

## **B.A. (Drawing and Painting)**



**National Education Policy-2020**  
**Common Minimum Syllabus for all U.P. State**  
**Universities**



**Department of Higher Education  
U.P. Government, Lucknow**

National Education Policy-2020  
Common Minimum Syllabus for all U.P. State Universities

**BA (Drawing and Painting)**

**Semester-wise Titles of the Papers in BA (Drawing and Painting)**

Year	Sem.	Course Code	Paper Title	Theory/ Practical	Credits
1	I	A210101T	History of Art : Pre Historic to Rashtrakuta	Theory	4
1	I	A210102P	Drawing and color studies	Practical	2
1	II	A210201T	Fundamentals of Art	Theory	4
1	II	A210202P	Drawing and Sketching of Human Body	Practical	2
2	III	A210301T	History of Indian Art - Pala to Pandya & Nayaka Period	Theory	4
2	III	A210302P	Still Life	Practical	2
2	IV	A210401T	Aesthetics	Theory	4
2	IV	A210402P	Photography/Lettering	Practical	2
3	V	A210501T	History of Indian Art- Rajsthani, Mughal & Pahari Style	Theory	4
3	V	A210502T	History of Indian art- Development of Modern Art	Theory	4
3	V	A210503P	Head (Bust) Study with Pencil and Color	Practical	2
3	V	A210504R	Copy & Study of Notable Artist's Work	Project	3
3	VI	A210601T	History of Indian Art- Modern Art Group & Its Artists	Theory	4
3	VI	A210602T	Indian Folk & Tribal Art	Theory	4
3	VI	A210603P	Figurative Composition	Practical	2
3	VI	A210604R	Land Scape	Project	3

Name	Designation	Affiliation
<b>Steering Committee</b>		
Mrs. Monika S. Garg, (I.A.S.), Chairperson Steering Committee	Additional Chief Secretary	Dept. of Higher Education U.P., Lucknow

Prof. PoonamTandan	Professor, Dept. of Physics	Lucknow University, U.P.
Prof. Hare Krishna	Professor, Dept. of Statistics	CCS University Meerut, U.P.
Dr. Dinesh C. Sharma	Associate Professor	K.M. Govt. Girls P.G. College Badalpur, G.B. Nagar, U.P.
<b>Supervisory Committee - Arts and Humanities Stream</b>		
Prof. DivyaNath	Principal	K.M. Govt. Girls P.G. College Badalpur, G.B. Nagar, U.P.
Prof. Ajay Pratap Singh	Dean, Faculty of Arts	Ram ManoharLohiya University, Ayodhya
Dr. Nitu Singh	Associate Professor	HNB Govt P.G College Prayagaraj
Dr. Kishor Kumar	Associate Professor	K.M. Govt. Girls P.G. College Badalpur, G.B. Nagar, U.P.
Dr. ShwetaPandey	Assistant Professor	Bundelkhand University, Jhansi

**Syllabus Developed by:**

S. No.	Name	Designation	Department	College/ University
1	Dr. Shweta Pandey	<i>Member Faculty Supervisory Committee – Arts and Humanities</i>	Institute of Fine Art	Bundelkhand University, Jhansi
2	Dr. Awadhesh Mishra	Assistant Professor	Fine Arts	Dr. ShakuntalaMisraNational Rehabilitation University, Lucknow, U.P.
3	Dr. Shraddha Shukla	Assistant Professor	Fine Arts & Music	DeenDayalUpadhyaya Gorakhpur University, Gorakhpur, U.P.
4	Dr. Ishwar Chandra Gupta	Associate Professor	Department of Painting	D. S. Degree college, Aligarh, U.P.
5	Dr. Uma Shankar Prasad	Associate Professor	Department of Drawing & Painting	S M P Govt. Girls P. G. College , Meerut U.P.

## B.A. (Drawing & Painting) SEMESTER WISE SYLLABUS

Year **I**

Paper **1**

Theory

<b>Program/Class: Certificate</b>	<b>Year: First</b>	<b>Semester: 1</b>
Subject: <b>B.A. Drawing &amp; Painting</b>		
Course Code: A210101T	Course Title: <b>History of Art : Pre Historic to Rashtrakuta</b>	
<b>Course Outcome:</b>		
Students will recognize and understand major monuments, artists, methods and theories, and be able to assess the qualities of works of art and architecture in their historical and cultural settings. How the then social problems should become subjects of Art		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
<b>I.</b>	<b>Primitive art with reference to Indian Painting</b> - Outline of History of man and civilization, with special reference to important cultures i.e. Pre-historic Painting ,	8
<b>II.</b>	Indus Valley Civilization	8
<b>III.</b>	Mauryan Period : Sculptures (Sarnath , Deedar Ganj)	8
<b>IV.</b>	Stupas : Sanchi, Bharhut	8
<b>V.</b>	Mathura Sculptures	7
<b>VI.</b>	Gupta Period : Sculptures & Painting with special reference Ajanta.	8
<b>VII.</b>	Caves Painting: Jogimara, Bagh.	7
<b>VIII.</b>	Allora Caves	6
<b>Suggested Readings:</b>		

