



माँ शाकुम्भरी विश्वविद्यालय, सहारनपुर  
Maa Shakumbhari University, Saharanpur

## **Syllabus:**

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

in

**Drawing & Painting**

For


**Affiliated Colleges**


**Maa Shakumbhari University, Saharanpur**

w.e.f. 2023-2024 onwards

Syllabus Prepared by: Board of Studies,  
Maa Shakumbhari University, Saharanpur

S. No.	Name	Designation	Department	College/ University
1.	Dr. Nisha Gupta convener	Professor	Drawing & Painting	Jain Kanya Pathshala (P.G.) College, Muzaffarnagar
2.	Dr. Nitu Vashishth Member	Professor	Drawing & Painting	K.K Jain (P.G.) College, Khatauli, Muzaffarnagar
3.	Dr. Ved Pal Singh Member	Professor	Drawing & Painting	D.A.V. (P.G.) College, Muzaffarnagar
4.	Dr. Mahesh Kumar Member	Professor	Drawing & Painting	J.V. Jain (P.G.) College, Saharanpur
5.	Dr. Vandana Verma Member	Professor	Drawing & Painting	Jain Kanya Pathshala (P.G.) College, Muzaffarnagar
6.	Dr. Ram Shabad Singh External Expert	Retd. HOD	Drawing & Painting	J.V. Jain (P.G.) College, Saharanpur
7.	Dr. Rakesh Kumar Singh External Expert	Professor	Fine Arts	Kurukshetra University, Kurukshetra

  
Dr. Nisha Gupta  
convener

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## **BFA Drawing & Painting**

### **FINE ARTS**

The Discipline of Fine Arts empowers and nurtures creative activities with its disciplined methodology curriculum, including painting, sculpture and printmaking, and covering every aspect of the industry which includes visual communication, museum curators and product designing.

### **VISION**

To be a globally recognized Discipline which is admired for shaping creative artists and professionals through visualization, design and aesthetic execution, based on appreciation and research of social concerns, to produce inspiring art and design to create the desired impact on social consciousness.

### **MISSION**

- To groom artists and professionals having unique styles by cultivating skills of creative visualization and aesthetic expression.
- To build a culture of rigorous research to understand social challenges and inspiring the budding artists and designers to influence social consciousness.
- To produce global artists and designers with the entrepreneurial spirit to adopt new techniques and technology for creating art and design of lasting value.
- To establish a connection with the industry for understanding and transferring their evolving skill requirements and creating the desired opportunities for the graduates

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**Maa Shakumbhari University, Saharanpur**

**Syllabus-B.F.A. (Bachelor of Fine Arts)**

**Stream: Drawing & Painting**

**LIST OF SUBJECTS AND SUBJECT CODES FOR BFA**

**Year/Semester wise Titles of the Papers**

S. NO.	Year/ Sem.	Paper Code	Paper Title	Theory/ Practical	Exam Duration	Max. Marks External	Max. Marks Sessional	Credit
<b>1<sup>st</sup> Year / Semester-I<sup>st</sup></b>								
<b>Common to Drawing &amp; Painting/ Applied Art/ Fashion Design/ Textile Design</b>								
01	1/I		History of Indian Art-I (Pre historic to Gupta Period)	Theory	3 Hrs	75	25	4
02	1/I		Foundation Course : English Communication	Theory	3 Hrs	75	25	4
03	1/I		Environmental Study (Qualifying course)	Theory	3 Hrs	100	-	-
04	1/I		Drawing-I	Practical	10 Hrs	75	25	4
05	1/I		Design 2D-I	Practical	10 Hrs	75	25	4
06	1/I		Design 3D-I	Practical	10 Hrs	75	25	4
<b>1<sup>st</sup> Year / Semester-II<sup>nd</sup></b>								
<b>Common to Drawing &amp; Painting / Applied Art/ Fashion Design/ Textile Design</b>								
07	1/II		History of Indian Art-II (Medieval to Company School)	Theory	3 Hrs	75	25	4
08	1/II		Foundation Course : Hindi Communication	Theory	3 Hrs	75	25	4
09	1/II		Drawing-II	Practical	10 Hrs	75	25	4
10	1/II		Design 2D-II	Practical	10 Hrs	75	25	4
11	1/II		Design 3D-II	Practical	10 Hrs	75	25	4
<b>2<sup>nd</sup> Year / Semester- III<sup>rd</sup></b>								
<b>(Stream: Drawing &amp; Painting)</b>								
12	2/III		History of Western Art-I (Pre historic to Medieval Period)	Theory	3 Hrs	75	25	4
13	2/III		Western Aesthetics-I (Early Greek Period to German Idealism)	Theory	3 Hrs	75	25	4
14	2/III		Drawing & Sketching-I	Practical	6 Hrs	75	25	4
15	2/III		Pictorial Composition-I (Traditional: Miniature, Wash)	Practical	12 Hrs	75	25	4
16	2/III		Portrait Painting-I (Sketching with light and shade)	Practical	15 Hrs	75	25	4

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S. NO.	Year/ Sem.	Paper Code	Paper Title	Theory/ Practical	Exam Duration	Max. Marks External	Max. Marks Sessional	Credit
<b>2<sup>nd</sup> Year / Semester- IV<sup>th</sup></b> (Stream: Drawing & Painting)								
17	2/IV		History of Western Art-II (Renaissance to Realism)	Theory	3 Hrs	75	25	4
18	2/IV		Western Aesthetics-II (Non-conventional thoughts and Modern thoughts)	Theory	3 Hrs	75	25	4
19	2/IV		Drawing & Sketching-II	Practical	6 Hrs	75	25	4
20	2/IV		Pictorial Composition-II (Realistic Contemporary Style)	Practical	12 Hrs	75	25	4
21	2/IV		Portrait Painting-II (Monochromatic)	Practical	15 Hrs	75	25	4
<b>3<sup>rd</sup> Year/ Semester- V<sup>th</sup></b> (Stream: Drawing & Painting)								
22	3/V		Elements and Materials of Art	Theory	3 Hrs	75	25	4
23	3/V		Indian Aesthetics-I (Early sources of Indian Aesthetics to Riti theory)	Theory	3 Hrs	75	25	4
24	3/V		Drawing & Sketching-III	Practical	9 Hrs	75	25	4
25	3/V		Pictorial Composition-III (Multiple Figures)	Practical	15 Hrs	75	25	4
26	3/V		Portrait Painting-III (Polychromatic)	Practical	15 Hrs	75	25	4
<b>3<sup>rd</sup> Year/ Semester- VI<sup>th</sup></b> (Stream: Drawing & Painting)								
27	3/VI		Principles, Medium and Techniques of Art	Theory	3 Hrs	75	25	4
28	3/VI		Indian Aesthetics-II (Dhvani theory to Shadanga)	Theory	3 Hrs	75	25	4
29	3/VI		Drawing & Sketching-IV (Creative Drawing Figurative and Abstract)	Practical	9Hrs	75	25	4
30	3/VI		Pictorial Composition-IV (Multiple Figure and Crowd Composition)	Practical	15 Hrs	75	25	4
31	3/VI		Portrait Painting-IV (Recreating the works of masters)	Practical	15 Hrs	75	25	4

