



स्वामी रामानन्द तीर्थ  
मराठवाडा विद्यापीठ, नांदेड

॥ सा विद्या या विमुक्तये ॥

# स्वामी रामानन्द तीर्थ मराठवाडा विद्यापीठ, नांदेड

‘ज्ञानतीर्थ’, विष्णुपुरी, नांदेड – ४३१ ६०६ (महाराष्ट्र राज्य) भारत

## SWAMI RAMANAND TEERTH MARATHWADA UNIVERSITY, NANDED

‘Dnyanteerth’, Vishnupuri, Nanded - 431 606 (Maharashtra State) INDIA

Established on 17th September, 1994, Recognized By the UGC U/s 2(f) and 12(B), NAAC Re-accredited with 'B++' grade

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### Academic-1 (BOS) Section

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E-mail: bos@srtmun.ac.in

आंतरविद्याशाखीय अभ्यास विद्याशाखेतील  
बी.एफ.ए. (ड्राइंग अँड पेंटिंग) चौथा  
वर्षाचा अभ्यासक्रम शैक्षणिक वर्ष  
२०२५-२६ पासून लागू करणेबाबत.

### परिपत्रक

या परिपत्रकान्वये सर्व संबंधितांना कळविण्यात येते की, या विद्यापीठा अंतर्गत येणा—या सर्व संलग्नित महाविद्यालयामध्ये शैक्षणिक वर्ष २०२५-२६ पासून पदवीस्तरावर (सीबीसीएस) पॅटर्न प्रमाणे लागू करण्याच्या दृष्टीकोनातून आंतर विद्याशाखीय अभ्यास विद्याशाखे अंतर्गत येणा—या अभ्यासमंडळानी तयार केलेल्या पदवी चौथा वर्षाच्या अभ्यासक्रमाला मा. विद्यापरिषदेने दिनांक २७ मे २०२५ रोजी संपन्न झालेल्या बैठकीतील विषय क्रमांक ४५/६१—२०२५ च्या ठरावाअन्वये मान्यता प्रदान केली आहे. त्यानुसार आंतर विद्याशाखीय अभ्यास विद्याशाखेतील खालील अभ्यासक्रम (Syllabus) लागू करण्यात येत आहेत.

01 B. F. A. IV th year (Drawing & Painting) (VII & VIII Sem)

सदरील परिपत्रक व अभ्यासक्रम प्रस्तुत विद्यापीठाच्या [www.srtmun.ac.in](http://www.srtmun.ac.in) या संकेतस्थळावर उपलब्ध आहेत. तरी सदरील बाब ही सर्व संबंधितांच्या निर्दर्शनास आणून द्यावी, ही विनंती.

‘ज्ञानतीर्थ’ परिसर,  
विष्णुपुरी, नांदेड – ४३१ ६०६.  
जा.क्र.:शै-१/सीबीसीएस/बीएफए/२०२५-२६/  
दिनांक : १९.०९.२०२५.

२३०

१९/१८

शैक्षणिक (१—अभ्यासमंडळ) विभाग

#### प्रत माहितीस्त्वः

- १) मा. अधिष्ठाता, आंतर विद्याशाखीय अभ्यास विद्याशाखा, प्रस्तुत विद्यापीठ.
- २) मा. संचालक, परिषेक व मुल्यमापन मंडळ, प्रस्तुत विद्यापीठ.
- ३) मा. प्राचार्य, सर्व संबंधित महाविद्यालय, प्रस्तुत विद्यापीठ.
- ४) सिस्टीम एक्सपर्ट, शैक्षणिक विभाग, प्रस्तुत विद्यापीठ.



**SWAMI RAMANAND TEERTH MARATHWADA  
UNIVERSITY, NANDED**

**FACULTY OF INTERDISCIPLINARY STUDIES  
SYLLABUS FOR  
BACHELOR OF FINE ART – DRAWINTG & PAINTING  
II YEAR (7<sup>th</sup> & 8<sup>th</sup> SEMESTER)**

**Structure – (CBSC Pattern)**

**(SEMESTER)**

**(All Affiliated College)**

**(Syllabus effective from 2024-25 on word)**

# **Syllabus for the course of Bachelor of Fine Art in Drawing and Painting (CBCGS)**

## **Revised course (Twelve plus Four)**

Eligibility of a candidate for admission to the course for the degree of Bachelor of Fine Arts (B. F A.) in the respective branches:

After H.S.C. Examination this 8<sup>th</sup> semester (four years) course in Drawing and Painting is planned to provide the students with the means to become creative artist in the field of visual art. Also as per norms laid down by all India Council for Technical Education, 12 + 4 Pattern is requested to be accepted.

