



UNIVERSITY OF CALCUTTA

Notification No. CSR/45/19

It is notified for information of all concerned that the Syndicate in its meeting held on 08.08.2019 (vide Item No.24) confirmed by the Syndicate dated 27.08.2019 (Item No.01) approved the details syllabi of Bachelor of Fine Arts (4 year) in the Department wise papers [1. Painting, 2. Indian Painting, 3. Graphic Design/Applied Art, 4. Modelling & Sculpture, 5. Textile Design, 6. Ceramic Art & Pottery, 7. Design : Wood & Leather and 8. History of Art (Common for all streams)] from Semester-3 to Semester-8, as laid down in the accompanying pamphlet.

The above shall be effective from the session 2018 -2019.

SENATE HOUSE

KOLKATA-700 073

The 6th November, 2019.

A handwritten signature in black ink, appearing to read 'Debasis Das' with a date '4/11/19' written above it.

Prof.(Dr.) Debasis Das

Registrar

A handwritten signature in black ink, appearing to read 'Sanyal' with a date '6.11.19' written below it.



UNIVERSITY OF CALCUTTA

SYLLABUS

FOR

BACHELOR OF FINE ARTS (BFA)

(Semester-3 to Semester-8)

UNDER CHOICE BASED CREDIT SYSTEM

2019

Disciplines

1. Painting
2. Painting Indian Style
3. Graphic Design/ Applied Art
4. Modelling & Sculpture
5. Textile Design
6. Ceramic Art & Pottery
7. Design: Wood & Leather

**GOVERNMENT COLLEGE OF ART AND CRAFT CALCUTTA
FOUR YEAR (EIGHT SEMESTERS) B.F.A. (HONOURS) C.B.C.S. SYLLABUS
DEPARTMENT OF PAINTING**

[P (Practical): 1 Credit = 2 Contact Hours. TH (Theoretical): 1 Credit = 1 Hour]

Semester 3

Course code	Course paper Detailed Course of Studies/ Nature of Studies	Credit	Marks	Examination System/ Assessment Procedure
PCC 3.1	Composition : Understanding of Space, Form, Construction, Line, Colour, Texture through study of elements around us. Learning from old and contemporary masters through their works and experimenting with suitable media on paper/ paper board such as Water colour, Gouache/Opaque Water colour, Pastel, collage etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PCC 3.2	Object study in Oil : Composed objects such as drapery, metal/ wood/ stone/ glass/ porcelain/ ceramic/ terracotta (vas, pot, mask, toy, etc). Monochrome/ Multi colour in oil colour. Detail observation of materialistic differences between different objects, arrangement, tonal variations, modulation, chiaroscuro/ light & shade and reflection of different lights.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PCC 3.3	Study from nature in Oil: Outdoor/ indoor study in oil on canvas. Detail observation of environment, perspective, arrangement of living and manmade objects, application of pigments, tonal variations, brush manner, modulation, chiaroscuro/ light & shade, reflection of light etc. Application of various oil techniques like imprimatura, allaprima, impasto, glazing, scumbling etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE 3.1	<u>HISTORY OF ART</u> <u>Indian Art</u> <u>Mauryan Dynasty:</u> Mauryan Pillars ,Mauryan Yaksha/Yakshi, Mauryan early rockcut architectures: Lomas Rishi Caves, Sudama Caves <u>Sunga Dynasty:</u> Introduction to Chaitya, Vihara and Stupa, Bharhut Stupa, Bhaja Caves, Ajanta Caves <u>Satavahana/Andhra Dynasty:</u> Sanchi Stupa, Amaravati Stupa, <u>Kushana Architecture and Sculpture:</u> Gandhara and Mathura Schools <u>Western Art</u> <u>Introduction to Greek Art and Architecture:</u> Greek Pottery (Geometric, Orientalizing, Black and Red figure), Greek Sculptures (Archaic, Classical and Hellenistic phase), Greek Architectural Orders and structures (Doric, Ionic, Corinthian orders, Acropolis, Parthenon, Erechtheion, Temple of Olympian Zeus,	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.

	Greek Theatre at Epidaurus and other structures) <u>Introduction to Roman Art and Architecture: Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits</u>			
GE 3.2	Method & Materials (Level-1) Different layers used for painting (such as support, ground, paint layer, varnish) Function of support. Different types of supports used for painting (canvas, paper etc.). Canvas stretching and paper mounting. Sizing. Different type of grounds (aqueous, oil and synthetic) Different pigments and paints. Adhesives and solvents. Tools Equipments – Brushes, Spatula, Pallets etc. Reference Book Support – 1) Shilpa Charcha – By Nandalal Bose 2) Indian Painting – By Percy Brown 3) The World of Indian Miniature by Jamila Brijbhusan 4) Indian Painting – By Shiva Rammurti 5) Method & Materials by Hillarie & Hiller 6) The Artist’s handbook of method and materials by Ralph Mayer	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.
PSEC3.1	Drawing & Sketch (Level-1) Antique Study, Indoor & out door study, human figures, animals and different objects. Medium: pencil, charcoal, pastel, etc. on paper. At least 15 sketches should be submitted.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PSEC3.2	Elective Print making (Relief process) Lino-cut, Wood-cut, Wood engraving etc.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
Total marks and credit		22	350	

Semester 4

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
PCC4.1	Mythological Composition. Figurative and nonfigurative. Living and nonliving forms.	04	50	Practical paper. To be examined by a board of at least one External

	Subject preferred from Mythology, Historical aspect. Medium : Water colour, Opaque water colour/ gouache, Wash etc. on proper mounted paper.			and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PCC4.2	Still life in Oil Composed Still life such as fruits, flowers, vegetables etc. with supporting objects such as drapery, metal/ wooden/ stone/ glass/ porcelain/ ceramic/ terracotta vas, pot, mask, toy, etc. Medium: Oil colour on canvas. Detail observation of materialistic differences between different objects, arrangement, tonal variations, modulation, perspective, chiaroscuro/ light & shade and reflection of different lights in naturalistic manner. Application of various oil technique like imprimatura, allaprima, impasto, glazing, scumbling etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PCC4.3	Antique & head Study : Study from Indian, Greek and Roman antique. Male and female head. Measurement, character, facial expression, partial details with muscles, proportion and details with light& shade and reflection of different light. Medium: Pencil, charcoal, pastel and oil colour (Monochrome).	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE4.1	<u>HISTORY OF ART</u> <u>Indian Art</u> <u>Gupta Dynasty :</u> Temple no 17 Sanchi, Eran, Udaygiri, Dasavatara Temple Deogarh, Understanding Indian Temple typologies: Nagara, Dravida and Vesara <u>Post Gupta Developments in temple sculpture and</u> <u>architecture:</u> Very brief introductions to Ellora and Elephanta Caves, structures of Mahabalipuram, Aihole Durga Temple, Lad-Khan Temple Aihole, Chola Bronzes, Orissan architecture: Lingaraja Temple, Konarak Sun temple, Kandariya Mahadeva Khajuraho. <u>Western Art</u> <u>Introduction to Early Christian and Byzantine Art:</u> Catacomb Paintings, Catacomb of Priscilla, Early conceptions of church architecture, Early Christian sculptures and iconography, Development of Byzantine Mosaic murals and Icon paintings, Introduction to Byzantine Architecture (Hagia Sophia and San Vitale Ravenna) <u>Introduction to Romanesque and Gothic Art:</u> Characteristics of Romanesque Architecture, Gothic Manuscript Illumination, Introduction to Gothic sculptures and their symbolism, Elements of Gothic cathedrals with case studies	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.
GE4.2	Method & Materials (Level-2) Different drawing mediums. (Pencil, Charcoal,	03	50	Theoretical paper. To be examined by Internal and

	fixative etc.) Different painting medium.(Pastel, Water colour, Gouache, Tempera, Oil colour, Acrylic colour) Merits and demerits of Pastel, Water colour, Gouache, Tempera, Oil colour, Acrylic colour. Resin and varnish. Reference Book Support – 1) Shilpa Charcha – By Nandalal Bose 2) Indian Painting – By Percy Brown 3) The World of Indian Miniature by Jamila Brijbhusan 4) Indian Painting – By Shiva Rammurti 5) Method & Materials by Hillarie & Hiller 6) The Artist’s handbook of method and materials by Ralph Mayer			External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.
PSEC4.1	Drawing & Sketch (Level-2) Full figure life drawing with/ without drapery, Figurative sketch in pencil, charcoal, pastel, water colour on paper . Sketches of Landscape and cityscape in any suitable media on paper. At least 15 sketches should be submitted.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PSEC4.2	Elective Mural (Enamel) Preparation of metal plate Applying the Enamel colour Firing the Enamel	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	22	350	

Semester 5

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
PCC5.1	Composition in Gouache Figurative and nonfigurative Composition. Subject preferred from daily life, nature, environment, Social context, etc. Medium: Gouache colour on paper/ board/ canvas. Learning from old and contemporary masters through their works.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PCC5.2	Portrait Painting in oil Male and female portrait. Measurement, character, facial expression, partial details with muscles/ flesh and skin with light& shade and reflection of light. Medium: Oil colour on canvas. Application of multi colour pigments, tonal variations, brush manners, modulations, chiaroscuro/ light& shade, reflection of light etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks

	Application of various oil techniques like imprimatura, allaprima, impasto, glazing, scumbling etc.			
PCC5.3	Great master copy Learning from great masters through their works. Medium: oil colour on canvas. Application of multi colour pigments, tonal variations, brush manners, modulations, chiaroscuro/ light & shade, reflection of light etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE5.1	<u>HISTORY OF ART</u> <u>Indian Art</u> Murals Traditions at Ajanta Introduction to Pala and Jaina Manuscript Introduction to Rajasthani schools of painting.(Mewar, Bundi, Marwar, Kishangarh, Kotah, Jaipur) <u>Western Art</u> <u>Introduction to Renaissance:</u> Transition from Gothic to Renaissance, Developments during Early Renaissance in Italy, Northern Renaissance masters and their contribution, Italian Renaissance Masters including Masters of High Renaissance Mannerism and the rise of Counter-reformation:	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.
GE5.2	Method & Materials (Level-3) Definition of mural. Difference between mural and easel painting. Fresco technique. Technique of Ajanta mural. Mosaic mural. Enamel technique. Reference Book – 1) Shilpa Charcha – By Nandalal Bose 2) Indian Painting – By Percy Brown 3) The World of Indian Miniature by Jamila Brijbhushan 4) Indian Painting – By Shiva Rammurti 5) Method & Materials by Hillarie & Hiller 6) The Artist's handbook of method and materials by Ralph Mayer	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.
PSEC5.1	Drawing & Sketch (Level-3) Freehand drawing & Sketch of landscape and cityscape in pencil, charcoal, pastel, water colour, pen & ink, etc. on paper. At least 15 sketches should be submitted.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PSEC5.2	Elective Print making (Intaglio) Etching, Etching (dry point)	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks

				IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	22	350	

Semester 6

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
PCC6.1	Composition in Oil Figurative and nonfigurative Composition. Subject preferred from daily life, nature, environment, Social context, etc. Medium : Oil colour on Canvas. (Imprimatura, Allaprima, Glazing, Scumbling, Layer buildup method, application of varnish etc.) Learning oil painting techniques and applications from old and contemporary masters through their works.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PCC6.2	Composition in Acrylic Narrative Composition. Subject preferred from daily life, nature, environment, Social context, etc. Medium : Acrylic colour on Canvas, Paper, Paper board etc. Learning contemporary masters through their works.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PCC6.3	Creative still life Composition preferred from still life. Medium : Oil/Acrylic/Gouache/Water colour colour on any suitable support such as Canvas, Paper, Board etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE6.1	<u>HISTORY OF ART</u> <u>Indian Art</u> Introduction to Pahari Schools of painting (, Kangra, Kulu, Basholi, Guler, Nurpur, Mandi etc.) Introduction to Sultanate and Imperial Mughal miniatures Introduction to Company Painting Sultanate Architecture: Qutub Minar Complex Mughal Architecture: Fatehpur-sikri and Tajmahal <u>Western Art</u> Introduction to Baroque and Rococo Art Introduction to Neoclassicism and Romanticism Introduction to Realism and Pre-Raphaelites	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.
GE6.2	Method & Materials (Level-4) Preservation and restoration of painting Care of painting Cleaning. Removing moulds.	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks

	Removing varnish. Lining. Repair of holes and rips. Protection of reverse side of the canvas. Transferring. Repainting. Framing. Reference Book – 1) Shilpa Charcha – By Nandalal Bose 2) Indian Painting – By Percy Brown 3) The World of Indian Miniature by Jamila Brijbhushan 4) Indian Painting – By Shiva Rammurti 5) Method & Materials by Hillarie & Hiller 6) The Artist's handbook of method and materials by Ralph Mayer			Percentage of Attendants: 10% Marks.
PSEC6.1	Drawing & Sketch (Level-4) Freehand figurative sketch in pencil, charcoal, pastel, water colour, pen & ink, etc. on paper. At least 15 sketches should be submitted.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PSEC6.2	Elective Mural (Mosaic) Layout of mural with purpose and area of execution. Direct/ indirect process. Broken tiles. Tiles cutting.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	22	350	

Semester 7

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
PCC7.1	Narrative Composition I Subject preferred from Social context of own perception. Medium : Oil/Acrylic/Gouache/Water colour colour on any suitable support such as Canvas, Paper, Board etc. Learning contemporary masters through their works.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PCC7.2	Representational Composition Figurative and nonfigurative, living and nonliving forms. Subject preferred from daily life, nature, environment, etc. Medium : Oil/Acrylic/Gouache/Water colour	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks

	colour on any suitable support such as Canvas, Paper, Board etc. Learning contemporary masters through their works.			IE : 10 % Marks Percentage of Attendants: 10% Marks
PCC7.3	Mixed media Painting Medium : Oil/Acrylic/Gouache/Water colour colour on any suitable support such as Canvas, Paper, Board etc. Learning different techniques of contemporary masters through their works.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PDSE7.1	<u>HISTORY OF ART</u> <u>Indian Art</u> History of Art Education in India: Colonial Period to Post-Independent India Evolution of Graphic Art: Company Albums, Battala, GCAC Calcutta, Kala Bhavana, Baroda, and subsequent developments Introduction to Indian Modernism: Raja Ravi Verma, Abanindrantah- A critical study Neo-Bengal School, Important Bengal Masters – Kala Bhavana (Contextual Modernism- Nandalal Bose, Benod Behari Mukherjee, Ramkinkar Baij, Rabindranath Tagore) Other important Indian Masters – Jamini Roy, Amrita Shergill <u>Western Art</u> Introduction to Modernism and Modernity Introduction to Impressionism, Neo-Impressionism and Post impressionism , Art Nouveau Developments in early 20 th century : Fauvism, Cubism, Expressionism Political ideologies and Artistic developments around World War-I : Futurism, Dada, Constructivism, Surrealism & Freudian Analysis	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.
PDSE 7.2	<u>Critical Analysis –I</u> <u>Indian</u> Aesthetic theories developed in Later Vedic period, ‘Natyashastra’ of Bharatmuni and the initiation of aesthetic discourse in Indian Art, Theories related to Anandatattva, Rasasutra upto Abhinavagupta and Jagannath including Dhvani school of Anandavardhan, Chitrasutra adhyaya and theory related to the chatushasthikala – interdependent relationship of various art mediums. ‘Sukranitisara’ and Kamasutra by Vatsyana. Riti or style – Dandi, Vamaha and other important aestheticians. Guna, Dosa, Abhida, Laksana, Sadharikaran, Theory of Sadanga (Six Limbs of Indian Painting – commentary of Yashodhara on Vatsayana), Three architectural schools and Vastushastra, Manasara, Important post-gupta Indian aestheticians and aesthetic treatises or shilpashastras. Modern Indian Aestheticians – Sister Nivedita, Radhakrishnan,	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.

