

**CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY
KANPUR**



Four Year Undergraduate Programme (FYUP)

DRAWING & PAINTING

Syllabus of

4 YEAR B.A. (HONOURS)

4 YEAR B.A. (HONOURS WITH RESEARCH)

AND

**4+1 YEAR (B.A. HONOURS/ B.A. HONOURS WITH
RESEARCH + M.A.) IN HOME SCIENCE**

SESSION 2025-2026 ONWARDS



CHHATRAPATI SAHU JI MAHARAJ UNIVERSITY, KANPUR

Course Structure and Syllabus for the Fourth Year Undergraduate Programme (FYUP)

Subject – Drawing & Painting

Four-year undergraduate course for subject fine arts (drawing painting) in B.A will be implemented in Chhatrapati Shahu Ji Maharaj University and all affiliated colleges under the National Education Policy 2020 from the next academic session 2025-2026 according to suggestions and recommendations by B.O.S on date 05.06.2025. The meeting was conducted online. The following members of board of studies attended the meeting:-

1. Prof. Alok Bhawsar

Alok Bhawsar

2. Prof. Him Chatterjee

Him Chatterjee

3. Prof. P. Rajiv Nayan

P. Rajiv Nayan

4. Prof. Vandana Sharma

Vandana Sharma

5. Prof. Jyoti Agni hotri

Staggnihotri (Sub-convenor)

6. Prof. Raj Kishori

Raj Kishori

7. Dr. Kumud Bala

Kumud Bala

8. Dr. Raj kumar

Raj kumar

Third year						
3	V th	A210501T (core)	History of Indian architecture	Theory	4	3 Year U.G Degree (120 credits)
		A210502T (core)	History of Indian art -2	Theory	4	
		A210503P (core)	Head study with pencil and colour (both)	Practical	2	
	VI th	A210601T (core)	Renaissance period in Indian art	Theory	4	
		A210602T (core)	Modern Indian art and artist	Theory	4	
		A210603P (core)	Composition	Practical	2	
There will be two theory and one practical paper in both semesters.						
Fourth year (BA Honours)						
4	VII th	A210701TN (core)	Study of Indian traditional arts and culture	Theory	4	4 Year U.G Degree (Honours) (160 Credits)
		A210702TN (Core)	Aesthetics (Modern Indian Concepts)	Theory	4	
		A210703PN (core)	Figurative Composition I	Practical	4	
		A210704PN (core)	Landscape	Practical	4	
		A210705PN (elective)	Portrait and Life study	Practical	4	
	VIII th	A210801TN (core)	Critical Appreciation of Art and Introduction to Research Methods	Theory	4	
		A210802TN (core)	Contemporary Practices and New Mediums in art	Theory	4	
		A210803PN (core)	Figurative Composition II	Practical	4	

Fifth Year (1 Year MA)						
5	IX th	A210901TN (core)	History of Western Art Primitive Era 13 th Century	Theory	4	Master In Faculty (200 credits)
		A210902TN (core)	Philosophy of Modern Art from 18 th Century onwards (Neo Classicism to Fauvism)	Theory	4	
		A210903PN (core)	Creative Composition-I	Practical	4	
		A210904PN (Elective)	Printmaking-I	Practical	4	
		A210905PN (Elective)	Narrative illustration -I	Practical	4	
		A210906PN (Elective)	Mural-I	Practical	4	
		A210907PN (Elective)	Paper mâché Sculpture-I	Practical	4	
		A210906R/PN (core)	Dissertation	R/P	4	
<p>There will be two theory and three practical paper and R/P OR Dissertation.</p> <ul style="list-style-type: none"> Students can opt any one paper from A210904PN or A210905PN Students can opt any one paper from A210906PN or A210907PN <p>The evaluation of the research project or dissertation will be done at the end of the Xth semester. However, the project report should be submitted to the concerned teacher in the department at the end of the IXth semester.</p>						
X th	A 211001TN (core)	History of Western Art 13 th cen to 18 th cen.	Theory	4		
	A211002TN (core)	Philosophy of Modern Art Cubism – Abstract Art	Theory	4		

		A 211003PN (core)	Creative Composition II	Practical	4	
		A211004PN (elective)	Printmaking II	Practical	4	
		A211005PN (elective)	Narrative illustration -II	Practical	4	
		A 211006PN (elective)	Mural II	Practical	4	
		A211007PN (elective)	Paper mâché Sculpture-II	Practical	4	
		A211008R/PN (core)	Dissertation	R/P	4	

There will be two theory and three practical paper and Dissertation.

- Students can opt any one Practical paper from A211004PN or A211005PN
- Students can opt any one Practical paper from A211006PN or A211007PN

The evaluation of the research project or dissertation to be done at the end of the Xth semester.

Detail syllabus

B A Year 1 - Semester I

Course Code- A210101TN

Course Title – History of Art -1

Paper I –Theory

Credits- 4

Course outcome-

The course would foster an appreciation for the importance of preserving and studying these valuable cultural treasures. Knowledge of artistic techniques and materials--The course would cover the pigments, tools, and methods used in creating these paintings. A course on Indian prehistoric cave paintings would likely focus on understanding the history, context, and artistic significance of these ancient works. Students would gain knowledge of specific sites, techniques, and the cultural and social influences that shaped these paintings, as well as learn to analyse them critically.

Unit	Topics	No.of Lecture
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1.	History of Indian cave paintings and techniques in special reference of - Hoshangabad- Panchmarhi, Bhimbetka caves and Mirzapur-Likhuniya ,Bhasoli, Lohri, Kohbar, Vijaygarh and Ahirora.	9
2.	Indus Valley and Jogimara	6
3.	Karla Caves, Bhaja Caves,	6
4.	Ajanta, Bagh	8
5.	Sittanvasal, Badami, Sigiriya	8
6.	Elephanta, Ellora	6
7.	Mauryan Period, Sunga Period	8
8.	Kushan Period, Gupta Period	9

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student 10 Marks
- Written Test 10 Marks
- Attendance 5 Marks

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses

Coursera

Swayam

suggested Readings

1. A History of Fine Arts in India and the West; Edith Tomory
2. Prachin Bhartiya Murtikala; N P Joshi
3. Pashchatya Kala; Mamta Chaturvedi
4. Eroupean Chitra Kala Ka Itihas; R V Sakhalkar
5. Paschim Ki Chitra Kala; Ashok
6. World Heritage Monuments and Related Edifices in India, Vol 1; Ali Javed, Tabassum Javed
7. The Greeks In India and Bacteria; William Woodthorpe Tarn
8. Southern India- A Guide to Monuments Sites and Museums, George Michelle, Roli Books Private Ltd.
9. Ancient India, Ramesh Chandra Majumdar
10. Bhartiya Chitra kala; Vachaspati Gairolla

11. Bhartiya Chitra kala ka itihash; Avinash Bahadur Sharma
12. Kala Vilas (Bhartiya Chitra Kala ka Vikas); R .k Agrawal
13. Pracheen Bhartiya Murtikala aivam Chitrakala; Arvind Kumar Singh
14. Bhartiya Chitra kala ka itihash ; Bhagvati Sharan Agrawal
15. Bharat ki Chitra kala; Raikrishna Das
16. Bharat Ki Murtikala ; Raikrishna Das
17. Bhartiya Kala Ka singhavlokan; Nand Lal Basu
18. Bharat Shilp Ke Shadang; Asit kumar Haldhar
19. Kala Darshan; Shachi Rani Gurtu
20. Bhartiya Chitrakala aivam Murtikala ka Itihash ; Dr. Reeta Pratap
21. South Indian Painting; C Shivaram Murti
22. History of Indian painting; K Chaitanya
23. Indian Painting; Douglas Barrett and Basil Gray
24. Ajanta Murals; Ajeet Ghosh
25. The Art of India; C Shivaram Murti
26. Christian and Oriental Philosophy of art; A k Coomarswamy
27. History of Indian and Indonesian Art; A K Coomarswamy
28. Indian Miniature Painting; M S Randhava
29. Indian Painting; Philip S Rawson
30. Album of Indian painting; Mulk Raj Anand
31. A History of Fine Arts in India and Ceylon; C Shivram Murti
32. Art and Material Culture In the painting of Akabar's Court; Som Prakash Verma
33. Interpretation of indian art; N Bhuvendra
34. The Story of Art; E H Gombrich
35. Everyman's Dictionary of Pictorial Art; William Gaunt
36. An Illustrated Handbook of Art History; Frank J Roose

B A Year 1 - Semester I

Course Code- A210102PN

Course Title – Drawing and Colour Studies

Paper II – Practical

Credits- 2

Course outcome - Sketch objects (geometrical shapes, objects of everyday use etc.) with various mediums like - pencil, pen, ink, water colour, oil pastel colour, dry pastel, charcoal pencil, colour pencils etc. This will develop proficiency in drawing techniques, understanding of colour (properties of colours, colour wheel and colour value) and ability to work with different mediums.

Unit	Topics	No. of Lectures
1.	Sketching of Basic shapes like circle, square, triangle, etc. and 3 D forms like cube, sphere, cone etc. with various mediums like- Pencil, charcoal, Pen and Ink, colour pencils.	7
2.	Sketching and colouring of Basic shapes like circle, square, triangle, etc. and 3 D forms like cube, sphere, cone etc. with various mediums like Water Colour, Poster Colour,	5
3.	Composition or design based on geometrical shapes by use of primary, secondary and tertiary colours.	8
4.	Color tone of Nature with Still Objects as a composition in Poster Color/ Water Color	10

Units IV it is recommended that students should study sketching, drawing and rendering of Nature with Still objects

Suggested continuous Evaluation methods-

- Submission of sessional work and sketch book -10 Marks
- Written Test 10 Marks
- Attendance 5 Marks

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

Recommendation for Essential Tools and Equipment –

Further, it is also recommended that below mentioned models, tools & equipment along with suggested books should be provided by college.

For colour Study (Drawing, Sketching and Colouring) -

- Objects of Metals (like Brass, Steel, Copper, Iron Bronze), wood, Ceramic, Terracotta etc.
- Natural Fruits and Flowers
- Various objects of daily use like books, flowers vase, different utensils, tea- pots cups, glasses, trays, plates, bowls, pots, kettle, towels, buckets, tub, Pans, flasks, Bottles of different shapes and sizes, Jars and others may be provided to students for study
- Shapes like cube, Cone, Cylinder, Sphere, Cuboid etc.

