

**SYLLABI AND SCHEME OF
EXAMINATIONS
FOR
DISCIPLINE SPECIFIC COURSES
OF SINGLE MAJOR PROGRAMS
B. F.A. (Painting)**
(Based on Curriculum and Credit Framework for UG Programs under NEP)



**WITH EFFECT FROM
THE
SESSION 2024-25**

**MAHARSHI DAYANAND UNIVERSITY
ROHTAK (HARYANA)**

B.F.A (Painting) Single Major Syllabi and S.O.E. for Under Graduate Single Major Program(s) w.e.f. 2024-25 session
Credit Structure for Undergraduate Programmes (Single Major)

Semester	Discipline-Specific Courses (DSC) / Major Course	Minor(MIC)/ Vocational (VOC)/ Skill Enhancement Courses (SEC)/ Internship	Multidisciplinary courses (MDC)	Ability Enhancement courses (AEC)	Dissertation	Value-Added Courses (VAC)	Total Credits
I	DSC - A1 @ 4 credits	MIC1 @ 4 credits	MDC1 @ 3 credits	AEC1 @ 2 credits	-----	VAC1 @ 2 credits	22
	DSC – A2 @ 4 credits	SEC1@ 3 credits					
II	DSC – A3 @ 4 credits	MIC2 @ 4 credits	MDC2 @ 3 credits	AEC2 @ 2 credits	-----	VAC2 @ 2 credits	22
	DSC – A4 @ 4 credits	SEC2@ 3 credits					
Students exiting the programme after second semester and securing 48 credits including 4 credits of summer internship will be awarded UG Certificate in the relevant Discipline/Subject							
III	DSC – A5 @ 4 credits	MIC3 @ 4 credits	MDC3 @ 3 credits	AEC3 @ 2 credits		VAC3 @ 2 credits	22
	DSC – A6 @ 4 credits	SEC3@ 3 credits					
IV	DSC – A7 @ 4 credits	MIC4(VOC)@ 4 credits	-----	AEC4 @ 2 credits	-----	VAC4 @ 2 credits	24
	DSC – A8 @ 4 credits						
	DSC – A9 @ 4 credits						
	DSC – A10 @ 4 credits						
Students exiting the programme after fourth semester and securing 94 credits including 4 credits of summer internship will be awarded UG Diploma in the relevant Discipline/Subject							
V	DSC – A11 @ 4 credits	MIC5(VOC)@ 4 credits	-----	-----	-----	-----	24
	DSC – A12 @ 4 credits						
	DSC – A13 @ 4 credits	Internship @ 4 credits#					
	DSC – A14 @ 4 credits						
VI	DSC – A15 @ 4 credits	MIC6(VOC)@ 4 credits	-----	-----	-----	-----	22
	DSC – A16 @ 4 credits						
	DSC – A17 @ 4 credits	SEC3@ 2 credits					
	DSC – A18 @ 4 credits						
Students will be awarded 3-year UG Degree in relevant major Discipline/Subject upon securing 136 credits.							
VII	DSC – H1 @ 4 credits	SEC4 @ 4 credits	-----	-----	-----	-----	24
	DSC – H2 @ 4 credits	OR					
	DSC – H3 @ 4 credits	MIC7 (VOC) @ 4 credits					
	DSC – H4 @ 4 credits	OR					
	DSC – H5 @ 4 credits	Internship @ 4 credits					
VIII (4yr UG Hon.)	DSC – H6 @ 4 credits	SEC5 @ 4 credits	-----	-----	-----	-----	24
	DSC – H7 @ 4 credits	OR					
	DSC – H8 @ 4 credits	MIC8 (VOC) @ 4 credits OR					
	DSC – H9 @ 4 credits	Internship @ 4 credits					
	DSC – H10 @ 4 credits						
VIII (4yr UG Hon. with Research)	DSC – H6@ 4 credits	SEC5 @ 4 credits	-----	-----	Research project/ Dissertation @ 12 credits	-----	24
	DSC – H7@ 4 credits	OR MIC8 (VOC) @ 4 credits OR Internship @ 4 credits				TOTAL CREDITS	184

Note:#Four credits of internship earned by a student during summer internship after 2nd semester or 4th semester will be counted in 5th semester of a student who pursue 3 year UG Programmes without taking exit option.

