

M.A. – DRAWING AND PAINTING
Semester Scheme
Syllabus and Course Scheme
Academic Year 2025-26



UNIVERSITY OF KOTA
MBS Marg, Swami Vivekanand Nagar,
Kota - 324 005, Rajasthan, India
Website: uok.ac.in

M.A. Drawing and Painting
Session-2025-26

M.A. SEMESTER-I to IV

Details of AECC/SEC/ Generic Elective Course

Name of University:

UNIVERSITY OF KOTA, KOTA.

Name of Faculty: **Arts**

Name of Discipline/ Subject:

Drawing and Painting

An information regarding codes:

AECC extends for Ability Enhancement Compulsory Course

DCC extends for Discipline Centric Core (**compulsory**)

DSE extends for Discipline Specific **Elective**

SEC extends for Skill Enhancement Course (CBCS)

List of Ability Enhancement Compulsory Courses (AECC)									
#	level	Sem	Nature	Code	Title	Credits			
						L	T	P	Total
1	5	I	Theory	DCC	History of Indian Art (Theory)	4	T	-	4
2	5	I	Theory	DCC	History of Western Art (Theory)	4	T		4
3	5	I	Practical	DCC	Practical -I Portrait Painting			10	5
4		I	Practical	DCC	Practical -II Graphics (Print making)			10	5
5	5	I	Practical Practical	DSE	Practical -III Landscape OR Practical -IV Folk & Tribal Art of India	-	-	10	5
6			Practical	DCC	Practical -V Out door study & Submission of Practical			2	1

1 Credit= 1 Hour Theory Lecture (L) per week

1 Credit= 2 Hours Practical (P) per week

SYLLABUS

M.A. SEMESTER- I to IV 2025-26

EXAMINATION SCHEME:

SEMESTER-I

Paper code	Paper	Duration	M.M.	Min. Pass Marks	Credit
1.1 DCC	Theory Paper-I History of Indian Art	3 hrs.	70	28	4
1.1 (a)	Internal assessment theory	1hrs	30	12	
1.2. DCC	Theory Paper-II History of Western Art	3 hr	70	28	4
1.2 (a)	Internal assessment theory	1hr	30	12	
1.3. DCC	Practical Paper I Portrait Painting	10hrs.	125	63	5
1.4. DCC	Paper II Graphics (Print Making)		125	63	5
1.5. DSE	Practical Paper III Landscape OR	10 hrs	125	63	5
1.6. DSE	Practical Paper IV Folk & Tribal Art of Rajasthan	Submission & Display	125	63	
1.7. DCC	Practical Paper V Out door study & Submission of practical work		25	13	1
		Total	600		24

Note: The theory paper consists of two parts: -

Section –A: Carries 20 marks and consist of 10 short type questions of 02 mark each.

Section –B: Attempt any five questions of 50 marks (10 marks of each question) with internal choice. Candidates are required to write each answer with the limit of 250-300 words.

SEMESTER-I

Semester-I will have 5 papers, 4 papers as a Discipline centric core(compulsory) (DCC) and one paper as discipline specific elective (DSE) in M.A. Drawing Semester I & II.

Semester-I- have three Discipline centric core category(DCC)-1.1,1.2, 1.3,1.4 &1.7 (DSE) 1.5 or 1.6 discipline specific elective.

M.A. SEMESTER-I
SEMESTER SCHEME- NEP

EXAMINATION-SCHEM

Note: The paper consists of two parts:

Section- A : carries 20 marks and consist of 10 short types of question of 2 marks each.

Section- B: carries 50 marks divided into five sections 5 questions of 10 marks each will internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है। इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।

खंड-ब: 50 अंकों को पाँच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा। प्रत्येक उत्तर शब्द सीमा 250-300 शब्दों की होगी।

History of Indian Art
Paper code-1.1

Objective of the course: -Knowledge about the art history of own country is a essential part of any art syllabus. India is having a magnificent art history in the last 5000 years in different time periods. This theory paper exists the various art form, art destinations, and different art moment of the Indian art history till 2000 AD in successive semester, that is I & II.

Theory Paper-1

Time- 3 hrs.

UNIT	Topics.	Max Marks-70.	Min.Marks-28
Unit -I	Brief study of Pre-historic & Proto historic painting of India.		
Unit-II	Cave paintings of Jogimara, Bagh, Badami and Ajanta.		
Unit-III	Pal and Apabhrnsha style of painting, Rajasthani miniature style of painting: Mewar, Marwar, Dhundhar and Hadoti.		
Unit-IV	Mughal style of painting, Pahari style of painting {Kangra and Basohali}.		
Unit-V	Company school & Raja Ravi Verma, Bengal school- Abnindra nath Tagore, Nandalal Bose and Asit Kumar Halder.		

Suggested Books:

1. Trends in Indian Painting -M. Kaul
2. History of Indian Painting -Percy Brown
3. Female Attire in Miniature Painting Dr. Shalini Bharti
(In special reference to Rajasthani miniature painting)
4. Indian Art - Dr. Alka Pandey
5. Art and Visual Culture in India, 1857-2007 Gayatri sinha
6. Indian art, an overview, Gayatri sinha
7. Contemporary Indian Art: Other Realities, Yashodhara Dalmia
8. Indian Contemporary Art: Post Independence, Vadehra Art Gallery
9. Contemporary Indian Artists: Geeta Kapur
- 9 भारतीय चित्रकला एवं मूर्तिकला का इतिहास – डॉ. रीता प्रताप
10. भारतीय चित्रकला का इतिहास वाचस्पति गैरोला

11. भारतीय चित्रकला -अविनाश बहादुर वर्मा
12. कला विलास- डॉ.आर.ए.अग्रवाल

History of Western Art

Paper Code-1.2

Theory Paper-2

Time- 3 hrs.

Objective of the course	Study of Western art history across culture and time offers opportunities to Baroque style- Rubens and Rembrandt gradual developments and different periods of western art scene from prehistoric realism into successive semesters i.e. I & II.	
Learning Outcomes	To understand the major artistic styles and genres of Western art and architecture through a broad range of time periods up to the present. Explain how changes in the history affected Western Art. Students will learn the importance and achievements of the architecture and art of prehistoric times, ancient Mesopotamia, Egypt, Greece and Roman civilizations etc. An understanding of the historical development of western civilization and in its formative stages. The main goal of the course is to leave the students with basic knowledge of ancient and non-Western civilizations, as well as the ability to compare the ancient's use of visual expression to our modern concept of art and architecture.	
	Can give information about the power of the church and the philosophy of that period. Describe characteristics of painting, sculpture and architecture in Gothic period.	

UNIT	Topics	Max Marks-70.	Min.Marks 28
Unit -I	Prehistoric & Egyptian Art.		
Unit-II	Early Greek era, Hellenistic & Roman Art.		
Unit-III	Etruscan Art, Byzantine Art.		
Unit-IV	Romanesque Art, (architecture, sculpture and painting)		
Unit-V	Gothic Art - Cimabue, Giotto, Duccio		

Book recommended: -

- 1- पश्चिम की कला: अशोक, संजय पब्लिकेशन
- 2- मध्यकालीन यूरोप की कला: डॉ.राजेंद्र वाजपेयी, साहित्य निकेतन ,कानपुर 1989।
- 3- ग्रीक कला: डॉ.राजेन्द्र वाजपेयी , साहित्य निकेतन, कानपुर।
- 4- Johnso's history of Art: The western tradition eighth addition, by Penelope J.E. DA
- 5- Art:The Definitive visual guide by Andrew Graham. Dixon.