Drawing Boards- half or full boards as per requirements

Submission of Sessional Work - 5 works from each unit on quarter Imperial or A3 size paper sheet (total 20works) and 30 sketches in sketch book.

Students will create artworks in the studio of the Department under the direction of the Teacher.

Examination work: one work based on any of one unit paper size quarter Imperial

Duration – Practical Examination shall be of 6.00 hrs.

Suggested Readings-

1. Hayashi Studio, (1944), Water Colour Rendering, Graphics, Sha Publishing Co. Ltd.
2. B. Edwards, (2004), Colour by Betty Edwards: The Course of Mastering the Art of Mixing Colours, Penguin Group Inc, New York. ISBN 1-58542-199-5
3. Feisner, E. (2006). Colour Studies, NY USA Fair Child Publications
4. Gerritsen Franz (1983). Theory and Practice of Colour. A colour-based theory based on the laws of perception. Subsequent Edition Van Nostrand Reinhold Publications.
5. Fraser, Tom & Banks Adam. (2004) Designer Colour Manual: The complete Guide to Colour Theory & application, San Francisco, USA, Chronical Books
6. Gonnella, Rose & Friedman Max. (2014) Design Fundamentals: Notes on the Colour Theory. First Edition. San Francisco, USA, Peach Pit Press.
7. Recker, Kieth & Eisemanl Leatrice. (2011). Pantone: The Twentieth Century in Colour.
8. Mollica, Patti. (2013). Colour Theory: An Essential Guide to Colour from Basic Principals to Practical Applications. San Francisco USA. Walter Foster Publishing.
9. Ungar Joseph. (1986) Rendering Mixed Media. NY USA. Watson-Guption Publication INC US.
10. Kasprisin Ron (1999) Design Media; Technique for Water Colour, Pen & Ink, Pastel and Coloured Marker. Hudson County New Jersey, USA. John Willy and Sons.

Course Code- A210201T N

Course Title – Fundamentals of Art

Paper I -Theory

Credits- 4

Core- Compulsory

Max Marks – 25+75

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course Outcome

Students will know and understand Definitions of Art. The Language of Art is based on concept of Fundamental Elements and Principles of Design and Composition. Students shall inculcate understanding of fundamentals of art, that are 6 Elements of Art- Line, Form (shape), Colour, Tone, Texture, Space and laws of Composition and Design. understanding of various art techniques and printmaking processes which will help them to work with different materials.

Unit	Topics	No. of Lectures
1.	Definition of Art	8
2.	Basic Elements of Art- Line, Form (shape), Colour, Tone, Texture, Space	8
3.	Shadang- Six Limbs of Indian Art	8
4.	Principals of Design (Laws of Composition)- Dominance (Emphasis), Proportion, Balance	8
5.	Harmony, Rhythm, Unity,	6
6.	Perspective	5
7.	Brief Introduction to Techniques- Traditional Wash, Tempera, Gouache, Oil. Acrylic, Mural and Fresco	8
8.	Brief Introduction to Print Making Techniques- relief, intaglio, planographic, and stencil.	9

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student- 10 marks
- Written Test -10 Marks
- Attendance - 5 Marks

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

Suggested Readings-

1. Fundamentals of plastic Arts; Dr. R A Agrawal
2. Fundamentals of visual Arts; Munesh Kumar
3. Art Fundamentals: Colour, light, Composition, Anatomy, perspective and Depth; 3 D Total publishing
4. Perspective Made Easy; Dover Art Instruction
5. Art Stairs; Dr. Purnima Tiwari
6. Fundamentals of Drawing; Barrington Barber
7. Design Elements: A Graphic Style Manual; Tim Samara
8. A Visual language: Elements of Design; Charles D Brown
9. Anatomy and Perspective: The Fundamentals of Figure Drawing; Charles Oliver
10. Complete Guide to Materials and Techniques for Drawing and Painting; Maria Fernanda Canal
11. The Painter's Methods and materials; A P Laurie
12. Indian Painting the lesser-known Traditions; Ed. Anna L. Dallapiccola
13. Handmade in India- A geographic Encyclopaedia of Indian handicrafts
14. Kalamkari and traditional Design Heritage of India; Shakuntala Ramani
15. Light for Visual Artist: Understanding & Using Visual Light in Art and Design: Richard Yo
16. Colour and Light: A Guide for the Realist Painter: James Gurney,
17. Bridgeman's Complete Guide to Drawing from Life: George B Bridgeman
18. How to Draw: Drawing and Sketching objects and Environments: Scott Robertson
19. The Encyclopaedia of Printmaking Techniques by J. Martin -2018
20. Basic Printmaking Techniques TE by Bernard Toale

B A Year 1 - Semester II

Course Code- A210202PN

Course Title – Drawing and Sketching**Paper II –Practical****Credits- 2**

Max Marks – 25+75

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course Outcome

To sketch & render Head, Body Movements. Hand and Leg Movements, and Face Expressions in colour and various mediums.

Unit	Topic	No of Lectures
1.	Study and sketching of Head with Life Model & Sketching of Hand and Leg Movements	10
2.	Sketching Body Movement with Rhythm	5
3.	Sketching Facial Expressions	5
4.	Sketching Facial Expressions with Monochrome or with Colour	5

Suggested continuous Evaluation methods-

- submission of sessional work and sketch book -- 10 Marks
- Written exam -- 10 Marks
- Attendance -- 5 Marks

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

Recommendation for Essential Tools and Equipment –

Further, it is also recommended that below mentioned models, tools & equipment along with suggested books should be provided by college.

For Head and Body Study –

- Bust Sculptures
- Cast sculptures of Body parts like Head, Nose, Ear, Eyes, Legs, Hands and Fingers etc.
- Terracotta or stone Sculptures for Head and body study – movement and rhythm

For Portraiture and Head Study (study from Life Model) –

Life Models – Men, Women and Children of different age should be provided as sitting models for study.

For Head Study, Portraiture, (Drawing, Sketching and Colouring) –

- Drawing Boards- Half or Quarter size boards as per requirements
- Easels

Submission of Sessional Work

The Art works will be produced in the studio of the Department under the direction of the Teacher.

Student should submit sessional works – Minimum 25 sheets (of size quarter Imperial or A3) of Head and Body study.

Practical Examination work: one work from unit 4.

Duration – Examination shall be of 6.00 hrs.

Suggested Readings –

1. Amaryllis Henderson (2020); Drawing and Painting Expressive Little Faces Step by Step Techniques for creating People and Portraits with Personality- Explore Water colour, inks, Markers and More.
2. Anatomy for the Artist (2001); Sarah Simblet.
3. Anatomy and Drawing: Victor Perard
4. The Anatomy & Figure Drawing Artist's Hand Book: Viv Foster
5. Classic Human Anatomy: The Artist's Guide to Form, Function, and Movement.
6. The Artists Complete Guide to Figure Drawing: A Contemporary Perspective On the Classical Tradition: Book By Anthony Ryder.
7. The Artist's Complete Guide to Drawing the Head: Book by William Maughan
8. The Artist's Complete Guide to Facial Expression: Carry Faigin
9. Painting water colour- A.I. Stine
10. Painting the figure- Don Andrews
11. Portraits- Vasudev kamat
12. The masters of Indian Portrait- Jagdish Narayan
13. Portrait techniques made easy- Aditya N. Chari

B A Year 2 - Semester III**Course Code- A210301T N****Course Title – History of Indian Sculpture****Paper I –Theory****Credits- 4**

Core- Compulsory

Max Marks – 25+75

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course Outcome

Students will Recognize and understand major monuments, artists, methods and theories, and be able to assess The Quality of works of Art and Architecture in their historical and culture settings. How social problems/ environment became subjects of Art.

Unit	Topics	No of Lectures
1.	Bronze Age Sculpture in ref. of Dancing girl and other terracotta toys and seals	8
2.	Pre Mauryan Art, Art of Mauryan Period	8
3.	Art of Shunga Period, Satvahana Art	8
4.	Early South Indian, Kushana Art	8
5.	Art of Mathura, Gandhara Art	8
6.	Gupta Period	9
7.	Medieval, c. 600 onwards	7
8.	Yaksha and Yakshini Sculptures	5

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student 10 marks
- Written Test 10 Marks
- Attendance 5 Marks

Course prerequisites: 10+2 in any Discipline**Suggested Equivalent online courses-**

Coursera

Swayam

Suggested Readings-

1. Blurton T. Richard, Hindu Art, 1994, British Museum Press, ISBN 0714114421
2. Boardman John, Ed. The Oxford History of Classical Art, 1993, OUP, ISBN 0198143869
3. Craven Roy C., Indian Art: A Concise history, 1987, Thames and Hudson (Praeger in USA), ISBN 0500201463
4. Harle J. C., The Art and Architecture of Indian Subcontinent, 2nd edition 1994, Yale University Press. (Pelican History of Art, ISBN 0300062176
5. Huntington, Susan I. (1984). The "Paal- Sena" School of Sculpture. Brill Archive. ISBN 9004-06856-2
6. V. S. Agrawal, Indian Art
7. V. S. Agrawal, Studies in Indian Art.
8. Edith Tomory, A History of Fine Arts in India and West.
9. N. P. Joshi; Paschim Bhartiya Murti kala
10. Rai Krishna Das; Bharat Ki Murti kala
11. The art of India; C Shivaram Murti

B A Year 2 - Semester III

Course Code- A210302PN

Course Title – Still Life

Paper II –Practical

Credits- 2

Elective

Max Marks – 25+75

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course out-come –

Students will learn to utilize various art materials, develop their hand-eye coordination, and refine their observational and technical skills. Ultimately, the course fosters creativity, self-expression, and an appreciation for the historical and cultural context of still life painting.

Unit	Topic	No. of Lectures
1.	Sketching Objects with Pencil Drawing and Shading	9

2.	Sketching objects with Water Colour	5
3.	Old Masters Copy work based on Subjects of Still Life	6
4.	Creative Still Life with Water Colour/ poster colour	5
5.	Creative Still Life with Acrylic/Oil colour	5

For Units I, II, IV & V it is recommended that students should study sketching, drawing and rendering of Still Life with Life Models.

