- Developing a character sheet (turnarounds, poses, expressions)
- Storyboarding: structure, shot types, transitions

- Story arcs and visual storytelling

Learning Outcomes:

- Design original characters for animation with expressive gestures.
- Create storyboards for animated scenes.

Practical:

- Character sheet development
- Storyboard for a 30–60 second animated short

References:

- Tom Bancroft – *Creating Characters with Personality*
 - Mark Simon – *Storyboards: Motion in Art*
 - Sherm Cohen – *The Art of Storyboarding*
-

UNIT IV: Techniques and Tools in Animation

Theory Topics:

- Traditional animation tools: peg bar, lightbox, cel animation
- Digital animation tools: Adobe Animate, Toon Boom, Krita, Procreate
- Stop-motion basics: claymation, cut-out, object animation
- Rotoscoping and motion capture basics
- Sound syncing and lip-sync animation

Learning Outcomes:

- Distinguish between animation techniques and workflows.
- Use software and/or manual tools to produce animation sequences.

Practical:

- Short digital animation clip (10–15 seconds) using basic software
- Stop-motion experiment (group activity or solo)

References:

- Tony White – *Animation from Pencils to Pixels*
 - Adobe Animate Classroom in a Book
 - Catherine Winder & Zahra Dowlatabadi – *Producing Animation*
-

UNIT V: Animation in Industry and Contemporary Practice

Theory Topics:

- Career roles: animator, storyboard artist, rigger, editor, VFX artist
- Studio pipelines (2D and 3D animation)
- Animation for advertising, web, film, mobile games
- Indian animation studios and independent creators
- Ethics, copyright, and the future of animation: AI, VR, AR

Learning Outcomes:

- Understand professional practices and job profiles in animation.
- Identify ethical and legal aspects of animation content.

References:

- Ellen Besen – *Animation Unleashed*
 - Chris Patmore – *The Complete Animation Course*
 - David Levy – *Your Career in Animation*
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BFAS0601-T

MJ-VI: Professional Practices and Specializations

Credits: 5 Theory + 1 Practical

Course Type: Core Major

Level: Undergraduate – Fine Arts (Final Year/Semester Preferred)

Course Objectives:

- To introduce professional ethics, business practices, and entrepreneurship in the arts.
 - To help students prepare portfolios, exhibitions, and project proposals.
 - To explore specialization paths such as painting, sculpture, illustration, animation, applied art, etc.
 - To develop real-world readiness through mock interviews, proposals, internships, and freelance models.
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UNIT I: The Art Profession and Career Paths

Theory Topics:

- Careers in Fine Arts: Independent artist, illustrator, curator, animator, art educator, designer, etc.
- Differences between freelance, commissioned, and in-house work
- Role of galleries, studios, agencies, and museums
- Understanding client-artist relationships and contracts
- Introduction to art residencies and internships

Learning Outcomes:

- Identify viable professional pathways and roles in the art ecosystem.
- Learn how to seek and apply for relevant professional opportunities.

References:

- Daniel Grant – *The Business of Being an Artist*
 - Heather Darcy Bhandari – *ART/WORK: Everything You Need to Know...*
 - Jackie Battenfield – *The Artist's Guide*
-

UNIT II: Portfolio, Resume, and Proposal Development

Theory Topics:

- Components of a professional art portfolio
- Writing an artist statement, bio, and CV
- Preparing proposals for grants, residencies, commissions
- Cover letters and letters of intent
- Online vs physical portfolios (websites, social media, Behance, etc.)

Learning Outcomes:

- Create a clear, concise, and visually strong artist portfolio.
- Write basic professional and project documents.

Practical:

- Build an individual portfolio (physical or digital)
- Write a proposal for a mock exhibition or grant

References:

- Deborah Obalil – *Art School: (Propositions for the 21st Century)*
 - Artquest.org.uk (online resource for artist statements and portfolios)
-

UNIT III: Professional Ethics, Law, and Documentation

Theory Topics:

- Copyrights, licensing, moral rights, and fair use in visual arts
- Contract basics: client agreements, sale of work, pricing rights
- Intellectual property and digital content
- Exhibition agreements and consignment
- Invoicing, taxes, and self-employment basics

Learning Outcomes:

- Understand legal rights and obligations as a practicing artist.
- Document professional practice with proper legal awareness.

