

Curriculum Teaching Plan

2021-22

B . A - Drawing and Painting

Programme: B.A Certificate	Year: First	Semester: First
Name of Faculty: Dr. Nazima Irfan		
Course Title: History of Art:Pre Historic to Rashtrakuta	Credits: 4	
Course Code: A210101T	Core Compulsory	
Max. Marks: 25+75	Theory	
Course Outcome: <ul style="list-style-type: none">• Students will recognize and understand major monuments, artists, methods and theories, and be able to assess the qualities of works of art and architecture in their historical and cultural• Settings. How then social problems should become subjects of art.		
Unit	Topics	No. of Lectures:
I	Primitive art with reference to Indian Painting-Outline of History of man and civilization,with special reference to important cultures i.e. Pre- Historic Painting.	8
II	Indus Valley	8
III	Mauryan Period: Pottery,Sculpture& Architecture	8
IV	St &upas: Sanchi,Bharhut, Amrawati, Nagarjunkonda & Dhamek etc.	8
V	Gandhar & Mathura Sculptures	7
VI	Gupta Period: Pottery, Sculptures & Architectures	7
VII	Caves Art:Jogimara, Ajanta, Bagh, Sittanwasal& Sigiriya	8
VIII	Allora & Elephanta Caves	6
Suggested Readings: <ul style="list-style-type: none">• V.S. Agarwal-Indian Art• V.S.Agarwal- Studies in Indian Art• Edith Tomory- A History of Fine Arts in India and West• V.S. Agarwal & Bhartiya Kala (Hindi)• N.P.Joshi -Prachin Bhartiya Murtikala in India, (Hindi)• World Heritage Monuments and Related Edifices Volume 1 Ali Javed,Tabassum Javed, Algora Publication,2008• Southern India: A Guide to Monuments Sites&Museums,by George Michell, Roli Books Private Limited,2013• Ancient India, Ramesh Chandra Majumdar, Motilal BanarsidassPublisharub, 1977• Bhartiya Sthapatya Evam Kala Art and Architecture of Antient India By Dr.UdaynarayanUpadhyay,Pro. Gautam Tiwari, 2007 Publisher:MotilalBanarsidass Publishers Pvt Limited		



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- Bhartiya Vastukala Ka Itihas by Krishna Dutta Vajpai. 1979, Hindi samiti, Lucknow
- J.S.Harle-Art of Indian Subcontinent
- A.Ghosh-Ajanta Murals

Continuous Evaluation Methods: Test and Presentation

Programme: B.A	Year: First	Semester: First
Name of Faculty: Dr.Nazima Irfan		
Course Title: Drawing and Color Studies	Credits: 2	
Course Code: A210102P	Core Compulsory	
Max. Marks: 25+75	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Sketch and render objects (fruits, vegetables, leaf, geometrical shapes etc.) with various medium like pencil, Pen, ink, water color, poster color, Oil color, Dry Pastel, Charcoal Pencil, Color Pencils etc. <p>Exhibit understanding of color (properties of colors, color wheel & color value) and use it judiciously in the creation of visual work.</p>		
Unit	Topics	No. of Lectures:
I	Sketching of object in various Medium like Pencil, Charcoal, and Pen & Ink, Pastel etc.	6
II	Drawing of Object in various medium like Pencil, Charcoal	6
III	Colour tone of Geometrical shape in Poster Colour/ water colour	6
IV	Colour tone of still objects in colour/water colour	6
V	Colour tone of Nature with still objects as a composition in Poster colour/water colour	6
<p>Suggested Readings</p> <ul style="list-style-type: none"> • Hayashi Studio, (1994), Water Colour Rendering, Graphic- Sha Publication Co., Ltd. • B. Edward's, (2004), Color by Betty Edwards: A Course in Mastering the Art of Mixing Colors, Penguin group Inc, New York. ISBN: 1-58542-199-5. • Feisner, E. (2006). Color Studies, NY NY USA. Fairchild Publications • Gerritsen Franz. (1983). Theory & Practise of color: A color based on the laws of perception. Subsequent Edition Van Nostrand Reinhold Publication. • Fraser, Tom & Banks Adam. (2004). Designers color Manual: The complete guide to color theory & application, San Francisco, USA. Chronicle Books 		
Continuous Evaluation Methods: Test and Presentation		

Programme: B.A	Year: First	Semester: II nd
Name of Faculty: Dr.Nazima Irfan		
Course Title: Fundamentals of Art	Credits: 2	
Course Code: A210201T	Core Compulsory	
Max. Marks: 25+75	Theory	


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Course Outcome:

Students get information about Definition of art. The art language is based on concepts called the “ELEMENTS and PRINCIPLES of Design”. Introduction to the basics elements of art, 5 Elements of art

: Line Shape Colour Texture Value

Unit	Topics	No. of Lectures:
I	Definition of art, Shadanga : The Six Limbs of Indian Art	8
II	Elements of Art : Line, Shape/Form, Color	8
III	Taxture, Tone/Value, Space	8
IV	Principles of Art : Unity, Harmony, Balance	8
V	Emphasis, Rhythm/Movement , Perspective	8
VI	Material & Methods : Lead Pencil, crayon, Charcoal, Pastel, Brushes, Papers, Boards	7
VII	Technique of - Water Color Painting, Tempera Painting, Acrylic Color Painting, Oil Color Painting- Alla prima & Impasto.	7
VIII	Gouache Painting, Fresco- Buon, Secco, Jaipur Fresco, Mosaic Painting	6

Suggested Readings: Art Fundamentals: Colour, Light, Composition, Anatomy, Perspective and Depth - 3Dtotal publishing

- Light for Visual Artists: Understanding & Using Visual Light in Art and Design - Richard Yot
- Colour 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
- रूपप्रद कला के मूल आधार : अग्रवाल एंि शमांि, अनु बुक प्रकाशन
- रूपांकन, चिरराज ककशोर अग्रवाल, संजय प्रकाशन

This course can be opted as an elective: Open

Continuous Evaluation Methods: Test and Presentation

Programme: B.A	Year: First	Semester: II nd
Name of Faculty: Dr.Nazima Irfan		
Course Title: Drawing and Skeching of Human Body	Credits: 2	
Course Code: A210202P	Core Compulsory	
Max. Marks: 25+75	Practical	



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Course Outcome: Students will learn the anatomical structure of human body to beautify their art work with expression, Movement & rhythm .		
Unit	Topics	No. of Lectures:
I	Sketching & Drawing of Hand and Leg Movement	6
II	Sketching & Drawing of Body Movement with Rhythm	6
III	Sketching & Drawing of Face Expression	6
IV	Depiction of Face Expression in Monochrome	6
V	Depiction of Body Movement in Monochrome	6
<ul style="list-style-type: none"> • Drawing and Painting Expressive Little Faces Step-by-Step Techniques for Creating People and Portraits with Personality--Explor Water colours, Inks, Markers, and More By Amariyls Henderson ·2020 • B. Edwards, (2004), Colour by Betty Edwards: A Course in Mastering the Art of Mixing Colours, Penguin Group Inc, New York. ISBN: 1-58542-199-5. • Hayashi Studio, (1994), Water Colour Rendering, Graphic-Sha Publishing Co., Ltd. 		
Continuous Evaluation Methods: Test and Presentation		