Suggested continuous Evaluation methods-

- Submission of sessional work and sketch book -- 10 marks
- Written test -- 10 marks
- Attendance -- 5 Marks

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Course

Swayam

Recommendation for Essential Tools and Equipment –

Further, it is also recommended that below mentioned models, tools & equipment along with suggested books should be provided by college. For Still Life Study (Drawing, Sketching and Colouring)

- Objects of Metals (like Brass, Steel, Copper, Iron Bronze), wood, Ceramic, Clay, Terracotta etc.
- Various objects of daily use like books, flowers vase, different utensils, tea- pots cups, glasses, trays, plates, bowls, pots, kettle, towels, buckets, tub, Pans, flasks, Bottles of different shapes and sizes, Jars and others may be provided to students for study.
- Draperies of different fabrics, textures like cotton, Satin, Jute etc.
- Shapes like cube, Cone, Cylinder, Sphere etc.
- Drawing Boards- Quarter size or Half size boards as per requirements
- Easels

Submission of Sessional Work

The Art works will be produced in the studio of the Department under the direction of the Teacher.

- Minimum total 30 sketches (at least 10 sketches of study from each unit 1 to 3) should be submitted in sketch book.
- Minimum 10 plates (5 each from unit 4 & 5) of size – Quarter imperial sheet (Still Life - Arrangement of objects with background of Draperies in colour) should be submitted.

Examination work: one work based on unit 4 or 5, size Quarter imperial sheet.

Duration – Examination shall be of 12 hours.

Suggested Readings-

1. Painting Still Life in Water Colour by Lesley E. Hollands, Published by, Krosswood Press- 2009.
2. Water Colours, Still Life by Brian Bagnall, Ursula Bragnall, Astrid Hille: Published by Walter Foster Publishing Inc. (1997)
3. Learn to Paint in Water Colour Step by Step by William Newton, Published by Search Press, (9 March 2017)
4. The Art of Still Life, The Contemporary Guide to Classical Technique, Composition and Painting in Oil by Todd M. Casey, Published by Monacelli Press Inc. (18 Feb 2020)

B A Year 2 - Semester III

Course Code- A210303P N

Course Title – Nature study with pencil and colour

Paper III –Practical

Credits- 2

Elective

Max Marks – 25+75

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course out-come –

It will make students to understand the colour theory of nature and be able to create various hues apart from the given palette.

It will also develop a strong observational ability and enhance their compositional skills.

It will enable them understand composition, perspective, representational and impressionistic art.

Students will be able to pour that creativity onto canvas.

Unit	Topic	No. of Lectures
1	Study of plants -Sketching with Pencil Shading, dry pastel, poster color, water color	6

2	Old Masters Copy work based on Subjects of nature study	6
3	Study of flowers – with pencil shading, water colour/poster colour, dry pastel	9
4	Study of animals and birds - with pencil shading, acrylic colour /Oil colour	9

Suggested continuous Evaluation methods-

- Submission of sessional work and sketch book -- 10 marks
- Written test -- 10 marks
- Attendance -- 5 Marks

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Course

Swayam

Recommendation for Essential Tools and Equipment –

Further, it is also recommended that below mentioned models, tools & equipment along with suggested books should be provided by college. For Nature Study (Drawing, Sketching and Colouring)

For the study of natural fruits, flowers and leaves, material will be provided by the college in the class and outdoor sketching will be done for the study of trees and plants.

Quarter size or Half imperial size boards will be given by college.

Submission of sessional work-

Total 10 complete work (at least 5 works from each unit 1,3 and 4)

Paper size: Quarter imperial

Total 30 sketches from all Units in sketch book.

Examination work: one work based on either Unit 1,3 or 4 in the exam. Size Quarter imperial

Duration:12 hours.

Suggestive readings --

1. Nature Painting in Watercolour: Learn to Paint Florals, Ferns, Trees, and More in Colourful, Contemporary Water colour By Kristine A. Lombardi · 2021. ISBN:9781633228863, 163322886X Publisher: Walter Foster Publishing.
2. Experimental flowers in water colours by Ann Blockley publisher Batsford
3. How to draw Trees by Frank M. Rines -2012 publisher: Dover publication

4. Pencil Sketching by Thomas C. Wang Published: March 14, 2002 Publisher: Wiley
5. Drawing flowers by Jill Winch
6. Colored pencil animal kingdom (a guide to drawing animals in living color) by Liu Xiaone

B A Year 2 - Semester IV

Course Code- A210401TN

Course Title – Art and Culture

Paper I –Theory

Credits- 4

Max Marks – 25+75

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome –

Demonstrate an array of critical approach to the study of art and visual culture. Produce an extended work involving visual analysis, reading research, critical thinking, writing and standard methods of documentation.

Unit	Topic	No.of Lectures
1.	Aesthetics, Arts and Philosophy	8
2.	Art and Beauty, Art and Society	8
3.	Concepts of aesthetics in western Art (ancient Greek Aesthetics, Western Medieval Aesthetics, German Writers) Aristotle, Plato, Socrates, Francis Bacon, Rene Decarte	8
4.	Baumgarten, Hegel, Kant, Schopenhauer, Croce, Herbert Read, Collingwood, Ruskin	8
5.	Concepts of Aesthetics in Indian Art	7
6.	Concept of Rasa, Natyashastra	7
7.	Indian Philosophers of Art Bharat Muni, Shankuk, Abhinavgupta, Anadvardhan, Bhamah, Vaman, Kshemendra, Ravindra Nath Tagore, Anand kumar Swamy	8

8.	Introduction to Indian Folk Art Traditions	6
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Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student 10 marks
- Written Test 10 Marks
- Attendance 5 Marks

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

Suggestive readings -

1. Bhartiya chitrakala ke mool stotra; Bhanu Agrawal
2. Indian Painting the Lesser-known Traditions; Ed. Anna L. Dallapiccola
3. Bhartiya Kala Ka Singhavlokan; Nand Lal Basu
4. Bharat Shilp Ke Shadang; Asit kumar Haldhar
5. Christian and Oriental Philosophy of art; A k Coomarswamy
6. Kala Samay aur samaj; Lalit kala Akademi, New Delhi
7. Interpretation of Indian art; N Bhuvendra
8. Icon and Idea – The Function of Art in the Development of human Consciousness
9. Saundarya Shastra; Dr. Mamta Chaturvedi
10. Saundaryashastra Ke Tatva; Dr. Kumar Vimal
11. Saundarya Shastra; Dr. Hari Lal Sharma
12. Saundarya; Dr Prema Mishra
13. Bhartiya Saundarya shastra ki Bhumika; Nagendra
14. Saundarya Shastra; Dr. Purnima Tewari
15. Pashchatya Saundarya Shastra ka Itihas; Sunil Kumar Bajpai
16. Indian Folk and Tribal Art, Kumar Anup
17. Deshaj Kala; Dr. Hriday Gupta; 2018; published by Vaigyanik tatha takniki shabdawali ayog, Manav Sansadhan Vikas Mantralaya & Hindi Granth Akademi, Jaipur
18. Folk Arts of West Bengal and Artist Community, by Tarapada Santra
19. Indian Folk Arts and Crafts, Jasleen Dhameeja; National Book Trust of India.

20. India: Art and Culture, 1300-1900, Book by Stuart Carry Welch

B A Year 2 - Semester IV

Course Code- A210402PN

Course Title – Creative Mobile Photography

Paper II –Practical

Credits

Elective

Max Marks – 25+75

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome-

Use of mobile camera features including manual mode, ISO, shutter speed and composition techniques. This will help them see and capture unique perspectives, composition and storytelling elements and also help them understand the basics of photo editing apps like Adobe Lightroom and Mobile Snapseed. As a result, they can apply mobile photography skills to real-world scenarios such as capturing portraits or still life photos.

Unit	Topic	No. of Lectures
1.	Understanding Indoor and outdoor Lighting; Camera Controls- Aperture, Shutter speed, Focus	10
2.	Advertising Photography (Product)- USP of a Product should reflect in the composition. Arrangement of the products with props and set. Minimum 5 photographs Size 8x12 inches	5
3.	Photo Feature with minimum 10 photographs (size 8x12 in) on subjects like Historical Monuments, Fort, museum, Picnic spot, Temple and its Surroundings.	5
4.	Micro Photography on Subjects Like- Jewellery, Stationary, Micro objects etc	5
5.	Photo Feature with minimum 10 Photographs (size 8x12) on Live Models and Human Expressions	5

It is also recommended that --

- Few suggested books should be provided by college.
- Computer or Laptop (with necessary software) along with card readers
- Studio space

Sessional works - Students will work on each unit (**unit 2 to unit 5**) and submit at least two printouts of the size 8 x 12 inches. The works can be in color, monochrome or black & white.

Submission of Examination -- one photograph (print) work based on any unit. Size of work - 8x12 inches either in colour, monochrome or black & white.

Duration – Examination shall be of 12.00 hrs.

Suggested continuous Evaluation methods-

- Submission of sessional work - 10 marks
- Written Test -10 Marks
- Attendance -5 Marks

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

Suggested Readings-

1. Hansen Michel and Tater Mohit, (2013), Bob's Basic Photography: Working in Black and White; Worthing UK, AVA Publishing
2. Ducker Robert & Key Teresa (2012) Bob's Basic Photography; Texas, Bob Media.com
3. The Digital Photography Book - The Step-by-step Secrets for how to Make Your Photos Look Like the Pros! Part 1 By Scott Kelby 2013.
4. Smart Phone Smart Photography-- Simple Techniques for Taking Incredible Pictures with iPhone and Android By Jo Bradford 2018.
5. Langford Michael, (1997), Basic Photography 6th Revised Edition US/UK, Focal Press
6. Praker David, (2006), Basic Photography: Composition; Worthing UK, AVA Publishing
7. Hansen Michel and Tater Mohit, (2013), Bob's Basic Photography: Working in Black and White; Worthing UK, AVA Publishing.
8. Bavister Stevan, (2000), Digital Photography, a Beginner's Guide, UK, Collins and Brown.
9. Bedford Edward J. (2003), Nature Photography for Beginners, Montana, Kessinger Publishing Models and Human Expressions.

