

Savitribai Phule Pune University, Pune.

**Rules, Structure and content of
Syllabus**

For

BACHELOR OF FINE ARTS – PAINTING
Final Year B.F.A. (PTG)
CBCS COURSE

Detailing of Semester VII&VIII

To be implemented from 2024 -25

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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.

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.

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 then 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 final Year B.F.A.(PTG)

BFA – PTG. Final Year

Semester – VII

- History of Art (Indian)-VII
- Dissertation - I
- Drawing from Life - VII
- Creative drawing - III
- Specialization subject (any one)
- (Portrait Painting or Pictorial Composition or Print – making – I)
- Substitute subject (any one)
- (Portrait Painting or Pictorial Composition or Print – making – I)
- Internship - I

Semester – VIII

- History of Art (Indian)-VIII
- Dissertation - II
- Drawing from Life - VIII
- Creative drawing - IV
- Specialization subject (any one)
- (Portrait Painting or Pictorial Composition or Print – making – II)
- Substitute subject (any one)
- (Portrait Painting or Pictorial Composition or Print – making – II)
- Internship - II

Rule No.1: Eligibility and Admission

Final Year (Semester VII & VIII) Bachelor of Fine Arts (Painting)

Final Year B.F.A – Semester VII & VIII (Painting): Pass T.Y.B.F.A Examination or Equivalent Examination etc. T.Y.B.V.A By eligibility by SPPU.

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 between the vacations of Third Year.

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 Third Year B.F.A. (PTG) course if he/she has a backlog of not more than **Four Subjects** of passing at First year B. F.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.F.A. (PTG)course if he/she has a backlog of not more than **Three Subjects** of passing at Second year B.F.A. (PTG)(semester III and IV considered together).which may include theory/practical or both subject's. & cleared all subjects of First year B.F.A
- A student shall be allowed to get admitted to Fourth Year B.F.A. (PTG)course if he/she has a backlog of not more than **Two Subjects** of passing at Third year B.F.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.F.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.F.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 weight age. 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 } Descriptive Questions (Word Limit: 500-700)
**Question 4 }
Question 5 }**

Practical: Jury Pattern

6.2.3: *Internal Assessment*

IA will be conducted by the Institution imparting B.F.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.F.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.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 Fine Arts – Painting

CBCS COURSE

(Structure of semesters)

Detailing of

Final Year B.F.A (PTG.) - Semester VII & VIII

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

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

- 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

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

Bachelor Fine Art (Painting)

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

- 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 VII & VIII

Final year Bachelor of Fine Arts – Painting Semester – VII

Subject Name	Content & Details	Course Outcomes
Core Theory History of Art (Indian)- VII	<p>Painters: Krishnan Khanna, Tayyab Mehta, Ramkumar, K. G. Subramanyam, G. R. Santosh, Manjit Bawa, Badri Narayan, Arpana Cour, Akbar Padamsee, G. M. Shaikh, A. Rainchandran, Ambadas, J. Swaminathan, Anjoli Ela Menon, Bhupen Khakkar, Sudhir Patwardhan, Prabhakar Barve, Prabhakar Kolte, Nasreen Mohamedi, Gogi Saroj Pal, Atul Dodiya, K.C Bose. Anish Kapoor, Chintamani Kar, Jeram Patel,</p> <p>Sculptors: Pillo Pochkanwala, Himmat Shah, Ram Sutar, Dhruva Mestry, Balbirsingh Katt, Radha Krishnan, Mahendra Pandya, Ravinder Reddy. Somnath Hore, Krishna Reddy,</p> <p>Print Makers: Somnath Hore, J. Swaminathan, Krishna Reddy, Anupam Sud, Jyoti Bhatt, Laxma Goud, Shyam Sharma, Datta Apte.</p> <p>Installation Artist: Vivan Sundaram, Nalini Malini, Subodh Gupta, Shilpa Gupta, Navjyot Altaf.</p>	<p>1) Comprehensive Understanding of Modern Indian Art: Appreciate diverse artistic practices and innovations, blending traditional aesthetics with contemporary techniques.</p> <p>2) Insight into Cultural and Social Influences: Analyze how artists reflect and respond to India's cultural, social, and political landscapes, engaging with themes like identity and social issues.</p> <p>3) Recognition of Individual Contributions and Impact: Identify significant contributions and global recognition, highlighting their influence on future generations and the art world.</p>
Core Theory Dissertation - I	<p>Research and Concept Development</p> <p>Topic Selection and Proposal: Choose a passionate and relevant topic. Formulate a clear research question/thesis statement. Write a detailed proposal including objectives, significance, methodology, and preliminary bibliography.</p> <p>Literature Review: Gather sources: books, journal articles, and exhibition catalogs. Summarize key points and identify gaps in the literature. Create an annotated bibliography.</p> <p>Methodology Development: Decide on artistic techniques, materials, and processes. Conduct preliminary experiments and document the process.</p> <p>Concept Refinement:</p>	<p>1) To be able to research on subjects related to art and art history.</p> <p>2) To be able to think hypothetically.</p> <p>3) To develop aptitude to do comparative studies.</p> <p>4) Should be able to analysis and express critical views with enough proofs.</p> <p>Clear and Feasible Research Plan: A well-defined research question and detailed proposal outlining the objectives, significance, and methodology. An annotated bibliography summarizing key sources and identifying gaps in existing literature.</p> <p>Foundation for Artistic Creation: Identified and tested artistic techniques, materials, and processes through preliminary experiments.</p>