Practical:

- Draft a sample contract and invoice
- Mock negotiation or commission exercise

References:

- Tad Crawford – *Legal Guide for the Visual Artist*
 - Carolyn Edlund – *Artsy Shark Blog* (case-based guides)
 - Creative Commons (for licensing)
-

UNIT IV: Specialization and Project Development**Theory Topics:**

- Choosing a specialization: painting, applied art, sculpture, animation, new media, etc.
- Building a personal brand and thematic consistency
- Developing long-term projects and proposals
- Collaboration and interdisciplinary practice
- Contemporary artists in various specializations (case studies)

Learning Outcomes:

- Select and justify a specialization with a creative direction.
- Initiate the process of a capstone project or senior thesis.

Practical:

- Develop a specialization project concept note + mock pitch
- Research presentation on an artist within the same specialization

References:

- Geeta Kapur – *When Was Modernism*
 - Art India Magazine (articles on specializations)
 - Lucy Lippard – *Six Years: The Dematerialization of the Art Object*
-

UNIT V: Exhibitions, Networking, and Art Markets**Theory Topics:**

- Curating and mounting exhibitions (solo and group shows)
- Writing exhibition notes, wall texts, and catalog essays
- Pricing artwork and understanding the art market
- Art fairs, online galleries, auctions, and social media
- Networking: building relationships with galleries, collectors, curators

Learning Outcomes:

- Understand how to organize and present an art exhibition.
- Navigate promotional tools and art sales platforms.

Practical:

- Plan a mock solo/group exhibition with budgeting, title, theme
- Create an artist promotion plan (social media or physical media)

References:

- Terry Smith – *What is Contemporary Art?*
 - Andrea Phillips – *Exhibiting Contemporary Art*
 - Artsy.net & ArtRabbit.com (event listings and gallery practices)
-

BFAS0701-T

MJ-VII Advanced drawing and life study (5+1)

701 MJ-VII: Advanced Drawing and Life Study (5+1)

Course Type: Major Core Paper

Credits: 5 Theory + 1 Practical

Semester: Final Year BFA

Prerequisite: Foundational Drawing and Basic Life Study

Course Objectives:

- To enhance students' understanding of the human figure, gesture, proportion, and anatomy.
 - To deepen technical skills in observational and analytical drawing.
 - To cultivate expressive and conceptual approaches in figure-based drawing.
 - To integrate figure studies into complex compositions and thematic projects.
-

UNIT I: Human Anatomy for Artists

Theory Topics:

- Skeletal system: skull, ribcage, pelvis, limbs, spine
- Muscular system: superficial and structural muscles in action
- Anatomy in motion: bending, twisting, foreshortening
- Proportion systems: classical canon, head-count method
- Comparative anatomy: male vs female, adult vs child

Learning Outcomes:

- Understand human anatomy for accurate figure rendering.
- Apply anatomical knowledge to improve life drawing precision.

Practical (linked):

- Detailed studies of body parts: hands, feet, skull, torso (live or plaster casts)

References:

- Eliot Goldfinger – *Human Anatomy for Artists*
 - Sarah Simblet – *Anatomy for the Artist*
 - Burne Hogarth – *Dynamic Anatomy*
-

UNIT II: Gesture and Movement Studies

Theory Topics:

- Gesture drawing: capturing action, weight, and rhythm
- Line of action and energy flow
- Poses: standing, sitting, reclining, walking, leaping
- Use of timed poses: 30 sec to 5 min sketches
- Drawing from life vs photographic reference

Learning Outcomes:

- Capture dynamic poses with confidence and spontaneity.
- Develop visual memory and expressive line quality.

Practical:

- Series of short timed gesture drawings (live model or video)
- Action sequence drawings (e.g., dancer, athlete)

References:

- Walt Reed – *The Figure: The Classic Approach to Drawing & Construction*

- Glenn Vilppu – *Vilppu Drawing Manual*
 - Kimon Nicolaïdes – *The Natural Way to Draw*
-

UNIT III: Portraiture and Expression

Theory Topics:

- Facial structure: skull proportions, planes of the head
- Features in detail: eyes, nose, mouth, ears
- Expression, character, and emotion
- Light and shade on the face
- Drawing heads from different angles and lighting

Learning Outcomes:

- Render realistic and expressive portraits
- Understand subtle differences in expression and facial anatomy

Practical:

- Live portrait studies (full-face and profile)
- Expressive self-portrait (theme-based or emotional narrative)

References:

- Andrew Loomis – *Drawing the Head and Hands*
 - John Singer Sargent (case studies from works)
 - Charles Bargue – *Drawing Course*
-

