

Course Curriculum

for

Bachelor of Fine Arts

(BFA)

(Faculty of Arts)

BFA Semester I, II (2023-24)



MAHARAJA GANGA SINGH UNIVERSITY

BIKANER - RAJASTHAN

Program Outcomes (POs)

On successfully completing the program the student will be able to:

1. Demonstrate basic creative skills in composition, portrait, landscaping or live sketching and design. Develop mastery in their particular art style to the highest possible level given their talents and age.
2. Develop knowledge and deep understanding of important art styles, art movements and artists of that particular styles and work techniques along with fundamentals of Art and principles of design.
3. Analyze, compare and evaluate historical and contemporary art techniques, art movements and philosophies including Indian and Western.
4. Interpret and engage with existing visual culture and media as a form of creative intelligence.
5. Show proficiency essential to independent and collaborative work of Art

Program Specific Outcomes (PSOs):

1. Demonstrate a comprehensive understanding of the history of art and aesthetics theoretically
2. Understand the nature of time, space, color, form, tone and texture
3. Critically evaluate masters as well as contemporary artists
4. Create own works of art using a range of methods and materials
5. Execute art projects independently
6. Participate in solo/group shows and become an applied arts entrepreneur.

Program Structure:

Bachelor of Fine Arts (BFA) Program is a four-year course divided into eight -semesters. For the award of degree, a student will be required to complete the credits as per the University norms.

Semester Wise Course Details

Semester I											
Paper Code	Paper name	Code	L	T	P	Total Credits	Maximum Marks			Total	
							Internal	External	Practical		
4.5ABFA11	General English / Hindi / MIL	AECC	2	0	0	2	0	100	0	100	
4.5FFAT12	Fundamentals of Fine Arts	DCC	6	-	-	6	30	120	-	150	
4.5SLRP13	Still Life and Rendering	DCC	1	1	4	6	30	-	120	150	
4.5GPCP14	Geometry, Perspective and Calligraphy	DCC	1	1	4	6	30	-	120	150	
Total						20	Total			450	

Semester II										
Paper Code	Paper name	Code	L	T	P	Total Credits	Maximum Marks			Total
							Internal	External	Practical	
4.5BFAT15	Environment Studies	AECC	2	0	0	2	0	100	0	100
4.5MPNT16	Miniature Painting and Nature Study	DCC	6	-	-	6	30	120	-	150
4.DAAP17	Design in Applied Arts	DCC	1	1	4	6	30	-	120	150
4.5DPP18	3D Design and Printmaking	DCC	1	1	4	6	30	-	120	150
Total						20	Total			450

Testing and Evaluation

There will be Internal Assessment for 30 marks and Final Semester-End Examination (External: Theory / Practical) will be for 120 marks in each course/paper.

Evaluation

Internal Assessment: 30 Marks

- a. Midterm Examination: 3 Assignments / Exams of 10 Marks each to be conducted by the Institution. Best marks obtained in two such Assignments / Exams for every course to be counted.
- b. Students' Participation in curricular, extra-curricular activities, class participation, attendance etc. shall account for 10 Marks.

Semester-End Examination - External Assessment: 120 Marks (Theory)

There shall be three Sections:

- Section A: Shall contain 10 questions of 2 marks each. All questions will be compulsory. Minimum Two questions must be set from each Unit. Answer should not exceed 50 words.
- Section B: Shall contain 5 questions (two from each unit with internal choice). Each Question shall be of 8 marks. The candidate is required to answer all 5 questions. The answers should not exceed 200 words.
- Section C: Shall contain 5 Questions, one from each Unit. Each Question shall be of 20 marks. The candidate is required to answer any three from different units. The answers should not exceed 500 words.

Semester-End Examination - External Assessment: 120 Marks (Practical)

In Courses where the Semester – End Practical Examination for 120 Marks is prescribed, no theory/written examination will be conducted. The Practical Examination will be evaluated by an External examiner, selected from the prescribed panel of Examiners of the University.

Unless specifically mentioned for a particular course, the above Scheme of Internal and External Evaluation shall remain constant.

