

Savitribai Phule Pune University, Pune.

Revised Syllabus for

**BACHELOR OF VISUAL ARTS – PAINTING
T.Y.B.V.A. (PTG)
Structure and Detailing of Semester V & VI**

Choice Based Credit System Syllabus
NEP 2020

To be implemented from 2026-27

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Preamble of the syllabus:

India is known for its rich cultural heritage. Fine art is an important factor of cultural life. From the colonial period, Indian visual art lacks roots. Later on, many art schools in India develop their beliefs and stood according the modern period. Now as we see, the era of globalization has flattened various aspects of life. In another view globalization provided platform for localism, regionalism, individualism. There is need to reframe the ideas and opportunities in visual art and its education. The proposed curriculum is with the view to enhance the global and local relation and make it more contextual in present day.

After inputs from art professionals (Artists, Gallery owners, Curators) and senior academicians, feedbacks from the core faculty and intensive discussions the syllabus was suitably finalized. After analyzing other curricula of existing universities in respective subjects in terms of content, relevance, quality and pattern of teaching and examination has synthesized the present proposal. This syllabus provides bridge between practicing art field and art education. It also stresses on MOUs between art schools and art professionals. Thus, the opportunities will be created for being a freelance professional artist as well as self-employment.

Visual art field needs various professionals like freelance artist, curator, gallery manager, art critic, catalogue writer, art event manager, restoration artist, art promoter, art consultants, art

researchers, documentation artist, art teachers etc. A holistic approach providing internships, handling live projects, field work, presentations etc. develops the student as a professional. There is focus on the development of soft skills, allied skills. Technical advancement is the key to a substantial teaching system in today's world and thus a great responsibility lies on the art curriculum to prepare students to rise to meet global standards and align seamlessly to changing trends.

Research base attitude in both, theoretical and practical work is needed for deep engagement of the creative process. The syllabus encourages research attitude through semester pattern in a systematic way. Awareness of environmental issues and physical education will help in the development of the students.

The curriculum provides the environment to grow as a professional artist with creative and analytic mind. It will develop the awareness of his/her role in society as an art professional.

In alignment with the National Education Policy (NEP) 2020, this syllabus emphasizes a multidisciplinary, skill-based, and flexible approach to art education. It supports creative thinking, research orientation, and self-employment, fostering professionals who can contribute meaningfully to both local culture and global art landscapes.

PROGRAM OBJECTIVES (TYBVA PTG.)

1. To develop advanced skills in drawing, painting, composition, and visual representation through practical and theoretical learning.
2. To enhance students' understanding of Indian and Western art traditions, aesthetics, and contemporary artistic practices.
3. To cultivate creativity, originality, observation, and conceptual thinking in visual arts.
4. To provide in-depth knowledge of human anatomy, life study, and figure composition for professional artistic practice.
5. To encourage experimentation in various media and techniques including printmaking and creative drawing.
6. To develop professional competencies such as presentation skills, portfolio preparation, resume writing, and exhibition practices.
7. To promote experiential learning through outdoor study, community engagement, workshops, seminars, and exhibitions.
8. To prepare students for higher education, independent artistic careers, teaching, design-related professions, and cultural contribution.
9. To nurture aesthetic sensitivity, visual literacy, critical appreciation, and ethical artistic practices.
10. To encourage interdisciplinary learning and social awareness through art-based community interaction and collaborative activities.

These objectives aim to provide a holistic education, blending practical skills with theoretical knowledge, to prepare students for advanced artistic endeavors and professional careers in the arts.

COURSE OBJECTIVES (PER SUBJECT)

- **Painting Full Figure & $\frac{3}{4}$ Figure** - To develop skills in proportion, anatomy, observation, and expressive figure painting through live study.
- **History of Art (Indian)** – To understand the development, cultural context, and appreciation of Indian art traditions and movements.
- **Aesthetics (Western)** – To study Western aesthetic theories and develop critical understanding of art and beauty.
- **Creative Drawing** – To encourage imagination, experimentation, and personal expression through creative drawing practices.
- **Drawing from Life** – To strengthen observational skills, proportion, and realistic representation through life drawing.
- **Pictorial Composition** To develop creative visual composition and thematic representation using principles of design.
- **Anatomy** – To understand human anatomical structure for accurate and expressive figure drawing and painting.
- **Print Making** – To develop technical and creative skills in advanced printmaking techniques and processes.
- **Experiential Learning: Community Work:** To apply artistic skills in community engagement and socially relevant collaborative activities.
- **Presentation Skills / Resume Writing / E-Portfolio Making:** To develop professional presentation, communication, and portfolio preparation skills for artistic careers.
- **Experiential Learning: Outdoor Work:** To enhance observational and environmental study skills through outdoor artistic practice.
- **Workshop / Seminar / Exhibition:** To provide exposure to professional art practices, exhibitions, workshops, and contemporary artistic discourse.

These objectives aim to provide a holistic education, blending practical skills with theoretical knowledge, to prepare students for advanced artistic endeavors and professional careers in the arts.

Rule No.1: Eligibility and Admission

First Year (Semester I) Bachelor of Visual Arts (Painting)

F.Y.B.V.A – Semester I (Painting): Pass H.S.C. Examination or Equivalent Examination from any stream (Arts/Science/Commerce) with minimum 45% aggregate marks (40% for reserved category) and clear MH-AAC-CET Entrance Exam conducted State of Maharashtra. The admissions shall be carried out by merit list prepared on the basis of marks obtained in the Common Entrance Test by Maharashtra Government.

Note : *Eligibility Criteria:* Students seeking admission to First year (Semester I) of Bachelors Degree Course in Visual Art must fulfill the eligibility criteria laid down by Academic Council of SPPU as applicable from time to time.

