

HIMALAYAN GARHWAL UNIVERSITY **UTTARAKHAND**



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Proposed Revised Syllabus

**COURSE – BACHELOR OF FINE ARTS
(B.F.A)**



Himalayan Garhwal University, Uttarakhand

Structure of Syllabus

1. Title of the course:

Bachelor of Fine Arts (B.F.A.)

Course Duration: 4 years

- First Year Bachelor of Fine Arts**
- Second Year Bachelor of Fine Arts**
- Third Year Bachelor of Fine Arts**
- Final Year Bachelor of Fine Arts**

2. Preamble of the syllabus:

The proposed curriculum is with the view to enhance the existing syllabus and make it more contextual, industry affable and suitable to cater the needs of society and nation in present day context. The committee examined the drawbacks of the existing syllabus and after analyzing other curricula of existing universities in respective subjects in terms of content, relevance, quality and pattern of teaching and examination has synthesized the present proposal. After guidance from industry professionals and senior faculty, feedbacks from the core faculty and intensive discussions the syllabus was suitably finalized.

Globalization has reduced distances. Many of our students aspire to seek admissions and jobs overseas, or even in India in multinational corporations. Thus there is an urgent need to elevate the syllabus to International levels, to facilitate easier transitions for Post Graduate Courses and Job prospects, overseas.

The syllabus needs revision in terms of preparing the student for the professional scenario with relevance to practical needs and requirements. The number of assignments also requires re-consideration with reference to learning objects for every subject and the time available. A holistic approach includes providing industry training via internships, handling live projects, visits to advertising and design houses and also print and production units. Regular expertise interaction will help to build a bridge between students and industry.

Technical advancement is the key to a substantial teaching system in today's world and thus a great responsibility lies on the art curriculum to prepare students to rise to meet global standards and align seamlessly to changing trends.

The modern world seems to be growing exponentially in the digital domain, and yet the print is also evolving like never before. Thus the syllabus needs to be structured with balance in learning skills in both the domains of design. The syllabus needs to be made to promote flexibility and freedom of approach in teaching, within the structure of learning objectives.

A holistic approach includes providing industry training via internships, handling live projects, visits to advertising and design houses and also print and production units. Regular expertise interaction will help to build a bridge between students and their future mentors from industry.

Objective: The first year will prepare the foundation in visual arts.

- To introduce the learners to history of visual communication and its basic concepts.
- To introduce the students to history, social and economic aspects of advertising
- To develop the skill and understanding of sketching and drawing from natural and manmade objects and structures in various medium like pencil, pen, ink, crayon, chalk, colour etc.
- To develop the sense of structure, and understand how forms achieve their structural unity through adherence to principals of physical nature of the material being observed and studied (e.g. Plants, insects, minerals etc).
- To develop the sense of observation and capacity to retain and recall images and their co-ordination.
- To understand and develop the skill of sketching and drawing from cast in various medium like pencil, pen, ink, crayon, chalk, colour etc.
- To introduce the basic visual elements of 2 D design with emphasis on basic fundamentals of 2 dimensional designs.
- Study of 2 dimensional spaces and its organization.
- To introduce the basic visual elements of 3 D design with emphasis on basic fundamentals of 3 dimensional designs.
- To develop the sense of structure, gravitational and mechanical principals.
- To introduce the student the history of writing, development of alphabets, various calligraphic schools and scripts.
- To develop beautiful handwriting, sense of letter form-simultaneous judgment of the composition of the letters spacing organization etc.
- To develop the capacity to use the traditional as well as modern tools.
- To impart to learners the knowledge of various typefaces and their utilization in various designs.
- To introduce the learners the meaning of graphic design, basics and its need in communication design.
- To acquaint the learners with various perspective drawing methods.
- To acquaint the learners with colour theory and its use in practical.
- To develop the skill and understanding for designing for a primary press layout.
- To develop the skill and understanding for designing for a primary poster design.

3. Pattern: Semester Pattern

4. Eligibility:

First Year Bachelor of Fine Arts

F.Y.B.F.A: Pass H.S.C. Examination Or Equivalent Examination from any stream (Arts/ Science/ Commerce) with minimum 45% aggregate marks (40% for reserved category).

5. Examination:

A. Pattern of Examination (70 – 30)

70% of total marks are reserved for University examination and 30% marks reserved for internal assessment.

B. Standard of Passing:

To pass the examination a candidate must obtain:

To pass the candidate must obtain at least 40% in individual subjects, in internal assessment and University examination in all theory and practical subjects.

C. Award of Class:

- a. Those of the successful candidates who obtained 40 % and above of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in the Pass Class.
- b. Those of the successful candidates who obtained 50 % and above of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in Second Class.
- c. Those of the successful candidates who obtained 55 % and above of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in Higher Second Class.
- d. Those of the successful candidates who obtained 60 % and above of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in First Class.
- e. Those of the successful candidates who obtained 70 % and above of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in First Class with Distinction.

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Outline of the syllabus (First Year: B.F.A.)

SEMESTER - I

Paper Code	Paper Name	Internal Marks	External Marks	Total Marks
BFA101	a. Theory of Communication Design b. Colour Theory	30	70	100
BFA102P	Drawing	30	70	100
BFA103P	Fundamentals of Design 2D & 3D Design	30	70	100
BFA104P	Perspective and Geometry	30	70	100
Total		120	280	400

SEMESTER - II

Paper Code	Paper Name	Internal Marks	External Marks	Total Marks
BFA201	Theory of Media Studies	30	70	100
BFA202P	Basic Calligraphy and Typography	30	70	100
BFA203P	Signs and Symbols	30	70	100
BFA204P	Poster	30	70	100
Total		120	280	400

(Second Year: B.F.A.)

SEMESTER - III

Paper Code	Paper Name	Internal Marks	External Marks	Total Marks
BFA301	History of Art –I	30	70	100
BFA302P	Drawing from Life	30	70	100
BFA303P	Memory Drawing	30	70	100
BFA304P	Painting – Head Study	30	70	100
Total		120	280	400

SEMESTER - IV

Paper Code	Paper Name	Internal Marks	External Marks	Total Marks
BFA401	Aesthetic (Indian)	30	70	100
BFA402	Printmaking – I	30	70	100
BFA403P	Still Life	30	70	100
BFA404P	Pictorial Design	30	70	100
BFA405P	Print Making – II	30	70	100
Total		150	350	500

(Third Year: B.F.A.)

