

Indira Kala Sangit Vishwavidyalaya, Khairagarh, (C.G.)

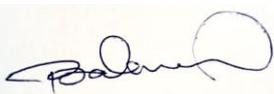
Department of Painting, Faculty of Visual Art

Bachelor of Fine Arts (B.F.A.)

8 Semester (4 Years) Course

(Detailed Syllabus of B.F.A. in Painting (Semester-I) under NEP 2020)

Part A: Introduction			
Program: Bachelor of Fine Arts (BFA) Certificate/Diploma/ Degree/ Honors		Semester – I	Session: 2025 – 2026
1.	Course Code	VPC-101P	
2.	Course Title	Basic of Painting-I	
3.	Course Type	DSC	
4.	Pre-requisite (if, any)	As per Program	
5.	Course Learning Objective	<p>1. Mastering Pencil as a Fundamental Tool- Develop basic skills in pencil handling to convey representation and expression. Practice observational drawing as a foundation for artistic growth, exploring techniques to achieve precision and fluidity.</p> <p>2. Cultivating the Habit of Regular Sketching- Develop the practice of daily sketching to refine observation skills and nurture artistic discipline. Let the act of consistent sketching become a medium for creative exploration and personal growth.</p>	
6.	Course Learning Outcome (CLO)	Enhances drawing abilities by refining observation skills and providing the ability to render shapes, tones, patterns and textures with accuracy.	
7.	Credit Value	-- Cr	1 credit = 30 hrs.
8.	Total Marks	Max Marks: 100 (SEE: 70, CCE:30)	Min Marks: 40 (SEE: 28, CCE:12)
Part B: Content of the Course			
Total No. of Teaching – learning periods =60 periods (120 hours)			
Unit	Name of Unit	Topics (Course contents)	No. of periods/ hrs.
I	Sketching	The purpose of a sketch it to observe and capture interesting details and the general pose and gesture of the subject. Practice to observe at a glance, try to draw fast and try to capture as much as possible. i.e. Human, Animal etc. Medium-Pencil Size- ¼ Imperial	10/20
II	Drawing	<ul style="list-style-type: none"> • Understanding of Geometric Shapes- Drawing based on geometric shapes i.e. cube, cylinder, cone, sphere, Hexagonal, Square Pyramid, Hexagonal Pyramid etc. • Study of various body Parts (in 3D form): Eyes, Nose, Ears, Fingers, etc. Medium-Pencil Size- ¼ Imperial	20/40
III	Rendering and understanding of Values Ranges	Focus on various technics of rendering: - <ul style="list-style-type: none"> • Hatching- Hatching is the application of tone, or shading, by drawing closely spaced parallel lines. • Crosshatching-Crosshatching is the application of single hatch marks at an angle to existing hatch marks to darken the tone. Hatching and crosshatching are often used together to add dimension and shading. • Blending: - The blending technique is used to soften 	20/40



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		lines and gently intermingle values to create a gradual transition among them.	
IV	Observation & study from Nature	<ul style="list-style-type: none"> • Nature study- Nature study is the observation and appreciation of the natural world, often involving direct interaction with plants and animals in their natural environment. • Plein Air painting- Plein Air painting is the act of painting outdoor from nature. Medium-Pencil, Water colour Size- ¼ Imperial	10/20

Part C: Learning Resources

Learning resources: Text Books, Reference Books, online resources and others

1. An Atlas of ANIMAL ANATOMY for Artists by W.Ellenberger, H.Baum, H. Dittrich, Dover Publication.
2. Anatomy and Drawing by Victor Perard, Grace Prakashan, India, 2006.
3. Constructive Anatomy by George B. Bridgman, John Lane the Bodley Head.
4. Mastering Watercolours by Amit Kapoor
5. Painting in Watercolour by Kate Gwynn, Ebury Press National Magazine House, London UK.

Part D: Assessment and Evaluation

Suggested Continuous Evaluation Methods:

Maximum Marks:	100	Minimum Marks	40
CCE (Continuous Comprehensive Evaluation)	30	Minimum Marks	12
SEE (Semester End Examination)	70	Minimum Marks	28
CCE (Continuous Comprehensive Evaluation)	Internal Exam to be conducted as per the subject. (Theory and Technical Knowledge & Presentation) Assessment will be done based on display, artwork, attendance and performance of the semester.		
SEE (Semester End Examination)	All Practical, Technical Knowledge Presentations will be conducted on Exhibition & Viva mode.		