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4 <sup>th</sup> Year / Semester- VII <sup>th</sup>					(Stream: Drawing & Painting)			
32	4/VII		History of Indian Modern Art (Raja Ravi Verma to Post Bengal School Circumstances)	Theory	3 Hrs	75	25	4
33	4/VII		History of Western Modern Art (Impressionism to Expressionism)	Theory	3 Hrs	75	25	4
34	4/VII		Landscape Painting- I	Practical	9Hrs	75	25	4
35	4/VII		Creative Composition-I (Figurative)	Practical	15 Hrs	75	25	4
36	4/VII		Full Life Portrait Painting-I (Sketching and Monochromatic)	Practical	15 Hrs	75	25	4
4 <sup>th</sup> Year / Semester- VIII <sup>th</sup>					(Stream: Drawing & Painting)			
37	4/VIII		History of Indian Modern Painting (Development of Artists Groups to Contemporary Period)	Theory	3 Hrs	75	25	4
38	4/VIII		History of Western Modern Art (Dadaism to Contemporary trends)	Theory	3 Hrs	75	25	4
39	4/VIII		Landscape Painting- II (Architectural structures or Cityscapes)	Practical	9Hrs	75	25	4
40	4/VIII		Creative Composition-II (Abstract/ Semi Abstract)	Practical	15 Hrs	75	25	4
41	4/VIII		Full Life Portrait Painting-II (Polychromatic)	Practical	15 Hrs	75	25	4

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## 1<sup>st</sup> Year Syllabus

<b>COURSE- B.F.A. (Bachelor of Fine Arts)</b> <b>(Common to Drawing &amp; Painting/Applied Art/Fashion Design/Textile Design)</b>							
<b>COURSE - I</b> <b>History of Indian Art-I (Pre historic to Gupta Period)</b> <b>(Theory)</b>							
<b>1<sup>st</sup> Year /Semester I<sup>st</sup></b> Paper Code-	Credit: 4 Time: 3 Hrs						
<p><b>Pre- historic Painting</b> – Introduction, centers in India, Subject matter and characteristics.</p> <p><b>Indus Valley Civilization</b> – Sculpture Lime Stone Priest, Torso, Bronze Dancing Girls, Seals, Terra-cotta, Mother Goddesses, Pottery, Jewelry</p> <p><b>Mauryan Empire</b> – Pillar Inscription, Sarnath Capital, Yaksha Figures Lomasha Rishi Cave, Animal Carvings, Terra cotta.</p> <p><b>Sunga Period</b>- Stupa and Toranas, : Sculpture Bharthut Shalabhanjika, Relief Medallion – Mriga Jakata Viharas and Chaitya (Karle and Bhaja).</p> <p><b>Kusahan Period</b>- Gandhara School – Standing Buddha from Hoti-Mardan, Nirvan of Buddha of Katra.</p> <p><b>Gupta Period</b>- Sculpture : Standing Buddha from Mathura panting, Ajanta- Bodhisattva Padmapani Cave No. 1, Apsaras Cave No. 17, Architecture Vishnu Temple – Deogarh.</p> <p><b>Suggested Continuous Evaluation Methods:</b></p> <table style="width: 100%;"> <tr> <td>-Written Test</td><td style="text-align: right;">10 marks</td></tr> <tr> <td>-Assignment/ Seminar</td><td style="text-align: right;">10 marks</td></tr> <tr> <td>-Class performance/ Attendance</td><td style="text-align: right;">05 marks</td></tr> </table> <p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• Indian Painting – Percy Brown</li> <li>• Painting of India – D.Barret and Basil Gray</li> <li>• Album of Indian Painting – Mulk Raj Anand</li> <li>• Bharat Ki Chitrakala – Rai Krishna Das</li> <li>• Indian Miniature Painting – M.S. Randhawa</li> <li>• Rajput Painting – Anand K. Coomarswamy</li> <li>• Bhartiya chitrakala – Vachaspati Gairola</li> <li>• Kala vilas – R.A. Agarwal</li> <li>• Pragetihask chitrakala – Jagdish Gupta</li> <li>• Kala aur kalam – G.K. Aggarwal</li> <li>• Kala darshan – Sanchi Rani Gurtu</li> <li>• Ajanta – Ajit Ghosh</li> <li>• Bharat ki chitrakala ka itihast – A.B. Verma</li> <li>• Bharatiya chitrakala ka itihast I , II – Shyam Bihari Aggarwal</li> </ul>		-Written Test	10 marks	-Assignment/ Seminar	10 marks	-Class performance/ Attendance	05 marks
-Written Test	10 marks						
-Assignment/ Seminar	10 marks						
-Class performance/ Attendance	05 marks						



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**COURSE - II**  
**Foundation Course : English**  
(Language communication and writing skills)  
(Theory)

**1<sup>st</sup> Year /Semester I<sup>st</sup>**  
**Paper Code –**

Credit: 4  
Time: 3Hrs

**Communication**

- a. Importance of communication skills
- b. The process of human communications
- c. Principles of communication
- d. Non – verbal communication

**Business Correspondence**

- a. General Principles of business correspondence
- b. Structure and ramification of business letters
- c. Applications, resumes, noting, drafting notices, agenda, minutes, quotations and orders

**Report Writing**

Characterizes, importance of structures  
Preparatory steps of report writing, style of report writing the report

**Précis Writing**

Definition, qualities of good précis, steps of précis writing, style of abridging sentences

**Study of Literary Texts**

Anthology of English short stories Ed R.P. Singh Oxford University  
Press Delhi ( questions based on the stories from the book, three questions to be  
answered out of five questions)

**Essay Writing**

On essay of about 300 words on any one of the following:-

M.F. Hussain, Abanindra Nath Tagore, Amrita Shergil, Nand Lal Bose, Shankaracharya,  
Raja Ram Mohan Roy, Vinoba Bhave. Madan Mohan Malviya, Mahatma Gandhi,  
S.C. Bose, Ram Kinkar Baiz, Vinod Bihari Mukharji, Pt. Ravi Shankar, Uddheshvari Devi,  
Ustad Allaunddin Khan, Jamini Rai, A.R. Chugtai & Satish Gujral.

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

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**COURSE - III**  
**Environmental Studies**  
**Qualifying Course**  
**(Theory)**

**1<sup>st</sup> Year /Semester I<sup>st</sup>**

Paper Code-**0118604** (Catch-008)

Time: 3 Hrs  
Max Marks: 100

**Unit-1:** The Multidisciplinary Nature of Environmental Studies:  
Definition, Scope and Importance, Need for Public Awareness.

**Unit-2: Natural Resources**

Renewable and Non-renewable Resources:

**Natural resources and associated problems: -**

**a)Forest Resources:**

use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forests and tribal people

**b)Water Resources:**

use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams-benefits and problems

**c)Mineral Resources:**

use and exploitation, environmental effects of extracting and using mineral resources, case studies.

**d)Food Resources:**

World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, salinity case studies.

**e)Energy Resources:**

Growing energy needs, renewable and non renewable energy sources, use of alternate energy sources, case studies.

**f)Land Resources:**

Land as a resource; land degradation, man induced landslides, soil erosion and desertification.

Role of an individual in conservation of natural resources.

Equitable use of resources for sustainable lifestyles

**Unit-3: Ecosystems**

Concept of an ecosystem

Structure and function of an ecosystem

Producers, consumers and decomposers

Energy flow in the ecosystem

Ecological succession

Food chains, food webs and ecological pyramids

**Introduction, types, characteristic features, structure and function of the following ecosystem: -**

- a)** Forest ecosystem, **b)** Grassland ecosystem, **c)** Desert ecosystem, **d)** Aquatic Ecosystems (ponds, streams, lakes, rivers, oceans, estuaries)

**Unit-4: Biodiversity and Its Conservation**

**Introduction -**

**Definition:** genetic, species and ecosystem diversity.

Bio geographical classification of India

**Value of biodiversity:** Consumptive use, productive use, social, ethical, and aesthetic and

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option values.  
Biodiversity at global, National and local levels.  
India as a mega-diversity nation  
Hot-spots of biodiversity.

**Threats to biodiversity:** Habitat loss, poaching of wildlife, man-wildlife conflicts.  
Endangered and endemic species of India  
Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity.