SEMESTER - V

Paper Code	Paper Name	Internal Marks	External Marks	Total Marks
BFA501	History of Art – II	30	70	100
BFA502P	Drawing from Life	30	70	100
BFA503P	Anatomy Study	30	70	100
BFA504P	Creative Drawing	30	70	100
Total		120	280	400

SEMESTER - VI

Paper Code	Paper Name	Internal Marks	External Marks	Total Marks
BFA601	Aesthetic (Western)	30	70	100
BFA602P	Painting Full Figure & ¾ Painting	30	70	100
BFA603P	Pictorial Composition	30	70	100
BFA604P	Print Making – III	30	70	100
Total		120	280	400

(Final Year: B.F.A.)

SEMESTER - VII

Paper Code	Paper Name	Internal Marks	External Marks	Total Marks
BFA701	History of Art – III	30	70	100
BFA702P	Drawing from full figure	30	70	100
BFA703P	Specialization Subject (any one) a. Portrait b. Composition c. Print Making	30	70	100
Total		90	210	300

SEMESTER - VIII

Paper Code	Paper Name	Internal Marks	External Marks	Total Marks
BFA801P	Dissertation and Viva-Voce	30	70	100
BFA802P	Creative Drawing	30	70	100
BFA803P	Sub- Subject (any one) a. Portrait b. Composition c. Print Making	30	70	100
Total		90	210	300



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Detailed Syllabus of BFA First Year

Semester –I

Paper 1: BFA 101 (a) Theory of Communication Design

Unit – I

History of Visual Communication

1. Brief history of Communication In Prehistoric (Era) Sign language, Gestures, Pictograms
2. History of communication: Post Industrial Revolution
 - Advent of machines
 - Print and production
 - Transportation systems and network, establishment of markets
 - Development of Medias as a communication tool, verbal and non-verbal communication
 - Print and audio visual media of communication
3. History of Advertising: Pre-printing Period
 - Early printing Period
 - Period of Expansion
 - Period of Consolidation
 - Period of Scientific Development
 - Period of Business and Social Integration

Unit – II

Advertising:

1. Village Economy
 - Post-Industrial Revolution Economy
 - Advertising, Mass-production and Transportation
 - Advertising Affects Everybody
 - Communication, Marketing, Advertising
 - Advertising-a part of marketing
 - Direct and Indirect Advertising
 - Description of Advertising
 - Qualities of Modern Advertising Man
 - Advertising and Publicity
 - Definition of Advertising
 - Advertising- to cell ideas to a Nation
 - Advertising an Art, a science, a Business and a Profession
2. Significance and development of Advertising as marketing tool
3. Development of advertising media (early and new age)
4. Advertising in the digital era

Unit – III
Aesthetics

1. Rasashastra
2. Elements and Principles of design

Paper 1: BFA 101 (b) Colour Theory

Unit – I
Colour Theory, Colour Systems (RGB, CMYK, Pantone) Elements and attributes colour

1. Study of light and understanding of Prism
2. Colour terminologies
3. Light colour theory
4. Colour Wheel with reference with pigment colour theory
5. Printing colour theory
6. Pantone Colour System
7. Colour perceptions in the cultural context
8. Colour symbology in the global context

Paper 2: BFA 102P Drawing

Unit – I
From your environment (Sketching- contour drawing, shading, rendering):

1. Manmade, cast, nature, figure drawing(parts and whole) from life etc-
2. Indoor and outdoor spaces
3. Perspective and geometry

Paper 3: BFA 103P Fundamentals of Design (2D & 3D Designs)

Unit – I:
Elements of design: Form, shape, colour in composition and space

1. Exercises in the same as 2D and half tone using basic shapes, contextual forms, and abstract forms, pictorial and typographical elements (utilizing principles of design).
2. **2.**Material handling -From paper, card board to sticks, clay, wood etc all possible materials and crafting/constructing structures from the same with communication approach

Paper 4: BFA 104P Perspective and Geometry

- Unit – I**
1. One point, two point and three point etc (Technical understanding)
 2. Perspective studies from our environment in indoor and outdoor (objects and spaces)
 3. Basic solid geometry

Semester –II

Paper 5: BFA 201 Theory of Media Studies

Unit – I

A history of communication media and its Development through the ages

1. What is communication
2. Gestures, images, objects, symbols
3. Language and scripts
4. Print media: Posters, newspapers, magazines ,books
5. Audio Visual Media : Radio, films, television
6. Exhibitions, Retail space
7. Direct marketing
8. New age media: Interactive media, digital media

Paper 6: BFA 202P Basic Calligraphy and Typography

Unit – I

Construction of letter forms

1. Basics of Calligraphy and typography Understanding the structure and proportion of type(Roman serif and san-serif)
2. Typefaces and type variations Readability, Legibility
3. Writing tools
4. Exercise with words (communication value of typeface and words)

Paper 7: BFA 203P Signs and Symbols

Unit – I

Semiotics and Visual Language Universal, cultural, contextual, Arbitrary Symbols, symbology, designing for contextual purpose

1. Development of visual language for communication(simplification of forms)
2. Identifying and aligning with target audience
3. Designing an arbitrary symbol
4. Designing a set of contextual symbols

Paper 8: BFA 204P Poster Design

Unit – I

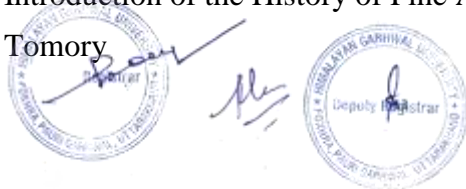
Types of posters, indoor, outdoor Designing of Instructional, Social, Persuasive (Advertising related)

1. Establishing content (Imagery and typography for poster design)
2. Identifying and aligning with target audience
3. Designing posters for informational/ promotional purpose
4. Cognizance with reference to material, print and production

Recommended Books

- Advertising Art and Ideas, Rege G.M., Himalaya Art Book
- The World of Visual Communication, Rege G.M., Himalaya Art Book
- Kleppners Advertising Procedure, J.T. Russel, W.R. Lane, Prentice Hall Inter
- Fundamentals of Advertising, John Wilmsluxt, Adrin Mackay, ISBA
- Advertising Principles and Practice, Prentice Hall Inter
- Encyclopedia of Calligraphy Techniques, D.H. Wilson, Headline Book
- Aksharanubhav, Achyut Palav, Callographic Expressions
- Colour- A Workshop for artists and designers, David Harnung, Laurence King Publishing
- Druk Kala, Shantinath Arwade
- Perspective Drawing, Milind Mulik, Jyotsna Prakashan
- Designers Poster, Rockport
- Calligraphy Today, Ajit Mukherjee, Over Publication
- Anatomy and Drawing, Victor Perard, Grace Prakashan
- Designer's Guide to Colour, James Stockton, Chronicle Books
- Type and Colour, Richard Emery, Batsford, London
- Communication Arts, International Periodical
- Archive, Walter Lurzer, Germany, International Periodical
- Introduction of the History of Fine Art in India and the West by Edith

Tomory



Detailed Syllabus of BFA Second Year

Semester –III

Paper 9: BFA 301 History of Art – I

1. History of Indian art

Part A - History of Indian art (Kushaan period to medieval period)

N.B:- Should be taught in a story form.