Part A: Introduction

Bachelor of Fine Arts (BFA) Certificate/Diploma/ Degree/ Honors		Semester – II	Session: 2025 – 2026
1.	Course Code	VPC-201P	
2.	Course Title	Basic of Painting-I	
3.	Course Type	DSC	
4.	Pre-requisite (if, any)	As per Program	
5.	Course Learning Objective	<ol style="list-style-type: none"> 1. Mastering Pencil as a Fundamental Tool- Develop basic skills in pencil handling to convey representation and expression. Practice observational drawing as a foundation for artistic growth, exploring techniques to achieve precision and fluidity. 2. Drawing from Nature and Surroundings- Engage with nature and everyday environments to inspire compositions. Experiment with the depiction of geometric, organic, and natural forms, finding balance between structure and creativity. 3. Understanding Shapes and Tonal Variations- Delve into the study of shapes—both natural and geometric—and explore their interplay within artworks. Focus on capturing tonal variations using pencil and charcoal, enhancing your ability to portray light, shadow, and texture effectively. 4. Cultivating the Habit of Regular Sketching- 	



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		Develop the practice of daily sketching to refine observation skills and nurture artistic discipline. Let the act of consistent sketching become a medium for creative exploration and personal growth.	
6.	Course Learning Outcome (CLO)	Enhances drawing abilities by refining observation skills and providing the ability to render shapes, tones, patterns and textures with accuracy.	
7.	Credit Value	-- Cr	1 credit = 30 hrs.
8.	Total Marks	Max Marks: 100 (SEE: 70, CCE:30)	Min Marks: 40 (SEE: 28, CCE:12)

Part B: Content of the Course

Total No. of Teaching – learning periods = 60 periods (120 hours)

Unit	Name of Unit	Topics (Course contents)	No. of periods/ hrs.
I	Sketching	<ul style="list-style-type: none"> Sketching-The purpose of a sketch is to observe and capture interesting details and the general pose and gesture of the subject. Practice to observe at a glance, try to draw fast and try to capture as much as possible. i.e. Human, Animal, Trees, Huts etc. Skeletons Study (Human & Animal)- The study of human skeletons, involves the understanding of bone structure, function, and composition. Medium-Pencil Size- ¼ Imperial	10/20
II	Still life	A group of inanimate objects chosen for specific reason and arranged in certain way. <ul style="list-style-type: none"> The goal is to draw or paint the objects accurately as the still life. Find relationships between objects. Look at the objects, study their shape, where the light falls & the shadows and observe how the objects make relation to the other objects. Practicing rendering drapery and fabric in still life and understanding folds, texture and patterns. Medium-Pencil Size- ¼ Imperial	20/40
III	Head Study	Focus to understanding and refine one's ability to depict the human head. These studies involve exploring the structure, anatomy, and facial features of the head, as well as light, shadow in different angle. This is preparatory work for portraiture is an essential process that lays the foundation for creating a compelling and accurate representation of a subject. Medium-Pencil, water colour, Pastel, Poster colour Size- ¼ Imperial	20/40
IV	Basic Composition	<ul style="list-style-type: none"> Rule of Thirds-The rule of thirds is a principal refers to avoid placing the main focus of your image right in the middle of your subject placing them to one side instead. Golden ratio- Golden rule in composition refers to the golden ration a mathematical concept used to create visually pleasing and balanced composition. Medium-Pencil, Watercolour Size- ¼ Imperial	10/20

Part C: Learning Resources

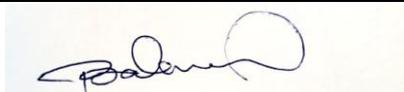
Learning resources: Text Books, Reference Books, online resources and others



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1. An Atlas of ANIMAL ANATOMY for Artists by W.Ellenberger, H.Baum, H. Dittrich, Dover Publication. 2. Anatomy and Drawing by Victor Perard, Grace Prakashan, India, 2006. 3. Constructive Anatomy by George B. Bridgman, John Lane the Bodley Head. 4. Mastering Watercolours by Amit Kapoor 5. Painting in Watercolour by Kate Gwynn, Ebury Press National Magazine House, London UK.			
Part D: Assessment and Evaluation			
Suggested Continuous Evaluation Methods:			
Maximum Marks:	100	Minimum Marks	40
CCE (Continuous Comprehensive Evaluation)	30	Minimum Marks	12
SEE (Semester End Examination)	70	Minimum Marks	28
CCE (Continuous Comprehensive Evaluation)	Internal Exam to be conducted as per the subject. (Theory and Technical Knowledge & Presentation) Assessment will be done based on display, artwork, attendance and performance of the semester.		
SEE (Semester End Examination)	All Practical, Technical Knowledge Presentations will be conducted on Exhibition & Viva mode.		

