



## COURSE CONTENT AND EXAMINATION SCHEME (ALL COURSES)

### DFAD Foundation Course

#### Semester -1

	Subject	Practical/Theory	Credit Score	Duration of Teaching	Total Marks	Sessional Marks	External Marks Semester Submission & Viva	Duration of Examination
Discipline Specific Course -1	Painting & Printmaking	Practical	4	120 hours	50+50=100	26	74	6 hours
Discipline Specific Course -2	Design & Clay modeling	Practical	4	120 hours	50+50=100	26	74	6 hours
Discipline Specific Course -3	1. Identification of Slides 2. Geometrical Drawing	Practical	1	30 hours	25	6	19	3 hours
		Practical	1	30 hours	25	6	19	6 hours

Multi  
Discipline  
Course

Applied Art :

Lettering and

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### **Sessional and External Assessment**

25% of the marks of each practical subject will be for sessional and 75% external assessment. The sessional marks for practical's will be awarded by the subject teachers and announced on the college notice board at the end of each rotation. All late submission will be marked late, incomplete work and given zero mark in internal assessment. This will be counter signed by the student. This can, however, be resubmitted for annual assessment. In case some students wish to improve their submitted works later for annual assessment they are welcome to do so. For repeat sheets the concerned teacher's signature with official college stamp must be obtained.

The external assessment of the semester will be done by the committee appointed by Punjab University.

For the theory subjects, 20% of total marks will be for sessionals and 80% for external examinations. Moderation of the theory question papers and the answers book markings will be done the Panjab University.

**DIPLOMA IN FINE ART FOR DIVYANG**  
**DISCIPLINE SPECIFIC COURSE-I**  
**PAINING**

**Practical Credit Score-2, duration of teaching:60 hrs, total marks:50, Sessional**

**Marking:13l**

## SEMESTER II

### Composition

Composition is the arrangement or placement of visual elements in a piece of artwork , like forms, colours, texture perspective, ideas, volume, to understand light and shade, tone in day light

**Medium:** Pencil colour, oil pastel, ink, mix media ( collage, water colour)

- Two good works
- Half imperial sheet consult the teacher
- 50 sketches of drapery study.

### Still life/ outdoor Study

- Element of Still Life and Nature Study ( nature and treatment of Lights perspective and colour.)

**Medium:** Water colour, Pencil colour, oil pastel, Ink, Mixed Media, (Collage,watercolour)

- Two good work
- Half Imperial Sheet
- 30 sketches of drapery study.

### SUGGESTED READING:

DFAD (SEMESTER – I)

1. Painting Water Colour Trees The easy way By Terry Harrison Publisher- Search Press Limited Wellwood, North Farm Road, Great Britain Year of Publishing -2012
2. Creative Water Colour Technique By Zoltan Szabo Publisher- General Publishing Company Limited, Ontario Year of Publishing - 1974
3. The DK Art school Watercolour 'COLOUR' Editorial Consultant :Raysmith Publisher- Dorling Kindersley Limited, Year of Publishing – 1993
4. The eye of the Artist By Jack Clifton Publisher- North Light Publishers/West Port, Conn., Year of Publishing -1973
5. Water Colour Creative Techniques by Barron's Publisher by Parram'on Ediciones, Spain, Year of Publishing- 2008

**DIPLOMA IN FINE ART FOR DIVYANG**  
**DISCIPLINE SPECIFIC COURSE-I**  
**PRINT MAKING**

**Practical Credit Score-2, duration of teaching:60 hrs, total marks:50, Sessional**

**Marking:13, External Marking (Viva and annual submission:37, Duration of**  
**Examination:06 hrs**

Prints can be taken on various surfaces like paper or canvas. Basic techniques in surface printing in silk-screen printing, experimental printing with other materials such as wire mesh, coarse fabric, cord etc.

Basic techniques in Relief Printing in black & White and Colors, simple methods of making Blocks with wood block/Linoleum with woodcut tools/ knives.

**SEMESTER I**

Introduction to Printmaking.

(Black & White printing Size in 10" x 12"[ 02 Nos.]