Emphasis should be not on chronology but on evolution of art forms.

Kushan Period: - Gandhara School-Standing Buddha from Hoti Mardan, Nirvan of Buddha (Relief), Bamian, Buddha, Mathura School- Statue of Kanishka, Seated Buddha of Katra.

Gupta Period:-Sculpture- Standing Buddha from Mathura.

Medieval Period of Hindu dynasties with special reference to south india.

- Pallava Dynasty:** Mahabalipuram – Gangavataran, Pacharathna.
- Rashtrakuta Dynasty:** Ellora Kailasa Temple, Elephanta-Mahesh Murti.
- Chandela Dynasty:** Khajurao (Nagar style),Kandariya Mahadev Temple.
- Konark** (orissan style),Sun Temple.

Part B - History of Western art (Greece to Romanesque)

N.B:- Should be taught in a story form.

Emphasis should be not on chronology but on evolution of art forms.

1) Greece:-

- a) **Geometric Period:-** Votive figure – Block type and spread type.
- b) **Archic Period:** - Kouros and Kore, Apollo of Tenea, Peplos Kore, the Caif-Bear, Fallen Warrior.
- c) **Classical Period:-** Sculptures- ‘Horsemen on Parthenon’ and ‘Athena’ by Phidias; spear bearer (Doryphorus) by Polycleitus; Wounded Neobid by Scopas; Hermes with Dionysus by Praxiteles and Apoxyomenos by Lysippus.
- d) **Hellenistic Period:** - Sculpture- Wounded and dying Gaul, Venus-de Melos, Nike of Samothrace, Laocoon group. Architecture-Dorie, Ionic and Corinthian style. Painting-pottery – five different styles, Minor art-Coins, gems etc.

2) Etruscan and roman art :-

a) Roman sculpture:-

- 1) Life size statue of Emperor Augustus,
- 2) Seated statue of Roman Lady.

- 3) Bronze equestrian statue of Marcus Aurelius.
 - 4) Bust of Emperor Constantine. Relief carving –Column of Trajan.
- b) **Architecture :-** Constructions with domes (Pantheon),bridges, aqueducts, forums, basilicas triumphal arches and columns, theatres, baths, palaces and villas, town/ planning etc. Paintings- wall paintings and mosaics, interior designs and minor art works.
- 3) Christian period, Byzantine and Romanesque-**
- a) **Early Christian:-** Catacombs, symbolic paintings, sarcophagus carvings with Christian symbols.
 - b) **Byzantine: -** Paintings-manuscript. Illustration miniatures and illuminations: mosaics, Icon paintings on wooden panels; ivory carvings.
 - c) **Architecture: -** Interior of Hagia Sophia. St. Mark’s Church.
- 4) Romanesque: -** Human figure in sculptural carving on church walls and door jambs, paintings- manuscript illustrations. Minor art objects with precious stones.

Paper 10: BFA 302P Drawing from life.

Objectives

1. To enable the students to draw human figures & render them in various media & styles.
2. To be able to organize human figure in various different sizes.
3. To enable the students to correctly observe & incorporate an individual’s looks, body language, position & posture in drawing.
4. To enable the students to develop their own style of rendering a realistic portrait reflecting the personality using proportion , anatomy, drapery, different surfaces, textures, tonal values, etc.
5. To enable the students to accurately portray to reflect a person’s personality perceived from his behavior, expressions and his interaction with him.
6. To enable the students to reflect the emotions & sensitivity of a person in one’s own style.
7. To create the capacity in students to efficiently use the selected medium, technique & technology.
8. To enable the students to utilize background to reflect personality of an individual. To establish relation between the individual & his background in the painting
9. To study the different parts of human body with reference to different planes & tonal values using sculpture.

Drawing from full figure -10 Assignment (6 Hours Each)

Size – ½ imperial paper- Medium- pencil, charcoal, inks, pen, crayon, Dry pestle, water colour etc.

- a) Drawing from full figure – (Sitting, in different position) -3 Assignment
- b) Drawing from full figure – (Standing in different position) – 3 Assignment
- c) Drawing from full figure – (Reclining position) – 3 Assignment

- d) Drawing from full figure – Any different position – 3 Assignment
(Student should draw from different angles.)

2. Anatomy (Still Figure)

Objectives

1. To Study the human anatomy (muscles & bones structure, body parts)
2. To study the change due to movement in human body.
3. To study the different planes visible from different viewpoints and directions in human body.
4. To enable the students to create sketches by study of human anatomy & use it in different subjects of art.
5. To create the capacity in students to fragment the human form recomposes it into innovative shapes and forms.

3. Anatomy – Human figure – 4 Assignment (10 Hours each)

Size -1/2 imperial paper

Medium – pencil, pen & ink

- a) Drawing from skull – (Front, Side, Back) Bones & Muscles.
- b) Drawing from Torso – (Front, Side, Back) Bones & Muscles.
- c) Drawing from Hand – (Front, Side, Back) Bones & Muscles.
- d) Drawing from Leg – (Front, Side, Back) Bones & Muscles.
- e) Drawing from full Skeleton (Front, Side, Back) Bones & Muscles

Paper 11: BFA 303P Memory Drawing

Objectives

1. To create imaginative forms.
2. To rekindle student's previous knowledge.
3. To enhance the imaginative power using memory as a base.
4. To associate the object form & imagination.
5. To create various shapes & elements to express the imagination of mind.
6. To enable the students to create a different world, dreamy atmospheres, universe using the imaginative capacities in composition.

