

**Savitribai Phule Pune University, Pune.**

**Rules, Structure and content of  
Syllabus**

**For**

**BACHELOR OF VISUAL ARTS – PAINTING  
B.F.A. (PTG)  
CBCS COURSE**

**Detailing of Semester III & IV  
Structure of Eight Semesters**

To be implemented from 2022-23

## **Table of Content**

### *Rules of Structure for Second Year B.V A.(PTG)*

*Preamble of the syllabus*

*Objective of Course*

*Program Outcomes*

*Rule No.1: Eligibility for Admission*

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

*Rule No.3: Scheme of Assessment*

*Rule No. 4: Granting of Academic Term*

*Rule No. 5: Progression Requisite*

*Rule No 6: Examinations*

*Rule No. 7: Credits*

*Rule No.8: Criteria for Passing*

*Rule No.9: Grading system*

*Rule No.10: Introduction of this Curriculum*

*Rule No 11: Completion*

*Rule No 12: Medium of Instruction & Examination*

**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.

### **Objective of Course**

- To study the various geographical, social, political, technological & cultural events and their impact on Indian & Western Art.
- Understand the time line of art history. And changes according time to time.
- What is Art? What is aesthetical beauty? To understand the difference between Art and Craftsmanship.
- To understand the basic fundamental of Art and Design, its elements and various functions.
- Knowing the artist's tools and material and finding their possibilities and limitations through series of free and elaborate exercise.
- To acquaint the learners with the concept of color rendering & their behavior and develop the understanding of application in painting stylization./ pictorial Design
- To understand and develop the knowledge of basic human anatomy, and develop the understanding of proportion, shade and light, sketching techniques and rendering style.
- To impart to learners the knowledge of various kinds of streams in painting and their utilization for market. / Art field
- To understand the various methods and process of print making. And understand the print making is major art form in Art field.
- Develop various skills and styles of Drawing and Painting.
- Training in observation and expression
- Understanding of Visual Elements and its relationship with respect to image making.
- Learning to choose and understand a relevant Compositional/ Visual device towards expression.
- He is also taught through series of exercises, how an artist sees & expresses how the most of the objects have more than one meaning. Ultimately, the end of such a course is to build up awareness in student about man's creative expressions through the practical assignment, offering them an opportunity to realize their own potentiality and limitations.
- Should able to revise the basic knowledge of computer fundamentals.
- To enhance the creative capacity through sketches and Landscapes of different places & elements and their composition.
- To understand the importance of human & animal anatomy in Painting.

### **Program Outcomes of B.V.A Drawing & Painting**

After completion of B.V.A program the students are expected to develop the qualities required for future, personal and professional life.

- Students will receive a complete in depth knowledge in painting & a rigorous Practical training.
- Develop an aesthetic sense and enhance their imaginative senses. This enables then to build a successful career in the Art field.
- To provide the student an art education which is more academic and systematic and at par with the other institutes imparting art education.
- Get employment in Art studios, design studio and educational institutes. Also work as an art critique and Art Curator etc.
- To integrate them into social system.
- Pursue higher education in creative field.

## **Pattern: Semester Pattern Credit System**

### Structure & Examination Pattern of Second Year B.V.A.(PTG)

#### **BVA – PTG. Second Year**

##### **Semester – III**

- History of Art (Indian)- III
- Aesthetics (Indian)- I
- Print making theory/ print making technology/ Clay Modeling - I
- Environment science -I
- Cyber security- I
- Head study- I
- Drawing from Life- III
- Still Life - I
- Pictorial Design- I
- Print Making- III

##### **Semester – IV**

- History of Art (western)- IV
- Aesthetics (Indian)- II
- Print making theory/ creative Writing formal/ Applied Writing - I
- Physical education -I
- Human right- I
- Head study- II
- Drawing from Life- IV
- Still Life - II
- Pictorial Design- II
- Print Making- IV

#### **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.

- Lateral entry in Second Year (Semester III) Bachelor of Visual Arts (Painting) - Pass A.T.D. (Two Years course after 12th)

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: Scheme of Assessment**

A candidate to be eligible for the degree of Bachelor of Visual Art (PTG) will be required to appear for and pass all examinations as under:

- Semester I Examination in Visual Arts (First Year Sem I)
- Semester II Examination in Visual Arts (First Year Sem II)
- Semester III Examination in Visual Arts (Second Year Sem III)
- Semester IV Examination in Visual Arts (Second Year Sem IV)
- Semester V Examination in Visual Arts (Third Year Sem V)
- Semester VI Examination in Visual Arts (Third Year Sem VI)
- Semester VII Examination in Visual Arts (Fourth Year Sem VII)
- Semester VIII Examination in Visual Arts (Fourth Year Sem VIII)

### **Rule No. 4: 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 bonafide 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. 5: 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 –Next exam cycle (Only for Final Year-VII & VIII Semesters)

#### **Rule No 6: Examinations**

##### **6.1. Conduct of Examinations**

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

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

University Examination (UE)

Internal Assessment (IA)

##### **6.2.1: 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.

### 6.2.2: **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**

**Question 4**

**Question 5**

} **Descriptive Questions (Word Limit: 500-700)**

##### **Practical: Jury Pattern**

### 6.2.3: **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.

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)

#### **6.2.4: 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.

#### **6.3: 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.
- 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. 7: Credits

- The credits are defined in terms of the student-time spent in hours which are divided into two parts such as face to face instruction and Notional (lectures and studio).
- The total credits to be earned by the student to achieve B.V.A.(PTG)degree will be 240 credits.

Semester	I	II	III	IV	V	VI	VII	VIII
Credits	30	30	30	30	30	30	30	30

- Where, one credit is equal to 15 hour of Lectures or Studio (Practical)

#### Rule No.8: 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.

- 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.

- 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.
- 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.9: Grading system

##### 9.1: Conversion of Marks to Grade points and Grades.

The marks shall be converted to grade points and grades as given in table below.

Range of marks (out of 100)	Grade Point	Grade
$80 \leq \text{Marks} \leq 100$	10	O

70 ≤ Marks < 80	9	A+
60 ≤ Marks < 70	8	A
55 ≤ Marks < 60	7	B+
50 ≤ Marks < 55	6	B
40 ≤ Marks < 50	5	C
Marks < 40	0	D

## 9.2: Performance

The performance of a student will be evaluated in terms of two indices, viz

- Semester Grade Point average (SGPA) which is grade point average for all the semester
- Cumulative Grade point average (CGPA) which is the grade point average for all the completed semesters at any point.