Programme: B.A Certificate	Year: First	Semester: III
Name of Faculty: Dr. Nazima Irfan		
Course Title: History of Art : Pala to Pandya & Nayaka Period	Credits: 4	
Course Code: A210301T	Core Compulsory	
Max. Marks: 25+75	Theory	
Course Outcome: Students will recognize and understand major monuments, methods and theories, and be able to assess the qualities of works of art and architecture in their historical and cultural settings. How the then social problems should become subjects of Art.		
Unit	Topics	No. of Lectures:
I	Pala Manuscript Painting, jain Manuscript Painting, Gujrati Style, Apbhransh Style	8
II	Chalukya Period: Temple at Badami, Pattadakai and Aihole	8
III	Pallava Period: Ratha Temple, Shore Temple, & Gangavtaran Pannel- Mahabalipuram, Kailashnath Temple – Kanchipuram	8
IV	Chola Period: Sculpture and Architecture – Bronze Sculpture, Brihadeshwar Temple at Tanjaur & Gangaikondcholpuram	8

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	Airawteswara Temple at Darasuram and Kumbheswar at Kumbhkonam.	
V	Chandel Period: Khajuraho Temple	8
VI	Kalinga Architectures: Sun Temple- Konark, Lingraj Temple- Bhuwneshwar, Jagannath Temple- Puri	7
VII	Jain Temple of Mount Tabu & Ranakpur, Rajasthan .	7
VIII	Hoysaleswara Temple – Halevid, Minakshi Temple Madurai Islamic Architecture.	6

Suggested Readings:

. Studies in Jaina Art and Iconography and Allied Subjects By Umakant Premanand Shah, 1995, Abhinav Prakashan , Vadodara

Jain Manuscript Painting by John Guy ,January 2012, Department of Asian Art, The Metropolitan Museum of Art

A Brief History of Indian Painting by Lokesh Chandra Sharma, 2008, Krishna Prakashan , Meerut

The Heritage of Indian Art A Pictorial Presentation By Vasudeva S. Agrawala

Art of Tibi A Catalogue of the Los Angeles County Museum of Art Collection By Los Angeles County Museum of Art, Pratapaditya Pal, Hugh Richardson · 1983


M.N.P. Tiwari & Kamal Giri – Madhyakalin Bharatiya Murtikala (Hindi)

Programme: B.A Certificate	Year: First	Semester: First
Name of Faculty: Dr. Poonam Lata Singh		
Course Title: History of Art: Pre Historic to Rashtrakuta	Credits: 4	
Course Code: A210101T	Core Compulsory	
Max. Marks: 25+75	Theory	

Course Outcome:

- Students will recognize and understand major monuments, artists ,methods and theories, and be able to assess the qualities of works of art and architecture in their historical and cultural
- Settings. How then social problems should become subjects of art.

Unit	Topics	No. of Lectures:
I	Primitive art with reference to Indian Painting-Outline of History of man and civilization, with special reference to important cultures i.e. Pre- Historic Painting.	8
II	Indus Valley	8
III	Mauryan Period: Pottery, Sculpture & Architecture	8
IV	St & upas: Sanchi, Bharhut, Amrawati, Nagarjunkonda & Dhamek etc.	8
V	Gandhar & Mathura Sculptures	7
VI	Gupta Period: Pottery, Sculptures & Architectures	


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VII	Caves Art:Jogimara, Ajanta, Bagh, Sittanwasal& Sigiriya	8
VIII	Allora &Elephanta Caves	6
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • V.S. Agarwal-Indian Art • V.S.Agarwal- Studies in Indian Art • Edith Tomory- A History of Fine Arts in India and West • V.S. Agarwal & Bhartiya Kala (Hindi) • N.P.Joshi -Prachin Bhartiya Murtikala in India, (Hindi) • World Heritage Monuments and Related Edifices Volume 1 Ali Javed,Tabassum Javed, Algora Publication,2008 • Southern India: A Guide to Monuments Sites&Museums,by George Michell, Roli Books Private Limited,2013 • Ancient India, Ramesh Chandra Majumdar, Motilal BanarsidassPublisharub, 1977 • Bhartiya Sthapatya Evam Kala Art and Architecture of Antient India By Dr.UdaynarayanUpadhyay,Pro. Gautam Tiwari, 2007 Publisher:MotilalBanarsidass Publishers Pvt Limited • Bhartiya Vastukala Ka Itihas by Krishna Dutta Vajpai. 1979, Hindi samiti, Lucknow • J.S.Harle-Art of Indion Subcontinent • A.Ghosh-Ajanta Murals 		
Continuous Evaluation Methods: Test and Presentation		

Programme: B.A	Year: First	Semester: II nd
Name of Faculty: Dr. Poonam Lata Singh		
Course Title: Fundamentals of Art	Credits: 2	
Course Code: A210201T	Core Compulsory	
Max. Marks: 25+75	Theory	
<p>Course Outcome: Students get information about Definition of art. The art language is based on concepts called the "ELEMENTS and PRINCIPLES of Design". Introduction to the basics elements of art, 5 Elements of art: Line Shape Color Texture Value</p>		
Unit	Topics	No. of Lectures:
I	Definition of art, Shadanga : The Six Limbs of Indian Art	8
II	Elements of Art : Line,Shape/Form, Color	8
III	Taxture, Tone/Value, Space	8
IV	Principles of Art : Unity, Harmony, Balance	8
V	Emphasis, Rhythm/Movement , Perspective	8
VI	Material & Methods : Lead Pencil, crayon, Charcoal, Pastel, Brushes, Papers, Boards	7

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
VII	Technique of - Water Color Painting, Tempera Painting, Acrylic Color Painting, Oil Color Painting- Alla prima & Impasto.	7
VIII	Gouache Painting, Fresco- Buon, Secco, Jaipur Fresco, Mosaic Painting	6
<p>Suggested Readings: Art Fundamentals: Color, Light, Composition, Anatomy, Perspective and Depth - 3Dtotal publishing</p> <p><input type="checkbox"/> Light for Visual Artists: Understanding & Using Visual Light in Art and Design - Richard Yot</p> <p><input type="checkbox"/> Color and light: A Guide for the Realist Painter - James Gurney</p> <p><input type="checkbox"/> Bridgman's Complete Guide to Drawing From Life - George B. Bridgman</p> <p><input type="checkbox"/> How to Draw: Drawing and Sketching Objects and Environments - Scott Robertson</p> <p><input type="checkbox"/> रूपप्रद कला के मूल आधार : अग्रवाल एंि शमांि, अनु बुक प्रकाशन</p> <p><input type="checkbox"/> रूपांकन, चिरराज ककशोर अग्रवाल, संजय प्रकाशन</p> <p>This course can be opted as an elective: Open</p>		
Continuous Evaluation Methods: Test and Presentation		