Online Reference:- [A Brief History of Art Movements | Behind the Masterpiece - YouTube](#)
[HISTORY OF ARTS: Prehistoric Arts Grade 9 EP1 - YouTube](#)
[Paleolithic Art - YouTube](#)
[Ancient Egyptian Art History | Overview and Characteristics - YouTube](#)
[The Masterpieces of Ancient Egyptian Art | Great Painters and Sculptors - YouTube](#)
[Roman Art Part 1 - Roman Republic - YouTube](#)
[The Good Shepherd in Early Christianity — Hermes recast - YouTube](#)
[AP Art History - Byzantine Art and Architecture - YouTube](#)
[Etruscan Art - YouTube](#)
[Romanesque Art in Spain: Characteristics and Main Monuments - YouTube](#)

SEMESTER-I
INTERNAL ASSESSMENT
Theory Paper: -1.1(a) & 1.2(a)

Max Marks-30.

Min.Marks-12

Note: - 30 marks for the internal assessment: - Before completing the semester time concerning lecturer will take Test of objective questions for 20 Marks and 10 marks for PPT presentation in departmental seminar/ Any practical project work given and marks for the attendance. Student should have to clear all these internal assessments of 30 Marks then after he or she will be able to take part in final semester examination. $20+10=30$

SEMESTER- I
Practical Paper I
Title: - Portrait Painting.

Marks: 125

Medium: - Pencil and charcoal &
Oil/Acrylic/Water colour/Pastel
Size: -Half Imperial: - 6 Portraits

Min.Marks-63

Paper code 1.3)
Durations -10 hours

Note:-Student have to submit 06 portraits.
02 works of Portraits in pencil/ charcoal and
04 with colour(any medium)

Time: - 10 Hours, four sessions of two and half hours each in two consecutive days. Two sitting every day with a break of half an hour in between the exam.

Student shall work on half imperial sheet (cartridge) portrait study from live model on different age group (Male or female in between age of (30 to 65) showing characteristics, proportion, features etc. and develop the skill of handling and treating with pencil, Charcoal and colour with the concept of light and shade.

SEMESTER-I
Practical-II (Paper code 1.4)
Title: - Graphics (Print Making)- Lino /Wood Cut/ Etching

Marks: 125

Mini.Marks-63

Size: -8"x10" Inches /25x20 cm 06 Prints (black & white)

Objective of Course: -

Studio print making provides an ideal venue for learning and practicing various skills of print techniques i.e. Collograph, Lino, Etching, Wood cut etc. This practicing (practical) subject offers a broad scope of opportunities for pursuing art while attaining a global art education.

Learning Outcomes: -

Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product using traditional methods and contemporary practices in intaglio and relief printing technique like Collography, Dry point, wood cut, lino cut, tetra pack etc. in single and multi colour.

Mastery in one or more printmaking techniques, including the ability to experiment with technical innovation, to explore and develop personal concepts and imagery and Progress toward developing a consistent, personal direction and style and ability to work and study independently

Note: -10 Hours, four sessions of two and half hours each in two consecutive days. Two sitting every day with a break of half an hour in between the exam. Examiner should reach the Centre before the commencement of the examination. External examiner and internal examiner will prepare the question paper which will include five topics. Candidate will choose any one topic among them and prepare a layout on given drawing sheet in black and white colour and submit it to the examiner in the first sitting. In second sitting the candidate will submit their preliminary sketches a blog with the final print external examiner can come on the last day to evaluate the examination work.

Recommend Books: -

- The Complete Printmaker: Techniques, Traditions, Innovations
 - Richard Clarke, Brenda Hartill, Collagraphs and Mixed-Media Printmaking
 - Ann d'Arcy Hughes, Hebe Vernon-Morris, The Printmaking Bible: The Complete Guide to Materials and Techniques
 - Sylvie Covey, Modern Printmaking: A Guide to Traditional and Digital Techniques
 - Bill Fick, Beth Grabowski, Printmaking: A Complete Guide to Materials & Processes 2nd Edition
 - Robert Adam, Carol Robertson, Intaglio: Acrylic-Resist Etching, Collagraphy, Engraving, Drypoint, Mezzotint
 - Paul Catanese, Angela Geary, Post-Digital Printmaking: CNC, Traditional and Hybrid Techniques
 - Alexia Tala, Installations and Experimental Printmaking (Printmaking Handbooks)
 - Dwight Pogue, Printmaking Revolution: New Advancements in Technology, Safety, and Sustainability
 - Dorit Elisha, Printmaking + Mixed Media
 - Ruth Leaf, Etching, Engraving and Other Intaglio Printmaking Techniques
- MkW- lquhy dqekj] Nkik dyk

Note: -10 Hours, four sessions of two and half hours each in two consecutive days. Two sitting every day with a break of half an hour in between the exam. examiner should reach the Centre before the commencement of the examination. External examiner and internal examiner will prepare the question paper which will include five topics. Candidate will choose one topic among choice of five and will prepare a layout on given drawing sheet in black and white and submit it to the examiner in the first sitting. In second sitting the candidate will submit their preliminary sketches a blog with the final print external examiner can come on the last day to evaluate the examination work.

SEMESTER-I**Practical-III****Title: - Landscape Painting.**

Marks: 125

Mini.Marks-63

Paper code 1.5

Medium: - Water Colour /Oil /Acrylic

Size: - Half Imperial handmade paper

For Submission - 6 Landscape paintings and self study sketches at least 50 of village market, bus stand, railway station, shopping mall, roadside, garden etc.

Time: - 10 Hours outdoor at sun rise or Sun set time (for proper or soft light). Four sessions of two days in between same time. Spot of landscape will choose by the internal examiner with the consent of the external examiner.

Landscape painting with water colour /oil /acrylic on paper or canvas handling of medium and perspective landscapes of lanes, Cityscapes, Sky scapes, Hill should be painted. Study of bridges, lakes and group of trees with special effect of environment and also effect of light and shades the examiner should reach at the centre at least one hour before commencement of exam. The complete exam should be conducted on the spot external examiner is free to come on the last day for examine the work.

OR

SEMESTER-I
Practical-IV
Folk and Tribal Art of Rajasthan
(Submission and display)

Marks: 125

Mini.Marks-63

Paper code 1.6

Medium: - Water Colour /Oil /Acrylic etc.

Size: -Canvas minimum size 2x2'or 3x4' Feet (chose any one)

Note:-Students have to make two folk or tribal art forms from Rajasthan.
Phad, Pichchhwai, Mandana, Thape and Sanjhi etc.

The art should be based on the element of the art form chosen by the student. Students can make painting on canvas. Emphasis should be given on depicting the indigenous style of folk art form chosen.

Note:-Student shall submit two works at the end of the semester. Both works have to done from same art form or form any different art forms mentioned above. A student must understand the compositional value, colour scheme, creative and representation aspect of form and technique of the folk art. This paper will help the student to understand the folk art and culture of India.

Scheme of Examination:-evaluation shall be conducted by exhibiting the practical work at the end of the each semester and evaluation of the practical paper shall be done by the examiner appointed by board of studies.

M.A. SEMESTER -I
OUTDOOR STUDY & SUBMISSION WORK PRESENTATION
Practical-V Paper (Code-1.7)

Max.Marks: 25

Min.Marks- 13

Outdoor Study:-

Objectives of the Course:- It is very important for an art student to understand the study part of objects, lives and still life. This paper teaches the students such as ratios, nature, proportion, shape, perspective, comprehension and specialty with detail characteristics of the subject.

Learning Outcomes:- Upon successful completion of this course, student will demonstrate an ability to draw through observation. Student will be able to applying an understanding of line, volume, proportion, and perspective. Students will effectively describe figures, objects, and environments using line, value, and pattern. Students will understand how to render objects in light and shadow. They will demonstrate an understanding of perspective drawing .

Syllabus:-

This paper is meant to develop a regular practice of sketching/drawing. Therefore 2 periods per week would be engaged as outdoor classes. It is also to enhance the student's observation power in a very personalized manner.

