



Shri Vaishnav Vidyapeeth Vishwavidyalaya, Indore.

SVIFA

B.F.A. – Painting

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	Teacher * Assessment
BFA-401	History of Art-IV	4	0	0	4	60	20	20	0	0

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:

- understand the History of Folk & Tribal Paintings in India.
- acquaint themselves to regional arts of each state of India.

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

- analyse the development Folk and Tribal Art in India in order to conceptualize their own artistic language and technique based on roots of indigenous Indian art.

Paper I

BFA-401

HISTORY OF ART -IV

Unit – 1

Definition and differences between Folk art, Tribal art, Primitive art, and Pre Historic art.

Folk & Tribal Arts of India- Chattisgarh, Bihar. Their Styles, Techniques, Subject Matter, Characteristics etc.

Unit – 2

Orissa, Bengal - Folk & Tribal Art. Their Styles, Techniques, Subject Matter, Characteristics etc.

Unit – 3

Maharashtra, Andhra Pradesh- Folk & Tribal Art. Their Styles, Techniques, Subject Matter, Characteristics etc.

Unit – 4

Rajasthan, Gujarat - Folk & Tribal Art. Their Styles, Techniques, Subject Matter, Characteristics etc.



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Unit – 5

Bundelkhand, Madhya Pradesh- Folk & Tribal Art. Their Styles, Techniques, Subject Matter, Characteristics etc.

Recommended Readings:

1. Chaitanya, Krishna (1994) A History Of Indian Painting- The. Modern Period, New Delhi: Abhinav Publications.
2. Asher, F. M. 2003. Art of India; Prehistory to the Present. Chicago: Encyclopaedia Britannica.
3. Rai, Uday Narayan (2008). Bhartiya Kala, New Delhi: Rajkamal Prakashan.
4. Sharma, L.C. (2014). A Brief History of Indian Painting, Meerut: Krishna Prakashan.
5. Craven, Roy C. (1997). A Concise History of Indian Art, London, United Kingdom: Thames Hudson.



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COURSE CODE	NAME OF SUBJECT	L	T	P	CREDITS	TEACHING & EVALUATION SCHEME				
						THEORY			PRACTICAL	
						END SEM University Exam	Two Term Exam	Teachers Assessment*	END SEM University Exam	Teachers Assessment*
BFA-402	Aesthetics-I	4	0	0	4	60	20	20	0	0

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

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

- To familiarize the students to Indian Aesthetics and Art appreciation.
- To acquaint the students the relation of art with Nature, Mythology, Religion, Society, Life, etc.

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

- To enable the students to analyse the Indian Aesthetics that form the basis of artistic practice as well as criticism.

Paper II

BFA-402

Aesthetics-I

Unit- 1

What is Beauty? Definition of Beauty. Indian theories of Aesthetics.

Unit- 2

Chitra Sutra, Chitra Lakshana.

Unit-3

Rasa Siddhanta (Theory) by Bharata Muni, Abhinavgupta.

Unit-4

Religion and Art, Nature and Art.

Unit-5

Art and Society, Art and Life.

Recommended Readings:

- 1) The Cambridge Handbook of the Psychology of Aesthetics and the Arts, Cambridge University Press Pablo P. L Tinio
- 2) Purposes of art Albert Alsen.
- 3) 'Aesthetics' by Krishna Prakashan.



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		L	T	P		Theory			Practical	
						End sem university exam	Two Term Exam	Teacher * Assessment	End sem university exam	Teacher * Assessment
BFA-403	Landscape	0	0	8	4	0	0	0	60	40

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

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

- To familiarize the students to the art of Landscape Painting.
- To acquaint the students with the various styles of Landscape Painting.

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

To enable the students to analyse the various styles and techniques of Landscape Painting and develop their own original technique of landscape painting.

Paper III

BFA-403

Landscape

Landscape: Perspective drawing techniques for landscapes, composing a landscape, watercolour landscape on paper, aerial perspective.