	Abanindranath Tagore, Rabindranath Tagore, Sri Aurobindo, Surendranath Dasgupta and others. Western Introduction of Aesthetic discourse in the West, Plato, Aristotle, Longinus and others Theory of sublime Development of Aesthetics enquiries since Alexander Baumgarten – Immanuel Kant, Hegel, Freidreich Nietzsche, Winckelmann, Croce, Leo Tolstoy, Romain Rolland, Heidegger, Baudelaire, John Ruskin Freudian interpretation and Theory of collective unconsciousness, Roland Barthes, Existentialism – Kierkegaard, Jean Paul Sartre and others, Structuralism, Post-modern philosophy – Derrida, Foucault, Lacan and others			
PSEC7.1	Drawing & Sketch (Level-5) Freehand sketch in pencil, charcoal, pastel, water colour, pen & ink, acrylic, oil etc. on paper. At least 15 sketches should be submitted.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PSEC7.2	Elective Three quarter Portrait study Male / female portrait with three quarter part. Measurement, character, facial expression, partial details with muscles/ flesh and skin with light & shade and reflection of light. Medium: oil colour on canvas. Application of multi colour pigments, tonal variations, brush manners, modulations, chiaroscuro (light & shade), reflection of light etc. Application of various oil techniques like imprimatura, allaprima, layer build up method, impasto, glazing, scumbling etc.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	24	350	

Semester 8

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
PCC8.1	Narrative Composition II Subject preferred from own perception. Medium : Oil/Acrylic/Gouache/Water colour colour on any suitable support such as Canvas, Paper, Board etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PCC8.2	Composition (Advance level) Any Composition on any suitable support and medium.	04	50	Practical paper. To be examined by a board of at least one External and

				one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PCC8.3	Life study Full figure (Male/female) with/ without drapery, Measurement, movement, balance, rhythm, character, facial expression, partial details with muscles/ flesh and skin with light& shade and reflection of light. Application of multi colour pigments, tonal variations, brush manners, modulations, chiaroscuro (light & shade), reflection of light etc. Application of various oil techniques like imprimatura, allaprima, layer build up method, impasto, glazing, scumbling ect.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PDSE 8.1	<u>HISTORY OF ART</u> <u>Indian Art</u> Development of Various Indian Art Groups - Calcutta Group, Bombay progressive, Delhi Shilpi Chakra, Chola Mandalam International Modernism in the context of Post Independent Indian Art <u>Western Art</u> World War-II and parallel developments in Art: Kinetic Art, American Abstract Expressionism, Pop Art Introduction to Video, Installation and Performance Art	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.
PDSE 8.2	Critical Analysis -II Definition of Design, Enquiry into the nature and function of design – Utility vs Aesthetics, Concept of Fine Arts and Crafts, Theory of Functionality, purpose and utilitarianism in the study of Design, ('Is Art Purposive?' 'Art for Art's Sake'), Fundamentals of Design, Design Principles, Important Elements of Design, Basic concept of 2D and 3D design, Design and Decoration (Ornamentation), Concept of Designo, Concept of Minor Art. Genesis of Industrial Design- Tradition combines Technology, Ergonomics	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.
PSEC8.1	Drawing & Sketch (Level-6) Drawing and sketches in any suitable media on paper. At least 15 sketches should be submitted.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
PSEC8.2	<u>Elective</u> Portfolio development Presentation skill, Graphics, Photo editing, software skill etc.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks

				IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	24	350	

**GOVERNMENT COLLEGE OF ART AND CRAFT CALCUTTA
FOUR YEAR (EIGHT SEMESTERS) B.F.A. (HONOURS) C.B.C.S. SYLLABUS
DEPARTMENT OF PAINTING INDIAN STYLE
[P (Practical): 1 Credit = 2 Contact Hours. TH (Theoretical): 1 Credit = 1 Hour]**

Semester 3

Course code	Course paper Detailed Course of Studies/ Nature of Studies	Credit	Marks	Examination System/ Assessment Procedure
IPCC 3.1	Composition : Composition from daily life. Develop to progress composition sense, imagination and division of space.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPCC 3.2	Object study in Water Colour : Object Study in Water colour - From daily life, nature study and other objects.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPCC 3.3	Old Master copy (Stage-1) – Copy from Old Master – Rajput, Mughal , Kangra, Persian , ShilpaGuru Abanindranath Tagore , Nandalal Bose , Asit Halder, A.R.Chughtai, Jamini Roy , Kshitindranath Majumdar , etc. Study from Modern Masters – Dhiren Krishna DebBarman, Mrinal Kanti Das , Dhirendranath Bramha , Priyaprasad Gupta.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE 3.1	<u>HISTORY OF ART</u> <u>Indian Art</u> <u>Mauryan Dynasty:</u> Mauryan Pillars ,Mauryan Yaksha/Yakshi, Mauryan early rockcut architectures: Lomas Rishi Caves, Sudama Caves <u>Sunga Dynasty:</u> Introduction to Chaitya, Vihara and Stupa, Bharhut Stupa, Bhaja Caves, Ajanta Caves <u>Satavahana/Andhra Dynasty:</u> Sanchi Stupa, Amaravati Stupa, <u>Kushana Architecture and Sculpture:</u> Gandhara and Mathura Schools <u>Western Art</u> <u>Introduction to Greek Art and Architecture:</u> Greek Pottery (Geometric, Orientalizing, Black and Red figure), Greek Sculptures (Archaic, Classical and Hellenistic phase), Greek Architectural Orders and structures (Doric, Ionic, Corinthian orders, Acropolis, Parthenon, Erechtheion, Temple of Olympian Zeus, Greek Theatre at Epidaurus and other structures) <u>Introduction to Roman Art and Architecture:</u> Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%

	(Basillica,Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits			
GE 3.2	Method & Materials (Level-1) Different layers used for painting (such as support, ground, paint layer, varnish) Function of support. Different types of supports used for painting (canvas, paper etc.). Canvas stretching and paper mounting. Sizing. Different type of grounds (aqueous, oil and synthetic) Different pigment and paint. Adhesives and solvents. Tools Equipments – Brushes, Spatula, Pallets etc. Reference Book Support – 1) Shilpa Charcha – By Nandalal Bose 2) Indian Painting – By Percy Brown 3) The World of Indian Miniature by Jamila Brijbhusan 4) Indian Painting – By Shiva Rammurti 5) Method & Materials by Hillarie & Hiller	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
IPSEC 3.1	Drawing & Sketch (Level-1) Antique Study, Indoor & out door study of human figures, animals and different objects. Medium: pencil, charcoal, pastel, etc. on paper. At least 15 works to be submitted	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPSEC 3.2	Elective Print making (Relief process) Lino-cut, Wood-cut, Wood engraving etc.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	22	350	

Semester 4

Course code	Course paper Detailed Course of Studies/ Nature of Studies	Credit	Marks	Examination System/ Assessment Procedure
IPCC 4.1	Composition with Tempera – Portrait, Human figure, Mythology, Historical aspect.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPCC 4.2	Still life in Water Colour – Composed Still life such as fruits, flowers, vegetables	04	50	Practical paper. To be examined by a

	<p>etc. with supporting objects such as drapery, metal/ wooden/ stone/ glass/ porcelain/ ceramic/ terracotta vas, pot, mask, toy, etc.</p> <p>Medium: Water colour on paper.</p> <p>Detail observation of materialistic differences between different objects, arrangement, tonal variations, modulation, perspective, chiaroscuro/ light & shade and reflection of different lights in naturalistic manner.</p>			<p>board of at least one External and one Internal Examiner.</p> <p>UE : 80 % Marks</p> <p>IE : 10 % Marks</p> <p>Percentage of Attendants: 10% Marks</p>
IPCC 4.3	<p>Study from nature in Water Colour –</p> <p>Different types of Landscape , Temples ,Trees, Hill-scape ,Sea- scape ,etc</p>	04	50	<p>Practical paper.</p> <p>To be examined by a board of at least one External and one Internal Examiner.</p> <p>UE : 80 % Marks</p> <p>IE : 10 % Marks</p> <p>Percentage of Attendants: 10% Marks</p>
GE 4.1	<p><u>HISTORY OF ART</u></p> <p><u>Indian Art</u></p> <p><u>Gupta Dynasty</u> : Temple no 17 Sanchi, Eran, Udaygiri, Dasavatara Temple Deogarh, Understanding Indian Temple typologies: Nagara, Dravida and Vesara</p> <p><u>Post Gupta Developments in temple sculpture and architecture</u>: Very brief introductions to Ellora and Elephanta Caves, structures of Mahabalipuram, Aihole Durga Temple, Lad-Khan Temple Aihole, Chola Bronzes, Orissan architecture: Lingaraja Temple, Konarak Sun temple, Kandariya Mahadeva Khajuraho.</p> <p><u>Western Art</u></p> <p><u>Introduction to Early Christian and Byzantine Art</u>: Catacomb Paintings, Catacomb of Priscilla, Early conceptions of church architecture, Early Christian sculptures and iconography, Development of Byzantine Mosaic murals and Icon paintings, Introduction to Byzantine Architecture (Hagia Sophia and San Vitale Ravenna)</p> <p><u>Introduction to Romanesque and Gothic Art</u>: Characteristics of Romanesque Architecture, Gothic Manuscript Illumination, Introduction to Gothic sculptures and their symbolism, Elements of Gothic cathedrals with case studies</p>	03	50	<p>Theoretical paper.</p> <p>To be examined by Internal and External Examiners.</p> <p>UE : 80 %</p> <p>IE : 10 %</p> <p>Percentage of Attendants: 10%</p>
GE 4.2	<p>Method & Materials (Level-2)</p> <p>Different drawing mediums. (Pencil, Charcoal, fixative etc.)</p> <p>Different painting medium.(Pastel, Water colour, Gouache, Tempera, Acrylic colour)</p> <p>Pigments – Purification</p> <p>Merits and demerits of Pastel, Water colour, Gouache, Tempera, Acrylic colour.</p> <p>Resin and varnish.</p> <p>Scroll Painting & Pot Painting – Nepal, Jagannath, Kalighat & Midnapore, Orissa etc.</p> <p>Reference Book Support –</p> <ol style="list-style-type: none"> 1) Shilpa Charcha – By Nandalal Bose 2) Indian Painting – By Percy Brown 3) The World of Indian Miniature by Jamila 	03	50	<p>Theoretical paper.</p> <p>To be examined by Internal and External Examiners.</p> <p>UE : 80 %</p> <p>IE : 10 %</p> <p>Percentage of Attendants: 10%</p>

	Brijbhushan 4) Indian Painting – By Shiva Rammurti 5) Method & Materials by Hillarie & Hiller			
IPSEC 4.1	Drawing & Sketch (Level-2) Full figure life drawing with/ without drapery, Figurative sketch in pencil, charcoal, pastel, water colour on paper . Sketches of Landscape and cityscape in any suitable media on paper. At least 15 works to be submitted	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPSEC 4.2	Elective Mural (Enamel) Preparation of metal plate Applying the Enamel colour Firing the Enamel	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
Total marks and credit		22	350	

Semester 5

Course code	Course paper Detailed Course of Studies/ Nature of Studies	Credit	Marks	Examination System/ Assessment Procedure
IPCC 5.1	Gouache Painting – Daily life, Mythology, Historical aspect, and any type of subject. Medium : Gouache colour on paper/ board/ canvas. Learning from old and contemporary masters through their works.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPCC 5.2	Head study: Anatomy study of human head (male and female). Proportion and details with mussels/ flesh and skin with light& shade and reflection of different light. Medium: Water colour , Gouache, Tempera on paper. Application of pigments, tonal variations, modulations, chiaroscuro/ light& shade, etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPCC 5.3	Old Master copy in Water Colour (Stage-2)- Mughal , Rajput , Kangra , Ajanta, Abanindranath Tagore , Gaganendranath Tagore , Nandalal Bose and other Worldwide renowned Old Master Painters.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE 5.1	<u>HISTORY OF ART</u> <u>Indian Art</u> Murals Traditions at Ajanta Introduction to Pala and Jaina Manuscript Introduction to Rajasthani schools of painting.(Mewar,	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 %

	Bundi, Marwar, Kishangarh, Kotah, Jaipur)			Percentage of Attendants: 10%
	<u>Western Art</u> <u>Introduction to Renaissance:</u> Transition from Gothic to Renaissance, Developments during Early Renaissance in Italy, Northern Renaissance masters and their contribution, Italian Renaissance Masters including Masters of High Renaissance Mannerism and the rise of Counter-reformation:			
GE 5.2	Method & Materials (Level-3) Definition of mural. Difference between mural and easel painting. Fresco technique. Technique of Ajanta mural. Mosaic mural. Enamel technique. Reference Book – 1) Shilpa Charcha – By Nandalal Bose 2) Indian Painting – By Percy Brown 3) The World of Indian Miniature by Jamila Brijbhushan 4) Indian Painting – By Shiva Rammurti 5) Method & Materials by Hillarie & Hiller	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
IPSEC 5.1	Drawing & Sketch (Level-3) Freehand drawing & Sketch of landscape and cityscape in pencil, charcoal, pastel, water colour, pen & ink, etc. on paper. At least 15 works to be submitted	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPSEC 5.2	Elective Print making (Intaglio) Etching, Etching (dry point)	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	22	350	

Semester 6

Course code	Course paper Detailed Course of Studies/ Nature of Studies	Credit	Marks	Examination System/ Assessment Procedure
IPCC 6.1	Tempera Painting – Narrative Composition. Subject preferred from daily life, nature, environment, Social context, etc. Medium : Tempera on cloth, paper, board etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants:

				10% Marks
IPCC 6.2	Wash Painting (Stage-1) – Portraits, Birds, Animals, Nature ,Figurative Composition and any other subject.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPCC 6.3	Potrait in Water Colour – Male and female portrait.Measurement, character, facial expression, partial details with mussels/ flesh and skin with light& shade. Medium: Water colour on paper.Application of multi colour pigments, tonal variations, modulations, chiaroscuro/ light& shade, etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE 6.1	<u>HISTORY OF ART</u> <u>Indian Art</u> Introduction to Pahari Schools of painting (, Kangra, Kulu, Basholi, Guler, Nurpur, Mandi etc.) Introduction to Sultanate and Imperial Mughal miniatures Introduction to Company Painting Sultanate Architecture: Qutub Minar Complex Mughal Architecture: Fatehpur-sikri and Tajmahal <u>Western Art</u> Introduction to Baroque and Rococo Art Introduction to Neoclassicism and Romanticism Introduction to Realism and Pre-Raphaelites	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
GE 6.2	Method & Materials (Level-4) Preservation and restoration of painting Care of painting. Cleaning. Removing moulds. Removing varnish. Lining. Repair of holes and rips. Protection of revars side of the canvas. Transferring. Repainting. Framing. Reference Book – 1) Shilpa Charcha – By Nandalal Bose 2) Indian Painting – By Percy Brown 3) The World of Indian Miniature by Jamila Brijbhusan 4) Indian Painting – By Shiva Rammurti 5) Method & Materials by Hillarie & Hiller	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
IPSEC 6.1	Drawing & Sketch (Level-4) Freehand figurative sketch in pencil, charcoal, pastel, water colour, pen & ink, etc. on paper. At least 15 works to be submitted	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPSEC 6.2	<u>Elective</u> Mural (Mosaic) –	02	50	Practical paper. To be examined by a

	Layout of mural with purpose and area of execution. Direct/ indirect process. Broken tiles. Tiles cutting.			board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	22	350	

Semester 7

Course code	Course paper Detailed Course of Studies/ Nature of Studies	Credit	Marks	Examination System/ Assessment Procedure
IPCC 7.1	Composition from life – Figurative Composition (Indoor & Outdoor).	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPCC 7.2	Tempera Painting – Narrative Composition. Subject preferred from daily life, nature, environment, Social context, etc. Medium : Tempera on cloth, paper, board etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPCC 7.3	Wash Painting (Stage-2) – Nature and Figurative Composition. Mythology, Historical aspect.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPDSE 7.1	<u>HISTORY OF ART</u> <u>Indian Art</u> History of Art Education in India: Colonial Period to Post-Independent India Evolution of Graphic Art: Company Albums, Battala, GCAC Calcutta, Kala Bhavana, Baroda, and subsequent developments Introduction to Indian Modernism: Raja Ravi Verma, Abanindranth- A critical study Neo-Bengal School, Important Bengal Masters – Kala Bhavana (Contextual Modernism- Nandalal Bose, Benod Behari Mukherjee, Ramkinkar Baij, Rabindranath Tagore) Other important Indian Masters – Jamini Roy, Amrita Shergill	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%

	<p><u>Western Art</u> Introduction to Modernism and Modernity Introduction to Impressionism, Neo-Impressionism and Post impressionism , Art Nouveau Developments in early 20th century : Fauvism, Cubism, Expressionism Political ideologies and Artistic developments around World War-I : Futurism, Dada, Constructivism, Surrealism & Freudian Analysis</p>			
IPDSE 7.2	<p>Critical Analysis –I Indian Aesthetic theories developed in Later Vedic period, ‘Natyashastra’ of Bharatmuni and the initiation of aesthetic discourse in Indian Art, Theories related to Anandatattva, Rasasutra upto Abhinavagupta and Jagannath including Dhvani school of Anandavardhan, Chitrasutra adhyaya and theory related to the chatushasthikala – interdependent relationship of various art mediums. ‘Sukranitisara’ and Kamasutra by Vatsyana. Riti or style – Dandi, Vamaha and other important aestheticians. Guna, Dosa, Abhida, Laksana, Sadharikaran, Theory of Sadanga (Six Limbs of Indian Painting – commentary of Yashodhara on Vatsayana), Three architectural schools and Vastushastra, Manasara, Important post-gupta Indian aestheticians and aesthetic treatises or shilpashastras. Modern Indian Aestheticians – Sister Nivedita, Radhakrishnan, Abanindranath Tagore, Rabindranath Tagore, Sri Aurobindo, Surendranath Dasgupta and others.</p> <p>Western Introduction of Aesthetic discourse in the West, Plato, Aristotle, Longinus and others Theory of sublime Development of Aesthetics enquiries since Alexander Baumgarten – Immanuel Kant, Hegel, Freidreich Nietzsche, Winckelmann, Croce, Leo Tolstoy, Romain Rolland, Heidegger, Baudelaire, John Ruskin Freudian interpretation and Theory of collective unconsciousness, Roland Barthes, Existentialism – Kierkegaard, Jean Paul Sartre and others, Structuralism, Post-modern philosophy – Derrida, Foucault, Lacan and others</p>	04	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%</p>
IPSEC 7.1	<p>Drawing & Sketch (Level-5) – Freehand sketch in pencil, charcoal, pastel, water colour, pen & ink, acrylic etc. on paper. At least 15 works to be submitted</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
IPSEC 7.2	<p>Elective Three quarter Portrait – Male and female portrait with three quarter part. Measurement, character, facial expression, partial</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner.</p>

	<p>details with mussels/ flesh and skin with light& shade. Medium: Tempera on cloth /canvas. Application of multi colour pigments, tonal variations, brush manners, modulations, chiaroscuro/ light& shade. Application of tempera technique and layer build up method.</p>			<p>UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
	Total marks and credit	24	350	

Semester 8

Course code	Course paper Detailed Course of Studies/ Nature of Studies	Credit	Marks	Examination System/ Assessment Procedure
IPCC 8.1	Pictorial composition (Stage-1) – Any suitable Composition on Nepali Handmade Paper.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPCC 8.2	Pictorial composition (Stage-2) – Any suitable Composition on cotton Cloth.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPCC 8.3	Pictorial composition (Stage-3) – Any suitable Composition on Silk	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPDSE 8.1	<p><u>HISTORY OF ART</u> <u>Indian Art</u> Development of Various Indian Art Groups - Calcutta Group, Bombay progressive, Delhi Shilpi Chakra, Chola Mandalam International Modernism in the context of Post Independent Indian Art</p> <hr/> <p><u>Western Art</u> World War-II and parallel developments in Art: Kinetic Art, American Abstract Expressionism, Pop Art Introduction to Video, Installation and Performance Art</p>	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%

IPDSE 8.2	Critical Analysis -II Definition of Design, Enquiry into the nature and function of design – Utility vs Aesthetics, Concept of Fine Arts and Crafts, Theory of Functionality, purpose and utilitarianism in the study of Design, ('Is Art Purposive?' 'Art for Art's Sake'), Fundamentals of Design, Design Principles, Important Elements of Design, Basic concept of 2D and 3D design, Design and Decoration (Ornamentation), Concept of Designo, Concept of Minor Art. Genesis of Industrial Design- Tradition combines Technology, Ergonomics	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
IPSEC 8.1	Drawing & Sketch (Level-6) – Drawing and sketches in any suitable media on paper. At least 15 works to be submitted	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
IPSEC 8.2	Elective Computer Graphics Presentation skill, Graphics, Photo editing, software skill etc	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	24	350	