Courses BFA4.5AECCT11 and BFA4.5AECCT21 are mandatory for all. The Course wise content for these courses shall remain common for all students of Undergraduate Programmes. There

will be an External Examination of 100 Marks for these courses. Credits earned for passing these courses will not be counted for calculation of SGPA / CGPA.

The duration of External examination shall be 3 hours.

On the basis of total marks (Internal and External) obtained, the student shall be awarded SGPA and CGPA under the formula specified for CBCS.


Course Wise Contents for BFA Programme

Semester I: Ability Enhancement Compulsory Course

BFA4.5AECCT11: General English / Hindi / MIL
Common Curriculum for all Under Graduate Students

Semester I: Discipline Centric Courses

BCM4.5DCCT12: Fundamentals of Fine Arts
Objectives: This module is designed to weave the concept of Art in the mind of a student. It is very important to understand the nature of art and its scope in the factual world. Art as an expression of thoughts, Ideas and communication needs to be understood to make a solid foundation for the course.
Course Outcomes: The successful completion of this course shall enable the learner: From this module, student shall be able to understand the immensity and role of art in their daily Life. It shall establish the concept of Art in their consciousness. Students shall be acquainted with art From an expansive viewpoint. They shall be able to comprehend the elements and principles of art.
Contents Unit - I What is Art? What is the relationship between Art and the Artist? The basic concept of beauty that is involved in the creation of Art. Art as an essential part of the real world. Art as a powerful medium of self-expression. Unit – II Art concepts. Role of forms in art. Content and style as the essence of art. Meaning and definition of Iconography.


(KSM Bos)

Unit - III

Theme and purpose of art. Role of art in the society.

Relationship between art and nature as a complement to each other.

Role of Imagination and fantasy as an important phenomenon for the creation of art.

Unit - IV

The Visual Elements: Lines, Types of lines and their functions in art.

Formation of shapes and their role in art. Importance of Light and color.

Usage of tones and textures to create an effective body of art work.

Importance of space, time and motion in understanding art

Unit - V

Principles of Design in Art

Definition and principles of design- Balance, Proportion, Harmony, Emphasis, Rhythm.

Role of elements of design in creating an effective design.

Readings:

- Fundamental of plastic Arts-Dr.Griraj kishor Agraval.
- Graphic Design- Dr. Narendra Singh Yadav.
- Fundamentals of Visual Art by Dr. Anju Chaudhar
- Fundamentals of Visual Arts by Muneesh Kumar and Munish Kumar

BFA4.5DCCP13: Still Life and Rendering

Objectives:

Drawing is the basis of any art course. The subject aims at establishing hand-eye coordination while drawing any object. During this module, the students are trained to understand the importance of proportion while drawing. This subject develops the sense of line, space and volume in the mind of an artist.

Course Outcomes:

The successful completion of this course shall enable the learner:

Apply the skills of observation to draw and render objects in three-dimensions.

Practical exercises to strengthen direct observation and improve eye-hand coordination by drawing from basic shapes such as cones, cubes and cylinders in a given arrangement. Identify the relationship between objects, surface textures and material of objects. Basic exercises in developing the skill for drawing and rendering in pencil, charcoal, crayons and pastels. Apply the techniques of drawing and rendering such as light and shade and chiaroscuro. Apply methods of techniques of various media such as pencils, charcoal, crayons, pastels etc.

Contents

Unit - I

Sketching. Rapid sketches. Role of proportion in drawing. Drawing intuitively.

Unit - II

Exercise of different types of lines. Different types of lines, their nature, emotions and effects.

Creation of art work using different types of lines.

(BFA4-1005.)

Unit - III

Drawing from still objects. Drawing a still life using different objects of different sizes and shapes. Concept of materials and shapes.

Unit - IV

Drawing of foliage (plants). Study of nature using lines. Creating volume through lines. Use of pressure to create the required effect of light and shade.

Unit - V

Drawing from model. Drawing a human figure with rapid speed. Ideal proportions of human body.

Examples of drawings of great masters.

