**Mohanlal Sukhadia University**

**Udaipur- Rajasthan**

**Syllabus**

**Discipline: M.A. Drawing & Painting**

**Department of Visual Arts**

**Faculty: Humanities**

**2023-24**

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| **Drawing & Painting, Department of Visual Arts in M.A. Program: Semester wise course types, Course codes, Course title, Delivery type, Workload, Credits, Marks of Examination, and Remarks if any.** |
| **Level** | **Sem** | **Course Type** | **Course Code** | **Course Title** | **Delivery Type** | **Total Hours** | **Total Credit** | **Internal Assessment** | **EoS Exam** | **M.M.** | **Remarks** |
| L | T | P |
| 8 | I | DCC | D&P8000T | History of Western Art - I | L | T | - | 60 | 4 | 20 | 80 | 100 |  |
| DCC | D&P8001T | Modern Art – I | L | T | - | 60 | 4 | 20 | 80 | 100 |  |
| DCC | D&P8002P | Advance Painting | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
| DCC | D&P8003P | Print Making | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
| DCC | D&P8004P | Art & New Media | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
| DCC | D&P8005P | Outdoor Studies | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
| 8 | II | DCC | D&P8006T | History of Western Art - II | L | T | - | 60 | 4 | 20 | 80 | 100 |  |
| DCC | D&P8007T | Modern Art – II | L | T | - | 60 | 4 | 20 | 80 | 100 |  |
| DCC | D&P8008P | Painting | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
| DCC | D&P8009P | Print Making | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
| DCC | D&P8010P | Art & New Media | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
| GEC | D&P8100P | Anatomy StudiesOrObject Studies  | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
|  |  III | DCC | D&P9011T | Western Aesthetics | L | T | - | 60 | 4 | 20 | 80 | 100 |  |
|  | DCC | D&P9012T | Indian Art-I | L | T | - | 60 | 4 | 20 | 80 | 100 |  |
|  | DSE | D&P9102P | Advance PaintingOrLandscape PaintingOrMix Media  | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
| 9 | DSE | D&P9101P | Print MakingOrLithographyOrSilk Screen | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
|  | DSE | D&P9102P | Installation Art OrVideo ArtOrCreative Photography | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
|  | GEC | D&P9001P | Nature Studies-IArchitecture Studies- II | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
|  | IV | DCC | D&P9013T | Indian Aesthetics | L | T | - | 60 | 4 | 20 | 80 | 100 |  |
|  | DSE | D&P9103T | Indian Art-IIorIndian Sculpture | L | T | - | 60 | 4 | 20 | 80 | 100 |  |
| 9 | DSE | D&P9104P | Advance PaintingOrLandscape Or Mix Media | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
|  | DSE | D&P9105P | Print MakingOrLithographyOrSilk Screens | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
|  | DSE | D&P9106P | Installation Art OrVideo ArtOr Creative Photography | - | - | P | 120 | 4 | 20 | 80 | 100 |  |
|  | DSE | D&P9107P | Nature StudiesArchitecture Studies  | - | - | P | 120 | 4 | 20 | 80 | 100 |  |

An information regarding codes:

DCC extends for Discipline Centric Core

DSE extends for Discipline Specific Elective

AEC extends for Ability Enhancement Course

AECC extends for Ability Enhancement Compulsory Course

SEC extends for Skill Enhancement Course

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| **PG SEMESTER-I** |
| **Subject : Visual Art**  |
| **Code of the course** | D&P8000T |
| **Title of the course** | History of Western Art – I |
| **Qualification level of the course** | NHEQF Level 6.0 |
| **Credit of the course** | **4** |
| **Type of the course** | **DCC** |
| **Delivery type of the course** | Lecture, 40+20=60. The 40 lectures and 20 hours theory |
| **Prerequisites** | **GRADUATION**  |
| **Co-requisites** | **NONE** |
| **Objectives of the Course** | **Study of Western art history across culture and time offers opportunities to consider gradual developments and different periods of western art scene from pre historic to realism in 2 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.
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| **Syllabus** |
| **Unit I**  | Prehistoric & Egyptian Art |
| **Unit II** | Early Greek era & Greek Art |
| **Unit III** |  Hellenistic, Roman & Etruscan Art  |
| **Unit IV** |  Early Christian & Byzantine Art  |
| **Unit V** |  Romanesque and Gothic Art  |
| **Recommended books :**  | * Janson, H. W. and Dora: Jane; Hist. of Art. H. N. Abrams and Prentice Hall 1977
* Levey, M. A; Concise History of Painting form Giotto to Cezanne; T & H, London 1964
* Bazin, G; Concise History of Art , Part I and II; T and H London 1964
* Lake and Maillard; Dictionary of Modern Painting
* Herbert Read; A concise History of Modern Paining
* European Modern Movements in Encyclopedia of World Art
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* lka[kydj jfo] ;wjksih; fp=dyk dk bfrgkl] jktLFkku fgUnh xzaFk vdkneh] t;iqj
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| **Online Reference**  | [A Brief History of Art Movements | Behind the Masterpiece - YouTube](https://www.youtube.com/watch?v=JWtOFF0iSbo)[HISTORY OF ARTS: Prehistoric Arts Grade 9 EP1 - YouTube](https://www.youtube.com/watch?v=EHBj8iywJ54)[Paleolithic Art - YouTube](https://www.youtube.com/watch?v=XMf4ZN31-7Q)[Ancient Egyptian Art History | Overview and Characteristics - YouTube](https://www.youtube.com/watch?v=fns_KjzZi28)[The Masterpieces of Ancient Egyptian Art | Great Painters and Sculptors - YouTube](https://www.youtube.com/watch?v=_WT1WMdtkeo)[Roman Art Part 1 - Roman Republic - YouTube](https://www.youtube.com/watch?v=wy-qQqvOql8)[The Good Shepherd in Early Christianity — Hermes recast - YouTube](https://www.youtube.com/watch?v=pBFwGYrfyXU)[AP Art History - Byzantine Art and Architecture - YouTube](https://www.youtube.com/watch?v=0leET9HyUjI) [Etruscan Art - YouTube](https://www.youtube.com/watch?v=JcdgqSgyQBw)[Romanesque Art in Spain: Characteristics and Main Monuments - YouTube](https://www.youtube.com/watch?v=Wu5P4L_T7g4)[Common Characteristics of Romanesque and Gothic Architecture - Religion and Art History - YouTube](https://www.youtube.com/watch?v=5ji6SRd54Do)[Romanesque Architecture - An Overview - YouTube](https://www.youtube.com/watch?v=QT0ITLRkNxg) |

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| **PG SEMESTER-1** |
| **Subject- Visual Art** |
| **Code of the Course** | D&P8001T |
| **Title of the Course** | Modern Art – I |
| **Qualification Level of the Course** | NHEQF Level  |
| **Credit of the course** | 4 |
| **Type of the course** | DCC |
| **Delivery type of the Course** | Lecture, 40+20=60. The 40 lectures and 20 hours theory |
| **Prerequisites** | Graduation |
| **Co-requisites** | None |
| **Objectives of the 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 thevisual art in the period covered in the course and interaction among those movements. Like **Realism, Impressionism, Neo Impressionism, Post Impressionism, Fauvism and also** analyse the differences and the similarities of these movements.
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| **Syllabus** |
| UNIT-I | **Realism**: Gustave Courbet, Honore Daumier Barbizon School: Theodore Rousseau, Charles Daubigny, Francois Millet and Camille Corot |
| UNIT -II | **Impressionism:** Characteristics and Principles of Impressionism, Edouard Monet, Claude Monet Camille Pissarro, Alfred Sisley, Edgar Degas, Auguste Renoir, Toulouse Lautrec |
| UNIT-III | **Neo Impressionism:** Gorge Seurat, Signac Paul **Post Impressionism:** Paul Cezanne, Vincent van Gogh, Paul Gauguin |
| UNIT-IV | **Fauvism:** Henri Matisse, Maurice de Vlaminck, Andre Derain, Raoul Dufy, Georges Rouault |
| UNIT-V |   **Cubism:** Pablo Picasso, Georges Braque, Juan Gris |
| Reference Books | * Haftmann, W; Painting in the Twentieth century Vol. I & II Lund Humphries, London 1960
* Canaday, J; Main Strearm of Modern Art, Prentice Hall, Eaglewood Cliffs H.N Abrams 1977
* Murry peter and Linda: A Dictionary of Art and Artists, Penguin Books, 1975
* Lake and Maillard; Dictionary of Modern Painting
* Herbert Read; A concise History of Modern Paining
* European Modern Movements in Encyclopedia of World Art
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| **Online Reference** | [The History of Modern Art - YouTube](https://www.youtube.com/watch?v=nPL-Mm9v8ck)[What Was Romanticism And Why Was It So Vital For Art? | Landmarks Of Western Art | Perspective - YouTube](https://www.youtube.com/watch?v=pBiGVlTLO6Q) |