GOVERNMENT COLLEGE OF ART AND CRAFT CALCUTTA
FOUR YEAR (EIGHT SEMESTERS) B.F.A. (HONOURS) C.B.C.S. SYLLABUS
DEPARTMENT OF GRAPHIC DESIGN/APPLIED ART
[P(Practical): 1 Credit = 2 Contact Hours. TH (Theoretical): 1 Credit = 1 Hour]

Semester 3

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
GDCC 3.1	<p><u>Typographical Design</u> Introduction To Typography (Objectives) Study of basic type forms, terminology, and specification. Application of type to layout design, with stress on rendering techniques. Includes the historical development of type. 1) Expressive Power of typography. 2) Exploring more into expressive aspects of typography, looking at the different ways in which letterform, layout and color choices which can create an almost abstract musical impact on the reader. 3) Copy oriented magazine advertisement. Understanding of letters, spacing (word, character, line, optical 7 mechanical) words, mechanical and optical spacing, Grid system, LETTERING & TYPOGRAPHY : 1. Construction of a San-serif Font 2. Construction of a Serif Font 3. Parts of the Letters. 4. Assignment based on Optical Spacing & Mechanical spacing. 5. Expressive Typography) Minimum: Two Work</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GDCC 3.2	<p><u>Branding – I</u> When you hear the word ‘branding’, you’ll probably automatically think of a logo. More than just your name and logo, your brand is what people say about you when you’re not in the room. It lives as a concept in the ‘hearts and minds’ of your customers. That doesn’t mean it’s not in your control, because you can and will shape that brand with your actions, your messaging, your communication, how you interact with your customers, and so on. But for your efforts to be successful you need a plan. Here’s how you can develop a solid branding strategy. allow you to differentiate yourself versus competitors: help you win loyal customers: let you charge higher prices: guide your business decisions: keep the team on the same page help you be coherent and consistent: a. Creation for a pure symbol for a given product, b. Service brand or a public welfare initiative. c. Creation of logo symbol culmination of logo type and d. Symbol into one integrated design for a given product Minimum : Two Work</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GDCC 3.3	<p><u>P.O.P / P.O.S Design</u> <u>POINT OF SALE / POINT OF PURCHASE</u> is a specialized form of <u>sales promotion</u> that is found near, on, or next to a checkout counter (the "<u>point of sale</u>"). They are intended to draw the customers' attention to products, which may be new products, or on special offer, and are also used to promote special events point-of-sale displays.</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks</p>

	<p>Aisle interrupter: A sign that juts into the aisle from the shelf.</p> <ul style="list-style-type: none"> • Dangler: A sign that sways when a consumer walks by it. • Dump bin: A bin full of products dumped inside. • Bidding portals: Getting prospects • Glorifier: A small stage that elevates a product above other products. • Wobbler: A sign that jiggles. • Lipstick Board: A board on which messages are written in crayon. • Necker: A coupon placed on the 'neck' of a bottle. • YES unit: "your extra salesperson" is a pull-out <u>fact sheet</u>. • Electroluminescent: Solar-powered, animated light in motion. <p>Minimum : Two Work</p>			Percentage of Attendants: 10% Marks
GE 3.1	<p><u>HISTORY OF ART</u> <u>Indian Art</u> <u>Mauryan Dynasty:</u> Mauryan Pillars ,Mauryan Yaksha/Yakshi, Mauryan early rockcut architectures: Lomas Rishi Caves, Sudama Caves <u>Sunga Dynasty:</u> Introduction to Chaitya, Vihara and Stupa, Bharhut Stupa, Bhaja Caves, Ajanta Caves <u>Satavahana/Andhra Dynasty:</u> Sanchi Stupa, Amaravati Stupa, <u>Kushana Architecture and Sculpture:</u> Gandhara and Mathura Schools</p> <hr/> <p><u>Western Art</u> <u>Introduction to Greek Art and Architecture:</u> Greek Pottery (Geometric, Orientalizing, Black and Red figure), Greek Sculptures (Archaic, Classical and Hellenistic phase), Greek Architectural Orders and structures (Doric, Ionic, Corinthian orders, Acropolis, Parthenon, Erechtheion, Temple of Olympian Zeus, Greek Theatre at Epidaurus and other structures) <u>Introduction to Roman Art and Architecture:</u> Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica,Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits</p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.</p>
GE 3.2	<p><u>Advertising Art & Ideas - I</u> P.O.P, Logo, Symbol, , Trademark, Colour ,Relief Printing, Expressive Typography, Design, Visual communication. Gestures and sign languages, Mudra Objects Artifacts Iconography. Signs and symbols. Script evolution Marketing and Market Research, Nature and Scope of Marketing Preproduction, Planning and Prototype Consumer Reaction (satisfaction)</p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.</p>
GDSEC 3.1	<p>Drawing and Sketch – I</p> <ol style="list-style-type: none"> 1. Drawing is a form of visual art in which a person uses various drawing instruments to mark paper or another two-dimensional medium. Instruments include graphite pencils, pen and ink, inked brushes, wax colored pencils, crayons, charcoal, chalk, pastels, various kinds of erasers, markers, styluses, etc 2. Human Figure Drawing various medium - graphite pencils, pen and ink, inked brushes, wax colored pencils, crayons, charcoal, chalk, pastels, various kinds of erasers, markers, styluses, etc 3. Sketches can be made in any drawing medium. The term is most often applied to graphic work executed in a dry medium such as pencil, charcoal or pastel etc. <p>Minimum :Five drawing and ten sketches.</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>

GDSEC 3.2	<p>Elective <u>Print making – I</u></p> <p>1. Linocut is a printmaking technique, a variant of woodcut in which a sheet of linoleum (sometimes mounted on a wooden block) is used for a relief surface.</p> <p>2. Woodcut is a relief printing technique in printmaking. An artist curves an image into the surface of a block of wood.</p> <p>Minimum :One Black And White Print</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
	Total marks and credit	22	350	

Semester 4

Course code	Course Paper	Credit	Marks	Examination System/ Assessment Procedure
GDCC 4.1	<p>Identity Design (One major role in the 'brand' or 'corporate image' of a company is its identity. In most cases, identity design is based around the visual devices used within a company, usually assembled within a set of guidelines) 3. Identity with Visiting Card design. 4. Letter Head design. 5. Envelope design. 6. Sticker design with a social purpose. 7. Invitation Card designing. 8. Conceptual exercises to enhance the creativity & observation. Minimum : Two Work</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GDCC 4.2	<p>Out-Door Advertising – I Out-of-home media Design is focused on marketing to consumers when they are "on the go" in public places, in transit, waiting (such as in a office), and/or in specific commercial locations (such as in a retail venue). OOH advertising formats fall into six main categories: Hoarding, kiosk stand, roads, highways, transit, and alternative way. Minimum : Two Work</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GDCC 4.3	<p>Illustration An illustration is a decoration, interpretation or visual explanation of a text, concept or process, designed for integration in published media, and animations, video games and films. Illustration is a valuable tool for brand design. When people see the illustration, they connect that image with the company name. Also The Business of Editorial Illustration typically creates illustrations for magazines and newspapers, OR Digital Illustration The techniques of digital Illustration are used extensively by the mainstream media in advertisements, and by film-makers to produce visual effects. Desktop publishing has had a huge impact on the publishing world, although that is more related to graphic design. Both digital and traditional artists Minimum : Two Work</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>

GE 4.1	<p><u>HISTORY OF ART</u> <u>Indian Art</u> Gupta Dynasty : Temple no 17 Sanchi, Eran, Udaygiri, Dasavatara Temple Deogarh, Understanding Indian Temple typologies: Nagara, Dravida and Vesara <u>Post Gupta Developments in temple sculpture and architecture:</u> Very brief introductions to Ellora and Elephanta Caves, structures of Mahabalipuram, Aihole Durga Temple, Lad-Khan Temple Aihole, Chola Bronzes, Orissan architecture: Lingaraja Temple, Konarak Sun temple, Kandariya Mahadeva Khajuraho.</p> <p><u>Western Art</u> <u>Introduction to Early Christian and Byzantine Art:</u> Catacomb Paintings, Catacomb of Priscilla, Early conceptions of church architecture, Early Christian sculptures and iconography, Development of Byzantine Mosaic murals and Icon paintings, Introduction to Byzantine Architecture (Hagia Sophia and San Vitale Ravenna) <u>Introduction to Romanesque and Gothic Art:</u> Characteristics of Romanesque Architecture, Gothic Manuscript Illumination, Introduction to Gothic sculptures and their symbolism, Elements of Gothic cathedrals with case studies</p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.</p>
GE 4.2	<p><u>Advertising Art & Ideas- II</u> Brand, anatomy of book, design process, clip art digital art, visual symbol, vector image , raster image, line image, halftone, about symbol, symbolism in India, Basic Principles of Design, Picture vs. Words Communication, Pictures in Advertising, The Hard-Sell - The Soft-sell.</p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.</p>
GDSEC 4.1	<p>Drawing and Sketch – II</p> <ol style="list-style-type: none"> Drawing is a form of visual art in which a person uses various drawing instruments to mark paper or another two-dimensional medium. Instruments include graphite pencils, pen and ink, inked brushes, wax colored pencils, crayons, charcoal, chalk, pastels, various kinds of erasers, markers, styluses, etc Human Figure Drawing various medium - graphite pencils, pen and ink, inked brushes, wax colored pencils, crayons, charcoal, chalk, pastels, various kinds of erasers, markers, styluses, etc Sketches can be made in any drawing medium. The term is most often applied to graphic work executed in a dry medium such as pencil, charcoal or pastel etc. Minimum :Five drawing and ten sketches. 	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GDSEC 4.2	<p><u>Elective</u> <u>Print making – II</u></p> <ol style="list-style-type: none"> Linocut is a <u>printmaking</u> technique, a variant of <u>woodcut</u> in which a sheet of <u>linoleum</u> (sometimes mounted on a wooden block) is used for a <u>relief</u> surface. Woodcut is a <u>relief printing</u> technique in <u>printmaking</u>. An artist curves an image into the surface of a block of <u>wood</u> <p>Minimum :One Colour Print</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
Total marks and credit		22	350	

Semester 5

Course	Course paper	Credi	Marks	Examination System/
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code		t		Assessment Procedure
GDCC 5.1	<p><u>Branding - II</u> Your brand strategy will need to be aligned with your overall business objectives as well as your target audience or ideal customer. Make sure you have these in place so that you can develop an effective branding strategy that will work for that customer and help you achieve your overall business goals.</p> <p>The 5 key elements of a branding strategy There's no one branding strategy template that every brand uses around the world (well, wouldn't that be boring?) but there are core elements that most people would agree should be included in an effective branding strategy.</p> <ol style="list-style-type: none"> 1. Find your purpose 2. Identify your core values 3. Create a brand personality 4. Pinpoint your positioning 5. Build your brand identity <p>Example : Brochure, Flyer, Business Card, News Letter etc Minimum :Two Work</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GDCC 5.2	<p><u>Publishing Design - I</u> Different methods of advertising compel different attitudes and actions. Advertising messages are usually paid for by sponsors and viewed via various media; including traditional media such as newspapers ad, rack card, menu card or new media etc . Minimum : Two Work</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GDCC 5.3	<p><u>Packaging Design</u> Application of graphic design to packaging design problems. Various types of packaging, printing and fabrication methods, regulatory guidelines, and the use of computers are included.</p> <p>Packaging design objectives of the practical:</p> <ol style="list-style-type: none"> 1. Identify the various elements which are included in label design. 2. Understand the terminology used in packaging design. 3. Understand the processes involved in packaging. 4. Explore materials used in packaging design. 5. Understand the economical and physical limitations of a package. 6. Experiment with box construction. 7. Understand suitability of the package design for the target audience. <p>Example : Paper Packaging, carry bag and many 3d design packaging etc. Minimum : Two Work</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GE 5.1	<p><u>HISTORY OF ART</u> <u>Indian Art</u> Murals Traditions at Ajanta Introduction to Pala and Jaina Manuscript Introduction to Rajasthani schools of painting.(Mewar, Bundi, Marwar, Kishangarh, Kotah, Jaipur)</p> <p><u>Western Art</u> <u>Introduction to Renaissance:</u> Transition from Gothic to Renaissance, Developments during Early Renaissance in Italy, Northern Renaissance masters and their contribution, Italian Renaissance Masters including Masters of High Renaissance Mannerism and the rise of Counter-reformation:</p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.</p>

GE 5.2	Advertising Art & Ideas- III Direct Communication, Folder, Physical Magazine Character, off- set, Out of home media design, Press ad, Intaglio printing, Etching. Introduction to Advertising 1 Village Economy 2 Post Industrial Revolution Economy 3 Mass Production and Transportation 4 Advertising- a part of Marketing 5 Direct and Indirect Advertising 6 Qualities of Modern Advertising 7.Gutenberg 8.Creative Advertising/Product Analyses/ Visualization Invention of Advertising Ideas	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.
GDSEC 5.1	Drawing and Sketch - III Drawing is a form of visual art in which a person uses various drawing instruments to mark paper or another two-dimensional medium. Instruments include graphite pencils, pen and ink, inked brushes, wax colored pencils, crayons, charcoal, chalk, pastels, various kinds of erasers, markers, styluses, etc Human Figure Drawing various medium - graphite pencils, pen and ink, inked brushes, wax colored pencils, crayons, charcoal, chalk, pastels, various kinds of erasers, markers, styluses, etc Sketches can be made in any drawing medium. The term is most often applied to graphic work executed in a dry medium such as pencil, charcoal or pastel etc. Minimum :Five drawing and ten sketches.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GDSEC 5.2	Elective Print making – III The lines of the image are incised, or cut, into a metal plate. This can be done with sharp tools, as in engraving, or with acid, as in etching and aquatint. Ink is applied and forced into the incised areas. Ink remaining on the surface is removed, and the plate is ready for printing . Minimum – One work	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
Total marks and credit		22	350	

Semester 6

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
GDCC 6.1	Out-Door Advertising – II Out-of-home media Design is focused on marketing to consumers when they are "on the go" in public places, in transit, waiting (such as in a office), and/or in specific commercial locations such as small poster, In shop design, etc. Minimum : Two Work	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks

GDCC 6.2	<p><u>Publishing Design - II</u> Magazine Advertising, Editorial Design, News Letter Magazine's circulation</p> <ul style="list-style-type: none"> Demography of the readers Magazine published Distributed special sections planned for the year <p>Minimum Two Work</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GDCC 6.3	<p><u>Advertising Design</u> ADVERTISING AND PROMOTION Principles and methods of advertising and promotion, designing promotional materials.</p> <ol style="list-style-type: none"> Advertisement for non commercial services like educational institutes, hospitals, consumer court etc. Copy based design. Advertisement for consumer goods like personal hygiene or cosmetic or health products. Pictorial based advertisement. Advertisement for commercial services like hotels, travel agency, hospitality etc. Advertisement for consumer goods like food products or health care products. Advertisement for public welfare like pollution (air/water/sound), save forest, energy conservation and any other issues related to environmental, traffic rules etc. Advertisement for consumer durables <p>Example : Pamphlet design, Stationery design, Minimum :- Two Works</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GE 6.1	<p><u>HISTORY OF ART</u> <u>Indian Art</u> Introduction to Pahari Schools of painting (, Kangra, Kulu, Basholi, Guler, Nurpur, Mandi etc.) Introduction to Sultanate and Imperial Mughal miniatures Introduction to Company Painting Sultanate Architecture: Qutub Minar Complex Mughal Architecture: Fatehpur-sikri and Tajmahal</p> <p><u>Western Art</u> Introduction to Baroque and Rococo Art Introduction to Neoclassicism and Romanticism Introduction to Realism and Pre-Raphaelites</p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.</p>
GE 6.2	<p><u>Advertising Art & Ideas- IV</u> U.P.S THEORY, Rosser rives Design brief, , design process, Brand positing , History of Advertising</p> <ol style="list-style-type: none"> Pre- printing Period Early Printing period The Social and Economic Aspects of Advertising Advertising business offers Employment Advertising Promotes freedom of the Press. Advertising creates demand and consequently sales Advertising reduces selling costs Advertising establishes reputation and prestige Advertising tries to raise the Standard of living Role of Advertising in Society.brochure, news letter, spot colour Gutenberg Creative Advertising Product Analyses Visualization Invention of Advertising Ideas 	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.</p>
GDSEC 6.1	<p>Drawing and Sketch - IV</p> <ol style="list-style-type: none"> Drawing is a form of visual art in which a person uses 	02	50	<p>Practical paper. To be examined by a</p>

	<p>various drawing instruments to mark paper or another two-dimensional medium. Instruments include graphite pencils, pen and ink, inked brushes, wax colored pencils, crayons, charcoal, chalk, pastels, various kinds of erasers, markers, styluses, etc</p> <p>2 Human Figure Drawing various medium - graphite pencils, pen and ink, inked brushes, wax colored pencils, crayons, charcoal, chalk, pastels, various kinds of erasers, markers, styluses, etc</p> <p>3. Sketches can be made in any drawing medium. The term is most often applied to graphic work executed in a dry medium such as pencil, charcoal or pastel etc. Minimum :Five drawing and ten sketches.</p>			<p>board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GDSEC 6.2	<p>Elective Print making IV The lines of the image are incised, or cut, into a metal plate. This can be done with sharp tools, as in engraving, or with acid, as in etching and aquatint. Ink is applied and forced into the incised areas. Ink remaining on the surface is removed, and the plate is ready for printing. Minimum – One colour Print</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
Total marks and credit		22	350	

Semester 7

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
GDCC 7.1	<p>Campaign Planning-I Campaign plan is a plan to achieve an objective, usually of a large-scale over an extended period of time. It usually coordinates many activities and uses of resources involving multiple organizations. A campaign plan could also have subordinate objectives or intermediate milestones and is often broken down by phases. They often begin with an assessment of the situation to put the plan in context. Campaign plans are often created in <u>business marketing</u> Minimum one Campaign Planning Design</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GDCC 7.2	<p>Merchandizing Design In Visual <i>Merchandising</i>, Display And Store <i>Design</i> are all about enhancing the look, image and accessibility of a shop's Goods And Services, with a view to improving sales. Example : 3D Display Pavilion /Shop/ Stall Design/ Stage Design Etc Minimum : one Design</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GDCC 7.3	<p>Photography Details use of camera and lens Concept of light and colour Concept of composition Still-life and Product photography Portrait photography etc. techniques of photography. Fundamental understanding of camera, basic lighting, electronic flash, location photography. Indoor and outdoor photography. (Digital imaging uses an electronic <u>image sensor</u> photographic techniques and media are used in the process of capturing images for photography.) Minimum - Two Work</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>