NIT IV: Full-Figure Drawing and Composition

Theory Topics:

- Composition in figurative drawing
- Negative space, balance, and figure-ground relationships
- Drapery and clothing on the figure
- Perspective and foreshortening
- Multi-figure compositions: interaction and spatial depth

Learning Outcomes:

- Integrate full-figure studies into coherent compositions
- Handle clothing, props, and spatial context confidently

Practical:

- Multi-figure composition from life (model/staged setting)
- One complete figure drawing with background and context

References:

- Gottfried Bammes – *Complete Guide to Life Drawing*
 - Robert Beverly Hale – *Drawing Lessons from the Great Masters*
 - Nicolaïdes – *The Natural Way to Draw*
-

UNIT V: Experimental Drawing and Personal Voice

Theory Topics:

- Contemporary approaches to figurative drawing
- Mixed media, abstraction, and deconstruction of the figure
- Drawing from memory, imagination, and symbolism
- The figure as narrative, metaphor, and identity
- Artist case studies: Egon Schiele, Kathe Kollwitz, Jenny Saville, Nalini Malani

Learning Outcomes:

- Explore creative and personal approaches to figure-based drawing
- Develop a visual language through experimentation and risk-taking

Practical:

- Thematic drawing series (3–5 pieces)
- Experimental self-portrait or figure narrative using mixed media

References:

- Judith Carducci – *Pastel Portraits and Figure Drawing*
 - Contemporary Drawing Journals (e.g., *Drawing Now*, *Line and Tone*)
 - Exhibition catalogues from Kochi Biennale or contemporary art shows
-

MJ-VIII: Digital Art / Computer Graphics (Applied Arts & Animation)

Structure: 5 Units + 1 Practical Component (5+1)

Credits: Theory (5) + Practical (1)

Objective: To impart conceptual and hands-on knowledge of digital tools, aesthetics, and workflows used in computer graphics and digital art for applied design and animation fields.

Unit 1: Introduction to Digital Art and Computer Graphics

Topics:

- Evolution of Digital Art and Computer Graphics
- Types: Raster vs. Vector Graphics
- Digital Art in Advertising, Animation, and Gaming
- Principles of Computer Graphics: Pixels, Resolution, Color Depth
- Contemporary Applications in Multimedia

References:

- Christiane Paul, *Digital Art*, Thames & Hudson
- John Vince, *Introduction to Computer Graphics*, Springer
- *Digital Art Masters*, 3DTotal Publishing (for industry case studies)

Unit 2: Tools and Techniques in Digital Imaging

Topics:

- Image Editing Software (Adobe Photoshop, Affinity Photo)
- Digital Painting (Corel Painter, Krita)
- Vector Art Tools (Adobe Illustrator, Inkscape)
- Layers, Masking, Blending, Filters
- File Formats: PSD, AI, PNG, JPEG, TIFF

References:

- Adobe Classroom in a Book Series (Photoshop & Illustrator)
- Steve Caplin, *How to Cheat in Photoshop*
- David Cousens, *The Complete Guide to Digital Illustration*

Unit 3: 2D & 3D Graphics for Animation and Applied Art

Topics:

- Concepts of 2D Design: Typography, Layout, Composition
- Basics of 3D Graphics: Modeling, Texturing, Lighting
- Introduction to 3D Software (Blender, Autodesk Maya)
- Integration of 2D and 3D in Advertising & Animation
- Stylized vs. Realistic Rendering

References:

- Andrew Glassner, *Principles of Digital Image Synthesis*
- Jason Osipa, *Stop Staring: Facial Modeling and Animation*
- Blender Foundation Manual (Blender.org)

Unit 4: Motion Graphics and Visual Effects

Topics:

- Principles of Animation in Digital Media
- Basics of Motion Graphics (After Effects)
- VFX Techniques: Compositing, Rotoscoping, Chroma Keying

- Digital Storyboarding and Animatics
- Role of VFX in Advertising & Film

References:

- Mark Christiansen, *Adobe After Effects Studio Techniques*
 - Angie Taylor, *Design Essentials for the Motion Media Artist*
 - *The Art of 3D Computer Animation and Effects* by Isaac Kerlow
-

Unit 5: Digital Workflow, File Management, and Output

Topics:

- Color Profiles: CMYK vs RGB, ICC Profiles
- Asset Management and Backup
- Preparing Files for Web, Print, and Video
- Digital Publishing & Portfolio Presentation
- Ethics and Copyright in Digital Art

References:

- Michael Freeman, *The Photographer's Workflow*
 - Adobe Help Resources (Color Management and Export Settings)
 - *The Graphic Designer's Digital Toolkit* by Allan Wood
-

Minor

MN-I – Basic Concepts of Drawing (4+)

Credits: Theory – 4 | Practical – 2

Objective: To develop foundational drawing skills essential for all forms of visual communication, including animation, illustration, and applied art. The course introduces principles of observation, proportion, perspective, and rendering techniques.