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| **PG SEMESTER-1** |
| **Subject- Visual Art** |
| **Code of the Course** | D&P8002P |
| **Title of the Course** | Advance Painting |
| **Qualification Level of the Course** | NHEQF Level  |
| **Credit of the course** | 4 |
| **Type of the course** | DCC |
| **Delivery type of the Course** | Lecture, 40+20=60. The 40 lectures and 20 hours theory |
| **Prerequisites** | Graduation |
| **Co-requisites** | None |
| **Objectives of the course** | Studio painting (Practical) exercises and demonstration explain how painting techniques convey ideas and feelings. Show different methods of painting. Manipulate and organize media to depict an imagination with own space, thoughts and fools. |
| **Learning outcomes** | * 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.
* student will be able to layout, compose, and paint natural and manufactured forms. Student will be able to applying differentcolour techniques in different medium.
* The program develops students’ wide understanding of major concepts, thoughts, and ideas of Drawing and Painting
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| Reference Books | * + [Graham Collier](https://www.amazon.com/Graham-Collier/e/B001H6WPX6/ref%3Ddp_byline_cont_book_1), Form Space and Vision: An Introduction to Drawing and Design
	+ Yashodhara Dalmia, Contemporary Indian Art: Other Realities
	+ Yashodhara Dalmia, The making of modern Indian art: the progressives
	+ [Badar Jahan,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Badar%2BJahan%22) Abstraction in Indian Painting: Post-independence Era
	+ [Neville Tuli,](https://www.amazon.in/Neville-Tuli/e/B0034Q3ZWC/ref%3Ddp_byline_cont_book_1) Indian Contemporary Art: Books, Paintings & Sculpture (Osian's Masterpieces & Museum Quality)
	+ [Charlotte Bonham-Carter,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Charlotte%2BBonham-Carter%22) [David Hodge,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22David%2BHodge%22) The Contemporary Art Book
	+ [Edward Lucie-Smith](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Edward%2BLucie-Smith%22), Artoday
	+ Jeannine Tang, Ann Butler, Lia Gangitano, The Conditions of Being Art: Pat Hearn Gallery & American Fine Arts, Co.
	+ [Daniel Birnbaum,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Daniel%2BBirnbaum%22) [Cornelia H. Butler,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Cornelia%2BH.%2BButler%22) [Suzanne Cotter](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Suzanne%2BCotter%22), Defining Contemporary Art: 25 Years in 200 Pivotal Artworks
	+ [Terry Smith,](https://www.goodreads.com/author/show/201029.Terry_Smith) What Is Contemporary Art?
 |
| **Online Reference** | [Abstract Expressionism in 8 Minutes: From 'Jack The Dripper' to Color Fields 🔵🟡 - YouTube](https://www.youtube.com/watch?v=rP9k2xzrgx8)[COMPOSITION IN ART EXPLAINED | The Art of Arranging, and Why Composition is Important - YouTube](https://www.youtube.com/watch?v=onzeTC2H4Os)[5 fundamental lessons for beginner artists (WHAT I WISH I KNEW) - YouTube](https://www.youtube.com/watch?v=7rbpuwCQ1pE) |