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SUBJECT CODE	NAME OF SUBJECT	Teaching Scheme/Week			CREDITS	Theory			Practical	
		L	T	P		End sem university exam	Two Term Exam	Teacher * Assessment	End sem university exam	Teacher * Assessment
BFA-404	Composition	0	0	8	4	0	0	0	60	40

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 students will be able to:

- familiarize the students how to create realistic compositions.
- To acquaint the students with various techniques of creating realistic compositions.

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

To enable the students to create realistic compositions based on their imagination as well as principles and techniques of composition.

Paper IV

BFA-404

Composition

Composition: Realistic Compositions using five human figures based on Indian mythological Stories and Daily Life (Bus Stand, Auto Stand, Railway Station, Bank, Market Place, Festival Celebration, etc.)



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		L	T	P		Theory			Practical	
						End sem university exam	Two Term Exam	Teacher * Assessment	End sem university exam	Teacher * Assessment
BFA-405	Portrait	0	0	8	4	0	0	0	60	40

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 students will be able to:

- To familiarize the students to create portraits in oil.
- To acquaint the students the various techniques and styles of oil portraits.

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

To enable the students to analyse the techniques and styles of oil portraits in order to create their individual technique of making oil portraits.

Paper V BFA-405 Portrait

Portrait: Oil study - Portrait - Male, Female, Child. Self Portrait.

Project work: Outdoor sketching.

Recommended Readings:

1. Scott, Marilyn (2009). Oil Painter's Bible: An Essential Reference for the Practicing Artist, USA: Chartwell Books.
2. Gorst, Brian (2004). The Complete Oil Painter: The Essential Reference for Beginners to Professionals, New York: Watson,-Guptill Publications.
3. Macpherson, Kevin (2000). Fill Your Oil Paintings with Light & Color, United States: North Light Books.
4. Thompson, Daniel V. (1962). The Practice of Tempera Painting: Materials and Methods, USA: Dover Publications.



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						End sem university exam	Two Term Exam	Teacher * Assessment	End sem university exam	Teacher* Assessment
BFA-606	Writing Skills for Media	2	0	4	4	60	20	20	0	50

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 process of writing for various media.
- To acquaint the students to the gradual development and characteristics of writing about art for various media.

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

- To enable the students to analyse the technique and characteristics of writing about art in order to create a strong foundation to conceptualize their own artistic expressions into words.

PAPER- VI

BFA-606

Writing Skills for Media

Unit-I

Types of media (featuring fine art information) including print, broadcast, outdoor and internet media – their characteristics, advantages, disadvantages and target audience.

Unit-II

Types of fine art events including Art Festivals/ Fairs, Exhibitions, Previews, Auctions, Competitions, Tours, Workshops, Conferences, Seminars, Residencies, Awards/Felicitations, Conclaves, Expert Talk



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and Performance- their characteristics.

Unit-III

Types of fine art content for media including:

Artist statement- Importance of an artist's statement. How to write an Artist statement. Characteristics of an Artist statement, Types of Artist statements including: Statement for artist portfolio, media and gallery. Artist biography- What to include in an artist biography. Difference between an Artist Biography, Artist Curriculum Vitae and Artist Statement.

Title of event- Techniques of giving an event a suitable title.

Unit-IV

Literature of Arts Journalism. Art journalism - Important points. Arts Reporting - How to write a report about an art event. News Writing and Reporting (related to fine arts). How to write an art review. How to write an art interview.

Unit-V

Press Release (related to fine arts)- Parts of a press note, How to write a press note, Important do's and don'ts to write a press release for art events. Headline- Types of headlines. Press kit- What to include in a press kit.

Practical:

- Writing Artist statement
- Writing Artist biography
- Ideation- Title of events
- Fine Art journalism – Event reports and writing press releases of Fine Arts Events
- News Writing and Reporting (related to fine arts) and writing art review/ interview.

Recommended readings:

1. Anton Shene, Bryn Parry. (2004). Successful Event Management. New Delhi: Thomson Learning
2. Judy, Alley. (2000). Event Planning. New Delhi: John Wiley and Sons.