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चौधरी चरण सिंह विश्वविद्यालय , मेरठ

Syllabus of colleges affiliated to
Chaudhry Charan Singh University, Meerut

Visual Art: Drawing and Painting

M.A.

BACHELOR [RESEARCH]

Choice-based credit system {CBCS}

According to National Education Policy-2020

Effective from 2024-25



Chaudhary Charan Singh
University, Meerut

Chaudhary Charan Singh University, Meerut

NAAC A++ Accredited

Applicability: -

This syllabus shall apply from the session 2024-25.

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Minimum Eligibility for Admission: -

Any student having Drawing & Painting as one of the major subjects in graduation with a minimum of 45 % marks from a UGC-approved University/ Institute shall be eligible for admission in the course.

Program Objectives: -

The course aims to develop students' artistic skills and conceptual thinking. It focuses on advanced techniques in Drawing & Painting, fostering creativity, critical analysis and personal expression while preparing students for professional practice, exhibitions and contributions to contemporary art discourse. The program seeks to instil a positive and proactive attitude.

The primary objectives include:

- Developing and enhancing skills
- Building capacity
- Fostering entrepreneurial growth
- Offering student-focused and career-oriented courses

Programme Outcomes:

The Program trains students to:

- Understand basic and advanced theoretical and practical knowledge in five branches of Drawing & Painting.
- Develop advanced skills in one of the five branches of Drawing & Painting.
- Convert knowledge and skill into entrepreneurship models.
- Become responsible citizens with a professional attitude.

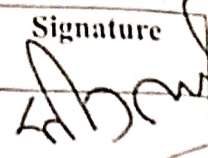
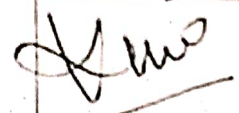

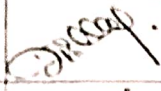

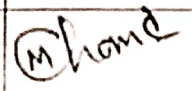
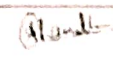
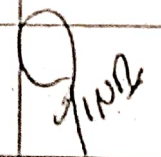
Specific programme outcomes:

1. Mastery of advanced drawing and painting techniques.
2. Development of a unique artistic style and personal expression.
3. Ability to critically analyze and interpret visual art.
4. Proficiency in using various artistic materials and mediums.
5. Understanding of historical and contemporary art movements.
6. Ability to create conceptually-driven artwork.
7. Preparation for professional art practice and exhibitions.
8. Enhanced problem-solving and creativity through visual storytelling.
9. Promote research, innovation and design (product) development favouring all the disciplines in drawing and painting.

#Thus, the course focuses on skill development, innovation and capacity building. After this degree programme students can be benefitted by getting jobs in various fields like the government sector, working with NGOs, jobs as an extension worker, Education etc. and also they can feel the sense of entrepreneurship as well.

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Syllabus revised and developed by :

Designation	Name of Members	Designation with name of institution working in	Signature
Convenor-I	Professor Sanjeev Sharma	Dean of Arts, Chaudhry Charan Singh University, Meerut	
Convenor-II	Professor Kiran Pradeep	Department of Drawing and Painting, Kanohar Lal Snatakottar Mahila Mahavidyalaya, Meerut	
Member	Professor Archana Rani	Department of Drawing and Painting, R G PG College, Meerut	
Member	Dr. Rishika Pandey	Department of Drawing and Painting, Ginni Devi Modi College, Modinagar	
Member External	Professor Umashankar Prasad	Department of Drawing and Painting, Government Girls, PG College, Ghazipur, Purvanchal University, UP	
Member	Mr. Moolchand Verma.	Department of Drawing and Painting, M M H College, Ghaziabad	
Principal	Professor Anju Chaudhry	Principal, Mahila Mahavidyalaya Nagar Kanpur	
Dean Swami Vivekananda University, Mrt	Professor Pintu Mishra	Department of Fine Arts, Swami Vivekananda University, MEERUT	

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M.A. Visual Art : Drawing & Painting
BACHELOR [RESEARCH] IN VISUAL ART: DRAWING & PAINTING
 {Effective from 2024-25}

Year, Codes, Titles of Papers, credits & Semester-wise Syllabus

Year	Semester	Course	Code	Core Compulsory / Elective	Paper Title	Theory, Practical Project Research	Credits
4	VII	Course:1		Core Compulsory	History of Indian Painting {Prehistoric to Pahari}	Theory	4
4	VII	Course:2		Core Compulsory	Concepts of Indian Philosophy-Art, and Beauty	Theory	4
4	VII	Course:3		Core Compulsory	Creative Composition based on Indian Traditional Art	Practical	4
4	VII	Course:4		Core Compulsory	Portrait {Live Study up to the bust}	Practical	4
4	VII	Course:5		Core Compulsory	Professional Application {any one } Computer Application/ Screen Printing/Instant Sketching	Practical	4
4	VII	Course:6		Compulsory {Research}	Survey /Internship work	Project-1	4
4	VII/VIII	-----		One Minor Paper from other subjects/ Faculty	Theory	Minor Elective	4
4	VIII	Course:7		Core Compulsory	History of Indian Modern Painting {Company to Contemporary}	Theory	4
4	VIII	Course:8		Core Compulsory	Concepts of Western Philosophy-Art and Beauty	Theory	4
4	VIII	Course:9		Core Compulsory	Composition based on any theme from Daily life	Practical	4
4	VIII	Course:10		Core Compulsory	Full Life Study	Practical	4
4	VIII	Course:11		Core Compulsory	Folk Art in any style	Practical	4
4	VIII	Course:12		Core Compulsory	Survey /Internship work	Project-2	4
5	IX	Course:13		Core Compulsory	History of European painting {Classical to Early Renaissance}	Theory	4

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	IX	Course:14		Core Compulsory	History of Modern European Art {Neo-classicism to Cubism}	Theory	4
5	IX	Course:15		Core Compulsory	Creative composition with Figures	Practical	4
5	IX	Course:16		Core Compulsory	Landscape painting on the spot /Imaginative	Practical	4
5	IX	Course:17		Core Compulsory	Mural Art or Computer Graphic {Any One}	Practical	4
5	IX	Course:18		Core Compulsory	Research Methodology	Project-3	4
5	X	Course:19		Core Compulsory	History of European Painting {High Renaissance to Rococo}	Theory	4
5	X	Course:20		Core Compulsory	History of Modern Painting {Expressionism to Abstract }	Theory	4
5	X	Course:21		Core Compulsory	Creative composition in Abstract Method	Practical	4
5	X	Course:22		Core Compulsory	Collage/ Clay Modelling {Any One}	Practical	4
5	X	Course:23		Core Compulsory	Installation/ Exhibition {Any One}	Practical	4
5	X	Course:24		Core Compulsory	Report Writing	Project-4	4
Total credits of each Semester =24 {24X4 Semester =96 + 4 credits of Minor} =							100

After completing the first year of the M.A. program (seventh and eighth semesters), the student will be awarded a Bachelor's degree (Research) in Visual Art: Drawing & Painting.

Note :

- Minimum Marks in Major/Minor Internal and External 36%
i.e. Internal {30%of 30 Marks =9 Marks }
External {30% of 70 Marks=21}

{Maximum marks in all the papers will be 100, and it will be split as External Assessment of 70 marks and Internal Assessment of 30 marks. The minimum Passing mark in each paper is 36.}

- The Student is not eligible for the External Exam if he fails or is absent in the Internal Examination. Only after passing in internal assessment, the student will be eligible to appear in the external examination.
- The Student is not permitted to appear in Back Paper in Internal Examination.
- No grace marks of any kind will be given.
- Getting a minimum 4.0 CGPA for graduation with a research or post-graduation degree will be necessary.

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Pattern of Question Paper:

Internal Examination: {According to Institution's date sheet }

Theory

One Written test[very short+ short+ long questions] of 20 Marks

Assignment/ Seminar={05} Marks

Attendance/Regularity in class={05} Marks

Practical

Three sessional Art works=20 marks

Sketchbook with 50 Pages [Coloured + Black & White Drawings]=05 mark

Attendance/Class performance /Regularity in class={05} Marks

Total=30

External Examination: {According to University's date sheet}

Written exam = 70 Marks.

Duration 3 Hours.

Pattern of External Examination.

Part -A: Attempt all five questions. Each question carries 3 Marks. i.e.=15 Marks

Part- B: Attempt any 2 out of 3. Each question carries 05 =10

Part C: Attempt any 3 out of 5. Each question carries.15 Marks. i.e. =45

Total=70

###Evaluation of the project will be done as per University norms.

Important Note-

Only one External examiner is supposed to come to take the Practical exam for each Semester for each class. The appointment of the examiner must be from any field of Visual Art: Drg. & Ptg. . The External Examiner is expected to arrive on the final day of the Practical Examination.

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Year: 4

Semester: VII

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Paper:1

Theory

Programme : MA	
Course :1 Code :	Course Title History of Indian Painting {Pre-historic to Pahari}
<p>Course Objectives : The course on the History of Indian Painting from Pre-historic to Mughal aims to provide an in-depth understanding of the evolution of Indian painting traditions, from early cave art to the classical Mughal style. It explores the cultural, religious, and political influences on artistic expression, key techniques and regional variations. Students will analyze the socio-historical contexts that shaped these visual narratives.</p> <p>Course Outcomes {CO's}:By completing the course on the History of Indian Painting, from Pre-historic to Mughal, students will gain a comprehensive understanding of the artistic evolution in India, analyzing styles, techniques and cultural influences. They will develop critical skills in art interpretation and historical contextualization of Indian visual traditions.</p>	

Credit : 4 Maximum Marks : Int.+ Ext.} 30+70=100	Core Compulsory Minimum Passing Marks : 36
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Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week } : L+T+P: 4+1+0

Unit	Course Title History of Indian Painting {Pre-historic to Pahari}	No. of Lectures in Hours
I	Pre-historic Indus Valley Art	10
II	Ajanta, Ellora ,Bagh Western Indian Painting	15
III	Rajasthani Painting :Mewar, Kishangarh, Kota, Bundi Mughal Painting: Akbar ,Jehangir ,Shahjahan	20
IV	Pahari: Kangra, Basholi	15
Total Hours=		60

Note: This course can be opted as a minor/elective/value-added course by students in the other subjects/Faculties. { open for all}

Suggested Teaching-Learning Process:

- Lectures
- E-content
- Group Discussion
- Assignments
- Google Test
- Video Tutorials
- YouTube etc.