**Sketch & Layout**

The student will draw a layout plan of the size of the print to be finally printed on a drawaut auringing Size in





**Recommended References:**

1. Visual Design by Lillian Garrett Publisher-Robert E. Kroeger Publishing Company  
Year of Publishing- 1975
2. Design: Elements and Principles by Dorothea C. Malcolm Publisher- Davis Publications,  
Massachusetts Year of Publishing- 1972
3. Design and Form by Johannes Itten Publisher-Thames and Hudson London  
Year of Publishing- 1975
4. Geometric Patterns & Borders by David Wade Publisher- Wildwood House London  
Year of Publishing- 1982
5. Indian Decorative Design by Kamla Aryan Publisher- Rekha Prakashan, New Delhi  
Year of Publishing- 2006

**DIPLOMA IN FINE ART FOR DIVYANG**

**DISCIPLINE SPECIFIC COURSE-II**

**Clay Modeling (Semester 1 & 2)**

**Practical Credit Score-2, duration of teaching:60 hrs, total marks:50,**

**Sessional Marking:13, External Marking -Viva and semester**

**submission:37, Duration of Examination:06 hrs**

Clay modeling to develop visual awareness in three dimension through manipulative skills in clay and plater etc.

(a). Simple composition in clay organize and inorganic particles, technique of baking and use of Plaster of Paris.

(b). Studies to create an understanding of the aesthetics of three dimensional forms, texture and body, colour of the materials, Principles of weight, volume, space and contour.

**CLAY MODELLING IN RELIEF**

Basic shapes and arrangements, in clay forms based on studies of birds and 65326( )-347.826(di)-456h64(ol)-4.

DIPLOMA IN FINE ART FOR DIVYANG

**INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES**

**SUBJECT: IDENTIFICATION OF SLIDES (Minor)**

**SEMESTER -1**

**Practical Credit Score-1, duration of teaching:30 hrs, total marks:25, Sessional Marking:6, External Marking:19, Duration of Examination:03 hrs**

1. The syllabus includes **20** slides for identification.
2. The examiner shall select any **09** for identification for examination.
3. The identification shall include – **Name/Title of the Artwork, Date/Time Period of the Artwork, Style/Art movement/Patronage, Materials used, Name of the Artist/Dynasty.**
4. Total 09 slides will be shown. Eight slides will carry 2 i.e. 8

**COURSE CONTENT**  
**DIPLOMA IN FINE ARTS FOR DIVYANG (SEMESTER -1)**  
**SUBJECT - IDENTIFICATION OF SLIDES**

**UNIT 1**

1. Lion Capital at Sarnath – Maurayan Art
2. Priest King – Indua Valley Civilization
3. Dancing Girl – Indus Valley Civilization
4. Bull Seal – Indus Valley Civilization
5. Yogi surrounded by animals – Indus Valley Civilization

**UNIT 2**

6. Elephant at Dhaulli – Maurayan Art
7. DidarganjYakshi – Maurayan Art
8. Dream of Queen Maya – BharhutStupa
9. Mother Goddess – Indus Valley Civilization
10. SanchiStupa – t

SaCarhtaaa –s l-6(l)8( b)-10(I)3(n(s)-1(p)-2(l)-2(c)8(i)-2(on)10( )-10(G)2(it)-2( )84( )(-)1pa)4( )-1

**INSTRUCTIONS FOR PAPER SETTER AND CANDIDATES**

**SUBJECT: IDENTIFICATION OF SLIDES (Minor)**

**DIPLOMA IN FINE ARTS FOR DIVYANG: SEMESTER -2**

**Practical Credit Score-1, duration of teaching:30 hrs, total marks:25,**

**Sessional Marking:6, External Marking:19, Duration of Examination:03 hrs**

1. The syllabus includes **20** slides for identification.
2. The examiner shall select any **09** for identification for examination.
3. The identification shall include – **Name/Title of the Artwork, Date/Time Period of the Artwork, Style/Art movement/Patronage, Materials used, Name of the Artist/Dynasty.**
4. Total 09 slides will be shown. Eight slides will carry 2 i.e. **8X2=16** marks and one slide will carry 3 i.e. **1x3=3** marks (16+3=19)
5. An Internal Assessment of 06 marks will be added by the subject teacher.
6. The Total Marks for exam will be 25.
7. Maximum Time Allotted: **03 Hours**

**COURSE CONTENT**  
**DIPLOMA IN FINE ARTS FOR DIVYANG (SEMESTER -2)**  
**SUBJECT - IDENTIFICATION OF SLIDES (Minor)**

**UNIT 1**

1. Harihara – Badami Caves
2. Ananda preaching Nanda – Bagh Caves
3. Red Male Torso – Indus Valley Civilization
4. Kailashanath Temple – Ellora Caves
5. MahajanakaJataka – Ajanta Caves