B A Year 2 - Semester IV

Course Code- A210403PN

Paper III Practical**Course Title-- Copy from old masters (in ref. of Indian miniature painting)****Credits- 2****Elective****Max Marks – 25+75**

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome-- *Copy from Old Masters subject will be beneficial for the students, as they will be able to practically learn the main elements of art like lines, colour scheme, composition by coping the works of famous artists. It is one of the best ways to learn. It will be helpful for some of them those who want to work as free-lance artist in the future.*

Unit	Topics	No. of Lecture
1	Rajasthani style	10
2	Mughal style	10
3	Pal style	10

Suggested continuous Evaluation methods-

- submission of sessional work and sketch book 10 marks
- Written Test 10 Marks
- Attendance 5 Marks

Course prerequisites: 10+2 in any Discipline

Submission of sessional works- The Art works will be produced in the studio of the Department under the direction of the Teacher.

Student should submit Minimum 12 sheets (of quarter Imperial or A3 size).

Minimum 3 works of each style in colour with all fine details is compulsory.

Total 25 Layouts in sketch book.

Examination work : one work based on any of one unit (quarter Imperial or A3 size)**Duration** – Examination shall be of 12.00 hrs.

B A Year 3 - Semester V**Course Code- A210501TN****Course Title – History of Indian Architecture****Paper I –Theory****Credits- 4**

Core- Compulsory

Max Marks – 25+75

Total No. of Lectures- Tutorials- Theory (in hours per week): L-T-P: 3-0-0

Course Outcome-

The Architecture of India is Rooted in its history, culture and religion. Thus, to develop the understanding for its many architectural styles and traditions varying from Hindu Temple architecture with its numerous regional styles to Indo- Islamic architecture.

Units	Topics	No. of Lectures
1.	Indus Valley Civilization (2600 BCE- 1900 BCE)	8
2.	Ancient Indian architecture—Major styles --Nagra style, Vesara style, Dravida style Buddhist Architecture and Indian Rock Cut Architecture --- Stambha, Stupa, Chaitya, Vihara	10
3.	Gupta Architecture --- Temples and their main elements & characteristics in ref. of Dashavatara(Deogarh), Bhitargaon temple (Kanpur) etc	8
4.	Hindu Temple Architecture and techniques and main features --- in ref. of Konark sun temple (Konark in Orissa), Khajuraho temple (Chhatarpur M.P), Meenakshi Amman temple (Madurai, Tamil Nadu) Etc.	9
5.	Jain Architecture their main feature ---- in ref of. Janakpur temple (Nepal) Shravanabelagola (Hassan Karnataka) etc.	7
6.	Indo- Islamic Architecture—main features, characteristics, influences--- in ref of Taj-Mahal (Agra), Qutub- Minar (New-Delhi), Mughal mosques etc.	7
7.	Mughal Architecture--main features --- in ref of Fatehpur- Sikri (Agra), Red fort (New -Delhi) etc.	4
8.	Architecture of Rajasthan---main features and characteristics – Hawa Mahal (Jaipur), Dilwara temple (Mount Abu, Rajasthan), Mehrangarh fort Jodhpur, Rajasthan) etc	7

This Course can be opted as an elective; Open to all

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student (10 marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

Suggested Readings-

1. Evenson Norma (1989), The Indian Metropolis. New Heaven and London; Yale University
2. Vastu Shilp Kosha, Encyclopaedia of Hindu Temple Architecture and Vastu; SK Ramachandra Rao; Delhi Devine Books (Lala Murali Lal Chariya Oriental Series)
3. Bhartiya Sthapatya Evam Kala; Art and Architecture of India; Dr. Uday Narayan Upadhyay, Prof. Gautam Tiwari, 2007; Motilal Banarsi das Publishers Pvt. Ltd.
4. Bhartiya Vastukala Ka Itihas by Krishan Dutta Vajpai, 1979, Hindi Samiti, Lucknow UP
5. The Ancient and Mediaeval Architecture of India: A study of Indian Aryan Civilization by E B Havell, 1915, John Murray, London.

B A Year 3- Semester V

Course Code- A210502TN

Paper - II

Course Title – History of Indian Art -II

Paper II –Theory

Credits- 4

Core- Compulsory

Total No. of Lectures- Tutorials- Theory (in hours per week): L-T-P: 3-0-0

Course Outcome-

In This course, students will study various styles of Indian painting. To inculcate an understanding of styles, traditionally practiced like - Mediaeval Indian Painting Styles Pahari Style, Mughal Style, Rajput Style.

Unit	Topic	No. of Lectures
1.	Mediaeval Indian Painting- Pal style, Jaina style/ Apbhransha style	8

2.	Rajput School – Bikaner School Bundi - Kota Kalam School	8
3.	Dhundhar- Jaipur school Marwar School- Kishangarh school	8
4.	Mewar school- Udaipur Raagmala Paintings	8
5.	Mughal School- Akbar Jahangir Shahjahan	8

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student (10 marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

Suggested Readings-

1. Indian Court Painting, 16th – 19th Century by Steven Kossak, 1997, Metropolitan Museum of Art
2. Tanjore Painting, A Chapter in Indian Art History; NS 'Kora' Ramaswami
3. Jain Manuscript painting; John Guy; January 2012, Department of Asian art, The Metropolitan Museum of Art
4. Four Centuries of Rajput Painting Mewar, Marwar and Dhundhar Indian Miniatures from the Collection of Isabella and Vicky Ducrot, Dr Daljeet Kaur, 2009
5. Bhartiya Chitra kala; Vachaspati Gairola
6. Bhartiya Chitra kala ka itihās; Avinash Bahadur Sharma
7. Kala Vilas (Bhartiya Chitra Kala ka Vivechan); R A Agrawal
8. Pracheen Bhartiya Murtikala Evam Chitrakala; Arvind Kumar Singh
9. Bhartiya Chitra kala ka itihās; Bhagvat Sharan Agrawal
10. Bharat ki Chitra kala; Rai krishna Das, Bharat Ki Murtikala; Raikrishna Das
11. Bhartiya Kala Ka singhavlokan; Nand Lal Basu
12. Bharat Shilp Ke Shadang; Asit kumar Haldhar

13. Kala Darshan; Shachi Rani Gurtu
14. Bhartiya Chitrakala Evam Murtikala ka Itihas; Dr. Reeta Pratap
15. South Indian Painting; C Shivaram Murti
16. History of Indian painting; K Chaitanya
17. Indian Painting; Douglas Barrett and Basil Gray
18. Ajanta Murals; Ajeet Ghosh
19. The Art of India; C Shivaram Murti
20. Christian and Oriental Philosophy of art; A k Coomaraswamy
21. History of Indian and Indonesia Art; A K Coomaraswamy
22. Indian Miniature Painting; M S Randhava
23. Indian Painting; Philip S Rawson
24. Album Of Indian painting; Mulk raj Anand
25. A history of Fine Arts in India and Ceylon; C Shivram Murti

B A Year 3 - Semester V

Course Code- A210503PN

Course Title – Head study with pencil and Colour

Paper III –Practical

Credits- 2

Core- Compulsory

Max Marks – 25+75

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course Outcome

Students will develop their drawing skills including, proportion, anatomy and facial structure. Students will develop their observational skills learning to accurately depict the human head Students will be prepared for further study in fine arts, illustration, or other related fields.

Unit	Topics	No. of Lectures
1.	Head study with Pencil Drawing and Shading	10
2.	Head Study with Water Colour	6
3.	Creative Head Study with Water Colour and Poster Colour	8

4.	Creative Head Study with acrylic and Oil Colour	6

Suggested continuous Evaluation methods-

- submission of sessional work - 10 marks
- Written Test - 10 Marks
- Attendance - 5 Marks

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

For Portraiture and Head Study (study from Life Model) –

Life Models – Men, Women and Children of different age should be provided as sitting models for study.

For Head Study, Portraiture, (Drawing, Sketching and Colouring) –

- Drawing Boards- half or full boards as per requirements
- Easels

Submission of Sessional Work

The Art works will be produced in the studio of the Department under the direction of the Teacher.

Minimum 30 sheets of Head study. (15 sketch study of unit 1 & 2) in sketch book.

Student should submit- Minimum 15 Plates of Portraiture / Head Study in Colour of size Half Imperial.

Practical Exam- Based on either Unit 3 or 4 in the exam. Size Half Imperial.

Duration – Examination shall be of 12.00 hrs.

Suggested Readings-

1. The Head by Andrew Loomis; 1989; Walter Foster Publication
2. Drawing the Human Head anatomy, Expressions, Emotions, and Feelings by Giovanni Colombo, Giuseppe Vigliotti; August 27; Hoaki Books
3. Drawing Expressive portraits by Paul Leveille; 15 August 2001;

Semester VI**Course Code- A210601TN****Course Title – Renaissance Period in Indian Art****Credits- 4**

Core- Compulsory

Max Marks – 25+75

Total No. of Lectures- Tutorials- Theory (in hours per week): L-T-P: 3-0-0

Course Outcome

Student will gain a deep understanding of the development of Indian art during the renaissance period. In this course, students will study the paintings of Kalighat, Company style, Bengal School, Raja Ravi Varma, and other Modern artists. It will inculcate an understanding of their styles and concepts of their art works. This will develop analytical and critical thinking.