Students shall submit 50 sketches/drawings based on human figure both male & female with different posture with pencil and charcoal throughout semester.. Concerned teacher will review the works done by student and assess for the same.

Note: - Before the completion of the semester the concerned lecturer will examine the work or at the time of practical examination or as per the date fixed. The submission work will be the class work of the students. Which has to be submitted properly in a file to internal examiner. Marks on the work submitted as assignments will be awarded internally by the Head of Department or Coordinator Painting Department with the consent of the internal examiner. In case of any dispute, the decision of the Head of Department/Coordinator will be final. The students' work will be retained by the Head of Department for one month after the declaration of the results or may be returned to the students with the consent of the Head of Department/Coordinator. The answer sheets/paintings of the examination are declared to be kept safely in the Department and will be kept safely for at least one month after the declaration of the results or till the next session begins. These paintings remain the property of the Department.

Submission work should as followings

- 02 works of Portraits in pencil and charcoal and 04 portraits in colour.
- 6 Landscape paintings of nature (cityscape and Architecture.)
- 06 prints black & white Lino Prints for Graphics/ wood/Etching.
- Work should be done in the classroom and duly signed by the subject teacher with date.
- All the sheets should be mounted well and be presented in file.
- A sketch book of not less than 50 sketches(Size- 1/4 imperial) of human figure both male & female with different posture with pencil and charcoal.

Note:

- Candidate should pass in theory as well as in practical paper separately.
- Minimum two demonstrations should be arranged by the subject expert during the session for each practical paper.
- The Department should also arrange for an educational tour to Ancient Art centers like Ajanta, Ellora, Elephanta, Khajuraho, Mahabalipuram Historical and artistic places and visit art fairs as well as art galleries etc. once in a year.
- Practical examination will be organize at the centers and the practical work will be evaluate by external examiner. The examiner will evaluate the Practical sheets with consultation of internal examiner, who is the subject teacher of the Department . external examiner free to come on last day of the examination to evaluation of the work.
- College management have to arrange the live models (Male & Female) for the classes.**

M.A. SEMESTER- II 2025-26

#	level	Sem	Course Type	Title	Credits			
					L	T	P	Total
1	5	II	DCC	History of Indian sculpture (Theory Paper-I)	4	-	-	4
2	5	II	DCC	History of Western Art (Theory Paper-II)	4	-	-	4
3			DCC	Practical -I Study from life & limbs study				5
4	5	II	DCC	Practical -II Graphics (Print making		-		5
5	5	II	DSE	Practical -III Landscape painting.	-	-		5
6			DSE	OR Practical -IV Folk & Tribal of India and subcontinent				5
7			DCC	Practical -V Outdoor Study Submission works of Practical			2	1
								24
				CBCS				2

1 Credit= 1 Hour Theory Lecture (L) per week

1 Credit= 2 Hours Practical (P) per week

2 Credit= 60 hours Practical(P) CBCS

SEMESTER-II

EXAMINATION SCHEME: -2025-26

Paper code	Paper	Duration	M.M.	Min. Pass Marks	Credit
2.1	Theory Paper-I History of Indian sculpture	3 hrs.	70	28	4
2.1 (a)	Internal assessment theory	1hrs	30	12	
2.2	Theory Paper-II History of Western Art	3 hr	70	28	4
2.2 (a)	Internal assessment theory	1hr	30	12	
2.3	Practical Paper I Study from Life & Limbs	15hrs.	125	63	5
2.4	Practical Paper II Graphics (Print Making).	Submission & Display	125	63	5
2.5	Practical Paper III Landscape OR	10hrs	125	63	5
2.6	Practical Paper IV Folk & Tribal Art of India and subcontinent	10 hrs.	125	63	
2.7	Practical Paper-V Outdoor Study Submission work of Practical		25	13	1
		Total	600		24
		CBCS			2

Note: The theory paper consists of two parts: -

Section –I: Carries 20 marks and consist of 10 short type questions of 2 mark each.

Section –II: Attempt any five questions of 50 marks (10 marks of each question) with internal choice.

Candidates are required to write each answer with the limit of 250-300 words.

SEMESTER-II

Semester-III will have 6 papers, 04 papers as a Discipline centric core (DCC) and 02 paper as discipline specific elective (DSE) in M.A. Drawing Semester I & II.

Semester-I, have three Discipline centric core category-2.1,2.2, 2.3,2.4,2.7 and (DSE) 2.5 & 2.6 discipline specific elective.

M.A. SEMESTER-II

EXAMINATION-SCHEM

Note: The paper consists of two parts:

Section - A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section – B carries 50 marks divided into five sections 5 questions of 10 marks each will internal choice.

Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

खंड-अ: 20 अंकों का है। इसमें 02 अंकों के 10 लघु प्रकार के प्रश्न शामिल हैं।

खंड-ब: 50 अंकों को पाँच खंडों में विभाजित किया गया है, प्रत्येक 10 अंकों के 5 प्रश्न आंतरिक विकल्प होंगे। प्रत्येक खंड से एक प्रश्न का चयन करते हुए 5 प्रश्नों का उत्तर देना होगा। प्रत्येक उत्तर शब्द सीमा 250-300 शब्दों की होगी।

SEMESTER-II

History of Indian Sculpture

Paper code-2.1

Theory Paper-I

UNIT	Topics.	Max.Marks-70	Min-Marks 28
Unit -I	Indus Valley civilisation (Mohen-JoDaro and Harappa)		
Unit-II	Mourya, Sunga (Sanchi, Bharahut Amravati & Nagarjun Konda)		
Unit-III	Kushan and Gupta period – Gandhar, Mathura, Sarnath and Udaigiri		
Unit-IV	Rashtrakuta dynasty elephanta, Ellora, chandela dynasty Khajuraho		
Unit-V	Chola and Pallava dynasty (Mahabalipuram)		

Suggested Books:

1. Indian Sculpture: Ancient, Classical and Medieval: Stella Kramrisch.
2. Indian Sculpture: Grace Morley 1985
3. प्राचीन भारतीय मूर्ति विज्ञान: वासुदेव उपाध्याय
4. भारतीय चित्रकला एवं मूर्तिकला का इतिहास : जयकिशन सडानी, बिठ्ठलदास, मूंदड़ा प्रकाशन, भारतीय संस्कृति संसद।
5. भारतीय चित्रकला एवं मूर्तिकला का इतिहास : डॉ रीता प्रताप

SEMESTER-II

History of Western Art

Paper code-2.2

Theory Paper-II

Time- 3 hrs.

UNIT	Topics.	Max.Marks-70	Min-Marks 28
Unit -I	Early Renaissance period (Masaccio, Paola Uccello, Sandro Botticelli)		
Unit-II	High Renaissance period (Leonardo de Vinci, Michael Angelo, Raphael)		
Unit-III	Mannerism painting, Baroque Art- (Caravaggio, Reubens, Rembrandt)		
Unit-IV	Rococo Art- (Francois Bouchers, Simeon Chardin, Tiepolo).		
Unit-V	British artist -William Hogarth, Turner, John Constable)		

Suggested Books:

- 1- पश्चिम की कला: अशोक, संजय पब्लिकेशन
- 2- मध्यकालीन यूरोप की कला: डॉ.राजेंद्र वाजपेयी, साहित्य निकेतन ,कानपुर 1989।
- 3- ग्रीक कला: डॉ.राजेन्द्र वाजपेयी , साहित्य निकेतन, कानपुर।
- 6- Johnso's history of Art: The western tradition eighth addition, by Penelope J.E. DA
- 7- Art: The Definitive visual guide by Andrew Graham. Dixon.

INTERNAL ASSESSMENT

Theory Paper: -2.1(a) & 2.2(a)

Max Marks-30.