Unit 1: Introduction to Drawing and Visual Perception

Topics:

- What is Drawing? – Definitions, Purpose, and History
- Observation vs. Imagination in Drawing
- Eye-Hand Coordination Exercises
- Line as the Foundation of Drawing
- Gesture Drawing and Contour Drawing

References:

- Betty Edwards – *The New Drawing on the Right Side of the Brain*
 - Kimon Nicolaides – *The Natural Way to Draw*
 - Bert Dodson – *Keys to Drawing*
-

Unit 2: Shape, Form, and Proportion

Topics:

- Drawing Basic Geometric Shapes in 2D and 3D
- Understanding and Constructing Forms: Cube, Sphere, Cylinder, Cone
- Principles of Proportion – Human and Object
- Simplification and Structuring of Complex Forms
- Negative Space Drawing

References:

- Andrew Loomis – *Figure Drawing for All It's Worth*
 - Jack Hamm – *Drawing the Head and Figure*
 - Michael Hampton – *Figure Drawing: Design and Invention*
-

Unit 3: Perspective and Depth

Topics:

- Introduction to Perspective: 1-point, 2-point, 3-point
- Horizon Line, Vanishing Point, and Eye Level
- Foreshortening Techniques
- Creating Depth using Overlapping, Size, and Value
- Atmospheric Perspective

References:

- Norling Ernest – *Perspective Made Easy*
 - Scott Robertson – *How to Draw*
 - David Chelsea – *Perspective! for Comic Book Artists*
-

Unit 4: Light, Shadow, and Tonal Rendering

Topics:

- Basics of Light and Shadow: Highlight, Mid-tone, Core Shadow, Cast Shadow
- Creating Volume through Tonal Shading
- Techniques: Hatching, Cross-Hatching, Stippling, Blending

- Using Pencil, Charcoal, Conte for tonal effects
- Introduction to Value Scales

References:

- James Horton – *An Introduction to Drawing*
 - Giovanni Civardi – *Drawing: A Complete Guide*
 - Lee Hammond – *Lifelike Drawing in Colored Pencil and Graphite*
-

Unit 5: Composition and Freehand Drawing

Topics:

- Elements of Composition: Balance, Rhythm, Unity, Emphasis
- Drawing from Nature, Objects, Interiors, and Exteriors
- Thumbnail Sketching and Framing Techniques
- Introduction to Visual Storytelling and Sketch Journaling
- Daily Sketching and Maintaining a Sketchbook

References:

- Arthur Wesley Dow – *Composition: Understanding Line, Notan, and Color*
 - Thomas C. Wang – *Principles of Figure Drawing*
 - Barrington Barber – *The Complete Book of Drawing Techniques*
-

BFAS0202-T

MN-II – Printmaking Basic

Credits: Theory – 4 | Practical – 2

Course Objective:

To introduce students to the basic processes of traditional printmaking, including its historical context, tools, techniques, and creative potential. The course emphasizes both conceptual development and technical skill in relief and intaglio methods.

Unit 1: Introduction to Printmaking

Topics:

- Definition and scope of printmaking as an art form
- Historical evolution: from ancient China to modern print studios
- Key printmaking categories: relief, intaglio, planographic, stencil
- Major artists: Albrecht Dürer, Rembrandt, Haren Das, Krishna Reddy, Zarina Hashmi
- Difference between original prints and reproductions

References:

- Antony Griffiths – *Prints and Printmaking: An Introduction to the History and Techniques*
- Ruth Leaf – *Intaglio Printmaking Techniques*
- Susan Tallman – *The Contemporary Print*

Unit 2: Tools, Materials, and Studio Practice

Topics:

- Printmaking tools: burins, gouges, barens, rollers, presses
- Printing surfaces: linoleum, wood, zinc, acrylic sheets
- Inks, solvents, and papers – types and handling
- Safety protocols in a print studio
- Proofing, editioning, and print documentation

References:

- Grabowski & Fick – *Printmaking: A Complete Guide to Materials & Processes*
- The Printmaking Bible – Ann d'Arcy Hughes & Hebe Vernon-Morris