GDDSE 7.1	<p><u>HISTORY OF ART</u> <u>Indian Art</u> History of Art Education in India: Colonial Period to Post-Independent India Evolution of Graphic Art: Company Albums, Battala, GCAC Calcutta, Kala Bhavana, Baroda, and subsequent developments Introduction to Indian Modernism: Raja Ravi Verma, Abanindranth- A critical study Neo-Bengal School, Important Bengal Masters – Kala Bhavana (Contextual Modernism- Nandalal Bose, Benod Behari Mukherjee, Ramkinkar Baij, Rabindranath Tagore) Other important Indian Masters – Jamini Roy, Amrita Shergill</p> <p><u>Western Art</u> Introduction to Modernism and Modernity Introduction to Impressionism, Neo-Impressionism and Post impressionism , Art Nouveau Developments in early 20th century : Fauvism, Cubism, Expressionism Political ideologies and Artistic developments around World War-I : Futurism, Dada, Constructivism, Surrealism & Freudian Analysis</p>	04	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.</p>
GDDSE 7.2	<p><u>Critical Analysis –I</u> <u>Indian</u> Aesthetic theories developed in Later Vedic period, ‘Natyashastra’ of Bharatmuni and the initiation of aesthetic discourse in Indian Art, Theories related to Anandatattva, Rasasutra upto Abhinavagupta and Jagannath including Dhvani school of Anandavardhan, Chitrasutra adhyaya and theory related to the chatushasthikala – interdependent relationship of various art mediums. ‘Sukranitisara’ and Kamasutra by Vatsyana. Riti or style – Dandi, Vamaha and other important aestheticians. Guna, Dosa, Abhida, Laksana, Sadharikaran, Theory of Sadanga (Six Limbs of Indian Painting – commentary of Yashodhara on Vatsayana), Three architectural schools and Vastushastra, Manasara, Important post-gupta Indian aestheticians and aesthetic treatises or shilpashastras. Modern Indian Aestheticians – Sister Nivedita, Radhakrishnan, Abanindranath Tagore, Rabindranath Tagore, Sri Aurobindo, Surendranath Dasgupta and others.</p> <p><u>Western</u> Introduction of Aesthetic discourse in the West, Plato, Aristotle, Longinus and others Theory of sublime Development of Aesthetics enquiries since Alexander Baumgarten – Immanuel Kant, Hegel, Freidreich Nietzsche, Winckelmann, Croce, Leo Tolstoy, Romain Rolland, Heidegger, Baudelaire, John Ruskin Freudian interpretation and Theory of collective unconsciousness, Roland Barthes, Existentialism – Kierkegaard , Jean Paul Sartre and others, Structuralism, Post-modern philosophy – Derrida, Foucault, Lacan and others</p>	04	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.</p>
GDSEC 7.1	<p><u>Drawing and Sketch - V</u> 1 Drawing is a form of visual art in which a person uses various drawing instruments to mark paper or another two-dimensional medium. Instruments include graphite pencils, pen and ink, inked brushes, wax colored pencils, crayons, charcoal, chalk, pastels, various kinds of erasers, markers, styluses, etc 2 Human Figure Drawing various medium - graphite pencils, pen and ink, inked brushes, wax colored pencils, crayons, charcoal, chalk, pastels, various kinds</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>

	of erasers, markers, styluses, etc 3. Sketches can be made in any drawing medium. The term is most often applied to graphic work executed in a dry medium such as pencil, charcoal or pastel etc. At least 5 drawings and 10 sketches to be submitted			
GDSEC 7.2	Elective Mural A mural is any piece of artwork painted or applied directly on a wall, ceiling or other permanent surface. A distinguishing characteristic of mural painting is that the architectural elements of the given space are harmoniously incorporated into the picture. Medium : Enamel/ Mosaic/ Terracotta/fresco etc Minimum : One work OR Still life A still life is a work of art depicting mostly inanimate subject matter, typically commonplace objects which are either natural (food, flowers, dead animals, plants, rocks, shells, etc.) or man-made (drinking glasses, books, vases, jewelry, coins, pipes, etc.). Minimum : One work	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
Total marks and credit		24	350	

Semester 8

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
GDCC 8.1	Conceptual Poster Design A poster is any piece of printed paper designed to be attached to a wall or vertical surface. Typically posters include both textual and graphic elements, although a poster may be either wholly graphical or wholly text. Minimum : Two Work	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GDCC 8.2	Branding - III Your brand strategy will need to be aligned with your overall business objectives as well as your target audience or ideal customer. Make sure you have these in place so that you can develop an effective branding strategy that will work for that customer and help you achieve your overall business goals 1. Pinpoint your positioning 2. Build your brand identity Example : Brochure, Flyer, Business Card, News Letter, Ambient Design etc Minimum : One Work	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GDCC 8.3	Campaign Planning-II Campaign plan is a plan to achieve an objective, usually of a large-scale over an extended period of time. It usually coordinates many activities and uses of resources involving multiple organizations. A campaign plan could also have subordinate objectives or intermediate milestones and is often broken down by phases. They often begin with an assessment of the situation to put the plan in context. Campaign plans are often created in business marketing Minimum : Two Work	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GDDSE 8.1	HISTORY OF ART Indian Art Development of Various Indian Art Groups -Calcutta Group,	04	50	Theoretical paper. To be examined by Internal and

	Bombay progressive, Delhi Shilpi Chakra, Chola Mandalam International Modernism in the context of Post Independent Indian Art <u>Western Art</u> World War-II and parallel developments in Art: Kinetic Art, American Abstract Expressionism, Pop Art Introduction to Video, Installation and Performance Art			External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.
GDDSE 8.2	History of Advertising History Of Advertising ,Creative Advertising, Product Analyses, Visualization Invention Of Advertising Ideas Pictures In Advertising, Marketing And Market Research,Nature And Scope Of Marketing Preproduction, Planning And Prototype,Consumer Reaction (Satisfaction),Packaging, Paul Bacon, Piyush Pandey, Prasoon Joshi, Purpose Of Packaging, Russian Postel, U.P.S Theory, Rosser Rivesdesign Bref, , Design Process, Brand Positing Paul Rand, Hall Of Fame, History Ad, Polish Poster Art, Poster, The Evolution And Development of Poster, The Stories Poster Behind History, Swot David Ogilvy, Advertising, Cheret And The Birth Of The Poster, Corporate Advertising, Creative Thinking, Hall Of Fame, History Of The Bauhaus, Jules, Leo Burnett, Selection of Advertising Media, Major Media Analysis (for Graphic Design).	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks.
GDSEC 8.1	Drawing and Sketch - IV 1 Drawing is a form of <u>visual art</u> in which a person uses various drawing instruments to mark <u>paper</u> or another <u>two-</u> <u>dimensional</u> medium. Instruments include <u>graphite pencils</u> , <u>pen and ink</u> , <u>inked brushes</u> , wax <u>colored pencils</u> , <u>crayons</u> , <u>charcoal</u> , <u>chalk</u> , <u>pastels</u> , various kinds of <u>erasers</u> , <u>markers</u> , <u>styluses</u> , etc 2 Human Figure Drawing various medium - <u>graphite pencils</u> , <u>pen and</u> <u>ink</u> , <u>inked brushes</u> , wax <u>colored</u> <u>pencils</u> , <u>crayons</u> , <u>charcoal</u> , <u>chalk</u> , <u>pastels</u> , various kinds of <u>erasers</u> , <u>markers</u> , <u>styluses</u> , etc 3. Sketches can be made in any drawing medium. The term is most often applied to graphic work executed in a dry medium such as <u>pencil</u> , <u>charcoal</u> or <u>pastel</u> etc. At least 5 drawings and 10 sketches to be submitted	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GDSEC 8.2	Elective Serigraphy Printing Serigraphy, also known as silk screening, screen printing or serigraph printing, is a stencil- based printing process in which ink is forced through a fine screen onto the paper beneath. Screens were originally made of silk, but they are now made of finely woven polyester or nylon. Or Multimedia Multimedia can be recorded and played, displayed, interacted with or accessed by <u>information</u> content processing devices, such as computerized and electronic devices. Example : presentation / web design / port folio etc .	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	24	350	

Visits to

- Printing House and studying their Print & processing techniques.
- Well known Photographer's Studio to understand lighting, compositions, and other techniques.

Visiting faculties, Professionals will be invited from the industry to talk about Creativity, Marketing, Media, Research, Script writing, Social communicators, brand building, brand promotions, and Professionals in Web design, Digital Communications, Merchandising etc.

**Assessment Procedure
Examination System**

**1st semester to 7th semester Examination system
only for Submission and 8th semester only for Display**

Computer Graphics

<p>The Story of Art. E. H. Gombrich. Art & Illusion. E. H. Gombrich. Meaning of Art. Herbert Read. History of Art. Janson&Janson. The Cradle of Humanity. Pre Historic Art & Culture. Georges Bataille. The Cambridge Illustrated History of Pre Historic Art. Paul G. Bahn. Mind in the Cave. David J. Lewis Williams. Pre Historic Art: The Symbolic Journey of Humankind. Randall White. The Cave Painters: Probing the Mysteries of the World’s First Artists. Gregory Curtis. Prehistoric Art in India. Ed. By R. K. Sharma & K. K. Tripathi. Primitive Art. Franz Boas. The Necessity of Art. Ernst Fischer. Art & Society. Arnold Houser. The Inheritors. William Golding. The Art of Ancient Egypt. Gay Robins. Egyptian Art. Cyril Aldred. The Art & Architecture of Ancient Egypt. William Stevenson Smith. The Development of Sumerian Art. Woolley C. Leonard. The Prehistoric Art of India. H. D. Sankalia. The Indus Civilization. Martinear Wheeler. Ancient Cities of the Indus Valley Civilization. Jonathan Mark Kenoyer. The Story of Civilization. Vol I. Phillip Campbell.</p> <p>Keys to drawing with imagination. Bert Dudson. 1985. How to draw what you see . Rudy de reyna. 1972 Complete guide to drawing from life. George Bridgman. 1952 Figure drawing for all its worth .Andrew Loomis .1943. Perspective made easy. Earnest Ralph Norling. 1939 Drawing on the right side of the brain. Betty Edward From sketch to water colourpainting : Pen, line and wash. Albert Painting water colour sea and sky. Terry Harrison. Drawing and painting portraits in water colour. David Thomas. Light and mood in water colour. David Curtis. Mastering atmosphere and mood in water colour. Joseph Zbukvic. ShilperSabarthySandhyaney. Kamal Aich.</p>	<p>Lalitkala Monograms on Karmarkar, Devi Prasad Roychoudhury, RamkinkarBaeij, ProdoshDasgupta, ShankhyaChoudhury, Nandalal Bose, Abanindranath Tagore, Rabindranath Tagore, Binod Bihari Mukherjee. SamakalinBhaskarjya. MrinalGhosh. Chitrakar. BinodBehari Mukherjee. Chitrakatha. BinodBehari Mukherjee. Dristi O Shristi. Nandalal Bose. Shilpayan. Abanindranath Tagore. The Oxford Dictionary of Art & Artists. Ian Chilvers. History of Art. Edith Tomary. Indian Art. ParthaMitter. Indian Painting. MulkrajAnanad. BiswaShilperRuprekha. AlopeMukhopadhyay. Bharat Shilpa. Nirmal Kumar Bose. Artists on Art – From the 14th to 20th Century. Kegan Paul. Art History. Marilyn Stokstad. Indian Art. Roy C. Cavern. Universal Principles of Design. <u>William Lidwell</u> and Kritina Holden.</p> <p>Traditional Indian Textiles. John Gillow. Nicholas Barnard. Indian Textiles. John Gillow. Nicholas Barnard. 5000 Years of Textiles. Jennifer Harris. The Complete Guide to Printed Textiles for Apparel & Home Furniting. Carol Joyce. World Textiles : A Visual Guide to Traditional Techneiques. John Gillow. Bryan Sentence. Traditional Textiles of Central Asia. Thames & Hudson Vintage Advertising Art and Design A technique for producing ideas Simple Ideas on Presentation Design and Delivery A Guide to Creating Great Ads Ogilvy on Advertising Made to Stick: Why Some Ideas Survive and Others Die Perfect Pitch: The Art of Selling Ideas Principles of Marketing</p>
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As Elective Subject for students other than Graphic Design

Portfolio making

The presentation of information and images on own encompassed in portfolio design. Design can be used to combine timing and sound with text and images to grab your attention and explain a concept.

Building up a great portfolio can be crucial to getting hired. Using completed projects is an easy way to flesh out your portfolio. your portfolio and show your work to an instructor for some feedback. Additionally, participating in internship or externship opportunities may provide you with some practical experience in the field as well as the opportunity to build up your portfolio.

Printable communication

Printed Communication design is a mixed discipline between design and information-development which is concerned with how media intervention such as printed, crafted, printed presentations communicate with people.

A communication design approach is not only concerned with developing the message aside from the aesthetics in media, but also with creating message reaches the target audience.

This is done through printed communication inform and attract the attention of the people one are focusing on subject .

**GOVERNMENT COLLEGE OF ART AND CRAFT CALCUTTA
FOUR YEAR (EIGHT SEMESTERS) B.F.A. (HONOURS) C.B.C.S. SYLLABUS
DEPARTMENT OF MODELLING AND SCULPTURE
[P (Practical): 1 Credit = 2 Contact Hours. TH (Theoretical): 1 Credit = 1 Hour]**

Semester 3

Course code	Course paper Detailed Course of Studies/ Nature of Studies	Credit	Marks	Examination System/ Assessment Procedure
MS CC3.1	Antique Study: Studying & understanding the forms from antique (Greco Roman & Indian) Teaching would be directed towards drawing , Armature making, Clay work , P.O.P waste mould & casting in the same .	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS CC3.2	Deductive Process (Wood) Stage-1: Introduction to the process of Wood curving , starting from selection of wood, seasoning, collecting tools to the various process of curving.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS CC3.3	Terracotta Sculpture : Preparation of clay body, process of making ,finishing, drying, Kiln making & Firing	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE3.1	<u>HISTORY OF ART</u> <u>Indian Art</u> <u>Mauryan Dynasty:</u> Mauryan Pillars ,Mauryan Yaksha/Yakshi, Mauryan early rockcut architectures: Lomas Rishi Caves, Sudama Caves <u>Sunga Dynasty:</u> Introduction to Chaitya, Vihara and Stupa, Bharhut Stupa, Bhaja Caves, Ajanta Caves <u>Satavahana/Andhra Dynasty:</u> Sanchi Stupa, Amaravati Stupa, <u>Kushana Architecture and Sculpture:</u> Gandhara and Mathura Schools <u>Western Art</u> <u>Introduction to Greek Art and Architecture:</u> Greek Pottery (Geometric, Orientalizing, Black and Red figure), Greek Sculptures (Archaic, Classical and Hellenistic phase), Greek Architectural Orders and structures (Doric, Ionic, Corinthian orders, Acropolis, Parthenon, Erechtheion, Temple of Olympian Zeus, Greek Theatre at Epidaurus and other structures) <u>Introduction to Roman Art and Architecture:</u> Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica,Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles,	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%

	Fayum Mummy Portraits			
GE3.2	Method & Materials, Level-1 1) Forms of Sculpture 2) Mother earth, preparation of clay, processes of clay application. 3) Plaster of Paris 4) Wood as a medium	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
MS SEC3.1	Drawing (Stage-1) Drawing & Sketch on paper , Clay sketches At least 10 sketches on paper and 5 clay sketches to be submitted.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS SEC3.2	Elective Portrait Study: Creating Drawing & Clay works , reflecting the salient features & proportion of a human portrait. The work would progress into P.O.P mould & casting in Portland cement.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
Total marks and credit		22	350	

Semester 4

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
MS CC4.1	Composition in Clay: Round Composition based on study on human figure or animal or bird & making of a Composition from the environment. Clay preparation process of making, mould making & casting in permanent mediums.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS CC4.2	Direct Plaster of Paris: 3D Composition based on nature, Armature making ,Technique of Direct Plaster & Surface treatment by P.O.P & Colour treatment.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS CC4.3	Glass Sculpture: 3D Composition based on Nature, Idea about cold & hot process of Glass Sculpture. Technique of Glass cutting, Grinding ,Fixing & Glass etching .	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks

GE4.1	<p><u>HISTORY OF ART</u> <u>Indian Art</u> <u>Gupta Dynasty</u> : Temple no 17 Sanchi, Eran, Udaygiri, Dasavatara Temple Deogarh, Understanding Indian Temple typologies: Nagara, Dravida and Vesara <u>Post Gupta Developments in temple sculpture and architecture</u>: Very brief introductions to Ellora and Elephanta Caves, structures of Mahabalipuram, Aihole Durga Temple, Lad-Khan Temple Aihole, Chola Bronzes, Orissan architecture: Lingaraja Temple, Konarak Sun temple, Kandariya Mahadeva Khajuraho.</p> <p><u>Western Art</u> <u>Introduction to Early Christian and Byzantine Art</u>: Catacomb Paintings, Catacomb of Priscilla, Early conceptions of church architecture, Early Christian sculptures and iconography, Development of Byzantine Mosaic murals and Icon paintings, Introduction to Byzantine Architecture (Hagia Sophia and San Vitale Ravenna) <u>Introduction to Romanesque and Gothic Art</u>: Characteristics of Romanesque Architecture, Gothic Manuscript Illumination, Introduction to Gothic sculptures and their symbolism, Elements of Gothic cathedrals with case studies</p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%</p>
GE4.2	<p>Method & Materials, Level-2: 1)Clay Composition 2)Direct Plaster 3)Relief Work 4)Glass Sculpture</p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%</p>
MS SEC4.1	<p>Drawing (Stage-2) Drawing & Sketch on paper , Clay sketches At least 10 sketches on paper and 5 clay sketches to be submitted.</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
MS SEC4.2	<p><u>Elective</u> Composition in Relief: Exploring the possibilities of Relief through various exercise in different grades (High,Medium,Low, Flat & Intaglio).Further taking mould in P.O.P & Casting in Polyester Resin/cement.</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
Total marks and credit		22	350	