## 9.3: Semester Grade point average (SGPA)

SGPA measures the cumulative performance of a learner in all courses in a particular semester. SGPA is calculated by the formula

$$SGPA = \frac{\sum C_k \times GP_K}{\sum C_k}$$

Where  $C_k$  is the credit-value assigned to a course and  $GP_K$  is a GPA obtained by the learner in the course.

The SGPA shall be calculated up to two decimal place accuracy.

## 9.4: Cumulative Grade point average (CGPA)

CGPA measures the cumulative performance of a learner in all courses since his/her enrolment. CGPA is calculated by the formula

$$CGPA = \frac{\sum C_k \times GP_K}{\sum C_k}$$

Where  $C_k$  is the credit-value assigned to a course and  $GP_K$  is a GPA obtained by the learner in the course.

The CGPA shall be calculated up to two decimal place accuracy.

The CGPA calculated after the minimum credits specified for the program are earned will be the final result.

### **9.5: Award of Honours**

A student who has completed the minimum credits specified for the program shall be declared to have passed in the program. The final result will be in terms of letter grade only and is based on the CGPA of all courses studied and passed. The criteria for the award of honors are as given in table below

Range of CGPA	Final Grade	Letter Grade
$9.50 \leq \text{CGPA} \leq 10.00$	O	Outstanding
$9.00 \leq \text{CGPA} \leq 9.49$	A+	Excellent
$8.00 \leq \text{CGPA} \leq 8.99$	A	Very Good
$7.00 \leq \text{CGPA} \leq 7.99$	B+	Good
$6.00 \leq \text{CGPA} \leq 6.99$	B	Average
$5.00 \leq \text{CGPA} \leq 5.99$	C	Satisfactory
CGPA Below 5.00	F	Fail

### **Rule No.10: Introduction of this Curriculum**

The new curriculum for the degree course in Fine Arts B.F.A. (Painting) will be introduced from Academic Session 2021 -2022

- First year B.F.A.(PTG) Course from June 2021
- Second year B.F.A. (PTG) Course from June 2022
- Third year B.F.A. (PTG) Course from June 2023
- Fourth year B.F.A. (PTG) Course from June 2024

### **Rule No 11: Completion**

Degree of Bachelors in Fine 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.13: 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

**Structure and Contents**

**For**

**Bachelor of Visual Arts – Painting**

**CBCS PATTERN**

**(Structure of 8 semesters)**

**Detailing of**

**S.Y.B.V.A (PTG.) - Semester III & IV**

## Structure & Examination Pattern of **First Year, Semester - I** Bachelor Visual Art (Painting)

Semester-1			Teaching Scheme (in hours/week)			Total Credits /Sem	Total Hours/ Sem	Total Duration - 15 weeks / 90 days			
Subject Type	Subject code	Subject						36hrs / week			
			Total Credits - 30				No. of Assignments	Examination Scheme (marks)			
			L	S	Total				IA	U.E (Jury)	Total
Core Theory	VA-PTG-T101	History of Art ( Indian)- I	2		2	2	30	4	25	25	50
	VA-PTG-T102	Fundamentals of Arts- I	2		2	2	30	4	25	25	50
Skill Devp.	VA-PTG-T103	English- I	2		2	2	30	6	25	25	50
Ability Enhncmt	VA-PTG-T104	Marathi/Hindi - I	2		2	2	30	4	25	25	50
Core Practical	VA-PTG-P101	Drawing from Manmade & nature - I		6	6	6	90	12	75	75	150
	VA-PTG-P102	Drawing from life - I		3	3	3	45	6	37.5	37.5	75
	VA-PTG-P103	Memory Drawing- I		3	3	3	45	6	37.5	37.5	75
	VA-PTG-P104	2D Design - I		3	3	3	45	6	37.5	37.5	75
	VA-PTG-P105	3D Design - I		4	4	4	60	6	50	50	100
	VA-PTG-P106	Print making - I		3	3	3	45	6	37.5	37.5	75
<b>Total</b>			<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>60</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work  
IA: Internal Assessment; UE: University Examination

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**Structure & Examination Pattern of First Year, Semester -II  
Bachelor Visual Art (Painting)**

Semester-II			Teaching Scheme (in hours/week) Hrs/Week			Total Credits /Sem	Total Hours/ Sem	Total Duration - 15 weeks / 90 days			
Subject Type	Subject code	Subject						36hrs / week			
			Total Credits - 30				No. of Assignments	Examination Scheme (marks)			
			L	S	Total				IA	U.E (Jury)	Total
Core Theory	VA-PTG-T201	History of Art (Western)- II	2		2	2	30	4	25	25	50
	VA-PTG-T202	Material & Methods- I	2		2	2	30	4	25	25	50
Skill Devp.	VA-PTG-T203	English- II	2		2	2	30	6	25	25	50
Ability Enhncment	VA-PTG-T204	Marathi/Hindi - II	2		2	2	30	4	25	25	50
Core Practical	VA-PTG-P201	Drawing from Manmade & nature - II		3	3	3	45	12	37.5	37.5	75
	VA-PTG-P202	Drawing from life- II		3	3	3	45	6	37.5	37.5	75
	VA-PTG-P203	Memory Drawing- II		3	3	3	45	6	37.5	37.5	75
	VA-PTG-P204	2D Design - II		3	3	3	45	6	37.5	37.5	75
	VA-PTG-P205	3D Design - II		6	6	6	90	6	75	75	150
	VA-PTG-P206	Print making - II		4	4	4	60	6	50	50	100
<b>Total</b>			<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>60</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work  
IA: Internal Assessment; UE: University Examination

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## Structure & Examination Pattern of **Second Year, Semester-III** Bachelor Visual Art (Painting)