**UNIT 2**

6. Bodhisattva Vajrapani – Ajanta Caves
7. Black Princess – Ajanta Caves
8. AndhakasuraVadha Panel – Elephanta Caves
9. Marriage of Shiva and Parv-3(i)-2(v)10(i( )-10(1)8(e)-6(ph)P0( )-sl)8(e)-6(ph)1081)-2(or)3(a)4( )-10(C

**DIPLOMA IN FINE ART FOR DIVYANG**  
**DISCIPLINE SPECIFIC COURSE-III**  
**GEOMETRICAL DRAWING**

**Practical Credit Score-1, duration of teaching:30 hrs, total marks:25, Sessional**

**Marking:06, External Marking (Viva and annual submi**

**DIPLOMA IN FINE ART FOR DIVYANG**

**Multi Disciplinary Course (MDC)**

**Semester 1 & 2**

**LETTERING AND TYPOGRAPHY**

**Practical Credit Score-3, duration of teaching:90 hrs, total marks:75, Sessional Marking:15, External Marking (Viva and semester submission:60, Duration of Examination:06 hrs**

**OBJECTIVE**

It enables the designs to communicate various character of the product to the consumer. It facilitates the communication between the producer and consumer. Lettering and Typography is one of the vital instruments of any creative graphic designer. It communicates the consumer with its various characters. This requires practice, patience and precision on the part of an artist. Therefore, lettering and typography forms an important subject of Applied Art. Following exercises are suggested to develop desired competencies in the students.

**SEMESTER I**

Introduction to Gothic type, construction of letters and spacing.  
Introduction to Roman type, construction of letters and spacing.  
Two Works in a Week.  
Size:- In consultation with teacher.

**SEMESTER II**

Basic Study of Calligraphy - English and Hindi & Punjabi (Four works in a week).  
Prepare finished slogan/quotation using Gothic and Roman type covering all the alphabets (**Two Works in a week**)  
(All exercises should be Black & White on Half Imperial Sheet)

**Recommended References:**

1. A handbook & Typography by Kailas Takle Publisher- Nirmala Sadanand Publisher, Bombay Year of Publishing- 1966
2. Lettering and Lettering Display by Willian Mann Publisher- Van Nostr and Reinhold Company Inc, New York Year of Publishing- 1974.
3. An Introduction to Lettering by Alan & Rita Green Publisher- Pitman Corporation, New York Year of Publishing- 1972
4. ABC of Lettering and Printing Typefaces by Erik Lindegren Publisher- Green Mich House, USA Year of Publishing- 1982
5. Photo Typography by Allan Haley Publisher- Charles Scribner's Sons, New York, USA Year of Publishing- 1980



DIPLOMA IN FINE ART FOR DIVYANG

Multi Disciplinary Course (MDC)

Semester 1 & 2

Still Life

Practical Credit Score-3, duration of teaching:90 hrs, total marks:75, Sessional

5. Mastering Perspective For Beginners by Santiago Arcas, Jose Fernando Arcas, Isabel Gonzalez Publisher- Konemann Year of Publishing- 2005
6. Drawing landscapes Melvyn Petterson R.E. with Ian Kearey Publisher- David & Charles, UK Year of Publishing- 2002
7. Drawing Anatomy; An Artist Guide to the Human Figure by Barrington Barber Publisher- Arcturus London Year of Publishing- 2011

# **DIPLOMA IN FINE ART FOR DIVYANG**

## **Multi Disciplinary Course (MDC)**

### **Semester 1 & 2**

#### **Lino Cut**

**Practical Credit Score-3, duration of teaching:90 hrs, total marks:75, Sessional**

**Marking:15, External Marking:60, Duration of Examination:06 hrs**

#### **OBJECTIVE**

Linocut printing involves **cutting away from a block of linoleum, and inking and printing the uncut areas**. When you place your carved, inked up block face down on a sheet of paper, the printed image will appear as a mirror image

**A relief printmaking technique, also called linocut that is usually characterized by flat, clearly delineated areas of color**. An image is cut or gouged from a sheet of linoleum, which is softer and easier to carve than wood.

Printmakers often frame lino cut art prints, but the technique is also ideal for paper crafts such as card making, wrapping paper and stationery, or on t-shirts and tote bags.