## **Student with Art Teacher Diploma (A.T.D.) Pass will be given direct admission in B.F.A. (Drawing & Painting) Second Year**

The Knowledge given to the students in History of art, and Aesthetics, subject is to equip the students to know more about art analytically.

**R-1541- Medium of teaching / Instruction: Marathi / English/Hindi**

### **A. Standard of Passing-**

R-1549: Standard of passing applicable to B.F.A (Drawing and Painting )Degree Examination will be as under :

The candidate must obtain at least 40 % in individual subjects, in internal assessments and University examination in all theory and practical subjects.

### **B. ATKT Rules**

Allow to keep term (ATKT) available for al subjects for only.

### **C. Award of Class**

The system of evaluation will be as follows

Sr. No	Equivalent percentage	Grade Points	Grade	Grade description
01.	90.00-100	9.00-10	O	Outstanding
02.	80.00-89.99	8.00-8.99	A ++	Excellent
03	70.00-79.99	7.00-7.99	A +	Exceptional
04	60.00-69.99	6.00-6.99	A	Very Good
05	55.00-59.99	5.50-5.99	B+	Good
06	50.00-54.99	5.00-5.99	B	Fair
07	45.00- 49.99	4.50-4.99	C+	Average
08	40.01-44.99	4.01-4.49	C	Below average
09	40	4.00	D	Pass
10	< 40	0.00	F	Fail

Standard of Passing, Grade card , Grievance & Redressal , Registration rules & other as per CBCGS S.R.T.U.

Swami Ramanand Theerth Marathwada University, Nanded

**BFA – Bachelor of Fine Art- 7<sup>th</sup> Semester circular (Drawing & Painting Group-I(Theory)**

Course	Sq. No.	Subject	Cre dit	Teaching Hours	No. of Assignment Of Tutorial	Internal Mark	Exam Mark	Exam . Hours	Total Mark
<b>Foundation Course</b>	<b>01.</b>	<b>History of Art (TH)</b>	<b>04</b>	<b>60</b>	<b>02</b>	<b>20</b>	<b>80</b>	<b>03</b>	<b>100</b>
	<b>02.</b>	<b>Aesthetics (TH)</b>	<b>04</b>	<b>60</b>	<b>02</b>	<b>20</b>	<b>80</b>	<b>03</b>	<b>100</b>
<b>Core Course</b>	<b>03.</b>	<b>Portrait Painting (3/4 life) (Pr)</b>	<b>04</b>	<b>120</b>	<b>10 5 (Each )</b>	<b>50</b>	<b>50</b>	<b>24</b>	<b>100</b>
	<b>04.</b>	<b>Composition Painting (Pr)</b>	<b>04</b>	<b>120</b>	<b>10 5 (Each )</b>	<b>50</b>	<b>50</b>	<b>24</b>	<b>100</b>
	<b>05.</b>	<b>Print making (Pr)</b>	<b>04</b>	<b>60</b>	<b>8 4 (Each )</b>	<b>50</b>	<b>50</b>	<b>24</b>	<b>100</b>
	<b>06.</b>	<b>Environmental Studies</b>	<b>04</b>	<b>60</b>	<b>05</b>	<b>20</b>	<b>80</b>	<b>03</b>	<b>100</b>
			<b>32</b>	<b>480</b>	<b>39</b>	<b>240</b>	<b>360</b>		<b>600</b>

Sem-90 day x 6 hours daily = 540 Working hours -480 hours = 60 hours other activity as library, exhibition, seminar,& study tour ect.

**Note:** the student who fulfil 75% Attendance and complete the minimum required assignment and tutorial (Sectional Work) will be entitled to appear for examination

**01.History of Art 7<sup>th</sup> sem (TH) - Indian - Impact of Western civilization on Indian Culture.**

**01.** Studies in contemporary Indian Art by Ratan Parimoo.

**02.** Rise of school of Art in India.

- I. Bengal School
- II. Bombay School
- III. Baroda School
- IV. Madras School
- V. Delhi School

With Particular emphasis on the following artists . RabindranathTagore ,Nandalal Bose,Amrita Shergil, N.S. Bendre,K.K. Habbar, M.F. Hussain ,V.S.Gaitonde, Mohan Samant, Pannikar, Dhanraj Bhagat,Davidorwala Satish Gujaral,G.R. Santosh.

