



इलाहाबाद विश्वविद्यालय UNIVERSITY OF ALLAHABAD

(A Central University)



Department of Visual Arts

Syllabus and Course Structure of Foundation for BFA-MFA 5years Integrated Programme Effective from 2025 under NEP 2020

(Specialization of Practical will be selected in 3rd semester)

Learning Outcomes Descriptors and Programme Outcomes (P.O.) for Undergraduate Certificate (Level 4.5)

Undergraduate Certificate: The certificate (in a field of learning or a disciplinary area) qualifies students who can apply technical and theoretical concepts and specialized knowledge and skills in a broad range of contexts to undertake skilled or paraprofessional work and/or to pursue further study/learning at higher levels.

Descriptor	Knowledge and understanding: The graduates should be able to demonstrate the acquisition of:
P.O. 1.	knowledge of facts, concepts, principles, theories, and processes in broad multidisciplinary learning contexts within the chosen fields of learning in broad multidisciplinary learning,
P.O. 2.	understanding of the linkages between the learning areas within and across the chosen fields of study,
P.O. 3.	procedural knowledge required for performing skilled or paraprofessional tasks associated with the chosen fields of learning.
Descriptor	General, technical and professional skills required to perform and accomplish tasks: The graduates should be able to demonstrate the acquisition of:
P.O. 4.	a range of cognitive and technical skills required for accomplishing assigned tasks relating to the chosen fields of learning in the context of broad multidisciplinary contexts.
P.O. 5.	cognitive skills required to identify, analyse and synthesize information from a range of sources.
P.O. 6.	cognitive and technical skills required for selecting and using relevant methods, tools, and materials to assess the appropriateness of approaches to solving problems associated with the chosen fields of learning.
Descriptor	Application of knowledge and skills: The graduates should be able to demonstrate the ability to:
P.O. 7.	apply the acquired operational or technical and theoretical knowledge, and a range of cognitive and practical skills to select and use basic methods, tools, materials, and information to generate solutions to specific problems relating to the chosen fields of learning.
Descriptor	Generic learning outcomes: The graduates should be able to demonstrate

	the ability to:
P.O. 8.	listen carefully, read texts related to the chosen fields of study analytically, and present information in a clear and concise manner to different groups/audiences.
P.O. 9.	express thoughts and ideas effectively in writing and orally and present the results/findings of the experiments carried out in a clear and concise manner to different groups.
P.O. 10.	meet one's own learning needs relating to the chosen fields of learning.
P.O. 11.	pursue self-directed and self-managed learning to upgrade the knowledge and skills required for a higher level of education and training.
P.O. 12.	gather and interpret relevant quantitative and qualitative data to identify problems,
P.O. 13.	critically evaluate principles and theories associated with the chosen fields of learning.
P.O. 14.	make judgment and take decisions, based on analysis of data and evidence, for formulating responses to issues/problems associated with the chosen fields of learning, requiring the exercise of some personal responsibility for action and outputs/outcomes.
Descriptor	Constitutional, humanistic, ethical, and moral values: The graduates should be able to demonstrate the willingness to:
P.O. 15.	practice constitutional, humanistic, ethical, and moral values in one's life, and practice these values in real-life situations,
P.O. 16.	put forward convincing arguments to respond to the ethical and moral issues associated with the chosen fields of learning.
Descriptor	Employability and job-ready skills, and entrepreneurship skills and capabilities/ qualities and mindset: The graduates should be able to demonstrate the acquisition of:
P.O. 17.	knowledge and a basket of essential skills, required to perform effectively in a defined job relating to the chosen fields of study,
P.O. 18.	ability to exercise responsibility for the completion of assigned tasks and for the outputs of own work, and to take some responsibility for group work and output as a member of the group.
Descriptor	Credit requirements
P.O. 19.	The successful completion of the first year (two semesters) of the undergraduate programme of minimum 40 credit hours followed by an exit 4-credit skills-enhancement course,
Descriptor	Entry requirements
P.O. 20.	Certificate obtained after successful completion of Grade 12 or equivalent state of education.
P.O. 21.	Admission to the first year of the undergraduate programme will be open to those who have met the entrance requirements, including specified levels of attainment, in the programme admission regulations. Admission will be based on the evaluation of documentary evidence (including the academic record and/or evidence relating to the assessment and validation of prior learning outcomes) of the applicant's ability to pursue an undergraduate programme of study.