Rule No.2: Duration and stages of the course (as per UGC)

- The Visual Art course shall be of minimum duration of 4 academic years (8 semesters) of approximately 15 working weeks or 90 days in each semester.
- The course contains practical training and Internship of 2 months between the vacation of VI and VII semesters.

Rule No. 3: Granting of Academic Term

Each semester shall comprise of 15 weeks (Minimum 90 working days).

The candidate will be permitted to appear for semester examination only if he/she has,

- 75% attendance in each course that constitute a head of passing, prescribed by the university.
- Satisfactory completion of the 100% term work prescribed for each course.
- Satisfactory conduct as a bona fide student

The Principal/ Director of the institution shall have the right to withhold the student from appearing for examination of a specific course if the above requirements are not fulfilled.

Rule No. 4: Rules of ATKT

- A student shall be allowed to get admitted to Second Year B.V.A. (PTG) course if he/she has a backlog of not more than **Four Subjects** of passing at First year B.V.A. (PTG) (semester I and II considered together) which may include theory/practical or both subject's.
- A student shall be allowed to get admitted to Third Year B.V.A. (PTG) course if he/she has a backlog of not more than **Three Subjects** of passing at Second year B.V.A. (PTG) (semester III and IV considered together).which may include theory/practical or both subject's & cleared all subjects of First year B.V.A
- A student shall be allowed to get admitted to Fourth Year B.V.A. (PTG) course if he/she has a backlog of not more than **Two Subjects** of passing at Third year B.V.A. (PTG)(semester V and VI considered together) which may include theory/practical or both subject's & cleared all subjects of First & Second year B.V.A. (PTG)

- **Class Improvement** – Make-up exam jury within 2 months (Only for Final Year-VII & VIII Semesters)

Rule No 5: Examinations

5.1. Conduct of Examinations

The university examinations for all the 8 semesters shall be conducted at the end of each semester by the University.

5.2. Pattern of Examination: The evaluation scheme for B.V.A. (PTG) comprises of;

University Examination (UE)

Internal Assessment (IA)

5.2.1: University Examination

UE will be conducted by the University and will be based on the entire syllabus. UE will be based on two parts ‘Academic Class work & Presentation of the same in front of Jury’. Assessment would be undertaken by the panel of internal and external examiner (Jury) jointly in equal weightage. Jury may call for on the spot Studio Test if required.

The nature of assessment will vary depending upon the subject and its delivery and whether it is practical-based studio work or theory based. Refer to detailed syllabus on the format of UE for individual subjects.

50% of total marks are reserved for University examination

50% of total marks are reserved for Internal Assessment

To pass the candidate must obtain at least 40% in individual subjects, in University examination each in all theory and practical subjects.

5.2.2: Structure of Examination

A. Compulsory Paper

All papers are compulsory.

B. Optional papers

V, VI, VII, VIII terms have a choice / option in elective subjects as well as in Skill Based Subjects.

C. Question paper

Theory subject: Written Exam

Total five question having equal marks (5 marks each question)
(5 Question X 5 = 25*)

Question 1 – Objectives (Fill in the Blanks/Answer in One sentence/Match the following)

Question 2 – Short Notes (Word Limit: 200-300)

Question 3 } Descriptive Questions (Word Limit: 500-700)
**Question 4 }
Question 5 }**

Practical: Jury Pattern

5.2.3: *Internal Assessment*

IA will be conducted by the Institution imparting B.V.A. (PTG) course. IA will be done by the teacher teaching the course through a continuous assessment system that is spread through the duration of course.

50% marks reserved for internal assessment.

To pass the candidate must obtain at least 40% in individual subjects, in internal assessment each in all theory and practical subjects.

In

Abided by all ATKT rules mentioned in rule no. 5, if a student fails in IE at least **two** and a maximum **four** of the below mentioned components of continuous assessment can be used for re-assessment.

Individual faculty member shall have the flexibility to design the continuous assessment in a manner so as to evaluate students' capabilities across knowledge, skills and attitudes. IA may be undertaken through any or combination of the methods stated below:

- Written Test /Open Book
- Essays / Tutorials
- Short answer questions
- Multiple choice questions/Quiz
- Dissertation/Research Project
- Report writings
- Practical Projects/ Group projects
- Reflective Practical assignments / Industry work / Field work

- Drawing Portfolios
- Learning logs/diaries
- Seminar / Workshop / Exhibition
- Reviews / presentation
- Study of best practices

The faculty shall announce in advance the units based on which continuous assessment shall be conducted. This progressive assessment for the IA must be communicated by the Institute to the university as per the schedule declared by the university. Detailed records of final assessment shall be maintained by the Institute. The student does not have facility of grade improvement, if he/she does not pass at IA in a course. (Applicable only for VII and VIII Semester)

5.2.4: Verification / Revaluation

- Verification will be done by panel appointed by University.
Revaluation will be done only for theory papers by panel appointed by University. Revaluation system is not applicable to practical subjects.

5.3: Assessment of Term work

- In respect of term work, “due date” shall be fixed for the completion of each assignment and the same shall be collected on the mentioned date.
- At the end of the semester term work shall be assessed by the internal and external examiners from amongst the panel approved by the University.
- Performance of a candidate in jury shall be assessed on basis of the depth of understanding of the principles involved.
- Students can be allowed to use computer from 4th semester onwards.
- An examiner for any of the subjects of examinations shall have a minimum of 3 years teaching/ professional experience in his/her field of study.

Rule No.6: Criteria for Passing

To pass in every semester examination and earn the assigned credits, a candidate must obtain minimum 40% marks in each head of passing.