B.F.A (Painting) Single Major Syllabi and S.O.E. for Under Graduate Single Major Program(s) w.e.f. 2024-25 session

Discipline Specific Courses/ Major Course			Credits Distribution			Total Credits	Workload			Total Workload	Marks			
			L	T	P		L	T	P		Theory		Practical	
											Internal	External		
Semester I (Session 2024-25)														
DSC - A1 @ 4 credits	Art Introduction, Appreciation& Criticism	24VISS401DS01	4	0	0	4	4	0	0	4	30	70		100
DSC – A2 @ 4 credits	Drawing & Painting	24VISS401DS02	0	0	4	4	0	0	8	8			100	100
Semester II (Session 2024-25)														
DSC – A3 @ 4 credits	Nature Study	24VISS402DS01	0	0	4	4	0	0	8	8			100	100
DSC – A4 @ 4 credits	Art of Ancient India	24VISS402DS02	4	0	0	4	4	0	0	4	30	70		100
Semester III (Session 2025-26)														
DSC – A5 @ 4 credits	Portrait & Full Human Figure study	25VISS403DS01	0	0	4	4	0	0	8	8	00	00	100	100
DSC – A6 @ 4 credits	Introduction to Indian Architecture and Sculpture	25VISS403DS02	4	0	0	4	4	0	0	4	30	70		100
Semester IV (Session 2025-26)														
DSC – A7 @ 4 credits	Portrait & Full Human Figure Study	25VISS404DS01			4	4			8	8			100	100
DSC – A8 @ 4 credits	Composition (Painting)	25VISS404DS02			4	4			8	8			100	100
DSC – A9 @ 4 credits	Methods & Materials (Part-I)	25VISS404DS03	4	0	0	4	4	0	0	4	30	70		100
DSC – A10 @ 4 credits	History of Indian Miniatures (Part-I)	25VISS404DS04	4	0	0	4	4	0	0	4	30	70		100
Semester V (Session 2026-27)														
DSC – A11 @ 4 credits	Portrait & Full Human Figure Study	26VISS405DS01			4	4			8	8			100	100
DSC – A12 @ 4 credits	Composition (Painting)	26VISS405DS02			4	4			8	8			100	100
DSC – A13 @ 4 credits	Aesthetics (P-I)	26VISS405DS03	4	0	0	4	4	0	0	4	30	70		100
DSC – A14 @ 4 credits	History of Indian Miniatures	26VISS405DS04	4	0	0	4	4	0	0	4	30	70		100

B.F.A (Painting) Single Major Syllabi and S.O.E. for Under Graduate Single Major Program(s) w.e.f. 2024-25 session

	(Part-II)													
Semester VI (Session 2026-27)														
DSC – A15 @ 4 credits	Portrait & Full Human Figure Study	26VISS406DS01			4	4			8	8			100	100
DSC – A16 @ 4 credits	Composition (Painting)	26VISS406DS02			4	4			8	8			100	100
DSC – A17 @ 4 credits	Education field training tour & report	26VISS406DS03	4			4		4		4		100	00	100
DSC – A18 @ 4 credits	History of Western Art (Part-I)	26VISS406DS04	4			4		4		4		30	70	100
Semester VII (Session 2027-28)														
DSC – H1 @ 4 credits	Portrait	27VISS407DS01			4	4			8	8			100	100
DSC – H2 @ 4 credits	Composition (Painting)	27VISS407DS02			4	4			8	8			100	100
DSC – H3 @ 4 credits	Full Human Figure Study	27VISS407DS03			4	4			8	8			100	100
DSC – H4 @ 4 credits	History of Western Art (Part-II)	27VISS407DS04	4			4		4		4		30	70	100
DSC – H5 @ 4 credits	Methods and material (Part-II)	27VISS407DS05	4			4		4		4		30	70	100
Semester VIII (Session 2027-28) Honors														
DSC – H6 @ 4 credits	Portrait	27VISS408DS01			4	4			8	8			100	100
DSC – H7 @ 4 credits	Composition (Painting)	27VISS408DS02			4	4			8	8			100	100
DSC – H8 @ 4 credits	Full Human Figure Study	27VISS408DS03			4	4			8	8			100	100
DSC – H9 @ 4 credits	Aesthetics (P-II)	27VISS408DS04	4			4		4		4		30	70	100
DSC – H10 @ 4 credits	Modern Indian Art	27VISS408DS05	4			4		4		4		30	70	100
Semester VIII (Session 2027-28) Honors with research														
DSC – H6 @ 4 credits	Composition (Painting)	27VISS408DS02			4	4			8	8			100	100
DSC – H7 @ 4 credits	History of Indian Paintings (Part-II)	27VISS408DS06	4			4						30	70	100
SEC 8 @ 4 credits	Tattoo Making	27VISS408SE01			4	4			4	4			100	100
PD 9 @12 credits	Project Report	27VISS408PD01			12	12			24	24		00	300	300

Syllabi for Under Graduate Programme B.F.A. (Painting)