Semester-III			Teaching Scheme (in hours/week)			Total Credits /Sem	Total Hours /Sem	Total Duration - 15 weeks / 90 days			
Subject Type	Subject code	Subject						36hrs / week			No. of Assignments
			L	S	Total	I.A	U.E (Jury)	Total			
Core Theory	VA-PTG-T301	History of Art (India)-III	2		2	2	30	5	25	25	50
	VA-PTG-T302	Aesthetics (Indian)-I	2		2	2	30	5	25	25	50
Skill Development (Choice Based)	VA-PTG-T303	Print making Theory-I / Printing Technology / Clay Modeling	2		2	2	30	4	25	25	50
Ability Enhancement	VA-Ptg-T304	Environment Science	1		1	1	15		12.5	12.5	25
	VA-Ptg-T305	Cyber security	1		1	1	15		12.5	12.5	25
Core Practical	VA-Ptg-P301	Head Study- I		4	4	4	60	7	50	50	100
	VA-PTG-P302	Drawing from Life - III		4	4	4	60	7	50	50	100
	VA-PTG-P303	Still Life- I		4	4	4	60	7	50	50	100
	VA-PTG-P304	Pictorial Design-I		5	5	5	75	7	62.5	62.5	125
	VA-PTG-P305	Print- making - III		5	5	5	75	3	62.5	62.5	125
<b>Total</b>			<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>50</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work  
IA: Internal Assessment; UE: University Examination

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## Structure & Examination Pattern of **Second Year, Semester-IV** Bachelor Visual Art (Painting)

Semester-IV			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours/sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject	L	S	Total		No. of Assignments	Examination Scheme (marks)			
								I.A	U.E (Jury)	Total	
Core Theory	VA-PTG-T401	History of Art (western)-IV	2		2	2	30	5	25	25	50
	VA-PTG-T402	Aesthetics (Indian)-II	2		2	2	30	5	25	25	50
Skill Development (Choice Based)	VA-PTG-T403	Print making Theory-II / Creative Writing/Formal & Applied writing	2		2	2	30	6	25	25	50
Ability Enhancement	VA-PTG-T404	Physical Education	1		1	1	15		12.5	12.5	25
	VA-PTG-T405	Human right	1		1	1	15		12.5	12.5	25
Core Practical	VA-PTG-P401	Head Study- II		4	4	4	60	7	50	50	100
	VA-PTG-P402	Drawing from Life - IV		4	4	4	60	7	50	50	100
	VA-PTG-P403	Still Life II		4	4	4	60	7	50	50	100
	VA-PTG-P404	Pictorial Design-II		4	4	6	90	7	75	75	150
	VA-PTG-P405	Print- making - IV		6	6	4	60	3	50	50	100
	<b>Total</b>		<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>52</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work  
IA: Internal Assessment; UE: University Examination

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## Structure & Examination Pattern of **Third Year, Semester-V** Bachelor Visual Art (Painting)

Semester- V			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject	L	S	Total		No. of Assignments	Total Credits - 30			
								Examination Scheme (marks)			
								IA	U.E (Jury)	Total	
Core Theory	VA-PTG-T501	History of Art (Indian)-V	2		2	2	30	5	25	25	50
	VA-PTG-T502	Aesthetics (Western)-III	2		2	2	30	5	25	25	50
Skill Development	VA-PTG-T503	Experiential learning – Community Work	2		2	2	30	5	25	25	50
Ability Enhancement	VA-PTG-T504	Presentation Skills /Resume Writing/ E-Portfolio Making	2		2	2	30	5	25	25	50
Core Practical	VA-PTG-P501	Painting full Figure & ¾ figure - I		6	6	6	90	6	75	75	150
	VA-PTG-P502	Drawing from Life - V		2	2	2	30	6	25	25	50
	VA-PTG-P503	Anatomy - I		2	2	2	30	5	25	25	50
	VA-PTG-P504	Creative drawing- I		2	2	2	30	5	25	25	50
	VA-PTG-P505	Pictorial composition- I		5	5	5	75	5	62.5	62.5	125
	VA-PTG-P506	Print making - V		5	5	5	75	5	62.5	62.5	125
<b>Total</b>			<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>52</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work  
IA: Internal Assessment; UE: University Examination

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## Structure & Examination Pattern of **Third Year, Semester- VI** Bachelor Visual Art (Painting)

Semester-VI			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject	L	S	Total		No. of Assignments	Total Credits - 30			
								Examination Scheme (marks)			
								I.A	U.E (Jury)	Total	
Core Theory	VA-PTG-T601	History of Art -II (Western)-VI	2		2	2	30	5	25	25	50
	VA-PTG-T602	Aesthetics (Western)-IV	2		2	2	30	5	25	25	50
Skill Development	VA-PTG-603	Experiential learning – Outdoor Study	2		2	2	30	5	25	25	50
Ability Enhancement	VA-PTG-T604	Workshop/Seminar/Exhibition	2		2	2	30	5	25	25	50
Core Practical	VA-PTG-P601	Painting full Figure & ¾ figure - II		6	6	6	90	7	75	75	150
	VA-PTG-P602	Drawing from Life - VI		2	2	2	30	5	25	25	50
	VA-PTG-P603	Anatomy - II		2	2	2	30	5	25	25	50
	VA-PTG-P604	Creative drawing - II		2	2	2	30	5	25	25	50
	VA-PTG-P605	Pictorial composition II		5	5	5	75	5	62.5	62.5	125
	VA-PTG-P606	Print making- VI		5	5	5	75	5	62.5	62.5	125
	<b>Total</b>		<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>52</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

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**Structure & Examination Pattern of Fourth Year, Semester- VII  
Bachelor Visual Art (Painting)**

Semester-VII			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject	L	S	Total		No. of Assignments	Total Credits - 30			
								Examination Scheme (marks)			
								I.A	U.E (Jury)	Total	
Core Theory	VA-PTG-T701	History of Art I (Indian)-VII	2		2	2	30	5	25	25	50
	VA-PTG-T702	Dissertation - I	2		2	4	60	2	50	50	100
Core Practical	VA-PTG-P701	Drawing from Life - VII		2	2	2	30	5	25	25	50
	VA-PTG-P702	Creative drawing - III		2	2	2	30	5	25	25	50
Elective Practical	VA-PTG-P703	Specialization subject ( any one ) Portrait Painting or Pictorial Composition or Print – making - I		10	10	10	150	5	125	125	250
	VA-PTG-P704	Substitute subject ( any one ) Portrait Painting or Pictorial Composition or Print – making- I		8	8	8	120	5	100	100	200
	VA-PTG-P705	Internship - I		2	2	2	30	2	25	25	50
	<b>Total</b>		<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>29</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work  
IA: Internal Assessment; UE: University Examination