	Present initial findings for feedback. Refine the concept and create a detailed plan for the next semester.	A refined concept based on feedback, forming a solid plan for the execution phase in the next semester.
Core Practical Drawing from Life - VII	List of practical exercises conducted in the Studio: 1. Practical exercises of drawings based on the life study of full human figure. 2. Exercises to develop a physical and aesthetic idea human anatomy. 3. Practical exercises to develop a spontaneous and independent style of drawing.	1) Study of mode land its characteristics, action with reference to proportions, anatomy and creative approach etc. 2) To enhance his ability to make full figure with all essential likeness proportions, expressions of the model. The structural process:
Core Practical Creative Drawing III	1) Creative drawing exercise from imagination emphasizing on individual creative sense, transformation of simple shapes into well-balanced unique visual presentation. 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	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
Elective Practical Specialization subject (any one) Portrait Painting or Pictorial Composition or Print – making - I	Portrait painting- -Sitting in different position (2 Assignments) -Standing in different position (2 Assignments) - Reclining position (2 Assignments) -Any different position (Student should draw from different angles & light arrangements (Soft & hard, Dramatic, Against light, Spread light) Model should be male or female of different age groups, characters & costume Size - Full imperial paper or canvas (30"x 36") Medium - Water colour, Oil colour, Acrylic colour, Dry pastel & Mix media. Composition (Representational & Non-representational): -One subject series: 6-10 small paintings Painting based on story / narrative (Any mythological or any story - Create any own subject with explanation (500 words) -Subject given by the teacher Size - Full imperial paper or canvas (Min 30"x 36" to Max. 60" X 60") Medium - Water colour, Oil colour, Acrylic colour, Dry pastel, mix media & digital media	1) Should be able to develop own distinctive style while studying the human proportion, anatomy, texture of drapery, value of shade and light the characteristic of the model. 2) To be able to develop the ability to capture the character, mood, expression of the Model in view of your experience about him/her. 3) Should be able to think new approach in rendering and use of different mediums. 4) To develop the ability to handle the selected tools, techniques and medium skilfully. 1) To be able to make space division by creation of Representational and Non Representational Forms. 2) Should be able to establish a dialog and create emotions with the help of space division. 3) To be able to create own style while exploration of imagination and images. 4) To be able to create a series of art works on the selected topic 5) Should to able to develop a thought process from the experiences