Semester 1

Session: 2024-25

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	Art Introduction, Appreciation and Criticism	Course Code	24VISS401DS01
Hours per Week	4	Credits	4
Maximum Marks	100	Time of Examinations	3
Note: Examiner will set nine questions in total. Answer to question no. 1 shall be compulsory. Remaining eight questions shall be set by taking two questions from each unit. The students have to attempt five questions in total, first being compulsory and selecting one from each unit. Teaching will be undertaken with the help of power point presentations and tutorials. For the Internal assessment the students have to submit an assignment and present it in the class on a topic decided by the teacher after a discussion with the students.			
Course Learning Outcomes (CLO): Course Outcomes:- CO1: - Students would be able to understand the primary knowledge about what is art, its different approaches, forms, its principles and elements. CO2: - The students would be able to understand how to analyze the elements and principles in a painting. CO3: - The students would be able to understand and explain its important role art plays in society and politics. CO4: - The student would gain the knowledge of great works of art and would be able to critically analyze them. CO5: - The students would be able to explain the art from pre-historic caves briefly and ancient civilizations (Mesopotamia, Egypt, Indus valley).			
Unit 1: 1. Definitions of Art 2. Elements and Principles of Art: Line, Colour, Balance, Texture, Rhythm, Form, Space, Shape & Composition.			
Unit 2: 1. Ways of seeing a painting. 2. Visual Acquaintance to great works of art on pictorial basis;			
Unit 3: 1. Lascux caves			

2. Bhim Betaka Caves

Unit 4:

1. Brief study of Indus Valley Art forms - Sculptures and seals
2. Brief Introduction to the Art of Mesopotamia and Egypt

References:

1. Basu, Nandlal. *Shrishti aur Dhrishti*. Rajamohan Rai Sani, Calcutta.
2. Gardner. Helen. *Gardner's Art Through the Ages*. Wadsworth Publishing Co Inc; 12th edition (17 March 2004).
3. Gupta, S.P. and S.P. Asthana. *Elements of Indian Art including Temples Architecture, Iconography and Iconometry*. D.K. Print world: 2004.
4. Huntington, Susan L. *The Art of Ancient India: Buddhist, Hindu and Jain*. Motilal Banarsidass,; 2nd edition (1 January 2016).
5. Mathpal, Yashodhar. *Prehistoric Rock Paintings of Bhimbetka*. Abhinav Publications, 1984.
6. Mitter, Partha. *Indian Art*. Oxford: 2001.
7. Seturaman, V.S. *Indian Aesthetics*. Laxmi Publications, 2017.
8. Tolstoy, Leo. *What is Art?* Penguin Classics; Revised ed. edition (31 August 1995).

Syllabi for Under Graduate Programme B.F.A. (Painting)

Semester 1

Session 2024-25

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	Drawing & Painting	Course Code	23MFA501DS02
Hours per Week	8	Credits	4
Maximum Marks	100	Time of Examinations	For details see formative assessment evaluation process details at the end of the course.
Course Learning Outcomes (CLO): CO1: - Students would familiarize to understand the perspective method in painting. CO2: - Students will be benefited to use geometrical drawing in painting accuracy. CO3: - Students would gain theoretical knowledge of basics of Drawing. Drawing & Painting exercises are to learn accurate observation and skill treatment. Basic guidance) free visual realization variety of visual experience. Medium: Hand perspective and Pencil, Charcoal, Crayon, Pastel, Pen and Ink, Dry Pastel &			
Unit 1: Still life			
Unit 2: Introduction of Perspective in drawing Volume and visual perspective Sketching both indoors and outdoors.			
Unit 3: Colour in Still life and different objects Painting from objects and nature (landscape) study emphasis on compositional study of colour harmony,			
Unit 4: Still life Objects Nature, Atmosphere and Landscape This includes the placement of objects on picture plane, the relationship of these objects to each other, and how both of these components contribute to the expressive content of the any image.			
References: 1. The Complete Book of Drawing Male and Female by Keshaw Kumar			

2. Sketching by Pratap Mullik
3. How to Draw People by Tom Richardson
4. How to Draw What You See by Rudy De Reyna
5. How to Draw and Paint by Pundalik Vaze

Syllabi for Under Graduate Programme B.F.A. (Painting)