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## Structure & Examination Pattern of **Fourth Year, Semester- VIII**

### Bachelor Visual Art (Painting)

Semester-VIII			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject	L	S	Total		No. of Assignments	Total Credits - 30			
								Examination Scheme (marks)			
								IA	U.E (Jury)	Total	
Core Theory	VA-PTG-T801	History of Art (Indian)- VIII	2		2	2	30	5	25	25	50
	VA-PTG-T802	Dissertation - I I	2		2	4	60	2	50	50	100
Core Practical	VA-PTG-P801	Drawing from Life - VIII		2	2	2	30	5	50	50	100
Elective Practical	VA-PTG-P802	Creative drawing – IV		2	2	2	30	5	50	50	100
	VA-PTG-P803	Specialization subject ( any one ) Portrait Painting or Pictorial Composition or Print – making - I I		10	10	10	150	5	125	125	250
	VA-PTG-P804	Substitute subject ( any one ) Portrait Painting or Pictorial Composition or Print – making- I I		8	8	8	120	5	100	100	200
	VA-PTG-P805	Internship - I I		2	2	2	30	2	25	25	50
	<b>Total</b>		<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>29</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, Outdoor Sketching, landscape, Perspective, Computer Knowledge, and Research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work  
IA: Internal Assessment; UE: University Examination

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## Detailed Syllabus - SEMESTER III & IV

### Second year Bachelor of Visual Arts – Painting Semester – III

Subject Name	Content & Details	Course Outcomes
<b>History of Art (India)-III</b>	<p><b>1) Gupta Period</b></p> <ul style="list-style-type: none"> <li>• Evolution of Temples: Aihole Badami, Pattadakal, bhittargoan.</li> <li>• Sculptures- Standing Buddha from Mathura and Sarnath, Bodhisatva.</li> <li>• Copper Buddha from Sultanganj.</li> <li>• Avalokiteshavar.</li> </ul> <p><b>2) Medieval Period</b></p> <ul style="list-style-type: none"> <li>• Indo- Aryan temples,</li> <li>• Orissa, Bhuvaneshwar, konark, Khajuraho, Rajaputana, Gujrat.</li> <li>• Modhera Sun Temple.</li> </ul> <p><b>3) Dravidian Architecture-</b></p> <ul style="list-style-type: none"> <li>• Pallava Period, SaptrathaMandir, Descent of Ganga (Mamallapuram), Sculptures.</li> <li>• Kailashnath Temple (Ellora).</li> <li>• Chola Period, Raj Rajeshawar Temple, ShrirangamVijaynagara Style,</li> <li>• Great Temple of Madhurai.</li> <li>• Somnath Temple Halebid.</li> <li>• Bronzes of South India, Nataraj.</li> </ul> <p>(Period, Purpose, Subjects, Object, Material, Features, Casting process, Relevance between Artefacts and social life, Trade, Religion, Style.)</p>	<ol style="list-style-type: none"> <li>1. The students understand the geographical, social, political, technical &amp; cultural events and their impact on Indian Art.</li> <li>2. The students will able to understand the development of style.</li> <li>3. The students understand the chronological historical development</li> <li>4. The students will understand cultural scenario through the Art.</li> </ol>
<b>Aesthetics (Indian)-I</b>	<p><b>1) Introduction to the basic principles of Indian Philosophy and relation with art.</b></p> <ul style="list-style-type: none"> <li>• Indian notion of Aesthetics.</li> <li>• Nature of Art.</li> <li>• Inter-relation of Visual and performing arts in Indian</li> </ul>	<ol style="list-style-type: none"> <li>1. To learn the basic principle of Art and Aesthetics.</li> <li>2. To study Indian Tradition of Aesthetics.</li> </ol>

	<p>Aesthetics</p> <ul style="list-style-type: none"> <li>• Kala/ Lalit Kala/ Vidya (What is Art?, Purpose of Art, Beauty, Rasa, Kala, Theories, Various views on aesthetics.)</li> </ul> <p><b>2) Six Limbs of Art</b></p> <ul style="list-style-type: none"> <li>• Shadanga Theory from Jayamangala by Yashodhara (Commentary on Kamasutra) Historical Background of 'Bharat Shilp ke Shadang' by Abanindranath Tagore</li> </ul> <p>3) Vishnudharmottarapurana- Chitrasautra - Types of Paintings/ Tools/ Surfaces</p> <p>4) Introduction of Shilpa Text (ancient texts on visual arts)</p>	<p>3. The students will learn the Indian notion of appreciation of Art and its sensibility towards various art forms.</p> <p>4. What is Art? What is aesthetical beauty? To understand the difference between Art and Craftsmanship</p>
<p><b>AECC Skill Development</b></p> <p><b>Print making Theory-I /</b></p> <p><b>Creative Writing/</b></p> <p><b>Formal &amp; Applied writing</b></p>	<p><b>Print Making: - Various methods and process of print making.</b></p> <p>1) History of Print Making</p> <p>2) Relief Printing-</p> <ul style="list-style-type: none"> <li>• lino cut</li> <li>• Wood cut</li> <li>• Wood engraving</li> </ul> <p>3) Intaglio Printing-</p> <ul style="list-style-type: none"> <li>• Etching</li> <li>• Aqua-tint</li> <li>• Viscosity</li> <li>• Dry point</li> <li>• Mezzotint</li> </ul> <p>4) Surface Printing-</p> <ul style="list-style-type: none"> <li>• Lithograph</li> <li>• Serigraph</li> </ul> <p>(Teaching method: demonstration-lecture)</p>	<p>1. To learn History of Print Making.</p> <p>2. To students will understand the various methods and process of print making. And understand the print making is major art form in Art field.</p> <p>3. Students will understand the technique and then can produce multiple copies of their plate.</p> <p>4. The students get exposure to various mediums that increase their sensibility for different textures.</p>
<p><b>AECC Ability Enhancement Environment Science</b></p>	<ul style="list-style-type: none"> <li>• <b>Unit 1</b> : Multidisciplinary nature of environmental studies</li> <li>• Definition, scope and importance Need for public awareness.</li> <li>• <b>Unit 2</b> : Natural Resources</li> <li>• Renewable and non-renewable</li> </ul>	<p>1. The need for sustainable development is a key to the future of mankind.</p> <p>2. Continuing problems of pollution, loss of forest, solid waste disposal,</p>