**03.** Contribution of A.K. Coomar Swami to Renaissance of Indian Art.

**Aesthetics 7<sup>th</sup> sem (TH) - Indian - 01.**Symbolism in modern Indian Painting

**a)** Revival of Tantric symbols : Biren Day

G.R. Santosh KC.S. Pannikar S.B

Palsikar Lalit Kala Academy Cant Vol.12

**02. The Folk Inspiration in modern Indian Painting**

a) Jamini Roy, Lbid Vol.V. CHristiam and  
Oriental Philosophy of Art by Coomar

Swami Ch.VIII

**03. The Modern school of Indian Painting Essay**  
by Coomar Swami in Art and  
Swadeshi

**03. Portrait Painting** - painting from life Model with a view to exploring various application methods and rendering techniques

Awareness, of pictorial and expression in both physical and emotional characteristics of the sitter,

personal expression (3/4 Size.)

**04. Composition Painting (Pr)** – Composition (Painting) has its own visual logic. Though the forms in it may have some

resemblance with some objects from the visual world or created by individual creative impulse as pure

forms having their own content and concept.

The inter relationship of the forms with each other and with the whole space is very important aspect of

The composition .

The ultimate outcome should have a visual appeal where the harmony and uniformly is maintained .

**05. Print Making-** Study of intaglio processes Viz. Dry-point , Etching, Acquaint in Black and white and in color, use of camera

, halftone photographic and computer image techniques in intaglio process. Black and white etching or

Aquatint for Examination

**06. Environmental Studies** - Pollution 14 Periods 1) Air pollution- causes ,effects and consequences 2) Water pollution- causes, effects and consequences 3) Noise pollution- causes, effects and consequences Unit V Environmental Issues 14 Periods 1) Drought – causes, effects and remedies 2) Global Warming and Ozone depletion Causes and effects and remedies

**BFA – Bachelor of Fine Art- 8<sup>th</sup> Semester circular ( Drawing & Painting Group-I (Theory)**

Course	Sq. No.	Subject	Credit	Teaching Hours	No. of Assignment Of Tutorial	Internal Mark	Exam Mark	Exam. Hours	Total Mark
<b>Foundation Course</b>	<b>01.</b>	<b>History of Art (TH)</b>	<b>04</b>	<b>60</b>	<b>02</b>	<b>20</b>	<b>80</b>	<b>03</b>	<b>100</b>
	<b>02.</b>	<b>Aesthetics (TH)</b>	<b>04</b>	<b>60</b>	<b>02</b>	<b>20</b>	<b>80</b>	<b>03</b>	<b>100</b>
<b>Core Course</b>	<b>03.</b>	<b>Portrait Painting (3/4 life) (Pr)</b>	<b>04</b>	<b>120</b>	<b>10 5 (Each )</b>	<b>50</b>	<b>50</b>	<b>24</b>	<b>100</b>
	<b>04.</b>	<b>Composition Painting (Pr)</b>	<b>04</b>	<b>120</b>	<b>10 5 (Each )</b>	<b>50</b>	<b>50</b>	<b>24</b>	<b>100</b>
	<b>05.</b>	<b>Print making (Pr)</b>	<b>04</b>	<b>60</b>	<b>8 4 (Each )</b>	<b>50</b>	<b>50</b>	<b>24</b>	<b>100</b>
	<b>06.</b>	<b>Environmental Studies</b>	<b>02</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>100</b>	<b>-</b>	<b>100</b>
	<b>07</b>	<b>Viva-Voce</b>	<b>02</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>100</b>	<b>-</b>	<b>100</b>
			<b>32</b>	<b>480</b>	<b>39</b>	<b>240</b>	<b>360</b>		<b>700</b>

Sem.- 90 day x 6 hours daily = 540 Working hours -480 hours = 60 hours other activity as library, exhibition, seminar,& study tour etc.

**Note: the student who fulfil 75% Attendance and complete the minimum required assignment and tutorial ( Sectional Work ) will be entitled to appear for examination**

**History of Art 8<sup>th</sup> sem (TH) Western** – **01.** New Impressionism : Scurat **02.** Post-Impressionism: Cezanne ,Van Gogh, Gouuin **03.** Cubism : Picasso, Braque **04.** Fauvism : Matisse **05.** German Expressionism : Munich, Kokeschka

**06.** Blue Rider: paul Klee , Kandinsky **07.** Dadaism Duchamp **08.** Surrealism : Dali, Chirice, **09.** Abstract expressionism : Jackson Pollock, piet Mondrian Rothke Henry Moole **10.** Op-Art victor Vasarely Frank steila **11.** Pop-Art Rauschenberg Andy Warhol **12.** New Realism or photo Realism : Andrew wyeth Richard Estes . **13.** Folk influence on Modern painting : Mexican and African **14.** The story of Western Art by Erwin O, Christensen.