Programme: B.A	Year: III	Annual
Name of Faculty: Dr. Poonam Lata Singh		
Course Title: Philosophy of Art and Modern Indian Painting	Credits: 4	
Course Code: 303	Core Compulsory	
Max. Marks: 25+75	Theory	
<p>Course Outcome:</p> <ul style="list-style-type: none"> Students will understand some Part of Indian Philosophy and life, work and style of Bengal school Artist and Contemporary Artist. 		
Unit	Topics	No. of Lectures:
I	Simple Study: (1) Definition of Art (2) Six Limbs of Indian Painting (Shadang)	8
II	Philosophy of Art: (1) Concept of beauty (2) Art and Symbolism (3) Art and Society (4) Art and Modernity	8
III	(A) Modern Art in Indian Painting 18 Century to Present age: 1. Patna / Company School 2. Life and style of Raja Ravi Verma 3. Bengal School / Renaissance Period life and style Abninderanath Tagore, Asit Kumar Haldar, Nand Lal Bose, Kshitindra Nath Majoomdar	18


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	(B) New Trends in Indian Paintings 1. Life and style of Jamini Roy, Ravindra Nath Tagors, Gagnendra Nath Tagore Amrita Shergil	
IV	Contemporary Indian Painting after independence updo Present age 1. Life and style of Satish Gujral, M.F. Husain, K.K.Hebbar,NSBendre , B. Prabhs, Ramkishore.	12
Suggested Readings:		
<ul style="list-style-type: none"> • 20th century Indian Art: Modern Post- Independence, Contemporary: Thames & Hudson. • Kala Sameeksha Avam saundrashashtra G.K.Agrawal . 		


Programme: B.A	Year: First	Semester: First
Name of Faculty: Ms. Shabahat		
Course Title: Drawing and Color Studies	Credits: 2	
Course Code: A210102P	Core Compulsory	
Max. Marks: 25+75	Practical	
Course Outcome:		
<ul style="list-style-type: none"> • Sketch and render objects (fruits, vegetables, leaf, geometrical shapes etc.) with various medium like pencil, Pen, ink, water color, poster color, Oil color, Dry Pastel, Charcoal Pencil, Color Pencils etc. • Exhibit understanding of color (properties of colors, color wheel & color value) and use it judiciously in the creation of visual work. 		
Unit	Topics	No. of Lectures:
I	Sketching of object in various Medium like Pencil, Charcoal, and Pen & Ink, Pastel etc.	6
II	Drawing of Object in various medium like Pencil, Charcoal	6
III	Colour tone of Geometrical shape in Poster Colour/ water colour	6
IV	Colour tone of still objects in colour/water colour	6
V	Colour tone of Nature with still objects as a composition in Poster colour /water colour	6
Suggested Readings:		
<ul style="list-style-type: none"> • Hayashi Studio, (1994), Water Colour Rendering, Graphic- Sha Publication Co., Ltd. • B. Edward's, (2004), Color by Betty Edwards: A Course in Mastering the Art of Mixing Colors, Penguin group Inc, New York. ISBN: 1-58542-199-5. • Feisner, E. (2006). Color Studies, NY NY USA. Fairchild Publications • Gerritsen Franz. (1983). Theory & Practise of color: A color based on the laws of perception. Subsequent Edition Van Nostrand Reinhold Publication. • Fraser, Tom & Banks Adam. (2004). Designers color Manual: The complete guide to color theory & application, San Francisco, USA. Chronicle Books 		
Continuous Evaluation Methods: Test and Presentation		


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Programme: B.A	Year: First	Semester: II nd
Name of Faculty: Shabahat		
Course Title: Drawing and Skeching of Human Body	Credits: 2	
Course Code: A210202P	Core Compulsory	
Max. Marks: 25+75	Practical	
<p>Course Outcome: Students will learn the anatomical structure of human body to beautify their art work with expression, Movement & rhythm .</p>		
Unit	Topics	No. of Lectures:
I	Sketching & Drawing of Hand and Leg Movement	6
II	Sketching & Drawing of Body Movement with Rhythm	6
III	Sketching & Drawing of Face Expression	6
IV	Depiction of Face Expression in Monochrome	6
V	Depiction of Body Movement in Monochrome	6
<ul style="list-style-type: none"> • Drawing and Painting Expressive Little Faces Step-by-Step Techniques for Creating People and Portraits with Personality--Explor Water colours, Inks, Markers, and More By Amarillys Henderson ·2020 • B. Edwards, (2004), Colour by Betty Edwards: A Course in Mastering the Art of Mixing Colours, Penguin Group Inc, New York. ISBN: 1-58542-199-5. • Hayashi Studio, (1994), Water Colour Rendering, Graphic-Sha Publishing Co., Ltd. 		
Continuous Evaluation Methods: Test and Presentation		

Programme: B.A	Year: IInd	Annual
Name of Faculty: Ms. Shabahat		
Course Title: Copy from Old Masters (One figure composition) Portrait Study Bust [Cast/Life]	Credits:	
Course Code: 803,A,B	Core Compulsory	
Max. Marks: 60	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> • Students will understand the style of old Masters Painting. • Students will learn how to draw and Paint Portraits. 		
	Topics	


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	Quarter Imperial 2. Duration of time: 3 Hours 3. Medium : Water/oil/Acrylic 4. Submission of Sectional work: 5 Plates 5 Sketches Division of Marks Examination = 20 5 Plates and 5 Sketches for submission = 5+5 = 10 Total= 30 Total Practical Marks =30+30=60	
Suggested Readings: <ul style="list-style-type: none"> Walter Foster Series how to Paint Portrait. 		
Continuous Evaluation Methods: Test and Presentation		

Programme: B.A		Year: III	Annual
Name of Faculty: Ms. Shabahat			
Course Title: Philosophy of Art and Modern Indian Painting		Credits: 4	
Course Code: 303		Core Compulsory	
Max. Marks: 25+75		Theory	
Course Outcome: <ul style="list-style-type: none"> Students will understand some Part of Indian Philosophy and life, work and style of Bengal school Artist and Contemporary Artist. 			
Unit	Topics	No. of Lectures: 6	
I	Simple Study: (1) Definition of Art (2) Six Limbs of Indian Painting (Shadang)	8	
II	Philosophy of Art: (5) Concept of beauty (6) Art and Symbolism (7) Art and Society (8) Art and Modernity	8	
III	(C) Modern Art in Indian Painting 18 Century to Present age: 4. Patna / Company School 5. Life and style of Raja Ravi Verma 6. Bengal School / Renaissance Period life and style Abninderanath Tagore, Asit Kumar Haldar, Nand Lal Bose, Kshitindra Nath Majoomdar (D) New Trends in Indian Paintings 2. Life and style of Jamini Roy, Ravindra Nath Tagors, Gagnendra Nath Tagore Amrita Shergil	18	
IV	Contemporary Indian Painting after independence updo Present age 2. Life and style of Satish Gujral, M.F. Husain, K.K.Hebbar, NSBendre , B. Prabhs, Ramkishore.	12	
Suggested Readings: <ul style="list-style-type: none"> 20th century Indian Art: Modern Post- Independence, Contemporary: Thames & Hudson 			

<ul style="list-style-type: none"> • Kala Sameeksha Avam saundrashashtra G.K.Agrawal .

