



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 -II, 2021-2025

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 201	CC	History of Art- II	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 miniature art.
- **CO 3** Identify the characteristics of company school of art.
- **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-201

HISTORY OF ART-I (Theory)

Unit – I

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

Unit – II

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.



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Unit – III

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

Unit – IV

Paintings of Company School of Art. Their Styles, Techniques, Subject Matter, Characteristics etc. 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 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. 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 202	CC	Fundamentals of Art-II	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 principles 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 elements and principles of art.
- **CO 4.** Infer and analyze the principles of composition.
- **CO 5** Identify, speak and write about the content and form of a painting by formal analysis based on elements and principles of art.

Paper II

BFA-202

Fundamentals of Art-I (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.

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

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

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. Pipes, Alan (2003). Foundations of Art and Design, Laurence King Publishing Ltd. London.



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BFA 203	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-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.

Project work: 50 pages sketch book for Still Life and Nature Study practical subject.



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BFA 204	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-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.

Project work: 50 pages sketch book for composition practical subject.



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BFA 205	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-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.

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) Mendelowitz, Daniel Marcus (1993). A Guide to Drawing, Michigan, Harcourt Brace Jovanovich College Publishers.