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Suggested CIE {Continuous Internal Evaluation}

- Assignments/Seminar/Webinar={05} Marks
- Written Test :={20} Marks
- Attendance & Class Performance = {05} Marks

Suggested online Webinar /Workshop/Diploma/Certificate Courses :

- Coursera
- Swayam
- MOOC
- Art Fervour
- NEPTel

Suggested Readings:

Author	Name of Book/Journal	Publisher	Edition
Agrawal ,Shyambihari evam Agrawal,Jyoti	Bhartiya Chitrakala ka itihaas - Pracheen Bhag -1 {Hindi}	Roopshilp Prakshan Prayaagraj, India	Sanskaran:2022
Agrawal,Girraaj	Kala Nibandh {Hindi}	Lalit Kala Prakaashan,Aligarh,India	Sanskaran : 2004
Agrawal,R.A.	Bhartiya chitra Kala ka vivechan {Hindi}	Loyal Book Depot	Edition:1995
Agrawal,Girraj Kishore	Kala Aur Kalam {Hindi}	Ashok prakashan Mandir	Edition:1995
Appa Swami,Jaya	The critical vision	Lalit Academy New	Edition 1985
Arnason,H.H.	A history of modern art-Portfolio of contemporary painting	Theme and Hudson,London	Edition 1969
Agrawal,Raka	Sringaar Ras Nirupan {Hindi}	Anu Books	First Edition- 2022
Bajpai,K.D.	Five Phases of Indian art {English }	Rajasthaan Vidya Prakashan, Jodhpur, India	Ed.1991
,Bhattacharya.S.K	The story of India art	Aathma Ram and sons,Delhi	Edition 1966
Bharatha Iyer,K.	Indian Art -a short Introduction {English }	D.B.Taraporevala Sons & Co. Pvt. Ltd. Bombay,India	Ed.1982
Brown,Percy	Indian Painting	Harman Publications,New Delhi,India	Ed.-1982
Bussagli,Mario Sivaramamurti ,Calembus	5000 Years of the Art of India {English }	Harry N.Abrahams ,New York -The Tulsi Shah Enterprises ,Bombay, India	Standard Book No. 8109-0118- 8
Coomarswamy,A. K.	Fundamentals of Indian Art {English }	The Historical research Documentation Programme ,Jaipur ,India	Ed.-1985
Coomarswamy,	History of Indian and Indonesian	Dover Publications Inc.	Library of

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K.	Art {English }	New York	Congress Catalog Card No. 63-24018
Daljeet	The glory of Indian Miniature	Mahindra Publication ,New Delhi ,India	Ed.1988
Ghosh Ajit	Ajanta Murals	Archaeological Survey Of India	Ed. 1987
Goswami ,Rakesh	Bhartiya Chitrakala ka Itihaas {Hindi}	Goswami Publication and distributor,Prayagraaj,india	Second Ed. 2022
Goswami ,Rakesh	Bhartiya murtikala evam vastukala ka Itihaas {Hindi}	Goswami Publication and distributor,Prayagraaj,india	Second Ed. 2023
Gupta, Neelima	Bhartiya kala ka itihaas {Hindi}	Pragati Publication, Meerut ,India	Sanskaran:2022
Gupta, Neelima	Bharat ki Chitrakala ka itihaas : Rajasthan Mughal Pahadi Shailee {Hindi}	Pragati Publication, Meerut ,India	First edition -23
Gurtu ,Sachirani	Kala Ke Preneta {Hindi}	India Publication House ,India	Sanskaran: 2007
Pradeep, Kiran	Aakriti {Hindi}	Krishna Prakashan Media [P] Ltd.	First Edition - 2003
Pradeep,Kiran	Kalagat Tatve {Hindi}	Krishna Prakashan Media [P] Ltd.	First Edition - 2003
Pradeep,Kiran	Bhartiya Kala {Hindi}	Krishna Prakashan Media [P] Ltd.	1 st Edition-2007
Pratap,Rita	Bhartiya Chitra kala evam Murti kala ka itihaas {Hindi}	Rajasthan Hindi Granth Academy	Edition 2021
Rani, Archana	Pahari Kala Mein Srinagar Evam Saundarya. {Hindi}	Swati publications Delhi.	First Edition, 2017
Sharma,Lokesh Chandra	A Brief history of Indian Art	Krishna Prakashan Media {P} Ltd.	Edition:1980
Yazdani Ghulam	Ajanta	Oxford University Press, London	-----
Verma,avinash	Bhartiya chitrakala ka itihass {Hindi}	Prakash Book Depot	Edition:1980

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Year: 4 Semester: VII
Paper:2 Theory

Programme:MA	
Course -2	Course Title
Code :	Concepts of Indian Philosophy-Art and Beauty

Course Objectives: The course on the Concept of Indian Philosophy, Art and Beauty aims to explore the intersections between philosophical thought and artistic expression in Indian culture. Students will examine aesthetic theories, spiritual influences and the underlying principles shaping Indian art, fostering a deeper understanding of its symbolic and philosophical dimensions.

Course Outcome {CO's}: Upon completing the course on the Concept of Indian Philosophy-Art and Beauty, students will be able to critically analyze the relationship between Indian philosophical traditions and aesthetic expression. They will understand the cultural, spiritual and ethical dimensions that influence Indian art, fostering deeper interpretative and analytical skills.

Credit: 4	Core Compulsory
Maximum Marks: Int.+ Ext.} 30+70=100	Minimum Passing Marks: 36

Total No of Lectures+ Tutorial+ Practical {in Hours Per Week}: L+T+P:4+1+0

Unit	Course Title Concepts of Indian Philosophy-Art and Beauty	No. of Lectures in Hours
I	<ul style="list-style-type: none"> • Concept of Beauty in Indian Context : Source and Evaluation of Aesthetic Intellection in India , Satyam-Shivam-Sundaram in Art 	15
II	<ul style="list-style-type: none"> • Theory of Rasa-Siddhanth, Alankaar 	15
III	<ul style="list-style-type: none"> • Theory of Dhvani , Sadharnikaran 	15
IV	<ul style="list-style-type: none"> • Theory of Shadang, Inter-relationship of Literature, Visual and Performing Arts 	15
Total Hours=		60

Suggested Teaching-Learning Process:

- Lectures
- E-content
- Group Discussion
- Assignments
- Google Test
- Video Tutorials
- YouTube etc.

Suggested CIE {Continuous Internal Evaluation}

- Assignments/Seminar/Webinar={05} Marks
- Written Test={20} Marks
- Attendance & Class Performance={05} Marks

Suggested online Webinar /Workshop/Diploma/Certificate Courses:

- Coursera
- Swayam
- MOOC
- NEPTel

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Suggested Reading :

Author	Name of book/Journal	Publisher	Edition
Aggarwal G.K[Ashok]	Kala Saundarya aur Saundarya Sameeksha [Hindi]	Sanjay Publications	Sanskaran:2022
Chakrabarti ,Arindam	Indian Aesthetics and the Philosophy of Art	Bloomsbury Academic	1st Edition,2016
Chaturvedi Mamta	Saundarya Shastra [Hindi]	Anurag Book Dist.	Sanskaran:2022
Ghosh Ranjan K.	Aesthetic Theory of Arts	Ajanta Publications, Delhi	-----
Gupta,Shymala	Art Beauty and Creativity, Indian and Western Aesthetics	D.K. Print World Ltd., New Delhi	2005
Jain Nirmala	Rasa Siddhant aur Saundarya Shastra [Hindi]	Vani Prakashan Publisher	Ed. 1999
Pandey K.C.	Comparative Aesthetics- Indian & Western Aesthetics [English]	Chowkhamba Sanskrit Series Office, Varanasi	3 rd & 4 th Ed. 2015
Pradeep, Kiran	Kala Darshan evam Aadhunik Bhartiya Kala {Hindi}	Krishna Publishing House ,Meerut	Eighth Edition - 2015
Nagendra	Ras siddhanta	National Publiction	Edition-2019
Shastri, Chandra Kishore	Ras-Siddhant Vimarsh ke Vivid Aayam {Hindi}	Online	Edition-2024
Veereshwar, Prakash Sharma, Nupur	Aesthetics	Krishna Prakashan	Ed.2001
Gupta,Shymala	Art Beauty and Creativity, Indian and Western Aesthetics	D.K. Print World Ltd., New Delhi	Ed.2005
Verma, Vandana, Gautam,Rajnish	Kala Sanskriti {Hindi}	Raashi Print-O-Pack	Ed.2023
Vimal,Kumar	Saundra shastra ke tatve {Hindi}	Rajkamal PublicatioPrivat e Ltd.	Edition-2017

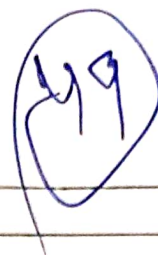
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Year: 4

Semester: VII

Paper:3

Practical



Programme : MA

Course -3

Code :

Course Title

Creative Composition based on Indian Traditional Art

Course Objectives:The course on Creative Composition based on Indian Miniature Art aims to develop students' skills in traditional and modern miniature styles. It focuses on understanding composition techniques, historical contexts and symbolic representation, while internal evaluation emphasizes creativity, technical proficiency, originality and interpretation of themes inspired by classical Indian art.

Course Outcomes (CO's):The course outcomes on Creative Composition based on Indian Miniature Art equips students with a deep understanding of miniature painting techniques, design principles and cultural symbolism. Upon completion, students will create original works reflecting traditional styles while applying modern interpretations, demonstrating enhanced creativity and technical skill.

Credit : 4

Maximum Marks : Int.+ Ext.) 30+70=100

Core Compulsory

Minimum Passing Marks : 36

Total No of Lectures+ Tutorial+ Practical {in Hours Per Week} : L+T+P:0+1+4

Suggested Key Elements of the Course:

- The course on creative composition based on Indian traditional art will focus on blending traditional aesthetics with contemporary artistic expressions. Indian miniature art known for its intricate detailing and vibrant colors, provides a rich foundation for learning composition techniques, story-telling and symbolic representation.
- The course would begin with an exploration of the various schools of Indian miniature painting, such as the Mughal, Rajput, Pahari, and Deccan styles. Understanding the cultural and historical context of these styles is crucial as they reflect the values, traditions, and stories of their time.
- Indian Traditional Art is often rich in symbolism and mythological themes. Students would explore how ancient artists depicted gods, kings, nature, and courtly life using iconography and symbolism. This study would inspire compositions that convey deeper meanings or stories through symbols.
- The course would guide students on how to reinterpret the traditional layouts and formats used in miniature art. They would learn to apply balance, perspective and rhythm to create compositions that maintain the essence of miniature art but with a contemporary twist. This could involve using modern subjects, experimenting with abstraction or creating new narratives while still following the discipline of intricate details and precision.

Suggested CIE {Continuous Internal Evaluation}

- Assignment / Sessional work :3 Sessional Artwork=20 Marks
- Sketchbook (50 Coloured & B/W Pages)=05 Marks
- Attendance / Class performance = 05 Marks

- Ground: Sheets/Canvas/Mount Board
- Exam time: 12 hrs
- Medium –Water / Acrylic / Poster colour/Mixed Media
- Size –15 inch x 22 inch

Suggested Teaching-Learning Process:

- Demonstration
- Group Discussion
- Assignments
- Video Tutorials
- YouTube etc.