Programme: B.A	Year: III	Annual
Name of Faculty: Ms. Shabahat		
Course Title: Creative & Landscape	Credits:	
Course Code: 903	Core Compulsory	
Max. Marks: 25+75	Practical	

Course Outcome:

- . Identify and Characterize the Complex Nature of problems and questions associated with human/landscape interactions across a broad range of scales;
- Composition gives layout and structure to art elements. It leads the eye of the observer through the image and emphasizes the focal point.

Unit	Topics	No. of Lectures:
I	Practical Composition with Minimum two human figure are Compulsory with Pen, Pencil, Charcoal, Ink etc.	10
II	Practical Composition with Minimum two human figure are Compulsory with water& Tempera, poster.	10
III	Landscape (Outdoor or Creative) with pen, Pencil, Charcoal, Ink, Pastel etc.	10
IV	Landscape (Outdoor or Creative) with water & Oil, Colour.	10

Suggested Readings:

- Foster Caddell's Key to successful Landscape Painting
A Problem/ solution approach to Improving your Landscaps paintings By Fster Caddell, 1993, North Light Light Boks; New edition.
- Watercolor Landscape Step By Step By Milind Mulick, 2021, Jyotshna Prakashan.
- Landscape Paintings By Norbert wolf. 2017, TASCHEN America Ll; illustrated edition
- Composition: A series of Exercises in Art Structure for the use of Students and Teacher By Arthur Wesley Dow, 2010, Benediction Classics.

Programme: B.A	Year: First	Semester: I st
Name of Faculty: Ms. Surbhi Yadav		
Course Title: Drawing and Color Studies	Credits: 2	
Course Code: A210102P	Core Compulsory	
Max. Marks: 25+75	Practical	

Course Outcome:

- Sketch and render objects (fruits, vegetables, leaf, geometrical shapes etc.) with various medium like pencil, Pen, ink, water color, poster color, Oil color, Dry Pastel, Charcoal Pencil, Color Pencils etc.
- Exhibit understanding of color (properties of colors, color wheel & color value) and use it judiciously in the creation of visual work.



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Unit	Topics	No. of Lectures:
I	Sketching of object in various Medium like Pencil, Charcoal, and Pen & Ink, Pastel etc.	6
II	Drawing of Object in various medium like Pencil, Charcoal	6
III	Colour tone of Geometrical shape in Poster Colour/ water colour	6
IV	Colour tone of still objects in colour/water colour	6
V	Colour tone of Nature with still objects as a composition in Poster Colour/water colour	6
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Hayashi Studio, (1994), Water Colour Rendering, Graphic- Sha Publication Co., Ltd. • B. Edward's, (2004), Color by Betty Edwards: A Course in Mastering the Art of Mixing Colors, Penguin group Inc, New York. ISBN: 1-58542-199-5. • Feisner, E. (2006). Color Studies, NY NY USA. Fairchild Publications • Gerritsen Franz. (1983). Theory & Practise of color: A color based on the laws of perception. Subsequent Edition Van Nostrand Reinhold Publication. • Fraser, Tom & Banks Adam. (2004). Designers color Manual: The complete guide to color theory & application, San Francisco, USA. Chronicle Books. 		
Continuous Evaluation Methods: Test and Presentation		

Programme: B.A	Year: First	Semester: II nd
Name of Faculty: Surbhi Yadav		
Course Title: Drawing and Sketching of Human Body	Credits: 2	
Course Code: A210202P	Core Compulsory	
Max. Marks: 25+75	Practical	
<p>Course Outcome: Students will learn the anatomical structure of human body to beautify their art work with expression, Movement & rhythm.</p>		
Unit	Topics	No. of Lectures:
I	Sketching & Drawing of Hand and Leg Movement	6
II	Sketching & Drawing of Body Movement with Rhythm	6
III	Sketching & Drawing of Face Expression	6
IV	Depiction of Face Expression in Monochrome	6
V	Depiction of Body Movement in Monochrome	6



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- Drawing and Painting Expressive Little Faces Step-by-Step Techniques for Creating People and Portraits with Personality--Explore Water colours, Inks, Markers, and More By Amarilys Henderson -2020
- B. Edwards, (2004), Colour by Betty Edwards: A Course in Mastering the Art of Mixing Colours, Penguin Group Inc, New York. ISBN: 1-58542-199-5.
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Continuous Evaluation Methods: Test and Presentation

Programme: B.A	Year: IInd	Annual
Name of Faculty: Ms. Surbhi Yadav		
Course Title: History of Indian Painting	Credits:	
Course Code: 202	Core Compulsory	
Max. Marks: 40	Theory	
Course Outcome:		
<ul style="list-style-type: none"> • Students will understand the history of Indian Minitaure Painting • Students will different styles of Medieval Art. 		
Unit	Topics	No. of Lectures:
I	Pre-historic art in reference to Indian Painting. 1. <i>Pre-historic Painting</i> 2. Indus Valley	
II	Buddhist Art: (Buddha Period) 1. Ajanta 2. Bagh 3. Sittanvasal 4. Badami 5. Ellora	
III	Medieval Art (Medieval Period) 1. Pal School 2. Apbhransha/ Jain School/Western Indian Painting .	
IV	Rajasthani Style 1. Mewar---Udaipur 2. Marwar--KishanGarh 3. Hadhoti—Bundi-Kota 4. Dhundar--Jaipur	
V	Mughal School 1. Akbar 2. Jahanghir 3. Shahjahan Pahari School 1. Basholi 2. Kangra 3. Garhwal	
Suggested Readings: 1. Bharat Ki Chitrakala: 2. Bhartiya Chtrakala ka Itihaas : 3. Bhartiya Chitrakala ka Itihasic Sandarbh: 4. Bhartiya Chitrakala ka Sankshipta Parichaya: 5. Kala Aur Kalam :		
Continuous Evaluation Methods: Test and Presentation		

Programme: B.A	Year: III	Annual
Name of Faculty: Ms. Surbhi Yadav		
Course Title: Creative & Landscape	Credits:	
Course Code: 903	Core Compulsory	


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
Max. Marks: 25+75		Practical
<p>Course Outcome:</p> <ul style="list-style-type: none"> Identify and Characterize the Complex Nature of problems and questions associated with human/landscape interactions across a broad range of scales; Composition gives layout and structure to art elements. It leads the eye of the observer through the image and emphasizes the focal point. 		
Unit	Topics	No. of Lectures:
I	Practical Composition with Minimum two human figure are Compulsory with Pen, Pencil, Charcoal, Ink etc.	10
II	Practical Composition with Minimum two human figure are Compulsory with water & Tempera, poster .	10
III	Landscape (Outdoor or Creative) with pen, Pencil, Charcoal, Ink, Pastel etc.	10
IV	Landscape (Outdoor or Creative) with water & Oil, Colour.	10
<p>Suggested Readings:</p> <ul style="list-style-type: none"> Foster Caddell's Key to successful Landscape Painting A Problem/ solution approach to Improving your Landscaps paintings By Fster Caddell, 1993, North Light Light Boks; New edition. Watercolor Landscape Step By Step By Milind Mulick, 2021, Jyotshna Prakashan. Landscape Paintings By Norbert wolf. 2017, TASCHEN America Llc; illustrated edition Composition: A series of Exercises in Art Structure for the use of Students and Teacher By Arthur Wesley Dow, 2010, Benediction Classics. 		