- भारतीय चित्रकला एवं मूर्तिकला का इतिहास: रीता प्रताप, जे.ए.ए.पी. प्रकाश बुक डिपॉ, दिल्ली
- भारतीय चित्रकला का इतिहास : अशोक बहादूर, वमार्, प्रकाश बुक डिपॉ, दिल्ली
- V.S. Agrawal – Indian Art
- V.S. Agrawal – Studies in Indian Art
- Edith Tomory – A History of Fine Arts in India and West
- V.S. Agrawal & Bhartiya Kala (Hindi)
- N.P. Joshi & Prachin Bharatiya Murtikala (Hindi)
- World Heritage Monuments and Related Edifices in India, Volume 1 ‘Alī Jāvīd, Tabassum Javeed, Algora Publishing, 2008
- Southern India: A Guide to Monuments Sites & Museums, by George Michell, Roli Books Private Limited, 1 mai 2013
- Ancient India, Ramesh Chandra Majumdar, Motilal Banarsidass Publ., 1977
- Bharatiya Sthapatya Evam Kala Art And Architecture Of Ancient India By Dr. Udaynarayan Upadhyay, Prof. Gautam Tiwari · 2007 Publisher: Motilal Banarsidass Publishers Pvt. Limited
- Bhartiya Vastukala Ka Itihas by Krishna Dutta Vajpai, 1979 , Hindi samiti , Lucknow , UP
- The Ancient and Medieval Architecture of India: a study of Indo-Aryan civilization by E. B. Havell, (1915). John Murray, London.
- J.C. Harle – Art of Indian Subcontinent
- A. Ghosh – Ajanta Murals
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This course can be opted as an elective: Open to all

**Suggested Continuous Evaluation Methods:**

- Tour of monuments and art galleries related with syllabus . (10 Marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites: 10+2 in any discipline

**Suggested equivalent online courses:**

- Coursera
- Swayam

**Year I****Paper 2****Practical**

<b>Program/Class: Certificate</b>	<b>Year: First</b>	<b>Semester: 1</b>
<b>Subject: B.A. Drawing &amp; Painting</b>		
Course Code: A210102P	Course Title: <b>Drawing and Color Studies</b>	
<b>Course Outcome:</b>		
Sketch and render objects (fruits, vegetables, leaf, geometrical shapes etc.) with various medium like Pencil, Pen, ink, water color, Poster color, Oil Pastel color, Dry Pastel, Charcoal Pencil, Color Pencils etc. Exhibit understanding of color (properties of colors, color wheel & color value) and use it judiciously in the creation of visual work.		
Credits: 2	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0 (Each Practical will be 2 Hrs.)		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Sketching of Object in various medium like Pencil, Charcoal and Pen & Ink, Pastel etc.	6
<b>II</b>	Drawing of Object in various medium like Pencil, Charcoal and Pen & Ink etc.	6
<b>III</b>	Color Tone of Geometrical Shape in Poster Color/Water color	6
<b>IV</b>	Color Tone of Still Objects in Poster Color/Water color	6
<b>V</b>	Color tone of Nature with Still Objects as a composition in Poster Color/Water Color	6
<b>Suggested Readings:</b>		
<b>The artwork will be produced in the studio of the department under the direction of the teacher.</b>		
1. Hayashi Studio, (1994), Water Colour Rendering, Graphic-Sha Publishing Co., Ltd.		
2. B. Edwards, (2004), Color by Betty Edwards: A Course in Mastering the Art of Mixing Colors, Penguin Group Inc, New York. ISBN: 1-58542-199-5.		
3. Feisner, E. (2006). Colour Studies, NY NY USA. Fairchild Publications		
4. Gerritsen Franz. (1983). Theory & Practise of color: A color based theory based on the laws of perception. Subsequent Edition Van Nostrand Reinhold Publication.		
5. Fraser, Tom & Banks Adam. (2004). Designers color Manual: The complete guide to color theory & application, San Francisco, USA. Chronicle Books		

6. Gonnella, Rose & Friedman Max. (2014) Design Fundamentals: Notes on color theory. 1st Edition. San Francisco, USA. Peach Pit Press

7. Recker, Keith & Eiseman Leatrice. (2011). Pantone: The twentieth century in color

8. Mollica, Patti. (2013). Color theory: An essential guide to color from basic principles to practical applications. 1st Edition. San Francisco USA. Walter Foster Publishing

9. Ungar Joseph. (1986). Rendering Mixed media. NY USA. Watson-Guption Publication INC U.S.

10. Kasprisin Ron (1999) .Design media: Technique for water color, pen & ink, pastel and colored marker. Hudson County New Jersey, USA. John Wiley & Sons.

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar : 10 Sessional work (Two plates from each unit) ,(20 Marks)
- Sketching & Drawing (10 Plates minimum )
- Attendance (5 Marks)
- Paper Size – 1/4
- Exam will be conducted in-
- Still life with colour in any medium (50 Marks) , Time - 3 Hours
- Two dimensional drawing in any medium (25 Marks), Time - 2 Hours

