



PRESIDENCY UNIVERSITY

Private University Estd. in Karnataka State by Act No. 41 of 2013

Itgalpura, Rajankunte, Yelahanka, Bengaluru – 560064



PRESIDENCY SCHOOL OF DESIGN

PROGRAM REGULATIONS AND CURRICULUM

2026-2029

Program: Bachelor of Fine Arts

Based on Choice Based Credit System (CBCS) and Outcome Based Education (OBE)

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PART A – PROGRAM REGULATIONS

1. Vision & Mission of the University and the School / Department

1.1 Vision of the University

To be a Value-Driven Global University, excelling beyond peers and creating professionals of integrity and character, having concern and care for society.

1.2 Mission of the University

- Commit to be an innovative and inclusive institution by seeking excellence in teaching, research and knowledge-transfer.
- Pursue Research and Development and its dissemination to the community, at large.
- Create, sustain and apply learning in an interdisciplinary environment with consideration for ethical, ecological and economic aspects of nation building.
- Provide knowledge-based technological support and services to the industry in its growth and development.
- To impart globally-applicable skill-sets to students through flexible course offerings and support industry's requirement and inculcate a spirit of new-venture creation.

1.3 Vision of Presidency School of Design

To become a value-based, Innovation-driven School of Design, transforming students into visionary designers, who shape the world with creative and socially sustainable solutions.

1.4 Mission of Presidency School of Design

- Inspire and train students to be creative Thinkers and Designers.

- Empower students with design knowledge to address social, technical and economic challenges with innovative solutions.
- Sensitize students to embrace lifelong learning in a technology-enabled environment.
- Foster strategic alliances between Society and Academia for Research and its practical application.
- Instill Entrepreneurial and Leadership Skills to address social, environmental and community - needs.

2. Preamble to the Program Regulations and Curriculum

- a) This is the subset of Academic Regulations and it is to be followed as a requirement for the award of **Bachelor of Fine Arts** degree.
- b) The curriculum is designed in accordance with the Choice Based Credit System (CBCS), with a strong emphasis on studio-based learning, social and community-oriented art projects, exhibitions and workshops enabling students to develop creative proficiency and professional competencies. The program equips graduates to pursue careers in creative industries, advanced studies in fine arts, or independent professional practice and entrepreneurship.
- c) In exercise of the powers conferred by and in discharge of duties assigned under the relevant provision(s) of the Act, Statutes and Academic Regulations, 2026 of the University, the Academic Council hereby makes the following Regulations.

3. Short Title and Applicability

- a) These Regulations shall be called the Bachelor of Fine Arts Degree Program Regulations and Curriculum.
- b) These Regulations are subject to, and pursuant to the Academic Regulations.
- c) These Regulations shall be applicable to the ongoing Bachelor of Fine Arts Degree Programs of the 2026-2029 batch, and to all other Bachelor of Fine Arts Degree Programs which may be introduced in future.
- d) These Regulations shall come into force from the Academic Year.

4. Definitions

In these Regulations, unless the context otherwise requires:

- a. "Academic Calendar" means the schedule of academic and miscellaneous events as approved by the Vice Chancellor;
- b. "Academic Council" means the Academic Council of the University;
- c. "Academic Regulations" means the Academic Regulations, of the University;
- d. "Academic Term" means a Semester or Summer Term;
- e. "Act" means the Presidency University Act, 2013;

- f. "AICTE" means All India Council for Technical Education;
- g. "Basket" means a group of courses bundled together based on the nature/type of the course;
- h. "BOE" means the Board of Examinations of the University;
- i. "BOG" means the Board of Governors of the University;
- j. "BOM" means the Board of Management of the University;
- k. "BOS" means the Board of Studies of a particular Department/Program of Study of the University;
- l. "CGPA" means Cumulative Grade Point Average as defined in the Academic Regulations;
- m. "Clause" means the duly numbered Clause, with Sub-Clauses included, if any, of these Regulations;
- n. "COE" means the Controller of Examinations of the University;
- o. "Course In Charge" means the teacher/faculty member responsible for developing and organising the delivery of the Course;
- p. "Course Instructor" means the teacher/faculty member responsible for teaching and evaluation of a Course;
- q. "Course" means a specific subject usually identified by its Course-code and Course title, with specified credits and syllabus/course-description, a set of references, taught by some teacher(s)/course-instructor(s) to a specific class (group of students) during a specific Academic Term;
- r. "Curriculum Structure" means the Curriculum governing a specific Degree Program offered by the University, and, includes the set of Baskets of Courses along with minimum credit requirements to be earned under each basket for a degree/degree with specialization/minor/honours in addition to the relevant details of the Courses and Course catalogues (which describes the Course content and other important information about the Course). Any specific requirements for a particular program may be brought into the Curriculum structure of the specific program and relevant approvals should be taken from the BOS and Academic Council at that time.
- s. "DAC" means the Departmental Academic Committee of a concerned Department/ Program of Study of the University;
- t. "Dean" means the Dean / Director of the concerned School;
- u. "Degree Program" includes all Degree Programs;
- v. "Department" means the Department offering the degree Program(s) / Course(s) / School offering the concerned Degree Programs / other Administrative Offices;
- w. "Discipline" means specialization or branch of B.Sc. - Multimedia Degree Program;

- x. "HOD" means the Head of the concerned Department;
- y. "Specialization In charge" means the person who is responsible for each specialization;
- z. "L-T-P-C" means Lecture-Tutorial-Practical-Credit – refers to the teaching – learning periods and the credit associated;
- aa. "MOOC" means Massive Open Online Courses; bb. "MOU" means the Memorandum of Understanding; cc. "NPTEL" means National Program on Technology Enhanced Learning; dd. "Parent Department" means the department that offers the Degree Program that a student undergoes;
- ee. "Program Head" means the administrative head of a particular Degree Program/s; ff. "Program Regulations" means the Bachelor of Science - Multimedia Degree Program Regulations and Curriculum;
- gg. "Program" means the Bachelor of Fine Arts Degree Program; hh. "PSOD" means the Presidency School of Design; ii. "Registrar" means the Registrar of the University; jj. "School" means a constituent institution of the University established for monitoring, supervising and guiding, teaching, training and research activities in broadly related fields of studies;
- kk. "Section" means the duly numbered Section, with Clauses included in that Section, of these Regulations;
- ll. "SGPA" means the Semester Grade Point Average as defined in the Academic Regulations; mm. "Statutes" means the Statutes of Presidency University; nn. "Sub-Clause" means the duly numbered Sub-Clause of these Program Regulations; oo. "Summer Term" means an additional Academic Term conducted during the summer break (typically in June-July) for a duration of about eight (08) calendar weeks, with a minimum of thirty (30) University teaching days;
- pp. "SWAYAM" means Study Webs of Active Learning for Young Aspiring Minds.
- qq. "UGC" means University Grant Commission; rr. "University" means Presidency University, Bengaluru; and ss. "Vice Chancellor" means the Vice Chancellor of the University.

5. Program Description

The Bachelor of Fine Arts Program Regulations and Curriculum are subject to, and, pursuant to the Academic Regulations. These Program Regulations shall be applicable to the ongoing Bachelor of Fine Arts (BFA) Degree Program of offered by the Presidency School of Design (SOD).

5.1 These Program Regulations shall be applicable to other similar programs, which may be introduced in future.

5.2 These Regulations may evolve and get amended or modified or changed through appropriate approvals from the Academic Council, from time to time, and shall be binding on all concerned.

5.3 The effect of periodic amendments or changes in the Program Regulations, on the students admitted in earlier years, shall be dealt with appropriately and carefully, so as to ensure that those students are not subjected to any unfair situation whatsoever, although they are required to conform to these revised Program Regulations, without any undue favour or considerations

6. Minimum and Maximum Duration

6.1 Bachelor of Bachelor of Fine Arts is a Three-Year, Full-Time Semester based program. comprises of two academic Semesters (Odd and Even Semesters) and hence the duration of the BFA program is six (06) Semesters.

6.2 A student who for whatever reason is not able to complete the Program within the normal period or the minimum duration (number of years) prescribed for the Program, may be allowed a period of two years beyond the normal period to complete the mandatory minimum credits requirement as prescribed by the concerned Program Regulations and Curriculum. In general, the permissible maximum duration (number of years) for completion of Program is 'N' + 2 years, where 'N' stands for the normal or minimum duration (number of years) for completion of the concerned Program as prescribed by the concerned Program Regulations and Curriculum.

6.3 The time taken by the student to improve Grades/CGPA, and in case of temporary withdrawal/re-joining (Refer to Clause **Error! Reference source not found.** of Academic Regulations), shall be counted in the permissible maximum duration for completion of a Program.

6.4 In exceptional circumstances, such as temporary withdrawal for medical exigencies, where there is a prolonged hospitalization and/or treatment, as certified through hospital/medical records, female students requiring extended maternity break (certified by registered medical practitioner), and, outstanding sportspersons representing the University/State/India requiring extended time to participate in National/International sports events, a further extension of one (01) year may be granted on the approval of the Academic Council.

6.5 The enrolment of the student who fails to complete the mandatory requirements for the award of the concerned Degree (refer Section 19.**Error! Reference source not found.** of Academic Regulations) in the prescribed maximum duration (SubClauses 18.1 and 18.2 of Academic Regulations), shall stand terminated and no Degree shall be awarded.

7 Programme Educational Objectives (PEO)

After three years of successful completion of the program, the graduates shall be able to:

PEO1. Professional Practice and Social Responsibility

Graduates will demonstrate ethical, sustainable, and professional practices in artistic production and exhibition design, contributing to cultural enrichment and addressing societal and environmental challenges through visual arts.

PEO2. Creative and Artistic Excellence

Graduates will create original, research-informed, and culturally relevant artworks in Sculpture, Painting, Mixed Media, and Exhibition Curation by integrating artistic creativity, critical thinking, and contemporary practices.

PEO3. Innovation and Lifelong Learning

Graduates will adapt to emerging artistic practices, digital technologies, and evolving professional environments through lifelong learning, interdisciplinary collaboration, entrepreneurship, and leadership in the creative industries.

8. Programme Outcomes (PO) and Programme Specific Outcomes (PSO)

8.1 Programme Outcomes (PO)

PO1. Artistic Knowledge and Interdisciplinary Understanding

Apply foundational and advanced knowledge of fine arts, visual culture, aesthetics, materials, techniques, art history, and contemporary practices to create meaningful artistic expressions across traditional, digital, and interdisciplinary mediums.

PO2. Research, Critical Thinking, and Creative Inquiry

Investigate artistic, cultural, social, and contextual themes through observation, research, experimentation, and critical inquiry. Apply analytical and reflective thinking to develop informed, original, and conceptually strong artistic outcomes.

PO3. Creativity, Artistic Practice, and Innovation

Demonstrate creativity and originality through experimentation, exploration of mediums, techniques, processes, and visual languages. Develop artistic works that reflect personal expression, conceptual clarity, and innovative approaches to contemporary art practices.

PO4. Technical, Digital, and Professional Skills

Demonstrate proficiency in traditional and contemporary artistic techniques, tools, digital technologies, studio practices, and professional methods relevant to fine arts practice and creative industries.

PO5. Communication and Visual Expression

Communicate ideas, narratives, emotions, and concepts effectively through visual, verbal, written, spatial, and digital forms. Demonstrate presentation, critique, documentation, and storytelling abilities while engaging with diverse audiences and artistic contexts.

PO6. Collaboration, Leadership, and Professional Practice

Work effectively as individuals and within collaborative, interdisciplinary, and multicultural environments by demonstrating teamwork, leadership, adaptability, accountability, and professional ethics within artistic and creative practices.

PO7. Ethics, Culture, Inclusivity, and Social Sensitivity

Demonstrate ethical, socially responsible, and culturally sensitive artistic practices by respecting diversity, empathy, accessibility, indigenous traditions, and community contexts. Use art as a medium for cultural dialogue, awareness, and positive social engagement.

PO8. Sustainability and Environmental Awareness

Apply environmentally responsible and sustainable approaches in artistic processes, material exploration, and creative practices while demonstrating awareness of ecological and social impact.

PO9. Lifelong Learning and Future Readiness

Engage in continuous self-directed learning, reflective practice, experimentation, and professional development to remain responsive to evolving artistic practices, technologies, creative industries, and societal changes.

8.2 Programme Specific Outcomes (PSO)

On successful completion of the Program, the students shall be able to:

PSO1. Artistic Expression and Studio Practice

Demonstrate proficiency in visual expression, studio processes, material exploration, and artistic techniques to create original and conceptually driven works of art.

PSO2. Critical and Contextual Understanding in Art

Analyze and interpret artistic practices, cultural contexts, visual languages, and contemporary issues through research, critical inquiry, and reflective thinking to develop informed artistic outcomes.

PSO3. Professional Artistic Practice and Presentation

Apply professional practices in portfolio development, exhibition design, presentation, documentation, and collaborative creative engagement within fine arts and related cultural industries.