Min.Marks-12

Note: - 30 marks for the internal assessment: - Before completing the semester time concerning lecturer will take Test of objective questions for 20 Marks and 10 marks for PPT presentation in departmental seminar / Any practical project work given and marks for the attendance. Student should have to clear all these internal assessments of 30 Marks then after he or she will be able to take part in final semester examination.
20+10=30

SEMESTER- II

Practical Paper I (Paper Code-2.3)

Title: - Study From Life & Limbs Study

Marks: 125

Min.Marks- 63

Medium: -Oil Colour/ Acrylic Colour/Water Colour

Durations: -15hr hrs

Size: -Full Imperial: -Life study 02 with Charcoal & 02 with Colour
One sheet of limbs study with charcoal & one in colour.Total 06 sheets

Time: - 15 hours in six sittings of two and half hours each in three consecutive days. Two sitting every day with a break of half an hour in between size of paper or canvas [24 inches X 36 inches] Full imperial size.

limbs study from live model on different age group showing characteristics, proportion, features etc. and develop the skill of handling and treating with pencil and Charcoal & Colour with the concept of light and shade.

Note: - Life study (full figure) 02 with Charcoal & 02 with Colour

One sheet of limbs study with charcoal & one in colour.

SEMESTER-II
Practical-II-(Paper Code-2.4)
Graphics (Print Making)- Wood Cut/ Collagraph /Etching
(Choose any one of them)

Marks: 125

Mini.Marks-63

Size: - 8"x10" Inches /25x20 cm 06 prints (3+3 work of any two method) with two or three colour

Objective of Course: -

Studio print making provides an ideal venue for learning and practicing various skills of print techniques i.e. Collagraph, Lino, Etching, Wood cut etc. This practicing (practical) subject offers a broad scope of opportunities for pursuing art while attaining a global art education.

Learning Outcomes: -

Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product using traditional methods and contemporary practices in intaglio and relief printing technique like Collagraph, wood cut, lino cut etc. in single and multi colour.

Mastery in one or more printmaking techniques, including the ability to experiment with technical innovation, to explore and develop personal concepts and imagery and Progress toward developing a consistent, personal direction and style and ability to work and study independently

Note: -10 Hours, four sessions of two and half hours each in two consecutive days. Two sitting every day with a break of half an hour in between the exam. Examiner should reach the Centre before the commencement of the examination. External examiner and internal examiner will prepare the question paper which will include five topics. Candidate will choose any one topic among them and prepare a layout on given drawing sheet in black and white colour and submit it to the examiner in the first sitting. In second sitting the candidate will submit their preliminary sketches a blog with the final print external examiner can come on the last day to evaluate the examination work.

Recommend Books: -

- The Complete Printmaker: Techniques, Traditions, Innovations
 - Richard Clarke, Brenda Hartill, Collagraphs and Mixed-Media Printmaking
 - Ann d'Arcy Hughes, Hebe Vernon-Morris, The Printmaking Bible: The Complete Guide to Materials and Techniques
 - Sylvie Covey, Modern Printmaking: A Guide to Traditional and Digital Techniques
 - Bill Fick, Beth Grabowski, Printmaking: A Complete Guide to Materials & Processes 2nd Edition
 - Robert Adam, Carol Robertson, Intaglio: Acrylic-Resist Etching, Collagraphy, Engraving, Drypoint, Mezzotint
 - Paul Catanese, Angela Geary, Post-Digital Printmaking: CNC, Traditional and Hybrid Techniques
 - Alexia Tala, Installations and Experimental Printmaking (Printmaking Handbooks)
 - Dwight Pogue, Printmaking Revolution: New Advancements in Technology, Safety, and Sustainability
 - Dorit Elisha, Printmaking + Mixed Media
 - Ruth Leaf, Etching, Engraving and Other Intaglio Printmaking Techniques
- MkW- lquhy dqekj] Nkik dyk

SEMESTER-II

Practical-III (Paper code-2.5)

Title: - Landscape painting.

Marks: 125.

Mini.Marks-63

Medium: - Water Colour /Oil /Acrylic

Size: - Half Imperial

For Submission - 6 Landscape {City view, Mountain's view, Road sense} and at least 50 self study sketches of village market, bus stand, railway station, shopping mall, roadside, garden etc.

Time: - 10 Hours outdoor at sun rise or Sun set time (for proper or soft light). Four sessions of two days in between same time. Spot of landscape will choose by the internal examiner with the consent of the external examiner.

Landscape painting with water colour /oil /acrylic on paper or canvas handling of medium and perspective landscapes of lanes, Cityscapes, Sky scapes, Hill should be painted. Study of bridges, lakes and group of trees with special effect of environment and also effect of light and shades . Examiner should reach at the centre at least one hour before complications of exam. The hole exam should be conducted on the same spot external examiner is free to come on the last day for evaluate the work.

OR

SEMESTER-II

Practical-IV (Paper Code-2.6)

**Folk & Tribal Art of India and Subcontinent
(Submission & Display)**

Marks: 125

Mini.Marks-63

Students have to choose to make two paintings from the following art forms. these forms can be made on canvas/ canvas board/ silk cloth paper

1. **Madhubani-** (this book for originate from the Mithila region in Bihar)
2. **Pithora Art-** (This folk art holds deep, cultural, and recurs significance for the indigenous tribes of Gujarat.
3. **Gond Art-** (This art is a tribal art form that originated in the tribal reasons of Madhya Pradesh.
4. **Warli painting-** (This art is a tribal art from the originated in the tribal region of Maharashtra characterised by the simple monochromatic motifs)
5. **Tanjore painting-** (traditional art form of Thanjavur, Tamil Nadu)
6. **Kalamkari-** (This traditional art form originated from Andhra Pradesh.)
7. **Kalighat painting-** (this art often features, Hindu deities and mythological senses
8. **Manjusha painting** - (famous folk from Bhagalpur region in Bihar State.
9. **Patua Art-** (Patua Scroll Painting is an art form native to the rural tradition by painters of West Bengal, narrating mangal kavyas or auspicious stories of Hindu gods and goddesses.
10. **Kalamezhuthu** (Ritualistic folk-art form of Kerala)
11. **Kerala Murals** – (Vibrant, Kerala murals painting, world famous and spiritual roots depicting theme hinduism.

12. **Pattchitra**-(This folk art traditionally based on clothes. This scroll painting in the eastern India states of Orissa, West Bengal.
13. **Subcontinent**-Pakistan, Bangladesh, Bhutan-Mymamar, Burma, Maldives and Sri Lanka.

The art should be based on the elements of the art form chosen by the student. Student can make painting on canvas, canvas board or cloth other emphasis should be given on depicting the indigenous style of folk /Tribal art form chosen. The student has to write a short essay of minimum 150 words on his/her chosen art form about them.

Medium: -Oil/Poster colour/ Acrylic colour etc.

Size of painting - 2'x2'/2'x3' (choose anyone)

Submission- Make two paintings each from any two of the folk arts given above.

Scheme of Examination:

Evaluation shall be conducted by exhibiting the practical work at the end of each semester and evaluation of the practical paper shall be done by examiner appointed by the Board of study.

Note: - Continuous assessment shall be done every week by the teacher concerned.

**OUTDOOR STUDY
AND
SUBMISSION WORK PRESENTATION
Practical-V Paper (Code-2.7)**

Marks:25

Min.Marks- 13

Outdoor Study: -

Objectives of the Course: - It is very important for an art student to understand the study part of objects, lives and still life. This paper teaches the students such as ratios, nature, proportion, shape, perspective, comprehension and specialty with detail characteristics of the subject.

Learning Outcomes: - Upon successful completion of this course, student will demonstrate an ability to draw through observation. Student will be able to apply an understanding of line, volume, proportion and perspective. Students will effectively describe figures, objects, and environments using line, value, and pattern. Students will understand how to render objects in light and shadow. They will demonstrate an understanding of perspective drawing.