- a) For all courses, both UE and IA constitute separate heads of passing. In order to pass in such courses and earn the assigned credits.

The student must obtain minimum grade point of 5.0 (40% marks) at UE and also minimum grade point of 5.0 (40%) marks at IA.

Or

If he/she fails in IA, the student passes in the course provided he/she obtains a minimum of 25% in IA and grade point average (GPA) for course is at least 6.0 (50%in aggregate) the GPA for a course will be calculated only if student passes at UE.

- b) A student who fails at UE in a course has to reappear at UE as a backlog candidate and clear the head of passing. Similarly, a student who fails in a course at IA has to reappear only at IA as a backlog and clear head of passing.
- c) Students with backlog in IA will have to present themselves and their work for progressive marking throughout the semester for which they intend to appear.

Rule No 7: Completion

Degree of Bachelors in Visual Arts shall be awarded only after successful completion of 4 years/8 semesters.

Earned credits: A candidate who has successfully completed all the Core courses and elective courses, not less than minimum number of credits prescribed shall be eligible to receive the degree.

Rule No.8: Medium of Instruction & Examination

- Medium of Instruction for the course will be English/Hindi/Marathi
- Medium of Examination for the course will be English/Hindi/Marathi

Credit Distribution Structure and Subject Titles
TYBVA Painting – Semester V & VI

Level/ Difficulty	Semester	Credits Related to Major					SEC	AEC	VEC	IKS	OJT/FP /CEP/C C/RP		Total
		Major Core	Major Elective	Minor	OE	VSC							
Vertical [V]		V-1		V-4	V-5	V-6	V-2	V-3	V-4	V-5	V-5	V-6	
	I	[4T+4P] Painting full figure & ¾ figure - I (3cr) (P) History of Art (Indian) - V (2cr) (T) Aesthetics (Western) -III (2cr) (T)	[4P] Pictorial Composition – I (2cr) (P) Anatomy – I (2cr) (P)	[4P] Creative drawing – I (P) (2cr) Drawing from Life- V (2cr) (P)		[2P] Print Making- V (2cr) (P)	-	-	-	-	[4P] Experiential learning-Community work. (2cr) Presentation Skills/ Resume Writing/ E-Portfolio Making. (2cr)		22
	II	[4T+4P] Painting full figure & ¾ figure - II (3cr) (P) History of Art (Western)- VI (2cr) (T) Aesthetics (Western)- IV (2cr) (P)	[4P] Pictorial Composition – II (2cr) (P) Anatomy – II (2cr) (P)	[4P] Creative drawing – II (P) (2cr) Drawing from Life- VI (2cr) (P)							[4P] Print Making- VI (2cr) Experiential Learning Outdoor Work (1cr) Workshop/ Seminar/ Exhibition. (1cr)		20
	Total	16	8	8	0	2	0	0	0	0	8		42
Exit Option – Award of UG Certificate in Major with 44 Credits and an additional 4 Credits core NSQF course/Internship or Continue Major & Minor													

Abbreviations -

MJ – Major Subject, MJP - Major Subject Practical, T – Theory
 P – Practical, VSC - Vocational Skill Course, IKS – Indian Knowledge System, FP – Field Project,
 OJT – On Job Training, CEP – Community Engagement Project, MN – Minor Subject,
 GE/OE – General Elective / Open Elective, SEC - Skill Enhancement Course,
 AEC – Ability Enhancement Course, VEC – Value Education Course, CC - Co-curricular Courses

Credit Distribution Structure and Subject Titles

TYBVA Painting – Semester

Sr. No.	Subject Type	Subject Code & Title	Credits (Hours)		
			Theory (15)	Practical (30)	Total Credits (Hours)
Semester - V					
1	Major Core (MJP)	TY-PTG P301 MJP – Painting full figure & ¾ figure - I (P)	-	4	4 (120)
2	Major Core (MJP)	TY -PTG P302 MJP – History of Art (Indian)- V (P)	2	-	2 (30)
3	Major Core (MJP)	TY -PTG P303 MJP – Aesthetics (Western)- III (P)	2	-	2 (30)
4	Minor (MNP)	TY -PTG T305 MNP – Creative drawing - I (T)	-	2	2 (60)
5	Minor (MNP)	TY -PTG T306 MNP – Drawing from Life- V (T)	-	2	2 (60)
6	Elective (E)	TY -PTG P307 OE – Pictorial Composition - I (P)	-	2	2 (60)
7	Elective (E)	TY -PTG P307 OE – Anatomy - I (P)	-	2	2 (60)
8	Vocational Skill Course (VSC/SEC)	TY -PTG T308 VSC – Print Making- V (P)	-	2	2 (60)
9	Co-Curricular Courses (CC/OJT/FP/ RM/ RP)	TY -PTG T312 CCC – Experiential learning- Community work. (2cr) (P)	-	2	2 (60)
10	Co-Curricular Courses (CC/OJT/FP/ RM/ RP)	TY -PTG T312 CCC – Presentation Skills/ Resume Writing/ E- Portfolio Making. (2cr) (T)	2	-	2 (30)