	<p>resources :</p> <ul style="list-style-type: none"> <li>● <b>Unit 3</b> : Ecosystems</li> <li>● <b>Unit 4</b> : Biodiversity and its conservation</li> <li>● <b>Unit 5</b> : Environmental Pollution</li> <li>● <b>Unit 6</b> : Social Issues and the Environment</li> <li>● <b>Unit 7</b> : Human Population and the Environment</li> <li>● <b>Unit 8</b> : Field work</li> </ul> <p>Link of detailed syllabus prescribed by UGC  <a href="https://www.ugc.ac.in/oldpdf/modelcurriculum/env.pdf">https://www.ugc.ac.in/oldpdf/modelcurriculum/env.pdf</a></p>	<p>degradation of environment, issues like economic productivity and national security, Global warming, the depletion of ozone layer and loss of biodiversity have made everyone aware of environmental issues.</p> <p>3. Students should be able to take cognizance of deteriorating status of the environment to study it for finding solution.</p>
<p><b>Cyber security</b></p>	<p><b>Introduction to Cyber Security</b></p> <ul style="list-style-type: none"> <li>● <b>Cybercrime and Cyber law</b></li> <li>● <b>Social Media Overview and Security</b></li> <li>● <b>E-Commerce and Digital Payments</b></li> <li>● <b>Digital Devices Security, Tools and Technologies for Cyber Security</b></li> </ul> <p>Link of detailed syllabus prescribed by UGC  <a href="https://www.ugc.ac.in/pdfnews/0774897_Financial-Cyber-security-Course-UGPG.pdf">https://www.ugc.ac.in/pdfnews/0774897_Financial-Cyber-security-Course-UGPG.pdf</a></p>	<ol style="list-style-type: none"> <li>1. Understand the Cyber Security threat landscape.</li> <li>4. Develop a deeper understanding and familiarity with various types of</li> <li>5. cyber-attacks, cybercrimes, vulnerabilities and remedies thereto.</li> <li>6. Analyse and evaluate existing legal framework and laws on Cyber Security.</li> <li>7. Analyse and evaluate the digital payment system security and remedial measures against digital payment frauds.</li> <li>8. Analyse and evaluate the importance of personal data its privacy and security.</li> <li>9. Analyse and evaluate the security aspects of social media platform and ethical aspects associated with use of social media.</li> <li>10. Analyse and evaluate the cyber security risks.</li> <li>11. Based on the Risk assessment, plan suitable security controls and audit and compliance.</li> <li>12. Evaluate and communicate the human role in security systems with an emphasis on ethics, social engineering vulnerabilities and training.</li> </ol>

		<p>13. Increase awareness about cyber-attack vectors and safety against cyber-frauds.</p> <p>14. Take measures for self-cyber-protection as well as societal cyber-protection.</p>
<b>Head Study- I</b>	<p>1. The Study of Human Head by using colours viz. Water colours, oil colours, Acrylic colours or oil mix medium, as a medium of expression.</p> <p>2. The student will concentrate only on study of Tonal Values, Highlight, Cast shadow, Reflected light, Volume of human head, student should try to create her own style in practical work.</p> <p>3. for better understanding of human head structure students also do clay work.</p> <p><b>Paper Size-</b> ½ imperial paper- Cartage paper, oil paper, Handmade paper etc.</p> <p><b>Medium-</b> pencil, water colour, acrylic colour, oil colour, mix medium.</p>	<p>1. The students will understand the proportion of the human head.</p> <p>2. The students will learn tonal values and volume of human head.</p> <p>3. The students will learn to make appropriate use of colour studying the head of the model seated.</p> <p>4. The students will understand the complex plans of face.</p>
<b>Drawing from Life - III</b>	<p>1. The study of Human figure in action and anatomical structure by using pencil, char-coal, crayon, pestle, dry pestles, as a medium of expression.</p> <p>2. The student will concentrate only rendering with study of tonal values, highlight, Cast shadow, Reflected light, Volume of human body.</p> <p>3. Students are required to make study of antique piece</p> <p><b>Paper Size-</b> ½ imperial paper- Cartage paper, oil paper, Handmade paper etc.</p> <p><b>Medium-</b> pencil, water colour, acrylic colour, oil colour, mix medium.</p>	<p>1. The students will learn to capture full human figure's anatomical structure.</p> <p>2. The student will understand the rendering tonal values, highlight, Cast shadow and reflected light, Volume of human body.</p> <p>3. By doing life study the students illustrate their thoughts by positive work of creating.</p>
<b>Still Life- I</b>	<p>1. The study of various arranged group of objects by using pencil, charcoal, crayon, pestle, dry pestle, as a medium of expression.</p> <p>2. The student will concentrate only rendering with study of tonal values,</p>	<p>1. Students will learn to make composition, study volumes, effects of light and shade on objects.</p> <p>2. Students will learn to render</p>

	<p>Highlight, Cast shadow, Reflected light, volume of objects Student try to create her own style in practical work.</p> <p><b>Paper Size-</b> ½ imperial paper- Cartage paper, oil paper, Handmade paper etc.</p> <p><b>Medium-</b> pencil, water colour, acrylic colour, oil colour, mix medium.</p>	<p>arrangements of inanimate objects; domestic tableware, flowers, books in particular in realistic manner and simplified manner.</p>
<b>Pictorial Design-I</b>	<p>1. The study of organization in pictorial space of forms from objective world of nature as well as manmade objects, including human figures, animals and birds, in connection with the feelings to be expressed through the selected subjects.</p> <p>2. Expression of emotions through modification of forms, texture, tones by using colours, Water colours, oil colours, Acrylic colours, or mix medium as a medium of expression 3.Student should try to create her own style in practical work.</p>	<p>1. The students learn to combine various elements in their art work.</p> <p>2. The students learn to express by their choice as individual artist.</p> <p>3. The students learn to organize in pictorial space of forms from objective world of nature as well as man made in connection with the feelings to be expressed.</p>
<b>Print- making - III</b>	<p>1. Impression of nature and man-made textures available on various surfaces. Stamp impression: soft wood, rubber, or any such surface, which can be engraved</p> <p>2. Print : Wood engraving, lino, plastic form in two or three colour</p> <p>3. Intaglio print : Zink plate</p>	<p>1. The students learn the use of textured quality as expression in their art work.</p> <p>2. The students get exposure to various mediums that increase their sensibility for different textures.</p> <p>3. Student will understand a technique where they can produce multiple copies of their impression.</p>
<b>Not for Examination</b>	<p><b>Computer Fundamentals –</b> Windows Operating System - About Desktop, Start Button, Icons, Arranging icons, arranging windows - Horizontal, Vertical, Cascade etc. operation of Mouse, Windows operations etc.</p> <p><b>Windows Explorer –</b> Create New folder and sub folders, saving the files to the sub-folder, copy-cut-paste, changing the attribute of the file, rename, delete-restore the file,</p>	<p>1. The students learn information about various operating systems.</p> <p>2. They learn various softwares that are most commonly used.</p> <p>3. Students become computer literate.</p>