Semester 2

Session: 2024-25

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	Nature study	Course Code	23MFA502DS01
Hours per Week	08	Credits	4
Maximum Marks	100	Time of Examinations	For details see formative assessment evaluation process details at the end of the course.
Course Learning Outcomes (CLO): Principles of weight, volume, mass, space CO1: - Students would familiarize to understand the CO2: - Students will be benefited to use colour of material. CO3: - Students would gain studies of understanding the Aesthetics of three dimensional forms. Study from nature like - trees, trunk texture, leaf, water, clouds flowers bushes on paper size ½ imperial. Understanding of Natural Elements: Acquire a comprehensive understanding of various natural elements such as landscapes, plants, animals, bodies of water, skies, and weather conditions. Gain knowledge about their characteristics, behaviors, and interactions within ecosystems. Fine arts students will have a solid foundation in nature study, enabling them to create artworks that are informed by careful observation, an understanding of natural elements, and a personal connection to the environment. These skills will equip them to create impactful and meaningful nature-inspired artworks throughout their artistic careers.			
Unit 1: Observation and study of Nature.			
Unit 2: Plants and organic forms.			
Unit 3: landscape and Environments.			
Unit 4: Interpretation of Creative Nature Study.			
References:			

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Semester 2

Session: 2024-25

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	Art of Ancient India	Course Code	24VISS402DS02
Hours per Week	4	Credits	4
Maximum Marks	100	Time of Examinations	3
Note: Examiner will set nine questions in total. Answer to question no. 1 shall be compulsory. Remaining eight questions shall be set by taking two questions from each unit. The students have to attempt five questions in total, first being compulsory and selecting one from each unit. Teaching will be undertaken with the help of power point presentations and tutorials. For the Internal assessment the students have to submit an assignment and present it in the class on a topic decided by the teacher after a discussion with the students.			
Course Learning Outcomes (CLO): CO1: - The student would be able to appreciate the inherent meanings of Asokan capitals, the visual imagery of Yaksha and Yakshini images. CO2: - Further, this course would enable them to understand the Buddhist relief panels from Bharhut, Sanchi and Amravati. CO3: - The understanding of the art from Mathura and Gandhara would enable them to understand the development of Buddha's image and subsequent changes in its forms from both these schools. CO4: - Gupta art is considered the golden age of Indian art. The students would gain the knowledge of main paintings, and sculptures in this age.			
Unit 1: 1. Mauryan Period: a. Ashokan Capitals b. Yaksha & Yakshini images			
Unit 2: 1. Sungha Period: a. Bharhut Reliefs b. Sanchi & Amravati Reliefs			
Unit 3: 1. Kushana Period: a. Mathura Buddhist Sculptures b. Gandhara Buddhist Sculptures			

Unit 4:

1. Gupta period:
 - a. Bagh and Ajanta murals
 - b. Gupta Sculptures

References:

1. Ahuja, Naman. Art and Archeology of Ancient India: Earliest Times to the Sixth Century. *Oxford: Ashmolean Museum, 2018.*
2. Behl. Benoy K. *Ajanta Paintings*. Harry N. Abrams, 1998.
3. Goswamy, B. N. *The Spirit of Indian Painting: Close Encounters with 100 Great Works 1100-1900*. India: Penguin Books, 2014.
4. Huntington, Susan L. *The Art of Ancient India: Buddhist, Hindu and Jain*. Motilal Banarsidass,; 2nd edition, 2016.
5. Pande, Anupa. *The Buddhist Cave Paintings of Bagh*. Aryan Books International, 2002.
6. Pandey. C. B. *Mauryan Art*. Bharatiya Vidya Prakashan, 1982.

Syllabi for Under Graduate Programme B.F.A. (Painting)

Semester 3

Session: 2025-26

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	Portrait& Full Human Figure study	Course Code	25VISS403DS01
Hours per Week	08	Credits	4
Maximum Marks	100	Time of Examinations	For details see formative assessment evaluation process details at the end of the course.
Course Learning Outcomes (CLO): CLO 1: Students develop a deep understanding of facial anatomy, proportions, and features, enabling them to accurately capture likeness and expression in their portraits. CLO 2: Through the study of portraiture, students learn to observe and interpret the effects of light and shadow on the human face, enhancing their ability to create three-dimensional form and depth in their artwork. CLO 3: Students develop technical proficiency in drawing and painting techniques specific to portraiture, including line work, shading, blending, and color mixing, to create realistic and expressive representations of the human form. CLO 4. To study human anatomical structure, proportions, and understand the figure as a three-dimensional form. CLO 5 To compose full figure drawings using sighting, measuring and constructing techniques CLO 6 To understand concepts like foreshortening, overlap, figure-ground relationships.			
Unit 1: Understanding facial proportions ,relation of Head to torso ,arms and legs Portrait and full Human figure study with pencil/ Staedtler			
Unit 2: Portrait and full figure study with crayons, colors pencils, wax colors			
Unit 3: Portrait and full Human study with water color and ink.			
Unit 4 Portrait study with different mediums			
References: 1 "Atlas of Human Anatomy for the Artist" by Stephen Rogers Peck 2 "Constructive Anatomy" by George B. Bridgman 3 "Figure Drawing: Design and Invention" by Michael Hampton 4 "Figure Drawing for All It's Worth" by Andrew			