**Aesthetic 8<sup>th</sup> sem (TH) Western –**

**01** The influence of the theory of dreams by Froied on Surrealist Movement  
**02.** Jung. Symbol in modern printing as explained by Car /6 Jung in Man and his symbols,A Laural Edition

**03.** Clive Bell : The Aesthetic Hypothesis and Aesthetics and Post Impresionism by Clive Bell from “ART”  
**04.** Roger fry- An essay in Aesthetics from Vision and Design  
**05.** Sussan Langer The Concept of Symbol

**03. Portrait Painting** - painting from life Model with a view to exploring various application methods and rendering techniques

, Awareness, of pictorial and expression in both physical and emotional characteristics of the sitter,

personal expression (3/4 Size.)

**04. Composition Painting (Pr)** – Composition (Painting) has its own visual logic.

Though the forms in it may have some

resemblance with some objects from the visual world or created by individual creative impulse as pure

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The composition .

The ultimate outcome should have a visual appeal where the harmony and uniformly is maintained .

**05. Print Making-** Study of intaglio processes Viz. Dry-point , Etching, Acquaint in Black and white and in color, use of camera

, halftone photographic and computer image techniques in intaglio process. Black and white etching or

Aquatint for Examination.

Dissertation (Th) -

The Subject for Dissertation should be related to study subject / faculty . The Dissertation would be approximately of 3,000 - 5000 words in English / Marathi or Hindi, which will be assessed by the panel of examiners appointed by the University. Though references and art work from elsewhere- may be used, the student must make his original contribution in terms of thought and hypothesis.

The Dissertation would be illustrated fully with good and bad references from actual, existing, printed and published material, whenever necessary. Bad examples and its criticism would illustrate the negative aspect of hypothesis.

The subject matter can be divided as follows:

- a) Introduction
- b) The hypothesis
- c) Examples to illustrate the hypothesis
- d) References to support the hypothesis
- e) Discussion
- f) Conclusion

NOTE : The students have to submit synopsis in first term and get it approved by the concern Teacher.

**2. VIVA-VOCE** : The Viva-voce will be taken along with class work and dissertation.

## संदर्भ ग्रंथसूची

भागवत गजानन  
चव्हाण दत्ता  
जगताप जयप्रकाश  
दाभाडे बाळकृष्ण  
शहाणे श्री. ह .  
भागवत गजानन  
  
राणे गो. य.  
पाटनकर रा.भा  
साने गुरुजी  
निलिमा कढे  
  
पाटणकर रा.भा.  
कामत साधना  
इंदुरकर विनोद  
पाटकर रमेशचंद्र,  
victor perard  
sothe by

दृष्ट्यकला : पायाशुद्ध अभ्यास, ग्रंथ निर्माती कलासंचलनालय महाराष्ट्र राज्य, मुंबई.  
रंगशास्त्र, साई प्रकाशन औरंगाबाद.  
रंगसिध्दांत, जगताप पब्लीशर्स इंडिया पुणे  
भारतीय चित्रकला, चित्रकला विद्यापीठ प्रकाशन पुणे.  
भारतीय कलेचा इतिहास पाचवी आवृत्ती , गांगल प्रकाशन मुंबई .  
कलेचा इतिहास : भारतीय व पाश्चत्य , ग्रंथ निर्माती कलासंचलनालय महाराष्ट्र राज्य, मुंबई. भारतीय संस्कृत कोश खंड तिसरा,  
कलाभारती कलारसग्रहण, राणे प्रकाशन पुणे.  
कांटची सौदर्य मिमांसा, मौजप्रकाशन मुंबई.  
कला म्हणजे काय ? रिया पब्लिकेशन्स, कोल्हापुर  
भारतीय प्रयोग कलांचा परिचय व इतिहास — नृत्य ललितकला केंद्र पुणे विद्यापीठ,  
लोकवाड़ मय गृह पुणे.  
सौदर्यमिमांसा, मौज प्रकाशन मुंबई.०२ आवृ.  
सिगमंड फ्रॉइड विचार दर्शन, पॉप्युलर प्रकाशन मुंबई, १९९२.  
पाश्चात्य सौदर्यशास्त्र, विजय प्रकाशन नागपुर, २०१२.  
मराठी नियतकालिकांतील दृष्ट्यकला विचार २००९, ज्योत्स्ना प्रकाशन मुंबई.

Anatomy and Drawing, Grace Publications's Bombay, 1996.  
Indian art, Sotheby's auction catlog, Sotheby's publication New York 2007.