

Syllabus developed/proposed by

KISAN POST GRADUATE COLLEGE, BAHRAICH (U.P.) 271801

(Autonomous)

Affiliated to Dr. Rammanohar Lohia Avadh University, Ayodhya

Proposed Structure of syllabus as per N E P-2020 &
Common Minimum Syllabus for all U.P. State Universities for the

PROGRAM: B.A.

SUBJECT: DRAWING & PAINTING

S.No.	Name	Designation	Department	College/University
1	Sri Sanjeet Verma	Convenor	Drawing & Painting	Kisan P.G. College, Bahraich
2	Prof. Rajender Prasad	University Nominee	Drawing & Painting	Dr. Sakuntala Mishra Rashtriye Punarwas Vishvidhalaya Lucknow
3	Dr. Rajiv Nayan	Subject Expert	Drawing & Painting	Lucknow University
4	Dr. KumudBala	Subject Expert	Drawing & Painting	D.A-V. College Kanpur
5	Dr. Ambreesh Kumar Srivastava	Invited Member	Drawing & Painting	K.S. Saket P.G. College Ayodhya
6	Dr. Manju Singh	Invited Member	Drawing & Painting	Bareilly College Bareilly

स्थापित
1960

सा विद्या या विमुक्तये

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 Scene	Project	3



PROGRAM/CLASS: CERTIFICATE		YEAR: FIRST	SEMESTER: 1
SUBJECT: B.A. DRAWING & PAINTING			
COURSE CODE: A210101T		COURSE TITLE: HISTORY OF ART : PRE HISTORIC TO RASHTRAKUTA	
Course Outcome:			
Students will recognize and understand major monuments, artists, methods and theories, and be able to assess the qualities of works of art and architecture in their historical and cultural settings. How 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.	Primitive art with reference to Indian Painting - Outline of History of man and civilization, with special reference to important cultures i.e. Pre-historic Painting		8
II.	Indus Valley		8
III.	Mauryan Period : Pottery, Sculptures & Architectures		8
IV.	Stupas : Sanchi, Bharhut, Amrawati, Nagarjunkonda & Dhamek etc.		8
V.	Gandhar & Mathura Sculptures		7
VI.	Gupta Period : Pottery, Sculptures & Architectures		7
VII.	Caves Art : Jogimara, Ajanta, Bagh, Sittanwasal, & Sigiriya		8
VIII.	Allora & Elephanta Caves		6
Suggested Readings:			
<ul style="list-style-type: none"> • V.S. 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 			
This course can be opted as an elective: Open to all			
Suggested Continuous Evaluation Methods:			
<ul style="list-style-type: none"> • Assignment/ Seminar (10 Marks) • Written Test (10 Marks) • Attendance (5 Marks) 			
Course prerequisites: 10+2 in any discipline			
Suggested equivalent online courses:			
<ul style="list-style-type: none"> • Coursera • Swayam 			

**YEAR I
PAPER 2 PRACTICAL**

PROGRAM/CLASS: CERTIFICATE	YEAR: FIRST	SEMESTER: 1
SUBJECT: B.A. DRAWING & PAINTING		
COURSE CODE: A210102P	COURSE TITLE: DRAWING AND COLOR STUDIES	
Course Outcome:		
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.)		
Unit	Topics	No. of Lectures
I	Sketching of Object in various medium like Pencil, Charcoal and Pen & Ink, Pastel etc.	6
II	Drawing of Object in various medium like Pencil, Charcoal and Pen & Ink etc.	6
III	Color Tone of Geometrical Shape in Poster Color/Water color	6
IV	Color Tone of Still Objects in Poster Color/Water color	6
V	Color tone of Nature with Still Objects as a composition in Poster Color/Water Color	6
Suggested Readings: The artwork will be produced in the studio of the department under the direction of the teacher.		
<ol style="list-style-type: none"> 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, PenguinGroup 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:		
<ul style="list-style-type: none"> • Assignment/ Seminar : 5 Sessional work , Paper Size – ¼ – (20 Marks) • Attendance (5 Marks) 		
Course prerequisites: 10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> • Coursera • Swayam 		