	<p>searching the file, changing the view etc.</p> <p><b>Windows Accessories –</b> Calculator, Notepad, WordPad and Paint etc.</p> <p><b>MS-OFFICE</b> MS-WORD - Introduction of MS-WORD, MSWORD Environment (Information about the WORD Window), all the Menus in MS-Word Practical - Application letter and Bio-Data, Enquiry Letter, Invitation Letter using Mail-merge, Index using Hyperlink</p> <p><b>MS-POWERPOINT</b> Introduction of PowerPoint, MS-PowerPoint Environment (Information about the PowerPoint Window, slide Layout, Views), all the Menus in PowerPoint Practical - Prepare a Presentation on various topics of student's Interest.</p> <p><b>MS-EXCEL –</b> Introduction of MS-Excel, MS-Excel Environment (Information about the Excel Window), all the Menus in MS-Excel) Practical - Prepare a Mark-statement, Salary Statement, Petty Cash Book, Graphs etc.</p>	
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**Second year Bachelor of Visual Arts – Painting  
Semester – IV**

Subject Name	Content & Details	Course Outcomes
<b>History of Art (western)-II</b>	<p><b>1) Romanesque Art –</b></p> <ul style="list-style-type: none"> <li>• Mosaics in France.</li> <li>• Manuscripts and Handbook covers.</li> <li>• Decorative objects. (Period, Purpose, Subjects, Material Features, Trade, Religion, Development plan)</li> </ul> <p><b>2) Gothic Art –</b></p>	<p>1. The students understand the geographical, social, political, technical &amp; cultural events and their impact on Western Art.</p> <p>2. The students will be able to understand the development of style.</p> <p>3. The students understand the</p>

	<ul style="list-style-type: none"> <li>• Gothic cathedrals.</li> <li>• Stained glass.</li> <li>• Gothic ribbed- vaulting.</li> <li>• Church of Salisbury.</li> <li>• Flying buttress.</li> <li>• Rose windows.</li> <li>• Elevation of nave. (To study Style, Pattern, structure, Material, Purpose)</li> </ul> <p><b>3) Renaissance Period –</b></p> <ul style="list-style-type: none"> <li>• Sculpture, Painting and Architecture of this period.</li> </ul> <p><b>Artists:</b></p> <ul style="list-style-type: none"> <li>• Niccolò Dell' Arca.</li> <li>• Giotto di Bondone.</li> <li>• Filippo Brunelleschi.</li> <li>• Donatello. (Sculptor)</li> <li>• Masaccio.</li> <li>• Sandro Botticelli.</li> <li>• Andrea Mantegna.</li> <li>• Leonardo da Vinci.</li> <li>• Michelangelo. (Sculptor)</li> <li>• Raphael</li> </ul> <p>(To study Religious symbols, It's Representation, Narration, New emerging style in painting, Sfumato, Chiaroscuro, Perspective, Foreshortening, Proportion)</p> <p><b>4) Mannerism –</b></p> <ul style="list-style-type: none"> <li>• Agnolo Bronzino.</li> <li>• Giovanni Da Bologna.</li> <li>• Giovanni Bellini.</li> <li>• Titian.</li> <li>• Tintoretto.</li> </ul> <p><b>5) Renaissance in other parts of Europe</b></p> <ul style="list-style-type: none"> <li>• Jan Van Eyck.</li> <li>• Rogier van der Weyden.</li> <li>• Durer.</li> <li>• Pieter Brugel the Elder.</li> </ul>	<p>chronological historical development</p> <p>4. The students will understand</p> <p>5. Cultural scenario through the Art.</p>
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	<ul style="list-style-type: none"> <li>• El- Greco.</li> <li>• Hans Memling</li> </ul> <p>(To introduce the learner to history of Western painting and its advance features. Chronological development of art, society, culture and politics. Outline key events, locations, and figures of the Renaissance. Compare and contrast pre- and post-Renaissance. Art architecture. Analyse the Renaissance economy)</p>	
<b>Aesthetics (Indian)-II</b>	<p><b>1) Theory of Rasa –(Bharatmuni)</b></p> <ul style="list-style-type: none"> <li>• Definition, Nature and scope.</li> <li>• Poetry as Emotive meaning.</li> <li>• The Validity of Rasa as a Theoretical concept.</li> <li>• Natyasastra: a curtain raiser.</li> <li>• The term Rasa and Rasa sutra (Terms, Values, Purpose, Mode of creation)</li> </ul> <p><b>2)Four Commentators of Rasa- sutra</b></p> <ul style="list-style-type: none"> <li>• Abhinavgupta’s contribution.</li> <li>• Bhatta lolatta and his Utpattivada.</li> <li>• Sri Sankuka and his Anumitivada.</li> <li>• Bhatta Nayaka and his Bhuktivada</li> </ul> <p><b>3)Navarasa and Rasa-vighna</b></p> <p><b>4) Dhvani-Siddhanata</b></p> <ul style="list-style-type: none"> <li>• Alankar.</li> <li>• Auchittyā.</li> <li>• Riti.</li> <li>• Guna- Doshā.</li> </ul>	<p>1) To learn the basic principle of Art and Aesthetics.</p> <p>2) To study Indian Tradition of Aesthetics.</p> <p>3) The students will learn the Indian notion of appreciation of Art and its sensibility towards various art forms.</p> <p>4) To summarize various comments on Indian Aesthetics Theories.</p>
<b>AECC Skill Development</b> <b>Print making Theory-II /</b>	<p><b>1) Lalit kala Regional centre of print making and other</b></p> <ul style="list-style-type: none"> <li>• Gahri Art centre</li> <li>• Bhuvneshwar Art centre</li> <li>• Chennai Art centre</li> <li>• Lukhnaw Art Center</li> <li>• Bharat Bhavan Bhopal</li> </ul> <p><b>2) Graphic Artist</b></p>	<p>1. To students will understand Lalit kala Regional centre of print making and other center.</p> <p>2. To students will understand contribution of renowned print makers in Indian art field.</p>