Imaginative memory drawing- 6 Assignment (6 Hours each)

Size -1/2 imperial paper Medium-water colour, Acrylic, oil colour, oil pestle, Dry pestle, & Mix media

- a) Memory Drawing base on public place- (Bus stop, market, college, station etc.) 1 Assignment
- b) Memory Drawing base on Occasion- (Birthday, Marriage, Games, etc.) 1 Assignment.
- c) Memory Drawing base on Festival- (Diwali, Dasra, Gudhipadwa, etc..) 1 Assignment
- d) Memory Drawing base on imagination - (Dreams, Historical , Mythological Any Story) (Booklet)--3 Assignments

Use Perspective, Atmosphere, Human Figure, and Animal in Memory Drawing.

Paper 12: BFA 304P Painting - Head study.

Objectives

1. To develop the capacity of drawing & colouring human face in different media.
2. To enable students to accurately to draw the human face, with reference to its form, build, posture, different planes & parts.
3. To create the capacity of accurately painting realistic depiction of human face with reference to its proportion, tonal values etc.
4. To enable the students to use the selected medium technique & technological skills effectively.
5. To create harmony between the human face & the background.

Painting – Head Study:-8 Assignment (10 Hours each.)

Size-½ imperial paper Medium- pencil, water colour, acrylic colour, oil colour, mix media.

- a) Head Study in pencil-shading/pesta / dry pesta/ charcoal
- b) Head Study in monochrome colour.
- c) Head Study in water colour / Transparent & Opaque)
- d) Head Study in Acyclic colour.
- e) Head Study in oil colour.
- f) Head Study in Mix Media

Semester –IV

Paper 13: BFA 401 Aesthetic (Indian)

Aesthetic (Indian) :- 6 Tutorials (3 Hours each)

1. (a) Vishnudharmottaram : (Chitrasutra Addhyaya) – (i) Shadangas, (ii) Classification of Painting, (iii) Vartanas.
(b) Abhilashitartha-Chintamani – Portion regarding Visual Arts.
(c) Samaranganasutradhara – Portion regarding Architecture.
2. Aspects of Aesthetic from in Visual Arts : introduction,- Line, form, colour, tone, Texture, space; aspects of aesthetic organization :- harmony. Contrast, tension, balance, rhythm, total form i.e. Design.
3. Bharatamuni and his Natyashastra (General Introduction), -General introduction to the Rasa theory; emphasis to be given on the aspect of organization, particular emphasis on the (the emergent common quality) Reference to Vyanjana. The problem as to whether Rasa theory can be applicable to Visual Arts.
4. Aesthetic Thought during Classical Era-Cultural background of the Greek Thought.

A List of Works intended for Aesthetic Analysis of Painting

Name of Painting 1	Name of artist 2	Name of book 3	Author 4	Publisher 5	Remarks 6
1. Seal with representation of Bull from Mohenjodaro,	----	Pelican History of 'Art'	Benjamin Rowland	Pengoin Books Ltd.	Page No. 38
2. Dancer from Mohenjodaro	----	Do.	Do.	Do.	----
3. Painting of great Bodhisateva	----	Do.	Do.	Do.	Page No. 247
4. Toilet	----	Ajanta Plates	Lalit Kala Pub.	Lalit Kala Akademi, New Delhi.	Page No. 50
5. Descent of the Ganges of Gangavatarana.	----	Orinetal Art	----	Paul Hamlyn, London.	Page No. 50
6. Monkeys from Mahabalipuram.	-----	Art of India	Strella Kramrisch	Phaidon Press.,London	Plate No.79
7. Entrance of Vishnu Temple or Varahs Avatar.	----	Do.	Do.	Do.	Plate No. 48
8. Jain Miniature Jannpur, 1465 Kalpa, Sutra	----	Album of India Painting	Mulkaraj Anand	National Book Trust,India.	Page No. 59
9. Kishangarh Stylised Portrait of Bani Thani.	----	Do.	Do.	Do.	Page No. 135
10. Surya	-----	Art of India	Stella Kramrisch	Phaidon Press, London.	Plate No. 74

Paper 14: BFA 402 Print Making – I

Print Making:- 6 Tutorials (3 Hours each)

Theory – Various methods and process of print making.

1. Relief Printing- a) lino cut

b) Wood cut

c) Wood engraving

2. Intaglio Printing- a) Etching

b) Aqua-tint

c) Dry point

d) Viscosity

3. Surface Printing-a) Lithograph

b) Serigraph

Paper 15: BFA 403P Still Life

Objectives

1. To study manmade objects & natural objects.
2. To study the still life with reference to the effect of its elements on each other, tonal values & colour.
3. To get a desired effect from colour, colour application, texture, tonal values, shade and light.
4. To experience the magical effect of colours created in still life because of the light & create visual sensitivity in the observer
5. To develop the skill by handling different media.
6. To create imaginative forms by changing the size, colour & position of an object without losing its identity .To compose them using principles of design.
7. To Study the background & foreground.
8. To change the direction of light and shade according to the need of a painting and its composition.
9. To achieve unity in a painting by studying the reflected lights of objects on one another

Still Life – 8 Assignments (10 Hours each.)

Size ½ imperial paper Medium: Pencil, Water Colour, Acrylic Colour, Oil Colour, and Mix Media.



Arrange various objects (Manmade & Nature) with suitable background & foreground) -8 Assignment.

- a) Opaque objects
- b) Transparent objects
- c) Various Material & Textures.
- d) Vegetables & fruits

Paper 16: BFA 404P Pictorial Design

Objectives

1. To create composition by studying manmade objects, natural elements and human actions.
2. To be able to divide & organize space.
3. To create the impression of a surface using colour application, rendering, style & textures.
4. To create the capacity of discovering imaginative images.
5. To promote and develop imagination and inventive nature.
6. To be able to divide shapes & effectively use colours to depict feelings & emotions.
7. To be able to compose human figure in different postures
8. To be able to associate manmade objects with natural objects & convert them into a design.

Pictorial Design – 8 Assignment (15 Hours each.)

Size – ½ imperial paper Medium- pencil, water colour, acrylic colour, oil colour, Mix Media.

- a) Pictorial Design base on daily life – 3 Assignment
- b) Pictorial Design base on Festival – 2 Assignment
- c) Pictorial Design base on Traditional Indian Painting (Ajanta, Miniature, Folk) – 1 Assi.
- d) Pictorial Design base on Games – 2 Assignment (1- indoor & 1 -outdoor)
- e) Pictorial Design base on Indian Master Painter (Representational) -1 Assignment.
- f) Pictorial Design base on Any Subjects in College – 1 Assignment

Paper 17: BFA 405P Print Making – II

Objectives

1. To study relief printmaking, drawing of natural surfaces and modern technology.
2. To be able to use the principles while composing in graphic medium.
3. To create desired effects in graphic using different textures and colour shades.
4. To be able to use different media & surfaces for print making.