Suggested online Workshop, Diploma and Certificate Courses:

- Coursera
- Swayam
- IIFAONLINE
- Art & Techniques Courses

Suggested Reading:

Author	Name of Book/Journal	Publisher	Edition
Chakravarty, Anjan	Indian Miniature Painting	Lustre	Edition-2008
Goswamy, B.N.	Masters of Indian Painting Vol-1	Niyogi Books	Edition-2016
Goswami, Rakesh	Bhartiya Chitrakala ka Itihas {Hindi}	Goswami Publication And Distributar	Ed.2022
Rajan, Prasad Rajandra	Madhya Bharat Ki Chitra Avm Murtikala {Hindi}	Swati Publication, Delhi	Ed.2015
Randhawa, M.S.	Babarnama ke rangchitra	National Museum , New Delhi	Ed.1987
Jain, P C & Mathur, Vijay Kumar	Raghogarh Paintings	National Museum Collection, New Delhi	Ed.2015
Randhawa, M S	Kangra Paintings of The Gita Govinda	National Museum, New Delhi	Ed.1963, 1982, 2010
Rao, Kota Mritunjaya	Indian art & Heritage	Motilal Banarsi Das	Ed.2024
Pradeep, Kiran	Kalatmak Sanyojan	Krishna Prakashan Media, Mrt.	Ed.2008
Singh, Chaman	Kalatmak Nayika Saundariya	Nageen Prakashan. Mrt.	Ed.2008 – 09
Singh, Chitrlekha	Jainism	ABD Publishers	Ed.2011
Singh, M.K. Brijraj	The kingdom that was Kotah	Lalit kala academy , India	Ed.1985
Vatsyayan, Kapila	Jaur Gita Govind	National Museum , New Delhi	Ed.1980

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Year: 4

Semester: VII

Paper:4

Practical

Programme: MA

Course -4

Code :

Course Title

Portrait {Live Study up to the bust}

Course Objectives: The practical portrait study course aims to enhance students' skills in capturing realistic human likeness through various mediums. It focuses on mastering anatomy, proportions and expressive techniques, allowing students to create lifelike portraits. The course also emphasizes creativity, technical precision, and personal style in portraying subjects.

Course Outcomes (CO's): Upon completing the practical work, students will have developed advanced skills in portrait creation, mastering techniques in proportion, shading and expression. They will demonstrate the ability to create lifelike, detailed portraits, showcasing both technical expertise and personal artistic style.

Credit : 4

Maximum Marks : Int.+ Ext.} 30+70=100

Core Compulsory

Minimum Passing Marks : 36

Total No of Lectures+ Tutorial+ Practical {in Hours Per Week } : L+T+P:0+1+4

Suggested Key Elements of the Course:

The Portrait Study in oil, watercolour and Mixed Media for students focuses on mastering the techniques of both mediums to depict realistic and expressive portraits. Students explore anatomy, facial expressions, colour mixing and brushwork while learning to capture mood, personality and depth. The course fosters advanced artistic and technical skills in Portrait painting .

Suggested CIE {Continuous Internal Evaluation}

- Assignment / Sessional work :3 Sessional Artwork= 20 Marks
- Sketchbook (50 Coloured & B/W Pages)=05 Marks
- Attendance / Class performance = 05 Marks
- Ground: Sheets/Canvas/Mount Board
- Exam time: 09 hrs
- Medium -Water / Acrylic / Poster colour/Mixed Media .
- Size -15 inch x 22 inch

Suggested Teaching-Learning Process:

- Demonstration/Workshop
- Group Discussion
- Assignments
- Video Tutorials
- YouTube etc.

Suggested online Workshop, Diploma and Certificate Courses:

- Coursera
- Swayam
- Art & Design Courses
- Udemy.com

- nifafinearts.com
- New Masters Academy
- Domestika.org

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Suggested Readings :

Author	Name of Book/Journal	Publisher	Edition
Cretara, Domenic, Brooker Suzanne and Brooker, S	Portrait Painting Atelier: Old Master Techniques and Contemporary Applications	Watson-Guption	Ed.2010
Cuthbert, Rosalind	An Introduction to Painting Portraits	David & Charles Ltd (Ed.2002
Chari, Aditya N.	Portrait technique made easy	Grace Prakashan	Ed.2001
Moleshwari, Tushar	Head Study : Simplifying the human head	Jyotsna Prakashan	Ed.2015
Giovanni, Civardi	Drawing : A complete guide	Search press	Ed.2010

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Year: 4

Semester: VII

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Paper:5

Practical

Programme: MA

Course -5
Code :

Course Title
Professional Application{Any One}
{Computer Application/Screen
Printing/Instant Sketching}

Course Objectives: Computer Application- The Computer Application course aims to equip them with essential digital literacy, covering software tools for research, data management, and presentations. Students will learn to effectively use technology for academic and professional tasks, enhancing their ability to analyze, organize and communicate information in various formats.

Screen Printing- The course on Screen Printing aims to provide a comprehensive understanding of the screen printing process, including its techniques, materials and applications. Students will learn about design creation, color theory, and production methods, while developing practical skills to apply screen printing in both artistic and commercial context.

Instant Sketching: The course of Instant Sketching for students aims to develop quick observational and drawing skills, focusing on capturing the essence of a subject with speed and accuracy. Students will learn to refine their technique, improve hand-eye coordination and express dynamic concepts through rapid, expressive sketches in various media

Course Outcomes (CO's):

Computer Application: By completing the Computer Application course, students will acquire proficiency in essential software tools and applications, enhancing their research, data analysis and presentation skills. They will be equipped to use digital resources effectively, apply technology in academic work, and improve overall productivity in their respective fields

Screen Printing: Upon completing the Screen Printing course, students will have mastered key techniques in stencil creation, ink application and multi-layered printing. They will gain practical skills in producing high-quality prints and develop the ability to apply screen printing methods creatively across artistic and commercial projects.

Instant Sketching: By completing the Instant Sketching course students will develop the ability to capture subjects quickly and accurately through refined observational skills. They will enhance their speed, fluidity and confidence in sketching, gaining the ability to express ideas visually in a dynamic and spontaneous manner across various artistic contexts.

Credit : 4

Maximum Marks : Int.+ Ext.) 30+70=100

Core Compulsory

Minimum Passing Marks : 36

Total No of Lectures+ Tutorial+ Practical {in Hours Per Week} : L+T+P:0+1+4

Suggested Key Elements of the Course:

Computer Application: Computer applications course includes proficiency in design software understanding of and ability to integrate technology into artistic practices. Strong creative problem-solving skills and portfolio quality are also crucial.

Screen Printing: The course requires prior experience in printmaking or graphic design, technical skills with screen printing techniques, creativity and originality in the portfolio, an understanding of color theory and composition, and the ability to articulate one's artistic vision in a personal statement. Engagement in relevant workshops or exhibitions also demonstrates commitment and passion.

Instant Sketching: An Instant Sketching course includes proficiency in drawing techniques, the ability to capture movement and expression quickly, an understanding of composition and perspective, and a strong portfolio showcasing diverse sketches. Creativity, observation skills, and adaptability to different subjects are essential for this course's success.

Suggested CIE {Continuous Internal Evaluation}

- Assignment / Sessional work :3 Sessional Artwork { Any of One }= 20 Marks
- Sketchbook (50 Coloured & B/W Pages)=05 Marks
- Attendance / Class performance = 05 Marks
- Exam time: 09 hrs
- Medium –Water / Acrylic / Poster colour/Mixed Media /Printing Colours/Computer
- Ground: Sheets/Canvas/Mount Board/Computer/Cloth {Whichever Suitable to Course}
- Size –15 inch x 22 inch

Suggested Teaching-Learning Process:

- Demonstration/Workshop
- Group Discussion
- Assignments
- Video Tutorials
- YouTube etc.

Suggested online Workshop, Diploma and Certificate Courses:

- Coursera
- Swayam
- Art & Design Courses

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Suggested readings:

Author	Name of Book/Journal	Publisher	Edition
Biswaroop, Chowdhury & Minhas Davinder	Dynamic Memory Computer Course {Hindi }	Diamond Pocket Books Pvt Ltd	Edition - 2022
Franke, Angie	Prints Glore-The Art and craft of Hand-Printing	Metz Press	Edition- 2015
MacDougall, Andy	Screen Printing Today: The Basics	ST Media Group International	Ed. 2008
Miller, Mike	Computer Basics Absolute Beginner's Guide	Que Publishing	Edition- 2022
Wang, Wallace	Absolute Beginners Guide to Computing	Apress Publisher	Edition 2016
Series Books	Rapidex Computer Course	Unicorn Book Pustak mahal	Edition- 2009
Singh, Sarvdeep	A Guide to Professional Screen Printing	Ferntree	Edition- 2014

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Year: 4

Semester: VII

Paper:6

Project -1

Programme:MA

Course :6

Code :

Course Title
Survey/Internship work

Course Objectives: The objectives of the research project on survey work are to gather data on participant preferences, behaviors or opinions, analyze the results to identify patterns or trends and provide actionable insights to inform decision-making or enhance understanding of the subject studied.

Course Outcomes (CO's): The outcomes of the research project on survey work will include a comprehensive analysis of collected data, identification of key trends or insights and recommendations for improvement or future actions based on the survey findings.

Credit: 4

Maximum Marks: 50

Core Compulsory

Total No of Lectures Four Hours Per Week = 60 Hours Per Semester

Unit	Course Title Survey/Internship work	No. of Lectures in Hours
I	Project work planning: <ul style="list-style-type: none"> Overview of observation method. Participation in survey/Internship with the organization/Artist. 	30
II	Sources of data collection: <ul style="list-style-type: none"> Primary: Fieldwork, Interview Secondary: Document, Library, etc. 	30
Total Lectures =		60

Research Project Course: Survey work

Suggested Key Elements of the Course:

Survey of Art Galleries and Museums-This course focuses on conducting surveys in art galleries or museums to explore visitor behaviour, exhibition impact, and curatorial practices. Students will develop research methods, design surveys, collect data, and analyse findings to propose improvements in gallery or museum experiences.

In survey work, students can conduct in-depth interviews with artists about their creative process, themes, and techniques. They will also explore methods for analyzing artistic intent, documenting insights, and connecting artworks to broader cultural and artistic contexts.

Suggested Key Elements of the Course: {Internship}

A research project survey/internship in drawing and painting involves collecting data from artists, galleries, museums or art enthusiasts to analyse trends, techniques or preferences in the field. It helps gather insights into artistic methods, styles and creative processes. An internship in drawing and painting offers hands-on experience, allowing individuals to refine their skills, learn from professionals and explore various mediums. Both research surveys and internships play a vital role in advancing understanding and practical abilities in the visual arts.

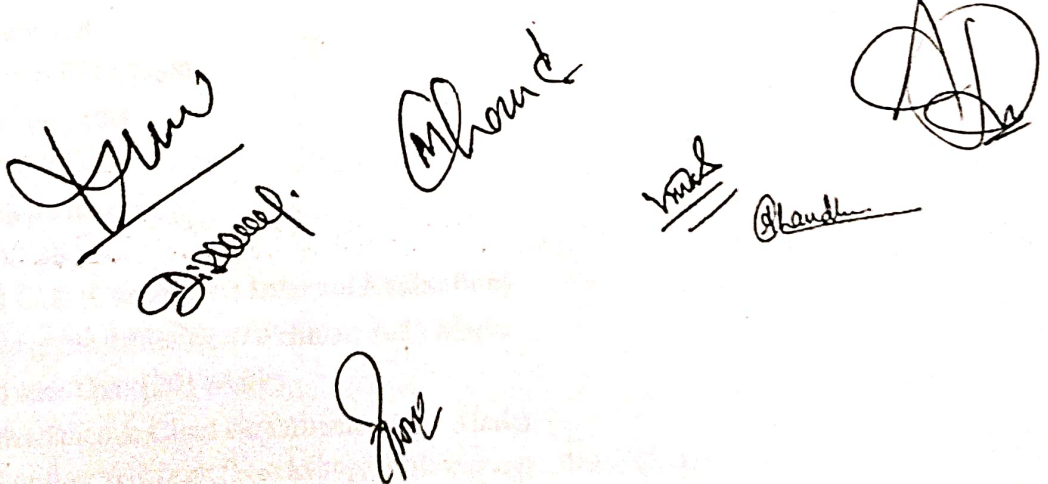
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Suggested Teaching-Learning Process:

- Galleries visits
- Museum visits
- Survey Work {Field Work/Google Form}
- Artist's Interview
- Library Visit
- Group Discussion
- Lectures
- Video Tutorials
- YouTube etc.

