

Shri Vaishnav Vidyapeeth Vishwavidyalaya, Indore.

SVIFA B.F.A. – Painting

SUBJECT CODE	NAME OF SUBJECT	Teaching Scheme/ Week			EXAMINATION SCHEME						CREDITS
		L	T	P	Theory			Practical			
					End sem university exam	Two Term Exam	Teacher Assessment	End sem university exam	Two Term Exam	Teacher Assessment	
BFA-201	History of Art-II	4	0	0	60	20	20	0	0	0	4

Legends: L: Lecture, T:Tutorial, P: Practical.

Course Educational Objectives (CEOs): The student will be able to:

- To familiarize the students to the History of Art in India.
- To acquaint the students to the gradual development and characteristics of Indian Art.

Course Outcomes (COs): The student should be able to:

- To enable the students to analyse the development and characteristics of Indian art in order to create a strong foundation to conceptualize their own artistic expressions and career.

Paper I

BFA-201

HISTORY OF ART-II (Theory)

Unit – 1

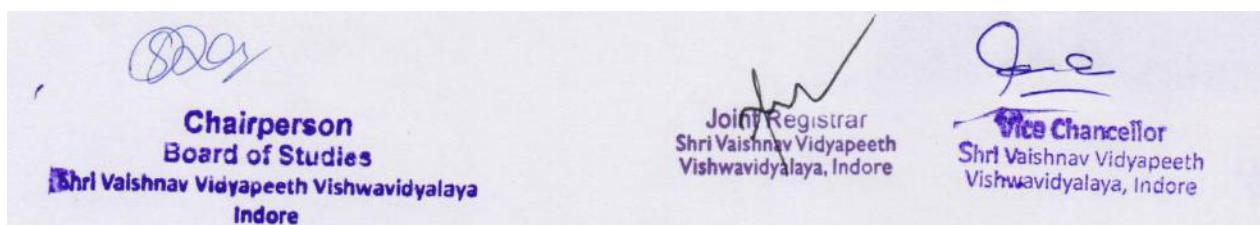
Paintings of Rajasthani School of Art- Mewar- Udaipur, Marwar- Kishangarh, Their styles, Techniques, Subject Matter, Characteristics etc.

Unit – 2

Paintings of Kota, Bundi, Jaipur. Their Styles, Techniques, Subject Matter, Characteristics etc.

Paintings of Mughal school of Art. Their Styles, Techniques, Subject Matter, Characteristics etc.

Unit – 3



Paintings of Pahari School of Art - Basohli, Kangra, Garhwal. Their Styles, Techniques, Subject Matter, Characteristics etc.

Unit – 4

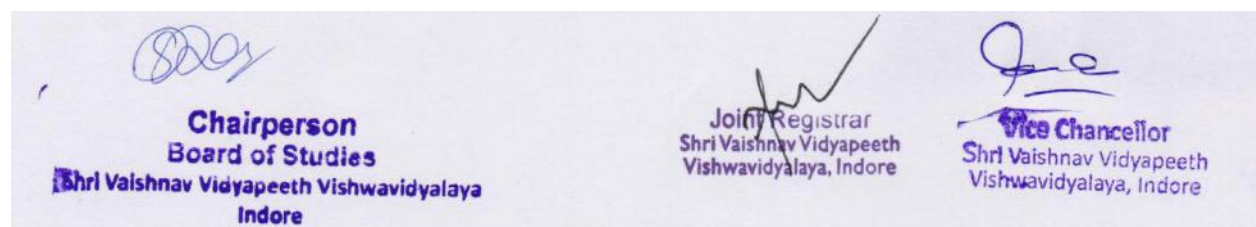
Paintings of Company School of Art. Their Styles, Techniques, Subject Matter, Characteristics etc. The various painters of Patna school, including Raja Ravi Varma.

Unit – 5

Indian Renaissance- Paintings of Bengal School of Art. Their Styles, Techniques, Subject Matter, Characteristics etc. Major artists of Bengal school- Avinandranath Tagore, Nandalal Bose, A.K. Halder.