**YEAR -I
PAPER I THEORY**

PROGRAM/CLASS: CERTIFICATE	YEAR: FIRST	SEMESTER: 2
SUBJECT: DRAWING & PAINTING		
COURSE CODE: A210201T	COURSE TITLE: FUNDAMENTALS OF ART	
<p>Course Outcome: Students get information about Definition of art. The art language is based on concepts called the “ELEMENTS and PRINCIPLES of Design”. Introduction to the basics elements of art, 5 Elements of art: Line Shape Color Texture Value</p>		
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.	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 : Unity, Harmony, Balance	8
V.	Emphasis, Rhythm/Movement , Perspective	8
VI.	Material & Methods : Lead Pencil, crayon, Charcoal, Pastel, Brushes, Papers, Boards	7
VII.	Technique of - Water Color Painting, Tempera Painting, Acrylic Color Painting, Oil Color Painting- Alla prima & Impasto.	7
VIII.	Gouache Painting, Fresco- Buon, Secco, Jaipur Fresco, Mosaic Painting	6
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Art Fundamentals: Color, Light, Composition, Anatomy, Perspective and Depth - 3Dtotal publishing • Light for Visual Artists: Understanding & Using Visual Light in Art and Design - Richard Yot • Color and light: A Guide for the Realist Painter - James Gurney • Bridgman's Complete Guide to Drawing From Life - George B. Bridgman • How to Draw: Drawing and Sketching Objects and Environments - Scott Robertson 		
This course can be opted as an elective: Open to all		
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> • Assignment/ Seminar (10 Marks) • Written Test (10 Marks) • Attendance (5 Marks) 		
<p>Course prerequisites: 10+2 in any discipline</p>		
<p>Suggested equivalent online courses:</p> <ul style="list-style-type: none"> • Coursera • Swayam 		

**YEAR I
PAPER 2 PRACTICAL**

PROGRAM/CLASS: CERTIFICATE	YEAR: FIRST	SEMESTER: 2
SUBJECT: B.A. DRAWING & PAINTING		
COURSE CODE: A210202P	COURSE TITLE: DRAWING AND SKETCHING OF HUMAN BODY	
Course Outcome: 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.)		
Unit	Topics	No. of Lectures
I	Sketching & Drawing of Hand and Leg Movement	6
II	Sketching & Drawing of Body Movement with Rhythm	6
III	Sketching & Drawing of Face Expression	6
IV	Depiction of Face Expression in Monochrome	6
V	Depiction of Body Movement in Monochrome	6
Suggested Readings: The artwork will be produced in the studio of the department under the direction of the teacher.		
<ul style="list-style-type: none"> • Drawing and Painting Expressive Little Faces Step-by-Step Techniques for Creating People and Portraits with Personality-Explore Water colors, Inks, Markers, and More By Amarilys Henderson ·2020 • 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. • Hayashi Studio, (1994), Water Colour Rendering, Graphic-Sha Publishing Co., Ltd. • Gerritsen Franz. (1983). Theory & Practise of color: A color based theory based on the laws of perception. Subsequent Edition Van Nostrand Reinhold Publication. • Feisner, E. (2006). Colour Studies, NY NY USA. Fairchild Publications • Fraser, Tom & Banks Adam. (2004). Designers color Manual: The complete guide to color theory & application, San Francisco, USA. Chronicle Books • Gonnella, Rose & Friedman Max. (2014) Design Fundamentals: Notes on color theory. 1st 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:		
<ul style="list-style-type: none"> • Assignment/ Seminar : 5 Sessional work , Paper Size – ¼ - (20 Marks) • Attendance (5 Marks) 		
Course prerequisites: 10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> • Coursera • Swayam 		

