

**Savitribai Phule Pune University, Pune.**

**Rules, Structure and content of  
Syllabus**

**For**

**BACHELOR OF VISUAL ARTS – PAINTING  
T.Y.B.V.A. (PTG)  
CBCS COURSE**

**Detailing of Semester V&VI  
Structure of V &VI Semesters**

To be implemented from 2023 -24

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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.

## **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 printmaking. 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.

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

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

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

**Pattern: Semester Pattern Credit System**

**Structure & Examination Pattern of Third Year B.V.A.(PTG)**

**BVA – PTG. Third Year**

**Semester – V**

- History of Art (Indian)- V
- Aesthetics (Western)- III
- Experiential learning- Community work.
- Presentation Skills/ Resume Writing/ E- Portfolio Making.
- Painting full figure &  $\frac{3}{4}$  figure - I
- Anatomy - I
- Drawing from Life- V
- Creative drawing - I
- Pictorial Composition - I
- Print Making- V

**Semester – VI**

- History of Art (Western)- VI
- Aesthetics (Western)- IV
- Experiential learning- Outdoor work.
- Workshop/ Seminar/ Exhibition.
- Painting full figure &  $\frac{3}{4}$  figure - II
- Anatomy - II
- Drawing from Life- VI
- Creative drawing - II
- Pictorial Composition - II
- Print Making- VI

## **Rule No.1: Eligibility and Admission**

### Second Year (Semester III) Bachelor of Visual Arts (Painting)

S.Y.B.V.A – Semester III (Painting): Pass F.Y.B.V.A Examination or Equivalent Examination etc. F.Y.B.V.A By eligibility by SPPU or A.T.D.(with H.S.C pass) (Directorate of Art, 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 Fine 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 Fine Art (PTG) will be required to appear for and pass all examinations as under:

- Semester I Examination in Fine Arts (First Year Sem I)
- Semester II Examination in Fine Arts (First Year Sem II)
- Semester III Examination in Fine Arts (Second Year Sem III)
- Semester IV Examination in Fine Arts (Second Year Sem IV)
- Semester V Examination in Fine Arts (Third Year Sem V)
- Semester VI Examination in Fine Arts (Third Year Sem VI)
- Semester VII Examination in Fine Arts (Fourth Year Sem VII)
- Semester VIII Examination in Fine 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 within 2 months (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.

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.

- 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
$70 \leq \text{Marks} < 80$	9	A+

$60 \leq \text{Marks} < 70$	8	A
$55 \leq \text{Marks} < 60$	7	B+
$50 \leq \text{Marks} < 55$	6	B
$40 \leq \text{Marks} < 50$	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.V.A. (Painting) will be introduced from Academic Session 2021 -2022

- First year B.V.A.(PTG) Course from June 2021
- Second year B.V.A. (PTG) Course from June 2022
- Third year B.V.A. (PTG) Course from June 2023
- Fourth year B.V.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 COURSE**  
(Structure of semesters)

**Detailing of  
T.Y.B.V.A (PTG.)- Semester V &VI**

**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						
Subject Type	Subject code				Subject	36hrs / week					
		Total Credits - 30				No. of Assignments	Examination Scheme (marks)				
			L	S	Total					I.A	U.E (Jury)
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 Devp.	VA-PTG-T503	Experiential learning – Community Work	2		2	2	30	5	25	25	50
Ability Enhncmt	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 & ¼ 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	Examination Scheme (marks)			
								IA	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 Devp.	FA-PTG-603	Experiential learning – Outdoor Study	2		2	2	30	5	25	25	50
Ability Enhncmt	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.

Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

## Detailed Syllabus - SEMESTER V & VI

### Third year Bachelor of Visual Arts – Painting Semester – V

Subject Name	Content & Details	Course Outcomes
<b>History of Art (Indian)- V</b>	<p><b>1) Wall Painting of Ajanta Caves, Bagh, Sittanvasal</b></p> <p><b><u>In the North:</u></b></p> <ul style="list-style-type: none"> <li>• Ajanta (200 B.C. – 200 A.D) and 4<sup>th</sup> – 6<sup>th</sup> Century A.D)</li> <li>• Bagh (5<sup>th</sup> – 6<sup>th</sup> Century A.D)</li> <li>• Badami (c. 578 A.D)</li> <li>• Ellora (750 – 800 A.D)</li> </ul> <p><b><u>In the South:</u></b></p> <ul style="list-style-type: none"> <li>• Sittanavasal (9<sup>th</sup> Century A.D)</li> <li>• Tanjavur (10<sup>th</sup> – 11<sup>th</sup> Century A.D)</li> </ul> <p><b>2) Jain / Pal Miniature:</b></p> <ul style="list-style-type: none"> <li>• Manuscripts with Jain Kalpa Sūtra,</li> <li>• Kālakācārya-kathā,</li> <li>• Vasant Vilas (1450).</li> </ul> <p><b>3) Mughal School of Art:</b></p> <ul style="list-style-type: none"> <li>• Humayum (1530 – 1556 A.D)</li> <li>• Akbar (1556- 1605 A.D)</li> <li>• Jahangir (1605 – 1627 A.D)</li> <li>• Shah Jahan (1627- 1657 A.D)</li> </ul> <p><b>4) Rajput School of Painting:</b></p> <ul style="list-style-type: none"> <li>• Bundi (17<sup>th</sup> – 18<sup>th</sup> Century)</li> <li>• Basohli (17<sup>th</sup> – 18<sup>th</sup> Century)</li> <li>• Kishangarh (18<sup>th</sup> Century)</li> <li>• Kotah (18<sup>th</sup> – 19<sup>th</sup> Century)</li> </ul> <p><b>5) Pahadi:Guler, Kangra.</b></p> <p><b>[Look for : Painting Evolution, Architecture Style &amp; Artist]</b></p>	<ul style="list-style-type: none"> <li>• To acquaint the students with cultures from the past to the present. The course is designed on the conviction that the learners can understand its relation to his own time bringing awareness about his artistic predecessors</li> </ul>
<b>Aesthetics (Western)- III</b>	<p><b>1) The Comparison and inter-relationship among the visual, literally and performing art.</b></p> <ul style="list-style-type: none"> <li>• Theories relating to origin and creation of art.</li> </ul>	<ul style="list-style-type: none"> <li>• Students will be acquainted with the theory relating to the origin of art.</li> <li>• This course is essential for all the</li> </ul>

	<p>2) Socrates on Art and Artists.</p> <p>3) Plato's Theory of Ideal World, Theory of Imitation &amp; Allegory of Cave.</p> <p>4) Aristotle's Doctrine of Katharas is in relation to the Visual arts and performing arts.</p> <p>5) Plotinus on Intellectual Beauty.</p>	<p>students acquiring fine arts skill to improve their sense of beauty. An artist must have a clear concept regarding theory of beauty to execute their idea in proper way.</p>
<p><b>AECC Skill Development</b></p> <p><b>Experiential learning-Community work.</b></p>	<p>1) Concept of large scale works, idea of site specific works, Installations, video art and other innovative approaches in contemporary works of important artists to be discussed on global platform.</p> <p>2) Students should work in groups to create innovative art forms.</p> <p>3) Wall painting in campus or on site.</p>	<ul style="list-style-type: none"> <li>Advanced exercise on composition work provides thorough knowledge on theory of composition, individual approach to the possibilities and experimental innovative aspects to create unique visual presentation enriched with artistic and aesthetic value. Working with figurative and nonfigurative arrangement of objects.</li> </ul>
<p><b>AECC Ability Enhancement</b></p> <p><b>Presentation Skills/ Resume Writing/ E- Portfolio Making.</b></p>	<p>1) Power Point presentation on Art forms, Art Styles and Artists both Local and Academic.</p> <p>2) Creative Writing for Scholarships, Workshops &amp; Exhibitions.</p> <ul style="list-style-type: none"> <li>RESUME.</li> <li>Artist Statement writing.</li> <li>Exhibition Review.</li> <li>Artwork description.</li> </ul> <p>3) Catalogue Designing and Portfolio developing.</p>	<ul style="list-style-type: none"> <li>The Course is planned for detailed training on methods and materials to work with through the edges. It is to provide technical knowledge of Writing, Presenting and Discussion.</li> </ul>
<p><b>Painting full figure &amp; ¾ figure - I</b></p>	<p><b>Module I:Portrait Painting ¾</b></p> <ul style="list-style-type: none"> <li>Portraiture: Advanced study of human head using oil on canvas in full color palette.</li> </ul> <p><b>Module II: Full Figure</b></p>	<ul style="list-style-type: none"> <li>Painting is an activity which requires a long time involvement to achieve excellence. This stage to explore ones own ideas and style. Studying various schools of art, traditional to modern and contemporary. This stage is to focus in one particular style of</li> </ul>