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| **PG SEMESTER –I** |
| **Subject: Visual Art** |
| **Code of the course** | D&P8003P |
| **Title of the course** | Print Making |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | DCC |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **Objectives of the 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 pursing art while attaining a global art education. |
| **Learning Outcomes** | * Understanding of the possibilities and limitations of various materials and processes employed in the print making.
* 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 Dry point, wood cut, lino cut ,tetra pack etc.
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| **Syllabus** |
|  | Intaglio, Relief and Planographic – Processes – Methods & Materials: Assignment work on available Process.* Assignment/Submission

Note- Continuous assessment shall be done every month by the teacher concerned. |
| **Recommendedbooks :** | * + 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,](https://www.goodreads.com/author/show/2882503.Dorit_Elisha) Printmaking + Mixed Media
	+ [Ruth Leaf,](https://www.goodreads.com/author/show/686289.Ruth_Leaf) Etching, Engraving and Other Intaglio Printmaking Techniques

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| **Online Reference** | [Two colour linocut printmaking process - YouTube](https://www.youtube.com/watch?v=k8lhESQ-bKs)[Woodcut Process - YouTube](https://www.youtube.com/watch?v=BAaR9UHsUA0)<https://www.youtube.com/watch?v=BAaR9UHsUA0>[Jyoti Bhatt on Etching and Printmaking - YouTube](https://www.youtube.com/watch?v=s5Av_eb0cXg) |

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| **PG SEMESTER –I** |
| **Subject: Visual Art** |
| **Code of the course** | D&P8004P |
| **Title of the course** | Art & New Media |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | DCC |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **Objectives of the Course** | Moving forward over the time, this practical subject is completely new, which introduces various mediums and their empects in creation. Communicate the content and context of creative works 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;
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| **Syllabus** |
|  | Art & New Media refers to art works practiced with new media technology, including digital art, virtual art, interactive art, audio-visual, environmental or side 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 their throughout session's development. The document must contain complete study and information of respective work-s.Note- Continuous assessment shall be done every month by the teacher concerned. |
| **Recommendedbooks :** | * + Michael Rush, New Media in Late 20th Century Art (World of Art)
	+ [Bruce Wands,](https://www.amazon.com/Bruce-Wands/e/B001IXTSEC/ref%3Ddp_byline_cont_book_1) Art of the Digital Age Reprint Edition
	+ [Michael Rush,](https://www.amazon.com/Michael-Rush/e/B001IO9KIU/ref%3Ddp_byline_cont_book_1) New Media in Art (World of Art)
	+ [Claire Bishop,](https://www.amazon.com/Claire-Bishop/e/B0034PF5XK/ref%3Ddp_byline_cont_book_1) Installation Art
	+ [Tom Ang, Digital Photography Complete Photographer: Become Expert in Every Style from Travel to Fashion](https://www.amazon.in/gp/slredirect/picassoRedirect.html/ref%3Dpa_sp_atf_aps_sr_pg1_2?ie=UTF8&adId=A036304830PWX06AHXARE&url=https%3A%2F%2Fwww.amazon.in%2FDigital-Photography-Complete-Photographer-Fashion%2Fdp%2F0241241243%2Fref%3Dsr_1_2_sspa%3Fie%3DUTF8%26qid%3D1533367560%26sr%3D8-2-spons%26keywords%3Dcomplete%2Bdigital%2Bphotography%26psc%3D1%26smid%3DA05378423NJE7Q5XCN3XZ&qualifier=1533367560&id=3866969819617591&widgetName=sp_atf)
	+ [Joerg Miedza,](https://www.amazon.com/Joerg-Miedza/e/B0187WEBAM/ref%3Ddp_byline_cont_book_1) [JanLeonardo Woellert,](https://www.amazon.com/JanLeonardo-Woellert/e/B0052XQV76/ref%3Ddp_byline_cont_book_2) Painting with Light: Light Art Performance Photography
	+ [Lance Keimig,](https://www.amazon.com/Lance-Keimig/e/B003AAUH64/ref%3Ddp_byline_cont_book_1) Night Photography and Light Painting: Finding Your Way in the Dark Paperback
	+ DK, Digital Photography Complete Course
	+ [Gingko Press,](https://www.amazon.com/s/ref%3Ddp_byline_sr_book_1?ie=UTF8&text=Gingko%2BPress&search-alias=books&field-author=Gingko%2BPress&sort=relevancerank) Installation Art Now
	+ Mark Tribe (Editor), Reena Jana (Editor), Uta Grosenick (Editor), New Media Art (Taschen Basic Art Series)
	+ [Bruce Barnbaum,](https://www.amazon.com/Bruce-Barnbaum/e/B001K93FEI/ref%3Ddp_byline_cont_book_1) The Art of Photography: An Approach to Personal Expression
 |
| **Online Reference** |  |