Course prerequisites: 10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

**Year -I**

**Paper I  
Theory**

<b>Program/Class:</b> Certificate	<b>Year:</b> First	<b>Semester:</b> 2
<b>Subject: B.A. Drawing &amp; Painting</b>		
Course Code: A210201T	Course Title: <b>Fundamentals of Art</b>	
<b>Course Outcome:</b>		
Students get information about Definition of art. The art language is based on concepts called the “ELEMENTS and COMPOSITION of ART”. Introduction to the basics elements of art,6 Elements of art Elements of Art: Line, Shape, Color , Texture, Value/ Tone, Colour		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
I.	Definition of art, Shadanga : The Six Limbs of Indian Art	8
II.	Elements of Art : Line,Shape/Form, Color	8
III.	Texture, Tone/Value, Space	8
IV.	Principles of Art& Composition : Unity, Harmony, Balance	8
V.	Emphasis, Rhythm/Movement , Dominance ,Perspective	8
VI.	Material & Methods : Lead Pencil, Brushes, Papers	7
VII.	Technique of - Water Color Painting, Tempera Painting, Acrylic Color Painting, Oil Color Painting	7
VIII.	Fresco- Buon, Secco, Mosaic Painting	6
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"><li>• Art Fundamentals: Color, Light, Composition, Anatomy, Perspective and Depth - 3Dtotal publishing</li></ul>		



- Light for Visual Artists: Understanding & Using Visual Light in Art and Design - Richard Yot
- Color and light: A Guide for the Realist Painter - James Gurney
- Bridgman's Complete Guide to Drawing From Life - George B. Bridgman
- How to Draw: Drawing and Sketching Objects and Environments - Scott Robertson
- रूपप्रद कला के मूल आधार : अग्रवाल एंि शर्मा, अनु बुक प्रकाशन
- रूपांकन, चिरराज कशोर अग्रवाल, संजय प्रकाशन

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar (10 Marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites:10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

**Year I**

**Paper 2  
Practical**

<b>Program/Class: Certificate</b>	<b>Year: First</b>	<b>Semester: 2</b>
Subject: <b>B.A. Drawing &amp; Painting</b>		
Course Code: A210202P	Course Title: <b>Drawing and Sketching of Human Body</b>	
<b>Course Outcome:</b>		
Students will learn the anatomical structure of human body to beautify their art work with expression , movement & rhythm .		
Credits: 2	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0(Each Practical will be 2 Hrs.)		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Sketching & Drawing of Hand and Leg Movement	6
<b>II</b>	Sketching & Drawing of Body Movement with Rhythm	6
<b>III</b>	Sketching & Drawing of Face Expression	6
<b>IV</b>	Depiction of Face Expression in Monochrome	6
<b>V</b>	Depiction of Body Movement in Monochrome	6
<b>Suggested Readings:</b>		
<b>The artwork will be produced in the studio of the department under the direction of the teacher.</b>		
<ul style="list-style-type: none"><li>• Drawing and Painting Expressive Little Faces Step-by-Step Techniques for Creating People and Portraits with Personality--Explor Watercolors,Inks, Markers, and More By Amarilys Henderson · 2020</li><li>• B. Edwards, (2004), Color by Betty Edwards: A Course in Mastering the Art of Mixing Colors, Penguin Group Inc, New York. ISBN: 1-58542-199-5.</li><li>• Hayashi Studio, (1994), Water Colour Rendering, Graphic-Sha Publishing Co., Ltd.</li><li>• Gerritsen Franz. (1983). Theory &amp; Practise of color: A color based theory based on the laws of perception. Subsequent Edition Van Nostrand Reinhold Publication.</li><li>• Feisner, E. (2006). ColourStudies, NY NY USA. Fairchild Publications</li><li>• Fraser, Tom &amp; Banks Adam. (2004). Designers color Manual: The complete guide to color theory &amp; application, San Francisco,USA. Chronicle Books</li><li>• Gonnella, Rose &amp; Friedman Max. (2014) Design Fundamentals: Notes on color theory. 1st</li></ul>		

Edition. San Francisco, USA. Peach Pit Press .

- The Head By Andrew Loomis · Published:1989 Publisher:Walter Foster Pub.Vastu-Silpa Kosha,
- Drawing the Human Head Anatomy, Expressions, Emotions and Feelings By Giovanni Colombo, Giuseppe Vigliotti, Published:August 2017,Publisher:Hoaki Books SL

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar : 10 Sessional Work (Minimum two plates from each unit) - (20 Marks)
- Drawing & Sketching – (10 Plates)
- Attendance (5 Marks)
- Paper Size –  $\frac{1}{4}$
- Exam will be conducted -
- From V unit - (50 Marks), Time - 3 Hours
- Drawing & Sketching – (25 Marks), Time - 2 Hour

Course prerequisites: 10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

Year 2

Paper 1

Theory

<b>Program/Class:</b> Degree	<b>Year:</b> Second	<b>Semester:</b> 3
Subject: <b>B.A. drawing &amp; Painting</b>		
Course Code: A210301T	Course Title: <b>History of Art : Pala to Pandya &amp; Nayaka Period</b>	
<b>Course Outcome:</b> Students will recognize and understand major monuments, methods and theories, and be able to assess the qualities of works of art and architecture in their historical and cultural settings. How the then social problems should become subjects of Art.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
I	Pala Manuscript Painting, Jain Manuscript Painting, Gujarti Style, Apbhransh Style	8
II	Chalukya Period : Temple at Badami, Pattadkal and Aihole	8
III	Pallava Period : Ratha Temple, Shore Temple & Gangavtaran Pannel - Mahabalipuram, Kailashnath Temple- Kanchipuram	8
IV	Chola Period : Sculpture and Architecture - Bronze Sculpture, Brihadeshwar Temple at Tanjaur & Gangaikondcholpuram, Airawteswara Temple at Darasuram and Kumbheswar at Kumbhkonam.	8
V	Chandel Period - Khajuraho Temple	8
VI	Kalinga Architectures : Sun Temple- Konark, Lingraj Temple- Bhuwneshwar, Jagunnath Temple- Puri	7
VII.	Jain Temple of Mount Tabu & Ranakpur, Rajsthan.	7
VIII.	Hoysaleswara Temple- Halevid, Minakshi Temple- Madurai, Islamic Architecture.	6
<b>Suggested Readings:</b> <ul style="list-style-type: none"><li>भारतीय चित्रकला, वास्तिवत विरोला, रमत्र प्रकशन, प्राइवेट इलाहाबाद</li><li>History of Art in India, by Dr. R. S. Sharma, Vikas Publishing House, New Delhi</li></ul>		