Unit	Topic	No. Of Lectures
1.	Kalighat paintings	8
2.	Company School	7
3.	Bengal School and artists- Abanindranath Tagore, Nandalal Bose, A R Chughtai,	8
4.	Sunayani Devi, Asit Kumar Haldhar, Sudhir Ranjan Khastgir, Kshitindra Nath Majumdar	8
5.	Raja Ravi Varma	5
6.	New Methods Embraced by the Bengal School artist as such - Jamini Roy, Amrita Shergill, Ram Kinker Baij	8
7.	Ravindra Nath Thakur, Gagnendra Nath Thakur, Vinod Bihari Mukharjee	8
8.	Influence of Bengal School on Indian Art and artist like -- Ganesh Pyne and others.	8

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student -10 marks
- Written Test -10 Marks
- Attendance - 5 Marks

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

Suggested Readings-

1. Bhattacharya, Sunil Kumar; 1 January 1994
2. Revivalism and the Impact Of the West. Trends in Modern Art; M D Publications Pvt Ltd. ISBN 978-81-85880-21-1
3. The Makin of Modern Art, The Progressives; Yashodhara Dalmia, Rudolf Von Lyden; 2001; Oxford Press
4. Vrihad Adhunik Kala Kosh; Vinod Bharadwaj; 2006; Vani Prakashana
5. Aaj Ki Kala; Prayag Shukla; 2007; rajkamal prakashan
6. Kala Ke Praneta; Shachi Rani Gurtu, 2007, India Publicaion House.
7. Contemporary Indian Artists by Geeta Kapoor; 1978; Vikas Publishing House Pvt Ltd.

B A Year 3

Semester VI

Course Code- A210602TN

Course Title – Modern Indian Art and Artist Paper II

Credits- 4

Core- Compulsory

Max Marks – 25+75

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course Outcome-

In This course, students will study advent of Modernism in Indian art, and contemporary practices to develop the understanding of contemporary art environment of Country.

Unit	Topic	No. of Lectures
1.	Brief Introduction to Academy and Museum, Art Galleries Establishment, its importance and functions	7
2.	Contemporary Indian Art and artists- Ram Kinker Baij, D P Roy Chaudhary, Ram Kumar, M F Hussain, A Ramchandran,	7

	.	
3.	K. G Subramanyam, Jagdish Swaminathan, G N Santosh G M Sheikh, Bhupendra Khakhar, Manjeet Bawa, Anjali Ela Menon	8
4.	Anupam Sood, Rini Dhumal, L M Sen, Manu Parekh, Subodh Gupta, Vikas Bhattacharjee, Atul Dodiya, B.N Arya, Jai krishna Agarwal & Shyam Sharma	10
5.	Progressive Artist Group, Calcutta Group of Contemporary Artists	8
6.	Shilpi Chakra, Chola Mandala	5
7.	Abstraction In Indian Art, Contemporary Trends	9
8.	Art Appreciation, Understanding and Critically analysing Artworks.	6

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student -10 marks
- Written Test -10 Marks
- Attendance - 5 Marks

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

Suggested Readings-

1. Bhattacharya, Sunil Kumar; 1 January 1994
2. Revivalism and the Impact of the West. Trends in Modern Art; M D Publications Pvt Ltd. ISBN 978-81-85880-21-1
3. Contemporary Indian Artists by Geeta Kapoor; 1978; Vikas Publishing House Pvt Ltd.
4. The Making of Modern Art, The Progressives; Yashodhara Dalmia, Rudolf Von Lyden; 2001; Oxford Press
5. Vrihad Adhunik Kala Kosh; Vinod Bharadwaj; 2006; Vani Prakashan
6. Aaj Ki Kala; Prayag Shukla; 2007; Rajkamal Prakashan
7. Kala Ke Praneta; Shachi Rani Gurtu, 2007, India Publication House.
8. Contemporary Art in India; P N Mago

B A Year 3**Semester VI****Course Code- A210603PN****Course Title – Composition Paper III –Practical****Credits- 2**

Core- Compulsory

Max Marks – 25+75

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome –

In This Course, students will learn to the work with Colours by making the selected subjects on the sheet or Canvas as Composition. Market scenes, festivals, waiting, working people, men or women, rural life, playing children etc. can be selected as subject for Composition. Two auxiliary elements with at least three figures must be in the picture.

Unit	Topic	No. of Lectures
1.	Composition with Pencil and shading	10
2.	Composition with Water Colour	5
3.	Composition with Oil Colour	5
4.	Composition with Acrylic Colour	5
5.	Creative composition	5

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student - 10 marks
- Written Test - 10 Marks
- Attendance - 5 Marks)

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

Submission of Sessional Work

Student should submit–

- Minimum 10 complete work (of size Half Imperial sheet or Canvas as required) in colour.

- Pencil Sketching or Colour Layouts -- 25 sheets (in sketch book)

Practical Exam

Single work on any one of the given themes. Size Half Imperial sheet or Canvas as required) in colour.

Duration – Examination shall be of 12.00 hrs.

Suggested Readings-

Students will study the reproductions of old master's paintings from various books for understanding Composition and its concepts.

B. A IV Year

Semester VII

Course Title – Study of Indian Traditional Arts and Motifs and symbols

Course code A210701TN

Paper I –Theory

Credits- 4

Core

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome – knowledge of various Indian art forms, including folk, tribal and other classical traditions. Capability to analyse the different historical and cultural contexts of different art forms and to understand the significance and meaning of various motifs and symbols used in Indian art.

Unit wise Course Study-

Unit	Topic	No. of Lectures
1.	1. Introduction to Indian Traditional and Folk Arts. 2. Significance of understanding Indian Folk art and Culture. 3. Need to be concerned about future of our arts. 4. Sustenance of Art Forms 5. Inter relationship with nature	10
2.	Assam- Assamese Miniature Painting Uttarakhand- Aipan Uttar Pradesh- Sanjhi Art, Ramleela. Madhya Pradesh- Pithora Painting, Bhil Painting, Gond Painting Jharkhand- Sohrai Art, Jadupatiya Painting	10

3.	Bihar- Madhubani, Purniya Painting, Tikuli art Chhatisgarh- Godana West Bengal - Dokra Art, Kalighat Painting, Masan Painting, Patua Painting, Santhal Painting Odisha- Pipli art, Patchitra (in ref. of Odisha and Bengal), Saura Painting, Tassar Silk Painting, Chhau (in ref. of Odisha and Bengal)	11
4.	Rajasthan- Madana, Meenakari, Pichhwai Painting, Phad Painting Gujrat - Kutch Lippan Art, Mata ni Pachedi, Rogan Art from Kutch Maharashtra- Chitakathi, Warli Folk Painting	10
5.	Telangana - Cheriya Scroll Painting, Kalamkari Andhra Pradesh- Kondapalli Bommallu, Leather Puppet Art, Karnataka- Chittara Art, Mysore Ganjifa Art, Mysore Painting, Yakshagana, Surpur Folk Art miniature Tamil Nadu - Kolam Floor Painting, Kurumba Painting, Tanjore Reverse Glass Painting, Tanjore Painting Kerala- Kerala Mural Painting, Kalmezhuthu Art, Kathakali Body Painting, Thirayattam.	11
6.	Meaning and significance of Motifs and symbols in Indian art	8

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student (10 marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

Suggested Readings-

1. Indian Ritual Art by Manjula Chaturvedi, Ajay Kumar Singh 2013
2. Myths and symbols in Indian art and civilization by Heinrich Zimmer 1946.
3. Tribal and folk art of India by- Ankitha K S
4. Living traditions -tribal and folk paintings of india -<https://ccrtindia.gov.in>

B.A IV Year

VII Semester

Course Code- A210702TN

Paper II –Theory

Course Title –Aesthetics (Modern Indian concepts)

Credits- 4

Core

Max Marks – 25+75

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome –

The ability to analyse art through Indian philosophical lenses, appreciate the nuances of Rasa, Bhava, and Dhvani, and understand the historical evolution of Indian aesthetics. It will also develop a comparative perspective, contrasting ancient and contemporary approaches to art and beauty.

Unit wise Course of Study-

Unit	Topics	No. of Lectures
1.	Ananda Coomaraswamy- <ul style="list-style-type: none"> • The Essential • Beauty and Truth • Why Exhibit works of art? 	12
2.	<ul style="list-style-type: none"> • Stella Kramrisch- Exploring India's Sacred Art • Traditions of Indian Craftsmen • Emblems of Universal being 	12
3.	Binod Bihari Mukherjee- <ul style="list-style-type: none"> • Chitrakar • The Artist • The Creator (Kritikar) 	12
4.	K. G Subramanyam- <ul style="list-style-type: none"> • Moving Focus • The struggle for image in Contemporary Art • The Indian Artist and the Socio-cultural Context • The Use of Art criticism 	14
5.	Richard BartholomeThe Art Critic <ul style="list-style-type: none"> • The Development of Indian Art • Affinities 	10

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student (10 marks)
- Written Test (10 Marks)

- Attendance (5 Marks)

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

B.A IV Year

VII Semester

Course Code- A210703PN

Paper III- Practical

Course- Core

Course Title – Figurative Composition I

Credits- 4

Max Marks –

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Unit wise Course of Study-

Figurative Composition I

Pictorial Composition with Two Figures in any style i.e. Realistic, Semi- Realistic, Modern or contemporary.

Emphasis should be on developing own individual rendering and arrangements in composition instead of copying.

Medium – Water Colour /Poster Colour
/Pastel/ Oil Colour/Acrylic Colour / mix medium
On Paper or canvas

Sketches – Students should practice sketching compositions from Life, Outdoor sketching
Students should submit sketches with sessional work

Submission of Sessional Work –

- 10 works in any two mediums
- 30 colored Layouts in sketching book

Paper size Full imperial sheet or Canvas 2 X1^{1/2} ft.

Division of marks –

Sessional work& Sketch book -10 marks

Test - 10 marks

Attendance - 5 marks

Practical Exam: Single work on Full imperial sheet

or Canvas 2 X1^{1/2} ft.

Duration :18 hours

B.A 4 Year - VII Semester

Course Code- A210704PN

Paper IV – Practical

Course Title – Landscape

Credits- 4

Course- core

Max Marks –

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Landscape

Emphasis should be on developing observational skills, rendering and drawing perspective, with learning of light and shade and colour in nature

Medium – Water Colour /Poster Colour /Pastel/ Oil Colour/Acrylic Colour on Paper or canvas

Study tour for study of landscape should be arranged for students

Sketches – Students should practice sketching from Life, Outdoor or -students should practice sketching landscapes.

Submission of Sessional Work –

- 10 plates in any two mediums (Size –Paper – Full Imperial Sheet or Canvas - 24 X 30 inches)
- 30 Rapid sketches in pencil or in color (Sketchbook) should be submitted.

Practical Exam: Single work on Full imperial sheet or Canvas 30X36 inches.