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| **PG SEMESTER –I** |
| **Subject: Visual Art** |
| **Code of the course** | D&P8005P |
| **Title of the course** | Outdoor Studies |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | DCC |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **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 8 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 150 sketches/drawings based on various objects, motifs and overall assignment of throughout sem. Concerned teacher will review the works done by student and assess for the same. |

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| **PG SEMESTER-1I** |
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| **Subject-Visual Art** |
| **Code of the Course** | D&P8006T |
| **Title of the Course** | History of Western Art - II |
| **Qualification Level of the Course** | NHEQF Level  |
| **Credit of the course** | 4 |
| **Type of the course** | DCC |
| **Delivery type of the Course** | Lecture, 40+20=60. The 40 lectures and 20 hours theory |
| **Prerequisites** | Graduation |
| **Co-requisites** | None |
| **Objectives of the course** | Study of Western art history across culture and time offers opportunities to consider gradual developments and different periods of western art scene from pre historic to realism in 2 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.
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| **Syllabus** |
| UNIT-I | Renaissance Italy- Florence – Masaccio, Donatello, Fra Angelico, Paolo Uccello, Filippo Lippi, Andrea Mantegna, Pierodella Francesca, Sandro Botticelli, Verrocchio, Domenico Ghirlandaio.Venice- Giovanni Bellini, Giorgione, Titian, Paolo Veronese, Domenico TintorettoNederlands- Hubert and Jan Van Eyck, Roger Van Weyden, Hugo van der Goes, Hieronymus Bosch, Pieter Bruegel, Spain- El Greco,  |
| UNIT -II | High Renaissance – Leonardo da Vinci, Michelangelo Buonarroti and Raphael, Mannerism |
| UNIT-III | Baroque Art and Architecture – Italy- Caravaggio,Gian Lorenzo Bernini North Europe- Peter Paul Rubens, Jean Antoine Watteau, Johannes Vermeer, Holland- Frans Hals, Rembrandt Harmenszoon van Rijn, Anthony van Dyck, Spain- Diego Velazquez, France: Classical Baroque Art- Nicolas Poussin, Claude Lorrain Georges de la tour, British Painters in Baroque age- William Dobson, Peter lely, William Hogarth, sir Joshua Reynolds and Rococo Art- Simeon Chardin, Francois Boucher, Giovanni Battista Tiepolo, FrancesscoGuardi. |
| UNIT-IV |  British Landscape Painting – Sir Joshua Reynolds, John Martin, Thomas Gainsborough, John Constable, JMW Turner |
| UNIT-V |  Neo- Classicism- Jacques Louis David, Jean Auguste Dominique IngresRomanticism- Gericault Theodore , Eugene Delacroix |
| Reference Books | * Janson, H. W and Dora Jane; Hist. of Art, H. N. Abrams and Prentice Hall ,1977.
* Levey, M. A; Concise History of Painting from Giotto to Cezanne; T & H, London 1964
* Bazin, G.; Concise History of Art, Part I and II and H London, 1964.
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* lka[kydj jfo] ;wjksih; fp=dyk dk bfrgkl] jktLFkku fgUnh xzaFk vdkneh] t;iqj
* ;wjksih; fp=dyk dk bfrgkl] eerk prqosZnh
 |
| **Online Reference** | [Icons Of The Renaissance: How They Revived Classical Art | Landmarks Of Western Art | Perspective - YouTube](https://www.youtube.com/watch?v=LV6S_dF3DRM)[HISTORY OF IDEAS - The Renaissance - YouTube](https://www.youtube.com/watch?v=fI1OeMmwYjU)[(S1 E1) The Dawn of the High Renaissance, 1470-1520 || A Narrative Art History of the Renaissance - YouTube](https://www.youtube.com/watch?v=E_h-sxkPQzY)[Michelangelo Explained: From Pietà to the Sistine Chapel - YouTube](https://www.youtube.com/watch?v=ioVNFqQ5Zlg)Barro c- Rococo - [Waldemar Tells The Story Of The Rococo | Before Bedtime (Full Series) | Perspective - YouTube](https://www.youtube.com/watch?v=8q4bT007D3s)[Waldemar Tells The Story Of The Rococo | Before Bedtime (Full Series) | Perspective - YouTube](https://www.youtube.com/watch?v=8q4bT007D3s) |