PROGRAM/CLASS: DEGREE		YEAR: SECOND	SEMESTER: 3
SUBJECT: Drawing & Painting			
COURSE CODE: A210301T		COURSE TITLE: History of Art: Pala To Pandya & Nayaka Period	
Course Outcome: Students will recognize and understand major monuments, methods and theories, and be able to assess the qualities of works of art and architecture in their historical and cultural settings. How the then social problems should become subjects of Art.			
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, Jagnnath Temple- Puri		7
VII.	Jain Temple of Mount Tabu & Ranakpur, Rajsthan.		7
VIII.	Hoysaleswara Temple- Halevid, Minakshi Temple- Madurai, Islamic Architecture.		6
Suggested Readings:			
<ul style="list-style-type: none"> • 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 – Madhyakalin Bharatiya Murtikala (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 • Aschwin D.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) • Vachaspati Gairola – Bharatiya Chitrakala (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 "Pāala-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

PROGRAM/CLASS: DEGREE	YEAR: SECOND	SEMESTER: 3
SUBJECT: DRAWING & PAINTING		
COURSE CODE: A210302P	COURSE TITLE: STILL LIFE	
Course Outcome:		
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.)		
Unit	Topics	No. of Lectures
I	Still Life: Various Shapes like Cube, Sphere, Cone etc. with Pencil denoting Light & Shade	6
II	Still Life: Various Objects with Pencil denoting Light & Shade	6
III	Still Life: Copy of Old Master Work in Color	6
IV	Still Life: Various Objects in Water Color	6
V	Still Life: Various Objects in Poster Color/Acrylic Color	6
Suggested Readings:		
The artwork will be produced in the studio of the department under the direction of the teacher.		
<ul style="list-style-type: none"> • Painting Still Life in Watercolour by Lesley E. Hollands, Published: 2009, Publisher: Crowood Press • Watercolors, Still Life By Brian Bagnall, Ursula Bagnall, Astrid Hille, Published: September 1997, Publisher: Walter Foster Publishing, Incorporated • Learn to Paint in Watercolour Step by Step by William Newton, Published: 9 March 2017, Publisher: Search Press • 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 		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods:		
<ul style="list-style-type: none"> • Assignment/ Seminar: 5 Sessional work, Paper Size – ¼ - (20 Marks) • Attendance (5 Marks) 		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> • Coursera • Swayam 		

YEAR II PAPER 1 THEORY

PROGRAM/CLASS: DIPLOMA		YEAR: SECOND	SEMESTER: 4
SUBJECT: B.A. DRAWING & PAINTING			
COURSE CODE: A210401T		COURSE TITLE : AESTHETICS	
Course Outcome:			
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			
Unit	Topics	No. of Lectures	
I	Aesthetics , Arts and Philosophy, Art and Beauty	8	
II	Concept of Aesthetics in Western Art : Plato, Aristotle	8	
III	Baumgarten, Hegel,	8	
IV	Croce, Tolstoy	8	
V	Concept of Aesthetics in Indian Art	8	
VI	Theory of Rasa according to Bharat Muni and Abhinavagupta, Rasa-Dhwani by Anandavardhan	7	
VII	Other Notable Aesthetician's view : Bhattalolatta's , Shankuk, Bhattanayaka	7	
VIII	Bhamaha, Vamana, Kshemendra and Kuntak	6	
Suggested Readings:			
<ul style="list-style-type: none"> • Dr. Mamta Chaturvedi - Saundryashastra • Neelkant – Saundrya-shastra ki pashchatya parampra • Dr. Rajendra Vajpayee- Saundrya 			
This course can be opted as an elective: Open to all			
Suggested Continuous Evaluation Methods:			
<ul style="list-style-type: none"> • Assignment/ Seminar (10 Marks) • Written Test (10 Marks) • Attendance (5 Marks) 			
Course prerequisites:10+2 in any discipline			
Suggested equivalent online courses:			
<ul style="list-style-type: none"> • Coursera • Swayam 			