Semester 5

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
MS CC5.1	Deductive Process (Stone) Stage-1: Different approaches in Stone Carving. Tools	04	50	Practical paper. To be examined by a

	preparation, Surface Treatment, Grafting.			board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS CC5.2	Metal Casting: Understanding the process & possibilities of different castable metals (Ferrous & Non-Ferrous Metal). Learning different techniques of Metal Casting starting from the conceiving image to Patination & Finish. Various tradition & Convention in Metal Casting. Lost Wax, Sand Casting, Indigenous Processes, Dokra methods, Kiln preparation for de-waxing & seasoning. Furnace for Metal melting. Implements for metal casting.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS CC5.3	Study from Human life (Half of Full Scale): Technique of measurement, Armature making, Balancing, Proportion & Surface Treatment cast by permanent media (Polyester Resin /P.O.P)	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE5.1	<u>HISTORY OF ART</u> <u>Indian Art</u> Murals Traditions at Ajanta Introduction to Pala and Jaina Manuscript Introduction to Rajasthani schools of painting. (Mewar, Bundi, Marwar, Kishangarh, Kotah, Jaipur) <u>Western Art</u> <u>Introduction to Renaissance:</u> Transition from Gothic to Renaissance, Developments during Early Renaissance in Italy, Northern Renaissance masters and their contribution, Italian Renaissance Masters including Masters of High Renaissance Mannerism and the rise of Counter-reformation	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
GE5.2	Method & Materials, Level-3: 1) Creating different Clay bodies 2) Stone Carving 3) Metal Casting	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
MS SEC5.1	Drawing (Stage-3) Drawing & Sketch on paper, Clay sketches At least 10 sketches on paper and 5 clay sketches to be submitted.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS SEC5.2	Elective Print Making Wood-Cut/Lino Cut/ Etching	02	50	Practical paper. To be examined by a board of at least one External

				and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	22	350	

Semester 6

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
MS CC6.1	Deductive Process (Wood) Stage-2: Introduction to the process of Wood curving , starting from selection of wood, seasoning, collecting tools to the various process of curving.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS CC6.2	Terracotta Sculpture: Composing a Plastic Body for terracotta work ,Practice the various techniques & Processes involved in Terracotta Sculpture.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS CC6.3	Terracotta Mural: Process of Terracotta Mural making , idea of Shrinkage & Mural Firing .	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE6.1	<u>HISTORY OF ART</u> <u>Indian Art</u> Introduction to Pahari Schools of painting (, Kangra, Kulu, Basholi, Guler, Nurpur, Mandi etc.) Introduction to Sultanate and Imperial Mughal miniatures Introduction to Company Painting Sultanate Architecture: Qutub Minar Complex Mughal Architecture: Fatehpur-sikri and Tajmahal <u>Western Art</u> Introduction to Baroque and Rococo Art Introduction to Neoclassicism and Romanticism Introduction to Realism and Pre-Raphaelites	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
GE6.2	Method & Materials, Level-4: 1)Preparation of Clay body to Kiln making & firing for Terracotta Sculpture. 2)Wood Carving 3)Terracotta Mural	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
MS	Drawing (Stage-4)	02	50	Practical paper.

SEC6.1	Drawing & Sketch on paper , Clay sketches At least 10 sketches on paper and 5 clay sketches to be submitted.			To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS SEC6.2	Elective Creative Portraiture: To create an impression of Portrait through various application reflecting on individual's perception.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
Total marks and credit		22	350	

Semester 7

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
MS CC7.1	Life Study in full : Technique of measurement, Armature making , Balancing , Proportion & Surface treatment .	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS CC7.2	Metal Casting: Understanding the process & possibilities of different castable metals (Feras & Non-Feras Metal). Learning different techniques of Metal Casting starting from the conceiving image to Patintion & Finish. Various tradition & Convention in Metal Casting. Lost Wax, Sand Casting , Indigenous Processes, Dokra methods, Kiln preparation for de-waxing & seasoning . Furnace for Metal melting. Implements for metal casting.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS CC7.3	Wood assemblage: Finding wood of different shapes sizes, Colours & Textures & assembling them through various trials.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS DSE7.1	HISTORY OF ART <u>Indian Art</u> History of Art Education in India: Colonial Period to Post-Independent India Evolution of Graphic Art: Company Albums, Battala, GCAC Calcutta, Kala Bhavana, Baroda, and subsequent developments	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%

	<p>Introduction to Indian Modernism: Raja Ravi Verma, Abanindrantah- A critical study Neo-Bengal School, Important Bengal Masters – Kala Bhavana (Contextual Modernism- Nandalal Bose, Benod Behari Mukherjee, Ramkinkar Baij, Rabindranath Tagore) Other important Indian Masters – Jamini Roy, Amrita Shergill</p> <p><u>Western Art</u> Introduction to Modernism and Modernity Introduction to Impressionism, Neo-Impressionism and Post impressionism , Art Nouveau Developments in early 20th century : Fauvism, Cubism, Expressionism Political ideologies and Artistic developments around World War-I : Futurism, Dada, Constructivism, Surrealism & Freudian Analysis</p>			
MS DSE7.2	<p><u>Critical Analysis –I</u> Indian Aesthetic theories developed in Later Vedic period, ‘Natyashastra’ of Bharatmuni and the initiation of aesthetic discourse in Indian Art, Theories related to Anandatattva, Rasasutra upto Abhinavagupta and Jagannath including Dhvani school of Anandavardhan, Chitrasutra adhyaya and theory related to the chatushasthikala – interdependent relationship of various art mediums. ‘Sukranitisara’ and Kamasutra by Vatsyana. Riti or style – Dandi, Vamaha and other important aestheticians. Guna, Dosa, Abhida, Laksana, Sadharikaran, Theory of Sadanga (Six Limbs of Indian Painting – commentary of Yashodhara on Vatsayana), Three architectural schools and Vastushastra, Manasara, Important post-gupta Indian aestheticians and aesthetic treatises or shilpashastras. Modern Indian Aestheticians – Sister Nivedita, Radhakrishnan, Abanindranath Tagore, Rabindranath Tagore, Sri Aurobindo, Surendranath Dasgupta and others.</p> <p>Western Introduction of Aesthetic discourse in the West, Plato, Aristotle, Longinus and others Theory of sublime Development of Aesthetics enquiries since Alexander Baumgarten – Immanuel Kant, Hegel, Freidreich Nietzsche, Winckelmann, Croce, Leo Tolstoy, Romain Rolland, Heidegger, Baudelaire, John Ruskin Freudian interpretation and Theory of collective unconsciousness, Roland Barthes, Existentialism – Kierkegaard , Jean Paul Sartre and others, Structuralism, Post-modern philosophy – Derrida, Foucault, Lacan and others</p>	04	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%</p>
MS SEC7.1	<p>Drawing (Stage-5) Drawing & Sketch on paper , Clay sketches At least 10 sketches on paper and 5 clay sketches to be submitted.</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks</p>

				IE : 10 % Marks Percentage of Attendants: 10% Marks
MS SEC7.2	<u>Elective</u> Ceramic Sculpture: Preparing a suitable body for Ceramic Sculpture . Slip casting ,Column & glaze preparation , Firing.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
Total marks and credit		24	350	

Semester 8

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
MS CC8.1	Advance Stone Carving (Stage – II): Different approaches in Stone Curving. Tools preparation, Surface Treatment , Grafting.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS CC8.2	Sculpture in Waste Materials: Collecting Junk & Waste Material from industries & Environment and Exploring the possibilities to work with them as a medium.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS CC8.3	Environmental Sculpture: Study and understanding of the environment. Creating environmental sculpture in suitable medium. (At least one work to be executed)	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS DSE 8.1	<u>HISTORY OF ART</u> <u>Indian Art</u> Development of Various Indian Art Groups -Calcutta Group, Bombay progressive, Delhi Shilpi Chakra, Chola Mandalam International Modernism in the context of Post Independent Indian Art <u>Western Art</u> World War-II and parallel developments in Art: Kinetic Art, American Abstract Expressionism, Pop Art Introduction to Video, Installation and Performance Art	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%

MS DSE 8.2	<u>Critical Analysis -II</u> Definition of Design, Enquiry into the nature and function of design – Utility vs Aesthetics, Concept of Fine Arts and Crafts, Theory of Functionality, purpose and utilitarianism in the study of Design, ('Is Art Purposive?' 'Art for Art's Sake'), Fundamentals of Design, Design Principles, Important Elements of Design, Basic concept of 2D and 3D design, Design and Decoration (Ornamentation), Concept of Designo, Concept of Minor Art. Genesis of Industrial Design- Tradition combines Technology, Ergonomics	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
MS SEC8.1	<u>Drawing (Stage-6)</u> Drawing & Sketch on paper , Clay sketches At least 10 sketches on paper and 5 clay sketches to be submitted.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
MS SEC8.2	<u>Elective</u> <u>Tile Mural</u> Understanding of various Tile layout and final execution of tile based mural.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
Total marks and credit		24	350	

GOVERNMENT COLLEGE OF ART AND CRAFT CALCUTTA
FOUR YEAR (EIGHT SEMESTERS) B.F.A. (HONOURS) C.B.C.S. SYLLABUS
DEPARTMENT OF TEXTILE DESIGN
[P (Practical): 1 Credit = 2 Contact Hours. TH (Theoretical): 1 Credit = 1 Hour]
Semester 3

Course code	Course paper Detailed Course of Studies/ Nature of Studies	Credit	Marks	Examination System/ Assessment Procedure
TD CC 3.1	Basic Weaving Design Composition: Ornamentation & derivatives of Plain, Twill, Satin, Basket, Honey-Comb, Huck-a-Back, Mock-Leno etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD CC 3.2	Development of Woven Design (Dress & Furnishing Material): (Stage- 1) Pattern Drawing Different Repeat exercise. Design development process with the help of Mood, Concept & Theme Board.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD CC 3.3	CAD (Stage -1): Basic Computer application	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE 3.1	<u>HISTORY OF ART</u> <u>Indian Art</u> <u>Mauryan Dynasty:</u> Mauryan Pillars, Mauryan Yaksha/Yakshi, Mauryan early rockcut architectures: Lomas Rishi Caves, Sudama Caves <u>Sunga Dynasty:</u> Introduction to Chaitya, Vihara and Stupa, Bharhut Stupa, Bhaja Caves, Ajanta Caves <u>Satavahana/Andhra Dynasty:</u> Sanchi Stupa, Amaravati Stupa, <u>Kushana Architecture and Sculpture:</u> Gandhara and Mathura Schools <u>Western Art</u> <u>Introduction to Greek Art and Architecture:</u> Greek Pottery (Geometric, Orientalizing, Black and Red figure), Greek Sculptures (Archaic, Classical and Hellenistic phase), Greek Architectural Orders and structures (Doric, Ionic, Corinthian orders, Acropolis, Parthenon, Erechtheion, Temple of Olympian Zeus, Greek Theatre at Epidaurus and other structures)	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%

	<u>Introduction to Roman Art and Architecture:</u> Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica, Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits			
GE 3.2	Method & Materials, Level-1 1) Classification of Textile Fibers, Chemical Composition, Performance, Durability, Comfort, Care, Identification & Count & Calculations. 2) Different Fabric & their end use (Woven, Non-Woven & Knitted) 3) Introduction of Weaving, History of Traditional Weaving & impact of Industrial revolution. 4) Loom Classification (Handloom, Shuttle Loom, Power Loom, Dobby & Jacquard) 5) Weaving Mechanism, Motions, & Different Terminology associates of Weaving. 6) Introduction of Weaving Design, use of Graph Paper, Calculations. 7) Introduction of Traditional Handloom Textiles in India. 8) Introduction of Basic Elements & Principles of Design	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
TD SEC 3.1	Fundamental Drawings and Designs (Stage-1) Nature & Object Study, Figure Drawing, Copy Design, Exercise of Basic Elements & Exploring of Design on paper or otherwise. At least 15 works to be submitted.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD SEC 3.2	.Elective (Mural Composition 1- Enamel): Preparation of metal plate Applying the Enamel colour Firing the Enamel	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	22	350	

Semester 4

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
TD CC4.1	Resist Printing : Developing different Tie & Dye Samples , Batik (Wall hanging, Furnishing & Dress Materials) etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks

	Basic Dyeing (Natural , Basic & Acid)			Percentage of Attendants: 10% Marks
TD CC 4.2	<p>Textile Printing : Preparation of different Printing Colour (Natural & Chemical)</p> <p>Sample development on Furnishing & Dress material with the help of Wooden Block , Screen, Spray Gun & free hand such as Kalamkari etc.</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
TD CC 4.3	<p>CAD (Stage -2) Development of Different Printed Textiles using various Software.</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GE 4.1	<p><u>HISTORY OF ART</u> <u>Indian Art</u> <u>Gupta Dynasty</u> : Temple no 17 Sanchi, Eran, Udaygiri, Dasavatara Temple Deogarh, Understanding Indian Temple typologies: Nagara, Dravida and Vesara <u>Post Gupta Developments in temple sculpture and architecture</u>: Very brief introductions to Ellora and Elephanta Caves, structures of Mahabalipuram, Aihole Durga Temple, Lad-Khan Temple Aihole, Chola Bronzes, Orissan architecture: Lingaraja Temple, Konarak Sun temple, Kandariya Mahadeva Khajuraho.</p> <p><u>Western Art</u> <u>Introduction to Early Christian and Byzantine Art</u>: Catacomb Paintings, Catacomb of Priscilla, Early conceptions of church architecture, Early Christian sculptures and iconography, Development of Byzantine Mosaic murals and Icon paintings, Introduction to Byzantine Architecture (Hagia Sophia and San Vitale Ravenna) <u>Introduction to Romanesque and Gothic Art</u>: Characteristics of Romanesque Architecture, Gothic Manuscript Illumination, Introduction to Gothic sculptures and their symbolism, Elements of Gothic cathedrals with case studies</p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%</p>
GE 4.2	<p>Method & Materials (Level-2) : 1) Introduction of Textile Science & Natural , Chemical Dye processing. 2) Introduction of Traditional Resist Dye Textile from different Region of India (Patola , Bandni , Pochampalli , Telia Rumal , Laheria , 3) Introduction of Traditional Printed textiles of India (Bagru , Sanganer, Kalamkari)etc. 4) Study of the Contemporary Textile in references of Design technique , raw-materials, Colours, motif & Concept in Fashion scenario.</p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%</p>

TD SEC 4.1	Fundamental Drawings and Designs (Stage-2): Pattern Drawing of Textile Design. Different Repeat exercise. Design development process with the help of Mood, Concept & Theme Board.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD SEC 4.2	Elective (Mural Composition 2- Mosaic): Layout of mural with purpose and aria of execution. Direct/ indirect process. Broken tiles. Tiles cutting.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	22	350	

Semester 5

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
TD CC 5.1	Tapestry : Tapestry Wall hanging with the help of Frame or Vertical loom	04	50	Practical paper. Submission of class works. To be examined by a board of one External and one Internal Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
TD CC 5.2	Rugs & Carpet Weaving : Development of different Floor coverings with the help of Rugs & Carpet techniques.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD CC 5.3	CAD (Stage-3): Textile draping (Dress & Furnishing material)	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE 5.1	<u>HISTORY OF ART</u> <u>Indian Art</u> Murals Traditions at Ajanta Introduction to Pala and Jaina Manuscript Introduction to Rajasthani schools of painting.(Mewar, Bundi, Marwar, Kishangarh, Kotah, Jaipur) <u>Western Art</u> <u>Introduction to Renaissance:</u> Transition from Gothic to Renaissance, Developments during Early Renaissance in Italy, Northern	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%

	Renaissance masters and their contribution, Italian Renaissance Masters including Masters of High Renaissance Mannerism and the rise of Counter- reformation:			
GE 5.2	Method & Materials (Level-3): 1) Development of Fiber Art since 1920 2) Chronological development of Woven technique in Tapestry , Rugs & Carpets . 3) Methodology on Mood Board & Concept Board & Fashion trend .	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
TD SEC5.1	Drawings and Design Composition : Development Mood Board & Concept Board with the help of Fashion trend & Fore Cast.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD SEC5.2	Elective (Print Making): Etching and Drypoint	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
Total marks and credit		22	350	

Semester 6

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
TD CC 6.1	Development of Woven Design (Dress & Furnishing Material): (Stage- 2) Development of Dress & Furnishing Samples with the help of Dobby & Jacquard loom. Woven Samples development with the help of Cloth analysis.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD CC 6.2	Fiber Sculpture : Development of different types of Sculpture with the help of various textile materials.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD CC 6.3	CAD & Digital Photography : Catalogue & Portfolio making .	04	50	Practical paper. To be examined by a board of at least one External

	Product Photography.			and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE 6.1	<p><u>HISTORY OF ART</u> <u>Indian Art</u> Introduction to Pahari Schools of painting (, Kangra, Kulu, Basholi, Guler, Nurpur, Mandi etc.) Introduction to Sultanate and Imperial Mughal miniatures Introduction to Company Painting Sultanate Architecture: Qutub Minar Complex Mughal Architecture: Fatehpur-sikri and Tajmahal</p> <p><u>Western Art</u> Introduction to Baroque and Rococo Art Introduction to Neoclassicism and Romanticism Introduction to Realism and Pre-Raphaelites</p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%</p>
GE 6.2	<p>Method & Materials (Level-4) : Function & techniques of Jala,Dobby Jacquard. Identification of Textile Fabric, Cloth Analysis & Calculation. Introduction of Traditional World Textile & Craft. Introduction of Textile Industry. Development of Textile Project .</p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%</p>
TD SEC 6.1	<p>3D Drawing and Composition : Stage-I Make a lay-out of Window Display, Interior & Exhibition Design based on 2 Point Perspective & 3 Point Perspective.</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
TD SEC 6.2	<p><u>Elective (Leather Batik):</u> Preparation of Leather, Design, Dyeing and product development</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
Total marks and credit		22	350	