	<p>Print making: -Relief - Lino cut. Wood cut, Forex cut, Wood engraving (4 Assignments) -Intaglio - Etching, Aquatint, Dry Point (4 Assignments) -Surface-Lithograph, Serigraph (2 Assignments) - Mix media (2 Assignments)</p> <p>Size- Paper, Canvas or any suitable surface (Min. 12"x 12" to Max. 18"x 24")</p> <p>Extensive study of inherent qualities of various process and methods of print making.</p>	<p>1) Introduction and Study of various process and methods of print making like Surface printing (Lithograph, Oleograph and Serigraph). Intaglio (Etching, Aqua - tint, Dry point) Relief process (Lino cut, Forex, Wood cut, Wood engraving), Offset printing & digital printing. 2) Should be able to make use of maximum colours and colour shades in one print. 3) As per the subject, develop the ability to explore maximum possibilities in the process of print making considering the limitations of the medium.</p>
<p>Elective Practical Substitute subject (any one)</p> <p>Portrait Painting or</p>	<p>Portrait painting- -Sitting in different position (2 Assignments) -Standing in different position (2 Assignments) - Reclining position (2 Assignments) -Any different position (</p> <p>Student should draw from different angles & light arrangements (Soft & hard, Dramatic, Against light, Spread light)</p> <p>Model should be male or female of different age groups, characters & costume</p> <p>Size - Full imperial paper or canvas (24"x 30") Medium - Water colour, Oil colour, Acrylic colour, Dry pastel & Mix media.</p>	<p>1) Should be able to develop own distinctive style while studying the human proportion, anatomy, texture of drapery, value of shade and light and the characteristic of the model. 2) To be able to develop the ability to capture the character, mood, expression of the Model in view of your experience about him/her. 3) Should be able to think new approach in rendering and use of different mediums. 4) To develop the ability to handle the selected tools, techniques and medium skilfully.</p>
<p>Pictorial Composition or</p>	<p>Composition (Representational & Non-representational): -One subject series: 6-10 small paintings Painting based on story / narrative (Any mythological or any story - Create any own subject with explanation (500 words) -Subject given by the teacher</p> <p>Size - Full imperial paper or canvas (Min 24"x 24" to Max. 36" X 36") Medium - Water colour, Oil colour, Acrylic colour, Dry pastel, mix media & digital media</p>	<p>1) To be able to make space division by creation of Representational and Non Representational forms. 2) Should be able to establish a dialog and create emotions with the help of space division. 3) To be able to create own style while exploration of imagination and images. 4) To be able to create a series of art works on the selected topic. 5) Should to able to develop a thought process from the acquired experiences</p>
<p>Print – making- I</p>	<p>Print making: -Relief - Lino cut. Wood cut, Forex cut, Wood engraving (4 Assignments) -Intaglio - Etching, Aquatint, Dry Point (4 Assignments) -Surface-Lithograph, Serigraph (2 Assignments) - Mix media (2 Assignments)</p> <p>Size- Paper, Canvas or any suitable surface (Min. 10"x 10" to Max. 12"x 18")</p> <p>Extensive study of inherent qualities of various process and methods of print making.</p>	<p>1) Introduction and Study of various process and methods of print making like Surface printing (Lithograph, Oleograph and Serigraph). Intaglio (Etching, Aqua - tint, Dry point) Relief process (Lino cut, Forex, Wood cut, Wood engraving), Offset printing & digital printing. 2) Should be able to make use of maximum colours and colour shades in one print. 3) As per the subject, develop the ability to explore maximum possibilities in the process of print making considering the limitations of the medium.</p>
<p>Internship - I</p>	<p>Museum or Gallery Internship:</p> <p>Roles: Curatorial assistant, exhibition setup, art handling, public programming.</p>	<p>1. Professional Experience and Skill Development:</p> <p>Museum/Gallery Internship: Gain practical</p>

	<p>Benefits: Exposure to art curation, collection management, and understanding exhibition logistics.</p> <p>Artist Studio Internship: Roles: Studio assistant, material preparation, project documentation. Benefits: Hands-on experience with artistic techniques, materials, and daily studio operations.</p> <p>Art Education Internship: Roles: Teaching assistant, workshop coordinator, educational program support. Benefits: Experience in art pedagogy, curriculum development, and community engagement.</p>	<p>skills in art curation, collection management, and exhibition logistics.</p> <p>Artist Studio Internship: Acquire hands-on experience with artistic techniques, materials, and daily studio operations.</p> <p>Art Education Internship: Develop expertise in art pedagogy, curriculum development, and community engagement.</p> <p>2.Enhanced Career Prospects: Museum/Gallery Internship: Build a foundation for careers in curatorial and exhibition roles.</p> <p>Artist Studio Internship: Prepare for professional studio practice and collaborative artistic projects.</p> <p>Art Education Internship: Equip for roles in art education and community arts programming.</p>
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Final year Bachelor of Fine Arts – Painting
Semester – VIII

