

Savitribai Phule Pune University, Pune.

**Rules, Structure and content of
Syllabus**

For

BACHELOR OF VISUAL ARTS – PAINTING

FOURTH YEAR B.V.A.

**Detailing of Semester VII & VIII
Structure of VII & VIII Semesters**

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.

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 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 Fourth Year B.V.A.(PTG)

BVA – PTG. Fourth Year

Semester – VII

- History of Art I (Indian)
- Dissertation – I

- Drawing from Life – VII
- Creative drawing – III
- Internship – I
- **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

Semester – VIII

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

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)
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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.

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

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

Or

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

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

Rule No.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
$\text{Marks} < 40$	0	D

9.2: Performance

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

- a) Semester Grade Point average (SGPA) which is grade point average for all the semester
- b) 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
$9.50 \leq CGPA \leq 10.00$	O	Outstanding
$9.00 \leq CGPA \leq 9.49$	A+	Excellent
$8.00 \leq CGPA \leq 8.99$	A	Very Good
$7.00 \leq CGPA \leq 7.99$	B+	Good
$6.00 \leq CGPA \leq 6.99$	B	Average
$5.00 \leq CGPA \leq 5.99$	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

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			
								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	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
	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 Visual 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	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
	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
Fourth year Bachelor of Visual Arts – Painting
Semester – VII

Subject Name	Content & Details	Course Outcomes
<p>GROUP – I (THEORY SUBJECT)</p> <p>1. History of Art VII</p>	<p>Indian Modern Artist Painters:</p> <ul style="list-style-type: none"> - Krishnan Khanna, - Tayyab Mehta, - Ramkumar, - K. G. Subramanyam, - G. R. Santosh, - Manjit Bawa, - Badri Narayan, - Arpana Cour, - Akbar Padamsee, - G. M. Shaikh, - Rainchandran, - Ambadas, - Anjoli Ela Menon, - Bhupen Khakkar, - Sudhir Patwardhan, - Prabhakar Barve, - Prabhakar Kolte, - Nasreen Mohamedi, - Gogi Saroj Pal, - Atul Dodiya, - K.C Bose. - . <p>Western Modern Artist</p> <ul style="list-style-type: none"> - Egon schiele, - Amedeo Modigliani, - Marc Shagal, - Henri Rsseau, - Wassily Kandinsky, - Paul Klee, - Piet Mondrian, - Constantin Brancusi, - Juan Gris, - Henri Moor, - Peter Blake, - Jackson Pollok, - William De Kooning, - 	<p>1) To study impact of geographical, social, religious, political and technology in of art field.</p> <p>2) Comparative and analytical study of Indian and western art.</p> <p>3) To study the effect of mechanical and scientific inventions in the field of art.</p>
<p>2. Dissertation I</p>	<p>Research Methodology</p> <p>The primary purpose of Research the undergraduate</p>	<p>1) To be able to research on subjects related to art and art history.</p> <p>2) To able to think</p>

	<p>level to understand research methodology in the field of art and hypothesis and Dissertation</p> <p>Generally, research is understood to follow a certain scientific structural process. The following steps are usually part of research.</p> <p>The structural process</p> <p>Observations and Formation of the topic the following steps are usually part of most formal research:</p> <p>Hypothesis</p> <ol style="list-style-type: none"> 1. Conceptual definitions 2. Operational definition 3. Gathering of data 4. Analysis of data 5. Test, revising of hypothesis 6. Conclusion <p>Dissertation:</p> <p>Dissertation writing should be based on the topic related with the specification of the candidate. It should be or typed copy with reference and illustration / diagram / photographs etc. according to SPPU norms.</p> <ul style="list-style-type: none"> • Approximately 3000 words. Font- 12 Point Times New Roman with 1.5 leading. • Page size – A4 with L- 1.5” & 1” all over. • Hard Bound Copy with Black leather binding & lettering for cover. 	<p>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>Group II (Practical)</p> <p>3. Drawing from Full figure VII</p>	<p>Size: Full imperial paper</p> <p>Medium: Rendering in various dry and wet medium - Pencil, charcoal, pen & ink, brush & ink, crayon, dry pastel & mix media.</p> <p>Drawing from full figure: -</p> <p>-Seated in different position (2 Assignments)</p> <p>-Standing in different position (2 Assignments)</p> <p>-Reclining position</p>	<p>1) Study of mode land its characteristics, action with reference to proportions, anatomy and creative approach etc.</p> <p>2) To enhance his ability to make full figure with all essential likeness proportions, expressions of the model.</p> <p>3) To be able to do proper arrangement of back ground, fore ground and study of light</p>