Part A: Introduction			
SEC - offered for Other Faculty and Departments (other than Fine Art)		BPA / B.A./ others	Session: 2025 – 2026
1.	Course Code	VPGE-03P	
2.	Course Title	Collage	
3.	Course Type	SEC	
4.	Pre-requisite (if, any)	As per Program	
5.	Course Learning Objective	collage is to create a new visual representation by combining various elements. Collage allows for expression and can be used to convey a specific message or idea through the arrangement of visual elements.	
6.	Course Learning Outcome (CLO)	collage provides a versatile medium for exploring creativity, expressing ideas, and creating new and meaningful visual works.	
7.	Credit Value	-- Cr	1 credit = 30 hrs.
8.	Total Marks	Max Marks: 100 (SEE: 70, CCE:30)	Min Marks: 40 (SEE: 28, CCE:12)
Part B: Content of the Course			
Total No. of Teaching – learning periods = 30 periods (60 hours)			
Unit	Name of Unit	Topics (Course contents)	No. of periods/ hrs.
I	Composition and Design Principles	<ul style="list-style-type: none"> Texture: Exploring different textures using various materials and techniques. Color and Tonal Values: Learning about color palettes and how to create depth and contrast. Negative Space: Understanding the importance of empty space within a composition. 	5/10
II	Collage Techniques	<ul style="list-style-type: none"> Layering: Creating depth and dimension by layering different elements. Cutting and Pasting: Mastering basic techniques for cutting and pasting various materials. 	5/10



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		<ul style="list-style-type: none"> • Mixed Media: Combining different mediums, such as paint, ink, and other art materials. • Photomontage: Using photographs as the main elements in a collage. 	
III	Creative Exercises	<ul style="list-style-type: none"> • Abstract Collages: Creating abstract compositions using a variety of textures and colors. • Figure and Portrait Collages: Using found images to create portraits or figures. • Digital Collages: Learning to create collages using software like Photoshop. • Vision Board Making: Creating a visual representation of personal goals and aspirations. 	10/20
IV	Materials and Tools:	Paper, Found Objects, Adhesives, Cutting Tools, etc.	10/20

Part C: Learning Resources

Learning resources: Text Books, Reference Books, online resources and others

- 1.Creative Collage TechniquesBy Nita Leland
- 2.New Creative Collage Techniques: How to Make Original Art Using Paper, Color and Texture by Nita Leland
- 3.Collage, Paint, Draw: Explore Mixed Media Techniques and Materials by SuePelletier
- 4.Artful Collage from Found Objectsby Ellen Spector Platt

Part D: Assessment and Evaluation

Suggested Continuous Evaluation Methods:

Maximum Marks:	100	Minimum Marks	40
CCE (Continuous Comprehensive Evaluation)	30	Minimum Marks	12
SEE (Semester End Examination)	70	Minimum Marks	28
CCE (Continuous Comprehensive Evaluation)	Internal Exam to be conducted as per the subject. (Theory and Technical Knowledge & Presentation) Assessment will be done based on display, artwork, attendance and performance of the semester.		
SEE (Semester End Examination)	All Practical, Technical Knowledge Presentations will be conducted on Exhibition & Viva mode.		

Part A: Introduction

GE - offered for Other Faculty and Departments (other than Fine Art)		BPA / B.A./ others	Session: 2025 – 2026
1.	Course Code	VPGE-01P	
2.	Course Title	Greeting Card Making	
3.	Course Type	GE	
4.	Pre-requisite (if, any)	As per Program	
5.	Course Learning Objective	To make a greeting card as part of a painting curriculum, students can utilize painting techniques to create designs on blank cards or folded paper, adding personalized messages and embellishments. This activity encourages creativity, color exploration, and the application of	