Subject Name	Content & Details	Course Outcomes
Core Theory History of Art (Indian)- VIII	<p>Art Movement in India - Lalit kala academy New Delhi, function Bharat Bhavan, Bhopal, Chola Mandal, Chennai, Progressive Art Group, Delhi Shilpi Group, Bengal School, Badoda School, Museum, Galleries & Art residency</p>	<p>1) Insights into Key Art Institutions and Groups: Understand the roles and functions of major institutions like Lalit Kala Academy and influential groups like the Progressive Art Group in shaping Indian art.</p> <p>2) Analysis of Artistic Development and Trends: Examine the evolution and impact of various art movements and styles, contributing to the development of modern and contemporary Indian art.</p> <p>3) Recognition of Ecosystem Contributions: Explore how museums, galleries, and art residencies promote and preserve Indian art, fostering creativity and providing platforms for artists.</p>
Core Theory Dissertation - II	<p>Execution and presentation</p> <p>Production Phase: Execute the final pieces based on the refined concept. Document the creation process.</p> <p>Critical Analysis: Write a critical analysis of your work addressing the research question. Contextualize your work within contemporary art and theory.</p>	<p>1) To be able to research on subjects related to art and art history. 2) To be able to think hypothetically. 3) To develop aptitude to do comparative studies. 4) Should be able to analysis and express critical views with enough proofs.</p> <p>Completed Artistic Project: Final pieces executed based on the refined concept with thorough documentation of the creation process.</p>

	<p>Exhibition Planning: Plan the presentation layout, lighting, and interactive elements. Prepare supporting materials like artist statements and brochures.</p> <p>Final Thesis Document: Compile research, documentation, and analysis into a comprehensive thesis. Edit and proofread the thesis.</p> <p>Presentation and Defence: Prepare to present and defend your thesis before a faculty panel. Successfully install and showcase your work in the final exhibition</p>	<p>Comprehensive Critical Analysis and Contextualization: Critical analysis written, addressing the research question and contextualizing the work within contemporary art and theory.</p> <p>Successful Exhibition and Thesis Defence: Detailed exhibition plan implemented, including presentation layout and supporting materials. Comprehensive thesis compiled, edited, and proofread. Successful presentation and defence of the thesis before a faculty panel, culminating in a well-received final exhibition</p>
<p>Core Practical</p> <p>Drawing from Life - VIII</p>	<ol style="list-style-type: none"> 1) Execute detailed life study of full human figure. 2) Develop an anatomical, physical and aesthetic articulation of human body structure. 3) Execute and articulate the relationship between figure and ground, negative and positive space. 4) Apply the capabilities to develop imaginative and creative drawings 	<ol style="list-style-type: none"> 1) To be able to do proper arrangement of back ground, fore ground and study of light and shade. 4) To be able to select proper medium like pencils, colour pencils, charcoal, pastel, ink pen etc., which will be apt to create appropriate atmosphere to suite the personality of the model. Also to introduce new approach in rendering and use of Deferent mediums.
<p>Core Practical</p> <p>Creative Drawing IV</p>	<ol style="list-style-type: none"> 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. 2) A series of works to be developed during this module. 	<ol style="list-style-type: none"> 1. Analyzing composition. Application of Compositional methods and approaches. 2. Exercises in composition based on the aesthetic execution of space. 3. Creating composition from drawings. <p>Independent compositions</p>
<p>Elective Practical</p> <p>Specialization subject (any one)</p> <p>Portrait Painting or</p>	<p>Portrait painting- -Sitting in different position (2 Assignments) -Standing in different position (2 Assignments) - Reclining position (2 Assignments) -Any different position (</p> <p>Student should draw from different angles & light arrangements (Soft & hard, Dramatic, Against light, Spread light)</p> <p>Model should be male or female of different age groups, characters & costume</p> <p>Size - Full imperial paper or canvas (30"x 36") Medium - Water colour, Oil colour, Acrylic colour, Dry pastel & Mix media.</p>	<ol style="list-style-type: none"> 1) Should be able to develop own distinctive style while studying the human proportion, anatomy, texture of drapery, value of shade and light the characteristic of the model. 2) To be able to develop the ability to capture the character, mood, expression of the Model in view of your experience about him/her. 3) Should be able to think new approach in rendering and use of different mediums. 4) To develop the ability to handle the selected tools, techniques and medium skilfully.
<p>Pictorial</p>	<p>Composition (Representational & Non-representational): -One subject series: 6-10</p>	<ol style="list-style-type: none"> 1) To be able to make space division by creation of Representational and Non