#### **Unit-5: Environmental Pollution**

##### **Definition:**

Causes, effects and control measures of: -a) Air pollution, b) Water pollution, c) Soil Pollution, d) Marine pollution, e) Noise pollution, f) Thermal pollution, g) Nuclear pollution,

**Solid waste Management:** Causes, effects and control measures of urban and industrial wastes.

Role of an individual in prevention of pollution  
Pollution case studies

**Disaster Management:** Floods, earthquake, cyclone and landslides.

#### **Unit-6: Social Issues and The Environment**

From Unsustainable to Sustainable development

Urban problems related to energy.

Water conservation, rain water harvesting, watershed management

Resettlement and rehabilitation of people; its problems and concerns. Case Studies

Environmental Ethics: Issues and possible solutions.

Climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust. Case Studies.

Wasteland reclamation.

Consumerism and waste products

##### **Environment Protection Act.**

Air (Prevention and Control of Pollution) Act

Water (Prevention and Control of Pollution) Act

Wildlife Protection Act

Forest Conservation Act

Issues involved in enforcement of environmental legislation

Public awareness

#### **Unit-7: Human Population and The Environment**

Population growth, variation among nations.

Population explosion: Family Welfare Programme.

Environment and human health

Human Rights

Value Education

Women and Child Welfare

Role of Information Technology in Environment and human health

Case Studies

#### **Unit-8: Field Work**

Visit to a local area to document environmental assets-river / forest / grassland / hill / mountain.

Visit to a local polluted site

Urban / Rural / Industrial / Agricultural

Study of common plants, insects, birds.

Study of simple ecosystems-pond, river, hill slopes, etc.

(Field work Equal to 5 lecture hours).

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<b>COURSE - IV</b> <b>Drawing-I</b> <b>(Practical)</b>	
<b>1<sup>st</sup> Year /Semester I<sup>st</sup></b> Paper Code –	Credit: 4 Time: 10 Hrs
<p>1. <b>Man made Object Drawing</b> – Drawing from cubes, cones, cylindrical objects, casts, drapery, still life groups etc, observed and studied in various rendering media and techniques in various light conditions.</p> <p>2. <b>Nature Drawing</b> –            To develop the sense of structure, Study from any kind of forms in nature-pods, shells, butterflies, insects, animals, birds, flowers, plants, minerals bones etc.            To understands how these forms achieve their structural unity through adherence to principles with physical nature of the material being observed and studied through various rending media and techniques in various light conditions.</p> <p><b>Drawing from Memory</b> –To develop the sense of observation and the capacity of retain and recall images and their co-ordinators.</p> <p><b>Suggested Continuous Evaluation Methods:</b> Continuous internal valuation through internal tests and Presentation.</p> <ul style="list-style-type: none"> <li>• <b>Assignment / Sessional work</b> -3 Sessional Sheets (minimum) 15 marks+            Sketch book (50 pages) 5 marks = (20 Marks)</li> <li>• <b>Attendance / Class performance</b> = (5 Marks)</li> </ul>	
<b>COURSE - V</b> <b>Design 2D-I (Practical)</b>	
<b>1<sup>st</sup> Year /Semester I<sup>st</sup></b> Paper Code –	Credit: 4 Time: 10 Hrs
<p>(a) Study of two dimensional space and its organizational possibilities,            (b) Elements of pictorial expression related to concepts of space and forms. Developing an awareness of pictorial elements such as point, line, shape, volume, texture, light and colour basic design problems.            (c) Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images.            (d) Developing an awareness of pictorial space-division of space form and its relation with space-observation of primitive, folk and miniature paintings as well as graphic designs.</p> <p><b>Suggested Continuous Evaluation Methods:</b> Continuous internal valuation through internal tests and Presentation.</p> <ul style="list-style-type: none"> <li>• <b>Assignment / Sessional work</b> -3 Sessional Sheets (minimum) 15 marks+            Sketch book (50 pages) 5 marks = (20 Marks)</li> <li>• <b>Attendance / Class performance</b> = (5 Marks)</li> </ul>	

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**COURSE - VII**  
**History of Indian Art-II (Medieval to Company School)**  
**(Theory)**

**1<sup>st</sup> Year /Semester II<sup>nd</sup>**  
 Paper Code-

Credit: 4  
 Time: 3 Hrs

**Medieval Period of Hindu Dynasties with special reference to South India.**

1. Pallava Dynasty; Mahabalipuram – Gangavataran, Panchrath;
2. Rashtrakuta Dynasty; Ellora Kailash Temple, Elephanta – Maheshmurti;
3. Chandela Dynasty; Khajurao (Nagar Style), Kandariya Mahadeo Temple.
4. Konark (Orissa Style), Sun Temple,

**Indian Miniatures-**

- (1) Rajasthani style – mewar, kishangarh, kota-bundi, jaipur school
- (2) Mughal Miniatures – Akbar School Illustration from Babar Namah and Akbar Namah
- (2) Jahangir School – Study of animals and birds.
- (3) Shahajahan School
- (4) Pahari Paintings-Basholi, kangra school.

**Company School-** Evolution, Main Centers, Main Artists, Characteristics

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**Suggested Readings:**

- Indian Painting – Percy Brown
- Painting of India – D.Barret and Basil Gray
- Album of Indian Painting – Mulk Raj Anand
- Bharat Ki Chitrakala – Rai Krishna Das
- Indian Miniature Painting – M.S. Randhawa
- Rajput Painting – Anand K. Coomarswamy
- Bhartiya chitrakala – Vachaspati Gairola
- Kala vilas – R.A. Agarwal
- Pragetihasi chitrakala – Jagdish Gupta
- Kala aur kalam – G.K. Aggarwal
- Kala darshan – Sanchi Rani Gurtu
- Ajanta – Ajit Ghosh
- Bharat ki chitrakala ka itihās – A.B. Verma
- Bharatiya chitrakala ka itihās I , II – Shyam Bihari Aggarwal

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<b>COURSE - VIII</b> <b>Foundation Course : Hindi</b> (Language communication and writing skills) <b>(Theory)</b>	
<b>1<sup>st</sup> Year /Semester II<sup>nd</sup></b> Paper Code –	Credit: 4 Time: 3Hrs
<b>Objectives:</b> To enable the students to read and comprehend complex texts, write logical, coherent and grammatically correct Hindi.	
<b>Desired outcome of the course:</b> Students will be able to: Read, write, speak and comprehend Hindi.	
<b>Syllabus:</b> <b>Unit-I : हिंदी व्याकरण</b> – संज्ञा, सर्वनाम, विशेषण, क्रियाविशेषण, कारक – संधि, समास, उपसर्ग, प्रत्यय, पर्यायवाची, विलोमशब्द, मुहावरा, लोकोक्ति, अनेक शब्दों के एक शब्द	
<b>Unit-II : पत्रलेखन, निबन्धलेखन</b>	
<b>Unit-III : अंग्रेजी अनुच्छेदों का हिंदी में अम्यास</b>	
<b>Unit-IV : काव्यसंग्रह</b> –कबीर ग्रन्थावली (कबीरदास) –अग्निपथ (हरिवंशराय बच्चन) –आग की भीख (रामधारी सिंह दिनकर)	
<b>Unit-V : गद्यसंकलन</b> –बेटी का धन (प्रेमचंद) –अपराजिता (रविंद्रनाथ टैगोर) –धर्मयुद्ध (यशपाल)	
<b>Suggested Continuous Evaluation Methods:</b>	
–Written Test	10 marks
–Assignment/ Seminar	10 marks
–Class performance/ Attendance	05 marks