	<p>(2 Assignments) -Any different position (2 Assignments) Student should draw from different angles.</p>	<p>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 ferent mediums.</p>
<p>4. Specialization Subject I i) Portrait Painting</p>	<p>Size - Full imperial paper or canvas (30"x 36") Medium - Water colour, Oil colour, Acrylic colour, Dry pastel & Mix media. Portrait painting- - Sitting in different position (2 Assignments) -Standing in different position (2 Assignments) -Reclining position (2 Assignments) -Any different position (2 Assignments) 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</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 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 thunk new approach in rendering and nd use of different mediums. 4) To develop the ability to handle the selected tools, techniques and medium skillfully.</p>
<p>ii) Composition (Representational & Non-representational) I</p>	<p>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 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>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 art experience</p>
<p>iii) Print making I</p>	<p>Size- Paper, Canvas or any suitable surface (Min. 12"x 12"</p>	<p>1) Introduction and Study of various process and methods</p>

	<p>to Max. 18"x 24")</p> <p>Extensive study of inherent qualities of various process and methods of print making.</p> <p>Print making: -Relief - Lino cut. Wood cut, Forex cut, Wood engraving (4 Assignments)</p> <p>-Intaglio - Etching, Aquatint, Dry Point (4 Assignments)</p> <p>-Surface- Lithograph, Serigraph (2 Assignments)</p> <p>-Mix media (2 Assignments)</p>	<p>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.</p> <p>2) Should be able to make use of maximum colours and color shades in one print.</p> <p>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>4. Substitute Subject</p> <p>i) Portrait painting I</p>	<p>Size - Full imperial paper or canvas (24"x 30")</p> <p>Medium - Water colour, Oil colour, Acrylic colour, Dry pestle & Mix media.</p> <p>Portrait painting-</p> <p>-Sitting in different position (2 Assignments)</p> <p>-Standing in different position (2 Assignments)</p> <p>-Reclining position (2 Assignments)</p> <p>-Any different position (2 Assignments)</p> <p>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</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 skillfully.</p>
<p>ii) Composition (Representational & Non-representational) I</p>	<p>Size - Full imperial paper or canvas (Min 24"x 24" to Max. 36" X 36")</p> <p>Medium - Water colour, Oil colour, Acrylic colour, Dry pastel, mix media & digital media</p> <p>Composition (Representational & Non-representational):</p> <p>-One subject series: 6-10 small paintings</p> <p>-Painting based on story / narrative (Any mythological r</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 be able to develop a thought process from the</p>

	any story -Create any own subject with explanation (500 words) -Subject given by the teacher	acquired experiences.
iii) Print making I	Size- Paper, Canvas or any suitable surface (Min. 10"x 10" to Max. 12"x 18") Extensive study of inherent qualities of various process and methods of print making. 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)	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 aximum possibilities in the process of print making considering the limitations of the medium.
5. Not For Examination Creative Drawing III	Size : Full imperial paper Medium: Rendering in various dry and wet Medium - Pencil, Charcoal, Pen & Ink, Brush & Ink, Crayon, Dry pastel, Mix media & digital media etc. Creative Drawing : -One subject series: 6-10 small drawings (1 Assignment) -Painting on story based / narrative (Any mythological tory, Sant Charitra, Jatak Katha, Any story (2 Assignments) -Create any own subject with explanation (500 words) (1 Assignment) -Subject given by the teacher (2 Assignments)	1) To be able to depict mood/expressions and beauty in nature or manmade creations for it's pure aesthetical value rather than realistic representation. 2) To be able to create specific expressions from the drawing. 3) To be able to make creative approach with distortion and modifications etc.