Submissions: Five Still life works in Graphite/Charcoal on paper (size 1/2 Imperial).
Five Rendering works on paper (size 1/2 Imperial).

Readings:

- Watercolor Still Life by Elizabeth Jane Lloyd, Ray Campbell Smith.
- Still Life A History by Sybille Ebert-Schifferer.
- Oil & Acrylic, Still Lifes: Discover techniques for painting traditional scenes-step by step. by Tom Swimm, Nathan Rohlander, Caroline Zimmermann, Mia Tavonatti.
- Van Gogh Still Lifes by Ortrud Westheider, Michael Philipp

BFA4.5DCCP14: Geometry, Perspective and Calligraphy

Objectives:

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

Perspective- Orthographic Projection is a way of drawing a 3D object from different perspectives. Usually a front, side and plane view are drawn so that a person looking at the drawing can perceive it from all the angles. Orthographic drawings are useful especially when a design has been developed to a stage where it is almost ready to manufacture. In this module student will be able to learn different types of geometrical planes and their usage. During this module student will be able to understand the concept of orthographic projections, their types, elements and principals involved. The course trains a student to present 3D visuals on 2D surfaces.

Calligraphy- Students should be exposed to calligraphic examples of various traditional scripts. Nature study of Lines, forms and shapes. Scribbles with Kalam, Nib, Brush and Calligraphy Pen. Calligraphy, Urdu, Hindi and English. Alphabet, sentences and composition of different types.

Course Outcomes:

Geometry- Student will be able to understand the 2D and 3D projection. They will be able to draw orthographic projections of the objects available. They will learn the different types of planes and their purpose in professional and daily life. They will be able to understand the focal length, optics, projections, and their relationship with 2D objects.

Perspective- Students will successfully draw and color a one point perspective landscape. After completion of this project, students will participate in a one-on-one critique with the teacher to further discuss the aspects done well, and the others that could use improvement. Students will better understand the concepts of depth, horizon line, vanishing point, and other key terms in dealing with perspective.

Calligraphy- Knows special features of calligraphy. Learns the definition and usage of calligraphy. Designs multiple words and single words with calligraphy. Explore the culture and writing styles of Asian cultures from Japan and China. Learn about how to write the western calligraphy

alphabet.

Contents

Unit - I

Draw Plan and elevation. Draw a simple geometrical plan of an object. Draw elevation drawing. Draw isometric projection of an object. Make a project file from following units.

Unit – II

Isometric projection. Isometric projection and its need. Role of focal point and focal length. Relationship to orthographic projection.

Unit - III

Parallel and Angular Perspective. Parallel and Angular perspective and its need. Role of perspective in drawing. Relationship between different types of projections.

Unit - IV

Basic discipline of beautiful handwriting, sense of letter form- simultaneous judgment of the composition of letter's spacing organization - intuitive and logical planning of writing development of style.

Unit - V

A co-ordinate series of assignments of script writing with different types of traditional and modern tools. Students should be exposed to calligraphic examples of various traditional scripts.

Submissions: One 200 page file and 15 sheets.

Readings:

- The Calligrapher's Bible by David Haris.
- Foundations Of Calligraphy by Sheila Waters.
- Mastering Copperplate Calligraphy by Eleanor Winters.
- Perspective Made Easy by Ernest Ralph Norling.
- The Art of Perspective by Phil Metzger
- Geometry for the Artist By Catherine A. Gorini
- The Golden Ratio: The Divine Beauty of Mathematics by Gary Meisner

Semester II: Ability Enhancement Compulsory Course

BFA4.5AECCT21: Environment Studies

Common Curriculum for all Under Graduate Students

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Semester II: Discipline Centric Courses

BFA4.5DCCT22: Miniature Painting and Nature Study

Objectives:

Miniature Paintings - Demonstrate understanding of how to use elements of design and composition, materials, technologies, processes and the organizational principles of miniature. Historical background, Origin of Miniature painting; themes and treatment Paintings from Rajasthan. Use of Pigments in Miniature. Pigments used in the early twentieth century. Concept of mixed colors. Materials used in miniature painting traditional and modern material. Nature Study- Able to demonstrate paper stretching, flat and graded washes, wet into wet, lifting out and detailing techniques in combination with basic color principles such as hue, value, temperature, intensity, complementary, analogous, and split-complementary