COURSE - IX	
Drawing-II (Practical)	
1st Year /Semester II <sup>nd</sup> Paper Code –	Credit: 4 Time: 10 Hrs
<ol style="list-style-type: none"> <li><b>1. Introduction to Elements of Perspective</b> –Study of Basic solids, plan and elevation, main aspects of parallel and 2 angular perspective.</li> <li><b>2. Calligraphy</b> –Basic Discipline of beautiful handwriting, sense of letter form- Simultaneous judgment of the composition of the letters- spacing organization – intuitive and logical planning of writing development of style.</li> <li><b>3. Outdoor Sketching</b> –Rapid sketching from any objects from places like- streets, market, stations etc, and also from Museums and Zoo. Students should be exposed to such drawing make by master artists of different times.</li> </ol> <p><b>Drawing from human figures</b>-mainly from gestures, head study and expressions.</p> <p><b>Suggested Continuous Evaluation Methods:</b> Continuous internal valuation through internal tests and Presentation.</p> <ul style="list-style-type: none"> <li><b>Assignment / Sessional work</b> -3 Sessional Sheets (minimum) 15 marks+ Sketch book (50 pages) 5 marks = (20 Marks)</li> <li><b>Attendance / Class performance</b> = (5 Marks)</li> </ul>	
COURSE – X	
Design 2D-II (Practical)	
1st Year /Semester II <sup>nd</sup> Paper Code –	Credit: 4 Time: 10 Hrs
<ol style="list-style-type: none"> <li>(a) Developing an awareness of inter-relationship of different shapes and forms-relative values.</li> <li>(b) Activation of space through form and colour optical illusion.</li> <li>(c) Handling of various types of material for pictorial organization and rendering such as : pencil, pen, brushes, water colours, poster paints, crayon, inks, cellophane's, oil news print and other collage material, gums and adhesives, wax crayon with inks, etc-etc.</li> <li>(d) A co-ordinated series of basic design problems with collage composition or rendering from still life composition.</li> </ol> <p><b>Suggested Continuous Evaluation Methods:</b> Continuous internal valuation through internal tests and Presentation.</p> <ul style="list-style-type: none"> <li><b>Assignment / Sessional work</b> -3 Sessional Sheets (minimum) 15 marks+ Sketch book (50 pages) 5 marks = (20 Marks)</li> <li><b>Attendance / Class performance</b> = (5 Marks)</li> </ul>	

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**COURSE - XI**  
**Design 3D (Sculpture)-II**  
**(Practical)**

**1st Year /Semester II<sup>nd</sup>**  
Paper Code –

Credit: 4  
Time: 10 Hrs

**Sculpture experience (round) in various lights conditions (naturals as well as artificial):-**

- 1-Artistic Anatomy-I
- 2-Drawing for Sculpture
- 3-Carving
- 4-Modeled
- 5-Various Methods of Joining such as an interlocking, pasting etc.
- 6-Molding, Technology and Types Materials

**Experiments through various types of materials and their combinations such as:**

- 1-Metals
- 2-Plastic Foam
- 3-Thermo Cole
- 4-String
- 5-Gums and Adhesives
- 6-Wax
- 7-Resin & Dust
- 8-Found Objects etc

A co-coordinator series and basic design problems with analytical approach, color should be introduced at various stages of experiments

**Colour:** Experience of colours –

Visual Effect- what is life? What is colour? Functions of eye physical properties- hue, value, chrome, tint, shade and tone, gray scale, chromatic value scale and colour value scale etc.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

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- Top left: *me*
- Top center: *2100*
- Top right: *Photograph*
- Bottom left: *my*
- Bottom center: *for*
- Bottom right: *my*

**2<sup>nd</sup> Year Syllabus**  
**(Stream: Drawing & Painting)**

<b>COURSE - XII</b> <b>History of Western Art</b> (Pre-historic to medieval Period) <b>(Theory)</b>							
<b>2<sup>nd</sup> Year /Semester III<sup>rd</sup></b> Paper Code-	Credit: 4 Time: 3 Hrs						
<p><b>The Beginning of Art and Civilization :</b></p> <p>(a) Pre-Historical Period – reading the prehistory period and through the visual and socio-historical perspective.</p> <p>(b) River valley civilizations, Egyptian Art &amp; Civilization, Mesopotamian Art &amp; Civilization.</p> <p><b>The Crete, Mycenaean and Greek Art and Civilization :</b></p> <p>Classical Art – Greek art and civilization – archaic, classical and hellenistic periods and its reinstatement by Roman Art.</p> <p><b>Medieval Christian Concept of Art:</b></p> <p>Early Christian Art , Byzantine Art, Romanesque Art, Gothic Art.</p> <p><b>Suggested Continuous Evaluation Methods:</b></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 60%;">-Written Test</td><td style="width: 40%; text-align: right;">10 marks</td></tr> <tr> <td>-Assignment/ Seminar</td><td style="text-align: right;">10 marks</td></tr> <tr> <td>-Class performance/ Attendance</td><td style="text-align: right;">05 marks</td></tr> </table> <p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• Art through the ages- Helen Gardner</li> <li>• Outline History of Art- William Orpen</li> <li>• A History of Western Art- Michael Levey</li> <li>• The Story of Paintings- H.W. Jonson</li> <li>• World's Greatest Paintings- T. Leman Hare</li> <li>• Pictorial / History of Western Art- Erwin O. Christener</li> <li>• Pashchim ki Kala- G.K. Aggarwal</li> <li>• Europe ki Kala- G.K. Aggarwal</li> <li>• European Painting- Rajendra Bajpai</li> </ul>		-Written Test	10 marks	-Assignment/ Seminar	10 marks	-Class performance/ Attendance	05 marks
-Written Test	10 marks						
-Assignment/ Seminar	10 marks						
-Class performance/ Attendance	05 marks						

**COURSE - XIII**  
**Western Aesthetics**  
 (Early Greek Period to German Idealism)  
**(Theory)**

**2<sup>nd</sup> Year /Semester III<sup>rd</sup>**

Paper Code -

Credit: 4

Time: 3 Hrs

- Evaluation of Concept of Beauty in Ancient Greece
- Plato, Aristotle
- Longinus and Plotinus
- Thomas Aquinas, St. Augustine
- Rene Descartes
- Alexander Gottlieb Baumgarten, Emmanuel Kant
- Georg Wilhelm Friedrich Hegel

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**Suggested Readings:**

- A modern books of aesthetics – Melvin Radar
- Western aesthetics – K.C. Pandey
- The meaning of art – Herbert Read
- Principles of art – R.G. Collingwood
- Aesthetic theory of art – Ranjan K Ghosh
- Saundarya – Rajendra Bajpai
- Kala ka darshan – Kumar Vimal
- Kala ke darshnik tattva – Surender das Gupta
- Kala chintan : saundaryatmak Vivechana – Vidhu Kaushik
- Swatantra Kala shastra – K.C. Pandey
- Saundarya shastra – Mamta Chaturvedi
- Saundarya Shastra – Ram Lakhan Shukul
- Kala Darshan – Prakash Vireshwar, Nupur Sharma

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COURSE - XIV	
Drawing and Sketching-I (Practical)	
2 <sup>nd</sup> Year /Semester III <sup>rd</sup> Paper Code –	Credit: 4 Time: 10 Hrs
<ul style="list-style-type: none"> <li>- Drawing and Sketching of automobile/motor objects and other non-living objects around us from on spot study/ photographs with the effect of light (natural/artificial)</li> <li>- Drawing and Sketching from Indian icons and antiques.</li> </ul> <p><b>Suggested Continuous Evaluation Methods:</b> Continuous internal valuation through internal tests and Presentation.</p> <ul style="list-style-type: none"> <li>• <b>Assignment / Sessional work</b> -3 Sessional Sheets (minimum) 15 marks+ Sketch book (50 pages) 5 marks = (20 Marks)</li> <li>• <b>Attendance / Class performance</b> = (5 Marks)</li> </ul>	
COURSE - XV	
Pictorial Composition-I	
(Traditional: Miniature and Wash)	
(Practical)	
2 <sup>nd</sup> Year /Semester III <sup>rd</sup> Paper Code –	Credit: 4 Time: 10 Hrs
<p>Development of pictorial design into content oriented painting with representational aspects. Students should be exposed to various schools of Traditional Indian Paintings like Pala, Apbhransh, Rajasthani, Mughal, Pahari miniature painting and wash painting of Bengal School etc.</p> <p>Detailed copy of miniature and wash paintings.</p> <p><b>Suggested Continuous Evaluation Methods:</b> Continuous internal valuation through internal tests and Presentation.</p> <ul style="list-style-type: none"> <li>• <b>Assignment / Sessional work</b> -3 Sessional Sheets (minimum) 15 marks+ Sketch book (50 pages) 5 marks = (20 Marks)</li> <li>• <b>Attendance / Class performance</b> = (5 Marks)</li> </ul>	