	<ul style="list-style-type: none"> <li>Advanced drawing study of human head and full body (male &amp; female) exploring complex detailing and finishing from different viewpoints and angles using suitable drapery background and surrounding. Oil/Acrylic, on canvas, Water color on paper etc. in full color palette.</li> <li>Introduction to palette knife painting and its use.</li> </ul>	<p>his or her own after learning various techniques of paintings. The students would produce/create a number of works of art, paintings and drawings in a fashion of specializing in the subject. It is to specialize in thinking and imagination which create good art.</p>
<b>Anatomy - I</b>	<ul style="list-style-type: none"> <li>Study from a torso (male/female / infant) from replica.</li> <li>Study from eyes, lips, nose, Ear, leg, hand etc. <ol style="list-style-type: none"> <li>Chari Aditya: Figure Made Easy.</li> <li>Perard Victor: Anatomy and Drawing.</li> <li>Kondrats Sandis and Zarin Uldis, Anatomy for Sculptors: Understanding the Human Form.</li> <li>Goldfinger Eliot: Animal Anatomy for Artists: The Elements of Form.</li> </ol> </li> </ul>	<ul style="list-style-type: none"> <li>Provide basic understanding of human anatomy and train student to copy the replicas so that they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.&amp; Animals body</li> </ul>
<b>Drawing from Life- V</b>	<p><b>List of practical exercises conducted in the Studio:</b></p> <ol style="list-style-type: none"> <li>Practical exercises of drawings based on the life study of full human figure.</li> <li>Exercises to develop a physical and aesthetic idea human anatomy.</li> <li>Practical exercises to develop a spontaneous and independent style of drawing.</li> </ol>	<ul style="list-style-type: none"> <li>Life Study to articulate the anatomical, aesthetic and physical understanding of the human body structure.</li> <li>Explore figure-ground relationship with multiple approaches to space.</li> <li>Development of drawing based on observational, non-observational and expressive articulation.</li> </ul>
<b>Creative Drawing - I</b>	<p>1) Creative drawing exercise from imagination emphasizing on individual creative sense, transformation of simple shapes into well-balanced unique visual</p>	<ul style="list-style-type: none"> <li>Advanced drawing exercise is an exposure to various creative aspects and contemporary techniques of drawing exploring all available drawing tools and</li> </ul>

	<p>presentation.</p> <p>2) Creative and individual composition using pen and ink and other innovative drawing mediums, mix mediums etc. emphasizing individualistic style and originality. Developing own subject and content of the work through discussion.</p>	<p>mediums such as pencil, charcoal, crayons, ink, colour and brush. This exercise provides accuracy in observation and wide opportunity to study and experiment variety of significant possibilities of line work.</p>
<p><b>Pictorial Composition - I</b></p>	<p><b>Module I:</b></p> <ul style="list-style-type: none"> <li>• Composition, arrangement of objects, figures and architectural forms from surrounding areas.</li> </ul> <p><b>Module II:</b></p> <ul style="list-style-type: none"> <li>• Dry pastels and oil pastels to be explored during the modules on paper and other supports/surfaces.</li> </ul>	<ul style="list-style-type: none"> <li>• Composition exercise is the most important to learn and study theory of composition, individual approach to the possibilities. Experimenting innovative arrangement of the thing around to create unique visual presentation improves artistic sense and concept of beauty.</li> </ul>
<p><b>Print Making- V</b></p>	<p><b>List of practical exercises conducted in the Studio:</b></p> <ol style="list-style-type: none"> <li>1. Practical exercises to work with various techniques of relief printing.</li> <li>2. Explore the possibilities of making relief prints from wood and linoleum blocks.</li> <li>3. Apply the techniques of Wood Cut for making creative designs.</li> </ol>	<ul style="list-style-type: none"> <li>• This course is designed for learning basic techniques in print making, surface printing relief media and use of printing equipment's and tools. This course provides training on technical method of making relief blocks with linoleum, cardboard, plywood and also making blocks using various metal sheets.</li> </ul>