Duration :12 hours

B.A IV Year - VII Semester

Course Code- A210705PN

Paper V – Practical

Course Title – Portrait and Life Study

Credits- 4

Course- Elective

Max Marks –

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Portrait and Life Study-

Emphasis should be on developing observational skills, rendering and drawing human anatomy, with learning of light and shade and colour.

Medium – Water Colour /Poster Colour /Pastel/ Oil Colour/Acrylic Colour on Paper or canvas.

Sketches – Students should practice sketching from Life, Outdoor or Indoor sketching or with the help of books students should practice sketching human Anatomy.

Submission of Sessional Work –

- 10 plates in any two mediums
- 30 Rapid sketches in pencil or in color (Sketchbook) should be submitted.

Paper size– Full Imperial Sheet or Canvas - 24 X 30 inches

Practical Exam: Single work on Full imperial sheet or Canvas 2X1^{1/2} Ft.

Duration :12 hours

OR

B.A IV Year - VII Semester

Course Code- A210706RN

Paper -VI – R/ P

Course Title – Research project

Credits- 4

Course- Elective

Max Marks –

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome - By engaging with these topics, students will not only enhance their artistic skills but also develop a deeper understanding of the rich artistic heritage of India and its relevance in the modern world.

Research project

Students are required to select a topic for their research based on the art subject such as---

- Application of Drawing Painting in other fields
- Various Aspects of Indian art (Historical, Regional, Mythological or Spiritual)

B. A IV Year - VIII Semester

Course Code- A210801TN

Paper I –Theory

Course Title – Critical Appreciation of Art and Introduction to Research Methods

Credits- 4

Course- Core

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome –

It will enhance their ability to appreciate and respond to the beauty and artistic qualities of different art forms. Capability to analyse art critically, evaluating its artistic merit and meaning. Students will grasp the fundamental concepts of research methodology in the relative subject.

Unit wise Course of Study-

1.	Critical Appreciation of Art Brief Introduction and History of Criticism 1. Art Appreciation in West 2. Art criticism in India after Independence
2.	Art Critics – A K Coomaraswamy, E V Havell, B K Sarakar, O C Ganguly, Stella Kramerisch, Heinirich Zimmer, Jaya Appasamy, Richard Bartholomew, J Swaminathan, Keshav Malik, Geeta Kapur, Nancy Adjanja

3.	What is research Types of Research Interdisciplinary research Case study Comparative study Historical study
4.	Data collection- methods – field study, interview, questionnaire, studying literature, Reviews, Experimentation- Field Work- Preparatory Phase of Field, field work, Stage after field work, Data analysis and Inferences
5.	Documentation of Findings

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student (10 marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

Suggested Readings-

Research Methodology :Methods and Techniques By C. R. Kothari · 2004 Publisher: New Age International (P) Limited.

Indian Art By Partha Mitter 1994 Publisher: Oxford University Press

B.A IV - Semester VIII

Course Code- A210802TN

Paper II –Theory

Course Title – New Mediums and contemporary Practices in Art

Credits- 4

Course- Core

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome - The course fosters experimentation, encourages interdisciplinary approaches, and prepares students for diverse career paths in the art world.

Unit wise Course of Study-

Unit	Topics	
1	Exploration of Art Techniques– Traditional and Modern Art and Technology. Discussion of some artists who use these techniques	10
2	Exploration of Materials and Mediums – Concepts, Traditional and modern like mix media, Lowbrow, Photorealism, Block colour styles. Discussion of some artists who use these materials and mediums	12
3	Installations, Video Installations, Video Performance, Kinetic art. Reference of some artists who use this medium.	13
4	Computer as new medium - Digital Art. Reference of some artists who use this technique. NFT art.	13
5	Creative photography, Photo montage Revising shapes and Human Figures -Using 3D objects, Using Human body as medium in art works. Reference of some artists who use these techniques and mediums	12

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student (10 marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

B.A IV - Semester VIII

Course Code- A210803PN

Paper III –Practical

Course Title – Figurative Composition II

Credits- 4**Course- Core**

Max Marks – 100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 0-0-6 In continuation of First Semester

Pictorial Composition with Two Figures in any style i.e. Realistic, Semi- Realistic, Modern or contemporary Emphasis should be on developing own individual rendering and arrangements in composition instead of copying.

Medium – Water Colour /Poster Colour /Pastel/ Oil Colour/Acrylic Colour

Sketches – Students should practice sketching compositions from Life; Outdoor sketching Students should submit sketches with sessional work.

Submission of Sessional Work –

- 10 plates in any two mediums (Size –Paper – Full Imperial Sheet or Canvas - 24 X 30 inches
- 30 Rapid sketches in pencil or in color (Sketchbook) should be submitted.

Practical Exam :Single work on Full imperial sheet or Canvas 2 X 1^{1/2} Ft.
Duration :18 hours

B. A IV - Semester VIII

Course Code- A210804PN

Paper IV –Practical

Course Title – Traditional arts of India

Credits- 4

Course- Core

Max Marks – 100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 0-0-6

Course outcome-

Students will create art works inspired by or based on any of the below traditional Indian art forms. They must learn to identify the artforms. Understand the materials and tools used for creation.

1. Bhil Painting, Gond Painting
2. Madhubani painting, Purniya Painting
3. Lippan art, Pichhwai, Phad painting
4. Patua painting, Patchitra, Tassar Silk painting, Chhau
5. Kalamkari

Medium – Water Colour /Poster Colour /Pastel/ Oil Colour/Acrylic Colour on Paper or canvas

Sketches – Students should practice sketching from reproduction in books or pic available on various websites.

Submission of Sessional Work –

- 10 plates in any two mediums based on any of mentioned units (Size: Paper Sheet or Canvas – 16 X 20 inches maximum)
- 30 Rapid sketches in pencil or in color (Sketchbook) should be submitted. Minimum 5 sketches from each unit.

Practical Exam: Single work on paper sheet or Canvas 16 X 20 inches. Duration :18 hours

B.A IV - Semester VIII

Course Code- A210805PN

Paper V –Practical

Course Title – Landscape & City Scape

Credits- 4

Course- Elective

Max Marks – 100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 0-0-6

Course Outcome-

Students will learn to analyse, interpret, and translate these scenes into various art forms, developing skills in composition, perspective, and technique. This includes understanding the nuances of light, colours, and form in both landscapes and cityscapes, as well as developing a personal artistic style.

Landscape

Emphasis should be on developing observational skills, rendering and drawing perspective, with learning of light and shade and colour in nature

Medium – Water Colour /Poster Colour /Pastel/ Oil Colour/Acrylic Colour

Study tour for study of landscape should be arranged for students.

Sketches – Students should practice sketching from Outdoor. Students should practice sketching landscapes.

Submission of sessional work:

- 20 complete works in any two mediums on imperial size paper or canvas.
- Minimum 30 rapid sketches should be submitted in sketch book.

Examination work: one work in any one medium on (imperial size paper or canvas)

Suggested continuous Evaluation methods-

- sessional works and sketch book 10 marks
 - Written test 10 marks
 - Attendance 5 Marks
- Course prerequisites: 10+2 in any Discipline
Suggested Equivalent online courses
Coursera
Swayam

B.A IV Year - VIII Semester

Course Code- A210806RN

Paper VI – Research Project

Course Title – Research project

Credits- 4

Course- Elective

Max Marks –

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome –

A research project focused on "Artist-centric Topics: Indian Practicing Artists and Their Practices" and "Thematic Topics" aims to equip students with in-depth knowledge and critical understanding of Indian art, its practitioners, and the themes they explore. The expected outcomes include enhanced research skills, a deeper appreciation of artistic practice.

Research project

Students are required to select a topic for their research based on the art subject such as---

- **Artist centric topics - Indian Practising Artists and their practices**
- **Thematic topics or any other than these**

4th year Bachelor's Degree with Research ----

For standard degree with research in fourth year, student will have to do compulsory research project in place of fifth question paper. This research project will be of four credits each in VII & VIII Semester. Only those students will be eligible for the honorary degree with research in the Fourth year who have more than 75%marks in the first six semester.

5 Year

IX Semester (Masters in faculty)

Course Code- A210901TN

Paper I –Theory

Course Title – History of Western Art Primitive Era to 13th Century

Credits- 4

Course- Core

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome -

Comprehensive understanding of the development of Western art from its earliest forms to the end of the Romanesque period. Key learning outcomes include the ability to identify artistic styles, analyse works of art within their historical and cultural contexts, and understand the evolution of artistic techniques and materials and processes used by artists during different periods. Developing the ability to interpret the symbolic and iconographic meaning of artworks. Placing artworks within their historical and cultural contexts, considering the social, political, and religious factors that influenced their creation.

Unit wise Course of Study-

Unit	Topics	No of Lectures
1.	Pre-Historic Art - 1. Introduction, Study of visual elements, Importance, subject matter and Techniques 2. Art of Franco Cantabrian Region 3. Art of Eastern Spain 4. Caves – Altamira, Lascaux, Niaux, Cogul, Morella Devella	6
2.	Egyptian Art 1. Philosophy of Egyptian Art 2. Old Kingdome, Middle Kingdome, New Kingdome 3. Pyramids, Sphinx, Book Of Dead 4. Temples of Luxor and Karnak 5. Relief Sculptures and Paintings	7