**YEAR 2
PAPER -2 PRACTICAL**

PROGRAM/CLASS: DIPLOMA	YEAR: SECOND	SEMESTER: 4
SUBJECT: B.A. DRAWING & PAINTING		
COURSE CODE: A210402P	COURSE TITLE : PHOTOGRAPHY / LETTERING	
<p>Course Outcome: The artwork will be produced in the studio of the department under the direction of the teacher. Recognize the concepts of photography & 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.)		
Unit	Topics	No. of Lectures
I	Understanding Indoor & outdoor lighting; Camera controls- Aperture, shutter speed, focus. or Latin Alphabates ; Sans and Sarif Font in Black (Water Proof Ink)	6
II	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
III	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
IV	Micro Photography on subjects like Jewellery, Stationary, Micro Objects etc. or A Sentence Composition in Devnagari Script ; Sans and Sarif Font in Black (Water Proof Ink)/ Poster Color	6
V	Photo feature with minimum 10 photographs (size 8x12 inch) on Live Models and Human Expression or Creative Lettering : In Color	6
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Langford Michael , (1997), Basic Photography 6th revised edition ,US/UK, Focal Press • Prakel David, (2006), Basics Photography : Composition, Worthing UK, AVA Publishing • David Prakel (2008), Basic Photography: working in Black & White : Worthing UK, AVAPublishing • Hansen Michael & Tater Mohit, (2013) Point & Shoot: Digital Photography : Basics forBeginners & Amateurs: Europe, CreateSpace Independent Publishing Platform • Ducker Robert & Key Teresa (2012) Bob`s Basic Photography: Texas, Bob Media.com • Bavister Steven , (2000), Digital Photography- A beginners guide UK, Collin & Brown • Bedford Edward J, (2003), Nature Photography for Beginners , Montana, Kessinger Publishing. • Martina flor, The Golden Secrets of Lettering (2017) , Princeton Architectural Press, ISBN-10161689573X 		
This course can be opted as an elective: Open to all		
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> • Assignment/ Seminar : 5 Sessional work , Paper Size – ¼ - (20 Marks) • Attendance (5 Marks) 		
Course prerequisites:10+2 in any discipline		
<p>Suggested equivalent online courses:</p> <ul style="list-style-type: none"> • Coursera • Swayam 		

**YEAR 3
PAPER -1 THEORY**

PROGRAM/CLASS: DEGREE	YEAR: THIRD	SEMESTER: 5
SUBJECT: B.A. DRAWING & PAINTING		
COURSE CODE: A210501T COURSE TITLE : HISTORY OF INDIAN ART- RAJSTHANI, MUGHAL & PAHARI STYLE		
Course Outcome: 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
Suggested Readings:		
<ul style="list-style-type: none"> • Early Mughal painting by Milo Cleveland Beach , Published: 1987, Publisher: Asia Society • Indian court painting, 16th-19th century by Steven Kossak, 1997, Metropolitan Museum of Art • 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:		
<ul style="list-style-type: none"> • Assignment/ Seminar (10 Marks) • Written (10 marks) • Attendance (5 Marks) 		
Course prerequisites: 10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> • Coursera • Swayam 		

**YEAR 3
PAPER -2 THEORY**

PROGRAM/CLASS: DEGREE	YEAR: THIRD	SEMESTER: 5
SUBJECT: B.A. DRAWING & PAINTING		
COURSE CODE: A210502T	COURSE TITLE : HISTORY OF INDIAN ART- DEVELOPMENT OF MODERN ART	
Course Outcome: 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.	Campany Painting, Raja Ravi Varma	8
II.	Renaissance: Bengal School of Art – E.B. Havell, Abnindranath 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
Suggested Readings:		
<ul style="list-style-type: none"> • A History of Indian Painting : The Modern Period by Krishna Chaitanya pages 36 & 37 ISBN8170173108 		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods:		
<ul style="list-style-type: none"> • Assignment/ Seminar (20 Marks) • Attendance (5 Marks) 		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> • Coursera • Swayam 		