5. To understand the importance of cleanliness & neatness in printmaking.

Print making – 8 Assignment (15 Hours each.)

Size – ½ imperial paper Medium- Lino, wood, forex, collage, colograph

- a) Techniques of taking prints in two colour.
- b) Experience of printing on different types of surfaces
 - i. Rice paper / Tinted coloured paper
 - ii. Handmade paper
 - iii. Various types of fabrics (cloth)
- c) Experience of -
 - i. Hand Printing
 - ii. Printing through press
 - iii. Methods of inking

Detailed Syllabus of BFA Third Year

Semester –V

Paper 18: BFA 501 History of Art – II

History of Indian Art :-

Objectives

Importance of “Art History” as a discipline while studying Fine Arts.

Impact of religious, social & political circumstances on ART development.

Miniature -Style.

Jain Miniature

Pal Miniature

Mughal Miniature

Mughal Portrait painting.

Animal & Birds Painting.

Development of Mughal Painting – (in period of Babar, Humayun , Akber , Shahajahan, Jahangir and others).

Miniature Art of Rajasthan

- i) Mewar (Udaipur, Devgarh, Nathdwara)
- ii) Marwar(Jodhpur, Bikaner, KishanGarh)
- iii) Hadouti(Kota, Bundi)
- iv) Dhundhad(Jaipur, Alvar)



Pahadi Style.

1. Kangra
2. Basoli
3. Deccani etc.
4. Rag – Ragini, Nayak – Nayika, Asta – Nayika.

Folk and Tribal Art in India: -

(Madhubani Art, Patachitra Paintings, Chitrakathi, Ganjifa, Tanjuar, Kaligat, Pithora, Phad Chitran, Warli Art, Gond Paintings etc.)

Company School: -(Raja Ravi Varma)

Renaissance and after Renaissance period in India: - (E.B Hevel, Bangal School- Avanindranath Thakur, Nandlal Bos, Kshitindranath Mazumdar, Later Bangal School- D.P. Rai Choudhari, Ravindranath tegor (Thakur), Jamini Rai, Amrita Shergil etc.)

History of Western Art: -

Objectives:-

Study of various art streams, experiments that have been a result of transformation of different cultures and traditions in different periods.

To study of the various geographical, social, political, technological & cultural events and their impact on Western art.

To investigate & analyze the causes leading to various happenings in the art field.

To make Comparative study of Western art.

To study the impact of technological & scientific inventions in the art field.

History of Art (Western) details:-

- Neoclassicism: - Jacques-Louis David
- Romanticism: - Eugène Delacroix, Francisco Goya, El Greco,
- Realism: -Gustave Courbet, Honoré Daumier, Jean-Baptiste-Camille Corot, Jean-François Millet.
- Barbizon Painters
- Impressionism: - Influence of Realistic Ideas, Change in landscape Paintings, and Importance of light theory, Monet, Degas, Renoir, Manet
- Post impressionist Painters: -Gauguin, Van Gogh, Seurat, Cezanne.
- Fauvism: -Matisse, Balthus, Derain.

- Cubism: - Picasso, Braque, Juan Gris, Fernand Léger. Beginning of cubism and phases of Cubism.
- Expressionism: -(Characteristics and Artists- Kandinsky, Klee, Die Brücke - Krichmer, Nolde etc. Blau Reiter – Kandinsky, Marc, Kokoschka etc)
- Futurism:-(Characteristics and Artists- Boccioni, Severini).
- Surrealism: -(Characteristics and Artists-, Ruadh DeLone, Salvador Dali etc.)
- Dadaism: - (Marcel Duchamp, Francis Picabia, Hans Arp, Kurt Schwitters etc.)
- Abstract Expressionism: -(Characteristics and Artists Jackson Pollock, Apollinaire, William De Kooning, Rothko, Franz Kline).

Paper 18: BFA 502P Drawing from Life

Objectives

To make Student learn how to draw human figure and compose it on the pictorial space.

To develop Student's Skill set in capturing persons pose, position and character by accurate drawing composition.

To develop Student's skill set in the study of perspective, shade and light and realistic drawing of the human figure.

To make student understand the emotional content this is present in the model in front and depict it with his/ her viewpoint.

To make Student learn about different mediums and technique of drawing.

Drawing from full figure – 08 Assignment (10 Hours Each)

Size – Full imperial paper - Medium Rendering in Various dry and wet Mediums–Pencil, Charcoal, ink, pen, crayon, dry pastel, watercolor.

- A. Drawing from full figure – (Sitting in different position) - 2 Assignments**
- B. Drawing from full figure – (Standing in different position) - 2 Assignments**
- C. Drawing from full figure – (Reclining position) - 2 Assignments**
- D. Drawing from full figure – (Any different position) - 2 Assignments (Students should draw from different angles)**

Paper 19: BFA 503P Anatomy (Still Figure)

Objectives

Study of human anatomy in detail with actions and the relevant structural changes.

To Study the human anatomy (Muscles & bones structure, body parts, different angles and actions.)

To Study the change due to movement in human body.



To Study the different planes visible from different viewpoints and directions in human body.
To enable the students to create sketches by study of human anatomy & use it in different subjects of art.

To create the capacity in students to fragment the human form and recompose it into innovative shapes and forms.

Anatomy – Human figure -12 Assignment (05 Hours each)

Medium - Pencil, pen, Size – Full imperial paper inks.

Sketches from anatomy study books –

Bridgman’s complete guide to drawing from life- George B. Bridgman.

Anatomy for the Artist- Tom Flint

Human Anatomy for Artists- Andras Szunyoghy.

1. Anatomy study from skeleton. (2 Assignments.)
2. Drawing from Skull (Various actions & expressions) bones & Muscles (2 Assignments.)
3. Drawing from torso (Various actions with hands (Twist)) bones & Muscles-(2 Assignments.)
4. Drawing from Full Skeleton (Various actions) bones & Muscles-
5. Drawing from Group (Various Subjective actions) bones & Muscles-(2 Assignments.)

Paper 20: BFA 504P Creative Drawing

Objectives

To Create and develop the skills of Drawing through different medium and tools.