**COURSE - XVI**

## Portrait Painting-I

(Sketch with Light and Shade)

**(Practical)**

**2<sup>nd</sup> Year /Semester III<sup>rd</sup>**

Paper Code –

Credit: 4

Time: 10 Hrs

- Study and sketching of human head with shoulders (bust) from live model with light and shade in various sketching materials/ any medium of sketching.
- Students should be exposed to portrait sketching skills and techniques from various masters with various materials.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**Optional Paper (Practical) for Internal Evaluation:** (Choose any one of the following)

Mural Painting, Folk and Tribal Painting, Collage Painting, Printing, Photography, Computer Application, Fashion Design, Textile Design, Landscape Painting, Portrait Painting, Pictorial Composition, Computer Graphics, Batik, Tie and Dye, Clay Modelling, Pottery Design.

Handwritten signatures and initials in blue ink on a white background. The signatures are arranged in a circular pattern around a central point. The signatures include: "me" (top left), "2122" (top center), "H. H. H. H. H." (top right), "H. H. H. H. H." (bottom right), "H. H. H. H. H." (bottom center), and "H. H. H. H. H." (bottom left).



<b>COURSE - XVII</b> <b>History of Western Art</b> (Renaissance to Realism) <b>(Theory)</b>							
<b>2<sup>nd</sup> Year /Semester IV<sup>th</sup></b> Paper Code-	Credit: 4 Time: 3 Hrs						
<p><b>Renaissance Period Art:</b>          Reviving of classical concept of art along with the Christian spirituality and scientific approach.</p> <p><b>Early Renaissance Period:</b>          Massacio, pierro Della Francesca, Donatello, Botticeli etc.</p> <p><b>Late Renaissance Period:</b>          Leonardo Da Vinci, Michelangelo, Raphael.</p> <p><b>Devitions Renaissance Style of Art:</b>          Mannerism Artists –Tintoretto, Parmigianino, EL Greco, Durer.</p> <p><b>Baroque style-</b> Rubens, Caravaggio, Rembrandt</p> <p><b>Rococo style-</b> Boucher, Fragonard, Watteau</p> <p><b>Conservative Approach To Classicism – Neo Classicism Artists:</b>          David, Ingre etc.</p> <p><b>Romanticism-</b> Gericault, Delacroix</p> <p><b>Realism-</b> Gustave Courbet, Honore Daumier, Jean Francois Millet.</p> <p><b>Suggested Continuous Evaluation Methods:</b></p> <table> <tr> <td>-Written Test</td><td>10 marks</td></tr> <tr> <td>-Assignment/ Seminar</td><td>10 marks</td></tr> <tr> <td>-Class performance/ Attendance</td><td>05 marks</td></tr> </table> <p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• Art through the ages- Helen Gardner</li> <li>• Outline History of Art- William Orpen</li> <li>• A History of Western Art- Michael Levey</li> <li>• The Story of Paintings- H.W. Jonson</li> <li>• World's Greatest Paintings- T. Leman Hare</li> <li>• Pictorial / History of Western Art- Erwin O. Christener</li> <li>• Pashchim ki Kala- G.K. Aggarwal</li> <li>• Europe ki Kala- G.K. Aggarwal</li> <li>• European Painting- Rajendra Bajpai</li> <li>• Europiya Punarjagran- Kusum Dass</li> </ul>		-Written Test	10 marks	-Assignment/ Seminar	10 marks	-Class performance/ Attendance	05 marks
-Written Test	10 marks						
-Assignment/ Seminar	10 marks						
-Class performance/ Attendance	05 marks						

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**COURSE - XVIII**  
**Western Aesthetics**

(Non-conventional Thoughts and Modern Thoughts)  
(Theory)

**2<sup>nd</sup> Year /Semester IV<sup>th</sup>**  
Paper Code-

Credit: 4  
Time: 3 Hrs

- Benedetto Croce, Count Leo Tolstoy
- Roger Fry and Clive Bell
- Sigmund Freud, Jung, Lacan
- Susan Langer, Walter Benjamin
- Herbert Read, John Ruskin

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**Suggested Readings:**

- A modern books of aesthetics – Melvin Radar
- Western aesthetics – K.C. Pandey
- The meaning of art – Herbert Read
- Principles of art – R.G. Collingwood
- Aesthetic theory of art – Ranjan K Ghosh
- Saundarya – Rajendra Bajpai
- Kala ka darshan – Kumar Vimal
- Kala ke darshnik tattva – Surender das Gupta
- Kala chintan : saundaryatmak Vivechana – Vidhu Kaushik
- Swatantra Kala shastra – K.C. Pandey
- Saundarya shastra – Mamta Chaturvedi
- Saundarya Shastra – Ram Lakhan Shukal
- Kala Darshan – Prakash Vireshwar, Nupur Sharma

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<b>COURSE - XIX</b> <b>Drawing and Sketching-II</b> <b>(Practical)</b>	
<b>2st Year /Semester IV<sup>th</sup></b> Paper Code –	Credit: 4 Time: 10 Hrs
<ul style="list-style-type: none"> <li>- Drawing and Sketching of automobile/motor objects and other non-living objects around us with human figures from on spot study/ photographs with the effect of light (natural/ artificial) in various sketching materials.</li> <li>- Drawing , Sketching and study of various artists techniques of Sketching.</li> </ul> <p><b>Suggested Continuous Evaluation Methods:</b> Continuous internal valuation through internal tests and Presentation.</p> <ul style="list-style-type: none"> <li>• <b>Assignment / Sessional work</b> -3 Sessional Sheets (minimum) 15 marks+                Sketch book (50 pages) 5 marks = (20 Marks)</li> <li>• <b>Attendance / Class performance</b> = (5 Marks)</li> </ul>	
<b>COURSE - XX</b> <b>Pictorial Composition-II</b> <b>(Realistic Contemporary Style)</b> <b>(Practical)</b>	
<b>2st Year /Semester IV<sup>th</sup></b> Paper Code –	Credit: 4 Time: 10 Hrs
<ul style="list-style-type: none"> <li>- Development of pictorial design into content oriented painting with representational aspects in realistic or contemporary style with minimum three human figures and other supporting elements (livings and non-living objects) and proper treatment of background and the use of perspective.</li> <li>- Study and reproducing the works of various masters.</li> </ul> <p><b>Suggested Continuous Evaluation Methods:</b> Continuous internal valuation through internal tests and Presentation.</p> <ul style="list-style-type: none"> <li>• <b>Assignment / Sessional work</b> -3 Sessional Sheets (minimum) 15 marks+                Sketch book (50 pages) 5 marks = (20 Marks)</li> <li>• <b>Attendance / Class performance</b> = (5 Marks)</li> </ul>	

**COURSE - XXI**  
**Portrait Painting-II**  
(Monochromatic)  
(Practical)

**2<sup>nd</sup> Year /Semester IV<sup>th</sup>**

Paper Code –

Credit: 4

Time: 10 Hrs

- Study and painting portrait (bust) from live model in monochrome with any medium.
- Students should be exposed to portraits paintings in monochromatic technique from various masters.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**Optional Paper (Practical) for Internal Evaluation:** (Choose any one of the following)

Mural Painting, Folk and Tribal Painting, Collage Painting, Printing, Photography, Computer Application, Fashion Design, Textile Design, Landscape Painting, Portrait Painting, Pictorial Composition, Computer Graphics, Batik, Tie and Dye, Clay Modelling, Pottery Design.