**YEAR III
PAPER 3 PRACTICAL**

PROGRAM/CLASS: DEGREE	YEAR: THIRD	SEMESTER: 5
SUBJECT: B.A. DRAWING & PAINTING		
COURSE CODE: A210503P	COURSE TITLE : HEAD (BUST) STUDY WITH PENCIL AND COLOR	
Course Outcome:		
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.)		
Unit	Topics	No. of Lectures
I	Head Study with pencil drawing and shading	6
II	Head Study with watercolor -I	6
III	Head Study with watercolor -II	6
IV	Head Study with acrylic /oil color - I	6
V	Head Study with acrylic /oil color - II	6
Suggested Readings: The artwork will be produced in the studio of the department under the direction of the teacher.		
<ul style="list-style-type: none"> • The bust will be provided in the studio by the department. 		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods:		
<ul style="list-style-type: none"> • Assignment/ Seminar : 5 Sessional work , Paper Size – ¼ - (20 Marks) • Attendance (5 Marks) 		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> • Coursera • Swayam 		

**YEAR III
PAPER 4 PROJECT**

PROGRAM/CLASS: DEGREE		YEAR: THIRD		SEMESTER: 5	
SUBJECT: B.A. DRAWING & PAINTING					
COURSE CODE: A210504R		COURSE TITLE : COPY & STUDY OF NOTABLE ARTIST'S WORK			
Course Outcome:					
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.)					
Unit	Topics				No. of Lectures
I	Oil Paintings of Raja Ravi Varma, Amrita Sher-Gil,				9
II	Leonardo da Vinci, Caravaggio, Johannes Vermeer or John Constable				9
III	Wash Painting of Abanindranath Tagore, KshitindrnathMajumdar or B.N. Arya				9
IV	Water Color Painting: Milind Mulick,				9
V	Tempera/ Gouache Painting of Jamini Roy or K.G. Subramanyan / Miniature Painting (Rajsthani, Mughal or Pahari)				9
Suggested Readings:					
<ul style="list-style-type: none"> The artefacts of the notable Master will be selected and his imitations will be made in the studio under the direction of the teacher. 					
This course can be opted as an elective: Open to all					
Suggested Continuous Evaluation Methods:					
<ul style="list-style-type: none"> Assignment/ Seminar (20 Marks) Attendance (5 Marks) 					
Course prerequisites:10+2 in any discipline					
Suggested equivalent online courses:					
<ul style="list-style-type: none"> Coursera Swayam 					

YEAR 3
PAPER -1 THEORY

PROGRAM/CLASS: DEGREE	YEAR: THIRD	SEMESTER: 6
SUBJECT: B.A. DRAWING & PAINTING		
COURSE CODE: A210601T	COURSE TITLE : HISTORY OF INDIAN ART- MODERN ART GROUP & ITS ARTISTS	

Course Outcome:

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

Unit	Topics	No. of Lectures
I	Calcutta Group-43 : Nirode Mazumdar, Rathin Maitra, Prankrishna Pal,	8
II	Gopal Ghosh, Paritosh Sen, Prados Das Gupta	7
III	PAG Group : F.N. Suza, S.H. Raza, M.F. Husain,	8
IV	K.H. Ara, H.A. Gade, S.K. Bakre	7
V	Delhi Shilpi Chakra Group: B.C.Sanyal, K.S.Kulkarni, Dhanraj Bhagat, P.N. Mago	8
VI	K.G.Subramanyan, Ram Kumar, Satish Gujral,	8
VII	Group-1890	8
VIII	Cholmandalam : K.C.S. Paniker	6

Suggested Readings:

- 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.
- Contemporary Indian Artists By Geeta Kapur · 1978 Publisher: Vikas Original from: the University of Michigan
- The Making of Modern Art The Progressives By Well-Known Art Historian and Independent Curator Yashodhara Dalmia, Yashodhara Dalmia, Rudolf von Leyden · 2001 Publisher: OUP Oxford Original from: the University of Michigan
- Vrihad Aadhunika Kala Kosh by Vinod Bhardwaj, Published: 2006, Publisher: Vānī Prakāśana (Hindi)
- Aaj ki Kala By Prayag Shukla, Published: 2007, Publisher: Rajkamal Prakashan (Hindi)
- Kala Ke Praneta by Sachirani Gurtu, Published: 2007, Publisher: India Publikeshan House (Hindi)