Syllabi for Under Graduate Programme in Visual Arts

Semester 3

Session: 2025-26

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	Introduction to Indian Architecture and Sculpture	Course Code	25VISS403DS02
Hours per Week	4	Credits	4
Maximum Marks	100	Time of Examinations	3 hours
Note: Examiner will set nine questions in total. Answer to question no. 1 shall be compulsory. Remaining eight questions shall be set by taking two questions from each unit. The students have to attempt five questions in total, first being compulsory and selecting one from each unit. Teaching will be undertaken with the help of power point presentations and tutorials. For the Internal assessment the students have to submit an assignment and present it in the class on a topic decided by the teacher after a discussion with the students.			
Course Learning Outcomes (CLO): CO1: - The student would be able to appreciate the different architectural styles, terms & features of the Aihole and Pattadakal temple. CO2: - Further, this course would enable them to understand the rock-cut architecture & sculptural panels from Ellora, Mahabalipuram & Elephanta. CO3: - The understanding of the art from Konark, Khajuraho & Mount Abu would enable them to understand the development medieval temple architectural style in its styles and forms. CO4: - They would have an understanding of traditional knowledge, technique & aesthetics of South Indian Bronzes from Chola period.			
Unit 1: Early structural temples at Aihole, Pattadakal.			
Unit 2: Rock- cut architecture at Ellora, Mahabalipuram and Elephanta.			
Unit 3: Late medieval style temples at Konark, and Khajuraho			
Unit 4: South Indian Bronzes from Chola: Technique of lost- wax process, Iconographic forms of Dance of Shiva in lost- wax process			
References: 1. Ahuja, Naman. Art and Archeology of Ancient India: Earliest Times to the Sixth			

Century. *Oxford: Ashmolean Museum, 2018.*

2. Ahuja, Naman. *Readings on the Temple: From 75 Years of Marg.* The Marg Foundation: 2022.

3. Huntington, Susan L. *The Art of Ancient India: Buddhist, Hindu and Jain.* Motilal Banarsidass; 2nd edition, 2016.

Syllabi for Under Graduate Programme B.F.A. (Painting)

Semester 4

Session: 2025-26

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	Portrait& Full Human Figure study	Course Code	25VISS404DS01
Hours per Week	08	Credits	4
Maximum Marks	100	Time of Examinations	For details see formative assessment evaluation process details at the end of the course.
Course Learning Outcomes (CLO): CLO 1: Students develop a deep understanding of facial anatomy, proportions, and features, enabling them to accurately capture likeness and expression in their portraits. CLO 2: Through the study of portraiture, students learn to observe and interpret the effects of light and shadow on the human face, enhancing their ability to create three-dimensional form and depth in their artwork. CLO 3: Students develop technical proficiency in drawing and painting techniques specific to portraiture, including line work, shading, blending, and color mixing, to create realistic and expressive representations of the human form. CLO 4. To study human anatomical structure, proportions, and understand the figure as a three-dimensional form. CLO 5 To compose full figure drawings using sighting, measuring and constructing techniques CLO 6 To understand concepts like foreshortening, overlap, figure-ground relationships.			
Unit 1: Understanding facial proportions ,relation of Head to torso ,arms and legs Portrait and full Human figure study with pencil/colored pencil and water colour.			
Unit 2: Portrait and full figure study with crayons, colors pencils, wax colors and water colour.			
Unit 3: Portrait and full Human study with water color and ink.			
Unit 4 Portrait study with different mediums of painting.			
References: 1 "Atlas of Human Anatomy for the Artist" by Stephen Rogers Peck 2 "Constructive Anatomy" by George B. Bridgman 3 "Figure Drawing: Design and Invention" by Michael Hampton 4 "Figure Drawing for All It's Worth" by Andrew			

Syllabi for Under Graduate Programme B.F.A. (Painting)