9. Admission Criteria (As per statutory body)

The University admissions shall be open to all persons irrespective of caste, class, creed, gender or nation. The admission criteria to the BFA Program is listed in the following Sub-Clauses:

- a. An applicant who has successfully completed pre-university course or Senior Secondary School course (+2) or equivalent such as (11+1), 'A' level in Senior School Leaving Certificate Course with a minimum aggregate of 40% marks, from a recognized university of India or outside or from Senior Secondary Board or equivalent, constituted or recognized by the Union or by the State Government of that Country for the purpose of issue of qualifying certificate on successful completion of the course, may apply for and be admitted into the Program.
- b. Reservation for the SC / ST and other backward classes shall be made in accordance with the directives issued by the Government of Karnataka from time to time.
- c. Admissions are offered to Foreign Nationals and Indians living abroad in accordance with the rules applicable for such admission, issued from time to time, by the Government of India.
- d. Candidates must fulfil the medical standards required for admission as prescribed by the University.
- e. If, at any time after admission, it is found that a candidate had not in fact fulfilled all the requirements stipulated in the offer of admission, in any form whatsoever, including possible misinformation and any other falsification, the Registrar shall report the matter to the Board of Management (BOM), recommending revoking the admission of the candidate.
- f. The decision of the BOM regarding the admissions is final and binding.

10. Transfer of student(s) from another recognized University to the 2nd year (3rd Semester) of the Program of the University

A student who has completed the 1st Year (i.e., passed in all the Courses / Subjects prescribed for the 1st Year) of the BFA Three-Year Degree Program from another recognized University, may be permitted to transfer to the 2nd Year (3rd Semester) of the BFA Program of the University as per the rules and guidelines prescribed in the following Sub-Clauses:

10.1 The concerned student fulfils the criteria specified in Sub-Clauses 2.3.1, 2.3.2 and 2.3.3.

10.2 The student shall submit the Application for Transfer along with a non-refundable Application Fee (as prescribed by the University from time to time) to the University no later than July 10 of the concerned year for admission to the 2nd Year (3rd Semester) BFA Program commencing on August 1 on the year concerned.

10.3 The student shall submit copies of the respective Marks Cards / Grade Sheets / Certificates along with the Application for Transfer.

10.4 The transfer may be provided on the condition that the Courses and Credits completed by the concerned student in the 1st Year of the BFA Degree Program from the concerned University, are declared equivalent and acceptable by the Equivalence Committee constituted by the Vice Chancellor for this purpose.

Further, the Equivalence Committee may also prescribe the Courses and Credits the concerned students shall have to mandatorily complete, if admitted to the 2nd Year of the BFA Program of the University.

10.5 The Branch / Discipline allotted to the student concerned shall be the decision of the University and binding on the student.

11 Change of Specialization

A student admitted to a particular Specialization of the BFA Program will normally continue studying in that Specialization till the completion of the program. However, the University reserves the right to provide the option for a change of Specialization, or not to provide the option for a change of Specialization, at the beginning of 3rd semester of the BFA Program to eligible students in accordance with the following rules and guidelines: framed by the University from time to time.

11.1 Only those students, who have passed all the Courses prescribed in the 1st Year of the BFA Program and had obtained a CGPA of not less than 6.00 at the end of the 2nd semester, shall be eligible for consideration for a change of Specialization.

11.2 A change in specialization, if permitted, will take effect from the beginning of the 3rd Semester of the BFA program. Application for this change must be obtained within the

first week after announcement of results. After this period, no requests for a change in specialization will be considered under any circumstances.

11.3 The student(s) provided with the change of specialization shall fully adhere to and comply with the Program Regulations of the concerned specialization of the BFA Program, the Fee Policy pertaining to that specialization of the BFA. Program, and, all other rules pertaining to the changed specialization existing at the time.

11.4 Change of specialization once made shall be final and binding on the student. No student shall be permitted, under any circumstances, to refuse the change of specialization offered.

11.5 The eligible student may be allowed a change in specialization, strictly in order of inter se merit, subject to the conditions given below:

11.5.1 The actual number of students in the third Semester in any particular specialization to which the transfer is to be made, should not exceed the intake fixed by the University for the concerned specialization; and,

11.5.2 The actual number of students in any specialization from which transfer is being sought does not fall below 75% of the total intake fixed by the University for the Concerned Specialization.

The process of change of specialization shall be completed within the first fifteen days of Registration for the 3rd Semester of the BFA Program.

11 Specific Regulations regarding Assessment and Evaluation (including the Assessment Details of NTCC Courses, Weightages of Continuous Assessment and End Term Examination for various Course Categories)

12.1 The academic performance evaluation of a student in a Course shall be according to the University Letter Grading System based on the class performance distribution in the Course.

12.2 Academic performance evaluation of every registered student in every Course registered by the student is carried out through various components of Assessments spread across the Semester. The nature of components of Continuous Assessments and the weightage given to each component of Continuous Assessments (refer Clause 12.5 of academic regulations) shall be clearly defined in the Course Plan for every Course, and approved by the DAC.

12.3 Format of the End-Term examination shall be specified in the Course Plan.

12.4 Grading is the process of rewarding the students for their overall performance in each Course. The University follows the system of Relative Grading with statistical approach to classify the students based on the relative performance of the students registered in the concerned Course except in the following cases:

- Non-Teaching Credit Courses (NTCC)
- Courses with a class strength less than 30

Absolute grading method may be adopted, where necessary with prior approval of concerned DAC.

Grading shall be done at the end of the Academic Term by considering the aggregate performance of the student in all components of Assessments prescribed for the Course. Letter Grades shall be awarded to a student based on her/his overall performance relative to the class performance distribution in the concerned Course. These Letter Grades not only indicate a qualitative assessment of the student's performance but also carry a quantitative (numeric) equivalent called the Grade Point.

12.5 Assessment Components and Weightage:

Table 1: Assessment Components and Weightage for different category of Courses		
Nature of Course and Structure	Evaluation Component	Weightage
Lecture-based Course L component in the L-T-P-C Structure is predominant (more than 1) (Examples 2-0-0-2, 3-0-0-3, etc.) Except 1-0-0-1 which has a Jury Component	Continuous Assessments	50%
	End Term Examination	50%
Lab/Practice-based Course P component in the L-T-P-C Structure is predominant (Examples: 2-0-4-4, 1-0-4-3, 2-0-2-3, 0-0-4-2 Etc.)	Continuous Assessments	100%

Skill based Courses like Internship, Dissertation / Social Engagement and such similar Non-Teaching Credit Courses, where the pedagogy does not lend itself to a typical L-T-P-C structure	Guidelines for the assessment components for the various types of Courses, with recommended weightages, shall be specified in the concerned Program Regulations and Curriculum / Course Plans, as applicable.
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The exact weightages of Evaluation Components shall be clearly specified in the concerned PRC and respective Course Plan.

Normally, for Practice/Skill based Courses, without a defined credit structure (L–T–P) [NTCC], but with assigned Credits (as defined in Clause **Error! Reference source not found.** of the Academic Regulations, 2026), the method of evaluation shall be based only on Continuous Assessments. The various components of Continuous Assessments, the distribution of weightage among such components, and the method of evaluation/assessment, shall be as decided and indicated in the Course Plan/PRC. The same shall be approved by the respective DAC.

12.6 Minimum Performance Criteria:

13.3.9 Theory only Course

A student shall satisfy the following minimum performance criteria to be eligible to earn the credits towards the concerned Course:

- a. A student must obtain a minimum of 30% of the total marks/weightage assigned to the End Term Examinations in the concerned Course.
- b. The student must obtain a minimum of 40% of the AGGREGATE of the marks/weightage of the components of Continuous Assessments, Mid Term Examinations and End Term Examinations in the concerned Course.

13.3.9 Integrated/Lab/Practice/Project Based Courses

The student must obtain a minimum of 40% of the AGGREGATE of the marks/weightage of all assessment components in the concerned Course.

- 13.3.9** A student who fails to meet the minimum performance criteria listed above in a Course shall be declared as “Fail” and given “F” Grade in the concerned Course. For theory Courses, the student shall have to re-appear in the “Make-Up Examinations” as scheduled by the University in any subsequent semester, or, re-

appear in the End Term Examinations of the same Course when it is scheduled at the end of the following Semester or Summer Term, if offered. The marks obtained in the Continuous Assessments (other than the End Term Examination) shall be carried forward and be included in computing the final grade, if the student secures the minimum requirements (as per Clause **Error! Reference source not found.**, **Error! Reference source not found.** of Academic Regulations in the “Make-Up Examinations” of the concerned Course. Further, the student has an option to re-register for the Course and clear the same in the summer term/ subsequent semester if he/she wishes to do so, provided the Course is offered.

12.7 Normally, for Practice/Skill based Courses, without a defined credit structure (L – T – P), but with assigned Credits, (as defined in Clause 5.2 of the Academic Regulations), the method of evaluation shall be based only on Continuous Assessments. The various components of Continuous Assessments, the distribution of weightage among such components, and the method of evaluation/assessment shall be prescribed in the concerned Course Handout. There shall be no component of End Term Final Examinations for such Courses.

In case any exception is required for a particular course, where the methods of assessment prescribed in the specific regulations mentioned above in Sub-Clauses 12.5, 12.6 and 12.7 are not suitable/ relevant for assessing the performance in the concerned Course, the DAC shall recommend the appropriate method of assessment for the approval by the BOS.

13 Additional clarifications - Rules and Guidelines for Transfer of Credits from MOOC, etc. – Note: These are covered in Academic Regulations

The University allows students to acquire credits from other Indian or foreign institutions and/or Massive Open Online Course (MOOC) platforms, subject to prior approval. These credits may be transferred and counted toward fulfilling the minimum credit requirements for the award of a degree. The process of transfer of credits is governed by the following rules and guidelines:

13.1 The transfer of credits shall be examined and recommended by the Equivalence Committee (Refer **Error! Reference source not found.** of academic regulations 2026) and approved by the Dean - Academics.

13.2 Students may earn credits from other Indian or foreign Universities/Institutions with which the University has an MOU, and that MOU shall have specific provisions, rules and guidelines for transfer of credits. These transferred credits shall be counted towards the minimum credit requirements for the award of the degree.

13.3 Students may earn credits by registering for Online Courses offered by Study Web of Active Learning by Young and Aspiring Minds (SWAYAM) and National Program on Technology Enhanced Learning (NPTEL), or other such recognized Bodies/ Universities/Institutions as approved by the concerned BOS and Academic Council from time to time. The concerned School/Parent Department shall publish/include the approved list of Courses and the rules and guidelines governing such transfer of credits of the concerned Program from time to time. The Rules and Guidelines for the transfer of credits specifically from the Online Courses conducted by

SWAYAM/ NPTEL/ other approved MOOCs are as stated in the following SubClauses:

13.3.1 A student may complete SWAYAM/NPTEL/other approved MOOCs as mentioned in Clause **Error! Reference source not found.** (as per academic regulations) and transfer equivalent credits to partially or fully complete the mandatory credit requirements of Discipline Elective Courses and/or the mandatory credit requirements of Open Elective Courses as prescribed in the concerned Curriculum Structure. However, it is the sole responsibility of the student to complete the mandatory credit requirements of the Discipline Elective Courses and the Open Elective Courses as prescribed by the Curriculum Structure of the concerned Program.

13.3.2 SWAYAM/NPTEL/ other approved MOOCs as mentioned in

(as per academic regulations) shall be approved by the concerned Board of Studies and placed (as Annexures) in the concerned PRC.

13.3.3 Parent Departments may release a list of SWAYAM/NPTEL/other approved MOOCs for pre-registration as per schedule in the Academic Calendar or through University Notification to this effect.

13.3.4 Students may Pre-Register for the SWAYAM/NPTEL/other approved MOOCs in the respective Departments and register for the same Courses as per the schedule announced by respective Online Course Offering body/institute/ university.

- 13.3.5 A student shall request for transfer of credits only from such approved Courses as mentioned in Sub-Clause. above.
- 13.3.6 SWAYAM/NPTEL/other approved MOOCs Courses are considered for transfer of credits only if the concerned student has successfully completed the SWAYAM/NPTEL/other approved MOOCs and obtained a certificate of successful/satisfactory completion.
- 13.3.7 A student who has successfully completed the approved SWAYAM/NPTEL/ other approved MOOCs and wants to avail the provision of transfer of equivalent credits, must submit the original Certificate of Completion, or such similar authorized documents to the HOD concerned, with a written request for the transfer of the equivalent credits. On verification of the Certificates/Documents and approval by the HOD concerned, the Course(s) and equivalent Credits shall be forwarded to the COE for processing of results of the concerned Academic Term.
- 13.3.8 The credit equivalence of the SWAYAM/NPTEL/other approved MOOCs are based on Course durations and/or as recommended by the Course offering body/institute/university. The Credit Equivalence mapped to SWAYAM/ NPTEL approved Courses based on Course durations for transfer of credits is summarised in Table shown below. The Grade will be calculated from the marks received by the Absolute Grading Table **Error! Reference source not found..** in the academic regulations.

Table 2: Durations and Credit Equivalence for Transfer of Credits from SWAYAM-NPTEL/ other approved MOOC Courses		
Sl. No.	Course Duration	Credit Equivalence
1	4 Weeks	1 Credit
2	8 Weeks	2 Credits
3	12 Weeks	3 Credits

- 13.3.9** The maximum permissible number of credits that a student may request for credit transfer from MOOCs shall not exceed 20% of the mandatory minimum credit requirements specified by the concerned Program Regulations and Curriculum for the award of the concerned Degree.
- 13.3.9** The University shall not reimburse any fees/expense; a student may incur for the SWAYAM/NPTEL/other approved MOOCs.