	6. Nefertiti, Mask of Tutankhamen 7. Conventions in Egyptian Art 8. Hieroglyphics	
3.	Mesopotamian Art 1. Brief Introduction to the Historical background and Art of Sumer, Akkad, Babylonia, Assyria 2. Ziggurat, Hanging Gardens, Sculptures 3. Cuneiform, Cylindrical Seals 4. Characteristics	5
4.	Aegean Art 1. Minoan Art 2. Mycenaean Art 3. Characteristics of Aegean Art	4
5.	Greek Art 1. Geometric and Orientalizing Styles - Vase Painting 2. Archaic Period – Introduction and Characteristics, Vase Painting, Red Figure Style, Black Figure Style, Ionic and Doric Sculptures, The Calf Bearer, Hera from Samos, Acropolis 3. The Classical Age - Introduction and Characteristics, Sculpture- Charioteer of Delphi, Kritios Boy, Discobolus by Myron, Doryphoros (Spear Bearer) by Polykleitos, Birth of Aphrodite, Battle of Lapiths and Centaurs, Atlas Bringing Herakles the Golden Apples. Greek fresco, Vase Painting 4. Age of Pericles - Sculptures- Contest between Athena and Poseidon, Three Goddesses, fragments from Parthenon, Athena by Phidias, Lemnian Athena by Phidias, Aphrodite of Knidos by Praxiteles, Hermes with the Infant Dionysus by Praxiteles, Victory untying Sandal, Heads from the temple of Athena by Scopas Propylaea, Erechtheion, and Temple of Athena Nike 5. Hellenistic Period – introduction and Characteristics Sculpture- Portrait of Alexander, Seated Boxer, Aphrodite of Cyrene, Nike of Samothrace, Dying Trumpeter, Laocoon and his Sons, Head of Odysseus, Zeus fighting Three Giants 6. Painting and Domestic Decoration, Vase Painting	10
6.	Etruscan Art 1. Introduction and Characteristics of Etruscan art 2. Sculpture, Sarcophagus, Wall Painting and Tombs	4
7.	Roman Art 1. Introduction and Characteristics 2. Architectural Marvels- Porta Maggiore, The Colosseum, Arch of Titus, Column of Trajan, Arch of Trajan, Hadrian's Villa	8

	3. Sculptures- Portraits, Augustus of Prima Porta, Augustus of Pontifex Maximus, Ara Pacis, Flavian Sculpture, Portrait of Vespasian, Equestrian Statue of Marcus Aurelius, Commodus as Hercules 4. Roman Mosaics, Wall Paintings, Art of Illusion 5. Book Illumination- Carolingian and Ottonian	
8.	Early Christian Art 1. Introduction and Characteristics 2. Paintings in Catacombs	4
9.	Byzantine Art 1. Introduction & Characteristics 2. Mosaics 3. Illuminated Manuscripts 4. Stained Glass painting	6
10.	Romanesque Art 1. Architecture and Sculpture in France 2. Architecture and Sculpture In Italy 3. Vaulting 4. Mural Painting 5. Manuscripts 6. Characteristics	6

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student 10 marks
- Written Test 10 Marks
- Attendance 5 Marks

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

Suggested Readings-

1. History of fine arts in India and the west by- Edith Tomory published by orient blackswan private ltd. ISBN:9788125007029
2. Paschim ki kala by Ashok, Sanjay publications.

5 Year

IX Semester

Course Code- A210902TN

Paper II –Theory**Course Title – Philosophy of Modern Art (Neo Classicism to Fauvism)****Core- Compulsory**

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Unit wise Course of Study

1.	Origins of modern art 1. Neo- Classicism- Brief Introduction and characteristics 2. Artists- David, Ingress, Flaxman 3. Romanticism - Brief Introduction and characteristics 4. Artists- Rousseau and Barbizon School, Henri Fuselli	9
2.	Realism 1. Introduction and characteristics 2. Artists- Courbet, Daumier, Millet	7
3.	Impressionism- 1. Aim and objectives 2. Scientific Study of Colours, New Techniques of Painting Light in Colours 3. Exhibitions 4. Characteristics of Impressionism 5. Artists – Monet, Sisley, Pissarro, Degas, Renoir, Toulouse - Lautrec	9
4.	Neo- Impressionism- Pointillism, Divisionism, Luminism 1. Idea and Thought 2. Technique 3. Artists - Seurat, Signac	8
5.	Post Impressionism- 1. Introduction 2. Artists- Cezanne, Van Gogh	9
6.	Symbolism, Synthetism, Cloisonnism 1. Introduction 2. Artists – Gauguin 3. The Nabis 4. Intimism- Introduction 5. Artists- Bonnard, Vuillard 6. Other artists- Redon, Rousseau- Naïve Painting	9

7.	Fauvism 1. Introduction, meaning and aim of fauvism, Characteristics 2. Artists – Matisse 3. Other Artists- Vlaminck, Dufy, Marquet	9
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Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student (10 marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

1. European Modern Movements in Encyclopedia of World Art.
2. Impressionism – Leymarie
3. The outline of art -edited by Sir William Orpen Publisher London: G Newness In 1923
4. Post Impressionism- J. Rewald
5. Fauvism- Deymatie- Golding
6. History of Modern Art- Arnason
7. History of impressionism- J. Rewald
8. Art Nouveau- Madsen
9. History of fine arts in India and the west by- Edith Tomory published by orient blackswan private ltd. ISBN:9788125007029
10. आधुनिक चित्रकला का इतिहास - लेखक र.वी साखलकर ISBN : 978-93-90571-24-6
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IX Semester

Course Code- A210903PN

Paper III – Practical

Course Title – Creative composition - I

Credits- 4

Course- Core

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Creative Composition

Students can create figurative or creative Composition in any style i. e. Realistic, Semi-Realistic, Modern or contemporary Figures may Be Included Emphasis should be on developing own individual rendering and arrangements in composition instead of copying.

Medium – Water Colour /Poster Colour /Pastel/ Oil Colour/Acrylic Colour
On Paper or canvas

Sketches – Students should practice sketching compositions from Life, Outdoor sketching Students should submit sketches with sessional work

Submission of sessional work:

- 20 complete works in any two mediums on imperial size paper or 2X1^{1/2} Ft canvas.
- Minimum 30 rapid sketches should be submitted in sketch book.

Practical Exam: Single work on Full imperial sheet or Canvas 2X1^{1/2} Ft

Duration :18 hours

IX Semester

Course Code- A210904PN

Paper IV – Practical

Course Title – Printmaking

Credits- 4

Course- Elective

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Printmaking

One or more medium can be chosen from the below –

Linocut, Wood Cut, Wood Engraving or Screen printing

Figurative composition, objects from nature, should be preferred on prints

Sketches – Students should practice sketching from Life, Outdoor. students should practice sketching compositions.

Submission of sessional work:

- Minimum 20 complete works in any two mediums size of plate should be minimum 12X18 Inch. Print should be in black and white or in monochrome.
- Minimum 30 rapid sketches should be submitted in sketch book.

Examination work: one work in any one medium on plate size 12X18 inch. In black & white or monochrome.

Duration :18 hours

OR

5 Year

IX Semester

Course Code- A210905PN

Paper - V - Practical

Course title: Narrative illustration – I

Credits- 4

Course- Elective

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome - Along with the talent to create beautiful images, it will also provide the ability to tell compelling stories through art, thereby effectively engaging the audience and conveying meaning through visual language. Student will be able to understand the visualization and can illustrate stories for books, comics and caricature forms.

Narrative illustration – I

Students can create Continuous Narrative or Synoptic Narrative.

Composition in any style i. e. Realistic, Semi-

Realistic. Should be based on Stories or poems.

Emphasis should be on developing own individual rendering and arrangements in composition instead of copying.

Medium – Pen & Ink/ Colour Pencils/ Charcoal/ Water Colour / Poster Colour /Pastel/ Oil Colour/ Acrylic Colour. On Quarter sheet Papers.

Sketches – Students should practice sketching compositions from Life, Outdoor sketching.

Submission of sessional work:

- 7 complete works (minimum 2 relevant illustrated pages per work) in any two mediums on 8 X10 Inches size paper.
- Minimum 30 rapid sketches should be submitted in sketch book.

Practical Exam: one complete Work on 8x10 inches size sheets (minimum 2 relevant illustrated pages)

Duration :12 hours

IXTh semester

Course Code- A210906PN

Paper VI- Practical

Course Title – Mural I

Credits- 4

Course- Elective

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome - It will enhance students with the skills and knowledge to create impactful wall paintings and murals, encompassing design, technique, and the historical and cultural context of this art form. Also make them proficient in design principles, spatial awareness, and storytelling, demonstrating their ability to transform spaces and communicate visually through large-scale installations and also about the opportunities related to the business of murals of today's scenario. It will help them to master various mural painting techniques, including those used in traditional and contemporary styles and also understand the practical aspects of mural creation, including surface preparation, color theory.

Mural -I

Rendering and drawing Narratives from ancient Indian references like Ajanta, Ellora and literary Texts like Episodes from Ramayana and others should be Preferred. However, student may choose Modern Theme or text also or they may choose Folk or Traditional patterns of drawings. Emphasis should be on thematic and Narrative representation rather than decorative.

Medium – Murals can be done in Low or High Relief. Murals can be painted with Tempera technique after preparing Ground (Board/ tiles, wall etc)

Sketches – Students should practice sketching from Life, Outdoor or Indoor sketching or with the help of books.

Submission of Sessional Work –

4 final works of Size – 24 X 30 Or 36 X 48 inches.

Sketch book – minimum 30 layouts and sketches

Examination work – one complete work of Size – 24 X 30 or 36 X 48 inches.

Duration -18 hours

OR

5 Year

IXth semester

Course Code- A210907PN

Paper -VII- Practical

Course Title – Paper mâché sculpture - I

Credits- 4

Course- Elective

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome –

It will develop skills to create 3D forms using paper mâché, help them in understanding the techniques and materials involved.

Paper mâché – Sculpture

Human figures, Animal figures or Still life objects should be preferred.

Submission of sessional work:

- Minimum 20 complete works size of works should be maximum 8 X 12 X 10 Inch.
- Minimum 30 rapid sketches should be submitted in sketch book.

Examination work: one work size 10 X14 X 8 inch.

Duration :18 hours

IX Semester

Course Code- A210908 R/ PN

Paper VIII –Theory

Course Title— Dissertation

Credits- 4

Course- Core

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Course outcome- It will develop skills in conducting qualitative research, to analyse and interpret art and moreover to write relevant original research paper that will contribute to the field of drawing painting.