Recommended Readings:

1. Asher, F. M. 2003. Art of India; Prehistory to the Present. Chicago: Encyclopaedia Britannica.
2. Chaitanya, Krishna (1994) A History Of Indian Painting- The. Modern Period, New Delhi: Abhinav Publications.
3. Cleaver, D. G. (1972). Art; an introduction. New York: Harcourt Brace Jovanovich. Chicago.
4. Coomaraswamy, Ananda (1994). The Transformation of Nature in Art, New Delhi: Munshiram Manoharlal Publishers.
5. Craven, Roy C. (1997). A Concise History of Indian Art, [London, United Kingdom](#): Thames Hudson.
6. Rai, Uday Narayan (2008). Bhartiya Kala, New Delhi: Rajkamal Prakashan.
7. Sharma, L.C. (2014). A Brief History of Indian Painting, Meerut: Krishna Prakashan.



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BFA-202	Fundamentals of Art-II	4	0	0	60	20	20	0	0	0	4

Legends: L: Lecture, T:Tutorial, P: Practical.

Course Educational Objectives (CEOs): This course aims:

- To familiarize the students to the principles of composition in art.
- To acquaint the students with the six limbs of Indian Art.

Course Outcomes (COs): The student should be able to:

- Analyse the various principles used to create Fine Art compositions in order to conceptualize their own artistic techniques as well as visual vocabulary.

Paper II

BFA-202

Fundamentals of Art-II (Theory)

Unit- 1

What is Composition. Meaning and Definition of composition.

Unit- 2

Balance: definition, balance and visual weight (line, form, colour and tone), principles of balances etc.

Rhythm: Definition, different types, ways of creating rhythm, feeling of rhythm.

Unit-3

Harmony: Definition, line-harmony, form-harmony, texture-harmony, conceptual harmony, colour harmony, process of harmony creation etc.

Dominance: Definition and object, fundamentals, dominance and background, ways to create dominance point of interest in a painting space.

Unity: Definition, object, unity and vision, unity and visitor, unity and relativity, unity creation in painting, unity and opposite (discord)

Unit-4

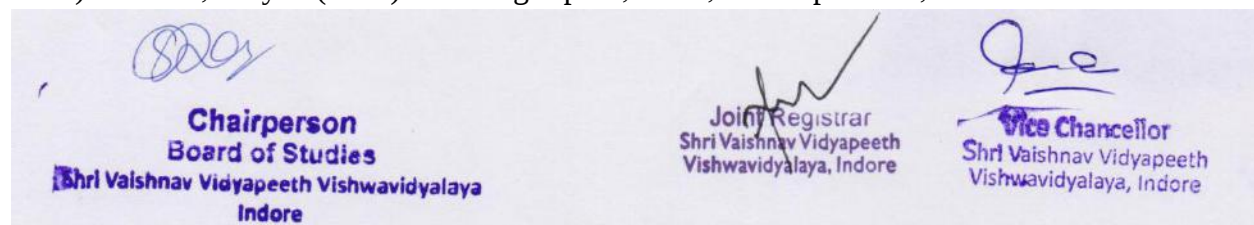
Perspective- Definition, different types of perspective, terms relating to perspective, geometrical forms and perspective, imaginative perspective

Unit-5

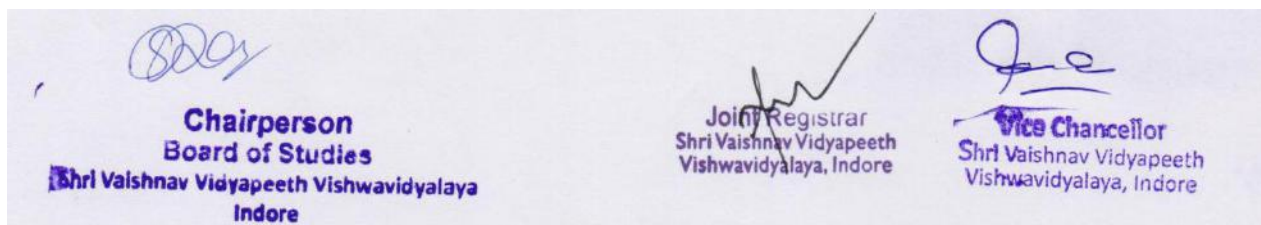
Six Limbs of Indian Art (Shadang)