Suggested Reading:

Author	Name of Book/Journal	Publisher	Edition
B,Karadia,,Aggar,F and Agrawal,UK	Any introduction to research methodology	RBSA Publishers	Edition:2002
Gupta, S.P.,	Statistical Methods	Sultan Chand and Sons, New Delhi	Edition :1994
Kothari,.C.	Research methodology, methods, and techniques	New Age International Publishers, New Delhi	Second Edition
,Jan Gopal Lal	Research Methodology-Tools and techniques	Mangal publications, Jaipur	Edition :1998
Rimban ,Erwin	The Art and Craft of research	Notion Press	Edition - 2021
Sinha,As.C.And Dhiman,..	Research methodology	Ess Ess Publications	Volume two
Sood, Darpan ,Kaushal Shaveta ,Yogesh	The Craft of Research	Book Rivers	Edition- 2023
Wisniekwski,Mik	Quantitative methods for decision makers	Mam India Ltd, New Delhi	Edition :1986


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Year: 4

Semester: VIII

Paper:07

Theory

Programme : MA

Course :07

Code :

Course Title

History of Indian Modern Painting
{Company to Contemporary}

Course Objectives:The objectives of the syllabus are to explore the evolution of Indian art from colonial influences during the Company period to contemporary movements, examine key artists and styles, and understand the socio-political factors shaping Indian modern Art.

Course Outcomes {CO's} : The outcomes of the syllabus include a deep understanding of the progression of Indian art, critical analysis of major artists and movements and the ability to contextualize modern and contemporary Indian art within broader historical and cultural frameworks.

Credit : 4

Maximum Marks : Int.+ Ext.} 30+70=100

Core Compulsory

Minimum Passing Marks : 36

Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week} : L+T+P: 4+1+0

Unit	Course Title History of Indian Modern Painting {Company to Contemporary}	No. of Lectures in Hours
I	Kalighat Painting ,Company School of Art	15
II	Views & Works of Raja Ravi Verma, R.N.Tagore and G.N.Tagore	15
III	National Movement of Bengal School and its followers : Abanindra Nath Tagore , Asit Kumar Halder, Nand Lal Bose, Yamini Roy	15
IV	Art Style of Modern /Contemporary Painting: Ramkumar, M.F.Hussain , Satish Gujral Vivan Sundaram, Anjali Ela Menon ,K.G.Subramanyan ,Akbar Padmsee	15
Total Hours=		60

Suggested Teaching-Learning Process:

- Lectures
- E-content
- Group Discussion
- Assignments
- Google Test
- Video Tutorials
- YouTube etc.

Suggested CIE {Continuous Internal Evaluation}

- Assignments/Seminar/Webinar: {05} Marks
- Written Test: {20} Marks
- Attendance & Class Performance {05} Marks

Suggested online Webinar /Workshop/Diploma/Certificate Courses :

- Coursera

- Swayam
- MOOC

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Suggested Readings :

Author	Name of Book/Journal	Publisher	Edition
Agrawal ,Shyambihari evam Agrawal,Jyoti	Bhartiya Chitrakala ka itihaas - Madhyakaaleen , Bhag -2 {Hindi}	Roopshilp Prakshan Prayaagraj,India	Sanskaran:2022
Agrawal,Girraaj	Kala Nibandh {Hindi}	Lalit Kala Prakaashan,Aligarh,India	Sanskaran :2004
Bajpai,K.D.	Five Phases of Indian Art	Rajasthaan Vidya Prakashan, Jodhpur, India	Ed.1991
Chaturvedi, Mamta	Samkaalen Bhartiya Kala [Hindi]	Rajasthan Hindi Granth Academy	Ed. 2017
Daljeet	The glory of Indian Miniature	Mahindra Publication ,New Delhi ,India	Ed.1988
Rani, Archana	.Bhartiya kalakaar-Ek Avlokan {Hindi}	Drawing & Painting Department, RG PG College Meerut.	First Edition, 2012
Rani, Archana	Samkaleen Kala: Vividh Paridrashya {Hindi}	Drawing & Painting Department, RG PG College Meerut.	First Edition, 2021
Goswami ,Rakesh	Bhartiya Murtikala evam vastukala ka Itihaas {Hindi}	Goswami Publication and distributor, Prayagraaj, India	Second Ed. 2023
Gupta, Neelima	Bhartiya kala ka itihaas {Hindi}	Pragati Publication, Meerut ,India	Sanskaran:2022
Kapur ,Geeta	Contemporary Indian Artists	Vikas	Ed. 1978
Khanna Balraj & Kurtha Aziz	Art of Modern India	Thames and Hudson , London	Ed. 1998
Pradeep,Kiran	Bhartiya Kala {Hindi}	Krishna Prakashan Media [Pvt.] Ltd.,Meerut ,India	Sixth Edition in 2015
Pradeep,Kiran	Bhartiya Aadhunik Kala {Hindi}	Krishna Prakashan Media [P] Ltd.	Fifth Edition- 2015
Rajan,Rajendra	Madhya Bharat ki Chitra evam Murtikala {Hindi}	Swati Publications,Delhi ,India	First Ed.2015
Shrotriya, Shukdev {Editor}	Shodh sanchay -Bhartiya Chitrakala visyak shodh lekho ka Sankalan {Hindi}	Chitrayan Prakaashan ,Muzzafarnagar,India	First Ed.-1997
Sivaramamurti, C.	Invitation to Indian Art	Gulab Vazirani ,New	First Published

37

Smith, A. Vincent	A History of Art in India and Ceylon	Delhi ,India Pub. R.J. Taraporevala, Bombay ,India	in 1985 Ed.-1969
Sompura ,Prabhashankar O.	Bhartiya Shilpa Sanhita {Hindi}	Somaiya publication private limited, Bombay, New Delhi ,India	----- -----

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Year: 4

Semester: VIII

Paper:08

Theory

Programme : MA	
Course: 08 Code :	Course Title Concepts of Western Philosophy-Art & Beauty
<p>Course Objectives : The objective of the syllabus is to explore key philosophical ideas surrounding aesthetics and the nature of beauty in Western thought. It aims to examine how these concepts have influenced art movements, artistic expressions and critical theories from classical to contemporary periods, fostering deeper analytical skills in understanding art through a philosophical lens.</p> <p>Course Outcomes {CO's} : The outcomes of the syllabus include a comprehensive understanding of aesthetic theories in Western philosophy, the ability to critically analyze the relationship between art and beauty and an appreciation of how philosophical concepts have shaped artistic practices and movements throughout history.</p>	

Credit : 4 Maximum Marks : Int.+ Ext.} 30+70=100	Core Compulsory Minimum Passing Marks : 36
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Total No of Lectures+ Tutorial=Practical {in Hours Per Week } : L+T+P: 4+1+0

Unit	Course Title Concepts of Western Philosophy-Art & Beauty	No. of Lectures in Hours
I	<ul style="list-style-type: none"> • Aesthetic sense : Western Concepts • Art & Imitation: Plato ,Aristotle 	15
II	German Idealism: Baumgarten , Kant , Hegel	15
III	<ul style="list-style-type: none"> • Art and communication: Tolstoy • Intuition and Expression: Croce, • Wish Fulfilment: Freud 	15
IV	<ul style="list-style-type: none"> • Romanticism: Schopenhauer • Art & Symbolism : Whitehead 	15
		Total Hours = 60

Suggested Teaching-Learning Process:

- Lectures
- E-contents
- Group Discussion
- Assignments
- Google Test
- Video Tutorials
- YouTube etc.

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Suggested CIE {Continuous Internal Evaluation}

- Assignments/Scminar/Webinar: {05} Marks
- Written Test : {20} Marks
- Attendance & Class Performance {05} Marks

Suggested online Webinar /Workshop/Diploma/Certificate Courses :

- Coursera
- Swayam
- MOOC

Suggested Reading:

Author	Name of Book/Journal	Publisher	Edition & Year
Aggarwal G.K[Ashok]	Kala Saundarya aur Saundarya Sameeksha [Hindi]	Sanjay Publications	Sanskaran:2022
Ashok	Kala Saundrya aur Sameeksha Shashtra {hindi}	Lalit Kala Prakashan,Aligarh	Sanskaran:2022
Chaturvedi, Mamta	Saundarya Shastra [Hindi]	Anurag Book Dist.	Ed. 2017
Chakrabarti ,Arindam	Indian Aesthetics and the Philosophy of Art	Bloomsbury Academic	1st Edition,2016
Chaturvedi, Mamta	Saundarya Shastra [Hindi]	Anurag Book Dist.	Sanskaran:2022
Ghosh, Ranjan K.	Aesthetic Theory of Arts	Ajanta Publications, Delhi	-----
Gupta,Shymala	Art Beauty and Creativity, Indian and Western Aesthetics	D.K. Print World Ltd., New Delhi	Edition:2005
Jain Nirmala	Rasa Siddhant aur Saundarya Shastra [Hindi]	Vani Prakashan Publisher	Ed. 1999
Pandey K.C.	Comparative Aesthetics- Indian & Western Aesthetics	Chowkhamba Sanskrit Series Office, Varanasi	3 rd & 4 th Ed. 2015
Pradeep, Kiran	Kala Darshan evam Aadhunik Bhartiya Kala	Krishna Publishing House ,Meerut	Eighth Edition - 2015
Nagendra	Ras siddhanta[Hindi]	National Publiction	Edition-2019
Shastri, Chandra Kishore	Ras-Siddhant Vimarsh ke Vivid Aayam [Hindi]	Online	Edition-2024
Veereshwar, Prakash Sharma, Nupur	Aesthetics	Krishna Prakashan	Edition;2001
Verma, Vandana, Gautam,Rajnish	Kala Sanskriti [Hindi]	Raashi Print-O-Pack	Edition:2023

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mal, Kumar	Saundra shastra ke tatve [Hindi]	Rajkamal PublicatioPrivate Ltd.	Edition-2017
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Year: 4

Semester: VIII

Paper:9

Practical

Programme : MA

Course:9

Code :

Course Title

Composition based on any theme from Daily life

Course Objectives: The objective of the course Composition Based on Any Theme from Daily Life is to develop students' ability to observe and interpret everyday scenes through artistic & creative expression. The course aims to enhance their compositional skills, encouraging creativity in representing ordinary subjects with unique perspectives, while fostering an understanding of color, form and balance in visual storytelling.

Course Outcomes {CO's}: The outcomes include the ability to effectively translate everyday scenes into compelling visual compositions. Students will gain proficiency in using various techniques to express mood and narrative through color, form and structure. They will also develop a deeper understanding of how to observe and represent the subtleties of daily life, enhancing both technical and conceptual aspects of their artwork.

Credit: 4

Maximum Marks: Int.+ Ext.} 30+70=100

Core Compulsory

Minimum Passing Marks : 36

Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week}: L+T+P: 0+1+4

Suggested Key Elements of the Course:

Students will create a collection of 20 detailed sketches capturing the essence of daily life, focusing on moments that reflect the beauty and simplicity of everyday scenes. Additionally, they will create three vibrant colour plates that bring these sketches to life with thoughtful colour and composition.