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## 3<sup>rd</sup> Year Syllabus

(Stream: Drawing & Painting)

<b>COURSE - XXII</b> <b>Elements and Materials of Art</b> <b>(Theory)</b>	
<b>3<sup>rd</sup> Year /Semester V<sup>th</sup></b> Paper Code -	Credit: 4 Time: 3 Hrs
<ul style="list-style-type: none"> <li>Fundamentals elements of Arts – Matter, Form and Content</li> <li>Elements of Visual Arts- Meaning and Concept</li> <li>Line, Form or Shape, Colour</li> <li>Tone, Texture, Space</li> <li>Materials of Art (Painting)-                Lead Pencil, Crayon, Charcoal, Charcoal Powder, Dry Pastel, Oil Pastel, Brush, Various Paper, Boards, Canvas, Coloured ink, Varnish etc.                Gasso, Impasto, Colour Palette, Spatula.             </li> </ul>	
<b>Suggested Continuous Evaluation Methods:</b>	
-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks
<b>Suggested Readings:</b>	
<ul style="list-style-type: none"> <li>Art Fundamentals: Color, Light, Composition, Anatomy, Perspective and Depth -3D total publishing</li> <li>Light for Visual Artists: Understanding &amp; Using Visual Light in Art and Design - Richard Yot</li> <li>Color and light: A Guide for the Realist Painter - James Gurney</li> <li>Bridgman's Complete Guide to Drawing From Life - George B. Bridgman</li> <li>How to Draw: Drawing and Sketching Objects and Environments - Scott Robertson</li> <li>रूपप्रद कला के मूल आधार : आर० ए० अग्रवाल, एस० के० शर्मा, अनु बुक प्रकाशन</li> <li>रूपांकन, गिराज किशोर अग्रवाल, संजय प्रकाशन</li> <li>Fundamentals of Visual Art – Dr. Anju Chaudhary</li> </ul>	

**COURSE - XXIII**  
**Indian Aesthetics**

(Early Sources of Indian Aesthetics to Riti Theory)  
(Theory)

**3<sup>rd</sup> Year /Semester V<sup>th</sup>**  
Paper Code -

Credit: 4  
Time: 3 Hrs

- Early sources of the concept of Beauty in India
- Evolution of Aesthetics (Sahityashastra) in India
- Natyashastra of Bharata: Bhatta Lollata, Shankuka, Bhattanayaka, Abhinavgupta, Ramchandra Shukla, Nagendra,
- The Alankara School (Rhetoric):  
Bhamaha, Dandin, Udbhata, Rudrata, Ramchandra shukla, Nagendra
- The Riti School: Vamana

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**Suggested Readings:**

- The meaning of art – Herbert Read
- Principles of art – R.G. Collingwood
- Aesthetic theory of art – Ranjan K Ghosh
- Saundarya – Rajendra Bajpai
- Kala ka darshan – Kumar Vimal
- Kala ke darshnik tattva – Surender das Gupta
- Kala chintan : saundaryatmak Vivechana – Vidhu Kaushik
- Swatantra Kala shastra – K.C. Pandey
- Saundarya shastra – Mamta Chaturvedi
- Saundarya Shastra – Ram Lakhan Shukal
- Kala Darshan – Prakash Vireshwar, Nupur Sharma

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<b>COURSE - XXIV</b> <b>Drawing and Sketching-III</b> <b>(Practical)</b>	
<b>3<sup>rd</sup> Year /Semester V<sup>th</sup></b> Paper Code –	Credit: 4 Time: 10 Hrs
<ul style="list-style-type: none"> <li>- Drawing and Sketching human faces and human figures with Moods and Expressions, various activities and positions from live model/ on spot study/ photographs with various sketching materials.</li> <li>- Drawing and sketching Foliage with light shadow and volume and Architectural sketching with Perspective in any medium.</li> <li>- Study of human figures, faces, foliage, architectural structures from various masters sketching techniques.</li> </ul> <p><b>Suggested Continuous Evaluation Methods:</b> Continuous internal valuation through internal tests and Presentation.</p> <ul style="list-style-type: none"> <li>• <b>Assignment / Sessional work</b> -3 Sessional Sheets (minimum) 15 marks+                Sketch book (50 pages) 5 marks = (20 Marks)</li> <li>• <b>Attendance / Class performance</b> = (5 Marks)</li> </ul>	
<b>COURSE - XXV</b> <b>Pictorial Composition-III</b> <b>(Multiple Figures)</b> <b>(Practical)</b>	
<b>3<sup>rd</sup> Year /Semester V<sup>th</sup></b> Paper Code –	Credit: 4 Time: 10 Hrs
<ul style="list-style-type: none"> <li>- Development of pictorial design into content oriented painting with representational aspects in realistic or contemporary style with more than three human figures and other supporting elements (livings and non-living objects) and proper treatment of background and the use of perspective.</li> <li>- Study and reproducing the works of various masters.</li> </ul> <p><b>Suggested Continuous Evaluation Methods:</b> Continuous internal valuation through internal tests and Presentation.</p> <ul style="list-style-type: none"> <li>• <b>Assignment / Sessional work</b> -3 Sessional Sheets (minimum) 15 marks+                Sketch book (50 pages) 5 marks = (20 Marks)</li> <li>• <b>Attendance / Class performance</b> = (5 Marks)</li> </ul>	

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**COURSE - XXVI**  
**Portrait Painting-III**  
(Polychromatic)  
(Practical)

**3<sup>rd</sup> Year / Semester V<sup>th</sup>**

Paper Code –

Credit: 4

Time: 10 Hrs

- Study and painting portrait (bust) from live model in polychromatic scheme with any medium.
- Students should be exposed to portraits paintings in polychromatic scheme from various masters.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**Optional Paper (Practical) for Internal Evaluation:** (Choose any one of the following)

Mural Painting, Folk and Tribal Painting, Collage Painting, Printing, Photography, Computer Application, Fashion Design, Textile Design, Landscape Painting, Portrait Painting, Pictorial Composition, Computer Graphics, Batik, Tie and Dye, Clay Modelling, Pottery Design.

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**COURSE - XXVII**  
**Principles, Medium and Techniques of Art**  
**(Theory)**

**3<sup>rd</sup> Year /Semester VI<sup>th</sup>**  
 Paper Code -

Credit: 4  
 Time: 3 Hrs

**Principles of Arts : Meaning and Concept**

- Unity, Harmony, Proportion
- Balance, Contrast
- Rhythm or Movement, Emphasis or Dominance
- Perspective

**Medium and Techniques : Dry and Wet**

- Water Colour, Oil Colour, Acrylic, Tempra, Pastel, Charcoal, Gouache,
- Alla prima, Impesto, Fresco Secco, Fresco Buono, Jaipur Fresco, Mosaic, Installation

**Suggested Continuous Evaluation Methods:**

- |                                |          |
|--------------------------------|----------|
| -Written Test                  | 10 marks |
| -Assignment/ Seminar           | 10 marks |
| -Class performance/ Attendance | 05 marks |

**Suggested Readings:**

- Art Fundamentals: Color, Light, Composition, Anatomy, Perspective and Depth -3D total publishing
- Light for Visual Artists: Understanding & Using Visual Light in Art and Design - Richard Yot
- Color and light: A Guide for the Realist Painter - James Gurney
- Bridgman's Complete Guide to Drawing From Life - George B. Bridgman
- How to Draw: Drawing and Sketching Objects and Environments - Scott Robertson
- रुपप्रद कला के मूल आधार : आर० ए० अग्रवाल, एस० के० शर्मा, अनु बुक प्रकाशन
- रूपांकन, गिर्राज किशोर अग्रवाल, संजय प्रकाशन
- Fundamentals of Visual Art – Dr. Anju Chaudhary