To develop line work for representative - non representative forms done with shade and light.

To develop your individual (Remarkable style)

To find out meanings form nature through self understanding and to represent it on paper with self experience.

Assignment- 08 Assignment (10 hours each)

Creative Drawing

Size ½ imp, Medium – Pen, Ink, Charcoal, Dry pastel, Colour, Pencil etc.

Base on Nature - (2 Assignments)

Base on Man-Made - (2 Assignments)

Base on Story (Size – ¼ X 4 pages) Imagination Story: (1Assignment)

Base on Human Figure – (3 Assignments)



Semester –VI

Paper 21: BFA 601 Aesthetics

1. Aspects of Aesthetic form in Visual Arts: Introduction. – Line, form colour, tone, texture, space; aspects of aesthetic organization: - harmony, contrast, tension, balance, rhythm, total form i.e. designs.
2. Paul Klee – on the aspects of aesthetic form in visual Arts: Reference to his views on Art and life as reflected in the simile of the “tree” used by him.
3. Rudolf Arnheim – on the aspects of aesthetic form in visual Arts; with only a passing reference to the problem of “expression”, as treated by him.
4. Primitive Attitudes.- Toward Art and life reflected through visual Arts and Myths ; and their reference in Aesthetic thought and Art.
5. Primitive Magic as a part of shamanism, Structure of shamanism and its implications in relation to life and Art: Modes of Art activities and day to day living unseparable in shamanism. Modes of imaginative form governed by shamanistic attitude; Recurrence of primitive attitudes and modes of imaginative form found in the later cultures. Reference to the Alchemists’ attitude towards Art. Reference to the attitude of Tantrikas and their Art.
6. Introduction to the latent thought related to Aesthetics, inherent in the following myths: (i).Eros, (ii). Muses, (iii) Bharat – Vishwakarma and (iv) Myth of Creation of Natyashastra.
7. Views of the Ancient Greeks (Classical Era) on Art – The term used for “Art” Texn(reference to “ VjU” in Sanskrit) Art as skill; latin term “Arts” for “Art” (Reference to “Reeti ” in Sanskrit) Sophist View. (German De Kunst; and its Connotation) Symmetrica Quadratio, Views of Polykletos Xenocrates.
8. Esthetical Analysis of the works of Visual Art – At least ten such works from the accompanying list should be analyzed with practical illustrations, so as to enable the students to grasp the rhythmic behavior of the formal elements of Visual Arts.
9. Aesthetic Thought during Classical Era. – Cultural background of the Greek thought.
 - i. Plato: - the concepts idea appearance and imitation in the platonic structure of thinking; with only a general reference to the ethical and social implications of art – activity.
 - ii. Aristotle: - Imitation of the ideal, katharsi, Unity as the criterion of Aesthetic form of the dramatic and even other arts.
 - iii. Plotinus: Divine pleasure (with reference to michalengelos works.)
 - iv. Longinus: Sublime.
10. Renaissance approach to visual Arts; and particularly to painting. Historical background – Influence of Aristotelian view that “nature herself similarity between art and science stressed; study of the proportions of human figure. The frame of painting considered as an aperture like that wall rather than as a painted surface of the wall emphasis on three dimensional Space; Emergence of perspective as a mathematical theory of the visual world.
11. Reference to the work done in this field by Philippo Brunelleschi and leonbattistaAlberty, Emergence of the concept of “Disegno”. To designate – to indicate; not any particular form but the total form. Leon Battista Alberty on “Disegno”. “DisegnoInterno” –

Reference to the modern Concept of Gestalt experience where the identity of the particular form is lost to formulate the whole, Vassari's historical classification of art.

12. Art as an expression of personality of the artist. Important thinkers from Nineteenth and Twentieth Century –
 - i. Baumgarten- obscure knowledge and clear knowledge: art activity based on obscure knowledge; sciences based on clear Knowledge, Unity in art activity, as the analogon or the principle parallel to the reason in science.
 - ii. Lessing – on Laocoon (with reference to Winkelmann's commentary on Laocoon.) Importance given to the concept of "Medium" Imitation of Nature through medium. Objects in visual world existing through time and space simultaneously: Different Characters of the medium in time and mediums in space; therefore the classification of arts as "Arts in time" and "Arts in space" suggestion of time element through space oriented arts and of space element through time oriented arts.
 - iii. Kant.- Importance given to the sensory knowledge in arts and in the experience of beauty. Reasoning as irrelevant in the experience of beauty. Judgement of Aesthetic taste as "without interest." Disinterested pleasure free plays of cognitive faculties. Purposiveness without purpose.
 - iv. Hegel – Dialectical behaviour of the spirit, i.e. the behaviour of the spirit or the soul imbibed in the human culture reflected through the history of mankind art activity as the component aspect of this behaviour in the particular given span of the historical period or age. (i) Abstract Art, (ii) Concrete Art, (iii) Romantic Art.
 - v. Roger Fry – Difference in the ordinary experience in life and that of the Aesthetic experience in art activity. Disinterested Contemplation. Aesthetic emotion. Basis of pictorial form.
 - vi. Freud. – Wishfulfilment. Dreaming and day – dreaming. Similarity between Art-activity and dream – activity. Reference to surrealism in visual Arts.
13. General (And brief) Introduction to the following concepts – (a) Intuition. (b) De-humanization, (c) Beauty and Ugliness, (d) Psychical Distance, (e) Empathy. .

Project Report :-

Project of research: -

(Objective)

1. Students should learn all the skills of research.
2. Students should find out data, also refined data and get a proper output.
3. All the process should be followed in reference of title of research project.
4. Students must learn basic knowledge of research methodology.
5. Student must prepare research project in a documentation format.
6. The subject of project report should be related to Fine Arts.

Project of research: - (1000 words)

Introduction

Idea of research

Plans

Description of research method in reference of title of research project

Conclusion: -

Scope

Advice

Paper 22: BFA 602P Painting – Full Figure

Objectives

- A. To Study and compose human figure in the given space and make student learn to draw and paint human body.
- B. To make student study and understand the peculiar characteristic of the human body, its appearance, its posture or position and to develop students vision to perceive human anatomy.
- C. To make student learn about the various mediums, coloring or rendering techniques along with the relevant study of human body proportion and study of shade and light.
- D. To develop students capabilities towards executing realistic study of personalize characteristic and personality of the model in front.
- E. To make student study about various techniques or materials used by any important Indian or western portrait painter, by referencing such great artist's student could develop his / her own style.
- F. To make student learn about different approach towards portrait making. Ex: One can use the background of the portrait to denote his / her individual nature.