Suggested Teaching-Learning Process:

- Demonstration
- Assignments
- Video Tutorials
- YouTube etc.

Suggested CIE {Continuous Internal Evaluation}

- Assignment / Sessional work :3 Sessional Artwork= 20 Marks
- Sketchbook (50 Coloured & B/W Pages)=05 Marks
- Attendance / Class performance = 05 Marks
- Exam time: 12 hrs
- Ground: Sheets/canvas/Mount Board
- Medium –Water / Acrylic / Poster colour/Mixed media
- Size –15 inch x 22 inch

Suggested online Workshop, Diploma and Certificate Courses:

- Art & Design Courses
- Graphic Design
- Online Painting Courses

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Suggested Readings:

Author	Name of Book /Journal	Publisher	Edition
Baker Samantha Dion	Draw your world	Watson Guptill	Edition:2021
Baker Samantha Dion	Draw your day	Watson Guptill	Edition:2018
Chaman,Kiran	Alankar Chaman Paintings Part-4	Nageen Prakashan Pvt. Ltd.	Edition:2018
Chaman,Kiran	Alankar Chaman Paintings Part-3	Nageen Prakashan Pvt. Ltd.	Edition:2018
Pradeep, Kiran	Srijan Ke Mulaadhar [Hindi]	Krishna Prakashan Media [P] Ltd.	Seventh Edition-2015
Watson Ernest W.	Creative perspective for artists and illustrators	Dover publication	Edition:1993

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Year: 4

Semester: VIII

Paper:10

Practical

Programme : MA

Course :10

Code :

Course Title

Full Life Study

Course Objectives: The objectives of the course focus on enhancing observational skills and understanding human anatomy through direct engagement with live models. The course aims to cultivate proficiency in various painting techniques while encouraging students to explore emotional expression and narrative through their work.

Course Outcomes {CO's : The outcomes of full life study in any medium include the development of advanced technical skills in various painting mediums and a deepened understanding of human anatomy and proportions. Students will demonstrate enhanced observational abilities and the capacity to convey emotion and narrative through their artwork.

Credit : 4

Maximum Marks : Int.+ Ext.) 30+70=100

Core Compulsory

Minimum Passing Marks : 36

Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week} : L+T+P: 0+1+4

Suggested Key Elements of the Course: The course Full Life Study in Any Colour Medium focuses on developing advanced skills in capturing the human figure in a variety of poses and expressions using any color medium, such as oils, acrylics or watercolors. Emphasis will be placed on mastering anatomy, proportions, light and shadow to create realistic and expressive depictions of the human form. Students will explore techniques in rendering skin tones, textures and clothing, while also experimenting with composition and background. The course aims to enhance students' ability to convey emotion and narrative through detailed life.

Suggested Teaching-Learning Process:

- Demonstration
- Workshop
- Assignments
- Video Tutorials
- YouTube etc.

Suggested CIE {Continuous Internal Evaluation}

- Assignment / Sessional work -3 Sessional Artwork= 20 Marks
- Sketchbook (50 Coloured & B/W Pages)=05 Marks
- Attendance / Class performance = 05 Marks
- Exam time: 09 hrs
- Ground: Sheets/Canvas
- Medium -Water / Acrylic / Poster colour/Mixed Media
- Size -15 inch x 22 inch

Suggested online Workshop, Diploma and Certificate Courses:

- Portrait Painting Courses

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Suggested Readings:

Author	Name of Book /Journal	Publisher	Edition
Barber Berrington	Life drawing	Arcturus pub	Edition-2012
Calder, Alisa	How to Draw:53 Step by step drawing Projects	Zaccheus Entertainment	Edition-2018
Chaman, Kiran	Alankar Part 34 - Portrait Paintings	Nageen Prakashan Pvt Ltd.	Edition:2018
Goldman, Ken & Chambers, Tim	Art of drawing and painting Portraits {Collectors series create realistic heads, Faces and features in, pastel, water, colour, oil, and acrylic	Walter Foster Publishing	Edition:2012
Hale, Robert Beverly & Coyle Terence	Anatomy Lessons from Masters	Penguin Random House	Edition-2000
Lauricella, Michel	Simplified forms	Rocky nook	Edition-2019
Perard Victor Semon	Anatomy & Drawing	Grace Prakashan	Edition-2006
Powell, William F.	Colour Mixing Recipes for Portraits: More Than 500 Colour Combinations for Skin, Eyes, Lips & Hair	Walter Foster Publishing	Edition:2006

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Year: 4 Semester: VIII

Paper:11

Practical

Programme : MA

Course :11

Code :

Course Title

Folk Art in any style

Course Objectives: Folk art in any one style focus to connect students with their heritage and community. Students will learn to appreciate and incorporate elements of folk symbols and motifs into their work, fostering creativity and personal expression. The course aims to develop technical skills while promoting an understanding of the social and historical contexts of folk art, ultimately empowering students to create pieces that celebrate cultural identity and storytelling through their art.

Course Outcomes {CO's }: The outcomes of a course include the ability to create artworks that reflect cultural narratives and traditional techniques unique to specific communities. Students will demonstrate enhanced skills in using folk motifs and symbols, resulting in pieces that celebrate their cultural identity and heritage.

Credit : 4

Maximum Marks : Int.+ Ext.} 30+70=100

Core Compulsory

Minimum Passing Marks : 36

Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week} : L+T+P: 0+1+4

Suggested Key Elements of the Course :

Painting in folk style emphasizes traditional techniques and cultural motifs, allowing artists to connect deeply with their heritage. Key points include exploring folk narratives, which serve as a foundation for creative expression. Students learn to incorporate recognizable symbols and colour palettes characteristic of their cultural backgrounds, enhancing their artistic identity. The course fosters an appreciation for folk art's historical and social contexts, encouraging critical discussions about representation and authenticity.

Suggested Teaching-Learning Process:

- Demonstration
- Workshop
- Assignments
- Visit to Craft Museum
- Interaction with Folk Artists
- Video Tutorials
- YouTube etc.

Suggested CIE {Continuous Internal Evaluation}

- Assignment / Sessional work -3 Artwork= 20 Marks
- Sketchbook (50 Coloured & B/W Pages)=05 Marks
- Attendance / Class performance = 05 Marks
- Exam time: 12 hrs
- Ground: Sheets/Mount Board/Wooden board/Canvas
- Medium -Water / Acrylic / Poster colour /Mixed Media
- Size -15 inch x 22 inch

Suggested online Diploma and Certificate Courses:

- Folk Art Courses

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Suggested Readings:

Author	Name of Book	Publisher	Edition
Deshmukh ,Ranjit	Folk and Tribal Vijay Art	Edukeen Publisher	Edition:2022
Gupta, Nilima	Lok Abhivyakti {Hindi}	Nageen Prakashan	Edition:2011
Goswami, Rakesh	Bhartiya Chitrakala ka Itihas {Hindi}	Goswami Publishcation And Distributar	Edition:2022
Manavat,Mahendra	Lok Kala Mulya aur Sandesh {Hindi}	Bhartiya Lok Kala Mandal,Udaipur	Edition:1974
Pradcep, Kiran	Kalatmak Sanyojan	Krishna Prakashan	Edition:2008
Rani, Archana	Creative Expressions: Folk Traditional and Modern Art	Drawing & Painting Department, RG PG College Meerut.	Ed.-2023
Rakesh Ram Dayal	Mithila Folk Art	Nepal Academy of Fine Arts	Edition:2016
Sarkar,Bina Ellias	The big book of Indian art	Aleph Book Company & Roopa Publications, India	Edition:2016
Singh, Chaman	Kalatmak Nayika Saundariya {Hindi}	Nageen Prakashan	Edition:2008 - 09
Saxsena ,Biharilal ,Sran ,Sran,Sudha	Kala Siddhant aur Parampara {Hindi}	Prakash Book Dipo	Edition:1987
Verma, Vandana, Gautam,Rajnish	Kala Sanskriti {Hindi}	Raashi Print-O-Pack	Edition:2022

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Year: 4 Semester: VIII

Paper:12 Project -2

Programme : MA

Course : 12

Code :

Course Title
Survey /Internship work

Course Objectives: The objectives of the research project on survey work are to gather data on participant preferences, behaviors or opinions, analyze the results to identify patterns or trends and provide actionable insights to inform decision-making or enhance understanding of the subject studied.

Course Outcomes (CO's): The outcomes of the research project on survey work will include a comprehensive analysis of collected data, identification of key trends or insights and recommendations for improvement or future actions based on the survey findings.

Credit: 4
Maximum Marks: 50

Core Compulsory

Total No of Lectures Four Hours Per Week = 60 Hours Per Semester

Research Project Course: Survey work

Unit	Course Title Survey /Internship work	Lectures
I	<ul style="list-style-type: none"> conducting research data collection, analyzing data and report writing referencing in APA style. 	30
II	<ul style="list-style-type: none"> Organizing data from observations/surveys/interviews; report/thesis writing. 	30
Total Hours =		60

###After completing the first year of the M.A. program (seventh and eighth semesters), the student will be awarded a Bachelor's degree (Research) in Visual Art: Drawing & Painting.

Suggested Key Elements of the Course: { Survey work}

Survey of Art Galleries and Museums—This course focuses on conducting surveys in art galleries or museums to explore visitor behaviour, exhibition impact, and curatorial practices. Students will develop research methods, design surveys, collect data, and analyse findings to propose improvements in gallery or museum experiences.

In survey work, students can conduct in-depth interviews with artists about their creative process, themes, and techniques. They will also explore methods for analyzing artistic intent, documenting insights, and connecting artworks to broader cultural and artistic contexts.

Suggested Key Elements of the Course: {Internship}

A research project survey/internship in drawing and painting involves collecting data from artists, galleries, museums or art enthusiasts to analyse trends, techniques or preferences in the field. It helps gather insights into artistic methods, styles and creative processes. An internship

in drawing and painting offers hands-on experience, allowing individuals to refine their skills, learn from professionals and explore various mediums. Both research surveys and internships play a vital role in advancing understanding and practical abilities in the visual arts.

Evaluation Process: {VII + VIII Sem.}

Maximum Marks 50+50=100

Total Credits=4+4=8

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Suggested Reading:

Author	Name of Book/Journal	Publisher	Edition
B,Karadia,,Aggar,F and Agrawal,UK	Any introduction to research methodology	RBSA Publishers	Edition:2002
Gupta, S.P.,	Statistical Methods	Sultan Chand and Sons, New Delhi	Edition :1994
Kothari,.C.	Research methodology, methods, and techniques	New Age International Publishers, New Delhi	Second Edition
,Jan Gopal Lal	Research Methodology-Tools and techniques	Mangal publications, Jaipur	Edition :1998
Rimban ,Erwin	The Art and Craft of research	Notion Press	Edition - 2021
Sinha,As.C.And Dhiman,..	Research methodology	Ess Ess Publications	Volume two
Sood, Darpan ,Kaushal Shaveta ,Yogesh	The Craft of Research	Book Rivers	Edition- 2023
Wisniekwski,Mik	Quantitative methods for decision makers	Mam India Ltd, New Delhi	Edition :1986

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Year: 5 Semester: IX

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Paper:13

Theory

Programme: MA

Course:13

Code:

Course Title

History of European Painting
{Classical to Early Renaissance}

Course Objectives: The Purpose of the study of European art is to enable the students to see the wood rather than the trees as well as to give the knowledge of great hearted artist from classical period to early Renaissance. The course aims to explore the evolution of European art, focusing on key movements, artists and techniques from ancient Greek civilization to the early Renaissance period, emphasizing cultural, social, and historical influences on artistic development.