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**COURSE - XXVIII**  
**Indian Aesthetics**  
(Dhvani theory to Riti Shadanga)  
(Theory)

**3<sup>rd</sup> Year /Semester VI<sup>th</sup>**

Paper Code -

Credit: 4

Time: 3 Hrs

- The Dhvani School (Suggestion) : Anandavardhana, abhivagupta, and Mammata
- Vakrokti School : Kuntaka
- Auchitya School : Kshemendra
- Shadanga Theory : Abnindra Nath Tagore
- Meaning, Concept, Definition, Aim, Classification of Art

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**Suggested Readings:**

- Aesthetic theory of art – Ranjan K Ghosh
- Saundarya – Rajendra Bajpai
- Kala ka darshan – Kumar Vimal
- Kala ke darshnik tattva – Surender das Gupta
- Kala chintan : saundaryatmak Vivechana – Vidhu Kaushik
- Swatantra Kala shastra – K.C. Pandey
- Saundarya shastra – Mamta Chaturvedi
- Saundarya Shastra – Ram Lakhan Shukul
- Kala Darshan – Prakash Vireshwar, Nupur Sharma

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<b>COURSE - XXXI</b> <b>Portrait Painting-IV</b> (Recreating the Works Masters) (Practical)	
<b>3<sup>rd</sup> Year /Semester VI<sup>th</sup></b> Paper Code –	Credit: 4 Time: 10 Hrs
<p>- Study and reproducing the works of portrait painting (bust) of various masters in any medium.</p> <p><b>Suggested Continuous Evaluation Methods:</b> Continuous internal valuation through internal tests and Presentation.</p> <ul style="list-style-type: none"><li>• <b>Assignment / Sessional work</b> -3 Sessional Sheets (minimum) 15 marks+ Sketch book (50 pages) 5 marks = (20 Marks)</li><li>• <b>Attendance / Class performance</b> = (5 Marks)</li></ul> <p><b><u>Optional Paper (Practical) for Internal Evaluation:</u></b> (Choose any one of the following)</p> <p>Mural Painting, Folk and Tribal Painting, Collage Painting, Printing, Photography, Computer Application, Fashion Design, Textile Design, Landscape Painting, Portrait Painting, Pictorial Composition, Computer Graphics, Batik, Tie and Dye, Clay Modelling, Pottery Design.</p>	

















## 4<sup>th</sup> Year Syllabus

**(Stream: Drawing & Painting)**

<b>COURSE – XXXII</b> <b>History of Indian Modern Art</b> (Raja Ravi Verma to Post Bengal School Circumstances) <b>(Theory)</b>							
<b>4<sup>th</sup> Year /Semester VII<sup>th</sup></b> Paper Code –	Credit: 4 Time: 10 Hrs						
<p>Background of Indian Modern Art</p> <ul style="list-style-type: none"> <li>- Raja Ravi Verma, Kalighat painting, Deniel brothers</li> </ul> <p>Nationalist Movement and Revival of Indian art : Bengal School</p> <ul style="list-style-type: none"> <li>- Abanindranath Tagore, Nand lal Bose, Asit Kumar Haldar, Chhitindra Nath Majumdar, Ram kinker Baij, B.N.Arya</li> </ul> <p>Post Bangal School Period and Modernism Approach to Indian Art:</p> <ul style="list-style-type: none"> <li>- Rabindranath Tagore, Gagnendranath Tagore, Amrita Shergill and Yamini Roy, J.M. Ahivasi, D.D. Devlaliker</li> </ul> <p><b>Suggested Continuous Evaluation Methods:</b></p> <table style="width: 100%;"> <tr> <td style="width: 60%;">-Written Test</td><td style="width: 40%; text-align: right;">10 marks</td></tr> <tr> <td>-Assignment/ Seminar</td><td style="text-align: right;">10 marks</td></tr> <tr> <td>-Class performance/ Attendance</td><td style="text-align: right;">05 marks</td></tr> </table> <p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• Modern art in Indian – A.C. Mukharjee</li> <li>• Encyclopedia of modern art – Vikas Publication</li> <li>• Studies in modern Indian art – Ratan Parimoo</li> <li>• Contemporary Indian Artists – Geeta Kapoor</li> <li>• Art of modern India – Aziz Kurtha and Balraj Khanna ( London 1998 )</li> <li>• Bhartiya adhunik chitrakala ka itihās – Mamta Chaturvedi</li> <li>• Indian modern and contemporary art – P.N. Mago</li> <li>• Adhunik chitrakala ka itihās – R.V. Sakhalkar</li> <li>• Adhunik bhartiya chitrakala ka itihās – G.K. Aggarwal</li> <li>• The story of Indian Art – S.K. Bhattacharya ( 1996 )</li> <li>• Samkaleen kala : sandarbh aur ishiti – K.N. Kakkar ( L.K.A. Delhi )</li> <li>• Adhunik bhartiya chitrakala ka vikās : Eik Antarang Adhyān – Vinod Bhardwaj</li> <li>• Bhartiya Aadhunik Kala ----- Kiran Pradeep</li> <li>• Bhartiya samkaleen kala : eik pariprekshya – P.N. Mago.</li> <li>• Samkaleen bhartiya kala – Mamta Chaturvedi</li> <li>• Adhunik Bhartya kala ke adhar stambh – Prem Chand Goswami ( Jaipur )</li> <li>• Kala chintan – M. Khanna ( Lucknow L.K.A )</li> <li>• Modern art aur Bhartiya chitrakar – Rajendra Bajpai</li> <li>• Bhartiya kala aur Kalakar – E. Kumaril Swami</li> <li>• Bharat ki Chitrakatha – Rai Krishna Das</li> </ul>		-Written Test	10 marks	-Assignment/ Seminar	10 marks	-Class performance/ Attendance	05 marks
-Written Test	10 marks						
-Assignment/ Seminar	10 marks						
-Class performance/ Attendance	05 marks						

**COURSE – XXXIII**  
**History of Western Modern Art**  
 (Impressionism to Expressionism)  
**(Theory)**

**4<sup>th</sup> Year /Semester VII<sup>th</sup>**  
 Paper Code –

Credit: 4  
 Time: 10 Hrs

- **What is Modernism:** A Historical Preamble
- Prelude to modernism
  - Impressionism – A magic of light  
 Artists – Manet, Renior, Monet, Degas, Berthe Morisot, Mary Cassatt etc.
  - Pointillism – Seurat
  - Van Gogh – Search for personal art language.
  - Paul Gauguin – Search For lost paradise,
  - Cezanne – Search for language through cubes
  - Toulouse Lautrec – Art of Café
  - Symbolism world of symbiosis
  - Between tradition and modernity – Rodin and other sculptors

**Break With The History**

- Crisis of modern consciousness – Edward Munch
- Breaking the form – Cubism
- Expressionism of Picasso
- Classicism of Braque
- Futurism
- The Primitivism in the Fauves – their classic representative Matisse, Vlaminck

**Expression and form**

- German Expressionism
- The Brucke or The Bridge painters Kirchner, Kokoshka etc
- The Blue Rider artists – Search in spiritual in art, Kandinsky, Paul Klee etc.
- Abstraction in thought and art – Klee, Kandinsky, Brancusi etc.
- Henry Moore and new developments in Sculpture in Britain

**Suggested Readings:**

- A History of Modern Art- H.H. Arnason
- Story of Modern Art- Scheldon Cheney
- Dictionary of twentieth Dynasties Art -Phaidon
- Masters of ModernArt – (ed) Alfred H. Bars
- Modern Movement Art – R.H. Wilenski
- Foundation of Modern – Fant Ozen
- Adhunik Chitrakala- G.K. Aggarwa
- Adhunik Chitrakala ka itihās – R.V. Sakhalkar
- Modern Art- Rajendra Bajpai
- Paschimi Adhunik Chitrakala –Ram Chandra Shukla