- भारतीय चित्रकला का इतिहास : अकबर बहादुर, वमालि, प्रकाश बुक डिपॉ, Dyk vkj dye| Mll fxjkt fd'kksj vxoky| v'kksd idk'ku eafnj] vyhx<
- Studies in Jaina Art and Iconography and Allied Subjects By Umakant Premanand Shah,1995, Abhinav Prakashan , Vadodara
- Jain Manuscript Painting by John Guy ,January 2012, Department of Asian Art, The Metropolitan Museum of Art
- A Brief History of Indian Painting by Lokesh Chandra Sharma,2008, Krishna Prakashan , Meerut
- The Heritage of Indian Art A Pictorial Presentation By Vasudeva S. Agrawala
- Art of TibiA Catalogue of the Los Angeles County Museum of Art Collection By Los Angeles County Museum of Art, Pratapaditya Pal, Hugh Richardson · 1983
- M.N.P.Tiwari& Kamal Giri - MadhyakalinBharatiyaMurtikala (Hindi)
- Krishna Deva – Khajuraho
- C.P. Sinha– Art of Bihar
- A.P. Srivastava & Ellora Ki Brahman Dev Pratimayen (Hindi)
- R.S. Gupta & B.D. Mahajan – Ajanta, Ellora an Aurangabad Caves
- AschwinD.Lippi – Indian Medieval Sculpture
- Bhanu Agrawal - Bharatiya ChitrakalaKe MulaSrota (Hindi)
- A.K. Coomarasawamy – Introduction to Indian Art
- Siva SwarupSahai - Bharatiya Kala (Hindi)
- Stella Kramrisch – Indian Sculpture
- Rai Krishna Das - Bharatiya Chitrakala (Hindi)
- VachaspatiGairola - BharatiyaChitrakala (Hindi)
- Boardman, John, ed., The Oxford History of Classical Art, 1993, OUP, ISBN 0198143869
- Craven, Roy C., Indian Art: A Concise History, 1987, Thames & Hudson (Praeger in USA), ISBN 0500201463
- Harle, J. C., The Art and Architecture of the Indian Subcontinent, 2nd edn. 1994, Yale University Press. (Pelican History of Art), ISBN 0300062176
- Huntington, Susan L. (1984). The "Pāla-Sena" Schools of Sculpture. Brill Archive. ISBN 90-04-06856-2.
- V.S. Agrawal – Indian Art
- V.S. Agrawal – Studies in Indian Art
- V.S. Agrawal & Bhartiya Kala (Hindi)
- N.P. Joshi & PrachinBharatiyaMurtikala (Hindi)

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar (10 Marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites:10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

**Year -II**

**Paper 2  
Practical**

<b>Program/Class: Degree</b>	<b>Year: Second</b>	<b>Semester: 3</b>
<b>Subject: B.A. Drawing &amp; Painting</b>		
Course Code: A210302P	Course Title : <b>Still Life</b>	
<b>Course Outcome:</b>		
A still life painting is pretty self-explanatory... it's a painting of objects that sit still. These objects can be inanimate things, like fruits or vases; they can also be things that are no longer alive, like animals or flowers.		
Credits: 2	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0 (Each Practical will be 2 Hrs.)		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Still Life : Various Shapes like Cube, Sphere, Cone etc. with Pencil denoting Light & Shade	6
<b>II</b>	Still Life : Various Objects with Pencil denoting Light & Shade	6
<b>III</b>	Still Life : Copy of Old Master Work in Color	6
<b>IV</b>	Still Life : Various Objects in Water Color	6
<b>V</b>	Still Life : Various Objects in Poster Color/Acrylic Color	6
<b>Suggested Readings:</b>		
<b>The artwork will be produced in the studio of the department under the direction of the teacher.</b>		
<ul style="list-style-type: none"><li>• Painting Still Life in Watercolour By Lesley E. Hollands, Published: 2009, Publisher : Crowood Press</li><li>• Watercolors, Still Life By Brian Bagnall, Ursula Bagnall, Astrid Hille, Published : September 1997, Publisher: Walter Foster Publishing, Incorporated</li><li>• Learn to Paint in Watercolour Step by Step by William Newton, Published: 9 March 2017, Publisher: Search Press</li><li>• The Art of Still Life (A Contemporary Guide to Classical Techniques, Composition, and Painting in Oil ) by Todd M. Casey , Published: 18 February 2020, Publisher: Monacelli Press, Incorporated</li></ul>		
This course can be opted as an elective: Open to all		