Fourth year Bachelor of Visual Arts – Painting

Semester – VIII

Subject Name	Content & Details	Course Outcomes
GROUP – I (THEORY SUBJECT) 1. History of Art VIII	<p>Print Makers</p> <ul style="list-style-type: none"> - Somnath Hore, - J. Swaminathan, - Krishna Reddy, - Anupam Sud, - Jyoti Bhatt, - Laxma Goud, - Shyam Sharma, - Datta Apte. <p>Installation Artist</p> <ul style="list-style-type: none"> - Vivan Sundaram, - Nalini Malini, - Subodh Gupta, - Shilpa Gupta, - Navjyot Altaf <p>Sculptors</p> <ul style="list-style-type: none"> - Anish Kapoor, - Chintamani Kar, - Pillo Pochkanwala, - Himmat Shah, - Ram Sutar, - Dhruva Mestry, - Balbirsingh Katt, - Radha Krishnan, - Jeram Patel, - Mahendra Pandya, - Ravinder Reddy <p>Western Modern Artist</p> <ul style="list-style-type: none"> - Robert Motherwell, - Mark Rothko, - David Hockney, - Jasper Johns, - Robert Rauschenberg, - Andy Warhol, - Francis Bacon, - Chuck Close. 	<p>1) To study impact of geographical, social, religious, political and technology in of art field.</p> <p>2) Comparative and analytical study of Indian and western art.</p> <p>3) To study the effect of mechanical and scientific inventions in the field of art.</p>
2. Dissertation II	<p>Research Methodology</p> <p>The primary purpose of Research the undergraduate level to understand research methodology in the field of art and hypothesis and</p>	<p>1) To be able to research on subjects related to art and art history.</p> <p>2) To able to think hypothetically.</p> <p>3) To develop aptitude to do</p>

	<p>Dissertation</p> <p>Generally, research is understood to follow a certain scientific structural process. The following steps are usually part of research.</p> <p>The structural process</p> <p>Observations and Formation of the topic the following steps are usually part of most formal research:</p> <p>Hypothesis</p> <ol style="list-style-type: none"> 1. Conceptual definitions 2. Operational definition 3. Gathering of data 4. Analysis of data 5. Test, revising of hypothesis 6. Conclusion <p>Dissertation:</p> <p>Dissertation writing should be based on the topic related with the specification of the candidate. It should be or typed copy with reference and illustration / diagram / photographs etc. according to SPPU norms.</p> <ul style="list-style-type: none"> • Approximately 3000 words. Font- 12 Point Times New Roman with 1.5 leading. • Page size – A4 with L- 1.5" & 1" all over. • Hard Bound Copy with Black leather binding & lettering for cover. 	<p>comparative studies.</p> <p>4) Should be able to analysis and express critical views with enough proofs.</p>
<p>Group II (Practical)</p> <p>3. Drawing from Full figure VIII</p>	<p>Size: Full imperial paper</p> <p>Medium: Rendering in various dry and wet medium - Pencil, charcoal, pen & ink, brush & ink, crayon, dry pastel & mix media.</p> <p>Drawing from full figure: -</p> <ul style="list-style-type: none"> - Seated in different position (2 Assignments) - Standing in different position (2 Assignments) - Reclining position (2 Assignments) - Any different position (2 Assignments) 	<p>1) Study of mode land its characteristics, action with reference to proportions, anatomy and creative approach etc.</p> <p>2) To enhance his ability to make full figure with all essential likeness proportions, expressions of the model.</p> <p>3) To be able to do proper arrangement of back ground, fore ground and study of light and shade.</p> <p>4) To be able to select proper medium like pencils, colour</p>