Programme: B.A	Year: First	Semester: First
Name of Faculty: Tehmina saher		
Course Title: Drawing and Color Studies	Credits: 2	
Course Code: A210102P	Core Compulsory	
Max. Marks: 25+75	Practical	
<p>Course Outcome:</p> <ul style="list-style-type: none"> Sketch and render objects (fruits, vegetables, leaf, geometrical shapes etc.) with various medium like pencil, Pen, ink, water color, poster color, Oil color, Dry Pastel, Charcoal Pencil, Color Pencils etc. Exhibit understanding of color (properties of colors, color wheel & color value) and use it judiciously in the creation of visual work. 		
Unit	Topics	No. of Lectures:
I	Sketching of object in various Medium like Pencil, Charcoal, and Pen & Ink, Pastel etc.	6
II	Drawing of Object in various medium like Pencil, Charcoal	6
III	Colour tone of Geometrical shape in Poster Colour/ water colour	6

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IV	Colour tone of still objects in colour/water colour	6
V	Colour tone of Nature with still objects as a composition in Poster colour/water colour	6
<p>Suggested Readings</p> <ul style="list-style-type: none"> • Hayashi Studio, (1994), Water Colour Rendering, Graphic- Sha Publication Co., Ltd. • B. Edward's, (2004), Color by Betty Edwards: A Course in Mastering the Art of Mixing Colors, Penguin group Inc, New York. ISBN: 1-58542-199-5. • Feisner, E. (2006). Color Studies, NY NY USA. Fairchild Publications • Gerritsen Franz. (1983). Theory & Practice of color: A color based on the laws of perception. Subsequent Edition Van Nostrand Reinhold Publication. • Fraser, Tom & Banks Adam. (2004). Designers color Manual: The complete guide to color theory & application, San Francisco, USA. Chronicle Books 		
Continuous Evaluation Methods: Test and Presentation		


Programme: B.A	Year: First	Semester: II nd
Name of Faculty: Tehmina Saher		
Course Title: Drawing and Skeching of Human Body	Credits: 2	
Course Code: A210202P	Core Compulsory	
Max. Marks: 25+75	Practical	
<p>Course Outcome: Students will learn the anatomical structure of human body to beautify their art work with expression, Movement & rhythm .</p>		
Unit	Topics	No. of Lectures:
I	Sketching & Drawing of Hand and Leg Movement	6
II	Sketching & Drawing of Body Movement with Rhythm	6
III	Sketching & Drawing of Face Expression	6
IV	Depiction of Face Expression in Monochrome	6
V	Depiction of Body Movement in Monochrome	6
<ul style="list-style-type: none"> • Drawing and Painting Expressive Little Faces Step-by-Step Techniques for Creating People and Portraits with Personality--Explor Water colours, Inks, Markers, and More By Amarilys Henderson -2020 • B. Edwards, (2004), Colour by Betty Edwards: A Course in Mastering the Art of Mixing Colours, Penguin Group Inc, New York. ISBN: 1-58542-199-5. • Hayashi Studio, (1994), Water Colour Rendering, Graphic-Sha Publishing Co., Ltd. 		
Continuous Evaluation Methods: Test and Presentation		


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Programme: B.A	Year: IInd	Annual
Name of Faculty: Ms. Tehmina Saher		
Course Title: Copy from Old Masters (One figure composition) Portrait Study Bust [Cast/Life]	Credits:	
Course Code: 803,A,B	Core Compulsory	
Max. Marks: 60	Practical	
Course Outcome:		
<ul style="list-style-type: none"> Students will understand the style of old Masters Painting. Students will learn how to draw and Paint Portraits. 		
	Topics	
	<p>Quarter Imperial</p> <p>2. Duration of time: 3 Hours</p> <p>3. Medium : Water/oil/Acrylic</p> <p>4. Submission of Sectional work: 5 Plates 5 Sketches</p> <p>Division of Marks Examination = 20 5 Plates and 5 Sketches for submission = 5+5 = 10 Total= 30 Total Practical Marks =30+30=60</p>	
Suggested Readings:		
<ul style="list-style-type: none"> Walter Foster Series how to Paint Portrait. 		
Continuous Evaluation Methods: Test and Presentation		

Programme: B.A	Year: III	Annual
Name of Faculty: Ms. Surbhi Yadav		
Course Title: Creative & Landscape	Credits:	
Course Code: 903	Core Compulsory	
Max. Marks: 25+75	Practical	
Course Outcome:		
<ul style="list-style-type: none"> . Identify and Characterize the Complex Nature of problems and questions associated with human/landscape interactions across a broad range of scales; Composition gives layout and structure to art elements. It leads the eye of the observer through the image and emphasizes the focal point. 		
Unit	Topics	No. of Lectures:
I	Practical Composition with Minimum two human figure are Compulsory with Pen, Pencil, Charcoal, Ink etc.	10
II	Practical Composition with Minimum two human figure are Compulsory with water& Tempera, poster .	10


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III	Landscape (Outdoor or Creative) with pen, Pencil, Charcoal, Ink, Pastel etc.	10
IV	Landscape (Outdoor or Creative) with water & Oil, Colour.	10
Suggested Readings:		
<ul style="list-style-type: none"> • Foster Caddell's Key to successful Landscape Painting A Problem/ solution approach to Improving your Landscaps paintings By Fster Caddell, 1993, North Light Light Boks; New edition. • Watercolor Landscape Step By Step By Milind Mulick, 2021, Jyotshna Prakashan. • Landscape Paintings By Norbert wolf. 2017, TASCHEN America Llc; illustrated edition • Composition: A series of Exercises in Art Structure for the use of Students and Teacher By Arthur Wesley Dow, 2010, Benediction Classics. 		

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
Curriculum Teaching Plan

2021-22

Department of:- Drawing and Painting


Programme : M.A	Year: Ist	Semester: Ist
Name of Faculty: Dr. Archana Rani		
Course Title: Philosophy of Art (Indian)	Credits:	
Course Code: G-1001	Core Compulsory	
Max. Marks: 100	Theory	
Course Outcome: <ul style="list-style-type: none">• Students will be able to understand the Indian aesthetics.• Students will learn theory Rasa, Dhvani and Alankar.		
Unit	Topics	No. of Lectures:
I	Philosophy of Indian Aesthetics-Sources and evolution of aesthetic Concepts.	15
II	Theory of Rasa – Alankar, Dhvani and Sadharanikaran .	15
III	Theory of Guna and Dosha (Merit and Demerit)	15
IV	Theory of Shadang and interrelationship, Visual and Performing Art.	15
Suggested Readings: <ul style="list-style-type: none">• Indian Aesthetic K.C.Pandey• Aesthetic theory of Arts – Ranjan K. Ghosh.• Kala Darshan – Hardwari Lal Sharma.		
Continuous Evaluation Methods: Test and Presentation		