Programme Specific Outcomes (PSOs)

PSO 1. Mastery of Visual Language and Mediums

Graduates will demonstrate advanced skills in drawing, composition, form-making, and color theory across traditional and contemporary mediums. Whether in Painting, Applied Arts, or Sculpture, they will achieve technical fluency in their chosen specialization, including mixed media and digital practices where applicable.

PSO 2. Conceptual Thinking and Individual Artistic Voice

Students will develop a mature understanding of aesthetics, symbolism, and critical theory, allowing them to create original, concept-driven works. They will cultivate a personal visual language and a distinctive creative identity, capable of addressing contemporary themes, narratives, and societal issues.

PSO 3. Interdisciplinary and Applied Design Proficiency

Graduates in Applied Arts will integrate design thinking with technical skills in typography, layout, branding, illustration, and advertising. Painting and Sculpture students will explore cross-disciplinary methods, allowing for hybrid practices and collaborations that push the boundaries of traditional art forms.

PSO 4. Research, Art History, and Critical Engagement

Students will acquire research skills to investigate historical and theoretical frameworks, art movements, and cultural contexts. They will critically analyze art across time and geography, supporting scholarly writing, conceptual development, and curatorial understanding relevant to both studio and academic practices.

PSO 5. Professional Development and Industry Readiness

Upon completion, students will be equipped with the skills required for careers in fine arts, design industries, advertising, art education, illustration, animation, gallery practice, public art, and cultural entrepreneurship. Through portfolio development, exhibitions, internships, and project-based learning, they will be prepared for professional opportunities or further research-based study.

BFA Foundation Sem I				
Course Code	Course Title	Credits	Internal marks	End Semester
FOU-MJ11	An Introduction to History of Art-I	6	50	100
FOU-MJ12	Foundation Course for Visual Arts-I Painting	5	50	100
FOU-MJ13	Foundation Course for Visual Arts-II Applied Arts	5		100
FOU-MN11	Minor: print making	4	100	
FOU-SE11	Skill Enhancement (optional)	2	50	
FOU-AE11	Swayam course/ short course (Optional)			
	TOTAL	22	550	

- **FOU-MJ11: An Introduction to History of Art-I**
6 Credits x 15 Hours -- 90 Hours, 15 weeks x6 hours weekly/ 2 Hours per day-3 L

Course Learning Outcomes

- CO1:** Understand the origins and meanings of art.
CO2: Explain *Chitra Sutram* and *Chitra Lakshnam* in Indian art.
CO3: Interpret *Shadang* and *Rasa* theories in visual art.
CO4: Apply basic principles of composition in art.
CO5: Relate subject, idea, and expression in artistic creation.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1:				3			2			3	
CO2:		3			3			3			1
CO3:	2			2			2			3	
CO4:		2			1			2	3		
CO5:	2		3			3			2		3

Unit I – Understanding Art: Origins, Definitions, and Meaning

An in-depth exploration of the concept of art from historical, cultural, and philosophical perspectives. This unit examines the origins of artistic expression in human civilization, evolving definitions across time and cultures, and the shifting meanings of art in traditional and contemporary contexts.

Unit II – *Chitra Sutram* and *Chitra Lakshnam* in Indian Art

A study of classical Indian art theory as described in ancient treatises, focusing on *Chitra Sutram* (principles of painting) and *Chitra Lakshnam* (characteristics of painting). Discussion includes their relevance in the stylistic and technical development of Indian art traditions.

Unit III – The Six Limbs of Art (*Shadang*) and the Theory of *Rasa*

Critical understanding of the *Shadang*—six canonical principles of art (Rupabheda, Pramanam, Bhava, Lavanya Yojanam, Sadrisyam, and Varnikabhangam)—and their role in artistic creation. Introduction to Bharata's *Rasa* theory and its aesthetic application in visual art for evoking emotional responses.