**Suggested Continuous Evaluation Methods:**

- Assignment/ Seminar : 5 Sessional work , Paper Size –  $\frac{1}{4}$  - (20 Marks)
- Attendance (5 Marks)

Course prerequisites:10+2 in any discipline

**Suggested equivalent online courses:**

- Coursera
- Swayam

**Year II****Paper 1  
Theory**

<b>Program/Class:</b> Diploma	<b>Year:</b> Second	<b>Semester:</b> 4
<b>Subject: B.A. drawing &amp; Painting</b>		
Course Code: A210401T	Course Title : <b>Aesthetics</b>	
<b>Course Outcome:</b>		
It will develop a careful investigation of the qualities belonging to the objects and events. Students will be able to response the objects and event aesthetically. Thoughts and feeling colored in an aesthetic response will enrich the knowledge of the students to the realm of art.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Aesthetics , Arts and Philosophy, Art and Beauty	8
<b>II</b>	Concept of Aesthetics in Western Art : Plato, Aristotle	8
<b>III</b>	Baumgarten, Hegel,	8
<b>IV</b>	Croce, Tolstoy	8
<b>V</b>	Concept of Aesthetics in Indian Art	8
<b>VI</b>	Theory of Rasa acording to Bharat Muni and Abhinavagupta, Rasa-Dhwani by Anandavardhan	7
<b>VII</b>	Other Notable Aesthetician's view : Bhattalolatta's , Shankuk, Bhattanayaka	7
<b>VIII</b>	Bhamaha, Vamana, Kshemendra and Kuntak	6
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"><li>• Dr. Mamta Chaturvedi - Saundryashastra</li><li>• Neelkant – Saundrya-shastra ki pashchatya parampra</li><li>• Dr. Rajendra Vajpayee- Saundrya</li></ul>		
This course can be opted as an elective: Open to all		



Suggested Continuous Evaluation Methods:

- Assignment/ Seminar (10 Marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites:10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

**Year 2**

**Paper -2  
Practical**

<b>Program/Class:</b> Diploma	<b>Year:</b> Second	<b>Semester:</b> 4
<b>Subject: B.A. drawing &amp; Painting</b>		
Course Code: A210402P	Course Title : <b>Photography / Lettering</b>	
<b>Course Outcome:</b>		
<p><b>The artwork will be produced in the studio of the department under the direction of the teacher.</b></p> <p>Recognize the concepts of photography &amp; its applications. Practice the handling of the camera and its functions such as aperture, shutter speed and ISO. Explore different camera angles, camera movements and camera shots. Understand the indoor and outdoor lighting by using photographic concepts. Explore the use of photographic concepts in the fields of advertising, animation, art direction. /Students will be able to understand the basics of creating letters. Learning the basics of lettering, they will be able to create new experimental fonts.</p>		
Credits: 2	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0 (Each Practical will be 2 Hrs.)		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Understanding Indoor & outdoor lighting; Camera controls- Aperture, shutter speed, focus. or Latin Alphabates ; Sans and Sarif Font in Black (Water Proof Ink)	6
<b>II</b>	Advertising Photography (Product)- USP of a product should reflect in the composition. Arrangement of the product with props and set Minimum 05 photographs (size 8x12 inch). or Devnagari Alphabets ; Sans and Sarif Font in Black (Water Proof Ink)	6
<b>III</b>	Photo feature with minimum 10 photographs (size 8x12 inch) on subjects like Historical monuments, Fort, Museum, Picnic Spot, Temple and its surroundings etc. or A Sentence Composition in Latin Script ; Sans and Sarif Font in Black (Water Proof Ink)/Poster Color	6
<b>IV</b>	Micro Photography on subjects like Jewellery, Stationary, Micro Objects etc.	6

	<p style="text-align: center;">or</p> <p>A Sentence Composition in Devnagari Script ; Sans and Sarif Font in Black (Water Proof Ink)/ Poster Color</p>	
V	<p>Photo feature with minimum 10 photographs (size 8x12 inch) on Live Models and Human Expression</p> <p style="text-align: center;">or</p> <p>Creative Lettering : In Color</p>	6
<p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• Langford Michael , (1997), Basic Photography 6th revised edition ,US/UK, Focal Press</li> <li>• Praker David, (2006), Basics Photography : Composition, Worthing UK, AVA Publishing</li> <li>• David Praker (2008), Basic Photography: working in Black &amp; White : Worthing UK, AVA Publishing</li> <li>• Hansen Michael &amp; Tater Mohit, (2013) Point &amp; Shoot: Digital Photography : Basics for Beginners &amp; Amateurs: Europe, CreateSpace Independent Publishing Platform</li> <li>• Ducker Robert &amp; Key Teresa (2012) Bob’s Basic Photography: Texas, Bob Media.com</li> <li>• Bavister Steven , (2000), Digital Photography- A beginners guide UK, Collin &amp; Brown</li> <li>• Bedford Edward J, (2003), Nature Photography for Beginners , Montana, Kessinger Publishing.</li> <li>• Martina flor, The Golden Secrets of Lettering (2017) , <b>Princeton Architectural Press, ISBN-10161689573X</b></li> </ul>		
<p>This course can be opted as an elective: Open to all</p>		
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> <li>• Assignment/ Seminar : 5 Sessional work , Paper Size – ¼ - (20 Marks)</li> <li>• Attendance (5 Marks)</li> </ul>		
<p>Course prerequisites:10+2 in any discipline</p>		
<p>Suggested equivalent online courses:</p> <ul style="list-style-type: none"> <li>• Coursera</li> <li>• Swayam</li> </ul>		

