



Shri Vaishnav Vidyapeeth Vishwavidyalaya, Indore.

Shri Vaishnav Institute of Fine Arts

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

BFA (Painting/Animation) Semester -I, 2022-2026

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*				
BFA 101	CC	History of Art- I	60	20	20	0	0	3	0	0	3

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):

- **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 History of Art in India

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

- **CO 1** Express knowledge of the development of Indian art.
- **CO 2** Interpret art of Harappan Civilization
- **CO 3.** Identify the characteristics of cave art of India.
- **CO 4** Apply the acquired knowledge to conceptualize their own artistic expressions.
- **CO 5** Compare the characteristics and styles of various manuscript paintings of India

Paper I

BFA-101

HISTORY OF ART-I (Theory)

Unit – I

Pre-Historic Age – Palaeolithic, Mesolithic and Neolithic. The Quest Of Pre-Historic Paintings. Bhim Baithka Caves, Mirzapur, Raigarh, Pachmari, Hoshangabad. Subject Matter and Style of Prehistoric Art. The Importance & Peculiarities of Prehistoric Art. The Technique of Prehistoric Art.

Unit – II

Indus Valley Civilization – Harappa & Mohanjo Daro. Sculpture- Stone Priest Torso, Bronze Dancing Girl, Seals, Terracotta- Mother Goddesses, Pottery & Jewellery.

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Unit – III

Jogimara Caves, Paintings of Jogimara Caves & their Importance. Mention of paintings in ancient literature. Paintings in Ramayana and Mahabharata. Pal school of art, Jain school of art, Apabhrahaschool of art.

Unit – IV

Ajanta- Situation of Ajanta, Subject Matter of Ajanta Caves, Paintings of Ajanta Caves, Characteristics of Ajanta Paintings.

Unit – V

Paintings of Bagh Caves, Badami, Sittanvasal, Sigiriya, Ellora and Elephanta Caves.

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. Craven, Roy C. (1997). A Concise History of Indian Art, London, United Kingdom: Thames Hudson.
5. Rai, Uday Narayan (2008). Bhartiya Kala, New Delhi: RajkamalPrakashan.
6. Sharma, L.C. (2014). A Brief History of Indian Painting, Meerut: Krishna Prakashan.

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BFA 102	CC	Fundamentals of Art-I	60	20	20	0	0	3	0	0	3

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):

- **CEO 1** To familiarize the students with the Fundamentals of Art.
- **CEO 2** To acquaint the students to the elements of art.
- **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.** Explain understanding of meaning of art.
- **CO 2** Interpret the classification of art.
- **CO 3.** Compare the inter- relationship of Fine art and craft.
- **CO 4.** Infer and analyze the elements of art
- **CO 5** Identify, speak and write about the content and form of genres and periods of art.

Paper II

BFA-102

Fundamentals of Art-I (Theory)

Unit- I

Origin and evolution of Art- Prehistoric Art, Greek Art, Roman Art, Medieval Art and major art movements of the world.

Unit- II

Meaning of Art. Definition of art in India and the west. Classification of art. Inter-relationship of fine art and craft.

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Unit-III

Elements of Art: Line- Definition Of Line, Lines And Visual Illusion, Line And Impression, Different Types Of Lines And Drawings, Development And Possibilities Of Line Drawings, Knowing The Tools And Materials, Drawing- Its Evolution And Possibilities, Line-Visual Kinetics (Flow And Weight), Energy And Lines, Other Values Of Line etc.

Form- Definition of Form, Classification, Impression, Visual And Formal Weight And Colours, Forms And Proportion, Form And Content, Form And Space etc.

Unit-IV

Color- Definition, Knowledge Of Colours, Colour Wheel, Characteristics Of Colour, Classification Of Colour, Colour And Feeling, Complementary And Opposite Colours, Change Of Colours, Cause Of Change, Colour Schemes, Experiments In Colours etc.

Tone- Definition, Classification, Impression, Tone-Its Importance and Application, Emotional Aspects Of Tone, Relation Of Tone With Space etc.

Unit-V

Texture- Meaning And Definition, Classification, Texture And Space, Texture And Principles Of Composition, Texture Creating Tools And Ways Of Creating Texture, Texture Exploration, Texture And Painting, Texture And Sculpture etc.

Space- Definition, Space Division, Theories/ Principles Relating Space, Division, Role Of Space (Negative/Passive, Passive/Active, Nutral/Assisting And Their Importance), Organization Of Form And Its Relation To Space etc.

Recommended Readings:

1. Bellamy, Andrew (2004).Systematic/Subjective ColorSelection,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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BFA 103	SEC	Still Life and Nature Study	0	0	0	60	40	0	0	6	3

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):

- **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

BFA-103

Still Life and Nature Study (Practical)

Still Life and Nature Study:

Study of various objects in pencil and dry mediums (cube sphere, cone), study of various forms from nature – leaves, flowers, stems, trees etc.

Size of sheet: A3. Minimum 10 submissions at conclusion of semester.

Project work: 50 pages sketch book per practical subject.

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BFA 104	CC	Composition	0	0	0	60	40	0	0	6	3

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):

- **CEO 1** To familiarize the students to the use of imagination and principles of art in order to create original compositions.
- **CEO 2** To acquaint the students about how to compose imaginary scenes on a picture plane.

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

- **CO 1** To apply the techniques learnt for composition.
- **CO 2** To conceptualize their own artistic techniques.

Paper IV

BFA-104

Composition (Practical)

Composition:

Use of organic and geometrical combination of forms in two dimensional space. Study of figures – human, colour study.

Size of sheet: A3. Minimum 10 submissions at conclusion of semester.

Project work: 50 pages sketch book per practical subject.

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BFA 105	CC	Print Making	0	0	0	60	40	0	0	6	3

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):

- **CEO 1** To familiarize the students with the skills required for print making.
- **CEO 2** To acquaint the students with the types of print making techniques and materials in art practice.

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

- **CO 1** To create their own designs for print making.
- **CO 2** To implement print making techniques including relief printing techniques like monotype, monoprint and prints using found objects.

Paper V

BFA-105

Print Making (Practical)

Print Making:

Basic printing techniques using print size 8"×10", vegetables, leaves, coins etc.

Size of sheet: A3. Minimum 15 submissions at conclusion of semester.

Project work: 50 pages sketch book per practical subject.

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