13.4 The maximum number of credits that can be transferred by a student shall be limited to forty percent (40%) of the mandatory minimum credit requirements specified by the concerned Program Regulations and Curriculum for the award of the concerned Degree. However, the grades obtained in the Courses transferred from other Institutions/MOOCs, as mentioned in this Section (13.**Error! Reference source not found.**), shall not be included in the calculation of the CGPA.

13.5 Mandatory Non-Credit Course Completion Requirements: All mandatory non-credit courses shall be satisfactorily completed by the student as part of the degree requirements. These courses will be evaluated and awarded letter grades based on the following criteria:

- **S (Satisfactorily Completed):** Awarded when the student successfully completes all prescribed course requirements.
- **NC (Not Completed):** Awarded when the student fails to meet the prescribed course requirements.

A student receiving an **NC** grade must reappear for and complete the course in accordance with the guidelines prescribed by the University.

In the case of non-taught and non-credited mandatory courses—where students are advised to undertake learning through MOOC platforms—there shall be a clearly defined **Course Catalogue** and a corresponding **Course Plan**. The Course Plan shall outline the assessment components, which will form the basis for evaluation.

14. Structure / Component with Credit Requirements Course Baskets & Minimum Basket wise Credit Requirements

The B.Sc- Multimedia Program Structure (2024-2027) totalling 120 credits. Table 3 summarizes the type of baskets, number of courses under each basket and the associated credits that are mandatorily required for the completion of the Degree.

Table 3: BFA 2026-2029: Summary of Mandatory Courses and Minimum Credit Contribution from various Baskets				
Sl.No.	BASKETS	TYPE OF COURSES	Credits	Credits Basket wise
1	Common Basket	Humanities, Social Sciences & Management Sciences Courses (HSMC)	4	46
2		Open Elective (OE)	6	
3		Mandatory Courses (MAC)	0	
4		Personal and Professional Skills (PPS)	1	
5		Foundation Studies (FS)	35	
6	Specialisation Basket	Core Course (CC)	40	74
7		Track	18	
8		Professional Practice (PP)	16	
The mandatory minimum credits required for the award of the B.Des Degree is 160 Credits			120	120

15. Minimum Total Credit Requirements of Award of Degree

A minimum of 120 credits is required for the award of a BFA degree.

16. Other Specific Requirements for Award of Degree, if any, as prescribed by the Statutory Bodies

16.1 The award of the Degree shall be recommended by the Board of Examinations and approved by the Academic Council and Board of Management of the University.

16.2 A student shall be declared to be eligible for the award of the concerned Degree if she/he:

- a. Fulfilled the Minimum Credit Requirements and the Minimum Credits requirements under various baskets;
- b. Secure a minimum CGPA of 4.50 in the concerned Program at the end of the Semester/Academic Term in which she/he completes all the requirements for the award of the Degree as specified in Sub-Clause a of Academic Regulations;
- c. No dues to the University, Departments, Hostels, Library, and any other such Centres/ Departments of the University; and
- d. No disciplinary action is pending against her/him.

17. Curriculum Structure – Basket Wise Course List (not Semester Wise) List of Courses Tabled – aligned to the Program Structure

(Course Code, Course Name, Credit Structure (LTPC), Contact Hours, Course Basket, Type of Skills etc., as applicable).

Table 3.1 : BFA-List of Foundations Courses (FD)						
Course Code	Course Name	L	T	P	C	Contact Hour
BFA1204	Colours and Mediums	2	0	6	5	8
BFA1205	Object and Nature Study	2	0	4	4	6
BFA1206	Elements & Principles	2	0	4	4	6
BFA1207	Space and Structure	2	0	4	4	6
BFA1208	Life Study	1	0	6	4	7
BFA1209	Design Thinking for Artists	2	0	0	2	2
BFA1210	Art Appreciation	2	0	2	3	4
BFA1211	Fundamentals of Painting	1	0	4	3	5
BFA1201	Fundamentals of Sculpture	1	0	4	3	5
BFA1202	Creative Visualization	1	0	4	3	5
	Total No. of Credits				35	54
Table 3.2 : List of Professional Practice Courses (PP)						
Course Code	Course Name	L	T	P	C	Contact Hour
SOD7001	Internship I	0	0	0	4	0
SOD7301	Capstone Project and Showcase	0	0	0	12	0

Total No. of Credits					16	8
Table 3.3: List of Mandatory Courses (MAC)						
BFA						
Course Code	Course Name	L	T	P	C	Contact Hour
CIV7601	Universal Human Values and Ethics	1	0	0	0	1
LAW7601	Indian Constitution	1	0	0	0	1
CHE7601	Environmental Studies	1	0	0	0	1
Total No. of Credits					0	3

Table 3.4 : List of Humanities Sociology (HSMC)						
BFA						
Course Code	Course Name	L	T	P	C	Contact Hour
ENG1031 / FRE1006 / GER1004 / ESP1001	Communication Essentials / Elementary French / Elementary German / Elementary Spanish	0	2	0	2	2
ENG2031/FRE2001/GER2001/ESP2001	Strategic Communication/Functional French/Functional German/Functional Spanish	0	2	0	2	2
					4	4

Table 3.5 : List of Professional Practice Skills (PPS)						
BFA						
Course Code	Course Name	L	T	P	C	Contact Hour
PPS1017	Personal Resilience Basics	0	0	2	1	2
					1	2

Table 3.6: List of Open Elective Courses (OE)						
BFA						
Course Code	Course Name	L	T	P	C	Contact Hour
XXXXXX	Open Elective - I	3	0	0	3	3
XXXXXX	Open Elective - II	3	0	0	3	3
Total No. of Credits					6	6

Table 3.7 : List of Core Courses (CC)						
Course Code	Course Name	L	T	P	C	Contact Hour
SOD1201	Basic Digital Tools	1	0	4	3	5
BFA1212	Indian Art History	2	0	0	2	2
BFA2502	Advanced Life Study	1	0	6	4	7
BFA1213	Identity, Self & Society	1	0	4	3	5
BFA1203	Global Art History	2	0	0	2	2
BFA2501	Abstraction & Material Exploration	2	0	4	4	6
BFA2503	Advanced Object Study	1	0	6	4	7
BFA2504	Art and Aesthetics	2	0	0	2	2
BFA2506	Technology & New Media Practice	1	1	4	4	6
BFA2507	Experimental Approaches	1	1	4	4	6

BFA2509	Curatorial Practice & Art Criticism	2	0	4	4	6
BFA2508	Performative Art	1	0	6	4	7
	Total No. of Credits				40	61
Table 3.8 : List of Track Courses						
Track 1						
BFA3001	Classical Painting	1	0	8	5	9
BFA3002	Graphic Art	1	0	8	5	9
BFA3003	Contemporary Painting	2	0	12	8	14
	Total No. of Credits				18	32
Track 2						
BFA3004	Classical Sculpture	1	0	8	5	9
BFA3005	Material Art	1	0	8	5	9
BFA3006	Contemporary Sculpture	2	0	12	8	14
	Total No. of Credits				18	32

18. Practical / Skill based Courses – Professional Practice Courses (Residency/ Exhibition)

Practical / Skill based Courses like Residency/ Exhibition, where the pedagogy does not lend itself to a typical L-T-P-C Structure as defined in Clause 5.1 of the Academic Regulations, are simply assigned the number of Credits based on the quantum of work / effort required to fulfil the learning objectives and outcomes prescribed for the concerned Courses. These Courses are designed to provide students with hands-on experience and skills essential for their professional development. These courses aim to equip students with abilities in problem identification, root cause analysis, problem-solving, innovation, and Creative Thinking and expression. The expected outcomes are first level proficiency in Creative Thinking and Creative Expression, Critique, Appreciation skills to better equip BFA graduates for their professional careers. The method of evaluation and grading for the

Practical / Skill based Courses shall be prescribed and approved by the concerned Departmental Academic Committee (refer Annexure A of the Academic Regulations, 2026). The same shall be prescribed in the Course Plan.

18.1 Residency / Professional Practice

18.1.1. The Residency/Professional Practice Program shall be conducted in accordance with the Residency Policy prescribed by the University from time to time.

18.1.2 The selection criteria (minimum CGPA, pass in all Courses as on date, and any other qualifying criteria) as applicable/ stipulated by the concerned Industry/ Company for award of the Internship to a student.

18.1.3 The number of Residency/Professional Practice available for the concerned Academic Term.

Further, the available number of internships shall be awarded to the students by the University on the basis of merit using the CGPA secured by the student. Provided further, the student fulfils the criteria, as applicable, specified by the Industry/ Company providing the Internship, as stated in Sub-Clause 18.1.2 above.

18.1.4. A student may opt for Residency/Professional Practice in an Art Studio/Art Organisation of her/his choice, subject to the condition that the concerned student takes the responsibility to arrange the Internship on her/his own. Provided further, that the Art Studio/Art Organisation offering such Internship confirms to the University that the Residency program shall be conducted in accordance with the Program Regulations and Internship Policy of the University.

18.1.5. A student selected for a Residency in an Art Studio/Art Organisation shall adhere to all the rules and guidelines prescribed in the Internship Policy of the University.

18.1.6. Students have to report their respective guide every week (online / offline mode depending on the geographical area of their ongoing research) mentioned by the department to update their progress on the concerned project.

18.2. Professional Practice – Exhibition

Professional Practice – Exhibition is a 2 Credit Course. This practice-based course is conducted in the 6th Semester of the BFA. Program, , This is a University, School or Industry endorsed project (in reference to the Clause 18.3 below) for the duration as mentioned above. The exhibition of the series of artworks is conducted in fulfillment of the academic requirements of the BFA Programme. The exhibition will be evaluated in accordance with the prescribed academic regulations under the Professional Practice component of the curriculum. All exhibition standards, procedures, and evaluation criteria strictly adhere to the guidelines issued by the University as well as the norms and criteria stipulated by the University Grants Commission (UGC)

19. List of Track Electives specialization wise:

Table 3.8 : List of Track Courses						
Course Code	Course Name	L	T	P	C	Contact Hour
Track 1						
BFA3001	Classical Painting	1	0	8	5	9
BFA3002	Graphic Art	1	0	8	5	9

BFA3003	Contemporary Painting	2	0	12	8	14
	Total No. of Credits				18	32
Track 2						
BFA3004	Classical Sculpture	1	0	8	5	9
BFA3005	Material Art	1	0	8	5	9
BFA3006	Contemporary Sculpture	2	0	12	8	14
	Total No. of Credits				18	32

20. Open Electives

Open Electives are the courses offered by any Department/School of the University. The primary objective of offering Open Electives is to provide interdisciplinary/ transdisciplinary learning experiences. The outcome is a graduate with a fair exposure to disciplines beyond the chosen Branch in the BFA. Program.

Open Electives offered by any Department/School of the University are listed in the Course Structure under the Open Elective category and offered to students of any Department including the parent Department/School.

The Course details and method of evaluation shall be clearly prescribed in the concerned Course Handout.

20.1 List of Open Electives to be offered by the School / Department (Separately for ODD

*Open Electives courses offered by other schools in a semester and as approved by the BOS will be added to the above list and will be made available for the students for Pre-Registration.

Sl. No.	Course Code	Course Name	L	T	P	C	Type of Skill/ Focus	Course Caters to
Chemistry Basket								
1	CHE1003	Fundamentals of Sensors	3	0	0	3	S	ES
2	CHE1004	Smart materials for IOT	3	0	0	3	S	ES
3	CHE1005	Computational Chemistry	2	0	0	2	S	ES
4	CHE1006	Introduction to Nano technology	3	0	0	3	S	ES
5	CHE1007	Biodegradable electronics	2	0	0	2	S	ES
6	CHE1008	Energy and Sustainability	2	0	0	2	S	ES
7	CHE1009	3D printing with Polymers	2	0	0	2	S	ES
8	CHE1010	Bioinformatics and Healthcare IT	2	0	0	2	S	ES
9	CHE1011	Chemical and Petrochemical catalysts	3	0	0	3	S	ES
10	CHE1012	Introduction to Composite materials	2	0	0	2	S	ES
11	CHE1013	Chemistry for Engineers	3	0	0	3	S	ES
12	CHE1014	Surface and Coatings technology	3	0	0	3	S	ES
13	CHE1015	Waste to Fuels	2	0	0	2	S	ES
14	CHE1016	Forensic Science	3	0	0	3	S	ES