Course Outcomes {CO's}: Upon completing the course History of European Painting {Classical to Early Renaissance} students will understand major artistic styles, key works and influential artists. They will gain insight into the cultural, historical, and philosophical factors shaping European art from ancient Greece, Roman art through the Renaissance.

Credit : 4

Core Compulsory

Maximum Marks : Int.+ Ext.} 30+70=100

Minimum Passing Marks : 36

Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week } : L+T+P: 4+1+0

Unit	Course Title History of European Painting {Classical to Early Renaissance}	No. of Lectures in Hours
I	Classical Art: Greek Art, Roman Art	15
II	Medieval Period :Byzantine, Gothic Period	15
III	Renaissance: Italy {Giotto}, Spain {El Greco}, Germany {Durer}, Netherland {Van Eyck brothers}	15
IV	Early Renaissance: Masaccio, Botticelli	15
Total Hours=		60

Suggested Teaching-Learning Process:

- Lectures
- E-contents
- Group Discussion
- Assignments
- Google Test
- Video Tutorials
- YouTube etc.

Suggested CIE {Continuous Internal Evaluation}

- Assignments/Seminar/Webinar: {05} Marks
- Written Test: {20} Marks
- Attendance & Class Performance {05} Marks

23

Year: 5

Semester: IX

Paper:14

Theory

Programme : MA	
Course :14	Course Title
Code :	History of Modern European Art {Neo-classicism to Cubism}
<p>Course Objectives: The objective of the paper History of Modern European Art is to examine the transformation of art from late 19th-century movements through the rise of Cubism, analyzing key artists, techniques and the shift towards abstraction and modernism in response to societal and cultural changes.</p> <p>Course Outcomes: {CO's} Upon completing the paper History of Modern European Art Neo-classicism to Cubism} students will understand the evolution of modern art, key movements and influential artists. They will grasp the progression from Neo-classicism to Cubism, exploring the innovations in style, form and the cultural shifts that shaped modern art.</p>	

Credit: 4	Core Compulsory
Maximum Marks: Int.+ Ext.) 30+70=100	Minimum Passing Marks : 36

Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week}: L+T+P: 4+1+0

Unit	Course Title: History of Modern European Art {Neo-classicism to Cubism}	No. of Lectures in Hours
I	Neo-classicism in European Art: Jacques-Louis David Romanticism in European Art: Eugene Delacroix	15
II	Realism: Gustave Courbet Impressionism :Manet, Monet ,Renoir	15
III	Neo-impressionism: Seurat , Post Impressionism: Paul Cezanne, Van Gogh , Paul Gaugin	15
IV	Cubism : Pablo Picasso ,Georges Braque	15
Total Hours=		60

Suggested Teaching-Learning Process:

- Lectures
- E-contents
- Group Discussion
- Assignments
- Google Test
- Video Tutorials
- YouTube etc.

Suggested CIE {Continuous Internal Evaluation }

- Assignments/Seminar/Webinar: {05} Marks

- Written Test : {20} Marks
- Attendance & Class Performance {05} Marks

Suggested online Webinar /Workshop/Diploma/Certificate Courses :

- Coursera
- Swayam
- shortcourses.com
- nmi.gov.in

Suggested Readings :

Author	Name of Book/Journal	Publisher	Edition
Agrawal Giriraj	Pashchim Ki Chitrakala [Hindi]	Sanjay Publications	Ed. 2019
Arnason, H.H.	History Of Modern Art	Pearson	5 th Ed. 2003
Chaturvedi Mamta	Pashchataya Kala [Hindi]	Rajasthan Hindi Granth Academy	5 th Ed. 2013
Gardener Helen	Gardner's Art Through Ages	Wordsworth Publishing Co. Inc	12 th Ed. 2004
Levey Michael	The History Of Western Art	Thames and Hudson	Ed. 1968
Orpen, William	The Outline of Art	G.P.Purnam's Sons	Edition: 1931
Sakhalkar, R.V	Adhunik Chitrakala Ka Itihaas [Hindi]	Rajasthan Hindi Granth Academy	Ed. 2021
Shukla, Ramchandra	Aadhunik Chitrakal [Hindi]	Anubhav Publishing House	Ed. 2013

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Year: 5

Semester: IX

Paper:15

Practical

Programme : MA	
Course 15	Course Title
Code :	Creative Composition with Figures
<p>Course Objectives: The objective of the course is to develop students' ability to creatively depict the human figures in complex compositions. It focuses on enhancing anatomical accuracy, dynamic arrangement and expressive storytelling through figure drawing, encouraging both technical skill and artistic innovation.</p> <p>Course Outcomes {CO's}: After completing the course students will have refined their skills in figure drawing, mastering human anatomy and dynamic composition. They will be able to create visually compelling and balanced artworks, integrating creativity with technical precision. The course prepares students for advanced artistic practice and professional opportunities in the Visual Art.</p>	

Credit : 4	Core Compulsory
Maximum Marks : Int.+ Ext.} 30+70=100	Minimum Passing Marks : 36

Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week} : L+T+P: 0+1+4

Suggested Key Elements of the Course:

The practical course Creative Composition with Figures focuses on developing advanced figure drawing and composition skills. Key points include mastering human anatomy, experimenting with dynamic poses and exploring various artistic styles. Students will engage to enhance their ability to convey emotion and movement and learn to balance figures within compositions. Emphasis is placed on creativity, technical proficiency and individual expression, preparing students for professional work in art.

Suggested Teaching-Learning Process:

- Demonstration
- Assignments
- Video Tutorials
- YouTube etc.

Suggested CIE {Continuous Internal Evaluation}

- Assignment / Sessional work -3 Sessional Artwork= 20 Marks
- Sketchbook (50 Colours & B/W pages)= 05 Marks
- Attendance / Class performance = 05 Marks)
- Exam time: 12 hrs
- Ground: Canvas/Mount Board
- Medium -Water / Acrylic / Poster colour/oil colour /Mixed Media
- Size -24 inch x 36 inch

Suggested online Workshop, Diploma and Certificate Courses:

- Art & Design Courses
- Graphic Design
- Online Painting Courses

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Year: 5

Semester: IX

Practical

Paper:16

Programme : MA

Course:16

Code :

Course Title

Landscape painting on the spot /Imaginative

Course Objectives: The course encourages personal expression while balancing technical skills, enabling students to blend observation with imagination. It fosters creativity and versatility, equipping students to produce both realistic and inventive landscape compositions.

Course Outcomes {CO's}: Upon completing the practical course, students will gain proficiency in creating landscapes through observation and imagination. They will develop skills in composition, color theory and creative expression, enabling them to produce both realistic and imaginative landscape works. The course enhances technical abilities and fosters personal artistic style.

Credit :4

Maximum Marks: Int.+ Ext.) 30+70=100

Core Compulsory

Minimum Passing Marks : 36

Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week}: L+T+P: 0+1+4

Suggested Key Elements of the Course:

The practical course **Landscape Painting: On-Spot/Imaginative** focuses on developing students' ability to depict landscapes using various approaches. Key points include mastering on-spot painting techniques, observing and capturing natural environments and enhancing creativity through imaginative landscapes. Students will explore different styles, from realistic to abstract, learning to use color, light and perspective effectively.

Suggested Teaching-Learning Process:

- Lecture
- Demonstration
- Assignments
- Video Tutorials
- YouTube etc.

Suggested CIE {Continuous Internal Evaluation

- Assignment / Sessional work -3 Sessional Artwork=20 marks
- Sketchbook (50 Colours & B/W pages)= 05 Marks
- Attendance / Class performance = 05 Marks)
- Exam time: 12 hrs
- Ground : Canvas /Mount board /Sheet
- Medium –Water / Acrylic / Poster colour/oil colour
- Size –24 inch x 36 inch

Suggested online Workshop, Diploma and Certificate Courses:

- Art & Design Courses
- Graphic Design
- Online Painting Courses

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Suggested Reading :

Author	Name of book	Publisher	Edition
Albala, Mitchell	Landscape Painting	Watson-Guptill Pubns	Edition: 2009
Carlson, J.F.	Guide to Landscape Painting {Dover Art Instruction}	Dover Publications Inc.	Edition: 1973
Palluth William	Landscapes you can paint	Walter Foster publishing	Edition: 1989
Foster Walter	How to draw and paint landscapes	Walter T. Foster	
Harvey Maurice	Sea and landscapes in Acrylics	Walter Foster publishing	Edition: 1989

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17

Year: 05

Semester: IX

Paper:17

Practical

Programme :MA

Course :17

Code :

Course Title

Mural Art or Computer Graphic {Any One}

Course Objectives {Mural Art}:The practical course "Mural Art" aims to equip students with the skills to design and execute large-scale murals. It emphasizes mastering techniques, materials and surface preparation while fostering creativity and an understanding of the historical, cultural and social significance of mural art.

Course Outcomes {CO's}: {Mural Art} Upon completing the practical course "Mural Art," students will gain technical skills in surface preparation, materials and techniques and develop the ability to create site-specific, impactful artwork, blending creativity with an understanding of cultural and social contexts.

Course Objectives {Computer Graphic}: The objective of Computer Graphics for students is to equip them with advanced skills in digital design and illustration. It focuses on mastering graphic software, enhancing creativity and developing technical proficiency for producing professional-quality digital and multimedia art.

Course Outcomes{CO's}-{Computer Graphic}:The practical course for MA students in computer graphics culminated in a showcase of innovative projects, highlighting their skills in design. Students demonstrated creativity and technical proficiency, receiving positive feedback from peers and instructors, which fostered collaboration and inspired future endeavors in the field.

Credit : 4

Maximum Marks : Int.+ Ext.} 30+70=100

Core Compulsory

Minimum Passing Marks: 36

Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week} : L+T+P: 0+1+4

Suggested Key Elements of the Course {Mural Art}:

The practical course "Mural Art" focuses on developing the skills and techniques required for creating large-scale wall paintings. Key points include mastering materials like pigments, plaster and paints suited for murals, understanding surface preparation and learning various mural painting techniques such as mosaic, fresco, tempera and acrylic. Students will explore murals' historical and cultural significance, study site-specific designs and practice translating small compositions into large-scale works. Emphasis is placed on creativity, composition and teamwork, preparing students to create impactful public art while addressing practical challenges like scale, durability and environmental factors.

Suggested Key Elements of the Course {Computer Graphic}:

The practical course focuses on developing advanced design skills using industry-standard software. Key points include various software or mastering tools like Adobe Photoshop, Coral Draw etc . understanding the principles of digital composition, color theory and typography. Students will explore graphic designs and digital illustration learning to create both static and dynamic visual content. The course emphasizes creativity and technical proficiency, encouraging students to experiment with digital mediums while preparing them for professional roles in design, advertising and multimedia art.

Suggested Teaching-Learning Process:

- Demonstration
- Assignments

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- Google test
- Video Tutorials
- YouTube etc.