Semester 4

Session: 2025-26

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	Composition (Painting)	Course Code	25VISS404DS02
Hours per Week	08	Credits	4
Maximum Marks	100	Time of Examinations	For details see formative assessment evaluation process details at the end of the course.
Course Learning Outcomes (CLO): CO1: - Students would gain knowledge of structural possibilities. CO2: - Students would understand the elements art and its exercise. CO3: - Students would gain the basic principle of art in pastel technique. CO4: - Students would gain knowledge about the advance stage of composition painting.			
Unit 1: The two dimensional surface and its structural possibilities. Understanding of the various elements involved like line, form, texture, colour, mass and space. Medium: with crayons, colors pencils, wax colors and water colour.			
Unit 2: Various compositional exercises in different media concrete. Studies of object, human figures and animals etc. and their imaginative use in composition. Medium: with crayons, colors pencils, wax colors and water colour.			
Unit 3: How to construct a composition on the surface and balance harmony and equilibrium between the subject Comparison between the different- Medium: with crayons, colors pencils, wax colors and water colour.			
Unit 4 Different aspects with multiple theories of composition. Medium: with crayons, colors pencils, wax colors and water colour.			
References: 1 "Atlas of Human Anatomy for the Artist" by Stephen Rogers Peck 2 "Constructive Anatomy" by George B. Bridgman 3 "Figure Drawing: Design and Invention" by Michael Hampton 4 "Figure Drawing for All It's Worth" by Andrew			

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Semester 4

Session: 2025-26

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	Methods & Material (Part-I)	Course Code	25VISS404DS03
Hours per Week	4	Credits	4
Maximum Marks	100	Time of Examinations	3 hours
Note: There will nine questions, question no 1 is compulsory and two questions from each unit. Student has to attempt any one from each unit. Teaching will be undertaken with the help of power point presentations and tutorials. For the Internal assessment the students have to submit an assignment and present it in the class on a topic decided by the teacher after a discussion with the students.			
Course Learning Outcomes (CLO): CO1: - Students would gain theoretical knowledge of different medium of Painting. CO2: - Students would have of different tools and techniques of painting process. CO3: - Students would gain knowledge about preparation of canvas and colure.			
Unit 1: Different kinds of surfaces for painting: Wood, Plywood, Canvas, Paper and their character, merits & demerits in drawing and painting. Kinds of papers and their suitability according to the medium in drawing, painting & printing. Preparation of different surfaces for painting.			
Unit 2: Equipment: Pigment, Brushes, Pallette, Paper and mixing medium i.e. water, glues etc. Stretching of paper. Various styles, wash painting and academic water colour. Black ink/coloured inks soluble/permanent in water used for monochrome drawing.			
Unit 3: Ingredients of Tempera, Types of Tempera Use of tempera techniques in India; a study of tempera with reference to the works of Nandlal Bose, Jamini Roy, Egg-tempera and gouache.			
Unit 4: Kinds of pastels – oil pastels, Dry Pastels or Chalk pastels. Surface for Pastels.			
References: N/A			

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Semester 4

Session: 2025-26

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	History of Indian Miniatures (Part-I)	Course Code	25VISS404DS04
Hours per Week	4	Credits	4
Maximum Marks	100	Time of Examinations	3 hours
Note: There will nine questions, question no 1 is compulsory and two questions from each unit. Student has to attempt any one from each unit. Teaching will be undertaken with the help of power point presentations and tutorials. For the Internal assessment the students have to submit an assignment and present it in the class on a topic decided by the teacher after a discussion with the students.			
Course Learning Outcomes (CLO): CO1: - The students would gain the knowledge of Jain manuscripts with its subjects and styles with aspecial focus on the Kallacharya katha manuscript. CO2: - The students would understand the genesis of Mughal school of miniatures, and subsequent development of the atelier under different emperors. CO3: - The students would gain the knowledge of different Mughal manuscripts [mentioned in thesyllabus], and would be able to analysis them on thematic and stylistic grounds. CO4: - They would be briefly acquainted with the Salim studio and a few of its manuscripts.			
Unit 1: Jain Manuscript painting-Style-<i>Kalkacharya Katha</i>.			
Unit 2: Mughal Miniatures from Akbar to Shah Jahan Period-<i>Hamzanama</i>, <i>Akbarnama</i>, <i>Razmnama</i>.			
Unit 3: brief introduction to Salim Studio and its manuscripts.			
Unit 4: <i>Jahangirnama</i>, Jahangir allegorical paintings, <i>Padshahnama</i>.			
References: N/A			

Syllabi for Under Graduate Programme B.F.A. (Portrait & Full Human Figure Study) Semester 5