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| **PG SEMESTER-1I** |
| **Subject-Visual Art** |
| **Code of the Course** | D&P8007T |
| **Title of the Course** | Modern Art – II |
| **Qualification Level of the Course** | NHEQF Level  |
| **Credit of the course** | 4 |
| **Type of the course** | DCC |
| **Delivery type of the Course** | Lecture, 40+20=60. The 40 lectures and 20 hours theory |
| **Prerequisites** | Graduation |
| **Co-requisites** | None |
| **Objectives of the 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 thevisual 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 analyse the differences and the similarities of these movements. |
| **Syllabus** |
| UNIT-I | **Expressionism:** Ferdinand Hodler, Edward Munch, James Ensor, Paula Modersohn, Emil Nolde Brucke Artists: Ernst Ludwing Kirchner, Karl Schmidt Rottluff, Erich Heckel, Max Pechstein Blaue Reiter:Franz Marc, August Macke, Paul Klee, Oskar Kokoschka, Wassilly Kandinsky, Post Expressionism: Otto Dix, Max Beckmann, Bauhaus artists:Lyonel Feininger, Oskar Schlemmer |
| UNIT -II | **Dadaism :** Marcel Duchamp, Francis Picabia |
| UNIT-III | **Surrealism:** Salvador Dali**,** Max Ernst, Yves Tanguy, Andre Masson, Joan Miro |
| UNIT-IV | **Abstract Art and Post Modern Movement :** Definition and charactesticsAbstract Expressionism-Jackson Pollock, Hans Hofmann, Willem de Kooning, Mark Rothko, Franz kline, Jean Dubuffet buffetCobra Artists: Karle Appel, Corneille, Constant |
| UNIT-V | **Pop Art:** Andy Warhol, Roy Lichtenstein, Op art , Minimalism, Computer Art, Kinetic Art, Installation, site specific, Happening |
| Reference Books | * Haftmann, W.: Painting in the Twentieth century Vol. I & II Lund Humphries, London 1960
* Canaday, J,; Main Strearm of Modern Art, Prentice Hall, Eaglewood Cliffs H.N Abrams 1977
* Murray peter and Linda: A Dictionary of Art and Artists, Penguin Books, 1975
* Lake and Maillard; Dictionary of Modern Painting
* Herbert Read; A concise History of Modern Paining
* Eurpoean Modern Movements in Encyclopedia of World Art
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| **Online Reference** | [Understanding Surrealism | Art History 101 - YouTube](https://www.youtube.com/watch?v=wtXjirMWpmE)[Futurism in 9 Minutes: How to Rewrite Culture - YouTube](https://www.youtube.com/watch?v=YFPIP9NxU30)[Lecture15 Cubism, Futurism & Suprematism - YouTube](https://www.youtube.com/watch?v=Tze-1MsZ4l0) |