Unit 3: Relief Printing – Linocut/Woodcut

Topics:

- Transferring design onto the block
- Carving techniques and safety tips
- Inking and printing (manual and press-based)
- Black-and-white and color relief prints (reduction/multi-block methods)
- Registration methods and proper editioning

References:

- Andrea Mulder-Slater – *Introduction to Linocut*
- William S. Rice – *Block Printing and Woodcut*

Unit 4: Intaglio Printing – Drypoint and Etching (Introductory)

Topics:

- Introduction to drypoint: scratching lines on acrylic/zinc plates
- Inking, wiping, and press printing
- Basic etching process overview (hard ground and acid etching, if facility permits)
- Comparing tonal effects: relief vs. intaglio

- Care and storage of intaglio tools

References:

- John Ross – *The Complete Printmaker*
 - Colin Gale – *Printmaking for Beginners*
-

Unit 5: Creative Exploration and Presentation

Topics:

- Conceptualizing a print series or themed composition
- Mixed media and experimental approaches
- Print display: mounting, framing, and exhibiting prints
- Evaluating prints: craftsmanship, clarity, concept
- Preparing final print portfolio and artist statement

References:

- Paul Coldwell – *Printmaking: A Contemporary Perspective*
- Ruth Pelzer-Montada – *Perspectives on Contemporary Printmaking*

MN-III – Sculpture BFAS0302-T

Credits: 4 (Theory) + 2 (Practical)

Objective: To introduce the basic principles, materials, and techniques of sculpture with focus on observation, form-building, and three-dimensional composition.

Unit 1: Fundamentals of Sculpture

- Definition and role of sculpture in art and society
- History of sculpture: classical, modern, and contemporary
- Types: additive, subtractive, casting, assemblage
- Form, mass, volume, balance, rhythm, and space in sculpture
- Introduction to Indian and global sculptors

References:

- Ward, James – *The Principles of Sculpture*
 - Arnason, H.H. – *History of Modern Art*
 - Indian sculptors: D.P. Roy Choudhury, Meera Mukherjee, Nek Chand
-

Unit 2: Sculpture Tools and Materials

- Clay, plaster, wood, paper pulp, wax (introductory level)
- Tools for modeling and carving
- Armature building techniques
- Additive vs. subtractive approach
- Safety in sculpture workshop

References:

- Wilkins, David G. – *Sculpture Techniques*
 - Herbert Read – *A Concise History of Modern Sculpture*
 - National Institute of Design (NID) sculpture manuals
-

Unit 3: Clay Modeling

- Introduction to water-based and oil-based clay
- Building basic volumes: cubes, cylinders, spheres
- Modeling from observation: still life and organic forms
- Surface detailing and texturing techniques
- Maintaining and storing clay sculptures

References:

- Faulkner, Ray – *Modeling the Figure in Clay*
 - Rubino, Carl – *Sculpture: Principles and Practice*
-

Unit 4: Basic Relief and Bas-relief Sculpture

- Low and high relief distinctions
- Relief sculpture in architecture and coins
- Narrative panels and figurative relief
- Composition in rectangular formats
- Traditional Indian relief sculpture (temples, caves)

References:

- Indian Art History texts – cave and temple sculpture
- Michell, George – *The Hindu Temple: An Introduction to Its Meaning and Forms*

Unit 5: Contemporary Sculpture and Creative Approaches

- Introduction to modern and installation sculpture
- Recyclable/Found objects and eco-friendly materials
- Assemblage and conceptual sculpture
- Experimental surfaces and textures
- Portfolio development and documentation

References:

- Rosalind Krauss – *Passages in Modern Sculpture*
- Subodh Gupta, Anish Kapoor (artist studies)
- Sculpture India: NGMA catalogues

MN-III – Photography (4+2) BFAS0402-T

MN-IV – Photography (4+2)

Credits: Theory – 4 | Practical – 2

Course Objective:

To equip students with the basic theoretical knowledge and practical skills in photography, including camera handling, composition, lighting, and digital processing. The course aims to explore photography as both a creative art and a design tool.