Painting - Full figure -8 Assignment (20 Hours each)

Size – Full imperial paper- Medium – Water Colour, Oil Colour, Acrylic colour, Mix Media, Charcoal.

Painting from full figure – (Sitting in different position) – (2 Assignments.)

Painting from full figure – (Standing in different position) – (2 Assignments)

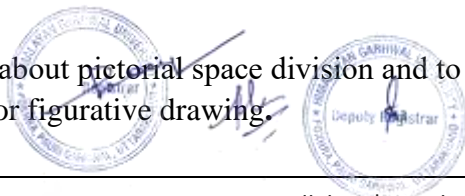
Painting from full figure – (Reclining position) – (2 Assignments)

Painting from full figure – (Any different position n) – (2 Assignments)- (Students should draw from different angles)

Paper 23: BFA 603P Pictorial Composition.

Objectives

- A. To make student learn about pictorial space division and to develop student's skill set in rendering of abstract or figurative drawing.



- B.** To develop Students Sense of imagination and recollection of imagery and accordingly make him understand his / her own creative capability.
- C.** To encourage student to do various kind of experimenting on creative painting and to develop their own individual style.
- D.** To make student realize that now various experiences of his/ her personal life can be depicted through the images and accordingly enhance student's mental ability to think.
- E.** To make student aware about all kinds of fine art (drama, dance, music, architecture, sculpture, literature etc.) and make them do comparative study of them and also let them find out common factor among all these arts.

Pictorial Composition - 08 Assignment (20 Hours each)

Size – Full imperial paper - Medium – Pencil, Water Colour, Acrylic colour, Oil Colour, Mix Media, collage etc.

Compose a Painting by choosing one or two elements from following – **(1 Assignment)**

Manmade object

Natural object.

Create a painting which will depict the mood of joy or sorrow – **(1 Assignments)**

Choose any two significant figurative paintings of any of well known Indian or western artist and copy them - **(2 Assignments)**

Take any subject based on the any of the Indian religious epic, myth or mythological story and depict it in any of the Indian traditional or folk-art style.-**(1 Assignments)**

Ex: Ramayana, Mahabharata, Jatak Katha, etc.

Composition based on our daily life – **(1 Assignments).**

Composition based on any Indian traditional festival or celebration – **(2Assignments)**

Paper 24: BFA 604P Print Making – III

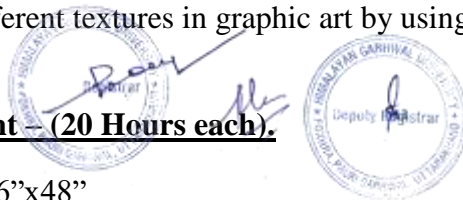
Objectives –

- A.** To make student study various latest techniques of print making such as – Dry Point, Screen printing Aquatint Etc.
- B.** To develop student ability to create maximum shades of colour
- C.** To develop student's skill sent in transforming accidental effects into precise, self earned process.
- D.** To try and develop different textures in graphic art by using various papers.

Print making – 08 Assignment – (20 Hours each).

Size – Min -6” x 6” – Max – 36”x48”

Extensive study of inherent qualities of various processes and methods of printmaking



A. Relief (Lino cut, wood cut, forex cut, wood engraving) – (2 Assignments).

B. Intaglio (Etching, aqua –tint, dry point) – (2 Assignments).

C. Surface (Lithograph, Serigraph) -- (2 Assignments.)

D. Collagraph& Mix Media – (2 Assignments.)



Detailed Syllabus of BFA Fourth Year

Semester –VII

Paper 25: BFA 701 History of Art – III

Objectives :

- 1) To study journey of art through various time periods and cultures chronologically.
- 2) To study impact of geographical, social, religious, political and technology in of art field.
- 3) Comparative and analytical study of Indian and western art.
- 4) To study the effect of mechanical and scientific inventions in the field of art.

Indian Modern Artist

Painters : Krishnan Khanna, Tayyab Mehta, Ramkumar, Jogen Chowdhary, K.G.Subramanyam, J. Swaminathan, Jehangir Sabawala, G.R.Santosh, Manjit Bawa, Satish Gujral, Badri Narayan, Arpana Cour, Bikas Bhattacharya, Akbar Padamsee, G.M.Shaikh, A. Ramchandran, Laxma Goud, Ambadas, Anjoli Ela Menon, Biren Dey, Manu Parekh, Sudhir Patwardhan, Prabhakar Barve, Prabhakar Kolte, Arpita Singh, Laxman Shrestha, K.C Bose, Atul Dodiya, Jitesh Kallat

Sculptors : Anish Kapoor, Chintamani Kar, Pillo Pochkanwala, Balbirsingh Katt, Ram Sutar, Ravinder Reddy, Dhruva Mestry, Mahendra Pandya, Radha Krishnan, Jeram Patel, Himmat Shah

Print Makers : J. Swaminathan, Krishna Reddy, Anupam Sud, Jyoti Bhatt, Laxma Goud, Shyam Sharma, Datta Apte

Installation Artist : Nalini Malini, Vivan Sundarsam, Subodh Gupta, Shilpa Gupta, Navjyot Altaf

Western Modern Artist

Egon schil, Amedeo Modigliani, Marc Shagal, Henri Rsseau, Wassily Kandinsky, Paul Klee, Piet Mandrian, Giacomo Balla, Constantin Brancusi, Ben Nicholson, Juan Grís, Henri Moor, Rene Nagritte, Peter Blake, Jackson Pollok, William De Kooning, Robert Mothewell, Mark Rothko, David Hockney, Jasper Johns, Robert Rauschenberg, Andy Warhol, Francis Bacon, Chuck Close.

Paper 26: BFA 702P Drawing from Full Figure

Drawing from full figure : 8 Assignment (10 hours. each)

Objectives :

- 1) Study of model seated characteristics action with reference to proportions, anatomy etc.
- 2) To be able to do line drawing of the features and expressions of the model.
- 3) To be able to do proper arrangement of back ground, fore ground and study of light and shade.
- 4) To be able to select proper medium like pencils, colour pencils, charcoal, pastel, ink pen etc., which will be apt to create appropriate atmosphere to suite the personality of the model.