SUBJECT TOPICS – Can be based on

- Historical, Contemporary, Theoretical, or Practical aspects of drawing painting subject.
- Interdisciplinary topics
- Artist centric topics
- Contextual topics

X Semester (Masters in faculty)

Course Code- A211001TN

Paper I –Theory

Course Title – History of Western Art 13th Century - 18th Century

Credits- 4

Course- Core

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Unit wise Course of Study-

Unit	Topics	No.of Lecture
1.	Gothic Art- 1. The Beginning of Gothic Style 2. French Manuscripts 3. The Gothic art in France, Germany, Spain, England 4. Architecture in Italy	7
2.	Italian Art Early Renaissance 1. Socio Political and Economic background Of Renaissance Period 2. Humanistic Philosophy, Christian Iconography 3. Artist- Duccio, Pisano, Giotto, Brunelleschi, Lorenzo Ghiberti, Donatello, Masaccio, Paolo Uccello, Andrea Del Castagno, Piero Della Francesca, Fra Angelico, Fra Filippo Lippi, Domenico Ghirlandaio, Botticelli, Andrea Mantegna,	14

	High Renaissance- 1. Ideas, Themes and concepts of High Renaissance 2. Artists- Leonardo Da Vinci, Michelangelo, Raphael Their Lives, works, and Theoretical approach to Art and Technique 3. Venetian School- Andrea del Sarto, Correggio, Mannerism- Characteristics Giovanni Da Bologna, Giovanni Bellini, Giorgione, Titian, Tintoretto, Veronese Baroque- Characteristics 1. Caravaggio	
3.	Flemish Art 1. Introduction – Oil Technique 2. Artists- Jan Van Eyck, Hubert, Roger Van der Weyden, Peter Paul Rubens, Anthony Van Dyck	6
4.	German Art 1. Introduction 2. Artists- Albrecht Durer, Hans Holbein	6
5.	Dutch Art 1. Introduction 2. Artists- Frans Hals, Rembrandt, group of Little Dutch men, Jan Vermeer	6
6.	Spanish Art 1. Introduction 2. Artists- El- Greco, Velasquez, Murillo, Goya	7
7.	English art – 1. Introduction – portraiture and Landscape Painting in England 2. Artists- Hogarth, Gainsborough, Reynolds and Royal Academy, John Constable, Turner, William Blake	7
8.	French Art – 1. Introduction 2. Rococo period- Characteristics 3. Artists- Nicolas Poussin, Claude Lorrain, Antoine Watteau 4. French Classical Art 5. Artists- Jacques Louis David, Ingres, Gericault, Delacroix, Corot	7

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student (10 marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

1. History of fine arts in India and the west by- Edith Tomory published by orient blackswan private ltd. ISBN:9788125007029.
2. Paschim ki kala by Ashok, Sanjay publications.

X Semester

Course Code- A211002TN

Paper II –Theory

Course Title – Philosophy of Modern art (Cubism to Abstract Expressionism)

Credits- 4

Course- Core

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 3-0-0

Unit wise Course of Study-

Unit	Topic	No.of Lectures
1.	Cubism 1. Introduction, Evolution, Thought 2. Characteristics 3. Negroid, Analytical and Synthetical Cubism Artists- Picasso, Braque, Juan Gris, Leger	8
2.	Futurism 1. Introduction, Aim and Thought 2. Artists – Boccioni, Carra, Russolo, Balla, Severini 3. Characteristics	8
3.	Expressionism 1. Introduction, Meaning and Aims and characteristics 2. Die Brucke and Der Blau Reiter	11

	3. Artists- Munch, Kirchner, Nolde, Rottluff, Heckel, Pechstein, Franz Marc, Kandinsky, Klee, Kokoschka, Arp, Feininger, Jawlensky, Macke, 4. Other Schools in Germany- brief Introduction Bauhaus, Der Neue, Sachlichkeit	
4.	Non-Objective Painting – (Brief Introduction) 1. Rayonism , Suprematism, Constructivism- Naum Gabo, Pevsner 2. De Stijl – Introduction, Artist – Mondrian 3. Purism 4. Orphism 5. Synchronism 6. Vorticism	7
5.	Dadaism 1. Introduction, Thought and Characteristics 2. Artists- Duchamp, Ernest, Jean Arp, Picabia, Ray	7
6.	Surrealism 1. Introduction, Thought and Characteristics 2. Artists – Chirico, Ensor, Dali, Ernest, Miro, Yves	7
7.	1. Neo Romanticism 2. Neo Classicism 3. Social Realism 4. School of Paris 5. Artists – Chagall, Soutine, Modigliani	7
8.	Abstract Expressionism Brief Introduction	5

Suggested continuous Evaluation methods-

- Assignment / Research orientation of Student (10 marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites: 10+2 in any Discipline

Suggested Equivalent online courses-

Coursera

Swayam

1. The outline of art -edited by Sir William Orpen Publisher London: G Newness In 1923
2. German Expressionism. For Expressionism- Selz
3. Dada and Surrealism- Barr

4. History of Modern Art- Arnason
5. Dada & Surrealism- Rubin
6. A History of Surrealist Painting- Marcel Jean
7. History of fine arts in India and the west by- Edith Tomory published by orient blackswan private ltd. ISBN:9788125007029
8. Surrealism- Herber Read
9. European Modern Movements in Encyclopaedia of World Art.
10. आधुनिक चित्रकला का इतिहास - लेखक र . वी साखलकर ISBN : 978-93-90571-24-6
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X Semester

Course Code- A211003PN

Paper III –Practical

Course Title – Creative Composition II

Credits- 4

Course- Core

Max Marks – 100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 0-0-6

Creative Composition

Students can create figurative or creative Composition in any style i.e., Realistic, Semi- Realistic, Modern or contemporary Figures may Be Included. Works must be creative.

Emphasis should be on developing own individual rendering and arrangements in composition instead of copying.

Medium – Water Colour /Poster Colour /Pastel/ Oil Colour/Acrylic Colour on Paper or canvas.

Submission of sessional work and sketch book:

- Minimum 25 complete works on paper size 30X36 inches or canvas size 2.5 X 3 Ft maximum.
- Minimum 40 rapid sketches or layouts should be submitted in sketch book. Students should practice sketching compositions from life, Outdoor sketching

Examination work: one work size paper size 30X36 inches or canvas size 2.5 X 3 Ft maximum.

Duration :18 hours

X Semester

Course Code- A211004PN

Paper IV –Practical

Course Title – Print Making

Credits- 4

Course- Elective

Max Marks – 100

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 0-0-6

Print Making

One or more printing techniques should be

Followed from the below –

Linocut, Wood Cut, Wood Engraving,

Screen printing methods.

Figurative composition, objects from nature should be preferred on prints

Sketches – Students should practice sketching from Life, Outdoor. students should practice sketching compositions.

Submission of sessional work:

- Minimum 20 complete works in any two mediums size of plate should be minimum 12X18 Inch. Print should be in two colour or in monochrome.
- Minimum 30 rapid sketches should be submitted in sketch book.

Examination work:

one work in any one medium on plate size 12X18 inch. In two colour or monochrome.

Duration :18 hours

OR

X Semester

Narrative illustration – II

Paper – V - Practical

Course Code- A211005PN

Credits- 4

Course- Elective

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week):

L-T-P: 3-0-0

Course outcome - Along with the talent to create beautiful images, it will also provide the ability to tell compelling stories through art, thereby effectively engaging the audience and conveying meaning through visual language. Student will be able to understand the visualization and can illustrate stories for books, comics and caricature forms.

Narrative illustration – II

Students can create Continuous Narrative or Synoptic Narrative.

Composition in any style i. e. Realistic, Semi-Realistic. Should be based on Stories or poems.

Emphasis should be on developing own individual rendering and arrangements in composition instead of copying.

Medium – Pen & Ink/ Colour Pencils/ Charcoal/ Water Colour / Poster Colour /Pastel/ Oil Colour/ Acrylic Colour. On Quarter sheet Papers.

Sketches – Students should practice sketching compositions from Life, Outdoor sketching.

Submission of sessional work:

- 7 complete works (minimum 3 or 4 relevant illustrated pages per work) in any two mediums on 8 X10 Inches size paper.
- Minimum 30 rapid sketches should be submitted in sketch book.

Practical Exam: one complete Work on 8x10 inches size sheets (minimum 3 relevant illustrated pages)

Duration :12 hours

XTh semester

Course Code- A211006PN

Paper -VI -Practical

Course Title – Mural II

Credits- 4

Course- Elective

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week):

L-T-P: 3-0-0

Course outcome - It will enhance students with the skills and knowledge to create impactful wall paintings and murals, encompassing design, technique, and the historical and cultural context of this art form. Also make them proficient in design principles, spatial awareness, and storytelling, demonstrating their ability to transform spaces and communicate visually through large-scale installations and also about the opportunities related to the business of murals of today's

scenario. It will help them to master various mural painting techniques, including those used in traditional and contemporary styles and also understand the practical aspects of mural creation, including surface preparation, color theory.

Mural -II

Rendering and drawing from Indian muralist references like Dhruv Mistry, K.G Subramaniam and others should be Preferred. However, student may choose modern theme or text also or they may choose Folk or Traditional patterns of drawings. Emphasis should be on thematic and Narrative representation rather than decorative.

Medium – Murals can be done in Low or High Relief. Murals can be painted with Tempera technique after preparing Ground (Board/ tiles, wall etc)

Sketches – Students should practice sketching from Life, Outdoor or Indoor sketching or with the help of books.

Submission of Sessional Work –

4 final works of Size – 24 X 30 Or 36 X 48 inches.

Sketch book – minimum 30 layouts and sketches

Examination work – one complete work of Size – 24 X 30 or 36 X 48 inches.

Duration -18 hours

OR

5 Year

Xth semester

Course Code- A211007PN

Paper -VII- Practical

Course Title – Paper mâché sculpture - II

Credits- 4

Course- Elective

Max Marks – 25+75=100

Total No. of Lectures- Tutorials- Practical (in hours per week):

L-T-P: 3-0-0

Course outcome –

It will develop skills to create 3D forms using paper mâché, help them in understanding the techniques and materials involved.

Paper mâché – Sculpture

Human figures, Animal figures or Still life objects should be preferred.

Submission of sessional work:

- Minimum 20 complete works size of works should be maximum 8 X 12 X 10 Inch.
- Minimum 30 rapid sketches should be submitted in sketch book.

Examination work: one work size 10 X14 X 8 inch.

Duration :18 hours

X Semester

Course Code- A211008RN

Paper VIII -Theory

Title – Dissertation

Credits-4

Course- Core

Max Marks – --

Total No. of Lectures- Tutorials- Practical (in hours per week): L-T-P: 0-3-0