Unit 1: History and Introduction to Photography

- Evolution of photography: from camera obscura to digital
- Pioneers in photography: Niepce, Daguerre, Talbot
- Types of photography: art, fashion, documentary, product, etc.
- Understanding photography in fine arts and applied fields
- Impact of photography on modern visual culture

References:

- Naomi Rosenblum – *A World History of Photography*
 - Susan Sontag – *On Photography*
 - John Ingledew – *Photography* (Basics Creative Photography)
-

Unit 2: Camera Types and Exposure Basics

- Types of cameras: DSLR, mirrorless, analog, smartphone
- Components: lens, shutter, sensor, aperture
- Exposure triangle: ISO, aperture (f/stop), shutter speed
- Depth of field, motion blur, light metering
- Manual vs. auto modes

References:

- Bryan Peterson – *Understanding Exposure*
 - Langford's – *Basic Photography* by Michael Langford
-

Unit 3: Composition and Visual Storytelling

- Elements of composition: rule of thirds, leading lines, framing
- Light and shadow: natural vs artificial light
- Black-and-white vs color aesthetics
- Capturing emotion, mood, and narrative
- Street photography, still life, and portraiture basics

References:

- Michael Freeman – *The Photographer's Eye*
 - David Präkel – *Basics Photography: Composition*
-

Unit 4: Lighting and Studio Techniques

- Natural lighting principles
- Use of reflectors, diffusers, and flash
- Basics of studio lighting (2-point and 3-point setups)
- Introduction to product, portrait, and tabletop photography
- White balance and color temperature

References:

- Fil Hunter – *Light: Science and Magic*
 - Steve Bavister – *Lighting for Portrait Photography*
-

Unit 5: Post-Processing and Creative Exploration

- Introduction to image editing software (Adobe Lightroom/Photoshop)
- Adjusting exposure, contrast, white balance, cropping
- Image organization, file formats (JPEG, RAW)
- Ethics in photography and copyright basics
- Photography portfolio: selection, sequencing, presentation

References:

- Scott Kelby – *The Adobe Photoshop Book for Digital Photographers*
 - Martin Evening – *Adobe Photoshop for Photographers*
-

SKILL BASED

BFAS0101SB-T — Clay Modeling / Sculpture Introduction

Unit I: Clay Properties

Unit II: Hand building methods

Unit III: Relief work

Unit IV: Basic sculpture forms

Unit V: Finished clay model

References:

- Lark Books — *The Ceramic Bible*
-

BFAS0102 SB-T — Art Criticism and Writing

Unit I: Meaning of Art Criticism

Unit II: Methods of criticism

Unit III: Visual analysis writing

Unit IV: Review writing

Unit V: Critical essay project

References:

- Edmund Feldman — *Art as Image and Idea*
-

BFAS0103-SB-T — Computer Graphics and Digital Art

Unit I: Digital art basics

Unit II: Raster & vector graphics

Unit III: Digital illustration

Unit IV: Editing & compositing

Unit V: Digital artwork portfolio

References:

- Zeegen — *Digital Illustration*
-

BFAS0104SB-T — Interior and Mural Design

Unit I: Interior design basics

Unit II: Space planning

Unit III: Mural concepts

Unit IV: Material & color in interiors

Unit V: Interior/mural project

References:

- Francis D.K. Ching — *Interior Design Illustrated*
-

BFAS0105SB-T — Photography and Visual Documentation

Unit I: Camera basics

Unit II: Composition

Unit III: Lighting

Unit IV: Documentary photography

Unit V: Photo documentation project

References:

- Michael Langford — *Basic Photography*
-

DSE

BFAS0101D-1

DSE-I (4): 2D and 3D Design

Credits: 4 (Theory + Studio-based coursework)

Objective:

To provide students with a conceptual and practical foundation in **two-dimensional (2D)** and **three-dimensional (3D)** design. The course fosters spatial awareness, compositional sensitivity, and understanding of form, structure, and volume across media.

Unit 1: Elements and Principles of Design

Topics:

- Elements: Line, Shape, Form, Space, Texture, Color, Value
- Principles: Balance, Rhythm, Contrast, Unity, Emphasis, Proportion, Harmony
- Composition in 2D and 3D formats
- Gestalt principles in design perception
- Symmetry, asymmetry, and visual hierarchy

References:

- Wucius Wong – *Principles of Two-Dimensional Design*
 - David A. Lauer – *Design Basics*
 - Kimberly Elam – *Principles of Form and Design*
-

Unit 2: Two-Dimensional Design Fundamentals

Topics:

- Understanding Positive and Negative Space
- Grids, patterns, textures in surface design
- Color Theory: Primary, Secondary, Complementary, Warm/Cool
- Flat compositions using geometric and organic forms
- Visual storytelling using abstract or representational 2D design

References:

- Josef Albers – *Interaction of Color*
 - Armin Hofmann – *Graphic Design Manual*
 - Ellen Lupton – *Graphic Design: The New Basics*
-

Unit 3: Introduction to Three-Dimensional Design

Topics:

- What is 3D Design? Key concepts of volume and space
- From 2D to 3D: Folding, modeling, construction
- Additive and subtractive methods (clay, paper, wire, foam, etc.)
- Balance and stability in 3D forms
- Simple structures: cubes, cylinders, spheres, cones, pyramids

References:

- Stephen Pentak & Richard Roth – *Design Basics 3D*
 - Lois Fichner-Rathus – *Understanding Art*
 - Herbert Read – *The Meaning of Art* (for form and aesthetics)
-

Unit 4: 3D Composition and Material Exploration

Topics:

- Use of paper, cardboard, wire, clay, wood, found objects
- Concepts of mass, tension, surface, texture in 3D design
- Relief vs. free-standing structures
- Light, shadow, and movement in 3D works
- Environmental and spatial context of 3D design

References:

- George Nelson – *How to See: A Guide to Reading Our Man-Made Environment*
 - Tony Hepburn – *Modelling and Sculpture*
 - Examples from Bauhaus, Minimalism, and Contemporary Installation Art
-

Unit 5: Creative Integration & Contemporary Context**Topics:**

- Combining 2D and 3D elements in design installations
- Application in animation, product design, set design, and public art
- Concept development: mood boards, sketches, prototypes
- Portfolio presentation: 2D and 3D works with documentation
- Introduction to digital tools for visualization (optional)

References:

- Tim McCreight – *Design Language*
 - Ellen Lupton – *Thinking with Type* (for visual design synthesis)
 - Contemporary case studies from product, exhibition, and game design
-

BFAS0102-II**DSE-II: Exhibition Planning and Curation**

Credits: 4 (Theory + Applied Component)

Objective:

To introduce the theoretical framework and practical tools required for conceptualizing, planning, designing, and managing art/design exhibitions. The course explores curatorial strategies, audience engagement, and the evolving role of curators in physical and digital spaces.

Unit 1: Introduction to Exhibitions and Curation**Topics:**

- What is an exhibition? Types: solo, group, thematic, permanent, temporary
- Role of curator: past and present
- History and evolution of curatorial practice
- Exhibitions in museums, galleries, cultural spaces, and online
- Key terminology: curation, interpretation, mediation, audience

References:

- Hans Ulrich Obrist – *Ways of Curating*
 - Paul O'Neill – *The Culture of Curating and the Curating of Culture*
 - Elena Filipovic – *The Biennial Reader*
-

Unit 2: Exhibition Planning and Logistics**Topics:**

- Developing an exhibition concept/theme
- Planning process: timelines, budgeting, proposals
- Selecting artworks, coordination with artists
- Space analysis, technical requirements, loan agreements
- Legal and ethical considerations in exhibition making

References:

- Barry Lord & Gail Dexter Lord – *Manual of Museum Planning*
 - David Dean – *Museum Exhibition: Theory and Practice*
 - Independent Curators International (ICI) – Online resources and toolkits
-

Unit 3: Exhibition Design and Layout**Topics:**

- Spatial design: movement, flow, visual rhythm
- Display techniques: framing, mounts, pedestals, lighting
- Signage and labeling: typography, accessibility, language
- Using models, floor plans, and mock-ups
- Digital tools for planning: SketchUp, InDesign (intro)

References:

- Philip Hughes – *Exhibition Design*
- Graham Black – *The Engaging Museum*
- Beverly Serrell – *Exhibit Labels: An Interpretive Approach*

Unit 4: Communication, Interpretation & Audience Engagement

Topics:

- Exhibition text: wall texts, catalogs, brochures
- Guided tours, education programs, interactive components
- Target audience identification
- Inclusive and accessible curatorial practices
- Social media and digital outreach for exhibitions

References:

- Nina Simon – *The Participatory Museum*
 - Sally MacDonald – *Theorizing Museums*
 - Sarah Cook – *Rethinking Curating: Art after New Media*
-

Unit 5: Contemporary Curatorial Practices

Topics:

- Independent and experimental curation
- Community-based and activist curating
- Biennales, art fairs, and international exhibitions
- Virtual exhibitions and online galleries
- Case studies of significant exhibitions and curators

References:

- Charlotte Klonk – *Spaces of Experience: Art Gallery Interiors from 1800 to 2000*
 - Jens Hoffmann – *Show Time: The 50 Most Influential Exhibitions of Contemporary Art*
 - Online archives: Tate, MoMA, Documenta, India Art Fair, Kochi-Muziris Biennale
-

BFAS0103-D-T**Color Theory**

Credits: 4 (Theory + Studio-based coursework)

Objective:

To provide in-depth understanding of the science, psychology, and application of color. The course covers color systems, relationships, perception, and expressive use in art, design, and visual communication.