Civil Engineering Basket								
1	CIV1001	Disaster mitigation and management	3	0	0	3	S	-
2	CIV1002	Environment Science and Disaster Management	3	0	0	3	FC	-
3	CIV2001	Sustainability Concepts in Engineering	3	0	0	3	S	-
4	CIV2002	Occupational Health and Safety	3	0	0	3	S	-
5	CIV2003	Sustainable Materials and Green Buildings	3	0	0	3	EM	-
6	CIV2004	Integrated Project Management	3	0	0	3	EN	-
7	CIV2005	Environmental Impact Assessment	3	0	0	3	EN	-
8	CIV2006	Infrastructure Systems for Smart Cities	3	0	0	3	EN	-
9	CIV2044	Geospatial Applications for Engineers	2	0	2	3	EM	-
10	CIV2045	Environmental Meteorology	3	0	0	3	S	-
11	CIV3046	Project Problem Based Learning	3	0	0	3	S	-
12	CIV3059	Sustainability for Professional Practice	3	0	0	3	EN	-
Commerce Basket								
1	COM200 1	Introduction to Human Resource Management	2	0	0	2	F	HP/GS
2	COM200 2	Finance for Non Finance	2	0	0	2	S	-
3	COM200 3	Contemporary Management	2	0	0	2	F	-
4	COM200 4	Introduction to Banking	2	0	0	2	F	-
5	COM200 5	Introduction to Insurance	2	0	0	2	F	-
6	COM200 6	Fundamentals of Management	2	0	0	2	F	-
7	COM200 7	Basics of Accounting	3	0	0	3	F	-
9	BBA1026	Social Media Marketing	3	0	0	3		
Computer Science Basket								
1	CSE2002	Programming in Java	2	0	2	3	S/EM	-
2	CSE2003	Social Network Analytics	3	0	0	3	S	GS
3	CSE2004	Python Application Programming	2	0	2	3	S/ EM	-
4	CSE2005	Web design fundamentals	2	0	2	3	S/ EM/EN	-
5	CSE3111	Artificial Intelligence : Search Methods For Problem Solving	3	0	0	3	S/ EM/EN	-
6	CSE3112	Privacy And Security In Online Social Media	3	0	0	3	S/ EM/EN	-
7	CSE3113	Computational Complexity	3	0	0	3	S/ EM/EN	-
8	CSE3114	Deep Learning for Computer Vision	3	0	0	3	S/ EM/EN	-
9	CSE3115	Learning Analytics Tools	3	0	0	3	S/ EM/EN	-
Design Basket (not to be offered to B.Des Students)								
1	DES1001	Sketching and Painting	0	0	2	1	S.EM,EN	
2	DES1002	Innovation and Creativity	2	0	0	2	S.EM,EN	
3	DES1003	Serviceability of Fashion Products	1	0	2	2	S.EM,EN	
4	DES1004	Choices in Virtual Fashion	1	0	2	2	S.EM,EN	ES

5	DES1005	Fashion Lifestyle and Product Diversity	1	0	2	2	S.EM,EN	ES, GS, HP
6	DES1006	Colour in Everyday Life	1	0	2	2	S.EM,EN	ES, GS, HP
7	DES1121	Introduction to UX Design	1	0	2	2	S.EM,EN	ES
8	DES1122	Introduction to Jewellery Making	1	0	2	2	S.EM,EN	ES
9	DES1123	Packaging Design	1	0	2	2	S.EM,EN	ES
10	DES1124	Spatial Stories	1	0	2	2	S.EM,EN	ES
11	DES1125	Polymer Clay	1	0	2	2	S.EM,EN	ES
12	DES1135	Design Ethics and Sustainability	3	0	0	3	S.EM,EN	HP
13	DES1146	Introduction to Design Thinking	1	0	0	1	S.EM,EN	GS,ES,HP
14	DES2001	Design Thinking	3	0	0	3	S.EM,EN	GS,ES,HP
15	DES2080	Art of Design Language	3	0	0	3	S.EM,EN	GS,ES,HP
16	DES2081	Brand Building in Design	3	0	0	3	S.EM,EN	GS,ES,HP
17	DES2085	Web Design Techniques	3	0	0	3	S.EM,EN	GS,ES,HP
18	DES2089	3D for Designers	1	0	4	3	S.EM,EN	HP
19	DES2090	Creative Thinking for Professionals	3	0	0	3	S.EM,EN	GS,ES,HP
20	DES2091	Idea Formulation	3	0	0	3	S.EM,EN	GS,ES,HP
21	DES2124	Shaping Thematic Environments	3	0	0	3	S.EM,EN	GS,ES,HP
22	DES2125	Adaptive Reuse & Recycle	3	0	0	3	S.EM,EN	ES
23	DES2138	Service Design	3	0	0	3	S.EM,EN	GS,ES,HP
24	DES2139	AI for Design Innovation	3	0	0	3	S.EM,EN	GS,ES,HP
25	DES2140	Project Management Essentials for Designers	3	0	0	3	S.EM,EN	GS,ES,HP
26	DES2141	Digital Marketing Strategies for Designers	3	0	0	3	S.EM,EN	GS,ES,HP
27	DES2142	3D & UI Design Tools (Blender/Figma)	3	0	0	3	S.EM,EN	GS,ES,HP
28	DES2143	Design Communication Essentials	3	0	0	3	S.EM,EN	HP
29	DES2144	Material Sourcing for Designers	3	0	0	3	S.EM,EN	HP,ES
30	DES2145	Designing for Healthcare	3	0	0	3	S.EM,EN	GS,ES,HP
31	DES2146	Designing for XR (AR/VR)	3	0	0	3	S.EM,EN	GS,ES,HP
32	DES2147	Coding Fundamentals: Python for Designers	3	0	0	3	S.EM,EN	HP
33	DES2148	Design Forecasting	3	0	0	3	S.EM,EN	GS,ES,HP
34	DES2149	Design Journalism	3	0	0	3	S.EM,EN	GS,ES,HP
35	DES2150	Visual Presentations	2	0	2	3	S.EM,EN	GS,ES,HP
36	DES2151	Visual Perception in Everyday Life	2	0	2	3	S.EM,EN	GS,ES,HP
37	DES2152	Fashion Product Development	3	0	0	3	S.EM,EN	GS,ES,HP
38	DES2153	Jewellery Design Essentials	2	0	2	3	S.EM,EN	GS,ES,HP
39	DES2158	3D Aesthetics and Visualisation	1	0	4	3	S.EM,EN	HP
40	DES2159	Intellectual Property Rights	3	0	0	3	S.EM,EN	GS,ES,HP
41	DES2126	Introduction to Film Making	-	-	-	3	S.EM,EN	GS,ES,HP

Electrical and Electronics Basket

1	EEE1002	IoT based Smart Building Technology	3	0	0	3	S	-
2	EEE1003	Basic Circuit Analysis	3	0	0	3	S	-
3	EEE1004	Fundamentals of Industrial Automation	3	0	0	3	S	-
4	EEE1005	Electric Vehicles & Battery Technology	3	0	0	3	S	-
5	EEE1006	Smart Sensors for Engineering Applications	3	0	0	3	S	-

Electronics and Communication Basket

1	ECE1003	Fundamentals of Electronics	3	0	0	3	F	-
2	ECE1004	Microprocessor based systems	3	0	0	3	F	-
3	ECE3089	Artificial Neural Networks	3	0	0	3	S	-
4	ECE3097	Smart Electronics in Agriculture	3	0	0	3	F/EM	-
5	ECE3098	Environment Monitoring Systems	3	0	0	3	F/EM	-
6	ECE3102	Consumer Electronics	3	0	0	3	F/EM	-
7	ECE3103	Product Design of Electronic Equipment	3	0	0	3	S/F/ EM / EN	-
8	ECE3106	Introduction to Data Analytics	3	0	0	3	F/EM	-
9	ECE3107	Machine Vision for Robotics	3	0	0	3	F/EM	-
English Basket								
1	ENG1008	Indian Literature	2	0	0	2	-	GS/ HP
2	ENG1009	Reading Advertisement	3	0	0	3	S	-
3	ENG1010	Verbal Aptitude for Placement	2	0	2	3	S	-
4	ENG1011	English for Career Development	3	0	0	3	S	-
5	ENG1012	Gender and Society in India	2	0	0	2	-	GS/ HP
6	ENG1013	Indian English Drama	3	0	0	3	-	-
7	ENG1014	Logic and Art of Negotiation	2	0	2	3	-	-
8	ENG1015	Professional Communication Skills for Engineers	1	0	0	1	-	-

21. List of MOOC (NPTEL) Courses

21.1 NPTEL - Discipline Elective Courses for BFA

Sl. No.	Course ID	Course Name	Duration
1		NA	

21.2 NPTEL - Open Elective Courses for BFA

Sl. No.	Course ID	Course Name	Duration
1	SWAYAM	Art Appreciation : an introduction to Indian Art	12 Weeks
2	SWAYAM	Introducing Modern Western Art: Movements and Artists	4 Weeks
3	SWAYAM	Modern Indian Art From the Colonial Period to the Present	4 Weeks

22. Recommended Semester Wise Course Structure / Flow including the Programme / Discipline Elective Paths / Options

22.1. Regulations Governing Specialized Tracks in the Bachelor of Fine Arts Program

The Bachelor of Fine Arts at Presidency School of Design is designed to provide advanced, industry- aligned training through a track-based system in the later semesters. Each of the specialized tracks,

Integrating business and academic perspectives, comprises 18 credits of coursework. To ensure academic excellence, resource efficiency, and programmatic sustainability, the following regulations govern the offering, enrolment, and administration of these tracks.

22.1.1 Minimum Enrolment Requirement

To support a dynamic and collaborative learning environment, each track requires a minimum enrolment of ten (10) students to be offered in any given semester for a particular discipline. This threshold is established based on the following principles:

- Academic Engagement: A cohort of at least ten students ensures diverse perspectives, robust peer critiques, and effective collaboration, which are essential for project-based learning in Bachelor of Design program in a particular discipline.
- Resource Optimization: The minimum enrolment allows for efficient use of faculty expertise, studio facilities, and technological resources, such as design software and lab equipment.
- Discipline Sustainability: A cohort of ten students supports the discipline's ability to deliver specialized coursework while maintaining operational viability.

22.1.2 Majority Track Selection for Insufficient Enrolment

Should any track fail to meet the minimum enrolment requirement of ten (10) students, the following procedure will be implemented to ensure continuity and quality of education:

- All students in the Bachelor of Design program for a particular discipline will be enrolled in the track with the highest number of registered students, as determined at the close of the track selection period.

- The majority track will be identified based on enrolment data collected during the designated registration window, aligned with the School's academic calendar.
- This approach consolidates resources, cultivates cohort cohesion, and ensures that students receive a high-quality, focused curriculum within a viable track.

22.1.3 Tiebreaker Provision for Equal Enrolment

In the event that two or more tracks have an equal number of enrolled students, resulting in a tie that precludes a clear majority, the school administration will determine which track to offer. The decision will be guided by, but not limited to, the following considerations:

- **Resource Availability:** Assessment of faculty expertise, studio space, software licenses, and other track-specific requirements.
- **Discipline Alignment:** Prioritization of tracks that align with the strategic objectives of the Bachelor of Fine Arts discipline requirements, such as addressing emerging industry trends or institutional strengths.
- **Student and Industry Relevance:** Evaluation of the track's alignment with market demand for skills and its potential to enhance students' career outcomes. The school will communicate the decision to students in a timely manner through official channels, ensuring transparency while maintaining full authority over the outcome.
- **Students in the Bachelor of Fine Arts program** are required to select one track from the available tracks offered for a particular specialization. This single-track commitment ensures focused skill development and cohesive cohort learning. Students must indicate their track preference during the designated selection period, as outlined in the academic calendar, and are not permitted to enrol in multiple tracks simultaneously or choose subjects from a different track. In no case the subjects from multiple tracks can be clubbed to accrue a total credit of 18 credits under the track system. These 18 credits have to be accrued from the subjects of a single track only offered by the specialization in B.Sc. Program.

22.1.4. Authority of the School Administration

- The school administration holds complete discretion over all aspects of the track system, including but not limited to:

- Determining whether a track meets the minimum enrolment requirement.
- Reassigning students to a majority or alternative track in accordance with these regulations.
- Modifying the structure, content, or credit requirements of tracks to reflect academic, operational, or industry needs.
- Adjusting these regulations to ensure the program's alignment with institutional goals and resource availability. Decisions made by the administration are final and are implemented to uphold the academic integrity and operational efficiency of the Communication Design program. The school may enact changes to track offerings or regulations at its discretion, with or without prior notice, to adapt to enrolment patterns, resource constraints, or programmatic priorities.

22.1.5. Implementation and Communication

Track offerings and related decisions will be communicated to students through official institutional channels, including the learning management system, email, or academic advising sessions, prior to the start of the semester. Students are responsible for staying informed about these communications and adhering to the track selection and enrolment processes outlined by the program. The school is committed to providing clear and timely information to support students' academic planning.

22.1.6. Flexibility for Program Evolution

To ensure the Bachelor of Fine Arts program remains responsive to technological advancements, industry trends, and student needs, the school reserves the right to amend these regulations as necessary. Any modifications will be documented in the Program Regulation and Curriculum document and communicated to students promptly. This flexibility enables the program to maintain its commitment to delivering a relevant, high-quality education.

22.1.7. Student Participation and Program Expectations

By enrolling in the Bachelor of Fine Arts Program, students agree to abide by these regulations and acknowledge the school's authority to manage the track system in a manner that ensures academic quality and institutional sustainability. Participation in the program

reflects a commitment to engaging in the selected track's curriculum and contributing to a collaborative learning environment.

These regulations are crafted to balance academic rigor, operational efficiency, and student success while providing the institution with the flexibility to manage the track system effectively.