TOTAL CR - 22					
Semester – VI					
1	Major Core (MJP)	TY -PTG P301 MJP – Painting full figure & ¾ figure - II (P)	-	4	4 (120)
2	Major Core (MJP)	TY -PTG P302 MJP – History of Art (Indian)- VI (P)	2	-	2 (30)
3	Major Core (MJP)	TY -PTG P303 MJP – Aesthetics (Western)- IV (P)	2	-	2 (30)
4	Minor (MNP)	TY -PTG T305 MNP – Creative drawing - II (T)	-	2	2 (60)
5	Minor (MNP)	TY -PTG T306 MNP – Drawing from Life- VI (T)	-	2	2 (60)
6	Elective (E)	TY -PTG P307 OE – Pictorial Composition - II (P)	-	2	2 (60)
7	Elective (E)	TY -PTG P307 OE – Anatomy - II (P)	-	2	2 (60)
8	Co-Curricular Courses (CC/OJT/FP/ RM/ RP)	TY -PTG T308 VSC – Print Making- VI (P)	-	2	2 (60)
9	Co-Curricular Courses (CC/OJT/FP/ RM/ RP)	TY -PTG T312 CCC – Experiential learning- Outdoor work (P)	-	1	1 (30)
10	Co-Curricular Courses (CC/OJT/FP/ RM/ RP)	TY -PTG T312 CCC – Workshop/ Seminar/ Exhibition (T)	1	-	1 (30)

TOTAL CR - 20

Subject Titles and Details
TYBVA Painting – Semester V & VI

Fifth Semester		
Course Name - Painting full figure & ¾ figure - I (Practical)		
Course Type - Major Core	Credit – 3	Hours – 90 Marks -75
Course Outcome		
CO1	Develop accurate observational skills in portrait and ¾ figure studies.	
CO2	Apply principles of anatomy, proportion, and tonal rendering in figure painting.	
CO3	Create balanced compositions integrating figure, drapery, and background.	
CO4	Demonstrate technical understanding of oil/acrylic painting and palette knife techniques	
CO5	Produce finished artworks using varied traditional and experimental mediums.	
	Course Content	Hours
Unit 1.	Advanced Portrait Study – ¾ Figure Composition Study of human head and ¾ figure using oil/acrylic colors with emphasis on anatomy, proportion, tonal values, and color harmony.	20
Unit 2.	Full Figure Drawing from Live Model Detailed observational study of male and female full figures from different viewpoints using pencil, charcoal, and watercolor techniques.	30
Unit 3.	Drapery, Background & Spatial Composition Exploration of drapery arrangement, surrounding elements, perspective, and integration of figure within space.	20
Unit 4.	Introduction to Palette Knife Techniques Experimental application of palette knife methods for texture creation, impasto effects, and expressive surface treatment in portrait and figure painting.	20
Unit 5.	□ Rendering in Multiple Mediums Practice in oil, acrylic, watercolor, and mixed media on canvas and paper focusing on finishing, detailing, and expressive handling of forms.	30
Learning Outcome		
LO1	Observe and construct human forms with correct proportions and structure.	
LO2	Use color relationships and tonal variations effectively in portraiture.	
LO3	Handle different painting mediums and tools with technical confidence.	

LO4	Experiment with texture and expressive mark-making through palette knife applications
LO5	Present aesthetically resolved $\frac{3}{4}$ figure and full figure compositions.

Course Name - Creative drawing - I (Practical)		
Course Type - Major Core	Credit – 02	Hours – 60 Marks -50
Course Outcome		
CO1	Develop imaginative and visually balanced creative compositions.	
CO2	Apply various drawing and mixed media techniques effectively in original artworks.	
CO3	Demonstrate individual expression through thematic and experimental studio work.	
	Course Content	Hours
Unit 1.	Creative drawing exercises from imagination emphasizing transformation of simple and organic forms into balanced visual compositions.	20
Unit 2.	Experimental compositions using pen, ink, charcoal, mixed media, and innovative drawing techniques with focus on originality and individual style.	20
Unit 3.	Development of personal themes and subject matter through studio practice, discussion, and creative exploration.	20
Learning Outcome		
LO1	Understand the creative use of line, shape, texture, tone, and space in composition.	
LO2	Explore diverse drawing materials, media, and experimental methods confidently.	
LO3	Express personal ideas and observations through original visual language.	

Course Name - Drawing from Life- V (Practical)		
Course Type - Major Core	Credit – 03	Hours – 90 Marks -75
Course Outcome		
CO1	Demonstrate accurate observation and drawing of the full human figure from life.	
CO2	Apply basic anatomical knowledge in figure drawing and body structure articulation	

CO3	Create balanced compositions using tone, proportion, and spatial relationships.	
CO4	Develop confidence and individuality in life drawing practice.	
	Course Content	Hours
Unit 1.	Practical exercises in drawing from live models emphasizing proportion, posture, balance, and observation of the full human figure.	10
Unit 2.	Study of basic human anatomy focusing on skeletal and muscular structure for accurate figure representation.	10
Unit 3.	Exercises in line, tone, light, shadow, and volume to develop physical and aesthetic understanding of the human form.	20
Unit 4.	Development of spontaneous and independent drawing skills through quick sketches, gesture studies, and studio practice.	20
Learning Outcome		
LO1	Understand human body proportions, movement, and structural anatomy.	
LO2	Explore tonal values, light, shadow, and texture in figure studies.	
LO3	Analyze the relationship between figure, space, and composition.	
LO4	Express observations through spontaneous and visually effective drawings.	

Course Name - Pictorial Composition - I (Practical)			
Course Type - Elective	Credit – 02	Hours – 60	Marks -50
Course Outcome			
CO1	Understand the basic principles and visual organization of pictorial composition.		
CO2	Create balanced compositions using objects, figures, and architectural elements.		
CO3	Demonstrate technical skill in handling dry and oil pastel mediums on different surfaces.		
CO4	Develop creative and experimental approaches in compositional studies.		
	Course Content	Hours	
Unit 1.	Fundamentals of Pictorial Composition Study of balance, rhythm, proportion, focal point, space division, and visual harmony through arrangement of objects, figures, and architectural forms from surrounding environments.	10	

Unit 2.	Exploration of Drawing and Color Media Practical exercises using dry pastels, oil pastels, watercolor, and mixed drawing techniques on paper and various surfaces/supports.	10
Unit 3.	Observational and Imaginative Composition Studies Development of compositions from direct observation and memory with emphasis on structure, perspective, tonal values, and spatial relationships.	20
Unit 4.	Experimental and Creative Composition Exercises Studio-based exercises encouraging spontaneity, experimentation, and individual interpretation through simplified and expressive compositional approaches.	20
Learning Outcome		
LO1	Arrange visual elements effectively within a compositional format.	
LO2	Apply tonal, textural, and color relationships in pictorial compositions.	
LO3	Explore multiple media and techniques for expressive visual communication.	
LO3	Generate original compositional ideas through observation and imagination.	