Syllabus:- This paper is meant to develop a regular practice of sketching/drawing. Therefore 2 periods per week would be engaged as outdoor classes. It is also to enhance the student's observation power in a very personalized manner.

Students shall submit 50 sketches/drawings based on human figure both male & female with different posture with pencil and charcoal, throughout semester. Concerned teacher will review the works done by student and assess for the same.

Note: - Before the completion of the semester the concerned lecturer will examine the work or at the time of practical examination or as per the date fixed. The submission work will be the class work of the students. Which has to be submitted properly in a file to internal examiner. Marks on the work submitted as assignments will be awarded internally by the Head of Department or Coordinator Painting Department with the consent of the internal examiner. In case of any dispute, the decision of the Head of Department/Coordinator will be final. The students' work will be retained by the Head of Department for one month after the declaration of the results or may be returned to the students with the consent of the Head of Department/Coordinator. The answer sheets/paintings of the examination are declared to be kept safely in the Department and will be kept safely for at least one month after the declaration of the results or till the next session begins. These paintings remain the property of the Department.

Submission work should as followings

- (a) Life study (full figure) 02 with Charcoal & 02 with Colour (01) sheet of limbs study with charcoal & (01) in colour. Total 06 art works
- (b) 02 paintings of Folk or Tribal Art
- (C) 06 Land Scapes paintings / OR/ 06 Prints of woodcut or Collograph or Etching.
- (d) Work should be done in the classroom and duly signed by the subject teacher with date.
- (e) All the sheets should be mounted well and be presented in file.
- (f) A sketch book of not less than 50 sketches (Size- 1/4 imperial) of human figure both male & female with different posture with pencil and charcoal.

Note:

1. Candidate should pass in theory as well as in practical paper separately.
2. Minimum two demonstrations should be arranged by the subject expert during the session for each practical paper.
3. The Department should also arrange for an educational tour to Ancient Art centers like Ajanta, Ellora, Elephanta, Khajuraho, Mahabalipuram Historical and artistic places and visit art fairs as well as art galleries etc. once a year.
4. Practical examination will be conducted at the centers and the practical work will be examined external examiner. The examiner will examine the answer books in consultation with an internal examiner who is the subject teacher of the Department of Drawing and Painting. External examiner free to come on last day of the exam for evaluation.
5. College management have to arrange the live models (Male & Female) for the classes.

M.A. SEMESTER- III

Paper code	Course	Paper	Duration	M.M.	Min. Pass Marks	Credit
3.1	DSE	Theory Paper-I History and Philosophy of modern Art	3 hrs.	70	28	4
3.2		OR Theory Paper-II Master Artis of the world				
3.1 (a) OR 3.2(a)		Internal assessment theory	1hrs	30	12	
3.3	DCC	Theory Paper-III Brief study of Indian Aesthetics	3 hr	70	28	4
3.3(a)		Internal assessment of theory	1hr	30	12	
3.4	DCC	Practical paper I Creative Composition	15 hours	125	63	5
3.5	DCC	Practical Paper II Relief Mural Art	Submission & display	125	63	5
3.6	DCC	Practical paper III Study of Master Artist work	Submission & display	125	63	5
3.7	DCC	Outdoor Study & Submission work of Practical		25	13	1
			Total	600		24
		CBCS -GROUP -B				

SEMESTER-III

Semester-III will have 5 papers, 4 papers as a Discipline centric core(compulsory) (DCC) and one paper as discipline specific elective (DSE) in M.A. Drawing Semester I & II.
Semester-I- have three Discipline centric core category-3.4, 3.5 & 3.6 & 3.7 (DSE), 3.1, 3.2 or 3.3 discipline specific elective.

EXAMINATION-SCHEME

Note: The paper consists of two parts:

Section - A carries 20 marks and consist of 10 short types of question of 2 marks each.

Section – B carries 50 marks divided into five sections 5 questions of 10 marks each will internal choice. Candidates are required to attempt 5 questions selecting one question from each section, the word limit for each answer will be in 250 -300 words.

SEMESTER-III

History and Philosophy of Modern Art

Paper Code-3.1

Theory Paper-I

Marks: - 70. Min.Marks-28.

Objective of Course	This theory paper records how modern artists used varied drawing and painting techniques to represent ideas and expressions. Study of the expressive qualities of different time, concept and modern art movements time to time includes this paper.
Learning Outcomes	Students will achieve general overview of the history and development of Art and its historical, social, cultural, religious and political context. Students will understand the functions of the visual art in the period covered in the course and interaction among those movements. Like Cubism: Expressionism, Dadaism, Surrealism, Abstract Art and Post-Modern Movement and also analyses the differences and the similarities of these movements.
UNIT	Topics
Unit -I	Neo Classicism - Jacques Louis David, Romanticism - Gericault, Delacroix.
Unit-II	Realism .- Courbet, Daumier. Impressionism - Edouard Manet, Claude Monet, Edgar Degas, Sisley)
Unit-III	Neo Impressionism - George Seurat, Paul Signac Post-Impressionism – (Paul Cezanne, Van-Gogh, Paul Gauguin)
Unit-IV	Fauvism - Henri Matisse, Andre deren, Cubism - Georges Braque, Pablo Picasso, Juan Gris
Unit-V	Expressionism : Ferdinand Hodler, Edward Munch, James Ensore, Brucke Artists: Ernst Ludwig Kirchner, Karl Schmidt Rottluff, Erich Heckel, Max Pechstein.

Suggested Books:

1. आधुनिक कला का इतिहास : र.वि. सखलकर
2. Contemporary art in India: Prannath Mago.
3. आधुनिक कला: डॉ. उमेश कुमार मसद्ध, डॉ. बत्रलोकीनाथ गौतम
4. आधुनिक चित्रकला : डॉ.रीता प्रताप
5. आधुनिक चित्रकला : डॉ. गिराज किशोर अग्रवाल
6. आधुनिक भारतीय चित्रकला की रचनात्मक अनन्यता :डॉ.रणजीत साहा
7. Indian modern art visual history: Kishor Singh
8. Essential Modern Art: Robin Blake
9. History of modern art: H.H.Arnason

OR

SEMESTER -III
Master Artists of the world
Theory Paper-II Paper-3.2

Marks: - 70.

Min.Marks-28

Time 3 hrs

UNIT	Topics
Unit -I	Giotto, Masaccio, Botticelli.
Unit-II	Leonardo da Vinci, Michelangelo, Raphael.
Unit-III	Durer, Titian, El Greco.
Unit-IV	Rubens, Rembrandt, Goya.
Unit-V	Constable, Turner, David, Gericault, Delacroix.

Suggested Books:

01. आधुनिक कला का इतिहास : र.वि. सखलकर
- 02 Contemporary art in India: Prannath Mago.
- 03 आधुनिक कला: डॉ. उमेश कुमार मसद्ध, डॉ. बत्रलोकीनाथ गौतम
- 04 आधुनिक चित्रकला : डॉ.रीता प्रताप
- 05 आधुनिक चित्रकला : डॉ. गिर्राज किशोर अग्रवाल

SEMESTER -III
Brief study of Indian Aesthetics
Theory Paper-III

Theory Code- 3.3

Time-3 hrs.

Marks: - 70.

Min.Marks-28

Objective of the course: -

The concept of the beauty is an essential study of any art education. This theory paper meant to understand the art and aesthetic with different concept and philosopher of West and East in successive semester i.e III & IV

UNIT	Topics
Unit -I	Concept of aesthetic from Vedic to epic period (six limbs of Indian painting, Vishnudharmottar Purana, Chitra Lakshan) Chitra sutra
Unit-II	Bharat muni and it's Rasa theory
Unit-III	BhattLoulatt's Aaropvaad or Utpattivaad Shankuk (Aanumitivaad), Bhattanayak (Bhuktivaad)
Unit-IV	Abhinav Gupta, Anandvardhan -Dhwani Sidhant,
Unit-V	Alankaaar, Ouchity, Riti ,Guna and Dosha, A.K. Coomaraswami. Ravindra Nath Tagore.