Semester 7

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
TD CC 7.1	<p>Mixed Media Design: Development of Mixed Media (Wall Hanging , Dress & Furnishing Material) etc.</p>	04	50	<p>Practical paper. To be examined by a board of at least one External</p>

				and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD CC 7.2	Surface Embellishment : Development of Mixed Media (Wall Hanging , Dress & Furnishing Material) etc with the help of Smocking ,Quilting, Embroidery , Macramé etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD CC 7.3	CAD (Stage -5): Knowledge of various Textile related Software.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD DSE 7.1	<u>HISTORY OF ART</u> <u>Indian Art</u> History of Art Education in India: Colonial Period to Post-Independent India Evolution of Graphic Art: Company Albums, Battala, GCAC Calcutta, Kala Bhavana, Baroda, and subsequent developments Introduction to Indian Modernism: Raja Ravi Verma, Abanindrantah- A critical study Neo-Bengal School, Important Bengal Masters – Kala Bhavana (Contextual Modernism- Nandalal Bose, Benod Behari Mukherjee, Ramkinkar Baij, Rabindranath Tagore) Other important Indian Masters – Jamini Roy, Amrita Shergill <u>Western Art</u> Introduction to Modernism and Modernity Introduction to Impressionism, Neo-Impressionism and Post impressionism , Art Nouveau Developments in early 20 th century : Fauvism, Cubism, Expressionism Political ideologies and Artistic developments around World War-I : Futurism, Dada, Constructivism, Surrealism & Freudian Analysis	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
TD DSE 7.2	Critical Analysis –I <u>Indian</u> Aesthetic theories developed in Later Vedic period, ‘Natyashastra’ of Bharatmuni and the initiation of aesthetic discourse in Indian Art, Theories related to Anandatattva, Rasasutra upto Abhinavagupta and Jagannath including Dhvani school of Anandavardhan, Chitrasutra	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%

	<p>adhyaya and theory related to the chatushasthikala – interdependent relationship of various art mediums. ‘Sukranitisara’ and Kamasutra by Vatsyana. Riti or style – Dandi, Vamaha and other important aestheticians. Guna, Dosa, Abhida, Laksana, Sadharikaran, Theory of Sadanga (Six Limbs of Indian Painting – commentary of Yashodhara on Vatsayana), Three architectural schools and Vastushastra, Manasara, Important post-gupta Indian aestheticians and aesthetic treatises or shilpashastras. Modern Indian Aestheticians – Sister Nivedita, Radhakrishnan, Abanindranath Tagore, Rabindranath Tagore, Sri Aurobindo, Surendranath Dasgupta and others.</p> <p>Western Introduction of Aesthetic discourse in the West, Plato, Aristotle, Longinus and others Theory of sublime Development of Aesthetics enquiries since Alexander Baumgarten – Immanuel Kant, Hegel, Freidreich Nietzsche, Winckelmann, Croce, Leo Tolstoy, Romain Rolland, Heidegger, Baudelaire, John Ruskin Freudian interpretation and Theory of collective unconsciousness, Roland Barthes, Existentialism – Kierkegaard , Jean Paul Sartre and others, Structuralism, Post-modern philosophy – Derrida, Foucault, Lacan and others</p>			
TD SEC 7.1	<p>3D Drawing and Composition : Stage-II Make a lay-out of Window Display, Interior & Exhibition Design based on 2 Point Perspective & 3 Point Perspective</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
TD SEC 7.2	<p>Elective Fashion Illustration & Styling : Illustration of fashion figure with various draping style.</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
Total marks and credit		24	350	

Semester 8

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
TD CC 8.1	<p>Installation and New Media Composition : Introduction to installation through understanding material and concept in relation to Fiber Art.</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner.</p>

	Introduction to Photography, Video and other digital mediums.			UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD CC 8.2	Exhibition Design, Window Display : Making of prototypes of Design Lay-out	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD CC 8.3	CAD (Stage -6) : Power Point Presentation of Craft Documentation. Digital Portfolio.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD DSE 8.1	<u>HISTORY OF ART</u> <u>Indian Art</u> Development of Various Indian Art Groups - Calcutta Group, Bombay progressive, Delhi Shilpi Chakra, Chola Mandalam International Modernism in the context of Post Independent Indian Art <u>Western Art</u> World War-II and parallel developments in Art: Kinetic Art, American Abstract Expressionism, Pop Art Introduction to Video, Installation and Performance Art	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
TD DSE 8.2	Critical Analysis -II Definition of Design, Enquiry into the nature and function of design – Utility vs Aesthetics, Concept of Fine Arts and Crafts, Theory of Functionality, purpose and utilitarianism in the study of Design, ('Is Art Purposive?' 'Art for Art's Sake'), Fundamentals of Design, Design Principles, Important Elements of Design, Basic concept of 2D and 3D design, Design and Decoration (Ornamentation), Concept of Designo, Concept of Minor Art. Genesis of Industrial Design- Tradition combines Technology, Ergonomics	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
TD SEC 8.1	3D Drawing and Composition : Stage-III Making of a lay-out for Window Display, Interior & Exhibition Design based on 2 Point Perspective & 3 Point Perspective	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
TD SEC 8.2	<u>Elective</u> Documentation and Presentation: Photographic & video documentation of	02	50	Practical paper. To be examined by a board of at least one External

	Textile related crafts of different regions and traditions. To be submitted- Hard copy and soft copy with text.			and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	24	350	

**GOVERNMENT COLLEGE OF ART AND CRAFT CALCUTTA
FOUR YEAR (EIGHT SEMESTERS) B.F.A. (HONOURS) C.B.C.S. SYLLABUS
DEPARTMENT OF CERAMIC ART AND POTTERY
[P (Practical): 1 Credit = 2 Contact Hours. TH (Theoretical): 1 Credit = 1 Hour]
Semester 3**

Course code	Course paper Detailed Course of Studies/ Nature of Studies	Credit	Marks	Examination System/ Assessment Procedure
CPCC 3.1	<u>Design (L-1)</u> a) Introduction and practice of different aspects of product design in ceramic medium for various purposes on paper. b) Execution of design objects in clay.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
CP CC 3.2	<u>Fabrication (L-1)</u> a)Preparation of clay body-earthenware ranging from-900 C to 1100 C b)Introduction and process of wheel base forms c) Preparation of Engobe & application.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
CP CC 3.3	<u>Fabrication-II (L-1)</u> a) Introduction and practice of different forms mainly in handmade process like blabbing, coiling, scooping techniques. b) Introduction of different kilns and firing process. c) Finishing process and surface treatment of clay objects.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE 3.1	<u>HISTORY OF ART</u> <u>Indian Art</u> <u>Mauryan Dynasty:</u> Mauryan Pillars ,Mauryan Yaksha/Yakshi, Mauryan early rockcut architectures: Lomas Rishi Caves, Sudama Caves <u>Sunga Dynasty:</u> Introduction to Chaitya, Vihara and Stupa, Bharhut Stupa, Bhaja Caves, Ajanta Caves <u>Satavahana/Andhra Dynasty:</u> Sanchi Stupa, Amaravati Stupa, <u>Kushana Architecture and Sculpture:</u> Gandhara and Mathura Schools <u>Western Art</u> <u>Introduction to Greek Art and Architecture:</u> Greek Pottery (Geometric, Orientalizing, Black and Red figure), Greek Sculptures (Archaic, Classical and Hellenistic phase), Greek Architectural Orders and structures (Doric, Ionic, Corinthian orders, Acropolis, Parthenon, Erechtheion, Temple of Olympian Zeus, Greek Theatre at Epidaurus and other structures) <u>Introduction to Roman Art and Architecture:</u> Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica,Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%

	Fresco styles, Fayum Mummy Portraits			
GE 3.2	<p><u>Method and Materials (Level-1)</u></p> <p><u>MATERIALS</u></p> <p>a) Plastic Materials: Clay definition, main function in ceramics bodies. Causes of plasticity of clay compositions and types of clay. Physical and thermal characteristics of China clay, Ball Clay, Fire clay and Earthenware clay.</p> <p>b) Non-Plastic Materials: Quartz, Flint, Grog, Alumina-- Sources, physical and thermal characteristics.</p> <p>c) Fluxes: Borax, Lead, frit, feldspar, dolomite and other auxiliary fluxes and their physical and thermal characteristics.</p> <p>d) Plaster of Paris; composition, uses and possibilities,</p> <p>e) Tools and Machineries: Turning and finishing tools ,wheel,, blunger ,pug mill, Pot mill, ball mill, uses and operation.</p> <p>f) Different kinds of ceramic bodies: Introduction, classification, composition, Thermal and physical characteristics. possibilities, handling, outputs, Nature of Earthenware, Stoneware, Porcelain & refractory bodies.</p> <p>g) Glaze: Introduction, Materials used, composition in respect of temperature, types and nature, uses, possibilities, references form history and modern scientific research.</p> <p>h) Engobe: Classification, introduction, type materials ,uses, possibilities, physical and thermal characteristics, methods of application.</p> <p>i) Oxides and Ceramic stains : sources, formulas, colors produces, uses, possibilities.</p> <p>j) Types of Kiln: Wood. Coal, electric, oil ,gas. Installation, operation, firing schedules, temperature measuring devices, kiln furniture.</p> <p><u>METHODS</u></p> <p>a) Fabrication (forming)-Introduction to different fabrication process-Coiling, scooping, beating, throwing ,slabbing ,pressing .Possibilities and references from history and folk/traditional/tribal art.</p> <p>b) Molding; making types, possibilities, uses, materials, possibilities and references form history and industrial ceramics.</p> <p>c) Application of engobe and glazes; brushing ,spraying, pouring, Possibilities, merits and demerits, references from history, contemporary art industrial ceramics. d) Decoration: Methods of different surface decoration in lather hard and hard stages, stamping relief, Scooping, inlaying. Brushing, printing, wax resist, paper resist, saraffito, majolica, e) Loading and unloading of various kiln.</p> <p><u>GENERAL</u></p> <p>a) Introduction, definition of ceramics</p> <p>b) Principles of designing, approach and concept of designing through conversion of natural and man- made forms.</p> <p>c) Impact of Ceramics on socio-economic structure.</p>	03	50	<p>Theoretical paper.</p> <p>To be examined by Internal and External Examiners.</p> <p>UE : 80 %</p> <p>IE : 10 %</p> <p>Percentage of Attendants: 10%</p>

CP SEC 3.1	<u>Drawing & Sketch (L-1)</u> a) Study and sketch from life model, object study from any kind of paper, single and multi color b) Application of ceramic medium with engobe, under glaze, on ceramic surface. c) Outdoor and indoor study and sketching on paper and multi color At least 15 sketches to be submitted	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
CPSEC 3.2	<u>Elective</u> Sub: <u>Mural L-1 Enamel.</u> Preparation of metal plate Applying the Enamel colour Firing the Enamel	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
Total marks and credit		22	350	

Semester 4

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
CP CC 4.1	<u>Design (L-2)</u> a) Introduction and practice of different aspects of product design in ceramic medium for various purposes on paper. b) Execution of design objects in clay	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
CPCC 4.2	<u>Fabrication (L-2)</u> a)Preparation of clay body-earthenware ranging from-900 C to 1100 C b)Introduction and process of wheel base forms c) Preparation of Engobe & application.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
CPCC 4.3	<u>Fabrication-II (L-2)</u> a) Introduction and practice of different forms mainly in handmade process like blabbing, coiling, scooping techniques. b) Introduction of different kilns and firing process. c) f) Finishing process and surface treatment of clay objects.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE 4.1	<u>HISTORY OF ART</u> <u>Indian Art</u> <u>Gupta Dynasty</u> : Temple no 17 Sanchi, Eran, Udaygiri, Dasavatara Temple Deogarh, Understanding Indian Temple typologies: Nagara, Dravida and Vesara <u>Post Gupta Developments in temple sculpture and architecture</u> : Very brief introductions to Ellora and Elephanta Caves, structures of Mahabalipuram, Aihole	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%

	<p>Durga Temple, Lad-Khan Temple Aihole, Chola Bronzes, Orissan architecture: Lingaraja Temple, Konarak Sun temple, Kandariya Mahadeva Khajuraho.</p>			
	<p><u>Western Art</u> <u>Introduction to Early Christian and Byzantine Art:</u> Catacomb Paintings, Catacomb of Priscilla, Early conceptions of church architecture, Early Christian sculptures and iconography, Development of Byzantine Mosaic murals and Icon paintings, Introduction to Byzantine Architecture (Hagia Sophia and San Vitale Ravenna) <u>Introduction to Romanesque and Gothic Art:</u> Characteristics of Romanesque Architecture, Gothic Manuscript Illumination, Introduction to Gothic sculptures and their symbolism, Elements of Gothic cathedrals with case studies</p>			
GE 4.2	<p>Method & Materials (Level-2) <u>MATERIALS</u> a) Plastic Materials: Clay definition, main function in ceramics bodies. Causes of plasticity of clay compositions and types of clay. Physical and thermal characteristics of China clay, Ball Clay, Fire clay and Earthenware clay. b) Non-Plastic Materials: Quartz, Flint, Grog, Alumina-- Sources, physical and thermal characteristics. c) Fluxes: Borax, Lead, frit, feldspar, dolomite and other auxiliary fluxes and their physical and thermal characteristics. d) Plaster of Paris; composition, uses and possibilities, e) Tools and Machineries: Turning and finishing tools ,wheel,, blunger ,pug mill, Pot mill, ball mill, uses and operation. f) Different kinds of ceramic bodies: Introduction, classification, composition, Thermal and physical characteristics. possibilities, handling, outputs, Nature of Earthenware, Stoneware, Porcelain & refractory bodies. g) Glaze: Introduction, Materials used, composition in respect of temperature, types and nature, uses, possibilities, references form history and modern scientific research. h) Engobe: Classification, introduction, type materials ,uses, possibilities, physical and thermal characteristics, methods of application. i) Oxides and Ceramic stains : sources, formulas, colors produces, uses, possibilities. j) Types of Kiln: Wood. Coal, electric, oil ,gas. Installation, operation, firing schedules, temperature measuring devices, kiln furniture. <u>METHODS</u> a) Fabrication (forming)-Introduction to different fabrication process-Coiling, scooping, beating, throwing ,slabbing ,pressing .Possibilities and references from history and folk/traditional/tribal art. b) Molding; making types, possibilities, uses, materials, possibilities and references form history and industrial ceramics. c) Application of engobe and glazes; brushing ,spraying,</p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%</p>

	pouring, Possibilities, merits and demerits, references from history, contemporary art industrial ceramics. d) Decoration: Methods of different surface decoration in lather hard and hard stages, stamping relief, Scooping, inlaying. Brushing, printing, wax resist, paper resist, saraffito, majolica, e) Loading and unloading of various kiln. GENERAL a) Introduction, definition of ceramics b) Principles of designing, approach and concept of designing through conversion of natural and man- made forms. c) Impact of Ceramics on socio-economic structure.			
CP SEC4.1	<u>Drawing & Sketch</u> (L-2) a) Study and sketch from life model, object study from any kind of paper, single and multi color b) Application of ceramic medium with engobe, under glaze, on ceramic surface. c) Outdoor and indoor study and sketching on paper and multi color At least 15 sketches to be submitted	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
CP SEC 4.2	<u>Elective</u> Sub: <u>Mural L-2 Enamel.</u> Preparation of metal plate Applying the Enamel colour Firing the Enamel	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	22	350	

Semester 5

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
CP CC 5.1	<u>Ceramic Decoration (L-1)</u> a) Formal surface decoration on clay body (on both leather hard and biscuit stages) b) Application of engobe. Ceramic colors and glaze. c) Textural and assemblage decoration of different mediums	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
CPCC 5.2	<u>Fabrication (L-3)</u> .a) Introduction of functional pottery b) Visualization and formation of forms by throwing .Pinching. Slabbing, process. Introduction of mold making and casting. c) Fabrication of utilitarian objects. a) Introduction and practice of different forms object in slabbing, coiling, scooping techniques.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
CPCC 5.3	<u>Fabrication -II (L-3)</u> a) Introduction of different kilns and firing process. b) Finishing process and Surface treatments. c) f)Formula for clay bodies and glaze sampling	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner.