Suggested CIE {Continuous Internal Evaluation}

Mural Art :

- Assignment / 3 Sessional Art Work =20 marks
- Sketchbook (50 Colours & B/W pages)=05 Marks
- Attendance / Class performance = 05 Marks
- Exam time: 12 hrs
- Ground: Wall
- Medium =Acrylic / Poster colour/oil colour/Mixed Media
- Size =24 inch x 36 inch {Minimum }

Computer Graphic :

- Assignment / Sessional work -10 Sessional Digital Coloured Art Work=20 Marks
- Digital Practice Artwork in Soft copy {50 designs} =05 Marks
- Attendance / Class performance = 05 Marks)
- Exam time: 09 hrs
- Medium -Digital
- Size -1/4

Suggested online Workshop, Diploma and Certificate Courses:

- Art & Design Courses
- Graphic Design
- Online Designing Courses

Suggested Readings:

Author	Name of Book/Journal	Publisher	Edition
Art Galexie	Masters of Contemporary Fine Art Book Collection - Volume 1 (Painting Sculpture Drawing Digital Art)	Art Galexie Ltd.	Ed.2016
Bricca.Morgan	The Mural Artist's Handbook	Morgan Mural Studio	Ed.2020
Bhatia,P.K.	Computer Graphics 3 rd Edition	Wiley India	Ed.2015
Marschner	Fundamentals of Computer Graphics	Taylor & Francis Group	Ed.2015

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Year: 5

Semester: IX

Paper:18

Project -3

Programme : MA

Course :18

Code :

Course Title
Research Methodology

Course Objectives: The objectives of research methodology are to provide a structured approach to investigating and solving research problems. It aims to ensure the reliability and validity of research findings through systematic procedures. It helps in selecting appropriate tools, techniques and procedures for data collection and analysis. Additionally, research methodology seeks to minimize errors and biases, enabling researchers to draw accurate conclusions

Course Outcomes (CO's): The outcomes of a course in research methodology include developing critical thinking, mastering various research techniques, understanding how to design and conduct studies and analyzing data effectively. Students also learn to formulate research questions, interpret results and present findings clearly, ensuring they can undertake independent, credible research.

Credit : 4

Maximum Marks : 50

Core Compulsory

Total No of Lectures Four Hours Per Week = 60 Hours Per Semester

Unit	Course Title Research Methodology	No. of Lectures in Hours
I	<ul style="list-style-type: none"> • Meaning of Research • Selection of Research Problem • Objective of Research Study 	30
II	<ul style="list-style-type: none"> • Review of Literature • Research Design 	30
Total Lectures =		60

Research Project Course: Research Methodology

Suggested Teaching-Learning Process:

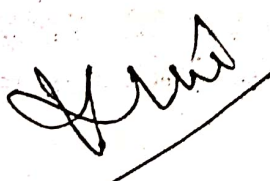

- Galleries visits
- Museum visits
- Survey Work {Field Work/Google Form}
- Artist's Interview
- Library Visit
- Group Discussion
- Lectures
- Video Tutorials
- YouTube etc.


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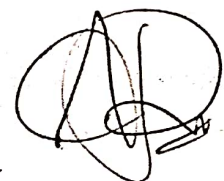
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Suggested Reading:

Author	Name of Book/Journal	Publisher	Edition
,Karadia,,Aggar,F and Agrawal,UK	Any introduction to research methodology	RBSA Publishers	Edition:2002
Gupta, S.P.,	Statistical Methods	Sultan Chand and Sons, New Delhi	Edition :1994
Kothari,.C.	Research methodology, methods, and techniques	New Age International Publishers, New Delhi	Second Edition
,Jan Gopal Lal	Research Methodology-Tools and techniques	Mangal publications, Jaipur	Edition :1998
Rimban ,Erwin	The Art and Craft of research	Notion Press	Edition - 2021
Sinha,As.C.And Dhiman,..	Research methodology	Ess Ess Publications	Volume two
Sood, Darpan ,Kaushal Shaveta ,Yogesh	The Craft of Research	Book Rivers	Edition- 2023
Wisniekwski,Mik	Quantitative methods for decision makers	Mam India Ltd, New Delhi	Edition :1986

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13

Year: 5 Semester: X

Paper:19

Theory

Programme: MA

Course:19
Code:

Course Title
History of European Painting
{High Renaissance to Rococo }

Course Objectives: The objective of the theory course "History of European Painting: High Renaissance to Rococo" is to explore the artistic developments, key artists and movements from the High Renaissance through the Rococo period. Students will examine stylistic changes, cultural influences and the evolution of techniques that shaped European art during this time.

Course Outcomes {CO's}: Upon completing the course students will gain a deep understanding of key artistic movements, styles and influential artists. They will be able to critically analyze artworks, recognize stylistic transitions and appreciate the cultural and historical contexts that shaped European art during this period.

Credit : 4

Core Compulsory

Maximum Marks : Int.+ Ext.} 30+70=100

Minimum Passing Marks : 36

Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week } : L+T+P: 4+1+0

Unit	Course Title History of European Painting {High Renaissance to Rococo	No. of Lectures in Hours
I	High Renaissance :Leonardo ,Michealango,Raphael	15
II	Mannerism : Parmigianino ,Tintoretto	15
III	Baroque ;Italy -Caravaggio France : Poussin, Lorrain Netherland : Rembrant ,Rubens	15
IV	Rococo: Watteau ,Tiepolo	15
Total Hours=		60

Suggested Teaching-Learning Process:

- Lectures
- E-contents
- Group Discussion
- Assignments
- Google Test
- Video Tutorials
- YouTube etc.

Suggested CIE {Continuous Internal Evaluation}

- Assignments/Seminar/Webinar: {05} Marks
- Written Test : {20} Marks
- Attendance & Class Performance {05} Marks

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Suggested online Webinar /Workshop/Diploma/Certificate Courses :

- Coursera
- Swayam
- MOOC

Suggested Readings :

Author	Name of book/Journal	Publisher	Edition
Agrawal ,Giriraj	Pashchim Ki Chitrakala [Hindi]	Sanjay Publications	Ed. 2019
Gardener ,Helen	Gardner's Art Through Ages [English]	Wardsworth Publishing Co. Inc	12 th Ed. 2004
Janson ,H.W.	Story of Painting [English]	Harry N.Abrams Inc.	Ed. 1977
Levey ,Michael	The history of Western art [English]	Thames & Hudson	Ed. 1968
Orpen, William	The outline of Art [English]	Asin B00ONB5D72	Ed. 1931

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Year: 5

Semester: X

Paper:20

Theory

Programme : MA

Course :20

Code :

Course Title

History of Modern Painting
{Expressionism to Abstract Art}

Course Objectives: The objective of the course is to explore the evolution of Western Modern art from the early 20th century, focusing on Expressionism through Abstract movements. Students will analyze key artists, stylistic shifts and the cultural, social, philosophical influences that led to the rise of abstraction and modernist approaches in painting.

Course Outcomes {CO's}After completing the theory students will understand the key movements, artists and techniques from Expressionism to Abstract art. They will be able to critically analyze artworks, recognize the cultural and philosophical influences driving these movements and appreciate the role of abstraction in shaping Modern Art.

Credit :4

Maximum Marks: Int.+ Ext.} 30+70=100

Core Compulsory

Minimum Passing Marks :36

Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week}: L+T+P: 4+1+0

Unit	Course Title History of Modern Painting {Expressionism to Abstract Art}	No. of Lectures in Hours
I	Expressionism: Edward Munch, Paul Klee Fauvism : Henry Matisse , Vlaminck	15
II	Dadaism: Marcel Duchamp, Francis Picabia	15
III	Surrealism: Salvador Dali, Joan Miro	15
IV	Abstract Art : Wassily Kandinsky	15
Total Hours=		60

Suggested Teaching-Learning Process:

- Group Discussion
- Assignments
- Lectures
- Google Test
- Video Tutorials
- YouTube etc.

Suggested CIE { Continuous Internal Evaluation }

- Assignments/Seminar/Webinar: {05} Marks
- Written Test : {20} Marks
- Attendance & Class Performance {05} Marks

Suggested online Webinar /Workshop/Diploma/Certificate Courses :

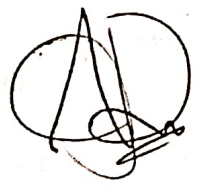
- Coursera, Swayam etc.

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Suggested Readings :

Author	Name of Book/Journal	Publisher	Edition
Cheney, Shelton	The Story of Modern art	Viking Adult, Rev & enl. Mid century	Edition: 1985
Ozenfant Amedee	Foundation of Modern Art [English]	Dover Publication's	Ed. 1952
Sakhalkar R.V	Adhunik Chitrakala ka Itaihas [Hindi]	Rajasthan Hindi Granth Academy	Ed. 2021
Read, Herbert	The Philosophy Of Modern Art	Faber & Faber	Ed. 1974
Elger, Dietmar & Gantefuhrer, Anne	Modern Art: 1870 - 2000: Impressionism to Today	Taschen America Llc	Ed. 2016
Shukla, Ramchandra	Pashchimi Adunik Chitrakar	Sahitya Sangam	Ed. 2022
Shukla Ramchandra	Adhunik Chitrakala	Anubhav Publishing House	Ed 2013

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Year: 5

Semester: X

Paper:21

Practical

Programme : MA

Course 21

Code :

Course Title

Creative Composition in Abstract Method

Course Objectives: The objectives of the practical course on creative composition in the abstract method include developing artistic skills in non-representational art, fostering creativity through the exploration of color, form and texture, encouraging experimentation with techniques and enabling students to express emotions and concepts without relying on realistic depictions.

Course Outcomes {CO's}: The outcomes of the practical paper on creative composition in the abstract method include enhanced creativity, improved technical skills in abstract art, and a deeper understanding of non-representational expression. Students gain confidence in using color, form and texture to convey emotions and ideas, fostering personal artistic growth professional work in art.

Credit : 4

Maximum Marks : Int.+ Ext.} 30+70=100

Core Compulsory

Minimum Passing Marks : 36

Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week} : L+T+P: 0+1+4

Suggested Key Elements of the Course:

The practical course on creative composition in the abstract method focuses on several key points: an exploration of non-representational forms, an understanding of abstract concepts and mastery of artistic elements like color, line, shape and texture. It encourages students to experiment with unconventional techniques and materials, fostering creativity and personal expression. The course aims to enhance students' ability to communicate emotions and ideas without relying on figurative representation while developing critical thinking, compositional skills and confidence in creating unique, abstract works of art.

Suggested Teaching-Learning Process:

- Demonstration
- Assignments
- Video Tutorials
- YouTube etc.