**Third year Bachelor of Visual Arts – Painting  
Semester –VI**

Subject Name	Content & Details	Course Outcomes
<b>History of Art (Western) - VI</b>	<p><b>1) Baroque Art, Architecture &amp; Artist:</b></p> <ul style="list-style-type: none"> <li>• Gian Lorenzo Bernini</li> <li>• Borromini</li> <li>• Caravaggio</li> <li>• Rosa</li> <li>• Velazquez</li> <li>• Rubens</li> <li>• Frans Hals</li> <li>• Rembrandt</li> <li>• Jan Vermeer</li> <li>• Nicolas Poussin</li> </ul> <p><b>2) Rococo Art, Architecture &amp; Artist:</b></p> <ul style="list-style-type: none"> <li>• Jean-Antoine Watteau</li> <li>• François Boucher</li> <li>• Joshua Reynolds</li> <li>• Thomas Gainsborough</li> <li>• William Hogarth</li> </ul> <p><b>3) Neoclassicism:</b></p> <ul style="list-style-type: none"> <li>• Jacques-Louis David</li> <li>• Jean Auguste Dominique Ingres</li> </ul> <p><b>4) Romanticism:</b></p> <ul style="list-style-type: none"> <li>• Théodore Géricault</li> <li>• Eugène Delacroix</li> <li>• J. M. W. Turner</li> <li>• John Constable</li> <li>• Francisco Goya</li> </ul> <p><b>5) Realism:</b></p> <ul style="list-style-type: none"> <li>• Honoré Daumier</li> <li>• Jean-François Millet</li> <li>• Gustave Courbet</li> <li>• Thomas Eakins</li> <li>• Andrew Wyeth</li> </ul> <p><b>6) Impressionism:</b></p> <ul style="list-style-type: none"> <li>• Édouard Manet</li> <li>• Claude Monet</li> </ul>	<ul style="list-style-type: none"> <li>• The objective of teaching is story of art is to acquaint the students with visual cultures from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.</li> </ul>

	<ul style="list-style-type: none"> <li>• Pierre-Auguste Renoir</li> <li>• Edgar Degas</li> <li>• Mary Cassatt</li> </ul> <p><b>7) Post-Impressionism:</b></p> <ul style="list-style-type: none"> <li>• Paul Cézanne</li> <li>• Vincent van Gogh</li> <li>• Paul Gauguin</li> <li>• Georges Seurat</li> <li>• Henri Rousseau</li> </ul>	
<b>Aesthetics (Western)- IV</b>	<p><b>1) Medieval Aesthetics</b></p> <ul style="list-style-type: none"> <li>• St. Augustine Aesthetical thoughts</li> <li>• St. Thomas Aquinas</li> <li>• Renaissance movement</li> </ul> <p><b>2) Hegel (1770 – 1831)</b></p> <p><b>3) Benedetto Croce (1866 - 1952)</b></p> <p><b>4) 20<sup>th</sup> Century Aesthetic Thinkers</b></p> <ul style="list-style-type: none"> <li>• Conscious, Sub-conscious and Pre-conscious Mind Theory of Sigmund Freud.</li> </ul> <p><b>5) Theory of Formalism by Roger Fry &amp; Clive Bell.</b></p> <p><b>6) Theory of Susan Langer for Vision and perception.</b></p> <p><b>7) Edward Bullough.</b></p>	<ul style="list-style-type: none"> <li>• This course is designed to provide a good sense of beauty and related theoretical aspects.</li> </ul>
<b>AECC Skill Development</b>  <b>Experiential learning- Outdoor work.</b>	<p>1) Concept of large scale works, idea of site specific works, Installations, video art and other innovative approaches in contemporary works of important artists to be discussed on global platform.</p> <p>2) Students should work in groups to create innovative art forms.</p> <p>3) Site specific artwork should be created.</p> <p>4) Outdoor study and Landscape.</p>	<ul style="list-style-type: none"> <li>• Advanced exercise on composition work provides thorough knowledge on theory of composition, individual approach to the possibilities and experimental innovative aspects to create unique visual presentation enriched with artistic and aesthetic value. Working with figurative and nonfigurative arrangement of objects.</li> </ul>