Year 3

Paper -1  
Theory

Program/Class: Degree	Year: Third	Semester: 5
Subject: <b>B.A. drawing &amp; Painting</b>		
Course Code: A210501T	Course Title : <b>History of Indian Art- Rajsthani, Mughal &amp; Pahari Style</b>	
<b>Course Outcome:</b> Learning the three painting style of Indian heritage, students will be able to differentiate them easily how they are different due to their cultural and regional changing. It will help the students enhancing their art approach how the cultural and regional set up is important to make a distinctive identification.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
I.	Rajsthani Painting- Background of Rajsthani Painting, Mewar School : Mewar Harauti School: Bundi-Kota Kalam	8
II.	Dhundhar School : Amber, Jaipur & Alwar Kalam Marwar School : Jodhpur, Bikaner & kishangarh Kalam	8
III.	Mughal Period : Background of Mughal Art- Irani/Persia School, Baber, Humayun	8
IV.	Akbar period : Painting & Architecture, Jahangir period : Painting & Architecture,	8
V.	Shah Jahan period : Painting & Architecture, Aurangzeb period : Painting & Architecture,	8
VI.	Deccan Kalam: Bijapur,Ahmadnagar And Golkonda	7
VII.	Pahari Painting - Background of Pahari Painting, Guler Kalam, Kangara Kalam, Basohali Kalam	7
VIII.	Chamba Kalam, Kullu Kalam, Garhwal Kalam	6
<b>Suggested Readings:</b> <ul style="list-style-type: none"><li>• भारतीय चित्रकला का इतिहास : अमरनाथ बहादूर वमणि, प्रकाश बुक डिपॉ, </li><li>• भारतीय चित्रकला एवं मूर्तिकला का इतिहास: रीता प्रताप, jktLFkku fgUlh xzUfK vdkneh</li><li>• Dyk vkj dye] Mll fxjkt fd'kksj vxoky] v'kksd id'ku eafnj] vyhx&lt;</li><li>• Early Mughal painting by Milo Cleveland Beach , Published: 1987, Publisher:Asia Society</li><li>• Indian court painting, 16th-19th century by Steven Kossak,1997, Metropolitan Museum of Art</li></ul>		

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- Four Centuries of Rajput Painting Mewar, Marwar and Dhundhar Indian Miniatures from the Collection of Isabella and Vicky Ducrot By Vicky Ducrot, Dr. Daljeet, Daljeet Kaur, Published:2009
- Evenson, Norma (1989). The Indian Metropolis. New Haven and London: Yale University press
- Vastu-Silpa Kosha, Encyclopedia of Hindu Temple architecture and Vastu/S.K.Ramachandara Rao, Delhi, Devine Books, (Lala Murari Lal Chharia Oriental series)

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar (10 Marks)
- Written (10marks)
- Attendance (5 Marks)

Course prerequisites:10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

Year 3

Paper -2  
Theory

Program/Class: Degree	Year: Third	Semester: 5
Subject: <b>B.A. drawing &amp; Painting</b>		
Course Code: A210502T	Course Title : <b>History of Indian art- Development of Modern Art</b>	
<b>Course Outcome:</b> In this section, students will study development of Indian modern art.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
I	Company Painting, Raja Ravi Varma	8
II	Renaissance: Bengal School of Art – E.B. Havell, Abanindranath Tagore	8
III	Nadlal Bose, Asit Kumar Haldar	8
IV	Shailendra Nath Dey, Kshitindranath Majumdar	8
V	D.P. Rai Chaudhary, Sudhir Ranjan Khastgir,	8
VI	Artist of Individual Style : Gagnendranath Tagore, Amrita Sher-Gil,	7
VII	Rabindranath Tagore, Ramkinkar Baij,	7
VIII	Folk Artist – Jamini Roy.	6
<b>Suggested Readings:</b> <ul style="list-style-type: none"><li>• A History of Indian Painting : The Modern Period by Krishna Chaitanya pages 36 &amp; 37 ISBN 8170173108</li><li>• Hkkjrh; fp=dyk vkj ewfrdyk dk bfrgk ] Mll jhrk izrki] jktLFkku fgUnh xzUFk vdkneh</li><li>• ledkyhu Hkkjrh; dyk] Mll eerK prqsznh] jktLFkku fgUnh xUFk vdkneh</li><li>• भारतीय चित्रकला का इतिहास : अखण्ड बहादूर वमणि, प्रकाश बुक डिपो,</li></ul>		

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar (20 Marks)
- Attendance (5 Marks)