Unit 1: Fundamentals of Color**Topics:**

- What is color? Light and pigment
- Color properties: Hue, Value (Lightness), Saturation (Chroma)
- Additive vs. Subtractive color systems (RGB vs. CMYK)
- The visible spectrum and color wheel
- Primary, secondary, tertiary colors

References:

- Josef Albers – *Interaction of Color*
 - David Hornung – *Color: A Workshop for Artists and Designers*
 - Stephen Quiller – *Color Choices: Making Color Sense Out of Color Theory*
-

Unit 2: Color Systems and Harmony**Topics:**

- Munsell, Itten, Ostwald, and Pantone color systems
- Analogous, complementary, split-complementary, triadic, tetradic color schemes
- Warm and cool colors and their emotional impact
- Neutrals, tints, tones, and shades
- Designing harmonious palettes

References:

- Johannes Itten – *The Elements of Color*
 - Leatrice Eiseman – *Pantone Guide to Communicating with Color*
 - Wucius Wong – *Principles of Color Design*
-

Unit 3: Color Perception and Psychology**Topics:**

- Visual perception: simultaneous contrast, afterimage, color constancy
- Optical illusions and spatial effects of color
- Cultural and symbolic meanings of color across societies
- Color in branding, advertising, and UI/UX
- Accessibility and color blindness considerations

References:

- Faber Birren – *Color Psychology and Color Therapy*
 - Eva Heller – *Psychology of Color: How Colors Affect Us*
 - Donis A. Dondis – *A Primer of Visual Literacy*
-

Unit 4: Color in Art and Design Practice**Topics:**

- Historical use of color in art (Egyptian, Renaissance, Impressionism, Modernism)
- Digital vs. traditional media: color mixing and application
- Role of color in composition and focal point creation
- Color in various disciplines: painting, textile, animation, photography
- Case studies: Artists known for color (e.g., Van Gogh, Rothko, Matisse, Raza)

References:

- John Gage – *Color and Culture: Practice and Meaning from Antiquity to Abstraction*
 - Patrick Baty – *The Anatomy of Color*
 - Study materials from MoMA, Tate, and NGMA
-

Unit 5: Contemporary and Applied Use of Color

Topics:

- Color in digital platforms (web, screen, motion)
- Color management and profiles (RGB, CMYK, HEX, Lab)
- Color trends and forecasting (Pantone of the Year, WGSN)
- Role of color in sustainability, packaging, and fashion
- Building personal color style and palette for projects

References:

- Adobe Color Guide (online tools and resources)
 - Linda Holtzschue – *Understanding Color*
 - Contemporary design blogs: Design Seeds, Coolers, Adobe Color
-

DSE Papers

BFAS 104D-T — Final Portfolio Presentation

Unit I: Portfolio planning

Unit II: Work selection

Unit III: Layout & sequencing

Unit IV: Artist statement

Unit V: Final jury presentation

References:

- Margot Bloomstein — *Portfolio Presentation Guides*
-

BFAS105D-T — Electives (Photography / Installation Art)

Unit I: Concept development

Unit II: Medium exploration

Unit III: Installation methods

Unit IV: Site-specific work

Unit V: Final elective project

References:

- Claire Bishop — *Installation Art*
-

BFAS106D-T — Art Conservation and Restoration

Unit I: Conservation basics

Unit II: Material decay

Unit III: Preservation methods

Unit IV: Documentation

Unit V: Case studies

References:

- David Lowenthal — *The Past is a Foreign Country*
-

BFAS 107D-T — Modern and Contemporary Indian Art

Unit I: Modern Indian movements

Unit II: Key artists

Unit III: Contemporary practices

Unit IV: New media art

Unit V: Critical analysis

References:

- Gayatri Sinha — *Indian Art: An Overview*
-

BFAS 108D-T — Photography and Digital Imaging

Unit I: Advanced camera control

Unit II: Studio lighting

Unit III: Digital workflow

Unit IV: Image editing

Unit V: Photo series project

References:

- Scott Kelby — *The Digital Photography Book*