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		artistic skills in a practical setting.	
6.	Course Learning Outcome (CLO)	<ul style="list-style-type: none"> • Encourages creativity and self-expression: This activity allows students to explore their artistic talents and express their individuality. • Teaches practical skills: Students will learn how to apply painting techniques to create a finished product, which can be used for many ways. • Promotes a sense of accomplishment: Creating a handmade greeting card can be a rewarding experience for students. 	
7.	Credit Value	-- Cr	1 credit = 30 hrs.
8.	Total Marks	Max Marks: 100 (SEE: 70, CCE:30)	Min Marks: 40 (SEE: 28, CCE:12)

Part B: Content of the Course

Total No. of Teaching – learning periods = 30 periods (60 hours)

Unit	Name of Unit	Topics (Course contents)	No. of periods/ hrs.
I	Elements and Techniques	<ul style="list-style-type: none"> • Colour exploration: Experiment with different colour schemes and techniques, such as blending, splattering, or painting specific patterns. • Geometric or botanical patterns: Incorporate geometric shapes, abstract designs, or botanical elements like leaves, flowers, and buds into their designs. 	5/10
II	Individualized designs	Create personalized designs based on their own interests and ideas such as floral motifs, landscapes, etc.	5/10
III	Cards for Special Occasions	Create themed cards using both design and decoration skills.	10/20
IV	Required materials	Blank greeting cards or folded paper, acrylic paints, watercolors and materials such as brushes, palette knives, Paper cutter, Glue, etc.	10/20

Part C: Learning Resources

Learning resources: Text Books, Reference Books, online resources and others

1. Painting Greeting Cards in Watercolour by Jacqueline Penney
2. Watercolor for the Fun of it: Painting Greeting Cards (Watercolor for the Fun of it S.) by Elizabeth Joan Black
3. Watercolor for the Fun of it: Painting Greeting Card by Elizabeth Joan Black

Part D: Assessment and Evaluation

Suggested Continuous Evaluation Methods:

Maximum Marks:	100	Minimum Marks	40
CCE (Continuous Comprehensive Evaluation)	30	Minimum Marks	12
SEE (Semester End Examination)	70	Minimum Marks	28
CCE (Continuous Comprehensive Evaluation)	Internal Exam to be conducted as per the subject. (Theory and Technical Knowledge & Presentation) Assessment will be done based on display, artwork, attendance and performance of the semester.		
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conducted on Exhibition & Viva mode.

Part A: Introduction

Vocational course (for candidates who want to exit after II,IV semester (4cr))		BFA-II,IV semester	Session: 2025 – 2026
1.	Course Code	VPGE-01P	
2.	Course Title	Copy from Old Master	
3.	Course Type	Vocational course	
4.	Pre-requisite (if, any)	As per Program	
5.	Course Learning Objective	Gradual Progression: The curriculum may start with simpler studies and gradually move towards more complex and detailed copies, as well as explore different artistic movements.	
6.	Course Learning Outcome (CLO)	<ul style="list-style-type: none"> • Critical ThinkingThe curriculum encourages critical thinking about art history, technique, and the relationship between the original and the copy. • Mastery of Fundamental Skills:Through copying, students develop their technical skills, such as drawing, colour mixing, and painting techniques. 	
7.	Credit Value	-- Cr	1 credit = 30 hrs.
8.	Total Marks	Max Marks: 100 (SEE: 70, CCE:30)	Min Marks: 40 (SEE: 28, CCE:12)

Part B: Content of the Course

Total No. of Teaching – learning periods = 60 periods (120 hours)

Unit	Name of Unit	Topics (Course contents)	No. of periods/ hrs.
I	ANALYSIS OF ORIGINAL PAINTINGS	Students analyze the chosen Old Master painting, examining its composition, color palette, brushstrokes, and overall style.	10/20
II	TECHNICAL APPLICATION	Students apply their analysis to their own painting, aiming for a faithful reproduction of the original's techniques and style.	10/20
III	MATERIALS AND TECHNIQUES	Students learn about the materials and techniques used by the Old Masters, including pigments, supports, and painting methods.	20/40
IV	EMPHASIS ON OBSERVATION AND INTERPRETATION	Students learn to observe the details of the original painting and interpret them through their own creative process.	20/40

Part C: Learning Resources

Learning resources: Text Books, Reference Books, online resources and others

1. An Atlas of ANIMAL ANATOMY for Artists by W.Ellenberger, H.Baum, H. Dittrich, Dover Publication.
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Part D: Assessment and Evaluation

Suggested Continuous Evaluation Methods:			
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