<p><b>AECC Ability Enhancement</b></p> <p><b>Workshop/Seminar/Exhibition.</b></p>	<p>1) Students are required to visit any Art Gallery or Museum or Craft Center at least once in an academic Semester.</p> <p>2) The project will comprise of: The student's firsthand experience with art or artifacts. Interaction with the artist/s, art curators, Gallery owners, Museum director/s, etc.</p> <p>3) To write a brief synopsis highlighting the experience. Preparation of PowerPoint presentation based on the experience obtained from the visit. The assessment/evaluation will be based on the submission of synopsis and PowerPoint presentation.</p> <p>4) Attain at least 07 Days Workshop related to enhancement of Skill and technique in Traditional art OR Academic subject.</p> <p>5) Take active part in Research seminar.</p>	<ul style="list-style-type: none"> <li>• Ability to develop a research aptitude and engage with gallery spaces, museum spaces and craft activities of nearby places.</li> <li>• Ability to develop writing skills to review original art works, artifacts or crafts.</li> <li>• Ability to develop presentation skills.</li> </ul>
<p><b>Painting full figure &amp; ¾ figure - II</b></p>	<p><b>Module I: Portrait Painting ¾</b></p> <ul style="list-style-type: none"> <li>• Portraiture: Advanced study of human head using oil/acrylic on canvas in full color palette.</li> </ul> <p><b>Module II: Full Figure</b></p> <ul style="list-style-type: none"> <li>• Advanced drawing study of human head and full body (male &amp; female) exploring complex detailing and finishing from different viewpoints and angles using suitable drapery background and surrounding. Oil/Acrylic, on canvas, Water color on paper etc. in full color palette.</li> <li>• Exploration of mix media, other innovative mediums on canvas and other surfaces/support.</li> </ul>	<ul style="list-style-type: none"> <li>• Painting is an activity which requires a long time involvement to achieve excellence. This stage to explore one's own ideas and style. Studying various schools of art, traditional to modern and contemporary. This stage is to focus in one particular style of his or her own after learning various techniques of paintings. The students would produce/create a number of works of art, paintings and drawings in a fashion of specializing in the subject. It is to specialize in thinking and imagination which create good art.</li> </ul>
<p><b>Anatomy - II</b></p>	<ul style="list-style-type: none"> <li>• Anatomical structure of the head, its plain, depth, raised portion and the parts of the head. Rendering to be done in pencil, charcoal, Pencil and Pen.</li> </ul>	<ul style="list-style-type: none"> <li>• Provide basic understanding of human anatomy and train student to copy the replicas so that</li> </ul>



	<ul style="list-style-type: none"> <li>• Human Skeleton (Male / Female)</li> </ul> <ol style="list-style-type: none"> <li>1. Chari Aditya: Figure Made Easy.</li> <li>2. Perard Victor: Anatomy and Drawing.</li> <li>3. Kondrats Sandis and Zarin Uldis, Anatomy for Sculptors: Understanding the Human Form.</li> <li>4. Goldfinger Eliot: Animal Anatomy for Artists: The Elements of Form.</li> </ol>	<p>they may understand the elements of sculpture, which are important for three dimensional articulation of a human body.</p>
<b>Drawing from Life- VI</b>	<ol style="list-style-type: none"> <li>1) Execute detailed life study of full human figure.</li> <li>2) Develop an anatomical, physical and aesthetic articulation of human body structure.</li> <li>3) Execute and articulate the relationship between figure and ground, negative and positive space.</li> <li>4) Apply the capabilities to develop imaginative and creative drawings.</li> </ol>	<ul style="list-style-type: none"> <li>• Advanced drawing exercise is an exposure to various creative aspects and contemporary techniques of drawing exploring all available drawing tools and mediums such as pencil, charcoal, crayons, ink, colour and brush. This exercise provides accuracy in observation and wide opportunity to study and experiment variety of significant possibilities of line work.</li> </ul>
<b>Creative Drawing - II</b>	<ol style="list-style-type: none"> <li>1) Creative and individual composition choosing any material and other innovative drawing mediums, mix mediums etc. emphasizing individualistic style and originality. Developing own subject and content of the work through discussion. Also observing the works of other artists their individual style and subject matter.</li> <li>2) A series of works to be developed during this module.</li> </ol>	<ul style="list-style-type: none"> <li>• Advanced drawing exercise is an exposure to various creative aspects and contemporary techniques of drawing exploring all available drawing tools and mediums such as pencil, charcoal, crayons, ink, colour and brush. This exercise provides accuracy in observation and wide opportunity to study and experiment variety of significant possibilities of line work.</li> </ul>