Course prerequisites:10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

**Year III**

**Paper 3  
Practical**

<b>Program/Class: Degree</b>	<b>Year: Third</b>	<b>Semester: 5</b>
<b>Subject: B.A. drawing &amp; Painting</b>		
Course Code: A210503P	Course Title : <b>Head (Bust) Study with pencil and color</b>	
<b>Course Outcome:</b>		
Head study is very important in art. In the head study, the student studies the various postures of the human face. Apart from this, after studying closely the eyes, ears, nose, and hair tries to engrave it on paper. Variety of male and female models in different poses. The basic proportions of the head and the proper placement of facial features.		
Credits: 2	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0 (Each Practical will be 2 Hrs.)		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Head Study with pencil drawing and shading	6
<b>II</b>	Head Study with watercolor -I	6
<b>III</b>	Head Study with watercolor -II	6
<b>IV</b>	Head Study with acrylic /oil color - I	6
<b>V</b>	Head Study with acrylic /oil color - II	6
<b>Suggested Readings:</b>		
<b>The artwork will be produced in the studio of the department under the direction of the teacher.</b>		
<ul style="list-style-type: none"><li>• The bust will be provided in the studio by the department.</li></ul>		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods:		
<ul style="list-style-type: none"><li>• Assignment/ Seminar : 5 Sessional work , Paper Size – ¼ - (20 Marks)</li><li>• Attendance (5 Marks)</li></ul>		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"><li>• Coursera</li><li>• Swayam</li></ul>		



**Year III****Paper 4  
Project**

<b>Program/Class: Degree</b>	<b>Year: Third</b>	<b>Semester: 5</b>
<b>Subject: B.A. drawing &amp; Painting</b>		
Course Code: A210504R	<b>Course Title : Copy &amp; Study of Notable Artist's Work</b>	
<b>Course Outcome:</b>		
Preparing their copy of notable Master's artworks is a good tool to learn and understand the nuances of art. Students will be able to understand the characteristics of the master's artwork by absorbing the artistic expressions of the artists. By studying the copy of the works of Indian artists as well as European artists, students will develop an understanding of their art.		
Credits: 3	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0 (Each Practical will be 2 Hrs.)		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Oil Paintings of Raja Ravi Varma, Amrita Sher-Gil,	9
<b>II</b>	Leonardo da Vinci, Caravaggio, Johannes Vermeer or John Constable	9
<b>III</b>	Wash Painting of Abanindranath Tagore, Kshitindrnath Majumdar or B.N. Arya	9
<b>IV</b>	Water Color Painting: Milind Mulick,	9
<b>V</b>	Tempera/ Gouache Painting of Jamini Roy or K.G. Subramanyan / Miniature Painting (Rajsthani, Mughal or Pahari)	9
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>• The artefacts of the notable Master will be selected and his imitations will be made in the studio under the direction of the teacher.</li> </ul>		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods:		
<ul style="list-style-type: none"> <li>• Assignment/ Seminar (20 Marks)</li> <li>• Attendance (5 Marks)</li> </ul>		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> <li>• Coursera</li> <li>• Swayam</li> </ul>		

**Year 3**

**Paper -1**

**Theory**

<b>Program/Class: Degree</b>	<b>Year: Third</b>	<b>Semester: 6</b>
<b>Subject: B.A. drawing &amp; Painting</b>		
Course Code: A210601T	Course Title : <b>History of Indian Art- Modern Art Group &amp; Its Artists</b>	
<b>Course Outcome:</b>		
In this part, students will study the role of Indian modern art group & its artist how they proceed the Indian art forward in the globalization era.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Calcutta Group-43 : Nirode Mazumdar, Rathin Maitra, Prankrishna Pal,	8
<b>II</b>	Gopal Ghosh, Paritosh Sen, Prados Das Gupta	7
<b>III</b>	PAG Group : F.N. Suza, S.H. Raza, M.F. Husain,	8
<b>IV</b>	K.H. Ara, H.A. Gade, S.K. Bakre	7
<b>V</b>	Delhi Shilpi Chakra Group: B.C.Sanyal, K.S.Kulkarni, Dhanraj Bhagat, P.N. Mago	8
<b>VI</b>	K.G.Subramanyan, Ram Kumar, Satish Gujral,	8
<b>VII</b>	Group-1890	8
<b>VIII</b>	Cholmandalam : K.C.S. Paniker	6
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>• Hkkjrh; fp=dyk vUj ewfrdyk dk bfrgkI] Mll jhrk irki] jktLFkku fgUnh xzUFk vdkneh</li> <li>• भारतीय चित्रकला का इतिहास : अमनोश बहादूर वमो, प्रकाश बुक विपो,</li> <li>• ledkyhu Hkkjrh; dyk] Mll eerK prqsnh] jktLFkku fgUnh xzUFk vdkneh</li> <li>• Bhattacharya, Sunil Kumar (1 January 1994). "2. Revivalism and the Impact of the West". Trends in modern Indian art. M.D. Publications Pvt. Ltd. pp. 7–11. ISBN 978-81-85880-21-1. Retrieved 14 December 2011.</li> <li>• Contemporary Indian Artists By Geeta Kapur · 1978 Publisher:Vikas Original from:the University of Michigan</li> <li>• The Making of Modern Art The Progressives By Well-Known Art Historian and Independent</li> </ul>		

<p>Curator Yashodhara Dalmia, Yashodhara Dalmia, Rudolf von Leyden · 2001 Publisher: OUP Oxford Original from: the University of Michigan</p> <ul style="list-style-type: none"><li>• Vrihad Aadhunik Kala Kosh by Vinod Bhardwaj, Published: 2006, Publisher: Vāṇī Prakāśana (Hindi)</li><li>• Aaj ki Kala By Prayag Shukla, Published: 2007, Publisher: Rajkamal Prakashan (Hindi)</li><li>• Kala Ke Praneta by Sachirani Gurtu, Published: 2007, Publisher: India Publikeshan House (Hindi)</li></ul>
<p>This course can be opted as an elective: Open to all</p>
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"><li>• Assignment/ Seminar (20 Marks)</li><li>• Attendance (5 Marks)</li></ul>
<p>Course prerequisites: 10+2 in any discipline</p>
<p>Suggested equivalent online courses:</p> <ul style="list-style-type: none"><li>• Coursera</li><li>• Swayam</li></ul>