	<ul style="list-style-type: none"> <li>• Harendra Narayan Das</li> <li>• Chittaprosad Bhattacharya</li> <li>• Somnath Hore</li> <li>• Krushna Reddy</li> <li>• Laxma Gaud</li> <li>• Shaym Sharma</li> <li>• Jyoti Bhatt</li> <li>• Anupam Sud</li> </ul> <p><b>3) Digital print</b></p>	<p>3. Students will understand roll of digital printing in the Art field.</p>
<b>Printing Technology /</b>	<ul style="list-style-type: none"> <li>• <b>Printing Technology</b></li> <li>• Printing Technology</li> <li>• Evolution of Printing</li> <li>• Various printing processes, printing machinery, and suitable materials for a printing job.</li> <li>• Classification of Offset printing machines, flexography machines, Gravure, and Screen printing machines.</li> <li>• Structure of the Printing Industry</li> <li>• Basic of paper size, types of folds and understanding of sequential design, and awareness of Print &amp; Production</li> </ul>	<ol style="list-style-type: none"> <li>1. The invention of movable wooden and metal type printing - Lithography- Offset Printing- Intaglio Gravure-Flexography- Screen Printing- Digital Printing.</li> <li>2. Pre-media, Prepress - Film reproduction, Image assembly, Plate making, and Digital prepress, Press and Post Press Sections - Flow chart To study how to handle material, its techniques, tools</li> </ol>
<b>Clay Modelling</b>	<ul style="list-style-type: none"> <li>• <b>Clay Modelling</b></li> <li>• <b>Methods of moulding clay</b> <ul style="list-style-type: none"> <li>○ Plus / Minus Process</li> <li>○ Round and relief</li> </ul> </li> <li>• Types of clay</li> </ul> <p>Tools and methods - earthenware, stoneware, porcelain, and ball clay</p>	<ol style="list-style-type: none"> <li>1. Students will be able to understand how to handle material, its techniques, and tools.</li> <li>2. Also its use and implementations for various purpose.</li> <li>3. Students will get exposure to various medium and materials that increase their sensibility for different textures.</li> </ol>
<b>ECC Ability Enhancement Physical Education</b>	<p><b>1) Physical Fitness</b></p> <ul style="list-style-type: none"> <li>• Meaning &amp; Importance of Physical Fitness, Wellness &amp; Lifestyle</li> <li>• Components of physical fitness and Wellness</li> </ul> <p><b>2) Nutrition and Health</b></p>	<ol style="list-style-type: none"> <li>1. To provide students a general concept of physical education and fitness.</li> <li>2. To provide knowledge and understanding regarding health and nutrition.</li> </ol>

	<ul style="list-style-type: none"> <li>• Concept of Food and Nutrition</li> <li>• Balanced Diet</li> <li>• Obesity, Causes and Preventing Measures – Role of Diet and Exercise</li> </ul> <p><b>3) Yoga</b></p> <ul style="list-style-type: none"> <li>• Meaning &amp; Importance of Yoga</li> <li>• Elements of Yoga</li> <li>• Introduction - Asanas, Pranayam, Meditation &amp; Yogic Kriyas</li> <li>• Yoga for concentration &amp; related</li> </ul> <p>Asanas (Sukhasana; Tadasana; Padmasana &amp; Shashankasana, Naukasana, Vrikshasana (Tree pose), Garudasana (Eagle pose)</p>	<ol style="list-style-type: none"> <li>3. To familiarize the students regarding safety education and health promotive measures for day to day life.</li> <li>4. To promote an understanding of the value of sports for life skill development.</li> <li>5. Students will demonstrate responsible social behaviour while participating in movement activities. Students will understand the importance of respect for others.</li> </ol>
<p><b>Human right</b></p>	<ul style="list-style-type: none"> <li>• <b>Introduction to Human Rights and Duties</b></li> <li>• <b>Basic Concept</b> <ol style="list-style-type: none"> <li>a) Human Values- Dignity , Liberty, Equality , Justice, Unity in Diversity, Ethics and Morals b) Meaning and significance of Human Rights Education</li> </ol> </li> <li>• <b>Perspectives of Rights and Duties</b> <ol style="list-style-type: none"> <li>a) Rights: Inherent-Inalienable-Universal- Individual and Groups b) Nature and concept of Duties c) Interrelationship of Rights and Duties</li> </ol> </li> <li>• <b>Introduction to Terminology of Various Legal Instruments</b> <ol style="list-style-type: none"> <li>a) Meaning of Legal Instrument- Binding Nature b) Types of Instruments: Covenant-Charter-Declaration-Treaty-Convention-Protocol Executive Orders and Statutes</li> </ol> </li> <li>• United Nations And Human Rights <ol style="list-style-type: none"> <li>a) Brief History of Human Rights- International and National Perspectives</li> <li>b) Provision of the charters of United Nations</li> <li>c) Universal Declaration of Human</li> </ol> </li> </ul>	<ol style="list-style-type: none"> <li>1. To make students able to understand basic concept of Human rights and duties</li> <li>2. To make student sensitive toward Human Values- Dignity, Liberty, Equality, Justice, Unity in Diversity, Ethics and Morals</li> </ol>



