



# Shri Vaishnav Vidyapeeth Vishwavidyalaya, Indore.

## Shri Vaishnav Institute of Fine Arts

### Choice Based Credit System (CBCS) in Light of NEP-2020

#### BFA (Painting) Semester -II

COURSE CODE	Category	COURSE NAME	TEACHING & EVALUATION SCHEME								
			THEORY			PRACTICAL		L	T	P	CRED ITS
			END SEM University Exam	Two Term Exam	Teachers Assessment*	END SEM University Exam	Teachers Assessment*				
BFA201	CC	History of Art- II	60	20	20	0	0	2	0	0	2

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit;

\***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 objectives of the course is to:

- **CEO 1** To familiarize the students with the History of Art in India.
- **CEO 2** To acquaint the students to the gradual development of Indian Art.
- **CEO 3** To acquaint the students to the characteristics of Indian Art.
- **CEO 4** Acquire knowledge of Indian miniature painting.

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

- **CO 1** Express knowledge of the development of Indian art.
- **CO 2** Interpret art of Rajasthani and Mughal miniature painting.
- **CO 3** Identify the characteristics of Bengal school art of India.
- **CO 4** Apply the acquired knowledge to conceptualize their own artistic expressions.

### Paper I

#### BFA201

#### HISTORY OF ART-II (Theory)

##### Unit – 1

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

##### Unit – II

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

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

#### Unit – III

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

#### Unit – IV

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

#### Unit – V

Indian Renaissance- Paintings of Bengal School of Art. Their Styles, Techniques, Subject Matter, Characteristics. 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: Encyclopedia Britannica.
2. Chaitanya, K. (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, A. (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. .

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BFA202	CC	Fundamentals of Art-II	60	20	20	0	0	2	0	0	2

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit;

\***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:

- **CEO 1** To familiarize the students with the Fundamentals of Art.
- **CEO 2** To acquaint the students to the painting composition.
- **CEO 3** To acquaint the students to the characteristics of elements of Art.
- **CEO 4** Demonstrate knowledge of Fundamentals of Art

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

- **CO 1** Demonstrate understanding of meaning of art.
- **CO 2** Interpret the classification of art.
- **CO 3** Demonstrate type of perspective.
- **CO 4** Infer and analyze the principal of art.
- **CO 5** Apply the acquired knowledge to conceptualize their own artistic expressions.

## Paper II

### BFA202

#### Fundamentals of Art-II (Theory)

##### Unit- I

What is Composition. Meaning and Definition of composition.

##### Unit- II

**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.

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#### Unit-III

**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.

#### Unit-IV

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

#### Unit-V

Six Limbs of Indian Art (Shadang)

#### Recommended Readings:

1. Bellamy, Andrew (2004). Systematic/Subjective Color Selection, AVA Publishing, Switzerland.
2. Edwards, Betty (2004). Color: a course in mastering the art of mixing colors, Tarcher Perigee Publishers.
3. Pasquini, Masopust Katie & Barker, Brett (2005). Color and Composition for the Creative Quilter: Improve Any Quilt with Easy-to-follow Lessons, C & T Publishing.
4. Pipes, Alan (2003). Foundations of Art and Design, Laurence King Publishing Ltd. London.

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BFA203	SEC	Still Life and Nature Study	0	0	0	60	40	0	0	8	4

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\***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:

- **CEO 1**To familiarize the students to the techniques of drawing and creating Still life.
- **CEO 2**To acquaint the students with the various techniques used to draw and study light and shadow in natural objects.

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

- **CO1** To draw skillfully still life and natural objects.
- **CO2**To have sensitivity towards the importance of proportion in drawing.

### Paper III

#### BFA203

#### 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.

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BFA204	CC	Composition	0	0	0	60	40	0	0	8	4

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\***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:

- **CEO1** To familiarize the students to the use of imagination and principles of art in order to create original compositions.
- **CEO2** To acquaint the students about how to compose imaginary scenes on a picture plane.

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

- **CO1** To enable the students to apply the techniques learnt for composition and to conceptualize their own artistic techniques of composition.
- **CO2** To have sensitivity towards the importance of proportion in shapes and figure.

### Paper IV

#### BFA204

#### Composition (Practical)

#### Composition:

Use of organic and geometrical combination of forms in two-dimensional space . Study of figures – human, color study. Size of sheet: A3.

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BFA205	CC	Print Making	0	0	0	60	40	0	0	8	4

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit;

\***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:

- **CEO1** To familiarize the students to the skills of print making.
- **CEO2** To acquaint the students to the types of print making techniques and mediums in art practice.

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

- **CO1** To enable the students to create their own print making techniques.
- **CO2** To enable the students to create their own print making styles.

### Paper V

#### BFA205

#### Print Making (Practical)

**Print Making:** lino cut / wood cut based on still life nature, objective, non-objective, subjective compositions, and other experiments. Size of sheet: A3.

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