Course Outcomes:

The successful completion of this course shall enable the learner:

Miniature Paintings-Techniques of miniature painting; the process of drawing of sketches and the application of pigments, pigments and their import, panel divisions); color and pattern notes on drawings; Compositions and colors; changing aspects of miniature painting. Miniature based on object of nature, human figures, animals and birds, exercises based on traditional formats. Nature Study- Studies from life, nature and other sources for complementing the compositional aspect of the student .The study must be lively spot view from natures. Develop an understanding and ability to render objects in basic geometric shapes and arrange objects in a specific environment. Apply the skills of observation to render objects in various light conditions, environments and styles. Ability to develop drawings based on outdoor study of plants, flowers, tress, and etcetera. Ability to apply the techniques of perspective and methods of proportion.

Contents

Unit - I

Introduction and Techniques: Introduction of miniature paintings, Tools and materials, painting Techniques, Jaipur miniature paintings, Udaipur miniature paintings, Jodhpur miniature paintings.

Unit – II

Mughal Miniature Painting. Jahangir story miniature paintings, Akbar period miniature painting, Rajsthani Miniature Painting. Technique of Pahari paintings.

Unit - III

Odisha Miniature Painting. Odisha Pattachitra, Divine characters. Contemporary Miniature. Indian miniature painting sketches, Create own miniature composition, Contemporary Miniature Paintings.

Unit - IV

Understanding of Nature & Object study. Principles of light and shade, Light and shade, Aware of depth, Illusion of depth, Emulate on a two-dimensional plane. Study of composition (Principals), Placement of the elements on the surface, Identification of compositional problems of each type of painting Developing Personal expression through any style.

Unit - V

Human and Animal study & outdoor and landscape study. Indirect observation variety, Form painting, Conceptual, Classical, Observation from Photographs, Pictures and more.

Study from manmade objects with emphasis on construction. Perspective and Rendering in linear and massive drawing. Experience with material quality for feel.
Values in grey, texture and color in rendering.
Study from natural such as Landscape, Seascape. Use of media – pencil, charcoal, pen and ink, crayon etc.

Submissions: Two Miniature works in Tempera media on Vasali paper (size 8x12 inches).
Five Nature study works on Handmade paper (size 1/2 Imperial).

Readings:

- Paintings in the Kangra Valley by Vijay Sharma
- Ajanta by Ram Anant Thatte
- Indian Miniature Paintings: Hunting Scenes of the Mughal Period by Dr. Zeba Hasan
- Growth & Tradition Of Pahari Miniature Painting Hardcover by Onkar Rahi
- Nature Anatomy series by Julie Rothman
- Handbook of Nature Study by Anna Comstock
- Watercolor in Nature by Rosalie Haizlett

BFA4.5DCCP23: Design In Applied Arts

Objectives:

Photography- Photography is the art, In this module student shall learn the finer points of photography. It is intended to interweave the camera handling skills; technology and techniques. Student shall learn about various types of cameras, photography equipment and techniques from historical perspective.

Logo Design- To understand the importance of any logo is an identity of a company and simpler it is in advertising.

Collage Design- To understand the skill and designing for newspaper, Magazine & Clothes.

Stencil Design- To understand and develop the Stencil design.

Block letter Design- To introduce the student the history of writing, development of alphabets, various calligraphic schools and scripts.

Course Outcomes:

The successful completion of this course shall enable the learner:

Photography – student will be able to learn shooting from camera using artistic composition and framing methods. They shall be able to process, develop, and print photographs. They shall learn the different types of camera techniques and their usage in visual media and communication. They will be able to understand the light, exposures, and sensitivity of films, bromide papers, and their behaviour when they are used for specific results. It will help student understand photography as a medium of artistic expression.

Logo Design- To gain the basic knowledge applied art and to develop the logo designing skills in the students and their creative mind.