#### **Semester I**

Lino cut 8” x 10” 6 prints, in Black and White ink on A 3 size drawing sheet/ Cartridge sheet for prints will be submitted to the teacher after approval of lay out drawing.

#### **Semester II**

Lino cut 8” x 10” 6 prints, in Colour (2 to 4 colours) inks on A 3 size drawing sheet/ Cartridge sheet for prints will be submitted to the teacher after approval of lay out drawing.

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1. Nature Imprinted  
Jane Spink
  2. Lino Cut  
Sam Marshall
  3. Lino Cut and Reduction printmaking  
Laura Boswell
  4. Learning Lino Cut  
Susan Yeates

**DIPLOMA IN FINE ART FOR DIVYANG**  
**DISCIPLINE SPECIFIC COURSE-II**  
Clay Modeling (Semester 1 & 2)



**DIPLOMA IN FINE ART FOR DIVYANG**  
**SKILL ENHANCEMENT (CHOICE BASED)**

**Semester 1 & 2**

**DRAWING Still Life Study & Anatomy Study/DRAWING Nature Study & Museum Study**

**Practical Credit Score-3, duration of teaching:90 hrs, total marks:75, Sessional**

**Marking:15, External Marking:60, Duration of Examination:06/03 hrs**

The objectives of a drawing are centered on building foundational skills, enhancing observation, and fostering creative expression and to introduce various drawing tools and materials, including pencils, charcoal, ink, and pastels to teach fundamental drawing techniques such as line drawing, shading, hatching, and stippling. It also develops control and precision in the use of drawing instruments. This subject train students to observe and accurately depict forms, proportions, and spatial relationships. It enhances the ability to capture fine details, textures, and the interplay of light and shadow understanding of Art elements and principles and their application in drawing and introduction to Perspective and Proportion through various drawings.

**Still Life Study&Anatomy Study**

**Still Life Study**

Study of various types of forms, textures and light effects using line drawing hatching and cross hatching.

- Arrangement of different objects (Geometrical objects and organic objects) from composition point of view and study of drapery.

**Medium:** Pencil, Charcoal, Pastels

- Two good works
- Size: Half imperial
- 30 sketches

**Anatomy Study**

- Study of male and female anatomy, simple free hand drawing to understand basic proportion and centre of gravity.
- Using hatching, cross hatching, line drawing, Blending, Smudge and Accent lines.

**Medium:** Pencil, Charcoal, Ink, pen

- Two good work
- Size: Half imperial size
- 30 sketches from live model.

**Nature Study &Museum Study**

## **Nature Study**

Study of trees, foliage, flowers, birds and other shapes from nature

- To stimulate sense of observation, to understand relation between near and far objects; to understand texture, tactile quality and effect of light on different surfaces.
- Using hatching cross hatching, line drawing and stippling, Blending, Smudge and Accent lines.

**Medium:** Mix media, pencil, pastels, Ink Two good work

Size: Half imperial size

**30 sketches from live.**

## **Museum Study**

- To study sculptures and different artifacts kept in the Government Museum complex, Chandigarh.
- Draw sketches of Artifacts seen in the museum by keeping in mind the texture and composition value.
- Medium: All drawing mediums
- Two good works
- Size: Half imperial size
- 30 sketches of museum artifacts.

## **SUGGESTED READING**

1. How to draw tree By Henry C. Pitz, Publisher Watson-Guption Publications, Year of Publishing - 1972
2. Life drawing in charcoal By Douglas R. Graves, Publisher Pitman Publishing, Year of Publishing -1973
3. The Art of Responsive Drawing By Nathan Goldstein, Publisher Prentice Hall, Inc, N.J., Year of Publishing -1973
4. Royal Drawing school Ways of Drawing, Artists' Perspectives and Practices, By Julian Bell, Publisher Thames and Hudson, Year of Publishing -2019
5. Mastering Perspective For Beginners by Santiago Arcas, Jose Fernando Arcas, Isabel Gonzalez, Publisher- Konemann, Year of Publishing- 2005
6. Drawing landscapes Melvyn Petterson R.E. with Ian Kearey Publisher- David & Charles, UK, Year of Publishing- 2002
7. Drawing Anatomy; An Artist Guide to the Human Figure by Barrington Barber Publisher- Arcturus London, Year of Publishing- 2011