Programme: M.A	Year: First	Semester: Ist
Name of Faculty: Dr. Archana Rani		
Course Title: Applied	Credits:	
Course Code: G-500C	Core Compulsory	
Max. Marks: 100	Practical -V	
Course Outcome: <ul style="list-style-type: none">• Increase knowledge of human Anatomy and explore thematic, symbolic and Conceptual Approaches to Drawing the Figure.		
	Topics	
	Professional Application (any one)	


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	Concept :- lay-out, Sketching, :- lay-out of Professional application, material and technique	
	Study of Professional application.	
	The student may choose any one of the following course offered by the department-Instant	
	Sketching/ Computer Design / Batik- Tie and Dye/ Screen Painting/ Photography.	
	Three works each along with 50 sketches and experimental work.	
	Seasonal – 3 Plates Sketch book containing 50 sketching	
	Max Marks – 100	
	Size – 15inch x 22inch (if applicable)	
	Time – Variable	
	Internal assessment and Submission – 50 Marks	
	External assessment – 50 Marks	
Suggested Readings:		
<ul style="list-style-type: none"> Anatomy and Drawing by victar Perard, 2006, Grace Prakashan, Anatomy & Drawing – new edition. “Quick sketching with Ron Husband” by rom husband , 2013 Rartledge, its edition 		
“Sketches the memore of an Artst by K.M. Vasrdevan Namboodiri and Gita Krishankedty. 2019, Pengnin.		
Continuous Evaluation Methods: Test and Presentation		


Programme: M.A	Year: IInd	Semester: IInd
Name of Faculty: Dr. Archana Rani		
Course Title: Philosophy of Art (Western)	Credits:	
Course Code: G-2001	Core Compulsory	
Max. Marks: 100	Theory	
Course Outcome:		
<ul style="list-style-type: none"> Students will be able to understand the Western aesthetics. Students will learn theory of Western Thinkers 		
Unit	Topics	No. of Lectures:
I	Study of philosophy of western Art and Relationship between Aesthetics Principles and concepts (Early Greek, Roman, Medieval, Renaissance, Classical and Modern)	12
II	Thinkers – Plato, Aristotle, St. Augustine	12
III	Thinkers – Lessing, Baumgarten, Kant, Hegal	12
IV	Thinkers – Roger Fry, Tolstoy, Croche.	12
V	Thinkers – Cliver Bell, Freud, Sussane Langer	12
Suggested Readings:		
<ul style="list-style-type: none"> Christion and Oriental Philosophy of Art- A.K.Coomarswamy. 		


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Continuous Evaluation Methods: Test and Presentation

Programme: M.A	Year: IInd	Semester: IIIrd
Name of Faculty: Dr. Archana Rani		
Course Title: History of Modern Painting (Background & Impression to cubism)	Credits:	
Course Code: G-3001	Core Compulsory	
Max. Marks: 100	Theory	
Course Outcome:		
<ul style="list-style-type: none">• Students will be able to understand the Theory of Modern painting.• Students will learn About Modern Isms of European Art.		
Unit	Topics	No. of Lectures:
I	(A) Neo- Classicism – The work of David and Ingres (B) Romanticism – The work of Delacroix	12
II	Realism – The work of Courbet	12
III	(A) Impressionism- Manet, Monet, Renoir, Degas (B) Neo- Impressionism- George Seurat	12
IV	Post- Impressionism (A) Cezanne (B) Van Gogh (C) Paul Gauguin	12
V	Cubism: (A) Picasso (B) Braque	12
Suggested Readings:		
<ul style="list-style-type: none">• A History of Modern Art- H.H Arnason• Foundation Modern – Fant Ozen• Modern Art- Rajendra Bajpai• Paschimi Adhunik Chitrakala- Ram Chandra Shukla		
Continuous Evaluation Methods: Test and Presentation		


Programme: M.A	Year: IInd	Semester: IIIrd
Name of Faculty: Dr. Archana Rani		
Course Title: Mural / Graphic Design,	Credits:	
Course Code: G-700C	Core Compulsory	
Max. Marks: 100	Practical	
Course Outcome:		
<ul style="list-style-type: none">• Students will be able to learn Different Mural Techniques.• Students will learn how to Create Mural on well.		
	Topics	
Objective:- (Mural) To acquaint the students with different techniques		


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	in different medium Clay, terracotta, glass, tiles, metals, P.O.P., resin etc.	
	Objective :-(Graphic Design) Since Art students express their feelings through brushes but in this Modern vast era students also should know how to work through various software with help of Computer.	
	Sectional work submission – 3 Plates in colour.	
	Sketch book containing 50 sketches.	
	Internal assessment and submission – 50 marks	
Suggested Readings:		
<ul style="list-style-type: none"> • The Legacy of Kerala. A Sheedhara Meono . • Mural Painting secrets for success.- Gary Load 		
Continuous Evaluation Methods: Test and Presentation		


Programme: M.A	Year: IInd	Semester: IV
Name of Faculty: Dr. Archana Rani		
Course Title: History of Modern Painting (Western) Expressionism to Abstract Art.		Credits:
Course Code: G-4001		Core Compulsory
Max. Marks: 100		Theory
Course Outcome:		
<ul style="list-style-type: none"> • Students will be able to understand the Theory of Abstract painting. • Students will learn About Modern Isms of Art. 		
Unit	Topics	No. of Lectures:
I	(a) Expressionism –Mural, Nolde, Paul Klee (b) Fauvism - Matisse, Vlaminck	15
II	Dadaism - (A) Picabia (B) Marcet Duchamp	15
III	Surrealism - (A) Salvador Dali (B) John Miro	15
IV	Abstract Art – (A) Mondrian (B) Kandinsky	15
Suggested Readings:		
<ul style="list-style-type: none"> • A History of Modern Art- H.H Arnason • Foundation Modern – Fant Ozen • Modern Art- Rajendra Bajpai • Paschimi Adhunik Chitrakala- Ram Chandra Shukla 		
Continuous Evaluation Methods: Test and Presentation		

Programme: M.A	Year: IInd	Semester: IV
Name of Faculty: Dr. Archana Rani		
Course Title: College / Clay Modelling / Installation		Credits:


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Course Code: G-800B	Core Compulsory
Max. Marks: 100	Practical
Course Outcome:	
<ul style="list-style-type: none"> • Students will be able to learn different Techniques of Clay Modelling. • Students will learn how to Create different clay Models. 	
	Topics
	Size- 36 Inch X 24 Inch (Minimum for collage)
	Size- one feet (Minimum for Clay modeling)
	Size- 4X5 feet (Minimum for installation)
	Time- 12 Hrs. In four sittings.
	Sketch book containing 50 sketches.
Suggested Readings:	
<ul style="list-style-type: none"> • A MANUAL OF CLAY MODELLING – Hermione Unwin • Clay modeling for Beginners 	
Continuous Evaluation Methods: Test and Presentation	