Course Name - Anatomy - I (Practical)			
Course Type - Elective	Credit – 02	Hours – 60	Marks -50
Course Outcome			
CO1	Understand the fundamental anatomical structure and proportions of the human body.		
CO2	Draw facial and body parts with observational accuracy and structural clarity.		
CO3	Apply basic rendering techniques in anatomical studies using different drawing media.		
Course Content			Hours
Unit 1.	Study of Human Anatomical Parts Drawing studies from male, female, and infant torso replicas along with detailed observation of eyes, nose, lips, ears, hands, legs, and feet focusing on proportion, structure, and form.		
Unit 2.	Anatomical Structure of Head and Facial Planes Study of the human head including planes, depth, raised portions, and facial construction through analytical drawing methods.		
Unit 3.	Rendering Techniques and Skeleton Study Practical rendering exercises using pencil, charcoal, pen, and ink with		

	introduction to male and female skeletal structure and basic anatomical framework.	
Learning Outcome		
LO1	Observe and construct anatomical forms through systematic study and practice.	
LO2	Identify important skeletal and structural features related to figure drawing.	
LO3	Use line, tone, and texture effectively for anatomical rendering and visual expression.	

Course Name - History of Art (Indian)- V (Theory)		
Course Type – Minor Core	Credit – 02	Hours – 30
Course Outcome		
CO1	Understand the historical evolution and stylistic characteristics of Indian mural and miniature painting traditions.	
CO2	Identify major schools of Indian painting along with their regional, cultural, and architectural influences.	
CO3	Analyze the contribution of royal patronage, artists, and socio-religious themes in the development of Indian art traditions.	
CO4	Compare the visual language, techniques, and aesthetics of Mughal, Rajput, Jain, Pala, and Pahari schools of painting.	
CO5	Develop critical appreciation and research-based understanding of traditional Indian painting practices and their artistic significance	
	Course Content	Hours
Unit 1.	Ancient Indian Wall Paintings Study of the evolution, stylistic features, architectural context, and artists of Indian mural traditions with reference to: • Ajanta (200 B.C.–200 A.D. & 4th–6th Century A.D.) • Bagh (5th–6th Century A.D.) • Badami (c. 578 A.D.) • Ellora (750–800 A.D.) • Sittanavasal (9th Century A.D.) • Tanjavur (10th–11th Century A.D.)	10
Unit 2.	Jain and Pala Miniature Paintings Study of manuscript painting traditions including stylistic development, themes, symbolism, and techniques in: • Jain <i>Kalpa Sūtra</i> Manuscripts • <i>Kālakācārya-kathā</i>	5

	• <i>Vasant Vilas</i> (1450) with emphasis on painting evolution and manuscript illustration practices.	
Unit 3.	Mughal School of Painting Critical study of the development of Mughal painting under royal patronage during the reigns of: • Humayun • Akbar • Jahangir • Shah Jahan focusing on Persian influence, naturalism, portraiture, court scenes, and artists' contributions.	5
Unit 4.	Rajput School of Painting Study of the stylistic diversity, regional characteristics, themes, and architectural influence in Rajput painting traditions including: • Bundi • Basohli • Kishangarh • Kotah	5
Unit 5.	Pahari School of Painting Study of Guler and Kangra schools with special reference to lyrical expression, romantic themes, color schemes, and contribution of artists in the evolution of Indian miniature painting.	5
Learning Outcome		
LO1	Recognize important Indian wall paintings and miniature painting schools through their stylistic and visual features.	
LO2	Explain the relationship between painting traditions, architecture, religion, and cultural history in India.	
LO3	Interpret artistic techniques, compositions, themes, and symbolism used in various Indian painting schools.	
LO4	Differentiate between Mughal, Rajput, Jain, Pala, and Pahari painting styles based on form, color, and subject matter.	
LO5	Apply historical and aesthetic knowledge of Indian painting traditions in academic discussions, visual analysis, and studio practice.	

Course Name - Aesthetics (Western)- III (Theory)

Course Type – Minor Core Credit – 02 Hours – 30 Marks -50		
Course Outcome		
CO1	Understand the basic concepts and philosophical foundations of Western aesthetics.	
CO2	Explain major aesthetic theories proposed by Greek philosophers and their influence on art.	
CO3	Analyze the role of religion, humanism, and beauty in Medieval and Renaissance art traditions.	
CO4	Interpret aesthetic values and artistic principles in relation to visual art practices.	
	Course Content	Hours
Unit 1.	□ Introduction to Western Aesthetics Meaning, nature, scope, and importance of aesthetics in Western philosophy; relationship between art, beauty, and aesthetics.	10
Unit 2.	□ Classical Greek Aesthetic Thought Study of aesthetic theories of Socrates, Plato, and Aristotle with reference to beauty, imitation (Mimesis), and art criticism.	10
Unit 3.	Medieval and Renaissance Aesthetics Development of aesthetic ideas during Medieval and Renaissance periods focusing on religion, humanism, harmony, and ideal beauty.	5
Unit 4.	Aesthetic Experience and Principles of Art Concepts of form, content, expression, imagination, emotional response, and aesthetic appreciation in visual arts.	5
Learning Outcome		
LO1	Define and discuss fundamental concepts related to aesthetics and beauty.	
LO2	Identify important Western philosophers and their contributions to aesthetic theory.	
LO3	Examine the relationship between philosophy, culture, and visual arts in historical contexts.	
LO4	Apply aesthetic concepts while observing and evaluating artworks.	