Unit IV – Principles of Composition

Compositional fundamentals in visual art, including spatial division, balance, harmony, rhythm, proportion, contrast, and unity. The unit emphasizes both traditional and contemporary approaches to structuring pictorial space effectively.

Unit V – Elements of Subject, Idea, and Expression

The relationship between subject matter, conceptual thinking, imagination, and expressive intent in art-making. This unit also addresses the interplay between composition, choice of medium, technical execution, use of color, and contrast in achieving visual impact and communicative strength.

- **FOU-MJ12: Foundation Course for Visual Arts-I Painting**

5x30 — 150 Hours, 5 weeks x 30 Hours

Course Learning Outcomes:

CO1: Identify and describe sketching media like pencil, charcoal, and pastel.

CO2: Use proportion and volume skills in drawing antiques.

CO3: Analyze human anatomy and posture in life drawing.

CO4: Create compositions by sketching plants, animals, and surroundings.

CO5: Use tone, light, and texture in still-life drawings with dry and wet media.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1:			2				3			1	
CO2:		2				3			2		
CO3:	3			2			3			2	3
CO4:	3				1			3			3
CO5:			3	2			3	3			3

Sketching –

Free-hand drawing to develop observation and graphic presentation skills using pencil, charcoal, crayon, pastel, and pen & ink. (No of Sessional: 100 Size – 14" x 11")

A. Study from antiques for understanding form, proportion, and volume. (No of Sessional: 2 Size – 14" x 11")

B. Sketching from life to capture posture, anatomy, and expression. (No of Sessional: 100 Size – 14" x 11")

C. Outdoor and studio sketching of flora, fauna, and surroundings. (No of Sessional: 100 Size – 14" x 11")

D. Still life in pencil or pastel of wooden objects against textured cotton. (No of Sessional: 4 Size – 14" x 11")

E. Still life in poster or watercolor of wooden objects, flowers, and fruits with drapery. (No of Sessional: 4 Size – 14" x 11")

- **FOU-MJ13: Foundation Course for Visual Arts-II Applied Arts**

5x30 — 150 Hours, 5 weeks x 30 Hours

Course Learning Outcomes:

CO1: Use design principles to create colorful covers for books, jackets, or CD/DVD cases.

CO2: Draw serif (Roman) and Helvetica typefaces accurately on graph paper with pencil.

CO3: Practice hand-lettering serif and Helvetica fonts with upper and lower case letters and numbers.

CO4: Create hand-lettered Devanagari characters in ink with correct form.

CO5: Practice black-and-white photography, printing, and enlarging, and prepare a portfolio.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1:	3		3				3			2	
CO2:		3			1			2			3
CO3:	3			1					3		
CO4:			3				3				3
CO5:		2				3			3		

Learning design principles through form synthesis, with exercises in various media inspired by objects, nature, and imagination.

A. Design a cover for books, jackets, or CD/DVD cases in color. *(No of Sessional: 6 Size – 14" x 11")*

B. Draw serif (Roman) and Helvetica compact type on graph paper in pencil. *(No of Sessional: 2 Size – 14" x 11")*

C. Hand-letter serif (Roman) and Helvetica compact type with upper/lower case letters and numerals. *(No of Sessional: 2 Size – 14" x 11")*

D. Hand-letter Devanagari characters in ink. *(No of Sessional: 2 Size – 14" x 11")*

E. Practice black-and-white photography, printing, and enlarging. *(No of Sessional: 6 Size – 6" x 8" and Prepare a Portfolio/Scrap Book at least 20 pages)*

• **FOU-MN11: Minor: print making**

4 credit x 30 Hours — 120 Hours, 4 weeks x 30 Hours

Course Learning Outcomes:

CO1: Create detailed sketches and layouts for printmaking.

CO2: Develop final layouts in black & white and color.

CO3: Apply carving techniques on wood or lino for printing.