Suggested Books:

1. An introduction to Indian Aesthetics: Mini Chandran, Shreenath V.S.
2. Fundamental of Indian Aesthetics: Vidya Niwas Mishra

3. सौंदर्य शास्त्र: ममता चतुर्वेदी
4. Indian aesthetics and introduction: V.S. Seturaman .
5. The Bloomsbury Research handbook of Indian Aesthetics and the Philosophy of Art: Arindam Chakrabarti
6. The Hindu View of Art – Mulk Raj Anand
7. Transformation of Nature into Art – A. K. Coomaraswamy
8. Christian and oriental Art – A. K. Coomaraswamy
9. Approaches to Indian Art – Nihar Ranjan Ray
10. Idea and Images- Nihar Ranjan Ray
11. Aesthetic Theory and Art – Ranjan K. Ghosh

INTERNAL ASSESSMENT

Theory Paper: -3.1(a) or 3.2(a) & 3.3(a)

Max Marks-30

Min.Marks-12

Note: - 30 marks for the internal assessment: - Before completing the semester time concerning lecturer will take Test of objective questions for 20 Marks and 10 marks for PPT presentation in departmental seminar or Any practical work project given and marks for the attendance. Student should have to clear all these internal assessments of 30 Marks then after he or she will be able to take part in final semester examination. 20+10=30

SEMESTER-III

Practical Paper -I Paper-Code (3.4)

Creative Composition

Marks: 125

Duration, -15 hrs.

Min.Marks- 63

Size – (2'X3')

Medium: - Grouch, Oil and Acrylic colours

Size of composition should not be less than 2x3' feet rectangular or square 2x2 feet.

Objectives of Course: - Through this practical paper students will practice and demonstrate expressing ideas and feelings through painting techniques. Demonstrate different methods of painting. Use and arrange mediums to express their imagination, ideas and fantasies.

- Painting provides students with an opportunity to use their senses to the maximum while working with different textures and colours.

They explore their world through various materials used in art and also express themselves verbally while talking about their works.

•Make original works of art that demonstrate effective use of design principles, creative problem-solving, and appropriate craftsmanship and technique, in a range of mediums. It also enriches their analytical, critical, creative faculties.

Learning Outcomes:

- This paper gives student the opportunity to use most of their senses while working with various textures and colours. They explore their world through various materials used in art and also express themselves verbally while talking about their works.
- Make original works of art that demonstrate effective use of design principles, creative problem-solving, and appropriate craftsmanship and technique, in a range of mediums. It also enriches their analytical, critical, creative faculties

Syllabus

This practical paper exists for both III & IV semesters and department offer a broad scope of opportunities for understanding & practicing the subject with advance techniques & tools, through successive semesters step by step. Student will be able to use a variety of techniques to generate own ideas and imaginations.

Specialization evens the course as prescribed for semester III & IV with Study of different Methods of expression. Exercise work in various aspects and medium study of form Texture, relief etc. Canvas – oil, Acrylic, Mix Media etc. Collage with different material, assemblage etc. Study of Principle elements, perceptive values, Organization and Design transformations (any medium)

Time- 15 hours in six sittings of two and half hours each in three consecutive days. Two sitting every day with a break of half an hour in between. Size of canvas [24 inches X 36 inches] Full imperial size.

Note: - A student will submit 05 compositions of his own style. Students are encouraged to explore and express their creativity in a very individualistic way. In such a creative process must go through with continuity of experiment so they could be able to handle the elements of art and media in a very aesthetically manner. Student must give the emphasis to Evaluation of form, creative, use of space and proper relationship between form and space. The composition can be traditional, realistic or modern.

Online Reference:

[Abstract Expressionism in 8 Minutes: From 'Jack The Dripper' to Color Fields !\[\]\(ee621e621b5c0e879ac45d7c8501b154_img.jpg\) !\[\]\(01e70393380f90fb452bbbb4c404684a_img.jpg\) - YouTube](#)
[COMPOSITION IN ART EXPLAINED | The Art of Arranging, and Why Composition is Important - YouTube](#)
[5 fundamental lessons for beginner artists \(WHAT I WISH I KNEW\) - YouTube](#)

SEMESTER- III
Practical-II (Paper Code-3.5)

Relief Mural Art (Submission & Display)

Max Marks-125

Min.Marks-63

Paper Code.3.5

Size- 2x3'feet minimum

Relief mural should be done by any medium like Papier-mâché, ceramic any mineral powder with adhesive metal sheet and wire, cement, plaster of Paris, wood, fiberglass, or any type of plastic material, etc. A student should focus on his composition. it may be figurative or semi figurative or abstract.

Size of Mural should be at least 2'x 3' or 3X3 feet.

Submission: 03 Murals

Scheme of examination: Evaluation shall be conducted by exhibiting the practical work at the end of the semester and evaluation of the practical paper shall be done by examiner appointed by Board of studies.

SEMESTER- III
Practical-III (Paper Code-3.6)

Study from Artwork of western Master Artist
(Submission & Display)

Max Marks-125

Min.Marks-63

Size: - 2x3' feet minimum

Students have to copy three art works of Master Artist.

Note: -Student should submit 03 artworks at the end of the semester, both works can be done from same artist or style. student must understand the compositional value, Colour scheme, creative and representation aspect forms, textural value and technique of masterpiece painting. The student has to write a short essay of at least 150 words on the work style of the selected artist. Also, he has to explain which quality of the artist impressed him so much that he thought of copying his works.

Scheme of Examination: -Evaluation should be conducted by exhibiting the practical work at the end of semester and evaluation of the practical paper shall be done by examiner appointed by the board of study.

SEMESTER- III
Outdoor Study
And
SUBMISSION WORK PRESENTATION
Paper 3.7

Marks: -25

Min.Marks- 13

Outdoor Study:-

Objectives of the Course:- It is very important for an art student to understand the study part of objects, lives and still life. This paper teaches the students such as ratios, nature, proportion, shape, perspective, comprehension and specialty with detail characteristics of the subject.

Learning Outcomes: - Upon successful completion of this course, student will demonstrate an ability to draw through observation. Student will be able to be applying and understanding of line, volume, proportion, and perspective. Students will effectively describe figures, objects, and environments using line, value, and pattern. Students will understand how to render objects in light and shadow. They will demonstrate an understanding of perspective drawing.

Syllabus:- This paper is meant to develop a regular practice of sketching/drawing. Therefore 2 periods per week would be engaged as outdoor classes. It is also to enhance the student's observation power in a very personalized manner. Students shall submit 50 sketches/drawings based on human figure, realistic and creative, both birds, animal, flowers, tree in pencil and charcoal. throughout semester.. Concerned teacher will review the works done by student and assess for the same.

Note: - Both the practical assignments (done by the student throughout the session) will be reviewed and evaluated by the respective lecturers before the end of the session at the time of practical examination or as per the scheduled date. The assignments submitted should be the class work of the students. Students who submit the assignments should submit the details of the internal examiner in a file duly attested. The evaluation of the assignments submitted as assignments will be done by the Head of Department or Coordinator, Department of Painting with the consent of the internal examiner. In case of any dispute, the decision of the Head of Department/Coordinator will be final. The students' work will be retained by the Head of Department for one month after the declaration of the result or may be returned to the students with the consent of the Head of Department/Coordinator. The answer sheets/paintings of the examination will be kept in the Department and will be kept safe for at least one month after the declaration of the result or till the next phase starts. These paintings are the property of the Department.