SEMESTER-WISE COURSE BREAK-UP

Semester-wise Course Grid - 2026-29 Batch - BFA							
Semester 1							
COURSE CODE	COURSE NAME	L	T	P	C	CONTACT HOURS	Basket
CIV7601	Universal Human Values and ethics	1	0	0	0	1	MAC
ENGXXXX / FRE1006 / GER1004 / ESP1001	Communication Essentials / Elementary French / Elementary German / Elementary Spanish	0	2	0	2	2	Humanities (HSMC)
PPS1017	Personal Resilience Basics	0	0	2	1	2	PPS
BFA1204	Colours and Mediums	2	0	6	5	8	Foundations Studies
BFA1205	Object and Nature Study	2	0	4	4	6	Foundations Studies
BFA1206	Elements & Principles	2	0	4	4	6	Foundations Studies
BFA1207	Space and Structure	2	0	4	4	6	Foundations Studies
					20	31	
Semester 2							
LAW7601	Indian Constitution	1	0	0	0	1	MAC
ENGXXXX/FRE2001/GER2001/ESP2001	Strategic Communication/Functional French/Functional German/Functional Spanish	0	2	0	2	2	Humanities (HSMC)
BFA1208	Life Study	1	0	6	4	7	Foundations Studies
BFA1209	Design Thinking for Artists	2	0	0	2	2	Foundations Studies
BFA1210	Art Appreciation	2	0	2	3	4	Foundations Studies

BFA1211	Fundamentals of Painting	1	0	4	3	5	Foundatio n Studies
BFA1201	Fundamentals of Sculpture	1	0	4	3	5	Foundatio n Studies
BFA1202	Creative Visualization	1	0	4	3	5	Foundatio n Studies
					20	31	
	Semester 3						
CHE7601	Environmental Studies	1	0	0	0	1	MAC
XXXXXXX	Open Elective - I	3	0	0	3	3	Open Elective
SOD1201	Basic Digital Tools	1	0	4	3	5	Core Course
BFA3001	Track I: Classical Painting	1	0	5	5	6	Track
BFA3004	Track II: Classical Sculpture						Track
BFA1212	Indian Art History	2	0	0	2	2	Core Course
BFA2502	Advanced Life Study	1	0	6	4	7	Core Course
BFA1213	Identity, Self & Society	1	0	4	3	5	Core Course
					20	29	
	Semester 4						
XXXXXXX	Open Elective - II	3	0	0	3	3	Open Elective
BFA3002	Track I :Graphic Art	1	0	8	5	9	Track
BFA3004	Track II : Material Art						Track
BFA1203	Global Art History	2	0	0	2	2	Core Course
BFA2501	Abstraction & Material Exploration	2	0	4	4	6	Core Course
BFA2503	Advanced Object Study	1	0	6	4	7	Core Course
BFA2504	Art and Aesthetics	2	0	0	2	2	Core Course
					20	29	
	Semester 5						
SOD7001	Internship I	0	0	0	4	0	Profession al Practice
BFA3003	Track I: Contemporary Painting	1	4	6	8	11	Track
BFA3006	Track II: Contemporary Sculpture						Track
BFA2506	Technology & New Media Practice	1	1	4	4	6	Core Course
BFA2507	Experimental Approaches	1	1	4	4	6	Core Course

BFA2509	Curatorial Practice & Art Criticism	2	0	4	4	6	Core Course
					24	29	
Semester 6							
BFA2508	Performative Art	1	0	6	4	7	Core Course
SOD7301	Capstone Project and Showcase	0	0	0	12	0	Professional Practice
					16	7	

23. Course Catalogues :

Course Code: BFA1204	Course Title: Colours and Mediums Type of Course: Foundation Courses	L-T-P-C	2	0	6	5
Version No.	1.0					
Course pre-requisites	NA					
Anti-requisites	NA					
Course Description	This course aims to develop a comprehensive understanding of colour theory and the practical application of both traditional and contemporary painting media through a studio-based, practice-oriented approach. It enables students to explore the properties, preparation, and use of colours, pigments, and binders while experimenting with surface qualities and visual effects. By the end of the course, students will acquire the ability to apply colour principles effectively, handle diverse materials with confidence, and create expressive, visually engaging works. Integrating theoretical knowledge with hands-on experimentation, the course fosters technical skill, critical awareness, and creative thinking, providing a strong foundation for painting, applied arts, and interdisciplinary practices.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of Colours and Mediums and attain Skill Development of student by using Experiential Learning techniques.					
Course Outcomes	On successful completion of the course, the students shall be able to: 1. Describe the relationships between colour, light, material, and surface in visual expression and artistic practice. (BTL 2) 2. Use a range of colour mediums, pigments, binders, and surfaces to explore colour interactions, compositions, and material qualities. (BTL 3) 3. Examine the expressive, perceptual, and compositional impact of colour and medium choices in visual studies and artworks. (BTL 4)					
Course Content						
Module 1	Fundamentals of Colour	Colour Wheel Creation Light vs. Pigment Experiment	Illustrated lectures	40 Sessions		

		Value and Intensity Scale Exercise Colour Harmony Collage	Studio demonstrations, guided practice	
Topics: Theory • Nature of Colour • Light vs. Pigment • Colour Terminology • Colour Wheel • Harmony Practical • Colour Wheel (creation and application exercises) • Value (light–dark scales, tonal studies) • Intensity (mixing saturation and neutralization) • Harmony (creating balanced colour compositions)				
Module 2	Pigments, Binders and Surfaces	Pigment Exploration (Natural vs. Synthetic) Binder Mixing Activity Surface Testing Creative Painting Exercise	Live demonstrations, critique sessions Hands-on studio practice	40 Sessions
Topics: Theory • Point (concept as a visual element in art and design) • Natural and synthetic pigments (types, sources, properties) • Papers (types, characteristics, suitability) • Canvas (types, preparation, qualities) • Boards (varieties and uses in painting) Practical • Point (composition exercises using point as a visual element) • Natural and synthetic pigments (hands-on mixing and application) • Papers (testing texture, absorbency, and media response) • Canvas (surface preparation, priming, and painting exercises) • Boards (surface preparation and experimental painting techniques)				
Module 3	Colour Mediums and Application	Wet vs. Dry Mediums Comparison Blending Techniques Practice Expressive Colour Painting Theme-Based Colour Composition	Studio exploration, peer critique	40 Hours

Topics:**Theory**

- Wet mediums (types, properties, characteristics, and uses)
- Dry mediums (types, properties, characteristics, and uses)
- Concept development using colour as an expressive medium (principles and approaches)

Practical

- Wet mediums (application techniques such as washes, layering, blending)
- Dry mediums (handling techniques like shading, hatching, texturing)
- Concept development using colour as an expressive medium (studio exercises, creative compositions, and experimentation)

List of Practical Tasks:**Practical 1 – Colour Wheel, Value Scale, and Tonal Gradation**

Level 1: All students produce a basic colour wheel, a simple value scale from light to dark, and a smooth tonal gradation using a single medium.

Level 2: Exceptional students develop an extended colour system including tints, shades, and tones, and apply tonal gradation to create a 3D form illusion.

Practical 2 – Colour Harmony and Contrast Composition

Level 1: All students create a simple composition applying basic colour harmony schemes such as complementary or analogous colours.

Level 2: Exceptional students produce complex compositions integrating multiple harmony schemes with expressive contrast, depth, and mood.

Practical 3 – Wash Technique Study

Level 1: All students practice monochrome wash techniques including flat wash and simple gradient transitions.

Level 2: Exceptional students create full-colour wash paintings demonstrating layering, transparency control, and light–shadow effects.

Practical 4 – Medium-Specific Textural Exploration

Level 1: All students explore basic textures using a single medium (e.g., pencil, ink, or paint) through controlled exercises.

Level 2: Exceptional students experiment with complex textures using multiple tools, surfaces, and techniques within the same medium.

Practical 5 – Mixed Media Experimental Artwork

Level 1: All students produce a simple artwork combining two different media with basic experimentation.

Level 2: Exceptional students create innovative mixed media artworks using three or more materials with strong conceptual integration.

Practical 6 – Theme-Based Final Composition Emphasizing Colour Expression

Level 1: All students develop a theme-based composition with a clear idea and basic colour application.

Level 2: Exceptional students produce a concept-driven final artwork with advanced colour expression, symbolism, and refined composition.

Targeted Applications and Tools that can be used:
Develops foundational colour knowledge, material understanding, and creative skills applicable to visual arts, design practice, and concept-driven artistic expression.

Traditional Tools:

- Brushes (Wet media brush, Dry media Brush)
- Palettes
- Palette knives
- Mixing trays

Mediums:

- Watercolour
- Poster colour
- Acrylic
- Ink
- Tempera

Surfaces:

- Handmade paper
- cartridge paper
- canvas
- prepared boards

Textbooks: NA

Reference

Links:

Reference Books:

1. Albers, J. (n.d.). *Interaction of color*. Yale University Press.
2. Eiseman, L. (n.d.). *Pantone guide to communication with colour*. Grafix Press Ltd.
3. Kersey, G. (n.d.). *The watercolour sourcebook: 60 inspiring pictures to transfer and paint with full-size outlines*. Search Press Ltd.
4. Monsef, D. A. (n.d.). *Color inspirations*. How Books.
5. Scott, M. (n.d.). *Watercolour artists bible*. Search Press Ltd.
6. Scragg, M. (n.d.). *Design and colour in watercolour*. B.T. Batsford Publication.

Reference Links:

7. Alison. (n.d.). *Free online color theory courses*. Retrieved May 18, 2026, from <https://alison.com/tag/color-theory> [\[alison.com\]](https://alison.com)
8. CourseHorse. (n.d.). *Color theory fundamentals (live online)*. Retrieved May 18, 2026, from <https://www.classcentral.com/course/coursehorse-color-theory-fundamentals-live-online-413959> [\[classcentral.com\]](https://www.classcentral.com)
9. Datacolor. (n.d.). *Learn color theory online: A 5-part course on the essentials of color*. Retrieved May 18, 2026, from <https://www.datacolor.com/a-5-part-course-on-the-essentials-of-color/> [\[datacolor.com\]](https://www.datacolor.com)
10. School of Atelier Arts. (2024). *Free online color theory class*. Retrieved May 18, 2026, from <https://www.schoolofatelierarts.com/free-online-color-theory-class/> [\[schoolofat...erarts.com\]](https://www.schoolofatelierarts.com)
11. Class Central. (n.d.). *Color theory online courses and certifications*. Retrieved May 18, 2026, from <https://www.classcentral.com/subject/color-theory> [\[classcentral.com\]](https://www.classcentral.com)

12. Plants and Colour. (n.d.). *Art materials fundamentals: Binders and pigments*. Retrieved May 18, 2026, from <https://plantsandcolour.co.uk/art-materials-fundamentals-binders-pigments> [\[plantsandc...lour.co.uk\]](https://plantsandcolour.co.uk)
13. RMIT University. (2024). *Colour theory: Understanding and working with colour (PDF resource)*. Retrieved May 18, 2026, from <https://rmit.pressbooks.pub/colourtheory1/back-matter/download-links/> [\[rmit.pressbooks.pub\]](https://rmit.pressbooks.pub)
14. SUNY Westchester Community College. (n.d.). *Introduction to color theory (PDF)*. Retrieved May 18, 2026, from https://sunywcc2ddesign.com/2d/11_color1_2ddesign_cj.pdf

Topics relevant to “Skill Development”: Study of Fundamentals of Colour, Pigments, Binders and Surfaces, Colour Mediums and Application and attain **Skill Development** through **Experiential learning** techniques. This is attained through assessment component mentioned in course handout.

Catalogue prepared by	Vibin Kumar V G Designation: Assistant Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: BFA1206	Course Title: Elements and Principles Type of Course: Foundation Courses	L-T- P-C	2	0	4	4
Version No.	1.0					
Course pre-requisites	NA					
Anti-requisites	NIL					
Course Description	This course introduces students to the fundamental elements and principles of art as the foundation of visual expression in fine arts, with the purpose of developing a strong understanding of visual language and composition. By engaging with elements such as line, shape, form, colour, texture, and space, along with principles including balance, contrast, rhythm, harmony, unity, and emphasis, students will build the ability to analyse, interpret, and create meaningful artworks. By the end of the course, students are expected to demonstrate improved creative thinking, visual communication skills, critical awareness, and artistic sensitivity essential for fine arts practice. The course is studio-based and experiential in nature, emphasizing hands-on exercises, experimentation, and reflective learning to encourage exploration, personal expression, and the development of a coherent visual approach.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of Elements and Principles of Art and attain Skill Development of student by using Experiential Learning techniques.					
Course Outcomes	On successful completion of the course, the students shall be able to: 1. Describe the elements and principles of art and their role in shaping visual language and artistic expression. (BTL 2)					

	2. Use composition, colour relationships, observation, and abstraction to develop visual explorations and creative studies. (BTL 3) 3. Examine how visual elements, compositional structures, and colour interactions influence meaning, mood, and communication in artworks. (BTL 4)			
Course Content:				
Module 1	Elements of Art	Line and Texture Exploration. Shape, Form, and Space Study. Element-Based Composition	Observation exercises, drawing practice, demonstration of visual elements and hands-on sketching activities	25 Hours
Topics: Theory - Study of line, shape, form, texture, space, and colour - Line variations and expressive qualities - Understanding positive and negative space Practical - Experimental exercises on each element - Texture exploration (visual and tactile)				
Module 2	Principles of Art	Principles-Based Composition Exercise Artwork Analysis Activity Structured Design Project	Guided practice, visual analysis, composition exercises, group discussion, and demonstration-based learning.	25 Hours
Topics: Theory - Principles of design: balance, contrast, emphasis, rhythm, movement, unity, and harmony - Visual organization and composition techniques - Analysis of artworks based on principles of design Practical - Development of structured compositions				
Module 3	Basics of Color Theory	Color Wheel and Mixing Exercise Value, Tint, Shade, Tone Practice	Experiential learning, color mixing experiments, palette studies, practical	20 Hours

		Digital vs. assignments, and Print Colour Study and Application visual demonstrations.	
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Topics:

Theory

- Introduction to color and composition
- Color wheel basics
- Warm and cool colors with value
- Tint, shade, and tone
- RGB and CMYK

Practical

- Application and analysis of color in artworks

Module 4	Composition and Creativity	Principles of Composition Exercise Colour and Mood Exploration Observation-Based Composition Creative and Abstract Expression Project	Project-based learning, creative composition exercises, brainstorming sessions, critique discussions, and studio practice.	20 Hours
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Topics:

Theory

- Principles of Composition
- Colour and Mood Exploration

Practical

- Observation-based Composition
- Creative and Abstract Expression

List of Practical Tasks:

Practical 1 – Elements of Art Studies

Level 1: All students create basic exercises exploring elements such as line, shape, form, texture, and colour.