<b>Pictorial Composition - II</b>	<b>List of practical exercises conducted in the Studio:</b> 1) Practical exercises on developing independent compositions. 2) Practical exercises encouraging spontaneity and experimentation. 3) Student need to develop personalized and individual compositions.	<ul style="list-style-type: none"> <li>• Analyzing composition. Application of Compositional methods and approaches.</li> <li>• Exercises in composition based on the aesthetic execution of space.</li> <li>• Creating composition from drawings.</li> <li>• Independent compositions.</li> </ul>
<b>Print Making- VI</b>	<b>List of practical exercises conducted in the Studio:</b> 1) Introduction to Serigraphy Techniques and Processes. 2) Practical exercises to learn the conventional methods and techniques of serigraphy. 3) Explore the possibilities to develop innovative ways of using serigraphy medium.	<ul style="list-style-type: none"> <li>• Ability to explore various techniques of serigraphy, also known as screen-printing.</li> <li>• Ability to adapt the traditional techniques of serigraphy to experiment and create independent works.</li> </ul>

**Recommended Books HISTORY OF ART:**

- Fundamentals of Indian Art, Dasgupta, S.N.
- Bharatiya Kalecha Itihas, Jayprakash Jagtap, Jagtap Publication, Pune
- Paschatya Kalecha Itihas, Jayprakash Jagtap, Jagtap Publication, Pune
- History of Art, Janson.
- Art through the ages, Gardner Helen.
- The Story of Indian Art, Bhattacharya S. K.
- A History of Fine Arts in India and West, Tomory Edith.
- History of Western Painting, Newton Eric.
- Concise History of Art. Vol. 1 & 2, Bazin, Germain.

**Recommended Books AESTHETICS:**

- "Introductory Reading in Aesthetics", Hospers John.
- "History of Aesthetics", Bosanquet.
- Aesthetics, Croce Benedetto.
- पाश्चात्यसौंदर्यशास्त्र, प्रा. जयप्रकाशजगताप.

**Recommended Books for DRAWING:**

- Horton, James and Royal Academy of Arts. An introduction to Drawing.
- Read, Herbert. Grassroot of Art.
- Harrison, Hazel, How to draw and paint.
- Foster, Walter. Human Figure.
- Foster, Walter. Anatomy.

- Foster, Walter. Heads.
- Monahan, Patricia and Wiseman Albany Wiseman. Figure Drawing.

**Recommended Books for COMPOSITION:**

- Smith, Ray. Artist's Handbook.
- Quick, John. Artist's Encyclopedia.
- Cerver, Francisco Asensio. Big book of drawing and painting.
- Art Class. HarperCollins Publishers, 1999.
- A Concise History of Modern Painting. London: Thames & Hudson.
- Pearsall, Ronald. Painting Course.
- Schneider, Norbert. The portrait.
- Feisner Edith Anderson. Color.
- Goattsegen, Mark David . A manual of Painting Materials & Techniques.
- Roojen, Pepin Van. Images of the human body.

**Recommended Books for Printmaking:**

- Eicherberg, Fritz. The art of the print.
- Gettein, Frank and Gettein, Dorothy. The bite of print.
- Mueller, Earl G.. The art of Print.
- Lumdsen, E.S. The art of Etching.
- Hillier, J. Manal of woodcut printmaking.
- Schwalbach, Screen Process Printing.