Suggested CIE {Continuous Internal Evaluation}

- Assignment / Sessional work -3 Sessional Artwork= 20 Marks
- Sketchbook (50 Colours & B/W pages)= 05 Marks
- Attendance / Class performance = 05 Marks)
- Exam time: 12 hrs
- Ground: Canvas/Mount Board
- Medium -Water / Acrylic / Poster colour/oil colour / Mixed Media
- Size -24 inch x 36 inch

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Suggested online Workshop, Diploma and Certificate Courses:

- Art & Design Courses
- Graphic Design
- Online Painting Courses

Suggested Readings:

Author	Name of Book/Journal	Publisher	Edition
Elger, Dietmar	Abstract Art	Taschen America Llc	Edition: 2017
Horskens Anita	Expressive abstract in acrylic	Search press	Edition: 2021
Tholken, Petra	Abstract Art	Search Press	Edition: 2021
Toye Jo	Abstract exploration in acrylic painting	North Lightbooks	Edition: 2016
Vliet, Rolina Van	Painting Abstracts: Ideas, Projects and Techniques	Search Press	Edition: 2008

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Year: 5

Semester: X

Paper: 22

Practical

Programme : MA

Course: 22

Code :

Course Title

Collage/Clay Modelling {Any one }

Course Objectives {Collage}: The objective of the practical course "Collage Painting" is to teach students the art of combining diverse materials to create innovative, mixed-media compositions. It focuses on developing technical skills in assembling textures, colors and forms, while encouraging creativity, experimentation and personal expression in the creation of unique, layered artworks.

Course Objectives {Claying Modelling}: The objectives of the course "Clay Modelling" are to develop students' creativity, improve their tactile and spatial skills and enhance their understanding of form and structure. It aims to teach techniques for working with clay, fostering artistic expression and providing hands-on experience in crafting three-dimensional sculptures.

Course Outcomes {CO's}-{Collage}: Outcomes of the collage painting include enhanced creativity, improved fine motor skills and a deeper understanding of color theory and composition. Students develop critical thinking through problem-solving in design, foster collaboration during group projects and experience personal expression, leading to increased confidence in their artistic abilities.

Course Outcomes {CO's}-{Clay Modelling}: The outcomes of the "Clay Modelling" course include enhanced creativity, improved understanding of three-dimensional design and mastery of essential sculpting techniques. Students develop fine motor skills, spatial awareness. By the end of the course, they can create expressive clay models with a strong grasp of form, proportion and texture.

Credit: 4

Maximum Marks: Int.+ Ext.) 30+70=100

Core Compulsory

Minimum Passing Marks : 36

Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week}: L+T+P: 0+1+4

Suggested Key Elements of the Course {Collage}: The practical course "Collage Painting" focuses on combining diverse materials to create textured, layered artworks. Key points include mastering techniques of cutting, pasting and assembling various media, exploring composition, colour, and form and encouraging creative experimentation. Students will develop their artistic expression through mixed media and innovative approaches to art.

Suggested Key Elements of the Course {Clay Modelling}: The practical course "Clay Modelling" focuses on essential techniques like coiling, pinching and slab building, providing students with foundational skills in sculpting. It emphasizes understanding form, proportion and texture while encouraging creative expression through hands-on projects. The course develops fine motor skills and hand-eye coordination, allowing students to experiment with various styles and structures. Through individual projects, students gain practical experience, enhancing their problem-solving and critical thinking abilities in the context of three-dimensional design creation.

Suggested Teaching-Learning Process:

- E-content
- Demonstration
- Assignments
- Video Tutorials

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- YouTube etc.

**Suggested CIE {Continuous Internal Evaluation}
Collage/Clay Modelling**

- Assignment / Sessional work -3 Sessional Art Work =20 marks
- Sketchbook (50 Colours & B/W pages) =05 Marks
- Attendance / Class performance = (05 Marks)
- Exam time: 09 hrs
- Medium –Different Materials and objects {For Collage}
- Medium: Clay/POP/China Clay /Foam Clay/Wall putti/Mixed Media {For Clay Modelling}
- Ground: Canvas/board/Wood
- Size –Minimum 24inch X36 Inch {For Collage}
- Size: Minimum 1 Feet {For Clay modelling}

Suggested online Workshop, Diploma and Certificate Courses:

- Art & Design Courses
- Graphic Design
- Online Painting Courses

Suggested Books :

Author	Name of Book/Journal	Publisher	Edition
Brommer Gerald	Collage techniques	Watson Guptill Publication	Edition:1994
Cordova Cristina	The figure in the clay	Quarry books	Edition:2022
Cosentino, Peter	The Encyclopedia of Pottery Techniques: A unique Visual directory of pottery techniques with guidance on how to use them	Search Press	Edition:2018
Hermione, Mary Louisa	A Manual of Clay-Modelling	Yesterday's Classics	Edition:2018
Pelleties, Sue	Collage, Paint, Draw: Explore Mixed Media Techniques and Materials	North Light Book	
Mike Bernard	Collage ,Color and texture in painting	Bartsford Ltd	Edition:2010
Rubino Peter	Sculpting the figure in the clay	Watson Guptill publication	Edition:2010
St Hilaire, Elizabeth Jane	Mixed Media Collage Inspiration; Concepts to Jump-Start Your Creativity	Elizabeth St.Hilaire Art	Edition:2019

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5

Year: 5

Semester: X

Paper: 23

Practical

Programme: MA

Course 23

Code :

Course Title

Installation /Exhibition {Any One}

Course Objectives {Installation}: The objectives of the "Installation Art" course are to develop students' ability to create immersive, site-specific artworks that engage viewers and transform spaces. It aims to enhance their understanding of spatial relationships, material experimentation and conceptual thinking, while fostering creativity, technical skills and critical engagement with traditional and contemporary art practices.

Course Outcomes: {CO's}: {Installation}: The outcomes of the "Installation Art" course include the ability to conceptualize and create immersive, site-specific installations that effectively engage space and viewers. Students develop skills in material experimentation, spatial awareness and collaborative work, gaining confidence in transforming ideas into dynamic, large-scale artworks with strong conceptual foundations.

Course Objectives {Exhibition}: The objectives of the "Exhibition" course are to equip students with the skills needed to curate, design and manage art exhibitions. It aims to develop their understanding of planning, audience engagement and thematic presentation while fostering creativity, critical thinking and project management abilities for organizing professional-quality exhibitions.

Course Outcomes {CO's}{Exhibition}: The outcomes of the "Exhibition" course include the ability to curate and design professional exhibitions, effectively organizing artwork in space to engage audiences. Students develop skills in project management, collaboration and gaining practical experience in exhibition planning, installation and promotion, preparing them for careers in curating and gallery management.

Credit: 4

Maximum Marks: Int.+ Ext.} 30+70=100

Core Compulsory

Minimum Passing Marks: 36

Total No of Lectures+ Tutorial+ Practical {Four Hours Per Week}: L+T+P: 0+1+4

Suggested Key Elements of the Course {Installation}: The practical course "Installation Art" emphasizes exploring space, scale and viewer interaction through two/three-dimensional artworks. Students learn to use diverse materials and methods to transform spaces, focusing on conceptual development and storytelling. The course encourages experimentation, critical thinking and collaboration while teaching technical skills like construction and spatial design. It also highlights the role of context and environment in art-making, guiding students to create immersive, site-specific installations that challenge traditional notions of display and audience engagement.

Suggested Key Elements of the Course {Exhibition}: The practical course "Exhibition" focuses on the fundamental aspects of organizing, curating and presenting art in a professional setting. Key points include learning about exhibition design, spatial planning, invitation and lighting techniques to create cohesive and engaging displays. Students explore the relationship between artwork, space and audience, gaining insights into curatorial strategies, concept development, and thematic presentation. The course also emphasizes project management, including budgeting, card/flyer, catalogue making and event coordination. By working on real or simulated exhibition projects, students gain hands-on experience in all phases of exhibition production, enhancing their collaboration and communication skills.

4

Suggested Teaching-Learning Process:

- Lectures
- Demonstration
- Visit to Art Galleries
- Assignments
- Video Tutorials
- YouTube etc.

Suggested CIE {Continuous Internal Evaluation}

Installation

- Assignment / Sessional Artwork Three Installation =20 marks
- Sketchbook (50 Colours & B/W pages) =05 Marks
- Attendance / Class performance = 05 Marks
- Exam time: 09 hrs {For Installation}/
- Medium –Different Materials and objects {For Installation}
- Ground: Canvas/board/Wood
- Size –Minimum 24inch X36 Inch {For Installation }

Suggested CIE {Continuous Internal Evaluation}

Exhibition

- Exam Time: Three Exhibition in Department =20 Marks
- Preparation & Designing of the catalogue of Student's Artwork =05 Marks
- Attendance / Class performance/Visits to Galleries/Exhibitions = 05 Marks

Suggested online Workshop, Diploma and Certificate Courses:

- Art & Design Courses
- Graphic Design
- Online Painting Courses
- artconnectmagaine.com

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Suggested Readings:

Author	Name of Book /Journals	Publisher	Edition
Maplas, William	Installation Art in Close-Up	Crescent Moon Publishing	Ed.2008
<u>Metassa Fred</u>	Organizing Exhibitions	Facet Publishing	-----
Polly McKenna-Cress, Janet Kamien	Creating Exhibitions: Collaboration in the Planning, Development, and Design of Innovative Experiences	Apple Boks	-----
<u>Rebentisch Juliane</u>	Aesthetics of Installation Art	Sternberg Press	Ed.2012
Vivian, Van Saaze	Installation Art and the Museum	Amsterdam University Press	-----

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Year: 5

Semester: X

Paper:24

Project-4

Programme: MA

Course :24

Code :

Course Title
Report Writing

Course Objectives: The objectives of a course on report writing in research are to teach students how to organize and present research findings clearly and concisely. It focuses on structuring reports, using proper language, citing sources and following academic standards. The course also emphasizes effective communication of data and conclusions.

Course Outcomes (CO's): The outcomes of a course in research report writing include the ability to structure and present research clearly, write with precision and use appropriate formatting and citation styles. Students gain skills in effectively communicating complex ideas, supporting arguments with evidence and adhering to academic or professional writing standards

Credit: 4
Maximum Marks: 50

Core Compulsory

Total No of Lectures Four Hours Per Week = 60 Hours Per Semester

Unit	Course Title Report Writing	No. of Lectures in Hours
I	<ul style="list-style-type: none"> Data Collection Data Analyses & Interpretation 	30
II	<ul style="list-style-type: none"> Writing The Research Project 	30
Total Lectures =		60

Evaluation Process: { IX + X Sem.}

Maximum Marks 50+50=100

Total Credits=4+4=8

Suggested Teaching-Learning Process:

- Galleries visits
- Museum visits
- Survey Work {Field Work/Google Form}
- Artist's Interview
- Library Visit
- Group Discussion
- Lectures
- Video Tutorials
- YouTube etc.

(1)

Suggested Reading:

Author	Name of Book/Journal	Publisher	Edition
,Karadia,,Aggar,F and Agrawal,UK	Any introduction to research methodology	RBSA Publishers	Edition:2002
Creswell,,John W and Creswell,J.David	Research Design: Qualitative, Quantitative, and Mixed Methods Approaches	Sage Pubns;	6th edition - 2022
Gupta, S.P.,	Statistical Methods	Sultan Chand and Sons, New Delhi	Edition :1994
Kothari,.C.	Research methodology, methods, and techniques	New Age International Publishers, New Delhi	Second Edition
,Jan Gopal Lal	Research Methodology-Tools and techniques	Mangal publications, Jaipur	Edition :1998
Rimban ,Erwin	The Art and Craft of research	Notion Press	Edition - 2021
Sinha,As.C.And Dhiman,..	Research methodology	Ess Ess Publications	Volume two
Sood, Darpan ,Kaushal Shaveta ,Yogesh	The Craft of Research	Book Rivers	Edition- 2023
Wisniekwski,Mik	Quantitative methods for decision makers	Mam India Ltd, New Delhi	Edition :1986

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