Assignment :

- Size : Full imperial paper
- Medium : Rendering in various dry and wet medium - Pencil, charcoal, pen & ink, brush & ink, crayon, dry pastel & mix media.
- Drawing from full figure :
 - Sitting in different position (2 Assignments)
 - Standing in different position (2 Assignments)
 - Reclining position (2 Assignments)
 - Any different position (2 Assignments)
- Student should draw from different angles.

Paper 27: BFA 703P Specialization Subject (Any one)

A. Portrait painting : 8 Assignment (35 hours. each)

Objectives :

- 1) Should be able to develop own distinctive style while studying the human proportion, anatomy, texture of drapery, value of shade and light and the characteristic of the model.
- 2) To be able to develop the ability to capture the character, mood, expression of the model in view of your experience about him/her.
- 3) To develop the ability to handle the selected tools, techniques and medium skillfully.

Assignment :

- Size – Full imperial paper or canvas (30"x 36")
- Medium – Water colour, Oil colour, Acrylic colour, Dry pastel & mix media.
- Portrait painting --
 - Sitting in different position (2 Assignments)
 - Standing in different position (2 Assignments)
 - Reclining position (2 Assignments)
 - Any different position (2 Assignments)
- Student should draw from different angles & light arrangements (Soft & hard, Dramatic, Against light, Spread light)



- Model should be male or female of different age groups, characters & costume

B. Composition (Representational & Non-representational) : 8 Assignment (35 hours. Each)

Objectives :

- 1) To be able do space division by creation of Representational and Non Representational forms.
- 2) Should be able to establish a dialog and create emotions with the help of space division.
- 3) To be able to create own style while exploration of imagination and images.
- 4) To be able to create a series of art works on the selected topic.
- 5) Should to able to develop a thought process from the acquired experiences.

Assignment :

- Size – Full imperial paper or canvas (Min 30"x 36" to Max. 60" X 60")
- Medium – Water colour, Oil colour, Acrylic colour, Dry pastel & mix media.
- Composition (Representational & Non-representational) :
 - One subject series: 6-10 small paintings
 - Painting based on story / narrative (Any mythological story, Sant Charitra, Jatak Katha, Any story
 - Create any own subject with explanation (500 words)
 - Subject given by the teacher

C. Print making - 8 Assignment (35 hours. each)

Objectives :

- 1) Study of various process and methods of print making like Surface printing(lithograph and serigraph) , Intaglio (etching, aqua - tint, dry point) Relief process(lino cut, forex, wood cut wood engraving), Offset printing.
- 2) Should be able to make use of maximum colours and colour shades in one print.
- 3) As per the subject, develop the ability to explore maximum possibilities in the process of print making considering the limitations of the medium.

Assignment :

- Size – paper or canvas (Min. 12"x12" to Max. 18"x 24")
- Extensive study of inherent qualities of various process and methods of print making
- Print making : -Relief - Lino cut, Wood cut, Forex cut, Wood engraving (4 Assignments)
 -Intaglio - Etching, Aquatint, Dry Point (4 Assignments)
 -Surface -- Lithograph, Serigraph (2 Assignments)
 -Mix media (2 Assignments)



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Semester –VIII

Paper 28: BFA 801P Dissertation and Viva – Voce (Practical)

Dissertation / Thesis – (Minimum 3000 words)

Dissertation writing should be based on the topic related with the specification of the candidate. It should be hand written or typed copy with reference in the form of illustration / diagram / photographs.

Objectives :

- 1) To be able to research on subjects related to art.
- 2) To develop aptitude to do comparative studies.
- 3) To study thinking and philosophy of various philosophers.
- 4) To be able to relate art expression and aesthetics.
- 5) Should be able to analysis and express critical views with enough proofs.

Viva – Voce

Candidate must be made aware of the nature of viva voce and helped by concerned teachers to prepare for examination.

Objectives :

- 1) To be able to justify and prove your point of view systematically with proofs.
- 2) Express your thoughts /views with confidence in your own language.
- 3) To be able to relate and utilize knowledge acquired from studies and experience gained by self.



Paper 29: BFA 802P Creative Drawing

Creative Drawing 6 Assignment (10 hours. each)

Objectives :

- 1) To be able to depict mood/expressions and beauty in nature or manmade creations for its pure aesthetical value rather than realistic representation.
- 2) To be able to create specific expressions from the drawing.

Assignment :

- Size : Full imperial paper
- Medium : Rendering in various dry and wet medium - Pencil, charcoal, pen & ink, brush & ink, crayon, dry pastel & mix media.
- Creative Drawing : -One subject series: 6-10 small drawings (1 Assignment)
 -Painting on story based / narrative (Any mythological story, Sant Charitra, Jatak Katha, Any story (2 Assignments)
 -Create any own subject with explanation (500 words) (1 Assignment)
 -Subject given by the teacher (2 Assignments)



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Paper 30: BFA 803P Sub – Subject (Any one)

A. Portrait painting - 8 Assignment (20 hours. each)

Objectives :

- Size – Full imperial paper or canvas (24"x 30")
- Medium – Water colour, Oil colour, Acrylic colour, Dry pastel & mix media.
- Portrait painting :
 - Sitting in different position (2 Assignments)
 - Standing in different position (2 Assignments)
 - Reclining position (2 Assignments)
 - Any different position (2 Assignments)
- Student should draw from different angles & light arrangements (Soft & hard light, Dramatic light, Against light, Spread light)
- Model should be male or female of different age groups, characters & costume

B. Composition (Representational & Non-representational) - 8 Assignment (20 hours. each)

Objectives :

- Size – Full imperial paper or canvas (Min 24"x 24" to Max. 36" X 36")
- Medium – Water colour, Oil colour, Acrylic colour, Dry pastel & mix media.
- Composition (Representational & Non-representational)
 - One subject series: 6-10 small paintings
 - Painting based on story / narrative (Any mythological story, Sant Charitra, Jatak Katha, Any story)
 - Create any own subject with explanation (500 words)
 - Subject given by the teacher

C. Print making - 8 Assignment (20 hours. each)

Objectives :

- Size – paper or canvas (Min. 10"x10" to Max. 12"x 18")
- Extensive study of inherent qualities of various process and methods of print making
- Print making :
 - Relief - Lino cut, Wood cut, Forex cut, Wood engraving (4 Assignments)
 - Intaglio - Etching, Aquatint, Dry Point (4 Assignments)
 - Surface – Lithograph, Serigraph (2 Assignments)
 - Mix media (2 Assignments)



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