Adhunik Chitrakala –Ram Chandra Shukla

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

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<b>COURSE - XXXIV</b> <b>Landscape Painting-I</b> <b>(Practical)</b>	
<b>4<sup>th</sup> Year /Semester VII<sup>th</sup></b> Paper Code –	Credit: 4 Time: 10 Hrs
<ul style="list-style-type: none"> <li>- Study of Perspective (Linear, Aerial, For shortening): Eye level, Horizon line, Vanishing point etc. with the help of objects like architectural structures, road, railway track, train, line of trees, electricity poles etc.</li> <li>- Sketching of objects or elements of landscape pointing like trees, huts, architectural structures, supporting objects, animals and human figures with the effect of light and shade in pencil / charcoal / water colour</li> <li>- Study the techniques and methods of water colour: Plain wash, graded wash, wet in wet, dry brush technique.</li> <li>- Study the objects or elements of landscape in water colour / oil / acrylic colour Study and reproducing the work of eminent landscape painters like Prafull Sawant, Vilas Kulkarni, Milind mulik, Bijay Biswal, Amit Kapoor etc. in water colour</li> <li>- Landscape Painting outdoor / indoor any style in acrylic/ water/ oil colour.</li> </ul> <p><b>Suggested Continuous Evaluation Methods:</b> Continuous internal valuation through internal tests and Presentation.</p> <ul style="list-style-type: none"> <li>• <b>Assignment / Sessional work</b> -3 Sessional Sheets (minimum) 15 marks+ Sketch book (50 pages) 5 marks = (20 Marks)</li> <li>• <b>Attendance / Class performance</b> = (5 Marks)</li> </ul>	
<b>COURSE - XXXV</b> <b>Creative Composition-I</b> (Figurative) <b>(Practical)</b>	
<b>4<sup>th</sup> Year /Semester VII<sup>th</sup></b> Paper Code –	Credit: 4 Time: 12 Hrs
<ul style="list-style-type: none"> <li>- Study of creative approach to Human figures (male, Female, Child), objects of natures animals, birds, automobile or motor objects, architectural structures, antique objects and other objects or things around us or in our mind with background in any medium:</li> <li>- Creative Composition with the dominance of human figures and the supporting elements studied above with background and negative space in acrylic / water/ oil colour</li> <li>- Study and reproducing the works of masters</li> </ul>	

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**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**COURSE - XXXVI**  
**Full Life Painting-I** (Sketching and Monochromatic)  
**(Practical)**

**4<sup>th</sup> Year /Semester VII<sup>th</sup>**  
Paper Code –

Credit: 4  
Time: 10 Hrs

- Study of full Life Portrait from live model in lines and Shading with Charcoal / Pencil / Pen / Ink / Pastel
- Study of full Life Portrait from live model in monochrome with Water colour. / Oil / Acrylic colour
- Study and reproducing the works of masters.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**Optional Paper (Practical) for Internal Evaluation:** (Choose any one of the following)

Mural Painting, Folk and Tribal Painting, Collage Painting, Printing, Photography, Computer Application, Fashion Design, Textile Design, Landscape Painting, Portrait Painting, Pictorial Composition, Computer Graphics, Batik, Tie and Dye, Clay Modelling, Pottery Design.

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**COURSE - XXXVII**  
**History of Indian Modern Painting**  
**(Development of Artists Groups to Contemporary Period)**  
**(Theory)**

**4<sup>th</sup> Year /Semester VIII<sup>th</sup>**  
 Paper Code -

Credit: 4  
 Time: 3 Hrs

Artists groups in Indian Art : A Collective Advance of Indian Art in International Plateform :

Calcutta Group –Nirod Majumdar, Rathin Maitra, Paritosh Sen

PAG – F.N. Suza, S.H. Raja, M.F. Husain, K.H. Ara, S.K. Bakre

Delhi Shilpi Chakra – B.C. Sanyal, K.S. Kulkarni, K.G. Subramaniam, Ram Kumar

Group 1890 – J. Swaminathan, Jairam Patel, Jyoti Bhatt

Chola mandalam - K.C.S Paniker

Different Heights of Indian Contemporary Art –

A. Ramachandran, Satish Gujral, Jaya Appasamy, N.S. Bendre, K.K. Hebbar,

Tayab Mehta, P.N. Choyal, Anjali Ila Menon, Jatin Dass, Ganesh Pyne, K. Laxma Gaud,

Subodh Gupta

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**Suggested Readings:**

- Modern art in Indian – A.C. Mukharjee
- Encyclopedia of modern art – Vikas Publication
- Studies in modern Indian art – Ratan Parimoo
- Contemporary Indian Artists – Geeta Kapoor
- Art of modern India – Aziz Kurtha and Balraj Khanna ( London 1998 )
- Bhartiya adhunik chitrakala ka itihās – Mamta Chaturvedi
- Indian modern and contemporary art – P.N. Mago
- Adhunik chitrakala ka itihās – R.V. Sakhalkar
- Adhunik bhartiya chitrakala ka itihās – G.K. Aggarwal
- The story of Indian Art – S.K. Bhattacharya ( 1996 )
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- Kala chintan – M. Khanna ( Lucknow L.K.A )
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- Bhartiya kala aur Kalakar – E. Kumaril Swami
- Bharat ki Chitrakatha – Rai Krishna Das

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**COURSE - XXXVIII**  
**History of Western Modern Art**  
**(Dadaism to Contemporary Trends)**  
**(Theory)**

**4<sup>th</sup> Year /Semester VIII<sup>th</sup>**  
Paper Code -

Credit: 4  
Time: 3 Hrs

**Revolt of Material and Psyche**

- Dadaism Duchamp, Man Ray etc.
- The search of language through Dream – Surrealism  
Artists – Dali, Magritt, Andre Breton, Chirico, Chagall, Glacoment etc.

**Abstraction As International Style**

- Shift from Paris to New York
- Abstract Expressionism – Jackson Pollock, William De Kooning, Mark Rothko etc.

**Sixties and Post Sixties of Twentieth Century Art**

- Pop Art – Redefining popular culture – Andy Warhol, Roy Lichenstein, Jasper Johns etc.
- Minimalist Art – Condensation of reality – Donal Judd, Robert Morris, Frank Stella etc.
- Conceptual art – Joseph Beuys and later development.

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**Suggested Readings:**

- A History of Modern Art- H.H. Arnason
- Story of Modern Art- Scheldon Cheney
- Dictionary of twentieth Dynasties Art -Phaidon
- Masters of Modern Art – (ed) Alfred H. Bars
- Modern Movement Art – R.H. Wilenski
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- Adhunik Chitrakala ka itihās – R.V. Sakhalkar
- Modern Art- Rajendra Bajpai
- Paschimi Adhunik Chitrakala –Ram Chandra Shukla

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**COURSE - XXXXI**  
**Full Life Painting-II (Polychromatic)**  
**(Practical)**

**4<sup>th</sup> Year /Semester VIII<sup>th</sup>**  
Paper Code –

Credit: 4  
Time: 10 Hrs

- Study of full Life Portrait from live model in polychromatic scheme in Water colour / Oil / Acrylic colour.
- Study and reproducing the works of masters.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**Optional Paper (Practical) for Internal Evaluation:** (Choose any one of the following)

Mural Painting, Folk and Tribal Painting, Collage Painting, Printing, Photography, Computer Application, Fashion Design, Textile Design, Landscape Painting, Portrait Painting, Pictorial Composition, Computer Graphics, Batik, Tie and Dye, Clay Modelling, Pottery Design.

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- A signature "M" in the top middle.  
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- A signature "21/2/20" in the bottom middle.  
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