	Rights- Significance-Preamble d) Civil and Political Rights-(Art. 1-21) e) Economic, Social and Cultural Rights- (Art.22-28) f) Duties and Limitations- (Art. 29) g) Final Provision (Art. 30)	
<b>Head Study- II</b>	<p>1. To make the student learn human face in various background in action, anatomical structure, Importance should be given on volume, chiaroscuro and proportion</p> <p>2. Medium for the study may be water colour, Oil Colour, Acrylic colour.</p> <p>3. Student have to learn explore through the character of the model and express the feeling of the artist as an creator.</p> <p>4. Students have to learn shed light, brush rendering and tonal value by coping the renowned artist portrait painting.</p> <p><b>Paper Size-</b> ½ imperial paper- Cartage paper, oil paper, Handmade paper etc.</p> <ul style="list-style-type: none"> <li>• <b>Medium-</b> pencil, water colour, acrylic colour, oil colour, mix media.</li> </ul>	<p>1. The students will learn to make appropriate use of skin color while studying the head of the model.</p> <p>2. The students learn face expression and corrector while studying.</p> <p>3. The students will understand the importance of background and relation.</p> <p>4. The students will understand the how the propstinol portrait paint from human head by the coping his portrait.</p>
<b>Drawing from Life - IV</b>	<p>1. The study of Human figure in action and anatomical structure by using pencil, char-coal, crayon, pestle, dry pestles, as a medium of expression.</p> <p>2.The student will concentrate only rendering with study of tonal values, highlight, Cast shadow, Reflected light, Volume of objects Students are required to make study of antique piece</p> <p><b>Paper Size-</b> ½ imperial paper- Cartage paper, tinted paper etc.</p> <p><b>Medium-</b> pencil, Charcoal, mix media.</p>	<p>1. The students will understand the proportion of head with body.</p> <p>2. The student will understand the rendering tonal values, highlight, Cast shadow, and reflected light, Volume of human body.</p> <p>3. The students will understand the scope of expression of human body and its different postures.</p> <p>4. The students learn face expression and corrector while studying.</p>
<b>Still Life II</b>	<p>1. The study of various arranged group of objects by using pencil, charcoal, crayon, pestle, dry pestle, as a medium of expression.</p>	<p>1. The students will understand to create imaginative forms by changing the size, colour &amp; position of an object without</p>

	<p>2. The student will concentrate only rendering with study of tonal values, Highlight, Cast shadow, Reflected light, volume of objects Student try to create her own style in practical work.</p> <p><b>Paper Size-</b> ½ imperial paper- Cartage paper, oil paper, Handmade paper etc.</p> <p><b>Medium-</b> pencil, water colour, acrylic colour, oil colour, mix medium.</p>	<p>losing its identity.</p> <p>2. The students will understand compose those using principles of design.</p> <p>3. The students will understand to get a desired effect from colour, colour application, texture, tonal values, shade and light.</p> <p>4. The students will understand the importance of background &amp; foreground.</p>
<b>Pictorial Design-II</b>	<p>1. The study of organization in pictorial space of forms from objective world of nature as well as manmade objects, including human figures, animals and birds, in connection with the feelings to be expressed through the selected subjects.</p> <p>3. Expression of emotions through modification of forms, texture, tones by using colours, Water colours, oil colours, Acrylic colours, or mix medium as a medium of expression.</p> <p>2. Student should try to create her own style in practical work.</p>	<p>1. The students will learn to combine various elements in their art work and create the subject.</p> <p>2. The students will understand different compositional space and form.</p> <p>3. The students will learn to express their emotions by using the colours.</p> <p>4. The students will understand how to select appropriate material and various medium and technique according to subjects.</p>
<b>Print- making - IV</b>	<p>1. Impression of nature and man-made textures available on various surfaces.</p> <p>2. Stamp impression: soft wood, rubber, or any such surface, which can be engraved.</p> <p>3. Print : Wood engraving, lino, in two or three colour</p> <p>2. Print: Dry point, mezzotint etc.</p>	<p>1. The students will understand, Solving the fundamental technical problems of Printmaking</p> <p>2. The students will understand the application of various materials.</p> <p>3. The students will understand the basic disciplines of a Printmaking Studio</p> <p>4. The students will understand the Applications of Matrix making</p>
<b>Not for Examination</b>	<p>1. Outdoor study and Landscape</p> <p>2. Anatomy study of Human Figure and</p>	<p>1. The Students will understand the importance of study of</p>

	animal	<p>human &amp; animal anatomy in Painting.</p> <p>2. To improve the overall observation capacity of the students in reference to study of surroundings, nature, perspective, proportion of nature to manmade things.</p>
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### Recommended Books

- Indian art- Mitter Parth ( Oxford University press )
- Introduction to the History of Art in India and West- Edith Tomory
- The Oxford History of Western art - Martin Kemp
- The History of Western Art- Sandhya Ketker
- The History of Western Art - Peter Whitefield
- Introduction of Indian Art- A.K Coomarswamy
- Indian Sculpture - Stella Kramrisch
- A modern introduction to Indian Aesthetic theory – S.S Barlingay
- ‘History of Art’- Sir Lawrence Gowing , An Andromeda Book,
- भारतीय चित्रकलेचा- श्री. बाळकृष्ण, मातृभूमी प्रकाशन, पुणे
- भारतीय कलेचा इतिहास. प्रा. जयप्रकाश जगताप, जगताप प्रकाशन पुणे.
- पाश्चमात्या कलेचा इतिहास. प्रा. जयप्रकाश जगताप, जगताप प्रकाशन पुणे.
- पाश्चमात्या कलेचा इतिहास. प्रा. श्री. शहाणे, जगताप प्रकाशन पुणे.
- सौंदर्य मीमांसा. आर बी पाटणकर.
- कलास्वाद. संभाजी कदम.
- पाश्चात्य सौंदर्यशास्त्र- डॉ. विनोद इंदुरकर
- लालित्य दर्शन. पश्चिम. डॉ. विनोद इंदुरकर.
- लालित्य दर्शन. पूर्व -डॉ. विनोद इंदुरकर.
- भारतीय साहित्यशास्त्र. ग. त्र्य. देशपांडे,
- सौंदर्य अनुभव- प्रभाकर पाध्ये
- Drawing the head and hands – Andrew Loomis
- Figure drawing – Andrew Loomis drawing
- Drawing the Head for the Artist- Oliver Sin
- Drawing technique a complete guide for the Artist – Peter Stanyer
- Portraits- Vasudev Kamat ( Jyotsna Prakashan)
- Life drawing- Robert Barrett
- Draw People Every day- kagan McLeod
- Mastering composition- Ian Roberts
- Creative Composition and Design- Pat Dews

- Madhav Satwalekar- ( Joytsana Prakashan)