Session: 2026-27

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	Portrait & Full Human Figure Study	Course Code	26VISS405DS01
Hours per Week	08	Credits	4
Maximum Marks	100	Time of Examinations	For details see formative assessment evaluation process details at the end of the course.
Course Learning Outcomes (CLO): CO1: - Students would have knowledge of painting conversation. CO2: - Students would gain knowledge of construction of skull planes and masses of head and full human figure. CO3: - Students would prepare different model of sketches. CO4: - Students would be able to draw single line drawing portraiture, masses of head and full human figure.			
Unit 1: Construction of skull-planes and masses of head, details such as eyes, nose, mouth etc. Medium: with crayons, colors pencils, wax colors and water colour.			
Unit 2: Relative proportions amongst head, neck and shoulders. Medium: with crayons, colors pencils, wax colors and water colour.			
Unit 3: Student has to study full figure in pencil then has to cover in selected medium. Medium: with crayons, colors pencils, wax colors and water colour.			
Unit 4 Student has to study full figure in - oil, acrylic, water colour, the proportion of the figure, distance from the viewers, has to maintain on canvas the resemblance of the models would be considered in marking. Medium: with crayons, colors pencils, wax colors and water colour.			
References: 1 "Atlas of Human Anatomy for the Artist" by Stephen Rogers Peck 2 "Constructive Anatomy" by George B. Bridgman 3 "Figure Drawing: Design and Invention" by Michael Hampton 4 "Figure Drawing for All It's Worth" by Andrew			

Syllabi for Under Graduate Programme B.F.A. Composition (Painting) Semester 5

Session: 2026-27

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	Composition (Painting)	Course Code	26VISS405DS02
Hours per Week	08	Credits	4
Maximum Marks	100	Time of Examinations	For details see formative assessment evaluation process details at the end of the course.
Course Learning Outcomes (CLO): CO1: - Students would have knowledge of composition (mix medium). CO2: - Students would gain knowledge of theoretical pictorial space, forms etc. CO3: - Students would have to organize, plan and compose the working out colors scheme.			
Unit 1: Theory of pictorial space, forms and space. Medium: Oil Colour.			
Unit 2: Grouping of figures in relation to the space. Medium: Oil Colour.			
Unit 3: Organizing and planning of compositions based on objects. Medium: Oil Colour.			
Unit 4 Working on colour scheme according to the subject and its moods. Medium: Oil Colour.			
References: N/A			

Syllabi for Under Graduate Programme in Visual Arts

Aesthetics (P-I)

Semester 5th

Session: 2026-27

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	Aesthetics (P-I)	Course Code	26VISS405DS03
Hours per Week	4	Credits	4
Maximum Marks	100	Time of Examinations	3 hours
Note: Examiner will set nine questions in total. Answer to question no. 1 shall be compulsory. Remaining eight questions shall be set by taking two questions from each unit. The students have to attempt five questions in total, first being compulsory and selecting one from each unit. Teaching will be undertaken with the help of power point presentations and tutorials. For the Internal assessment the students have to submit an assignment and present it in the class on a topic decided by the teacher after a discussion with the students.			
Course Learning Outcomes (CLO): CO1: - Students would have to learn the concept of beauty based on ancient scriptures. CO2: - Students would gain knowledge of basic elements of Indian Art. CO3: - Students would have to organize, plan and compose the working of Eastern Aesthetics.			
Unit 1: An introduction to Indian Aesthetics and its brief historical background.			
Unit 2: Concept of beauty based on ancient scriptures and their relevance of Art.			
Unit 3: Shandanga – Six elements of Indian Art.			
Unit 4: Theories of Rasa, Bhava, Alankar.			
References: N/A			

Syllabi for Under Graduate Programme in Visual Arts

History of Indian Miniatures (Part-II)

Semester 5th

Session: 2026-27

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	History of Indian Miniatures (Part-II)	Course Code	26VISS405DS04
Hours per Week	4	Credits	4
Maximum Marks	100	Time of Examinations	3 hours
Note: Examiner will set nine questions in total. Answer to question no. 1 shall be compulsory. Remaining eight questions shall be set by taking two questions from each unit. The students have to attempt five questions in total, first being compulsory and selecting one from each unit. Teaching will be undertaken with the help of power point presentations and tutorials. For the Internal assessment the students have to submit an assignment and present it in the class on a topic decided by the teacher after a discussion with the students.			
Course Learning Outcomes (CLO): CO1: - Students would learn about the genesis of Rajput school of art. CO2: - Students would gain knowledge about different school of Rajput miniatures, their themes and stylistic differences. CO3: - Students would gain knowledge about different school of Pahari miniatures, their themes and stylistic differences. CO4: - They would have an understanding of the different terms associated with indian paintings			
Unit 1: Genesis and themes of Rajput Miniatures and its centers - Mewar			
Unit 2: Miniatures from Bundi, and Kishangarh.			
Unit 3: Themes of Pahari Miniatures and its centers: Basohli, Guler, Kangra, and Mandi.			
Unit 4: Miniatures from Brief Introduction to Indian Folk painting traditions: Madhubani, Phada, Warli, <i>thapa</i>			
References: 1. Rajasthani miniatures :The Magic of strokes and colours by Dr Daljeet 2. Indian Miniature Painting by Maurice Dimand 3. Marvels of Kishangarh paintings by Vijay Kumar Mathur 4. Court and courtship by J. P. Losty			