Submission work should as followings

- (a) 05 Creative Compositions.
- (b) 02 copy of Artworks of Master Artist.
- (c) 02 relief mural artwork.
- (d) continuous assessment shall be done every month by the teacher concerned.
- (e) A sketch book of not less than 50 sketches, size, 1/4 imperial of human figure, realistic and creative, both birds, animal, flowers, tree in pencil and charcoal.

Note:

- (1) Candidate should pass in theory as well as in practical paper separately.
- (2) The Department should also arrange for an educational tour to Ancient Art centers like Ajanta, Ellora, Elephanta, Khajuraho, Mahabalipuram Historical and artistic places and visit art fairs as well as art galleries etc. once a year.
- (3) Practical examination will be conducted at the centers and the practical work will be examined external examiner. The examiner will examine the answer books in consultation with an internal examiner who is the

subject teacher of the Department of Drawing and Painting. External examiner free to come on last day of the examination to evaluate the work

(4) **Paper code-3.5 and 3.6 Evaluation should be conducted by exhibiting the practical work at the end of semester and evaluation of the practical paper shall be done by examiner appointed by the board of studies.**

M.A. SEMESTER- IV

EXAMINATION-SCHEME

Paper code	Paper	Duration	M.M.	Min. Pass Marks	Credit
4.1	Theory Paper-I	3 hrs.	70	28	4
4.2	History and philosophy of Art OR Theory Paper-II Master Artis of the world				
4.1 (a) & 4.2(a)	Internal assessment theory	1hrs	30	12	
4.3	Theory Paper-III	3 hr	70	28	4
	Brief study of Western Aesthetics				
4.3(a)	Internal Assessment theory	1hr	30	12	
4.4	Practical Paper I	15 hrs.	125	63	5
	Creative Composition				
4.5	Practical paper II	15 hrs.	125	63	5
	Study from artwork of Indian Master Artist				
4.6	OR Practical paper III Glass painting /Fiber Sheet Painting				
4.7	Practical paper IV	15hrs	125	63	5
	Lippen Art/Mosaic Art				
4.8	OR Practical paper -V Art and New Media (installation)				
4.9	Outdoor Study & Submission work of Practical .		25	13	1
		Total	600		

M.A. SEMESTER -IV
History and Philosophy of modern Art-2
Theory Paper-I
Paper Code-4.1

Marks: - 70.

Min.Marks-28 Time- 3 hrs.

Objective of Course	This theory paper records how modern artists used varied drawing and painting techniques to represent ideas and expressions. Study of the expressive qualities of different time, concept and modern art movements time to time includes this paper.
Learning Outcomes	Students will achieve general overview of the history and development of Art and its historical, social, cultural, religious and political context. Students will understand the functions of the visual art in the period covered in the course and interaction among those movements. Like Cubism: Expressionism, Dadaism, Surrealism, Abstract Art and Post-Modern Movement and also analyses the differences and the similarities of these movements.
UNIT.	
Unit -I	Blue Reiter- Franz Marc August August Macke, Paul Klee, Oskar Kokoschka, Wassily Kandinsky
Unit-II	Futurism-(भविष्यवाद), Vorticism-(भँवरवाद) Section- d'ore (सेक्यो दोरे) Orphism(सुरीलवाद)
Unit-III	Dadaism: - Marcel Duchamp, Francis Picabia, Surrealism: - Salvador Dali, Max Ernst, Joan Miro
Unit-IV	Abstract art and Post-modern movement: -Piet Mondrian, Jackson Pollock Willem de Kooning.
Unit-V	Modernism in India PAG - F. N. Souza, S. H. Raza, K. H. Ara, M. F. Hussain Delhi Shilpi chakra - B.C. Sanyal, K. S. Kulkarni, Satish Gujral, Ram Kumar

Suggested Book:

1. 20th Century Indian Art: Partha Mitter
2. आधुनिक चित्रकला का इतिहास : र.वि. सखलकर
3. Contemporary Art in India: A perspective: Pran Nath Mago.
4. A History of Fine Arts in India & the west: Edith Tomory.
5. • Haftmann, W.: Painting in the Twentieth century Vol. I & II Lund Humphries, London 1960
6. • Canaday, J, Main Stream of Modern Art, Prentice Hall, Eaglewood Cliffs H.N Abrams 1977
7. • Murray peter and Linda: A Dictionary of Art and Artists, Penguin Books, 1975
8. • Lake and Maillard; Dictionary of Modern Painting
9. • Herbert Read; A concise History of Modern Painting
10. • European Modern Movements in Encyclopedia of World Art
11. • Ika[kydj jfo] vk/kqfud fp=dyk dk bfrgkl] jktLFkku fgUnh xzaFk vdkneh] t;ij
12. Haftmann, W.: Painting in the Twentieth century Vol. I & II Lund Humphries, London 1960
13. • Canaday, J, Main Stream of Modern Art, Prentice Hall, Eaglewood Cliffs H.N Abrams 1977

Online Reference

[Understanding Surrealism | Art History 101 - YouTube](#)

[Futurism in 9 Minutes: How to Rewrite Culture - YouTube](#)

[Lecture15 Cubism, Futurism & Suprematism - YouTube](#)

OR

**Master Artist of the World
Theory Paper-II
Paper Code-4.2**

Max- Marks-70

Min.Marks: - 28. Time- 3hrs.

UNIT	Topics
Unit -I	Courbet, Manet, Monet, Seurat.
Unit-II	Cezanne, Van Gogh, Gauguin, Henri Matisse.
Unit-III	Braque, Picasso, Edward Munch, Kandinsky.
Unit-IV	Salvador Dali, Mondrian, Statsu, Seshu, Heroshege, Hokusai, Hsieh -Ho, Vihzad.
Unit-V	Raja Ravi Verma, Amrita Sher Gil, AN Tagore, Nand Lal Bose, M.F. Husain, K.K. Hebbar.

Suggested Books

13. 20th Century Indian Art: Partha Mitter

14. आधुनिक चित्रकला का इतिहास : र.वि. सखलकर

15. Contemporary Art in India: A perspective: Pran Nath Mago.

16. A History of Fine Arts in India & the west: Edith Tomory.

SEMESTER –IV

Brief study of Western Aesthetics

Theory Paper-III

Paper code-4.3

Max- Marks-70

Min.Marks: - 28.

Time- 3hrs.

UNIT	Topics
Unit -I	Definition and scope of Aesthetic from ancient Greek, Plato, Aristotle.
Unit-II	Middle Ages Plotinus, St. Augustin & Thomas Aquinas
Unit-III	Baumgarten, Emmanuel Kant, G.W.F.Hegel, Benedetto Croce, Leo Tolstoy.
Unit-IV	Rogers, Clive Bell & Edward Bullough
Unit-V	Susanne K. Langer, Sigmund Freud, Jean Paul Sartre.

Suggested Books: -

1. दर्शन का अंतरंग इतिहास :डॉ. राकेश शास्त्री
2. सौंदर्य शास्त्र :डॉ. कुमार विमल
3. सौंदर्य शास्त्र : डॉ.ममता चतुर्वेदी
4. An introduction to Indian Aesthetics: Mini Chandran, Shreenath V.S.
5. Fundamental of Indian Aesthetics: Vidya Niwas Mishra
6. Indian aesthetics and introduction: V.S. Seturaman .
7. The Bloomsbury Research handbook of Indian Aesthetics and the Philosophy of Art: Arindam Chakrabarti
8. Comparative study of Aesthetics:K.C.Pandey

INTERNAL ASSESSMENT

Theory Paper: -4.1(a) & 4.2(a) OR 4.3(a)

Max Marks-30

Min.Marks-12

Note: - 30 marks for the internal assessment: - Before completing the semester time concerning lecturer will take Test of objective questions for 20 Marks and 10 marks for PPT presentation in departmental seminar or any practical work project given and marks for the attendance. Student should have to clear all these internal assessments of 30 Marks then after he or she will be able to take part in final semester examination.
20+10=30

SEMESTER- IV

Practical-I/ Paper code -4.4

Creative Composition

Marks: 125
Hours – 15

Min Marks -63

Medium: - Grouch, Oil and Acrylic & Mix-Media

Size- Full Imperial (2'x3') 6 Creative Composition

Time- 15 hours in six sittings of two and half hours each in three consecutive days. Two sitting every day with a break of half an hour in between. Size of paper or canvas [24 inches X 36 inches] Full imperial size.