Composition or	small paintings Painting based on story / narrative (Any mythological or any story - Create any own subject with explanation (500 words) -Subject given by the teacher Size - Full imperial paper or canvas (Min 30"x 36" to Max. 60" X 60") Medium - Water colour, Oil colour, Acrylic colour, Dry pastel, mix media & digital media	Representational Forms. 2) Should be able to establish a dialog and create emotions with the help of space division. 3) To be able to create own style while exploration of imagination and images. 4) To be able to create a series of art works on the selected topic 5) Should to able to develop a thought process from the experiences
Print – making - II	Print making: -Relief - Lino cut. Wood cut, Forex cut, Wood engraving (4 Assignments) -Intaglio - Etching, Aquatint, Dry Point (4 Assignments) -Surface- Lithograph, Serigraph (2 Assignments) - Mix media (2 Assignments) Size- Paper, Canvas or any suitable surface (Min. 12"x 12" to Max. 18"x 24") Extensive study of inherent qualities of various process and methods of print making.	1) Introduction and Study of various process and methods of print making like Surface printing (Lithograph, Oliograph and Serigraph). Intaglio (Etching, Aqua - tint, Dry point) Relief process (Lino cut, Forex, Wood cut, Wood engraving), Offset printing & digital printing. 2) Should be able to make use of maximum colours and colour shades in one print. 3) As per the subject, develop the ability to explore maximum possibilities in the process of print making considering the limitations of the medium.
Elective Practical Substitute subject (any one) Portrait Painting or	Portrait painting- -Sitting in different position (2 Assignments) -Standing in different position (2 Assignments) - Reclining position (2 Assignments) -Any different position (Student should draw from different angles & light arrangements (Soft & hard, Dramatic, Against light, Spread light) Model should be male or female of different age groups, characters & costume Size - Full imperial paper or canvas (24"x 30") Medium - Water colour, Oil colour, Acrylic colour, Dry pastel & Mix media.	1) Should be able to develop own distinctive style while studying the human proportion, anatomy, texture of drapery, value of shade and light and the c teristic of the model. 2) To be able to develop the ability to capture the character, mood, expression of the Model in view of your experience about him/her. 3) Should be able to think new approach in rendering and use of different mediums. 4) To develop the ability to handle the selected tools, techniques and medium skilfully.
Pictorial Composition or	Composition (Representational & Non-representational): -One subject series: 6-10 small paintings Painting based on story / narrative (Any mythological or any story - Create any own subject with explanation (500 words) -Subject given by the teacher Size - Full imperial paper or canvas (Min 24"x 24" to Max. 36" X 36") Medium - Water colour, Oil colour, Acrylic colour, Dry pastel, mix media & digital media	1) To be able to make space division by creation of Representational and Non Representational forms. 2) Should be able to establish a dialog and create emotions with the help of space division. 3) To be able to create own style while exploration of imagination and images. 4) To be able to create a series of art works on the selected topic. 5) Should to able to develop a thought process from the acquired experiences
Print – making- II	Print making: -Relief - Lino cut. Wood cut, Forex cut, Wood engraving (4 Assignments) -Intaglio - Etching, Aquatint,	1) Introduction and Study of various process and methods of print making like Surface printing (Lithograph, Oleograph and

	<p>Dry Point (4 Assignments) -Surface-Lithograph, Serigraph (2 Assignments) - Mix media (2 Assignments)</p> <p>Size- Paper, Canvas or any suitable surface (Min. 10"x 10" to Max. 12"x 18")</p> <p>Extensive study of inherent qualities of various process and methods of print making.</p>	<p>Serigraph). Intaglio (Etching, Aqua - tint, Dry point) Relief process (Lino cut, Forex, Wood cut, Wood engraving), Offset printing & digital printing. 2) Should be able to make use of maximum colours and colour shades in one print. 3) As per the subject, develop the ability to explore maximum possibilities in the process of print making considering the limitations of the medium.</p>
Internship - II	<p>Art Residency Programs: Roles: Participant artist, collaborative project member. Benefits: Dedicated time and space for creating work, access to resources, and potential mentorship from established artists.</p> <p>Design Firm or Creative Agency Internship: Roles: Graphic designer, multimedia artist, project assistant. Benefits: Practical experience in applying artistic skills in commercial and collaborative projects, exposure to client-driven work.</p> <p>Exhibition Production Internship: Roles: Exhibition coordinator, installation team member, event planning assistant. Benefits: Direct involvement in planning and executing art exhibitions, including logistical and creative aspects.</p>	<p>1.Artistic Development and Networking: Art Residency Programs: Provides dedicated time and space for creative exploration, access to resources, and potential mentorship, fostering artistic growth and professional connections. Design Firm or Creative Agency Internship: Offers practical experience in applying artistic skills to commercial projects, exposure to client-driven work, and opportunities to collaborate with professionals in the industry, enhancing portfolio and networking.</p> <p>2.Practical Skills and Industry Insight: Exhibition Production Internship: Involves direct involvement in planning and executing art exhibitions, providing hands-on experience in logistical and creative aspects of exhibition production, and insight into the workings of the art industry.</p>

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 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.