Syllabi for Under Graduate Programme B.F.A. (Portrait & Full Human Figure Study) Semester -6th

Session: 2026-27

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	Portrait & Full Human Figure Study	Course Code	26VISS406DS01
Hours per Week	08	Credits	4
Maximum Marks	100	Time of Examinations	For details see formative assessment evaluation process details at the end of the course.
Course Learning Outcomes (CLO): CO1: - Students would have knowledge of painting conversation. CO2: - Students would gain knowledge of construction of skill planes and masses of head and full human figure in different type of colors. CO3: - Students would prepare different model of sketches. CO4: - Students would be able to draw single line drawing portraiture, masses of head and full human figure in different type of medium.			
Unit 1: Construction of skull-planes and masses of head, details such as eyes, nose, mouth, characteristics and expression. Medium: as per student choice.			
Unit 2: Relative proportions amongst head, neck and shoulders and characteristics and expression. Medium: as per student choice.			
Unit 3: Student has to study full figure in color then has to cover in selected medium. Medium: as per student choice.			
Unit 4 Student has to study full figure in - oil, acrylic, water colour, the proportion of the figure, distance from the viewers, has to maintain on canvas the resemblance of the models would be considered in marking.			

Medium: as per student choice.

References:

- 1 "Atlas of Human Anatomy for the Artist" by Stephen Rogers Peck
- 2 "Constructive Anatomy" by George B. Bridgman
- 3 "Figure Drawing: Design and Invention" by Michael Hampton
- 4 "Figure Drawing for All It's Worth" by Andrew

Syllabi for Under Graduate Programme B.F.A. Composition (Painting) Semester 6th

Session: 2026-27

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	Composition (Painting)	Course Code	26VISS406DS02
Hours per Week	08	Credits	4
Maximum Marks	100	Time of Examinations	For details see formative assessment evaluation process details at the end of the course.
Course Learning Outcomes (CLO): CO1: - Students would have knowledge of composition in advance (mix medium). CO2: - Students would gain knowledge of theoretical pictorial space, forms etc. CO3: - Students would have to organize, plan and compose the working out colors scheme and texture.			
Unit 1: Theory of pictorial forms and space. Medium: Oil Colour.			
Unit 2: Grouping of figures in relation to the space. Medium: Oil Colour.			
Unit 3: Organizing and planning of compositions based on multiple objects. Medium: Oil Colour.			
Unit 4 Working on colour scheme according to the subject and its moods creative and advance. Medium: Oil Colour.			

Syllabi for Under Graduate Programme in Visual Arts

Semester 6th

Session: 2026-27

Name of Program	B.F.A. (Painting)	Program Code	USVDPD
Name of the Course	History of Western Art (Part-I)	Course Code	26VISS406DS04
Hours per Week	4	Credits	4
Maximum Marks	100	Time of Examinations	3 hours
Note: Examiner will set nine questions in total. Answer to question no. 1 shall be compulsory. Remaining eight questions shall be set by taking two questions from each unit. The students have to attempt five questions in total, first being compulsory and selecting one from each unit. Teaching will be undertaken with the help of power point presentations and tutorials. For the Internal assessment the students have to submit an assignment and present it in the class on a topic decided by the teacher after a discussion with the students.			
Course Learning Outcomes (CLO): CO1: - Students would gain a brief understanding of early Greek and Roman art. CO2: - They would have the knowledge of early western art which is divided in different periods from early Christian art till Romanticism. CO3: - They would be able to understand the art and styles of different above mentioned periods. CO4: - They would get acquainted with the best art works from these periods.			
Unit 1: a. Brief Introduction to Early Greek and Roman Art b. Early Christian Art c. Byzantine Art			
Unit 2: d. Gothic Art e. Renaissance Art-Early and High: Giotto, Masaccio, Cimabue, Mantegna, Botticelli, Vinci, Raphael, Michelangelo, Durer, Titian			
Unit 3: f. Mannerism period: El Greco, Brughel, Tintoretto g. Baroque Period: Rembrandt, Vermeer, Rubens, Caravaggio h. Rococo Art-Frans Hall			
Unit 4: I. Neo Classicism-David, Poussain j. Romanticism-Ingree, Goya, Delacroix, Blake.			
References:			

1. History of western art by Sandhya Ketkar
2. A History of Western Art: From Prehistory to the Twentieth Century by Antony Mason
3. Art through the ages by Helen Gardner