Recommended Readings:

- 1) Dodson, Bert (2013). Keys to drawing, United States: FW Media Publications.
- 2) Enstice, Wayne (2011). Drawing: Space, Form, and Expression, India: Pearson Education.



- 3) Hogarth, Burne (1996). Dynamic Figure Drawing, New York: Watson,-Guptill Publications.
- 4) Mendelowitz, Daniel Marcus (1993). A Guide to Drawing, Michigan, Harcourt Brace Jovanovich College Publishers.



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BFA-203	Still Life and Nature Study	0	0	8	0	0	0	60	0	40	4

Legends: L: Lecture, T:Tutorial, P: Practical.

Course Educational Objectives (CEOs): The student will be able to:

- To familiarize the students to the methods of composing, drawing and perspective for still life.
- To acquaint the students with the various mediums and techniques used to create still life in art.

Course Outcomes (COs): The student should be able to:

- To enable the students to analyse the various methods used in composing, drawing and perspective for; in order to conceptualize their own artistic vocabulary and technique of.

Paper III

BFA-203

Still Life and Nature Study (Practical)

Still Life and Nature Study: Study of drapery, pots, jug, glass etc. Study of various forms from nature – leaves, flowers, fruits etc. using various wet mediums. Size of sheet: A3. Minimum 15 submissions at conclusion of semester.



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BFA-204	Composition	0	0	8	0	0	0	60	0	40	4

Legends: L: Lecture, T:Tutorial, P: Practical.

Course Educational Objectives (CEOs): The student will be able to:

- To familiarize the students to the use of imagination and principles of art in order to create original compositions.
- To acquaint the students about how to compose imaginary scenes on a picture plane.

Course Outcomes (COs): The student should be able to:

- To enable the students to apply the techniques learnt for composition and to conceptualize their own artistic techniques of composition.

Paper IV
BFA-204
Composition (Practical)

Composition: Study of figure – human, animals, birds, creative composition with natural & man – made forms (line, texture). Size of sheet: A3. Minimum 15 submissions at conclusion of semester.


Chairperson
Board of Studies
Shri Vaishnav Vidyapeeth Vishwavidyalaya
Indore


Joint Registrar
Shri Vaishnav Vidyapeeth
Vishwavidyalaya, Indore


Vice Chancellor
Shri Vaishnav Vidyapeeth
Vishwavidyalaya, Indore

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BFA-205	Print Making	0	0	8	0	0	0	60	0	40	4

Legends: L: Lecture, T:Tutorial, P: Practical.

Course Educational Objectives (CEOs): The student will be able to:

- To familiarize the students to the skills of print making.
- To acquaint the students to various techniques and concepts of print making.

Course Outcomes (COs): The student should be able to:

- To enable the students to experiment with various styles and techniques of print making.

Paper V BFA-205 Print Making (Practical)

Print Making: lino cut /new wood cut based on still life nature, objective, non-objective, subjective compositions and other experiments. Size of sheet: A3. Minimum 15 submissions at conclusion of semester.

Project work: 100 pages sketch book per practical subject.

Recommended Readings:

- 1) Dodson, Bert (2013). Keys to drawing, United States: FW Media Publications.
- 2) Enstice, Wayne (2011). Drawing: Space, Form, and Expression, India: Pearson Education.
- 3) Hogarth, Burne (1996). Dynamic Figure Drawing, New York: Watson,- Guptill Publications.
- 4) Mendelowitz, Daniel Marcus (1993). A Guide to Drawing, Michigan, Harcourt Brace Jovanovich College Publishers.