Course Name - Print Making- V (Practical)			
Course Type – Vocational Skill Course	Credit – 02	Hours – 60	Marks -50

Course Outcome		
CO1	Demonstrate understanding of relief printing processes and materials.	
CO2	Apply woodcut and linocut techniques to create original print compositions.	
CO3	Develop creative and technical skills in printmaking practice.	
	Course Content	Hours
Unit 1.	Practical exercises in various relief printing techniques with emphasis on composition, texture, and print surface.	20
Unit 2.	Exploration of creative possibilities in woodcut and linoleum block printing processes.	20
Unit 3.	Development of original print designs using woodcut techniques and basic printmaking methods.	20
Learning Outcome		
LO1	Understand the fundamentals of relief printmaking and surface preparation.	
LO2	Explore texture, line, and tonal effects through printmaking techniques.	
LO3	Create visually effective prints with originality and craftsmanship.	

Course Name - Experiential learning- Community work (Practical)		
Course Type - OJT/FP/CC/RM/RP Credit – 02 Hours – 60 Marks -50		
Course Outcome		
CO1	Understand contemporary approaches in large-scale, site-specific, and interdisciplinary art practices through practical and theoretical engagement.	
CO2	Develop collaborative working methods and experimental artistic skills through group-based studio activities.	
CO3	Execute community-oriented mural and public art projects with awareness of spatial design, social context, and visual communication.	
	Course Content	Hours

Unit 1.	Study of large-scale artworks, installations, video art, and contemporary practices of important artists.	20
Unit 2.	Group activities for creating innovative and experimental art forms.	20
Unit 3.	Wall painting/mural projects in campus or community spaces.	20
Learning Outcome		
LO1	Gain knowledge of contemporary global art practices including installations, video art, murals, and public art forms.	
LO2	Demonstrate teamwork, creative problem-solving, and material experimentation in collaborative projects.	
LO3	Apply artistic concepts effectively in real public spaces through wall painting and community-based visual interventions.	

Course Name - Presentation Skills/ Resume Writing/ E- Portfolio Making. (Practical)		
Course Type – OJT/FP/CC/RM/RP Credit – 02		
Hours – 60 Marks -50		
Course Outcome		
CO1	Develop effective presentation and communication skills for professional artistic practice.	
CO2	Prepare professional resumes, artist statements, and organized artwork documentation.	
CO3	Create and present a digital e-portfolio suitable for exhibitions, higher studies, and professional opportunities	
	Course Content	Hours
Unit 1.	Introduction to presentation skills, communication techniques, and professional interaction for artists.	20
Unit 2.	Preparation of artist resume, bio-data, artist statement, and documentation of artworks.	20
Unit 3.	Design and development of digital portfolios and e-portfolios using visual presentation methods and online platforms.	20
Learning Outcome		

LO1	Demonstrate confidence in presenting their artwork and ideas verbally and visually.
LO2	Apply professional writing and documentation skills in resume and portfolio preparation.
LO3	Use digital tools and design principles to create an effective e-portfolio presentation.

Subject Titles and Details
TYBVA Painting – Semester VI

Course Name - Painting full figure & ¾ figure - II (Practical)		
Course Type - Major Core	Credit – 03	Hours – 90
Marks -75		
Course Outcome		
CO1	Execute advanced full figure compositions with professional finishing quality.	
CO2	Analyze and represent complex human anatomy and movement from multiple perspectives.	
CO3	Integrate innovative techniques and mixed media in contemporary painting practice.	
CO4	Demonstrate independent creative thinking and personal visual language.	
CO5	Produce a cohesive body of work suitable for exhibition and professional portfolio development.	
	Course Content	Hours
Unit 1.	Master Study of Full Figure Composition Advanced full figure and portrait compositions exploring dynamic poses, movement, expression, and psychological character.	20
Unit 2.	Complex Multi-Angle Figure Studies Intensive study of male and female figures from unusual angles and perspectives emphasizing depth, foreshortening, and realism.	20
Unit 3.	Advanced Surface & Texture Exploration Use of palette knife, glazing, layering, and mixed media techniques for advanced textural and visual effects.	20

Unit 4.	Innovative Mixed Media & Contemporary Approaches Exploration of experimental materials and contemporary painting practices on canvas and alternative surfaces/supports.	30
Unit 5.	Personal Style Development & Final Project Creation of a thematic series of paintings demonstrating individual artistic language, conceptual understanding, and professional presentation.	30
Learning Outcome		
LO1	Resolve complex figure compositions with confidence and technical maturity.	
LO2	Apply advanced painting methods for depth, texture, and expressive impact.	
LO3	Experiment with contemporary materials and interdisciplinary approaches.	
LO4	Develop conceptual and aesthetic individuality in painting practice.	
LO5	Present professionally finished artworks reflecting advanced artistic competency.	