Note: - A student will submit 6 compositions should be creative in his /her style. Its can be abstract form or Colour Composition. size should not be less than 24'X30'. External practical examiner will evaluate the practical work on the last day of practical examination.

SEMESTER- IV

Practical-II (Paper Code-4.5)

Study from Artwork of Indian Master Artists

(Submission & Display)

Max Marks-125

Min.Marks-63

Size: - 2x3' feet minimum

Students have to make two paintings.

Note: -Student should submit 02 artworks at the end of the semester, both works can be done from same artist or style. student must understand the compositional value, Colour scheme, creative and representation aspect forms, textural value and technique of masterpiece painting. **The student has to write a short essay of at least 150 words on the work style of the selected artist. Also, he has to explain which quality of the artist impressed him so much that he thought of copying his works.**

Scheme of Examination: -Evaluation should be conducted by exhibiting the practical work at the end of semester and evaluation of the practical paper shall be done by examiner appointed by the board of study.

OR

SEMESTER- IV

Practical-III (Paper Code-4.6)
Glass Painting /Fibre sheet Painting
(Submission and display)

Marks:125
Paper code -4.6

Min Marks -63

Students have to make two paintings in any technique, for glass painting Etching or Embossing or painting. Size for Glass **15×18 inches minimum.**

Fiber sheet painting should be 2x3'feets min in size.

Submission: -02 works of Glass painting in any technique **or** 02 works of Fibre sheet Painting
A student has to submit two artworks at the end of the semester. Both the compositions should be done in the same technique using the two different techniques mentioned above. The student has to understand the aspects of value, colour scheme, creative and representation and form, space, texture and technique of the composition.

Scheme of examination: Evaluation should be conducted by exhibiting the practical work at the end of the semester and evaluation of the practical paper shall be done by examiner appointed by the board of studies.

Note: continues assessment shall be done every month by the teacher concerned.

SEMESTER -IV
Practical-IV (Paper Code-4.7)
Lippen Art/ Mosaic Art
(Submission & Display)

Max Marks-125.

Min.Marks-63.

Paper Code-4.7

Size: - 3x4 or 2x3 feet.

Students should create designs using a mixture of clay and small mirrors and then make them glittery. It should be made on a material like MDF board, plywood or canvas to make it more portable and adaptable to different interior styles.

Student should submit 02 works at the end of the semester. A student must understand the compositional value, Colour scheme, creative and presentation aspect of form and technique of the Lippen art. **This paper will help the student to understand the folk art and their tradition and as well as culture of India.**

Scheme of Examination:

Evaluation shall be conducted by exhibiting the practical work at the end of the semester. Evaluation of the practical paper shall be done by the examiner appointed by the Board of studies.

OR

SEMESTER- IV
Practical-V (Paper code -4.8)
Art and New Media-(installation)
(Submission and display)

Marks:125

Min Marks -63

Size for Installation- H 6' X 3' W feet minimum.

Objective of Course

Moving forward over the time. This practical subject is completely new, which introduction introduce various medium and their impact and creation communication. The content and context of creative work visually.

Learning Outcomes: -

- 1) Develop necessary digital art and new media knowledge to understand the state of the field. Examples: Technical, aesthetic, historical, and theoretical knowledge.
 - 2) Demonstrate ability to define, plan, and execute individual and collaborative digital art and new media research projects.
- Develop the technical capabilities and creative dispositions to successfully pursue career pathways in multimedia digital art and design.
 - demonstrate the ability to prepare and organize art works for an exhibition or portfolio review with attention to creativity, skill, and quality.

Syllabus: -

Art & New Media refers to art works practiced with new media technology, including digital art, virtual art, interactive art, audio-visual, environmental or site specific creations as installation. Students should be initiated to develop their own concept through any media, material, theme or concept as above. Course content for this semester is based on different techniques of art Installations as above.

Students shall submit a written document consisting of not less than 2000 words along with visuals of them throughout session's development. The document must contain complete study and information of respective works.

Note- Continuous assessment shall be done every month by the teacher concerned.

Recommend Books

- Michael Rush, New Media in Late 20th Century Art (World of Art)
- Bruce Wands, Art of the Digital Age Reprint Edition
- Michael Rush, New Media in Art (World of Art)
- Claire Bishop, Installation Art
- Ginkgo Press, Installation Art Now
- Mark Tribe (Editor), Reena Jana (Editor), Uta Grosenick (Editor), New Media Art (Taschen Basic Art Series)

SEMESTER- IV
Outdoor Study
And
SUBMISSION WORK PRESENTATION
Paper Code- 4.9

Marks: -25

1Min.Marks- 13

Outdoor Study:-

Objectives of the Course:- It is very important for an art student to understand the study part of objects, lives and still life. This paper teaches the students such as ratios, nature, proportion, shape, perspective, comprehension and specialty with detail characteristics of the subject.

Learning Outcomes:- Upon successful completion of this course, student will demonstrate an ability to draw through observation. Student will be able to applying and understanding of line, volume, proportion, and perspective. Students will effectively describe figures, objects, and environments using line, value, and pattern. Students will understand how to render objects in light and shadow. They will demonstrate an understanding of perspective drawing .

Syllabus:- This paper is meant to develop a regular practice of sketching/drawing. Therefore 2 periods per week would be engaged as outdoor classes. It is also to enhance the student's observation power in a very personalized manner.

- (a) Students shall submit 50 sketches/drawings based on human figure, realistic and creative, both animal and tree in pencil and charcoal

throughout the semester. Concerned teacher will review the works done by student and assess for the same.

Note: - Both the practical assignments (done by the student throughout the session) will be reviewed and evaluated by the respective lecturers before the end of the session at the time of practical examination or as per the scheduled date. The assignments submitted should be the class work of the students. Students who submit the assignments should submit the details of the internal examiner in a file duly attested. The evaluation of the assignments submitted as assignments will be done by the Head of Department or Coordinator, Department of Painting with the consent of the internal examiner. In case of any dispute, the decision of the Head of Department/Coordinator will be final. The students'

work will be retained by the Head of Department for one month after the declaration of the result or may be returned to the students with the consent of the Head of Department/Coordinator. The answer sheets/paintings of the examination will be kept in the Department and will be kept safe for at least one month after the declaration of the result or till the next phase starts. These paintings are the property of the Department.

Submission work should as followings

- (b) 06 Creative Compositions
- (c) 03 imitation of any Master Artist work.
- (d) 02 works should be submitted of Lippen art/Mosaic Artwork
- (e) Work should be done in the classroom in the guidance of subject teacher.
- (f) A sketch book of not less than 50 sketches, size, 1/4 imperial of human figure, realistic and creative, both animal and tree in pencil and charcoal

Note:

- 1. Candidate should pass in theory as well as in practical paper separately.
- 2. Minimum two demonstrations should be arranged by the subject expert during the session for each practical paper.

3.The Department should also arrange for an educational tour to Ancient Art centers like Ajanta, Ellora, Elephanta, Khajuraho, Mahabalipuram Historical and artistic places and visit art fairs as well as art galleries etc. once a year.

- 4.Practical examination will be conducted at the centers and paper code practical work will be display for evaluation. The examiner will examine the artwork in consultation with an internal examiner who is the subject teacher of the Department of Drawing and Painting. External examiner free to come on last day of the examination to evaluate the work.

END