Programme: M.A	Year: IInd	Semester: IV
Name of Faculty: Dr. Archana Rani		
Course Title: Dissertation / Exhibition and Viva Voce	Credits:	
Course Code: 800C	Core Compulsory	
Max. Marks: 100	Practical	
Course Outcome:		
<ul style="list-style-type: none"> • Students will be able to Prepare Dissertation on any topic. • Students will learn how to Create an Exhibition. 		
	Topics	
	Course XXth = Dissertation / Exhibition- and Viva Voce, Code- G-800C	
	Objective:- These Papers are introduced to give knowledge about Thesis work, display of an Exhibition along with preparing catalogue as well as Viva – Voce is designed to evaluate the over all general knowledge of candidate related to method and materials , Practical handling of various media & grounds, i.e. Painting, Computer Graphic, Mural, Sculpture, Applied Art, Contemporary Art Activities along With Artists of India.	
	The candidate will prepare a dissertation on any topic under the guidance of the Supervisor. The research methodology, references,	


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	bibliography and illustration etc.	
	Any topic from Art history, Philosophy, Medium and techniques (Traditional and Contemporary), Fundamentals and Principles of Fine Art.	
	(Note: - Viva Voce – will be conducted along with the Practical Examination Its	
Suggested Readings		
Continuous Evaluation Methods: Test and Presentation		


Programme: M.A	Year: First	Semester: Ist
Name of Faculty: Dr. Nazima Irfan		
Course Title: History of Indian Painting (Prehistoric to Pahari)	Credits:	
Course Code: G-1000	Core Compulsory	
Max. Marks: 100	Theory	
Course Outcome:		
<ul style="list-style-type: none"> Students will recognize and understand Major Monuments, style, Methods and historical background and be able to assess the qualities Art and architecture in their historical and Culture setting. 		
Unit	Topics	No. of Lectures:
I	(A) Prehistoric Indian Painting (B) Ajanta, Bagh	12
II	(A) Pala Style (B) Apabhransh Style	12
III	(A) Rajasthani School- Mewar, Bundi- Kota, Kishangarh, Jaipur.	12
IV	(A) Mugal Style – Akbar, Jahangir, Shahjahan.	12
V	(A) Pahari Style – Basohli, Kangara, Garhwal	12
Suggested Readings:		
<ul style="list-style-type: none"> Percy Broun- Indian Painting Rai Krishan Das- Bharat ki Chitrakala Anada K. Coomarswami- Rajput Painting. Vachaspati Gairola – Bhartiya Chitrakala. 		
Continuous Evaluation Methods: Test and Presentation		

Programme: M.A	Year: First	Semester: Ist
Name of Faculty: Dr. Nazima Irfan		


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
Course Title: Portrait Study	Credits:	
Course Code: G-500B	Core Compulsory	
Max. Marks: 100	IV Practical	
Course Outcome		
<ul style="list-style-type: none"> Students will be able to Visual Analyze and Describe Characteristics of Portrait Painting, 		
	Topics	
	A concept of Portrait in Light and Shade, Portrait Study, a Study of Skill in Portrait,	
	Proportional Study of Portrait, a Sketch Study of Portrait.	
	Medium:- Oil, Water, Acrylic	
	Size:- 15 inch X 22 inch	
	Time:- 9 Hours in three sittings	
	Internal Assessment and Submission – 50 Marks	
	External Assessment – 50 Marks	
Suggested Readings:		
<ul style="list-style-type: none"> The old Portrait, Hume Nisbet Head study SIMPLIFYLING THE HUMAN HEAD Tushar Moleshwari. 		
Continuous Evaluation Methods: Test and Presentation		

Programme: M.A	Year: First	Semester: IInd
Name of Faculty: Dr. Nazima Irfan		
Course Title: History of Modern Painting (Company school to Contemporary period)	Credits:	
Course Code: G-2000	Core Compulsory	
Max. Marks: 100	Theory IV, A+B	
Course Outcome:		
<ul style="list-style-type: none"> Student will recognize and understand Indian Contemporary Artist and their style. 		
Unit	Topics	No. of Lectures:
I	A. Kalighat Painting B. Company Painting C. Raja Ravi Verma	15


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II	A. Nationalist movements and revival of Traditional Indian Art B. Views and works of Ananda Coomarswamy, E.B. Havell, Abnindranath Tagore, Nandlal Bose, Asit Kumar Haldar, Abdur Rehman Chughtai, Devi Prasad Roy Chaudhary C. Modernism in Art – Rabindranath Tagore, Gagnendranath Tagore, Amrita Shergil and Yamini Roy	15
III	A. Contemporary Artists – N.S. Bendre, K.K. Hebber, M.F. Hussain, Ram Kumar, Tayab Mehta, Satish Gujral	15
IV	A. V.S. Gytonda, P.N. Choyal, Akbar Padamsi, A. Ramchandran, Paramjeet Singh, Manjeet Bawa	15
Suggested Readings:		
<ul style="list-style-type: none"> • Modern Art in India A.C Mukharjee . • Contemporary Indian Artist- Geeta Kapoor. • Indian Modern and Contemporary Art- P.N. Mago. • Adhunik Bhartiya Chitrakala Intihas –G-K. A garwal. 		
Continuous Evaluation Methods: Test and Presentation		

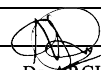
Programme: M.A	Year: IInd	Semester: IIIrd
Name of Faculty: Dr. Nazima Irfan		
Course Title: Life study / Monochrome	Credits:	
Course Code: 600B	Core Compulsory	
Max. Marks: 100	Practical XIVth	
Course Outcome:		
<ul style="list-style-type: none"> • Identify and Characterize the Complex Nature of problems and questions associated with human Figure in Different Poses. 		
	Topics	
	Size- 15 Inch x 22 Inch (minimum)	
	Time:- 9 Hrs. in three sittings.	
	Sectional wok submission- 3 Plates in Colour.	
	Sketch book Containing 50 Sketches.	
	Internal Assessment and Submission- 50 Marks.	
	External Assessment- 50 Marks.	


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Suggested Readings: <ul style="list-style-type: none"> • Full Figure study Aditya Chaari.
Continuous Evaluation Methods: Test and Presentation


Programme: M.A	Year: IInd	Semester: IIIrd
Name of Faculty: Dr. Nazima Irfan		
Course Title: Landscape Painting (Any Style)	Credits:	
Course Code: 700B	Core Compulsory	
Max. Marks: 100	Practical XIVth	
Course Outcome: <ul style="list-style-type: none"> • Identify and Characterize the Complex Nature of problems and questions associated with human/landscape interactions across a broad range of scales; 		
	Topics	
	Size- 36 Inch x 24 Inch (minimum)	
	Time:- 9 Hrs. in three sittings.	
	Sectional wok submission- 3 Plates in Colour.	
	Sketch book Containing 50 Sketches.	
	Internal Assessment and Submission- 50 Marks.	
	External Assessment- 50 Marks.	
Suggested Readings: <ul style="list-style-type: none"> • Foster Caddell's Key to successful Landscape Painting A Problem/ solution approach to Improving your Landscaps paintings By Fster Caddell, 1993, North Light Light Boks; New edition. • Watercolor Landscape Step By Step By Milind Mulick, 2021, Jyotshna Prakashan. • Landscape Paintings By Norbert wolf. 2017, TASCHEN America Llc; illustrated edition. 		
Continuous Evaluation Methods: Test and Presentation		