Level 2: Exceptional students develop complex compositions integrating multiple elements creatively with depth and variation.

Practical 2 – Principles-Based Compositions

Level 1: All students produce compositions applying basic principles like balance, contrast, rhythm, and emphasis.

Level 2: Exceptional students create advanced compositions demonstrating dynamic use of multiple principles with strong visual impact.

Practical 3 – Colour and Composition Work

Level 1: All students create simple artworks applying basic colour schemes and composition techniques.

Level 2: Exceptional students produce expressive compositions using advanced colour harmony, contrast, and spatial organization.

Practical 4 – Final Creative Composition Project

Level 1: All students complete a theme-based artwork showing clear concept and basic execution.

Level 2: Exceptional students create a highly refined, concept-driven composition demonstrating originality, technical skill, and expressive use of visual elements.

Targeted Applications and Tools that can be used: The course enables students to develop a strong foundation in visual language by understanding elements and principles of art, while applying colour theory and composition techniques in creative practices. It enhances their ability to observe, analyse, and organize visual information, fostering skills in artistic expression, design thinking, and problem-solving. These competencies support applications in fine arts, graphic design, illustration, animation, and other creative industries by helping students produce structured, expressive, and concept-driven artworks.

Tools / Software / Methods:

- Pencil, charcoal, ink (line and texture studies)
- Watercolor, poster color, acrylic (color exploration)
- Paper cutting, collage materials (shape and space)
- Clay, cardboard (form and 3D work)
- Texture tools (sponges, fabric, found objects)
- Sketchbook (observation and element practice)

Textbooks: NA

Reference Links:

- Art and Success. (n.d.). *Complete mastery of color, design and composition for artists*. Retrieved May 18, 2026, from <https://www.artandsuccess.com/composition-design> [\[artandsuccess.com\]](https://www.artandsuccess.com)
- Domestika. (n.d.). *Visual composition for artists: Master balance, rhythm, and color*. Retrieved May 18, 2026, from <https://www.domestika.org/en/courses/5579-visual-composition-for-artists-master-balance-rhythm-and-color> [\[domestika.org\]](https://www.domestika.org)
- New Masters Academy. (n.d.). *Creative composition course*. Retrieved May 18, 2026, from <https://www.nma.art/courses/creative-composition/> [\[nma.art\]](https://www.nma.art)
- Class Central. (n.d.). *Art composition online courses and certifications*. Retrieved May 18, 2026, from <https://www.classcentral.com/subject/art-composition> [\[classcentral.com\]](https://www.classcentral.com)
- LibreTexts. (n.d.). *Principles of composition*. Retrieved May 18, 2026, from https://human.libretexts.org/Courses/Palo_Verde_College/Art_History%3A_Renaissance_to_Modern/02%3A_The_Visual_Elements_and_Principles_of_Composition/2.03%3A_Principles_of_Composition [\[human.libretexts.org\]](https://human.libretexts.org)
- Draw Paint Academy. (2021). *A comprehensive guide to composition for artists*. Retrieved May 18, 2026, from <https://drawpaintacademy.com/understanding-composition-for-artists/> [\[drawpaintacademy.com\]](https://drawpaintacademy.com)
- Painters Diary. (2026). *How to create mood and emotion using color in painting*. Retrieved May 18, 2026, from <https://paintersdiary.com/mood-and-emotion-in-painting/> [\[paintersdiary.com\]](https://paintersdiary.com)

Kerri Dixon Art. (n.d.). <i>Colour and mood in art</i>. Retrieved May 18, 2026, from https://www.kerridixonart.com/blog/colour-mood-in-art [kerridixonart.com]	
Topics relevant to “Skill Development” Study of Elements of Art, Principles of Art, Basics of Color Theory, Composition and Creativity and attain Skill Development through Experiential learning techniques. This is attained through assessment component mentioned in course handout.	
Catalogue prepared by	Sanskar Verma Designation: Assistant Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: BFA1205	Course Title: Object and Nature Study		L-T-P-C	2	0	4	4
	Type of Course: Foundation Courses						
Version No.	1.0						
Course Pre-requisites	NA						
Anti-requisites	NIL						
Course Description	This course aims to develop students’ ability to systematically observe, analyze, and represent natural and man-made forms through drawing and visual studies. By the end of the course, students will acquire skills in understanding proportion, structure, texture, light, shadow, and material qualities, enabling them to translate visual experiences into effective artistic and design expressions. The course emphasizes experiential and studio-based learning through direct observation, sketching, and model-making, fostering both technical proficiency and creative interpretation.						
Course Objective	The objective of the course is to familiarize the learners with the concepts of Object and Nature Study and attain SKILL DEVELOPMENT of student by using Experiential Learning techniques.						
Course Outcomes	Upon successful completion of the course the students shall be able to: Describe the visual characteristics of objects and natural forms through the study of proportion, structure, light, shadow, and texture. (BTL 2) Use observational drawing techniques to explore objects, organic forms, and spatial relationships from direct observation. (BTL 3) Examine the relationship between form, texture, composition, and interpretation in studies of objects and nature. (BTL 4)						
Course Content:							
Module 1	Observation and Basic Drawing Skills	Line, Contour and Gesture Drawing Practice Proportion and Object Study Exercises	Observation exercises, drawing demonstrations, and guided	20 Session			

		Still-Life Drawing and Composition	sketching practice.	
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Topics:

Theory

- Introduction to observation and visual perception
- Principles of line, contour, and gesture drawing
- Proportion and measurement techniques for accurate representation
- Understanding multiple views of objects (front, side, perspective)

Practical

- Contour and gesture drawing exercises
- Application of proportion and measurement in sketching
- Multiple view studies of selected objects
- Basic still-life setup and observational sketching
- Hand-eye coordination development through regular drawing practice

Module 2	Light, Shadow and Texture Study	Light and Shadow Observation Exercise Shading Techniques Practice Texture Rendering Study Tonal Drawing for Depth and Volume	Practical demonstrations, shading exercises, still life studies, and hands- on rendering practice.	20 Session
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Topics:

Theory

- Understanding light sources and shadow formation
- Tonal values and gradation concepts
- Principles of shading techniques (hatching, cross-hatching, stippling, blending)
- Study of different surface textures (wood, metal, glass, fabric)
- Concepts of depth and volume through tonal rendering

Practical

- Exercises on observing and drawing light and shadow on objects
- Creation of tonal scales and gradation studies
- Practice of shading techniques (hatching, cross-hatching, stippling, blending)
- Texture rendering exercises using various materials
- Still-life drawing focusing on depth, volume, and realistic tonal representation

Module 3	Nature Study and Organic Forms	Observation-Based Nature Sketching Organic Shapes Exploration Texture and Pattern Study Creative Interpretation Exercise	Outdoor observation, sketching from nature, study of organic forms, and experiential drawing exercises.	25 Session
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Topics:**Theory**

- Observation and study of natural forms (plants, leaves, flowers)
- Understanding organic shapes and structures in nature
- Texture and pattern formation in natural elements
- Principles of creative interpretation of natural forms

Practical

- Observational drawing of plants, leaves, and flowers
- Studies focusing on organic forms and structural analysis
- Texture and pattern rendering exercises based on natural objects
- Creative reinterpretation of natural forms into stylized or abstract compositions

Module 4	Composition and Creative Interpretation	Still-Life Composition Arrangement Media Exploration Exercises Integrated Composition Practice Final Studio Project	Creative studio practice, composition building exercises, experimentation, critique sessions, and project-based learning	25 Session
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Topics:**Theory**

- Principles of composition: balance, harmony, rhythm, and contrast
- Concepts of arranging objects for effective still-life composition
- Integration of natural and man-made forms in visual compositions
- Understanding characteristics and uses of different media (pencil, ink, charcoal, mixed media)

Practical

- Still-life arrangement and composition exercises
- Drawing and composing with both natural and man-made objects
- Exploration and application of various media (pencil, ink, charcoal, mixed media)
- Final studio project: creation of an object and nature-based composition integrating learned principles and techniques

List of Practical Tasks:**Practical 1 – Observation and Basic Drawing**

Level 1: All students create simple observational drawings focusing on basic shapes, proportions, and line quality.

Level 2: Exceptional students produce detailed observational drawings showing accurate proportions, depth, and refined line variation.

Practical 2 – Light, Shadow, and Still-Life Study

Level 1: All students draw still-life compositions applying basic light and shadow with simple tonal shading.

Level 2: Exceptional students create realistic still-life studies with advanced tonal gradation, depth, and accurate rendering of light and material quality.

Practical 3 – Nature Study and Outdoor Sketching

Level 1: All students complete observational sketches of plants and natural objects focusing on basic form and structure.

Level 2: Exceptional students produce expressive outdoor sketches capturing detail, texture, and atmosphere with creative interpretation.

Practical 4 – Final Composition and Presentation

Level 1: All students develop a final composition combining learned techniques with clear structure and basic execution.

Level 2: Exceptional students create a refined, concept-driven final artwork demonstrating strong composition, technical skill, and presentation quality.

Targeted Applications and Tools that can be used: This course equips students with essential observational, analytical, and representational drawing skills that are fundamental to visual arts and design disciplines. It develops the ability to accurately perceive form, proportion, light, texture, and spatial relationships, enabling effective translation of real-world subjects into artistic compositions. Through structured practice and creative exploration, students gain proficiency in handling various media and techniques, fostering both technical competence and expressive capability. These skills are directly applicable to fields such as fine arts, illustration, animation, architecture, product design, and visual communication, supporting both academic advancement and professional creative practice.

Tools / Software / Methods:

- Pencil, charcoal, ink (line and texture studies)
- Watercolor, poster color, acrylic (color exploration)
- Paper cutting, collage materials (shape and space)
- Clay, cardboard (form and 3D work)
- Texture tools (sponges, fabric, found objects)
- Sketchbook (observation and element practice)

Textbooks: NA

Reference Links:

- Domestika. (n.d.). *Creative still-life photography specialization: Master lighting and composition*. Retrieved May 18, 2026, from <https://www.domestika.org/en/courses/5726-creative-still-life-photography-specialization-master-lighting-and-composition> [domestika.org](https://www.domestika.org)
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- Skillshare. (n.d.). *Art composition fundamentals: Exploring value, contrast, shape, and balance*. Retrieved May 18, 2026, from <https://www.skillshare.com/en/classes/art-composition-fundamentals-exploring-value-contrast-shape-and-balance-in-procreate-or-pen-and-ink/88957827> [skillshare.com](https://www.skillshare.com)
- St Ives School of Painting. (n.d.). *Still life: Colour and composition course*. Retrieved May 18, 2026, from <https://www.schoolofpainting.co.uk/courses/still-life-colour-and-composition-rec/> [schoolofpa...ting.co.uk](https://www.schoolofpainting.co.uk)
- Norwich University of the Arts. (n.d.). *Still-life drawing worksheet*. Retrieved May 18, 2026, from https://norwichuni.ac.uk/app/uploads/2022/03/nua_still-life_worksheet.pdf norwichuni.ac.uk

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- Create Arts Online. (n.d.). *Mixed media art courses*. Retrieved May 18, 2026, from <https://createartsonline.com/> createartsonline.com
- Artvilla. (n.d.). *Mixed media art lessons*. Retrieved May 18, 2026, from <https://www.artvilla.com/mixed-media-art-lessons/>

Topics relevant to “Skill Development”: Study of Observation and Basic Drawing Skills, Light, Shadow and Texture Study, Nature Study and Organic Forms, Composition and Creative Interpretation and attain **Skill Development** through **Experiential learning** techniques. This is attained through assessment component mentioned in course handout.

Catalogue prepared by	Sanskar Verma Designation: Assistant Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: BFA1207	Course Title: Space and Structure Type of Course: Foundation Courses	L-T-P-C	2	0	4	4
Version No.	1.0					
Course Pre-requisites	NA					
Anti-requisites	NIL					
Course Description	This course aims to introduce students to the fundamental concepts of space and structure as essential components of Fine Art, emphasizing spatial relationships, balance, and structural organization. By the end of the course, students will develop the ability to conceptualize, analyse, and construct both two-dimensional and three-dimensional compositions using modular, linear, planar, and volumetric forms, ensuring structural stability and visual coherence. The course involves a combination of theoretical understanding and hands-on studio-based learning, encouraging experiential exploration, problem-solving, and creative experimentation as a foundation for advanced practice in sculpture and painting.					
Course Objective	The objective of the course is to familiarize the learners with the concepts of Space and Structure and attain SKILL DEVELOPMENT of student by using EXPERIENTIAL LEARNING techniques.					