	<p>process</p> <p>d) g)Introduction of sample firing techniques and process.</p>			<p>UE : 80 % Marks</p> <p>IE : 10 % Marks</p> <p>Percentage of Attendants: 10% Marks</p>
GE 5.1	<p><u>HISTORY OF ART</u></p> <p><u>Indian Art</u></p> <p>Murals Traditions at Ajanta</p> <p>Introduction to Pala and Jaina Manuscript</p> <p>Introduction to Rajasthani schools of painting.(Mewar, Bundi, Marwar, Kishangarh, Kotah, Jaipur)</p> <p><u>Western Art</u></p> <p><u>Introduction to Renaissance:</u> Transition from Gothic to Renaissance, Developments during Early Renaissance in Italy, Northern Renaissance masters and their contribution, Italian Renaissance Masters including Masters of High Renaissance</p> <p>Mannerism and the rise of Counter-reformation:</p>	03	50	<p>Theoretical paper.</p> <p>To be examined by Internal and External Examiners.</p> <p>UE : 80 %</p> <p>IE : 10 %</p> <p>Percentage of Attendants: 10%</p>
GE 5.2	<p><u>Method & Materials (Level-3)</u></p> <p><u>Materials</u></p> <p>a)Introduction and characteristic features of earthenware, stoneware, porcelain , refractory, bone china, raku--variations-references from history, contemporary art, industrial research.</p> <p>b)Engobe, ceramic stains, frits, coloring oxide ,on-glaze, in glaze, under-glaze colors, Egyptian paste, Uses, characteristic feature, physical and thermal properties, composition and possibilities .References form scientific research</p> <p>c) Casting slip, deflocculating agent, hollow casting, solid casting, and drain casting--- introduction, possibilities and uses.</p> <p>d) Enameling, ceramic transfer.</p> <p>e) Different types of kilns - tunnel, updraft, downdraft, muffle kilns and temperature measuring devices.</p> <p>f) Introduction, classification of different types of glass, composition and section of materials, possibilities towards creating art object, note on glass blowing.</p> <p><u>METHODS.</u></p> <p>a) detailed study on throwing, casting, jiggering, wet pressing ,slabbing methods .References from contemporary art and industrial research.</p> <p>b) Preparation of casting slips .Method of controlling slip and cast properties.</p> <p>c) Finishing and drying methods.</p> <p>d) Nature, types and texture of different glaze application. Ingredients for special effects, grouping oxide according to their function. Glaze fitting, effect, defects and solution.</p> <p>e) Special methods of decoration-on glaze in glaze over glaze. Introduction to solution colors and colloid colors modifier, fluxes, and diluents of stain and process .References from Industrial research and contemporary art.</p> <p>f) Operation of different types of kiln, oxidation and reduction firing effects.</p> <p>g) Methods of making mural tiles and design, special method and techniques of color glazing and texturing mural tiles Installing and possibilities .Reference from history and contemporary art .h)Selection of materials for ceramics</p>	03	50	<p>Theoretical paper.</p> <p>To be examined by Internal and External Examiners.</p> <p>UE : 80 %</p> <p>IE : 10 %</p> <p>Percentage of Attendants: 10%</p>

	<p>sculpture .Method of preparing special body for sculpture ,method of surface treatment with engobe and glaze .Important nature ,factors and advantages of ceramic sculpture. Reference from history and contemporary art.</p> <p><u>GENERAL</u></p> <p>a) Detailed study on traditional and industrial ceramics. b) Study of contemporary trends and application, designing of different projects, architectural and modern approach of ceramic design.</p> <p><u>REFERENCE BOOK.</u></p> <p>1) Ceramic directory by Frank and Janet Hammer. 2) Ceramics for artist-potters by F.H.Norton. 3) Clay and Glaze for the Potter by Daniel Rhodes. 4) Ceramic design by John B.Kenny. 5) Legacy –Sarder Gurucharan Sing –Delhi Bule Pottery Trust. 6) Thr Artand Craft of Ceramic Sculpture byT.F.Winter. 7) World Ceramics.</p>			
CP SEC 5.1	<p><u>Drawing and Sketch(L-3)</u></p> <p>a) Study and sketching from life model, objects study from any kind paper, single and multicolor. b) Application in ceramic medium with engobe, under glaze, on glaze on ceramic surface, c) Outdoor and indoor study and sketching on paper, single and multicolor At least 15 sketches to be submitted</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
CP SEC 5.2	<p><u>Elective</u> Sub: <u>Mural (Mosaic)</u> Layout of mural with purpose and aria of execution. Direct/ indirect process. Broken tiles. Tiles cutting.</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
Total marks and credit		22	350	

Semester 6

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
CP CC 6.1	<p><u>Ceramic Decoration (L-2)</u></p> <p>a)Formal surface decoration on clay body. (on both wet and biscuit pieces) b) Application of engobe. Ceramic colors and glaze c) Textural and assemblage decoration of different mediums</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
CPCC 6.2	<p><u>Fabrication (L-4)</u></p> <p>.a) Introduction of functional pottery b) Visualization and formation of objects by throwing, pinching ,slabbing, process. Introduction of mold making and casting. c) Fabrication of utility object. a) Introduction and practice of different forms object like slabbing, coiling, scooping techniques.</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>

CP CC 6.3	<u>Fabrication-II (L-4)</u> a) Introduction of different kilns and firing process. b) Finishing process and Surface treatments. c) d) Formula for bodies, glaze and sampling	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE 6.1	<u>HISTORY OF ART</u> <u>Indian Art</u> Introduction to Pahari Schools of painting (, Kangra, Kulu, Basholi, Guler, Nurpur, Mandi etc.) Introduction to Sultanate and Imperial Mughal miniatures Introduction to Company Painting Sultanate Architecture: Qutub Minar Complex Mughal Architecture: Fatehpur-sikri and Tajmahal <u>Western Art</u> Introduction to Baroque and Rococo Art Introduction to Neoclassicism and Romanticism Introduction to Realism and Pre-Raphaelites	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
GE 6.2	<u>Departmental Method & Materials (Level-4)</u> a) Introduction and characteristic features of earthen ware, stoneware, porcelain , refractory, bone china, Raku, variations-references from history, contemporary art, industrial research b) Engobes, Ceramic stains, frits, coloring oxide ,on-glaze, in glaze, under-glaze colors, Egyptian paste, Uses, characteristic feature, physical and thermal properties, composition and possibilities .References form scientific research c) Casting slip, deflocculating agent, hallow casting, solid casting, and drain casting introduction and possibilities, uses. d) Enameling, ceramic transfer. e) Different types of kiln-tunnel updraft, downdraft, muffle kilns and temperature measuring devices. f) Introduction, classification of different types of glass, composition and section of materials, possibilities towards creating art object, note on glass blowing. METHODS. a) Detailed study on throwing, casting, jigging, wet pressing, blabbing methods .References from contemporary art and industrial research. b) Preparation of casting slips. Method of controlling slip and cast properties. c) Finishing and drying methods. d)Nature, types and texture of different glazes and applications. Ingredients for special effects, grouping oxide according to their function .Glaze fitting, effect, defects and solution. e) Special methods of decoration-on glaze in glaze over glaze. Introduction to solution colors and colloid colors modifier, fluxes, and diluents of stain and process. References from Industrial research and contemporary art. f) Operation of different types of kiln, oxidation and reduction firing effects.	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%

	<p>g) Methods of making mural tiles and design, special method and techniques of color glazing and texturing mural tiles. Installing and possibilities. Reference from history and contemporary art.</p> <p>h) Selection of materials for ceramics sculpture. Method of preparing special body for sculpture ,method of surface treatment with engobe and glaze Important nature ,factors and advantages of ceramic sculpture .Reference from history and contemporary art</p> <p>GENERAL</p> <p>a) Detailed study on traditional and industrial ceramics.</p> <p>b) Study on contemporary trends and images, application, designing different projects, architectural and modern approach of ceramic design.</p> <p>REFERENCE BOOKS .</p> <p>1) Ceramic directory by Frank and Janet Hammer.</p> <p>2) Ceramics for artist-potters by F.H.Norton.</p> <p>3) Clay and Glaze for the Potter by Daniel Rhodes.</p> <p>4)Ceramic design by John B.Kenny.</p> <p>5)Legacy –Sarder Gurucharan Sing –Delhi Bulu Pottery Trust6) Thr Artand Craft of Ceramic Sculpture byT.F.Winter. 7) World Ceramics.</p>			
CP SEC6.1	<p><u>Drawing and Sketch L-4</u></p> <p>a) Study and sketching from life model, objects study from any kind paper, single and multicolor.</p> <p>b)Application in ceramic medium with engobe, under glaze, on glaze on ceramic surface,</p> <p>c)Outdoor and indoor study and sketching on paper, single and multicolor</p> <p>At least 15 sketches to be submitted</p>	02	50	<p>Practical paper.</p> <p>To be examined by a board of at least one External and one Internal Examiner.</p> <p>UE : 80 % Marks</p> <p>IE : 10 % Marks</p> <p>Percentage of Attendants: 10% Marks</p>
CP SEC 6.2	<p><u>Elective</u></p> <p>Sub: <u>Mural (Mosaic)</u></p> <p>Layout of mural with purpose and aria of execution.</p> <p>Direct/ indirect process.</p> <p>Broken tiles.</p> <p>Tiles cutting.</p>	02	50	<p>Practical paper.</p> <p>To be examined by a board of at least one External and one Internal Examiner.</p> <p>UE : 80 % Marks</p> <p>IE : 10 % Marks</p> <p>Percentage of Attendants: 10% Marks</p>
Total marks and credit		22	350	

Semester 7

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
CP CC 7.1	<p><u>Ceramic Sculpture (L-1)</u></p> <p>a) Visualization and execution of sculptural composition in ceramics.</p> <p>b)Throwing and slabbing and mold making and casting or direct method to be followed.</p> <p>c)Treatment of surface and application of engobe ceramics colors and glazes.</p> <p>d)Frit and ceramic stain making</p> <p>e)Preparation of earthenware , stoneware and porcelain bodies.</p>	04	50	<p>Practical paper.</p> <p>To be examined by a board of at least one External and one Internal Examiner.</p> <p>UE : 80 % Marks</p> <p>IE : 10 % Marks</p> <p>Percentage of Attendants: 10% Marks</p>
CPCC7.2	<p><u>Ceramic Mural L-1</u></p> <p>a) Visualization and execution of mural in ceramics-</p>	04	50	<p>Practical paper.</p> <p>To be examined by a</p>

	<p>,Earthenware, stoneware, porcelain, refractory.</p> <p>b) Throwing, slabbing, molding, casting or direct methods to be followed.</p> <p>c) Textural treatment and ceramic color and glaze application.</p> <p>d) Assemblages of different materials with ceramics.</p>			<p>board of at least one External and one Internal Examiner.</p> <p>UE : 80 % Marks</p> <p>IE : 10 % Marks</p> <p>Percentage of Attendants: 10% Marks</p>
CP CC7.3	<p><u>Fabrication (L-5)</u></p> <p>a) Creative ceramic composition</p> <p>b) Introduction and practice of different forms mainly Architectural Ceramics.</p> <p>c) Introduction of different kilns of glass work like Glass Mural glass slumping and stain glass and process.</p> <p>d) Finishing process and Surface working.</p> <p>e) Formula for bodies, glaze slumping process</p> <p>f) Assemblage and arrangement of different props in ceramics on architecture</p> <p>i) Presentation of ceramics objects & ideas.</p>	04	50	<p>Practical paper.</p> <p>To be examined by a board of at least one External and one Internal Examiner.</p> <p>UE : 80 % Marks</p> <p>IE : 10 % Marks</p> <p>Percentage of Attendants: 10% Marks</p>
CP DSE7.1	<p><u>HISTORY OF ART</u></p> <p><u>Indian Art</u></p> <p>History of Art Education in India: Colonial Period to Post-Independent India</p> <p>Evolution of Graphic Art: Company Albums, Battala, GCAC Calcutta, Kala Bhavana, Baroda, and subsequent developments</p> <p>Introduction to Indian Modernism: Raja Ravi Verma, Abanindranath- A critical study</p> <p>Neo-Bengal School, Important Bengal Masters – Kala Bhavana (Contextual Modernism- Nandalal Bose, Benod Behari Mukherjee, Ramkinkar Baij, Rabindranath Tagore)</p> <p>Other important Indian Masters – Jamini Roy, Amrita Shergill</p> <p><u>Western Art</u></p> <p>Introduction to Modernism and Modernity Introduction to Impressionism, Neo-Impressionism and Post impressionism, Art Nouveau</p> <p>Developments in early 20th century : Fauvism, Cubism, Expressionism</p> <p>Political ideologies and Artistic developments around World War-I : Futurism, Dada, Constructivism, Surrealism & Freudian Analysis</p>	04	50	<p>Theoretical paper.</p> <p>To be examined by Internal and External Examiners.</p> <p>UE : 80 %</p> <p>IE : 10 %</p> <p>Percentage of Attendants: 10%</p>
CP DSE 7.2	<p><u>Critical Analysis –I</u></p> <p><u>Indian</u></p> <p>Aesthetic theories developed in Later Vedic period, Theories related to Anandatattva, 'Natyashastra' of Bharatmuni and the initiation of aesthetic discourse in Indian Art, Rasasutra upto Abhinavagupta and Jagannath including Dhvani school of Anandavardhan, Chitrasutra adhyaya and theory related to the chatushasthikala – interdependent relationship of various art mediums. 'Sukranitisara' and Kamasutra by Vatsyana. Riti or style – Dandi, Vamaha and other important aestheticians. Guna, Dosa, Abhida, Laksana, Sadharikaran, Theory of Sadanga (Six Limbs of Indian Painting – commentary of Yashodhara on Vatsayana), Three architectural schools and Vastushastra, Manasara, Important post-gupta Indian aestheticians and aesthetic treatises or shilpashastras. Modern Indian Aestheticians – Sister Nivedita,</p>	04	50	<p>Theoretical paper.</p> <p>To be examined by Internal and External Examiners.</p> <p>UE : 80 %</p> <p>IE : 10 %</p> <p>Percentage of Attendants: 10%</p>

	Radhakrishnan, Abanindranath Tagore, Rabindranath Tagore, Sri Aurobindo, Surendranath Dasgupta and others.			
	Western Introduction of Aesthetic discourse in the West, Plato, Aristotle, Longinus and others Theory of sublime Development of Aesthetics enquiries since Alexander Baumgarten – Immanuel Kant, Hegel, Freidreich Nietzsche, Winckelmann, Croce, Leo Tolstoy, Romain Rolland, Heidegger, Baudelaire, John Ruskin Freudian interpretation and Theory of collective unconsciousness, Roland Barthes, Existentialism – Kierkegaard, Jean Paul Sartre and others, Structuralism, Post-modern philosophy – Derrida, Foucault, Lacan and others			
CPSEC7 .1	Drawing and Sketch L-5 . a) Study and sketching from life model, objects study from any kind paper, single and multicolor. b) Application in ceramic medium with engobe, under glaze, on glaze on ceramic surface, c) Outdoor and indoor study and sketching on paper, single and multicolor At least 15 sketches to be submitted	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
CPSEC7 .2	Elective Computer Graphics L-1 a) Print media- in picture image and vector image' b) Photoshop and power point presentation.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	24	350	

Semester 8

Course code	Course paper	Credit	Marks	Examination System/ Assessment Procedure
CPCC8. 1	Ceramic Sculpture (L-2) a) Visualization and execution of sculptural composition in ceramics. b) Throwing and slabbing and mold making and casting or direct method to be followed. c) Treatment of surface and application of engobe ceramics colors and glazes. d) Frit and ceramic stain making e) Preparation of earthenware, stoneware and porcelain bodies.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
CPCC8. 2	Ceramic Mural L-2 a) Visualization and execution of mural in ceramics-, Earthenware, stoneware, porcelain, refractory. b) Throwing, slabbing, molding, casting or direct methods to be followed. c) Textural treatment and ceramic color and glaze application. d) Assemblages of different materials with ceramics.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks

CPCC8.3	Fabrication (L-6) a) Creative ceramic composition b) Introduction and practice of different forms mainly Architectural Ceramics. c) Introduction of different kilns of glass work like Glass Mural glass slumping and stain glass and process. d) Finishing process and Surface working. d) Formula for bodies, glaze slumping process f) Assemblage and arrangement of different props in ceramics on architecture i) Presentation of ceramics objects & ideas.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
CPDSE 8.1	HISTORY OF ART <u>Indian Art</u> Development of Various Indian Art Groups - Calcutta Group, Bombay progressive, Delhi Shilpi Chakra, Chola Mandalam International Modernism in the context of Post Independent Indian Art <u>Western Art</u> World War-II and parallel developments in Art: Kinetic Art, American Abstract Expressionism, Pop Art Introduction to Video, Installation and Performance Art	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
CPDSE 8.2	Critical Analysis -II Definition of Design, Enquiry into the nature and function of design – Utility vs Aesthetics, Concept of Fine Arts and Crafts, Theory of Functionality, purpose and utilitarianism in the study of Design, ('Is Art Purposive?' 'Art for Art's Sake'), Fundamentals of Design, Design Principles, Important Elements of Design, Basic concept of 2D and 3D design, Design and Decoration (Ornamentation), Concept of Design, Concept of Minor Art. Genesis of Industrial Design- Tradition combines Technology, Ergonomics	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
CPSEC 8.1	Practical. Drawing and Sketch (L-6) . a) Study and sketching from life model, objects study from any kind paper, single and multicolor. b) Application in ceramic medium with engobe, under glaze, on glaze on ceramic surface, c) Outdoor and indoor study and sketching on paper, single and multicolor At least 15 sketches to be submitted	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
CPSEC 8.2	Computer Graphics L-2 a) Print media- in picture image and vector image' b) Photoshop and power point presentation.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	24	350	

**GOVERNMENT COLLEGE OF ART AND CRAFT CALCUTTA
FOUR YEAR (EIGHT SEMESTERS) B.F.A. (HONOURS) C.B.C.S. SYLLABUS
DEPARTMENT OF DESIGN: WOOD AND LEATHER
[P (Practical): 1 Credit = 2 Contact Hours. TH (Theoretical): 1 Credit = 1 Hour]**

Semester 3

Course code	Course paper & Detailed Course of Studies/Nature of Studies	Credit	Marks	Examination System/ Assessment Procedure
DWLCC 3.1	Composition & Design on paper: Figurative, Naturalistic and geometric form on paper. Medium: Pencil, crayon, water colour & pastel.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLCC 3.2	Leather Work- Design from Nature Paper design, coin purse, wallet etc.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLCC 3.3	Wooden Toy & Artifacts Fret toy, Round toy, decorative spoon, casket, tray etc. Wooden Relief work in wood.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE 3.1	<u>HISTORY OF ART</u> <u>Indian Art</u> <u>Mauryan Dynasty:</u> Mauryan Pillars ,Mauryan Yaksha/Yakshi, Mauryan early rockcut architectures: Lomas Rishi Caves, Sudama Caves <u>Sunga Dynasty:</u> Introduction to Chaitya, Vihara and Stupa, Bharhut Stupa, Bhaja Caves, Ajanta Caves <u>Satavahana/Andhra Dynasty:</u> Sanchi Stupa, Amaravati Stupa, <u>Kushana Architecture and Sculpture:</u> Gandhara and Mathura Schools <u>Western Art</u> <u>Introduction to Greek Art and Architecture:</u> Greek Pottery (Geometric, Orientalizing, Black and Red figure), Greek Sculptures (Archaic, Classical and Hellenistic phase), Greek Architectural Orders and structures (Doric, Ionic, Corinthian orders, Acropolis, Parthenon, Erechtheion, Temple of Olympian Zeus, Greek Theatre at Epidaurus and other structures) <u>Introduction to Roman Art and Architecture:</u> Roman Sculptures with special focus on Veristic Portrait sculptures, Roman Public Architecture (Basillica,Aqueduct, Bath, Colosseum, Victory Arches and Columns etc.), Roman Fresco styles, Fayum Mummy Portraits	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
GE 3.2	Method & Materials (Level-1) <u>Wood</u> 1. Varied Indian Woods and its different features	03	50	Theoretical paper. To be examined by Internal and External Examiners.