Course Name - Drawing from Life- VI (Practical)				
Course Type - Major Core		Credit – 03	Hours – 90	Marks -75
Course Outcome				
CO1	Execute detailed and anatomically informed life drawings with visual accuracy.			
CO2	Demonstrate understanding of figure-ground relationships and spatial organization.			
CO3	Integrate observation and creativity in expressive figure compositions.			
CO4	Produce independent and aesthetically resolved life studies with personal style.			
Course Content				Hours
Unit 1.	Advanced life study of the full human figure emphasizing movement, expression, and anatomical accuracy.			10
Unit 2.	Detailed exploration of muscular structure, body articulation, and aesthetic interpretation of human anatomy.			10
Unit 3.	Study of figure-ground relationship, positive and negative space, and compositional balance in life drawing.			20
Unit 4.	Development of imaginative and creative figure-based drawings through observation, experimentation, and personal interpretation.			20
Learning Outcome				

LO1	Refine anatomical understanding and observational drawing skills.		
LO2	Apply compositional principles using positive and negative space effectively.		
LO3	Develop expressive and imaginative approaches to figure drawing.		
LO4	Present creative life studies with confidence, sensitivity, and technical control.		
Course Name - Creative Drawing - II (Practical)			
Course Type - Major Core		Credit – 02	Hours – 60 Marks -50
Course Outcome			
CO1	Demonstrate a mature and independent visual style through concept-based artworks.		
CO2	Integrate experimental media and contemporary approaches into studio practice.		
CO3	Produce a cohesive series of artworks with originality and aesthetic presentation.		
	Course Content		Hours
Unit 1.	Advanced creative compositions focusing on personal visual language, imagination, and conceptual development.		20
Unit 2.	Exploration of innovative mixed media, layering techniques, and contemporary drawing practices inspired by artists’ works and styles.		20
Unit 3.	Creation of a thematic series of artworks emphasizing continuity, originality, and portfolio presentation.		20
Learning Outcome			
LO1	Refine personal artistic style through observation, experimentation, and critical practice.		
LO2	Combine conceptual understanding with technical drawing and mixed media skills.		
LO3	Present a thematic body of creative work with confidence and visual coherence.		

Course Name - Pictorial Composition - II (Practical)			
Course Type - Elective	Credit – 02	Hours – 60	Marks -50

Course Outcome		
CO1	Construct advanced pictorial compositions with conceptual and visual clarity.	
CO2	Integrate figures, objects, and spatial elements into cohesive thematic artworks.	
CO3	Apply experimental media and innovative techniques in composition making.	
CO3	Produce independent and personalized compositions with professional presentation quality.	
	Course Content	Hours
Unit 1.	Advanced Pictorial Composition and Spatial Design Advanced study of figure, object, and architectural compositions emphasizing depth, movement, perspective, and dynamic visual structure.	20
Unit 2.	Personalized and Thematic Composition Development Creation of individual thematic compositions reflecting personal ideas, emotions, narratives, and contemporary concerns.	20
Unit 3.	Mixed Media and Experimental Surface Exploration Exploration of dry pastels, oil pastels, acrylics, collage, and mixed media techniques on diverse surfaces and unconventional supports.	10
Unit 4.	Independent Studio Practice and Final Composition Projects Development of professionally finished independent compositions demonstrating originality, experimentation, and aesthetic maturity.	10
Learning Outcome		
LO1	Develop complex and expressive visual narratives through composition.	
LO2	Use mixed media and varied surfaces for creative experimentation.	
LO3	Demonstrate individuality and conceptual thinking in studio practice.	
LO4	Present refined and aesthetically resolved pictorial compositions reflecting advanced artistic understanding.	

Course Name - Anatomy - II (Practical)			
Course Type - Elective	Credit – 02	Hours – 60	Marks -50
Course Outcome			
CO1	Demonstrate advanced understanding of human anatomy and figure construction		

CO2	Analyze muscular and skeletal relationships in dynamic human poses.	
CO3	Create anatomically accurate and expressive figure drawings with professional presentation.	
	Course Content	Hours
Unit 1.	Advanced Human Figure Anatomy Detailed study of full human anatomy including muscles, posture, movement, and proportion in male and female figures from different viewpoints.	20
Unit 2.	Structural Relationship of Skeleton and Muscles Analytical study of skeletal and muscular coordination in dynamic poses with emphasis on balance, gesture, and body mechanics.	20
Unit 3.	Expressive Anatomical Rendering Advanced rendering of anatomical studies using pencil, charcoal, pen, and mixed techniques focusing on realism, depth, and expressive quality.	20
Learning Outcome		
LO1	Construct complete human figures with anatomical precision and proportional balance.	
LO2	Interpret movement, posture, and gesture through structural understanding of the body.	
LO3	Apply advanced rendering methods for realistic and expressive anatomical drawing.	

Course Name - History of Art (Western)- VI (Theory)			
Course Type – Minor	Credit – 02	Hours – 30	Marks -50
Course Outcome			
CO1	Understand the historical development and stylistic evolution of major Western art movements from Baroque to Post-Impressionism.		
CO2	Identify significant artists, architectural styles, and visual characteristics associated with different periods of Western art history.		
CO3	Analyze the relationship between social, political, cultural, and philosophical changes and the development of artistic movements.		
CO4	Compare artistic techniques, themes, compositions, and aesthetic approaches across various Western art traditions.		
CO5	Develop critical appreciation and contextual understanding of Western painting and architecture in relation to contemporary visual practices.		