Course Outcomes	On successful completion of the course, the students shall be able to: 1. Describe the relationship between space, form, structure, and material in visual and physical constructions. (BTL 2) 2. Use modular, linear, and planar construction methods to explore open and closed structural forms and spatial organization. (BTL 3) 3. Demonstrate basic structural principles, including balance, load distribution, and stability, through exploratory construction studies. (BTL 3) 4. Examine spatial relationships, material behavior, and structural systems in relation to function, stability, and visual experience. (BTL 4)
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Course Content:	
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Module 1	Introduction to Space and Structure	Positive and Negative Space Exploration Visual and Physical Space Study Basic Structure Construction Exercise Studio Discipline Practice	Observation exercises, and guided sketching activities. Studio based learning, demonstration,	20 Session
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Topics: Theory • Concept of space (positive and negative space) • Understanding visual and physical space • Introduction to structural principles in art • Importance of studio discipline and work ethics Practical • Exercises exploring positive and negative space through 2D compositions • Creation of visual and physical spatial arrangements using basic materials • Simple structural construction studies (linear, planar, or modular forms) • Practice of studio discipline through organized workflow, material handling, and process documentation				
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Module 2	Elements of Space and Structural Organization	Point and Spatial Placement Exercise Elements of Space Exploration Open vs. Closed Structure Study	Analytical study, visual mapping, composition exercises, and participative learning sessions.	20 Session
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Topics: Theory • Concept of point as a basic unit of space and visual element • Elements of space and their visual organization • Understanding open and closed structures (characteristics and differences) Practical				
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• Composition exercises using point as a primary visual element • Exploration of spatial arrangements using basic space elements • Creation of simple open and closed structures using linear and planar materials • Comparative exercises demonstrating structural stability and spatial relationships				
Module 3	Structural Exploration and Construction	Modular Design Exercise Linear and Planar Construction Activity Load and Stability Experiment	Hands-on model making, material exploration, experimentation, and studio practice.	25 Session

Topics:

Theory

- Understanding modular systems and repetition in spatial design
- Principles of linear and planar construction in structures
- Basic concepts of load, balance, and stability in materials

Practical

- Creation of modular forms using repeated units
- Construction exercises using linear (sticks, wires) and planar (sheets, boards) materials
- Experiments demonstrating load distribution and structural stability
- Small-scale model making to test strength, balance, and form relationships

Module 4	Creative Spatial Composition	Integrated Spatial Composition Exercise Concept Development Activity 3D Model / Installation Work Presentation and Critique Session	Project-based learning, creative exploration, critique sessions, and spatial composition exercises.	25 Session
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Topics:

Theory

- Integration of form, space, and structure in visual compositions
- Principles of conceptual thinking and idea development in spatial design
- Methods of presenting and communicating spatial work effectively

Practical

- Exercises combining form, space, and structure into unified compositions
- Development of concept-based spatial models and creative explorations
- Preparation and presentation of spatial work through models, drawings, and documentation
- Final presentation showcasing structural understanding, creativity, and clarity of concept

List of Practical Tasks: This course enables students to understand and apply spatial concepts and structural thinking in artistic and design contexts by developing skills in organizing form, space, and material effectively. It enhances their ability to construct stable and visually coherent structures, explore modular and compositional systems, and translate conceptual ideas into physical and visual forms. Through hands-on experimentation and studio-based learning, students gain proficiency in model-making, spatial problem-solving, and presentation techniques, which are essential for fields such as

sculpture, installation art, architecture, interior design, product design, and other spatial design disciplines.

Practical 1 – Positive and Negative Space Study

Level 1: All students create simple compositions exploring positive and negative space relationships using basic shapes.

Level 2: Exceptional students develop complex compositions with dynamic space interaction, visual balance, and creative use of voids.

Practical 2 – Line and Plane Based Spatial Composition

Level 1: All students produce basic spatial compositions using linear and planar elements with simple arrangements.

Level 2: Exceptional students create sophisticated compositions demonstrating structural clarity, depth, and innovative use of line and plane.

Practical 3 – Relief or Modular Structural Study

Level 1: All students construct simple relief or modular forms using repetition and basic structural organization.

Level 2: Exceptional students design intricate modular systems showing variation, rhythm, and strong structural stability.

Practical 4 – Free Standing Structural Model

Level 1: All students build a stable free-standing model demonstrating basic balance and form.

Level 2: Exceptional students create advanced free-standing structures with complex form integration, load distribution, and refined aesthetic quality.

Targeted Applications and Tools that can be used:

1. Materials: Paper, cardboard, mount board, thermocol, wire, wood sticks, found materials
2. Tools: Cutters, rulers, adhesives, binding materials

Textbooks: NA

Reference Links:

- Domestika. (n.d.). *Visual composition for artists: Master balance, rhythm, and color*. Retrieved May 18, 2026, from <https://www.domestika.org/en/courses/5579-visual-composition-for-artists-master-balance-rhythm-and-color>
- New Masters Academy. (n.d.). *Creative composition course*. Retrieved May 18, 2026, from <https://www.nma.art/courses/creative-composition/>
- Art and Success. (n.d.). *Complete mastery of color, design and composition for artists*. Retrieved May 18, 2026, from <https://www.artandsuccess.com/composition-design>
- Class Central. (n.d.). *Art composition online courses*. Retrieved May 18, 2026, from <https://www.classcentral.com/subject/art-composition>
- Create Arts Online. (n.d.). *Mixed media art courses*. Retrieved May 18, 2026, from <https://createartsonline.com/>

Topics relevant to “Skill Development”: Study of Introduction to Space and Structure, Elements of Space and Structural Organization, Structural Exploration and Construction, Creative Spatial Composition and attain **Skill Development** through **Experiential learning** techniques. This is attained through assessment component mentioned in course handout.

Catalogue prepared by	Vibin Kumar V G Designation: Assistant Professor School of Design
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: BFA1209	Course Title: Design Thinking for Artists Type of Course: Discipline, Integrated	L-T-P-C	2	0	0	2
Version No.	2.0					
Course Pre-requisites	NA					
Anti-requisites	NIL					
Course Description	This course introduces the fundamental principles and processes of Design Thinking in the context of Fine Arts for first-year students. It focuses on developing observation, creativity, ethical awareness, and human-centered approaches in artistic practice. The course enables students to understand their artistic vision, identify real-world problems, and create meaningful visual outcomes through structured thinking and experimentation.					
Course Objective	To develop creative and critical thinking skills. To introduce Design Thinking processes in artistic practice. To encourage ethical, moral, and socially responsible approaches in art. To build observation, empathy, and conceptual development skills. To help students develop a strong personal artistic vision.					
Course Outcomes	On successful completion of the course, the students shall be able to: • Understand and explain the concept and stages of Design Thinking. • Apply Design Thinking methods in basic art practices. • Analyze problems from social and artistic contexts. • Evaluate ideas based on ethical, moral, and visual relevance • Create meaningful and innovative visual outcomes.					
Course Content: All assignments and projects must be developed using the reference materials available from the PU e-resource database – JSTOR, EBSCO, Library OPAC, NPTEL Videos, etc..						
Module 1	Fundamental Principles of Design Thinking	Demonstration, participative learning, studio-based practice, group discussions, and continuous assessment.	15 Hours			
Topics: Definition and Introduction to Model of Design Thinking Visual Journal and Narrative Development Immersion into Stages of Design Thinking (Empathy, Define, Ideate, Prototype, Test) Decoding of Personal Art Practice and Process						
Module 2	Application of Design Thinking	Demonstration, participative learning, studio-based practice,	15 Hours			

		group discussions, and continuous assessment.	
Topics: Understanding Problems in Artistic and Social Contexts Observation and Empathy Methods 5W1H in Ideation Mind Mapping and Problem Identification Discussion and Documentation Six Thinking Hats Brainstorming and Concept Development			
Module 3	Design Thinking in Real Life	Demonstration, participative learning, studio-based practice, group discussions, and continuous assessment.	15 Hours
Topics: Human-Centered Approach in Art Design Thinking in Everyday Life and Art Contexts Case Studies from Art Practices Problem-solving through Visual Language Presentation and Critique of Artwork			
Targeted Applications & Tools that can be used: • Ideation Methods: SCAMPER, Mind Mapping • Visual Exploration Tools: Sketching, Journaling • Research Methods: Observation, Interviews • Feedback Methods: Peer Review, Discussions			
Topics relevant to “SKILL DEVELOPMENT Fundamental Principles of Design Thinking, Application of Design Thinking, Design Thinking in Real Life through Experiential Learning techniques.			
Textbooks:			
Reference Links: • Thinking Design by S Balaram. New Delhi [India]: Sage Publications Pvt. Ltd. 2010. eBook., Database: eBook Collection (EBSCOhost) • Design Thinking by Clarke, Rachel Ivy. Series: Library Futures, Vol. 4. Chicago: ALA Neal-Schuman. 2020. eBook., Database: eBook Collection (EBSCOhost) • The Pocket Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions by Bruce Hanington; Bella Martin. Minneapolis: Rockport Publishers. 2017. eBook., Database: eBook Collection (EBSCOhost) • https://puniversity.informaticsglobal.com:2054/stable/1511801?Search=yes&resultItemClick=true&searchText=design+thinking&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Ddesign%2Bthinking%26so%3Drel&ab_segments=0%2FSYC-6168%2Ftest&refreqid=fastly- • default%3A0d5b607b163f60876ca973ed90e22b1c&seq=1#metadata info tab contents			
Catalogue prepared by	Sanskar Verma		

Module 2	Overview of Art History and Traditions	Lectures, slideshows, guided discussions	25 Hours
Topics: Prehistoric Art Ancient Civilizations Indian Art Traditions Introduction to Global Art Movements			
Module 3	Modern and Contemporary Art	Visual analysis, case studies, student presentations	20 Hours
Module 4	Experiencing and Responding to Art	Gallery visits (physical/virtual), discussions, reflective practice	20 Hours
Topics: Art criticism basics Appreciation methods Gallery/museum studies Art in public spaces			
List of Practical Tasks: 1) Visual analysis of a selected artwork 2) Comparative study of two art styles or traditions 3) Artist profile presentation 4) Mixed-media experimental artwork 5) Theme-based final composition emphasizing colour expression Gallery or museum visit report (physical or virtual) 6) Reflective essay on personal art experience			
Targeted Applications & Tools that can be used: 1) Slide presentations and visual archives 2) Museum and gallery websites (virtual tours) 3) Sketchbooks for visual notes			
Topics relevant to "SKILL DEVELOPMENT" - Understanding Art and Aesthetics, Overview of Art History and Traditions, Modern and Contemporary Art, Experiencing and Responding to Art through Experiential Learning techniques.			
Textbooks:			
Reference Links: 1. Arnheim, Rudolf. <i>Art and Visual Perception</i> . University of California Press. 2. Honour, Hugh & Fleming, John. <i>A World History of Art</i> . Laurence King. 3. Barrett, Terry. <i>Criticizing Art: Understanding the Contemporary</i> . McGraw-Hill. 4. Chaitanya, Krishna. <i>A History of Indian Painting</i> . Abhinav Publications.			
Catalogue prepared by	Vibin Kumar V G, Asst. Professor, BFA		

Recommended by the Board of Studies on						
Date of Approval by the Academic Council						
Course Code: BFA1211	Course Title: Fundamentals of Painting Type of Course: 1] Program Core 2] Integrated	L-T-P-C	1	0	4	3
Version No.	1.0					
Course Pre-requisites	Nil					
Anti-requisites	NIL					
Course Description	This course introduces students to the fundamental concepts and techniques of painting. It covers the basics of color theory, composition, and use of different painting materials and tools. Through guided exercises and creative projects, students develop observation skills, understand visual elements, and explore personal expression while working with various painting mediums. .					
Course Objective	To introduce students to the basic techniques and concepts of painting, including color, composition, and materials, while developing observational skills and creative expression through practical work.					
Course Outcomes	On successful Completion of this course, students shall be able to • Identify basic painting tools, materials, and terminology and Explain fundamental concepts such as color theory, tonal values, and composition. • Apply: Demonstrate basic painting techniques using appropriate media. • Analyse: Construct balanced compositions based on observation. • Evaluate: Assess their own artworks and peer works critically. • Create: Produce finished paintings reflecting conceptual clarity and technical control.					
Course Content:	Introduction to painting materials and tools, basics of color theory, and understanding of elements and principles of design in painting. Study of composition and visual balance, along with techniques of different mediums such as watercolor, acrylic, and poster color. Development of observation-based painting (still life and nature) and exploration of creative expression, leading to final artwork and portfolio development.					
Module 1	Fundamentals of Painting	Illustrated lectures, Studio demonstrations, guided practice	25 Hours			
Topics: Nature and scope of painting Introduction to tools & materials Elements and principles compositions Editing Types & Industry Roles Color and composition						
Module 2	Composition and Observation	Live demonstrations, critique sessions,	25 Hours			