**Year 3****Paper 2  
Theory**

<b>Program/Class: Degree</b>	<b>Year: Third</b>	<b>Semester: 6</b>
<b>Subject: B.A. drawing &amp; Painting</b>		
Course Code: A210602T	Course Title : <b>Indian Folk &amp; Tribal Art</b>	
<b>Course Outcome:</b>		
In this part, students will study the various forms of Indian folk & tribal arts that create a special enthusiasm. It convince how the depiction of a pure & true environment is important to an art work.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Folk Art: Madhubani Painting of Bihar	8
<b>II</b>	Patachitra of Odisha	7
<b>III</b>	Tanjore Painting of Tamil Nadu	8
<b>IV</b>	Kalamkari of Andhra Pradesh	7
<b>V</b>	Tribal Art: Warli Painting of Maharashtra, Saura Painting of Odisha	8
<b>VI</b>	Gond Painting of Madhya Pradesh, Pithora Painting of Madhya Pradesh	9
<b>VII</b>	Various Forms of Traditional Floor Art: Rangoli, - Maharashtra Saathiya- Gujarat Sona Rakhana or Chowk Purana- U.P. Mandana- Rajasthan	6
<b>VIII</b>	Alpana- W.Bengal Muruja/Jhoti/Chita- Odisha Aripan- Bihar Aipan- Uttarakhand	7
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>• Tanjore Painting, A Chapter in Indian Art History by N. S. 'Kora' Ramaswami</li> <li>• Indian Folk and Tribal Paintings (2008), Charu Smita Gupta, ISBN-13 : 978-8174364654</li> <li>• Indian Folk and Tribal Art (2020), Anup Kumar, B R Publisher, ISBN-13 : 978-9388162135</li> <li>• Indian Folk Art (1985), Mode Heinz , ISBN-13 : 978-0881680102</li> </ul>		

- Madhubani Art : Indian Art Series, Bharti dayal, Publisher- Niyogi Books, ISBN-10 : 9789385285080
- The mystical World of Warlis(2018), Madhukar vadu,, Publisher- notion press, ISBN-13: 978-1644298268

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar (20 Marks)
- Attendance (5 Marks)

Course prerequisites:10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

**Year 3**

**Paper 3  
Practical**

<b>Program/Class: Degree</b>	<b>Year: Third</b>	<b>Semester: 6</b>
<b>Subject: B.A. drawing &amp; Painting</b>		
Course Code: A210603P	Course Title : <b>Figurative Composition</b>	
<b>Course Outcome:</b>		
<b>The artwork will be produced in the studio of the department under the direction of the teacher.</b>		
In this section, students will do the work of decorating them with colors by marking the selected subjects on the paper seat. In the form of subjects such as market scenes, festivals, waiting, working women or men, rural life, boys and girls playing, etc. can be given. In composition, two auxiliary elements with at least three figures must be in the picture.		
Credits: 2	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0 (Each Practical will be 2 Hrs.)		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Figurative Composition in pencil or Pen & Ink on Paper	6
<b>II</b>	Figurative Composition in watercolor	6
<b>III</b>	Figurative Composition in watercolor	6
<b>IV</b>	Figurative Composition in Oil Color/acrylic Color	6
<b>V</b>	Figurative Composition in Oil Color/acrylic Color	6
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>• Students will use their own imaginative power to create a compositional work in the medium learnt so far.</li> </ul>		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods:		
<ul style="list-style-type: none"> <li>• Assignment/ Seminar (20 Marks)</li> <li>• Attendance (5 Marks)</li> </ul>		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> <li>• Coursera</li> <li>• Swayam</li> </ul>		

**Year 3**

**Paper 4**

**Project**

<b>Program/Class: Degree</b>	<b>Year: Third</b>	<b>Semester: 6</b>
<b>Subject: B.A. drawing &amp; Painting</b>		
Course Code: A210604R	Course Title : <b>Land Scene</b>	
<b>Course Outcome:</b>		
<b>The artwork will be produced in the studio of the department under the direction of the teacher.</b>		
Landscape painting, the depiction of natural scenery in art. Landscape paintings may capture mountains, valleys, bodies of water, fields, forests, and coasts and may or may not include man-made structures as well as people.		
Credits: 3	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0 (Each Practical will be 2 Hrs.)		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Landscape in pencil or Pen & Ink on Paper	9
<b>II</b>	Landscape in watercolor	9
<b>III</b>	Landscape in watercolor	9
<b>IV</b>	Landscape in Oil Color/acrylic Color	9
<b>V</b>	Landscape in Oil Color/acrylic Color	9
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"><li>• Students will use their own imaginative power to create landscape work in the medium learnt so far.</li></ul>		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods:		
<ul style="list-style-type: none"><li>• Assignment/ Seminar (20 Marks)</li><li>• Attendance (5 Marks)</li></ul>		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"><li>• Coursera</li><li>• Swayam</li></ul>		