Collage Design- To gain the basic knowledge applied art and to develop the collage designing skills in the students and their creative mind.

Stencil Design- To gain the basic knowledge applied art and to develop the Stencil Design creative and innovative idea for using designing artistic and creative mind.

Block letter Design- To gain the basic knowledge applied art and to develop the artistic and creative mind.

Contents

Unit - I

Photography-Introduction of Camera. Principles of Composition. Lighting techniques. Indoor and outdoor shoot.

Unit – II

Logo Design- Introduction of Logo Design. Principles of Logo Design.

Unit - III

Collage Design- Introduction of Collage Design. Principles of Collage Design.

Unit - IV

Stencil Design- Introduction of Stencil Design. Principles of Stencil Design.

Unit - V

Block letter Design- Introduction of Block letter Design. Principles of Block letter Design.

Submissions: Two works in each subject. (Size A4).

Readings:

- Photography (Techniques and Theory) by Narendra Singh Yadav
- Fundamentals of Advertising Basic Theory and Concepts by Ruhi Lal Anvesha Sharma
- Advertising (Techniques and Theory) -Narendra Singh Yadav

BFA4.5DCCP24: 3D Design and Printmaking

Objectives:

3D Design- Art is to see an object in 2D as well as 3D perspective. Clay modeling will help the students to develop a three-dimensional vision. Students will be able to feel the objects and materials. This exercise is designed to develop a sense of proportion and volume in students.

Printmaking -Printmaking is as ancient as human civilization. Print is about taking multiple impressions of similar objects or patterns. Print is a medium of expression used for communicating to masses. Students, in this module, will learn various types of printmaking techniques. They will also learn how prints are being created for the purpose of art and beauty. During this module, students will be able to understand the concept of print, its elements and principals involved in making a good print. Students will develop a sense of materials, methods and their usage.

Course Outcomes:

The successful completion of this course shall enable the learner:

3D Design- Students will be able to understand the concept of modeling and volume in the given time and space. They will be able to make 2D and 3D miniatures of objects available in the nature and their surroundings. They will learn the different types of clays modeling and materials that are used for the same. They will develop skills to use the tools available, the quality of material, their behavior, maintenance and durability. Their hand and eye will be synchronized with the proportion and volume of the object.

Printmaking- Students will be able to understand the concept of Printmaking. They will be able to make prints, taking ideas from objects in nature and their surroundings. They will learn different types of printing techniques and their usage in everyday life. They will be able to understand the quality of prints, inks, papers, and their behaviour when they are applied on different surfaces. It will help students to understand print as a medium of artistic expression. They will also be able to create blocks and print them accordingly.

Contents

Unit - I

Creating 3D form with clay. Creation of complex 3D objects in clay. Usage and preparation of

clay for modeling. Types of clay available. Use of different types of clay for different purposes.

Unit - II

Creating 3D form with Plaster of Paris. Plaster of Paris and its behavior. Creation of complex 2D and 3D objects using Plaster of Paris. Maintenance and durability of plaster of Paris. Using paper and cloth to make different objects. Creation of forms from simple to complex. Behavior and usage of materials. Choosing appropriate material based on the object.

Unit - III

Making of mono prints with Lino cut. Printing techniques.

Exercise on creating a Lino cut mono print.

Unit - IV

Making block print with objects selected at random in one's environment. Students will be encouraged to look for various objects around them and use their impressions as blocks for printing. Students will collect objects of different textures both natural as well as man-made to use as blocks for printing.

Unit - V

Making a stencil print. Stencil and evolution of stencil printing. Stencil graffiti. Find stencils from everyday life.

Submissions: One works in Clay medium (height 12 inches).

Two works (3+3) on paper (size 1/2 Imperial).

Readings:

- The Encyclopedia of Sculpture Techniques by John W. Mills
- Paper Mache Design advanced techniques by Monique Robert
- Printmaking 1 Introduction to printmaking, Open College of the Arts Michael Young Arts Centre
- Inks by Steve Hoskins

Handwritten signature and initials
G. M. D. S.