CO4: Identify and compare surface printing methods.

CO5: Print and reproduce artworks using colors and mixed materials.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1:				2			3				3
CO2:		3					3	2		2	
CO3:	3		3			3			2		
CO4:	2			3				2			2
CO5:	3				2			3	3		

Print Making

Introduction to surface printing techniques using blocks, wood/lino, and experimental materials in single and multiple colors.

Units

Course content

- I Sketching and Lay outing
- II Final Layout in Black & White and Colour
- III Carving of the matrix (Wood/ Lino)
- IV Understand different methods of printing
- V Final Printing and Reproduction

BFA Foundation Sem II				
Course Code	Course Title	Credits	Internal marks	End Semester
FOU-MJ21	An Introduction to History of Art-II	6	50	100
FOU-MJ22	Foundation Course for Visual Arts-III Painting	5	50	100
FOU-MJ23	Foundation Course for Visual Arts-IV Sculpture	5		100
FOU-MN21	Minor: print making	4	100	
FOU-SE21	Skill Enhancement (optional)	2	50	
FOU-AE21	Swayam course/ short course (Optional)			
	TOTAL	22	550	
<i>Exit here will be awarded with CERTIFICATE.</i>				

- **FOU-MJ21: An Introduction to History of Art-II**
6 Credits x 15 Hours -- 90 Hours, 15 weeks x6 hours weekly/ 2 Hours per day-3 L

Course Learning Outcomes:

- CO1:** Describe key features and techniques of prehistoric Indian paintings and sculptures.
CO2: Analyze iconography and styles of Ajanta and Ellora cave art.
CO3: Evaluate stylistic and thematic aspects of Badami and Bagh caves' art.
CO4: Compare major Indian miniature painting schools and their techniques.
CO5: Examine the evolution and characteristics of Mughal painting.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1:			2				2			3	
CO2:	2			3				3	1		
CO3:			2			2			1		
CO4:		3			2			3			2
CO5:	2			3					2	3	

UNIT I – Prehistoric Paintings and Sculpture of India

A detailed study of prehistoric Indian art, focusing on significant sites such as Bhimbetka, Lakhudiyar, and Kupgallu. Discussion on subject matter, techniques, and stylistic features of early rock paintings and carvings, with emphasis on their cultural and symbolic meanings.

Unit II – Art of Ajanta and Ellora Caves

In-depth exploration of the paintings and sculptures of the Ajanta and Ellora cave complexes, covering their historical context, iconography, narrative styles, and aesthetic characteristics. Analysis of Buddhist, Hindu, and Jain artistic contributions within these sites.

Unit III – Art of Badami and Bagh Caves

A critical examination of the painting and sculptural traditions of Badami and Bagh caves,

highlighting stylistic influences, thematic choices, and their significance in the regional development of Indian art.

Unit IV – Indian Miniature Painting Traditions

Study of important schools of miniature painting including Jain, Pala, Apabhramsha, and Rajasthani styles. Focus on stylistic variations, thematic richness, materials, and techniques used in manuscript illustration and courtly art.

Unit V – Mughal Period Painting Traditions

An analytical overview of Mughal painting, its evolution, major artists, and stylistic synthesis of Persian and Indian traditions. Discussion on court patronage, thematic diversity, and technical innovations during the Mughal era.

• FOU-MJ22: Foundation Course for Visual Arts-III Painting 5x30 — 150 Hours, 5 weeks x 30 Hours

Course Learning Outcomes:

- CO1: Apply color theory in two-dimensional compositions.
- CO2: Create balanced designs using organic and geometric forms.
- CO3: Use line, texture, and volume effectively in painting.
- CO4: Depict objects and landscapes with form and perspective.
- CO5: Improve observation through indoor and outdoor sketching.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1:			3				3			2	
CO2:	3	3			1			3			3
CO3:	3	3	3	2	1	3	3	3	3	2	3
CO4:	3	3	3	2	1	3	3	3	3	2	3
CO5:	3	2	3	2	1	3	3	2	3	1	3

Composition

Painting lessons introduce color theory and develop skills in drawing and painting from objects and landscapes, with focus on color, form, perspective, tone, and texture.