		Hands-on studio practice	
Topics: Balance Proportion Rhythm Perspective basics Wash layering Brush handling Surface preparation			
Module 3	Video Editing Software	Assignment Documentation	25 Hours
Topics: Final composition			
List of Practical Tasks: Level 1 7) Line and tonal value study (monochrome painting) 8) Color wheel and color harmony composition 9) Object-based still life (natural and artificial light) 10) Texture study using paint application techniques 11) Theme-based final painting composition			
Targeted Application & Tools that can be used: 4) Traditional painting tools: brushes, palette knives, canvas, paper 5) Media: watercolours, poster colours, acrylics, dry pigments 6) Visual references: still life setups, photographs, museum archives			
Text Books • NIL			
References 1. Ocvirk, O. G., Stinson, R. E., Wigg, P. R., Bone, R. O., & Cayton, D. L. <i>Art Fundamentals: Theory and Practice</i> . McGraw-Hill Education. 2. Livingstone, M. <i>Vision and Art: The Biology of Seeing</i> . Abrams. 3. Edwards, B. <i>Drawing on the Right Side of the Brain</i> . Tarcher Perigee. 4. Gombrich, E. H. <i>The Story of Art</i> . Phaidon Press. 5. Goldstein, N. <i>Design and Composition</i> . Pearson Education. 6.			
Topics relevant to SKILL DEVELOPMENT: Principles of Composition- Balance, symmetry, and asymmetry, Mixed Media Drawing- Combining different drawing and painting materials for Skill Development through Experiential Learning Techniques . This is attained through the assessment component mentioned in the course plan.			
Catalogue prepared by	Vibin Kumar V G		

Sculpture in Contemporary Practice Elements and Principles of Sculpture			
Module 2	Composition Observation	and Live demonstrations, critique sessions, Hands-on studio practice	25 Hours
Topics: Additive, subtractive, and constructive sculptural methods Sculptural materials and tools Material handling and experimentation			
Module 3	Observational & Creative Sculpture	Studio work, critiques, guided exploration	25 Hours
Topics: Object-based and nature-based observational sculpture Integration of form and idea for creative sculpture Planning and developing final sculptural project			
List of Practical Tasks: Level 1 12) Study of basic geometric forms 13) Organic form inspired by natural objects 14) Object-based observational sculpture 15) Material and texture exploration exercise 16) Theme-based final sculptural composition Targeted Application & Tools that can be used: 7) Traditional Tools: Modelling tools, carving tools, wire, armature materials, spatulas 8) Conceptual & Planning Tools: Sketchbooks, reference images, scale drawings			
Text Books • NIL			
References 7. Read, Herbert. <i>The Meaning of Art</i> . Faber & Faber. 8. Lanteri, Edouard. <i>Modelling and Sculpting the Human Figure</i> . Dover Publications. 9. Lucie-Smith, Edward. <i>Sculpture: A Visual History</i> . Thames & Hudson. 10. Causey, Andrew. <i>Sculpture Since 1945</i> . Oxford University Press. 11. Heller, Jules. <i>Art Terms and Techniques</i> . Watson-Guptill. Topics relevant to SKILL DEVELOPMENT: Introduction to Sculpture, Composition and Observation and Observational & Creative Sculpture for Skill Development through Experiential Learning Techniques . This is attained through the assessment component mentioned in the course plan.			

Catalogue prepared by	Vibinkumar V G
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: BFA1208	Course Title: Life Study Type of Course: Discipline, Integrated	L- T- P- C	1	0	6	4
Version No.	1.0					
Course pre-requisites	NA					
Anti-requisites	NIL					
Course Description	This course focuses on the study of the human figure through observation, analysis, and representation. It introduces students to proportions, anatomy, gesture, posture, and movement of the human body. Through studio-based exercises including live model drawing, students develop the ability to capture form, structure, and expression. Emphasis is placed on understanding human anatomy, developing observational accuracy, and enhancing drawing skills essential for fine arts practice.					
Course Objective	The objective of this course is to develop students’ understanding of human anatomy and proportions, and to enhance their observational and representational skills through life drawing using experiential learning methods.					
Course Outcomes	On successful completion of the course, the students shall be able to: • Understand and apply basic human proportions and anatomy in drawing. • Demonstrate skills in rendering form, volume, and structure of the human body. • Apply and represent human posture, gesture, and movement accurately. • Create expressive and anatomically informed figure drawings.					
Course Content: The course is structured into four modules focusing on human proportions, gesture drawing, anatomical study, and expressive figure composition through studio-based practice.						
Module 1	Introduction to Human Proportion and Gesture	Assignment Demonstration and Participative Learning. Documentation	25 Hours			

Topics: Basic Human Proportions and Measurement Techniques Stick Figures and Simplified Forms Gesture Drawing and Quick Poses Line of Action and Movement Introduction to Life Drawing (Reference and Live Observation)			
Module 2	Study of Form and Structure	Assignment Demonstration and Participative Learning. Documentation	25 Hours
Topics: Understanding Volume and Structure of the Human Body Study of Torso, Limbs, and Head Blocking and Construction Methods Light and Shadow on the Human Form Drawing from Live Model and Reference Images			
Module 3	Anatomy and Detailed Study	Demonstration Method, Studio Practice, Experimentation, Process Documentation	25 Hours
Topics: Basic Skeletal and Muscular Structure Study of Body Parts: Hands, Feet, Head, and Facial Features Proportion Refinement Tonal Rendering of the Human Figure Expressing Weight, Balance, and Posture			
Module 4	Expressive Figure Drawing and Composition	Assignment Demonstration and Participative Learning. Documentation	30 Hours
Topics: Developing Expressive Figure Drawings Composition with Single and Multiple Figures Integration of Gesture, Anatomy, and Structure Exploration of Different Media (Charcoal, Ink, Pencil, Mixed Media) Final Studio Project: "Life Study Composition" Presentation and Critique			
List of Practical Tasks: Gesture and proportion studies Structural figure drawing Anatomy and detailed study Final life study composition			
Targeted Applications & Tools that can be used: - Pencil, charcoal, ink (line & texture studies) - Watercolor, poster color, acrylic (color exploration) - Paper cutting, collage materials (shape & space) - Clay, cardboard (form & 3D work) - Texture tools (sponges, fabric, found objects)			

Sketchbook (observation & element practice)	
Topics relevant to “SKILL DEVELOPMENT Introduction to Human Proportion and Gesture, Study of Form and Structure, Anatomy and Detailed Study, Expressive Figure Drawing and Composition through Experiential Learning techniques.	
Textbooks:	
Reference Links: - Mao, Chen, Sheng Feng Qin, and David Wright. "A sketch-based approach to human body modelling." Computers & Graphics 33.4 (2009): 521-541 - Barber, Barrington. The Complete Fundamentals of Drawing: Still Life, Figure Drawing, Landscapes & Portraits. Arcturus Publishing, 2023 https://fiveable.me/drawing-foundations/unit-10/gesture-drawing/study-guide/WOWIOPTdw331p9n6 https://artprof.org/learn/tutorials-media/drawing/charcoal/expressive-figure-drawing-techniques/ https://www.domestika.org/en/courses/4700-expressive-gesture-drawing-and-portraiture/final_project_lessons	
Catalogue prepared by	Sanskar Verma
Recommended by the Board of Studies on	
Date of Approval by the Academic Council	

Course Code: BFA1202	Course Title: Creative Visualization Type of Course: Discipline, Integrated	L- T- P- C	1	0	4	3
Version No.	1.0					
Course pre-requisites	NA					
Anti-requisites	NIL					
Course Description	This course focuses on developing creative thinking and visual imagination through various visualization techniques. It encourages students to explore ideas, concepts, and narratives using drawing, sketching, and mixed media approaches. The course emphasizes ideation, concept development, and visual storytelling, enabling students to translate abstract thoughts into visual forms. Studio-based exercises enhance creativity, originality, and expression essential for design and fine arts practices.					

Course Objective	The objective of this course is to enhance creative thinking and visualization skills in students, enabling them to generate, develop, and communicate ideas effectively through visual representation using experiential learning methods.		
Course Outcomes	On successful completion of the course, the students shall be able to: • Understand the creative ideas and translate them into visual forms. • Demonstrate ability to visualize concepts through sketches and illustrations. • Develop visual narratives and storytelling techniques. • Apply creative thinking in design and artistic processes.		
Course Content: The course is structured into four modules focusing on ideation, visual thinking, narrative development, and creative expression through studio-based practices.			
Module 1	Introduction to Creative Thinking and Visualization	Assignment Demonstration and Participative Learning. Documentation	15 Hours
Topics: Introduction to creativity and imagination Techniques of idea generation such as brainstorming and mind mapping Visual thinking and basic sketching skills Doodling and freehand expression exercises Converting abstract ideas into simple visual representations			
Module 2	Concept Development and Visual Exploration	Assignment Demonstration and Participative Learning. Documentation	15 Hours
Topics: Developing concepts from themes and prompts Thumbnail sketching techniques Exploration of multiple design ideas Use of symbolism and metaphors in visual language Experimentation with forms and compositions			
Module 3	Visual Storytelling and Communication	Demonstration Method, Studio Practice, Experimentation, Process Documentation	20 Hours
Topics: Fundamentals of Visual Communication Elements & Principles of Design Composition & Framing Story & Narrative Development			
Module 4	Creative Expression and Final Project	Assignment Demonstration and Participative Learning. Documentation	25 Hours

Topics:

Integration of concepts and visualization techniques
 Development of final creative work based on chosen theme
 Exploration of mixed media and different styles
 Presentation and critique of creative work

List of Practical Tasks:

Idea generation and sketching
 Concept development
 Visual storytelling exercises
 Final creative visualization project

Targeted Applications & Tools that can be used:

- Pencil, charcoal, ink (line & texture studies)
- Watercolor, poster color, acrylic (color exploration)
- Paper cutting, collage materials (shape & space)
- Clay, cardboard (form & 3D work)
- Texture tools (sponges, fabric, found objects)
- Sketchbook (observation & element practice)

Topics relevant to "SKILL DEVELOPMENT Introduction to Creative Thinking and Visualization, Concept Development and Visual Exploration, Visual Storytelling and Communication, Creative Expression and Final Project through Experiential Learning techniques.

Textbooks:**Reference Links:**

- Five Design-Sheets: Creative Design and Sketching for Computing and Visualisation
- Chin, Jacqueline Sim Fei. *Visual diary as a tool for idea generation for graphic design study program*. MS thesis. University of Malaya (Malaysia), 2020.
- Eisner, Will. *Graphic storytelling and visual narrative*. WW Norton & Company, 2013.
- <https://fiveable.me/visual-storytelling/unit-1/defining-visual-storytelling/study-guide/u4CqXkPjGAqs0ZV5>
- <https://www.artcenter.edu/academics/interdisciplinary-programs/humanities-and-sciences/course-descriptions.html>
- <https://fiveable.me/video-art/unit-4/translating-ideas-visual-narratives/study-guide/GltoumLFRzfEQuh6>
- <https://fiveable.me/introduction-to-visual-thinking/unit-13/quick-sketching-methods-ideation/study-guide/Oehev3usMPh0uwJW>

Catalogue prepared by

Sanskar Verma

Recommended by the Board of Studies on**Date of Approval by the Academic Council****Course Code: BFA1202**

Course Title: Creative Visualization
Type of Course: Discipline, Integrated

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Module 3	Visual Storytelling and Communication	Demonstration Method, Studio Practice, Experimentation, Process Documentation	20 Hours
Topics: Fundamentals of Visual Communication Elements & Principles of Design Composition & Framing Story & Narrative Development			
Module 4	Creative Expression and Final Project	Assignment Demonstration and Participative Learning. Documentation	25 Hours
Topics: Integration of concepts and visualization techniques Development of final creative work based on chosen theme Exploration of mixed media and different styles Presentation and critique of creative work			
List of Practical Tasks: Idea generation and sketching Concept development Visual storytelling exercises Final creative visualization project			
Targeted Applications & Tools that can be used: • Pencil, charcoal, ink (line & texture studies) • Watercolor, poster color, acrylic (color exploration) • Paper cutting, collage materials (shape & space) • Clay, cardboard (form & 3D work) • Texture tools (sponges, fabric, found objects) • Sketchbook (observation & element practice)			
Topics relevant to “SKILL DEVELOPMENT Introduction to Creative Thinking and Visualization, Concept Development and Visual Exploration, Visual Storytelling and Communication, Creative Expression and Final Project through Experiential Learning techniques.			
Textbooks:			
Reference Links: • Five Design-Sheets: Creative Design and Sketching for Computing and Visualisation • Chin, Jacqueline Sim Fei. <i>Visual diary as a tool for idea generation for graphic design study program</i>. MS thesis. University of Malaya (Malaysia), 2020. • Eisner, Will. <i>Graphic storytelling and visual narrative</i>. WW Norton & Company, 2013. • https://fiveable.me/visual-storytelling/unit-1/defining-visual-storytelling/study-guide/u4CqXkPjGAqs0ZV5 • https://www.artcenter.edu/academics/interdisciplinary-programs/humanities-and-sciences/course-descriptions.html • https://fiveable.me/video-art/unit-4/translating-ideas-visual-narratives/study-guide/GltoumLFRzfEQuh6 • https://fiveable.me/introduction-to-visual-thinking/unit-13/quick-sketching-methods-ideation/study-guide/Oehev3usMPh0uWJW			

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Recommended by the Board of Studies on	
Date of Approval by the Academic Council	