



# Shri Vaishnav Vidyapeeth Vishwavidyalaya, Indore.

SVIFA

## B.F.A. – Painting 2019-20

SUBJECT CODE	NAME OF SUBJECT	Teaching Scheme/Week			CREDITS	EXAMINATION SCHEME					
		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	4	60	20	20	0	0	0

Legends: L: Lecture, T: Tutorial, P: Practical. \*Teacher Assessment shall be based following components: Quiz/Assignment/Project/Participation in Class, given that no component shall exceed more than 10 marks.

**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,



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## SVIFA

### **B.F.A. – Painting 2019-20**

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- Avanindranath 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	4	60	20	20	0	0	0

Legends: L: Lecture, T:Tutorial, P: Practical. \*Teacher Assessment shall be based following components: Quiz/Assignment/Project/Participation in Class, given that no component shall exceed more than 10 marks.

**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)



# Shri Vaishnav Vidyapeeth Vishwavidyalaya, Indore.

SVIFA

## B.F.A. – Painting 2019-20

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.



**Shri Vaishnav Vidyapeeth Vishwavidyalaya, Indore.**  
SVIFA

**B.F.A. – Painting 2019-20**

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

Legends: L: Lecture, T:Tutorial, P: Practical. \*Teacher Assessment shall be based following components: Quiz/Assignment/Project/Participation in Class, given that no component shall exceed more than 10 marks.

**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.



# Shri Vaishnav Vidyapeeth Vishwavidyalaya, Indore.

SVIFA

## B.F.A. – Painting 2019-20

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

Legends: L: Lecture, T:Tutorial, P: Practical. \*Teacher Assessment shall be based following components: Quiz/Assignment/Project/Participation in Class, given that no component shall exceed more than 10 marks.

**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.



**Shri Vaishnav Vidyapeeth Vishwavidyalaya,  
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**SVIFA  
B.F.A. – Painting 2019-20**

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

Legends: L: Lecture, T: Tutorial, P: Practical. \*Teacher Assessment shall be based following components: Quiz/Assignment/Project/Participation in Class, given that no component shall exceed more than 10 marks.

**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.



**Shri Vaishnav Vidyapeeth Vishwavidyalaya,  
Indore.**

**SVIFA**

**B.F.A. – Painting 2019-20**

- 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.





**Shri Vaishnav Vidyapeeth Vishwavidyalaya,  
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**SVIFA  
B.F.A. – Painting 2019-20**

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HU-201	Foundation English-II	3	0	2	4	60	20	20	0	0	20

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**.Course Educational Objectives (CEOs): The students will be able to:**

- Participation in seminars, group discussions, paper presentation and general personal interactions at the professional level.
- Have adequate mastery over communicative English, reading and writing skills, secondarily listening and speaking skills.

**Course Outcomes (COs): The students should be able to:**

- Improve their language skills, oral communication skills, group discussion skills, personal skills and confidence level.
- express his /her ideas and thoughts in speech or writing,
- Bridge the language gap vital to their success.
- Communicate effectively.

**Pape  
r VI  
HU-  
201  
Foundation English-II (Theory)**

**UNIT I**

Communication: Objectives of Communication, Formal and Informal Channels of Communication, Advantages and Disadvantages, Extrapersonal communication, Interpersonal communication,



**Shri Vaishnav Vidyapeeth Vishwavidyalaya,  
Indore.**

**SVIFA  
B.F.A. – Painting 2019-20**

Intrapersonal communication, Principles of communication.

**UNIT II**

Developing Reading Skills: Reading Comprehension, Process, Active & Passive reading, Reading speed Strategies, Benefits of effective reading, SQ3R Reading technique.

**UNIT III**

Vocabulary Building: Using Dictionaries and Thesaurus, Synonyms, Antonyms, Homophones, One Word Substitution, Affixation: Prefixes & Suffixes, Derivation from root words, Jargon, Scientific Jargon, Word Formation.

**UNIT IV**

Developing Writing Skills: Planning, Drafting and Editing, Developing Logical Paragraphs, Report Writing: Importance of Report, Characteristics of Good Report, Types of Report, Various Structures of a Report.

**UNIT V**

Professional Skills: Negotiation Skills, Telephonic Skills, Interview Skills: Team building Skills and Time management

**Practical:**

- Listening
- Linguistics and Phonetics
- Telephonic Conversation
- Mock Interviews
- Group discussions
- Extempore
- Debate
- Role Plays

**Suggested Readings:**

- Ashraf Rizvi.(2005).*Effective Technical Communication*. New Delhi:Tata Mc Graw Hill
- Prasad, H. M.(2001) *How to Prepare for Group Discussion and Interview*. New Delhi: Tata McGraw-Hill.
- Pease, Allan. (1998).*Body Language*. Delhi: Sudha Publications.
- Morgan, Dana (1998).*10 Minute Guide to Job Interviews*. New York: Macmillan.