- A. Use organic forms to create two-dimensional shapes. (No of Sessional: 2 Size – 14" x 11")
- B. Use geometrical forms to create two-dimensional shapes. (No of Sessional: 2 Size – 14" x 11")
- C. Understand the functions of line in visual composition. (No of Sessional: 4 Size – 14" x 11")
- D. Explore the role of texture and volume in design. (No of Sessional: 2 Size – 14" x 11")
- E. Apply basic color concepts in two-dimensional artwork. (No of Sessional: 2 Size – 14" x 11")
- F. Outdoor and Indoor sketching (No of Sessional: 100 Size – 14" x 11")

• FOU-MJ23: Foundation Course for Visual Arts-II Sculpture 5x30 — 150 Hours, 5 weeks x 30 Hours

Course Learning Outcomes:

CO1: Develop three-dimensional awareness through clay modeling.

CO2: Create relief sculptures inspired by natural forms.

CO3: Model human heads and detailed facial features with accuracy.

CO4: Design compositions featuring human figures in sculpture.

CO5: Combine human and animal forms in creative sculptural compositions.

Course Outcomes (COs)	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1:.			3				3			2	
CO2:.	3			2				3			3
CO3:			3			3			3		
CO4:		3		2			3				3
CO5:			3			3				2	

Sculpture: Life Study and Composition

Clay modeling to explore three-dimensional visual awareness, techniques, and aesthetics using clay, plaster, and other materials.

A. Create relief sculptures based on nature studies. *(No of Sessional: 1 Size – 14” x 11”)*

B. Model relief sculptures of the human head. *(No of Sessional: 1 Size – 14” x 11”)*

C. Sculpt detailed studies of the eye, nose, lips, and ear. *(No of Sessional: 4 Size – 14” x 11”)*

D. Design sculpture compositions featuring human figures. *(No of Sessional: 1 Size – 14” x 11”)*

E. Create sculpture compositions combining humans and animals. *(No of Sessional: 2 Size – 14” x 11”)*

• FOU-AE21: Minor: print making

4 credit x 30 Hours — 120 Hours, 4 weeks x 30 Hours

Course Learning Outcomes:

CO1: Develop compositions through effective sketching and layout planning.

CO2: Create final layouts in black & white and color for printmaking.

CO3: Prepare printing matrices using various materials like cardboard and paper.

CO4: Apply different surface and relief printing techniques.

CO5: Produce and reproduce multi-color collagraph prints with aesthetic quality.

COs / POs & PSOs	PO1	PO2	PO3	PO4	PO5	PO6	PSO1	PSO2	PSO3	PSO4	PSO5
CO1				2			3			2	
CO2	3	3			2			3			2
CO3		3			2	3	3			3	3
CO4	3			3			3			3	
CO5	3		3		3	3		3			3

Exploration of surface and relief printmaking through Collagraphy multi-color prints. *(No of*

Sessional: 2 Size – 14'' x 22'')

Units	Course content
I	Sketching and Lay outing
II	Final Layout in Black & White and Colour
III	Preparing the matrix (card board, paper)
IV	Understand different methods of printing
V	Final Printing and Reproduction

Abbreviations used:

FOU=Foundation

MJ=Major Course

MN=Minor Course

SE=Skill Enhancement Course

AE=Ability enhancement Course

Reading list for theory First Semester

1. **Herbert Read** – *The Meaning of Art* (Faber & Faber) – A simple introduction to what art is, why it matters, and how it has changed over time.
2. **E.H. Gombrich** – *The Story of Art* (Phaidon Press) – A clear, illustrated history of art from ancient to modern times, explained through stories and examples.
3. **Stella Kramrisch** – *The Hindu Temple* (Motilal Banarsidass) – Explains the design, meaning, and decoration of Hindu temples in an easy-to-follow way.
4. **Ananda K. Coomaraswamy** – *The Transformation of Nature in Art* – Talks about how Indian artists use nature and tradition to create beautiful artworks.
5. **Kapila Vatsyayan** – *The Square and the Circle of Indian Arts* – Describes the basic rules and ideas that guide Indian painting, sculpture, and design.
6. **Bharata** – *Natyashastra* (Any easy-to-read English edition) – The original source of the Rasa theory, which explains how art can make us feel different emotions.
7. **Maurice de Saumarez** – *Basic Design: The Dynamics of Visual Form* – A beginner's guide to arranging shapes, colors, and lines in a balanced way.
8. **David A. Lauer & Stephen Pentak** – *Design Basics* – Simple lessons on how to make good compositions using balance, rhythm, and contrast.
9. **Rudolf Arnheim** – *Art and Visual Perception* – Explains how our eyes and mind work together when we look at art.
10. **Robert Henri** – *The Art Spirit* – Short, inspiring notes on how to think and work like an artist.
11. गोविंद चंद्र पांडे – *कला का इतिहास* (राजकमल प्रकाशन) – भारतीय और दुनिया की कला का आसान इतिहास।
12. ओ.सी. गंगोली – *भारतीय कला का इतिहास* – भारतीय कला की शुरुआत और उसका विकास सरल भाषा में।
13. शास्त्री, केशव राम – *चित्र सूत्र: भारतीय चित्रकला के मूल सिद्धांत* – प्राचीन भारतीय चित्रकला के नियम और तरीके।
14. विद्यानिवास मिश्र – *भारतीय कला और संस्कृति* – भारतीय कला और संस्कृति के मूल विचार और सौंदर्य सिद्धांत।
15. भरत – *नाट्यशास्त्र* (भारतीय ज्ञानपीठ, संपादित संस्करण) – रस सिद्धांत और उसका चित्रकला व रंगकला में प्रयोग।
16. डॉ. रमेश चंद्र शाह – *भारतीय सौंदर्यशास्त्र* – भारतीय कला में सुंदरता और भावनाओं की समझ।
17. एम. रघुवीर – *चित्रकला के सिद्धांत* – चित्र बनाने में स्थान, संतुलन और रंगों का सही प्रयोग।
18. डॉ. यशवंत शुक्ल – *रचना और रंग* – चित्र की रचना और रंगों के मेल का सरल अध्ययन।
19. अमृता शेरगिल – *कला और अभिव्यक्ति* – कला, कल्पना और भावनाओं पर छोटे-छोटे लेख।
20. डॉ. अच्युतानंद मिश्र – *कला की भाषा* – विषय, रंग, माध्यम और भाव के बीच संबंध पर आसान चर्चा।

Reading list for theory Second Semester

Suggested Reading List (Hindi & English)

1. E. B. Havell – *Indian Sculpture and Painting*.
2. Stella Kramrisch – *Indian Sculpture: The Heritage of India Series*.
3. Ananda K. Coomaraswamy – *History of Indian and Indonesian Art*.
4. Hermann Goetz – *The Art of India*.
5. Moti Chandra – *Indian Art*.
6. Krishna Deva – *Ajanta, Ellora and Aurangabad Caves*.
7. Benjamin Rowland – *The Art and Architecture of India*.
8. Vidya Dehejia – *Indian Art*.
9. Percy Brown – *Indian Painting: Under the Mughals*.
10. A. K. Das – *Splendours of Rajasthani Painting*.
11. C. Sivaramamurti – *Indian Painting*.
12. गोविंद चंद्र पांडे – *भारतीय कला का इतिहास* (राजकमल प्रकाशन).
13. ओ.सी. गंगोली – *भारतीय चित्रकला का इतिहास*.

14. सुधीर बत्रा – भारतीय चित्रकला.
15. डॉ. सत्यव्रत शास्त्री – भारतीय लघु चित्रकला.
16. रजनीश कुमार – अजन्ता की भित्तिचित्र कला.
17. डॉ. विमला बेग – भारत की प्राचीन गुफा कला.
18. डॉ. यशवंत शुक्ल – भारतीय चित्रकला के आयाम.