	<p>in making of wooden objects. Timber and its characteristics: 2. i. Growth structure and properties of Timber ii. Shrinkage of Timber iii. Seasoning of Timber iv. Conversion of Timber v. Trade sizes or measurement of marketing Timber & cost account of Timber vi. Defects in Timber & caused by insects vii. Preservation of Timbers viii. Timber finishes ix. Ornamentation of Timber x. Moulding as per artifacts forms 2A. Basic ideas of essential Tools and Equipments 2B. General concept of form, design, drawing, composition and art & craft objects Leather 1. History of leather 2. Tanning process 3. Preparation of leather 4. Tools and equipment Leather identification</p>			<p>UE : 80 % IE : 10 % Percentage of Attendants: 10%</p>
DWLSEC 3.1	<p><u>Drawing & Sketch (Level-1):</u> Drawing from life, nature, antique & geometrical objects. Study and understanding of object's character, volume & shape with line and tone Medium: Pencil, Pen & Ink, Crayon, Pastel or any other mediums. At least 15 works to be submitted</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
DWLSEC 3.2	<p><u>Elective</u> <u>Mural (Enamel)/ Painting</u> Preparation of metal plate Applying the Enamel colour Firing the Enamel</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
Total marks and credit		22	350	

Semester 4

Course code	Course paper & detail Syllabus	Credit	Marks	Examination System/ Assessment Procedure
DWLCC 4.1	<p><u>Wooden Relief work:</u> High and low relief work on the wooden planks with varied themes, like social and religious along with geometrical pattern.</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
DWLCC 4.2	<p><u>Leather -usable goods</u> To be done as Bag, File cover, Ornaments box etc. Pattern making of various types of leather goods.</p>	04	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
DWLCC 4.3	<p><u>Wooden Decorative design:</u> Decorative design on paper and execution on wood-</p>	04	50	<p>Practical paper. To be examined by a</p>

	like wall mirror, Book case etc			board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE 4.1	<p><u>HISTORY OF ART</u> <u>Indian Art</u> <u>Gupta Dynasty</u> : Temple no 17 Sanchi, Eran, Udaygiri, Dasavatara Temple Deogarh, Understanding Indian Temple typologies: Nagara, Dravida and Vesara <u>Post Gupta Developments in temple sculpture and architecture</u>: Very brief introductions to Ellora and Elephanta Caves, structures of Mahabalipuram, Aihole Durga Temple, Lad-Khan Temple Aihole, Chola Bronzes, Orissan architecture: Lingaraja Temple, Konarak Sun temple, Kandariya Mahadeva Khajuraho.</p> <p><u>Western Art</u> <u>Introduction to Early Christian and Byzantine Art</u>: Catacomb Paintings, Catacomb of Priscilla, Early conceptions of church architecture, Early Christian sculptures and iconography, Development of Byzantine Mosaic murals and Icon paintings, Introduction to Byzantine Architecture (Hagia Sophia and San Vitale Ravenna) <u>Introduction to Romanesque and Gothic Art</u>: Characteristics of Romanesque Architecture, Gothic Manuscript Illumination, Introduction to Gothic sculptures and their symbolism, Elements of Gothic cathedrals with case studies</p>	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
GE 4.2	<p><u>Method & Materials (Level-2)</u> Commercial Timber <u>Wood</u> 1. Indian pored woods ii. Indian non pored woods iii. Imported Timbers –Pored woods iv. Imported Timber – Non Pored woods 2. Veneers – Plywood- Fibber Boards i. Veneers & Their manufacture ii. Plywood and solid Core stock- manufacture & uses iii. Veneering – History, Tools & Veneering Process iv. Fiber Boards – Masonite etc. Manufacture & uses. v. Varied glue & Polishing process 3. Mensuration of geometrical objects: Form of various Triangles, Square, Rectangle, Parallel gram, Trapezium, Hexagon, Circle, Prism, Pyramid, Cylinder and Cone & Sphere. <u>Leather</u> 1. History of batik 2. History of leather batik 3. Leather Batik of Santiniketan 4. Process of leather batik 5. Prepare of Lace , Different type of lacing 6. Different types of fitting, stitching and pasting & finishing World of leather products & latest development</p>	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
DWLSEC	<u>Drawing & Sketch (Level-2):</u>	02	50	Practical paper.

4.1	Drawing from life, nature, antique & geometrical objects. Study and understanding of object's character, volume & shape with line and tone Medium: Pencil, Pen & Ink, Crayon, Pastel or any other mediums. At least 15 works to be submitted			To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLSEC 4.2	<u>Elective Painting:</u> As an elective subject Painting to be done for various purposes, it may be creative or design based on paper, canvas, wooden panel etc. with water colour, oil, acrylic, pastel and mixed medium.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
Total marks and credit		22	350	

Semester 5

Course code	Course paper & detail Syllabus	Credit	Marks	Examination System/ Assessment Procedure
DWLCC 5.1	<u>Coloured decorative design on wood:</u> After crafting the wooden items or artifacts like pot, toy, dolls, wall hanging, mask, book case etc. to be completed with various colours.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLCC 5.2	<u>Toy making with leather:</u> Human figure, bird and animal as folk form By moulding leather, stitching & embossing process.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLCC 5.3	<u>Furniture design in modern concept:</u> Various furniture designs to be done on paper, then to be executed with wood. Form & style of the Furniture design & making followed by the student's creative perception and innovative thoughts.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
GE 5.1	<u>HISTORY OF ART</u> <u>Indian Art</u> Murals Traditions at Ajanta Introduction to Pala and Jaina Manuscript Introduction to Rajasthani schools of painting. (Mewar, Bundi, Marwar, Kishangarh, Kotah, Jaipur) <u>Western Art</u> <u>Introduction to Renaissance:</u> Transition from Gothic to Renaissance, Developments during Early Renaissance in Italy, Northern Renaissance masters and their contribution, Italian Renaissance Masters including Masters of High Renaissance <u>Mannerism and the rise of Counter-reformation:</u>	03	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
GE 5.2	<u>Method & Materials (Level-3)</u> <u>Wood</u>	03	50	Theoretical paper. To be examined by Internal

	<ol style="list-style-type: none"> 1. Furniture styles Indian & European (Italian, France & English) classical & modern style 2. Furniture design & construction (Ancient & Modern) 3. Folk form & modern form- drawing, design & composition 4. Wooden furniture making with other accessories The Heritage of Wood Carvings of Bengal- their usable tools, method & technique of <ol style="list-style-type: none"> 1. Hieratic tradition 2. Folk & Tribal tradition 3. And a combined tradition of hieratic and folk tribal tradition. <p>Leather</p> <ol style="list-style-type: none"> 1. Dice work 2. Embossing 3. Treatment of leather before use, design for leather and to transfer it on leather, tooling, modeling and poker work and repose work on leather, different types of fitting, stitching, pasting and finishing, different types of logging for leather work. 4. Modern Technology & machinery for leather goods making. 			and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
DWLSEC 5.1	Drawing & Sketch (Level-3): Drawing from life, nature, antique & geometrical objects. Study and understanding of object's character, volume & shape with line and tone Medium: Pencil, Pen & Ink, Crayon, Pastel or any other mediums. At least 15 works to be submitted	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLSEC 5.2	Elective Mural (Mosaic)/ Print Making (Intaglio and Relief) Layout of mural with purpose and aria of execution. Direct/ indirect process. Broken tiles. Tiles cutting.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	22	350	

Semester 6

Course code	Course paper & detail Syllabus	Credit	Marks	Examination System/ Assessment Procedure
DWLCC 6.1	Partition design with Inlay work: To be designed on paper then carved by low relief process on the wooden plank as per design done by the students, the whole composition to be inlaid with the others mediums.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLCC 6.2	Painting on leather & goods making Based on Design, Landscape, and Portrait. Batik & Stenciling process. Different style of leather bag design & Range building of the concept design.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLCC	Wooden round composition (Carving & Engraving	04	50	Practical paper.

6.3	<p><u>process):</u> 3D-Wooden composition subjected by geometrical design, naturalistic & abstract form. Objects of design, art & artifacts can be done by student's perception.</p>			<p>To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
GE 6.1	<p><u>HISTORY OF ART</u> <u>Indian Art</u> Introduction to Pahari Schools of painting (, Kangra, Kulu, Basholi, Guler, Nurpur, Mandi etc.) Introduction to Sultanate and Imperial Mughal miniatures Introduction to Company Painting Sultanate Architecture: Qutub Minar Complex Mughal Architecture: Fatehpur-sikri and Tajmahal</p> <p><u>Western Art</u> Introduction to Baroque and Rococo Art Introduction to Neoclassicism and Romanticism Introduction to Realism and Pre-Raphaelites</p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%</p>
GE 6.2	<p>Method & Materials (Level-4) Basic concept of matter, form and design and their implementation in woodworks. Tools used for wood working : <ol style="list-style-type: none"> 1. Classification of wood working tools. 2. Description & uses of wood working tolls. 3. Varied Gouges and Chisels, 4. The Tenon Saw in details parts & uses 5. The wooden jack plane in detail Parts & uses. MATERIALS : <ol style="list-style-type: none"> 1. Nails & their uses. 2. Screws & their uses. 3. Glue & their uses. TECHNICAL TERMS & JOINTS: <ol style="list-style-type: none"> 1. Technical terms used in wood work 2. Classification and uses of Joints 3. Preparation of Timber to size (Procedure) 4. Constructional details of joints 5. Construction of Practical test. 6. Methods of making of various usable goods like shelves in cabinets, table tops, paneled doorframe etc. WOOD WORKING MACHINE TOOLS : <ol style="list-style-type: none"> 1. The wood turning lathe, The Band saw, the Jig saw, the circular Saw. 2. TECHNIQUE: Technique of wood carving, wood engraving, inlay work, wood etching, wood mosaic and wood turning as sculpture. 3. INTERIOR DESIGN: Introduction- the Basic, General principle. The elements of design, planning with texture and pattern, controlling scale and balance. <u>Leather</u> <ol style="list-style-type: none"> 1. Cutting & stitching 2. Stenciling 3. Applique on leather 4. Different types of tools required for leather work, Leather required artistic work, other materials required for colouring and finishing, materials required for batik work on leather, tools and materials required for toy making. 5. Pattern making, cutting, stitching, assembling, component making, final product </p>	03	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%</p>

	making, finishing & packing.			
DWLSEC 6.1	Drawing & Sketch (Level-4) Drawing from life, nature, antique & geometrical objects. Study and understanding of object's character, volume & shape with line and tone Medium: Pencil, Pen & Ink, Crayon, Pastel or any other mediums. At least 15 works to be submitted	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLSEC 6.2	Elective Painting & Mural: Figurative, Naturalistic, Geometric form Water colour, Oil, Acrylic & mixed medium, Enamel Painting	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
	Total marks and credit	22	350	

Semester 7

Course code	Course paper & detail Syllabus	Credit	Marks	Examination System/ Assessment Procedure
DWLCC 7.1	Interior Design: 2D Drawing and planning of interior decoration. Fabrication of 3 D Model	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLCC 7.2	Leather garments: Jacket, cap, gloves etc. By cutting & stitching process. Leather bag making	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLCC 7.3	Decorative / Creative wood works: Execution of 2D design on 3D wood by carving, engraving, relief, inlay, turned, etching, mosaic process. In this stage the students get total freedom to express themselves in their creative works, accordingly get opportunity to apply their artistic perception & innovative ideas as they desire.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLDSE 7.1	HISTORY OF ART <u>Indian Art</u> History of Art Education in India: Colonial Period to Post-Independent India Evolution of Graphic Art: Company Albums, Battala, GCAC Calcutta, Kala Bhavana, Baroda, and subsequent developments Introduction to Indian Modernism: Raja Ravi Verma, Abanindrantah- A critical study Neo-Bengal School, Important Bengal Masters – Kala Bhavana (Contextual Modernism- Nandalal Bose, Benod Behari Mukherjee, Ramkinkar Baij, Rabindranath Tagore) Other important Indian Masters – Jamini Roy, Amrita Shergill	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%

	<p><u>Western Art</u> Introduction to Modernism and Modernity Introduction to Impressionism, Neo-Impressionism and Post impressionism , Art Nouveau Developments in early 20th century : Fauvism, Cubism, Expressionism Political ideologies and Artistic developments around World War-I : Futurism, Dada, Constructivism, Surrealism & Freudian Analysis</p>			
DWLDSE 7.2	<p>Critical Analysis –I <u>Indian</u> Aesthetic theories developed in Later Vedic period, ‘Natyashastra’ of Bharatmuni and the initiation of aesthetic discourse in Indian Art, Theories related to Anandatattva, Rasasutra upto Abhinavagupta and Jagannath including Dhvani school of Anandavardhan, Chitrasutra adhyaya and theory related to the chatushasthikala – interdependent relationship of various art mediums. ‘Sukranitisara’ and Kamasutra by Vatsyana. Riti or style – Dandi, Vamaha and other important aestheticians. Guna, Dosa, Abhida, Laksana, Sadharikaran, Theory of Sadanga (Six Limbs of Indian Painting – commentary of Yashodhara on Vatsayana), Three architectural schools and Vastushastra, Manasara, Important post-gupta Indian aestheticians and aesthetic treatises or shilpashastras. Modern Indian Aestheticians – Sister Nivedita, Radhakrishnan, Abanindranath Tagore, Rabindranath Tagore, Sri Aurobindo, Surendranath Dasgupta and others.</p> <p><u>Western</u> Introduction of Aesthetic discourse in the West, Plato, Aristotle, Longinus and others Theory of sublime Development of Aesthetics enquiries since Alexander Baumgarten – Immanuel Kant, Hegel, Freidreich Nietzsche, Winckelmann, Croce, Leo Tolstoy, Romain Rolland, Heidegger, Baudelaire, John Ruskin Freudian interpretation and Theory of collective unconsciousness, Roland Barthes, Existentialism – Kierkegaard, Jean Paul Sartre and others, Structuralism, Post-modern philosophy – Derrida, Foucault, Lacan and others</p>	04	50	<p>Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%</p>
DWLSEC 7.1	<p><u>Drawing & Sketch (Level-5)</u> Accordingly, in this stage the experimental drawing to be done. The students will be inspired to search new forms within forms and to be composed as per aesthetic visualization. At least 15 works to be submitted</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>
DWLSEC 7.2	<p><u>Elective</u> <u>Project Work (Research oriented):</u> The students to be inspired to visit various Museums, temples, the Bengal Chandimondapas- where preserved and exhibited are the varied magnificent wood carvings from the past to present times, i.e. 11th to 20th centuries A.D. especially concentration to be grown-up in the age of Bengal Renaissance. Accordingly, they will be enthused to visit various artists, sculptors and artisans’ workshops of present time to study varied forms, styles & aesthetic views</p>	02	50	<p>Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks</p>

	of Painting, sculpture and wooden artifacts and leather Industry & factories for leather items & artifacts. The project to be formed or subjected by an adopt of any one subject from the above mentioned topics as per students desire, accordingly, the students to be instructed or inspired to express their innovative thought and ideas to form the project.			
	Total marks and credit	24	350	

Semester 8

Course code	Course paper & detail Syllabus	Credit	Marks	Examination System/ Assessment Procedure
DWLCC 8.1	<u>Wooden Relief & Inlay work:</u> To be done as per experimental drawing or design showing by creative & modern ideas.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLCC 8.2	<u>Creative leather work:</u> Wall hanging, Decorative products, Leather masks Used by other mediums.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLCC 8.3	<u>Experimental wood work:</u> In this stage the students get opportunity to flourish their artistic faculty with the usage of various mediums other than wood, like bronze, copper, iron, leather, fiber, glass etc. **Special remark: In particular cases, subjects may be changed, because, in the field of visual Art & Design innovative ideas and artistic perception always search a new way of creative execution, but basic frame work will not be changed.	04	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLDSE 8.1	<u>HISTORY OF ART</u> <u>Indian Art</u> Development of Various Indian Art Groups -Calcutta Group, Bombay progressive, Delhi Shilpi Chakra, Chola Mandalam International Modernism in the context of Post Independent Indian Art <u>Western Art</u> World War-II and parallel developments in Art: Kinetic Art, American Abstract Expressionism, Pop Art Introduction to Video, Installation and Performance Art	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%

DWLDSE 8.2	<u>Critical Analysis -II</u> Definition of Design, Enquiry into the nature and function of design – Utility vs Aesthetics, Concept of Fine Arts and Crafts, Theory of Functionality, purpose and utilitarianism in the study of Design, ('Is Art Purposive?' 'Art for Art's Sake'), Fundamentals of Design, Design Principles, Important Elements of Design, Basic concept of 2D and 3D design, Design and Decoration (Ornamentation), Concept of Designo, Concept of Minor Art. Genesis of Industrial Design- Tradition combines Technology, Ergonomics	04	50	Theoretical paper. To be examined by Internal and External Examiners. UE : 80 % IE : 10 % Percentage of Attendants: 10%
DWLSEC 8.1	<u>Drawing & Sketch (Level-6):</u> Drawing from life, nature, antique & geometrical objects. Study and understanding of object's character, volume & shape with line and tone Medium: Pencil, Pen & Ink, Crayon, Pastel or any other mediums. At least 15 works to be submitted	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
DWLSEC 8.2	<u>Elective</u> <u>Multimedia Computer Graphics:</u> Poster, Hoarding, Book Cover, Port-folio, Presentation file to be done. Designing & Pattern cutting of leather goods. Now in this tech savvy world, the age of computer, have brought a radical change in modern life, naturally, the present students desire to express their creative ideas through the Computer Graphics.	02	50	Practical paper. To be examined by a board of at least one External and one Internal Examiner. UE : 80 % Marks IE : 10 % Marks Percentage of Attendants: 10% Marks
/	Total marks and credit	24	350	

Reference books for Wood & Leather work:

1. Hand craft in wood- by John Hooper, B. R. Batsford Ltd. London
2. Home craftsmanship- by Emanicle Stires Whittlesey House, London
3. How to built modern furniture- by Morio dal Fabbers Jhon Murray Publishers Ltd. Great Britain
4. General wood working- Johnson and N. Kirk
5. Joinery and carpentry- casual
6. Timber, its structures and properties- H.C. Desh
7. Wood work- by John A. Walton
8. Kath O Kather Kaj- Sri Digindra Chandra Chowdhury
9. Kather Kaj- by Lakshiswar Singha
10. Leather craft-Robert L. Thompson
11. Leather work- F.I. Christophe
12. Your Leatherwork-Batty Dougherty