Programme: M.A	Year: First	Semester: First
Name of Faculty: DR Poonam Lata Singh		
Course Title: Miniature Based Composition	Credits:	
Course Code: G-500A	Core Compulsory	


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Max. Marks: 100		Practical
Course Outcome:		
<ul style="list-style-type: none"> • Student will learn Indian traditional painting of medieval period • Students will be able to make Indian Miniature based compositions 		
Unit	Topics	No. of Lectures:
I	Lay- out of Indian traditional Painting, Subject study of Indian traditional Painting, Techniques of	
II	Indian Traditional Painting , study of Indian traditional Painting in Rajasthani School, study of Indian	
III	Traditional Painting traditional Painting in Mughal and Pahari.	
Suggested Readings:		
<ul style="list-style-type: none"> • Indian miniature painting -MS Randhawa • Masterpieces of Indian Art-Dr Alka Pande • Indian Miniature Painting-Dr Zeba Hasan • Indian Miniature an Album 		
Continuous Evaluation Methods: Test and Presentation		

Programme: MA	Year: First	Semester: second
Name of Faculty: Dr. Poonam Lata Singh		
Course Title: Thematic Composition	Credits:	
Course Code: 600A	Core Compulsory	
Max. Marks: 100	Practical	
Course Outcome:		
<ul style="list-style-type: none"> • Students will be able to learn different Style of Composition on various themes . • Students will be able to create different styles of figurative Paintings. 		
Unit	Topics	No. of Lectures:
I	Depiction of Traditional Art from Different Religious that may	15
II	Represent the Related Culture.	15
III	Warli, Madhubani, Kalamkari, Kohbar art Pat Chitran.	15
IV	Sessional work- Plates - 3	15
V	Sketchbook counting 50 sketches	15
Suggested Readings:		
<ul style="list-style-type: none"> • The Painter's Apprentice.- CHARLOTTE BETTS. • Painting / Fine Arts Guide - V.K .Sharma . 		
Continuous Evaluation Methods: Test and Presentation		


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Programme: MA	Year: First	Semester: second
Name of Faculty: Dr. Poonam Lata Singh		
Course Title: Folk Art in any one Style	Credits:	
Course Code: 600C	Core Compulsory	
Max. Marks: 100	Practical	
Course Outcome:		
<ul style="list-style-type: none"> • Students will be able to learn different folk art of india • Students will be able to create different Paintings and articles with folk motifs. 		
Unit	Topics	No. of Lectures:
I	Depiction of Traditional Art from Different Religious that may	15
II	Represent the Related Culture.	15
III	Warli, Madhubani, Kalamkari, Kohbar art Pat Chitran.	15
IV	Sessional work- Plates - 3	15
V	Sketchbook counting 50 sketches	15
Suggested Readings:		
<ul style="list-style-type: none"> • Indian Folk and Tribal Painting -Charu Smita Gupta • Madhubani Art: Indian Series Bharti Dayal • Indian Folk Art- Chitralkha 		
Continuous Evaluation Methods: Test and Presentation		


Programme: MA	Year: Second	Semester: Third
Name of Faculty: Dr. Poonam Lata Singh		
Course Title: History of European Painting (Classical to Renaissance)	Credits:	
Course Code: G-3000	Core Compulsory	
Max. Marks: 100	Theory	
Course Outcome:		
<ul style="list-style-type: none"> • The purpose of the Study of European Art is to enable the students to see the wood rather than trees 		
Unit	Topics	No. of Lectures:
I	Classical Art – (A) Greek Art (B) Roman Art	15
II	Medieval Period (A) Early Christian Art (B) Byzantine Art (C) Gothic Art	15
III	Early Renaissance -Early Renaissance in Florence Giotto, Masaccio, Botticelli	15


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IV	Early Renaissance in Germany, Spain and Netherland, (A) Durer (B) El Greco (C) Vaneyck Brothers	15
Suggested Readings:		
<ul style="list-style-type: none"> • Art through the Ages -Helen Gardner • Out line history of art William Orpen • Paschim ki Chitra kala G.K Aggarwal • European Punar Jagran – Kusum Das 		
Continuous Evaluation Methods: Test and Presentation		


Programme: MA	Year: First	Semester: Second
Name of Faculty: Dr. Poonam Lata Singh		
Course Title: Creative Composition (Figurative)	Credits:	
Course Code: 700A	Core Compulsory	
Max. Marks: 100	Practical	
Course Outcome:		
<ul style="list-style-type: none"> • Creation of Thematic Idea with Creative technique in oil ,Acrylic, Mix Medium ,Pastel and students should initiate to develop their own individual technique and style. 		
	Topics	
	Size- 26 inch x 24 Inch (Minimum)	
	Time – 12 Hrs. In four sittings.	
	Sectional work submission – 3 Plates in colour.	
	Sketch book containing 50 sketches.	
	Internal assessment and submission – 50 marks	
	External assessment 50 marks.	
Suggested Readings:		
<ul style="list-style-type: none"> • Composition -Arther.Wesleydow • Beginning Composition- KIMBERLY ADAMS 		
Continuous Evaluation Methods: Test and Presentation		

Programme: M.A	Year: IInd	Semester: IV
Name of Faculty: Dr. Poonam Lata Singh		
Course Title: History of European painting (High Renaissance to Rococo)	Credits:	
Course Code: G-4000	Core Compulsory	
Max. Marks: 100	Theory	
Course Outcome:		
<ul style="list-style-type: none"> • Students will Learn about the history of European painting of modern era . 		


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Topics		
1	High Renaissance: (a) Florence and Rome- Leonardo da vinci, Raphel, Michelangelo. (b) Venice: Giorgione, Titian	08
2	Mannerism: (a)The Conscious revolt against Renaissance. (b)Certain work of Michelangelo (later period) Parmigianino and Tintoretto.	08
3	Baroque : (a)Italy : Caravaggio (b)France: Poussin, Lorrin (c)Netherland : Rembrandt, Rubens	08
4	Rococo : (a)The work of Watteau	05
Suggested Readings:		
<ul style="list-style-type: none"> • RENAISSANCE: Kvlly Mss. • European Kala Ka Itihaas :R. V. SAKHALKAR. 		
Continuous Evaluation Methods: Test and Presentation		

Programme: M.A	Year: IInd	Semester: IV
Name of Faculty: Dr. Poonam Lata Singh		
Course Title: Creative Composition (Abstract)	Credits:	
Course Code: G-800A	Core Compulsory	
Max. Marks: 100	Practical	
Course Outcome:		
<ul style="list-style-type: none"> • Creation of Thematic Idea with Creative technique in oil ,Acrylic, Mix Medium ,Pastel and students should initiate to develop their own individual technique and style. 		
Topics		
Creation of thematic idea with Creative technique in Oil , Acrylic,		
mix -medium, Students Should initiate to develop their own individual		
Technique and Style.		
Sectional work – 3 Plates in Colour		
Sketch Book counting 50 Sketchs		
Suggested Readings:		
<ul style="list-style-type: none"> • Exploring Composition& color in Abstract Art:Stewart,Debora • Painting and Understanding Abstract Art Leonardo Brooks 		
Continuous Evaluation Methods: Test and Presentation		


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