	Course Content	Hours
Unit 1.	Baroque Art and Architecture Study of the dramatic style, movement, light effects, realism, and architectural innovations in Baroque art with reference to major artists and architects such as Bernini, Borromini, Caravaggio, Rubens, Rembrandt, Vermeer, Velázquez, Frans Hals, Rosa, and Nicolas Poussin.	5
Unit 2.	Rococo and Neoclassical Art Movements Examination of the decorative elegance of Rococo art and the revival of classical ideals in Neoclassicism through the works of Watteau, François Boucher, Hogarth, Reynolds, Gainsborough, Jacques-Louis David, and Ingres.	5
Unit 3.	Romanticism and Realism Study of emotional expression, imagination, nationalism, and social realities in Romantic and Realist art through the works of Géricault, Delacroix, Turner, Constable, Goya, Courbet, Millet, Daumier, Thomas Eakins, and Andrew Wyeth.	5
Unit 4.	Impressionism Exploration of modern approaches to light, color, atmosphere, and everyday life in Impressionist painting with special reference to Manet, Monet, Renoir, Degas, and Mary Cassatt.	5
Unit 5.	Post-Impressionism and Modern Artistic Expression Study of individual artistic experimentation, structure, symbolism, and expressive use of color in the works of Cézanne, Van Gogh, Gauguin, Seurat, and Henri Rousseau, leading toward modern art movements.	10
Learning Outcome		
LO1	Recognize and differentiate major Western art movements through their stylistic and visual features.	
LO2	Explain the contributions of important artists and architects in the evolution of Western art history.	
LO3	Interpret artworks using historical, aesthetic, and critical perspectives.	
LO4	Examine the use of light, color, composition, realism, and expression in various art movements.	
LO5	Apply historical and conceptual knowledge of Western art in studio practice, visual analysis, and academic discussions.	

Course Name - Aesthetics (Western)- IV (Theory)		
Course Type – Minor	Credit – 02	Hours – 30 Marks -50
Course Outcome		
CO1	Understand major modern aesthetic theories and their relevance to contemporary art practices.	
CO2	Analyze artworks using formalistic, expressive, and critical approaches.	
CO3	Interpret the changing nature of aesthetics in modern and contemporary visual culture.	
CO4	Develop critical and conceptual understanding for artistic creation and evaluation.	
	Course Content	Hours
Unit 1.	Modern Western Aesthetic Theories Study of aesthetic ideas of Kant, Hegel, Croce, and Tolstoy with emphasis on beauty, expression, and art as experience.	10
Unit 2.	Formalism and Expressionism in Art Concepts of form, design, emotional expression, symbolism, and abstraction in modern art movements.	5
Unit 3.	Art Criticism and Contemporary Aesthetic Thought Introduction to modern art criticism, interpretation, and contemporary approaches to aesthetics in visual culture.	5
Unit 4.	Aesthetics and Contemporary Visual Practice Application of aesthetic theories in modern and contemporary painting, media arts, and interdisciplinary practices.	10
Learning Outcome		
LO1	Compare classical and modern aesthetic theories in Western philosophy.	
LO2	Evaluate artworks through critical and analytical perspectives.	
LO3	Relate aesthetic concepts to contemporary artistic practices and visual communication.	
LO4	Develop independent aesthetic judgment and conceptual thinking in art appreciation	

Course Name : Print Making- VI (Practical)			
Course Type – OJT/FP/CC/RM/RP	Credit – 02	Hours – 60	Marks -50
Course Outcome			

CO1	Demonstrate understanding of serigraphy and intaglio printmaking processes and material handling.	
CO2	Apply screen printing and intaglio techniques effectively in creative print compositions.	
CO3	Develop technical skills in color registration, texture, tonal variation, and print production.	
CO4	Create original and aesthetically balanced print works using experimental and contemporary approaches.	
	Course Content	Hours
Unit 1.	Introduction to serigraphy and intaglio techniques, tools, materials, and printing processes.	10
Unit 2.	Practical exercises in conventional methods of screen printing, stencil preparation, and color registration techniques.	20
Unit 3.	Practical exercises in intaglio processes such as etching, engraving, drypoint, and tonal effects in printmaking.	20
Unit 4.	Exploration of innovative and experimental approaches in serigraphy and intaglio for developing creative print compositions and personal visual expression.	10
	Learning Outcome	
LO1	Understand the technical and creative applications of serigraphy and intaglio printmaking methods.	
LO2	Explore various tools, surfaces, inks, and printing techniques with confidence and control.	
LO3	Develop creative problem-solving skills through experimental printmaking practices.	
LO4	Produce original print compositions with craftsmanship, visual clarity, and individual expression.	

Course Name - Experiential learning- Outdoor work (Practical)		
Course Type – OJT/FP/CC/RM/RP Credit-01 Hours -30 Marks -25		
Course Outcome		
CO1	Create site-specific artworks by integrating environmental observation, spatial understanding, and contemporary artistic approaches.	
CO2	Develop independent experiential art practices that engage with community, landscape, and public interaction.	
	Course Content	Hours

Unit 1.	Creation of site-specific artworks and outdoor landscape studies.	15
Unit 2.	Experimental community-based art practice and presentation of practical work.	15
Learning Outcome		
LO1	Demonstrate the ability to conceptualize and execute outdoor and site-responsive artworks using contemporary methods.	
LO2	Apply observational, technical, and presentation skills in experiential and community-based art projects.	

Course Name - Workshop/ Seminar/ Exhibition. (Practical)		
Course Type - OJT/FP/CC/RM/RP Credit – 01 Hours – 30 Marks -25		
Course Outcome		
CO1	Understand professional art practices and traditional or contemporary techniques through exhibitions, workshops, and seminars.	
CO2	Analyze and present their learning experiences effectively through written documentation and visual presentations.	
	Course Content	Hours
Unit 1.	Visits to art galleries, museums, craft centers, workshops, and research seminars to study artworks, traditional practices, and professional art environments through direct interaction with artists, curators, and experts.	15
Unit 2.	Preparation of synopsis reports and PowerPoint presentations based on observations, workshop participation, and experiential learning outcomes.	15
Learning Outcome		
LO1	Develop observational, communication, and research skills through interaction with art professionals and practical exposure.	
LO2	Demonstrate the ability to organize and present experiential learning through synopsis writing and presentation methods.	