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 2 Theory

PROGRAM/CLASS: DEGREE	YEAR: THIRD	SEMESTER: 6
SUBJECT: B.A. DRAWING & PAINTING		
COURSE CODE: A210602T	COURSE TITLE : INDIAN FOLK & TRIBAL ART	
Course Outcome:		
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		
Unit	Topics	No. of Lectures
I	Folk Art: Madhubani Painting of Bihar	8
II	Patachitra of Odisha	7
III	Tanjore Painting of Tamil Nadu	8
IV	Kalamkari of Andhra Pradesh	7
V	Tribal Art: Warli Painting of Maharashtra, Saura Painting of Odisha	8
VI	Gond Painting of Madhya Pradesh, Pithora Painting of Madhya Pradesh	9
VII	Various Forms of Traditional Floor Art: Rangoli, - Maharashtra Saathiya- Gujarat Sona Rakhana or Chowk Purana- U.P. Mandana- Rajasthan	6
VIII	Alpana- W. Bengal Muruja/ Jhoti/ Chita- Odisha Aripan- Bihar Aipan- Uttarakhand	7
Suggested Readings:		
<ul style="list-style-type: none"> • Tanjore Painting, A Chapter in Indian Art History by N. S. 'Kora' Ramaswami • Indian Folk and Tribal Paintings (2008), Charu Smita Gupta, ISBN-13 : 978-8174364654 • Indian Folk and Tribal Art (2020), Anup Kumar, B R Publisher, ISBN-13 : 978-9388162135 • Indian Folk Art (1985), Mode Heinz, ISBN-13 : 978-0881680102 • 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:		
<ul style="list-style-type: none"> • Assignment/ Seminar (20 Marks) • Attendance (5 Marks) 		
Course prerequisites: 10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> • Coursera • Swayam 		

**YEAR 3
PAPER 3 PRACTICAL**

PROGRAM/CLASS: DEGREE	YEAR: THIRD	SEMESTER: 6
SUBJECT: B.A. DRAWING & PAINTING		
COURSE CODE: A210603P	COURSE TITLE : FIGURATIVE COMPOSITION	
Course Outcome: The artwork will be produced in the studio of the department under the direction of the teacher.		
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.)		
Unit	Topics	No. of Lectures
I	Figurative Composition in pencil or Pen & Ink on Paper	6
II	Figurative Composition in watercolor	6
III	Figurative Composition in watercolor	6
IV	Figurative Composition in Oil Color/acrylic Color	6
V	Figurative Composition in Oil Color/acrylic Color	6
Suggested Readings:		
<ul style="list-style-type: none"> Students will use their own imaginative power to create a compositional work in the medium learnt so far. 		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods:		
<ul style="list-style-type: none"> Assignment/ Seminar (20 Marks) Attendance (5 Marks) 		
Course prerequisites: 10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> Coursera Swayam 		



**YEAR 3
PAPER 4 PROJECT**

PROGRAM/CLASS: DEGREE	YEAR: THIRD	SEMESTER: 6
SUBJECT: B.A. DRAWING & PAINTING		
COURSE CODE: A210604R	COURSE TITLE : LAND SCAPE	
Course Outcome: The artwork will be produced in the studio of the department under the direction of the teacher.		
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.)		
Unit	Topics	No. of Lectures
I	Landscape in pencil or Pen & Ink on Paper	9
II	Landscape in watercolor	9
III	Landscape in watercolor	9
IV	Landscape in Oil Color/acrylic Color	9
V	Landscape in Oil Color/acrylic Color	9
Suggested Readings:		
<ul style="list-style-type: none"> • Students will use their own imaginative power to create landscape work in the medium learnt so far. 		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods:		
<ul style="list-style-type: none"> • Assignment/ Seminar (20 Marks) • Attendance (5 Marks) 		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> • Coursera • Swayam 		