	Student should draw from different angles.	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 ferent mediums.
4. Specialization Subject II i) Portrait Painting	Size - Full imperial paper or canvas (30"x 36") Medium - Water colour, Oil colour, Acrylic colour, Dry pastel & Mix media. Portrait painting- - Sitting in different position (2 Assignments) -Standing in different position (2 Assignments) -Reclining position (2 Assignments) -Any different position (2 Assignments) 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	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 skillfully.
ii) Composition (Representational & Non-representational) II	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 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	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 art experience
iii) Print making	Size- Paper, Canvas or any suitable surface (Min. 12"x 12" to Max. 18"x 24") Extensive study of inherent qualities of various process	1) Introduction and Study of various process and methods of print making, Surface printing (Lithograph, Oliograph and Serigraph). Intaglio

	<p>and methods of print making.</p> <p>Print making: -Relief - Lino cut. Wood cut, Forex cut, Wood engraving (4 Assignments)</p> <p>-Intaglio - Etching, Aquatint, Dry Point (4 Assignments)</p> <p>-Surface- Lithograph, Serigraph (2 Assignments)</p> <p>-Mix media (2 Assignments)</p>	<p>(Etching, Aqua - tint, Dry point) Relief process (Lino cut, Forex, Wood cut, Wood engraving), Offset printing & digital printing.</p> <p>2) Should be able to make use of maximum colours and shades in one print.</p> <p>3) As per the subject, develop the ability to explore max m possibilities in the process of print making considering the limitations of the medium.</p>
<p>4. Substitute Subject II</p> <p>i) Portrait painting</p>	<p>Size - Full imperial paper or canvas (24"x 30")</p> <p>Medium - Water colour, Oil colour, Acrylic colour, Dry pastel & Mix media.</p> <p>Portrait painting-</p> <p>-Sitting in different position (2 Assignments)</p> <p>-Standing in different position (2 Assignments)</p> <p>-Reclining position (2 Assignments)</p> <p>-Any different position (2 Assignments)</p> <p>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</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 character 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 skillfully.</p>
<p>ii) Composition (Representational & Non-representational)</p>	<p>Size - Full imperial paper or canvas (Min 24"x 24" to Max. 36" X 36")</p> <p>Medium - Water colour, Oil colour, Acrylic colour, Dry pastel, mix media & digital media</p> <p>Composition (Representational & Non-representational):</p> <p>-One subject series: 6-10 small paintings</p> <p>-Painting based on story / narrative (Any mythological r any story</p> <p>-Create any own subject with explanation (500 words)</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 emo ions 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>

	-Subject given by the teacher	
iii) Print making	<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>Print making: -Relief - Lino cut. Wood cut, Forex cut, Wood engraving (4 Assignments)</p> <p>-Intaglio - Etching, Aquatint, Dry Point (4 Assignments)</p> <p>-Surface - Lithograph, Serigraph (2 Assignments) -Mix media (2 Assignments)</p>	<p>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.</p> <p>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>5. Not For Examination</p> <p>Creative Drawing IV</p>	<p>Size : Full imperial paper</p> <p>Medium: Rendering in various dry and wet</p> <p>Medium - Pencil, Charcoal, Pen & Ink, Brush & Ink, Crayon, Dry pastel, Mix media & digital media etc.</p> <p>Creative Drawing : -One subject series: 6-10 small drawings (1 Assignment)</p> <p>-Painting on story based / narrative (Any mythological tory, Sant Charitra, Jatak Katha, Any story (2 Assignments)</p> <p>-Create any own subject with explanation (500 words) (1 Assignment)</p> <p>-Subject given by the teacher (2 Assignments)</p>	<p>1) To be able to depict mood/expressions and beauty in nature or manmade creations for it's pure aesthetical value rather than realistic representation.</p> <p>2) To be able to create specific expressions from the drawing.</p> <p>3) To be able to make creative approach with distortion and modifications etc.</p>