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| **PG SEMESTER –II** |
| **Subject: Visual Art** |
| **Code of the course** | D&P8008P |
| **Title of the course** | Painting |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | DCC |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **Objectives of the Course** | Studio painting (Practical) exercises and demonstration explain how painting techniques convey ideas and feelings. Show different methods of painting. Manipulate and organize media to depict an imagination with own space, thoughts and fools. |
| **Learning Outcomes** | * Painting 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 telling 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 all 4 semesters and department offers 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 I & II 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)* Assignment/Submission

Note- Continuous assessment shall be done every month by the teacher concerned.  |
| **Recommendedbooks :** | * + [Graham Collier](https://www.amazon.com/Graham-Collier/e/B001H6WPX6/ref%3Ddp_byline_cont_book_1), Form Space and Vision: An Introduction to Drawing and Design
	+ Yashodhara Dalmia, Contemporary Indian Art: Other Realities

Yashodhara Dalmia, The making of modern Indian art: the progressive* + [Badar Jahan,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Badar%2BJahan%22) Abstraction in Indian Painting: Post-independence Era
	+ [Neville Tuli,](https://www.amazon.in/Neville-Tuli/e/B0034Q3ZWC/ref%3Ddp_byline_cont_book_1) Indian Contemporary Art: Books, Paintings & Sculpture (Osian's Masterpieces & Museum Quality)
	+ [Charlotte Bonham-Carter,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Charlotte%2BBonham-Carter%22) [David Hodge,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22David%2BHodge%22) The Contemporary Art Book
	+ [Edward Lucie-Smith](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Edward%2BLucie-Smith%22), Artoday
	+ Jeannine Tang, Ann Butler, Lia Gangitano, The Conditions of Being Art: Pat Hearn Gallery & American Fine Arts, Co.
	+ [Daniel Birnbaum,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Daniel%2BBirnbaum%22) [Cornelia H. Butler,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Cornelia%2BH.%2BButler%22) [Suzanne Cotter](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Suzanne%2BCotter%22), Defining Contemporary Art: 25 Years in 200 Pivotal Artworks

[Terry Smith,](https://www.goodreads.com/author/show/201029.Terry_Smith) What Is Contemporary Art |
| **Online Reference** | [Abstract Expressionism in 8 Minutes: From 'Jack The Dripper' to Color Fields 🔵🟡 - YouTube](https://www.youtube.com/watch?v=rP9k2xzrgx8)[COMPOSITION IN ART EXPLAINED | The Art of Arranging, and Why Composition is Important - YouTube](https://www.youtube.com/watch?v=onzeTC2H4Os)[5 fundamental lessons for beginner artists (WHAT I WISH I KNEW) - YouTube](https://www.youtube.com/watch?v=7rbpuwCQ1pE) |

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| **PG SEMESTER –II** |
| **Subject: Visual Art** |
| **Code of the course** | D&P8009P |
| **Title of the course** | Print Making |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | DCC |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **Objectives of the 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 pursing 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 |
| **Syllabus** |
|  | Intaglio, Relief and Planographic – Processes – Methods & Materials: Assignment work on available Process.* Assignment/Submission

Note- Continuous assessment shall be done every month by the teacher concerned. |
| **Recommendedbooks :** | * + 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,](https://www.goodreads.com/author/show/2882503.Dorit_Elisha) Printmaking + Mixed Media
	+ [Ruth Leaf,](https://www.goodreads.com/author/show/686289.Ruth_Leaf) Etching, Engraving and Other Intaglio Printmaking Techniques

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| **Online Reference** | [Two colour linocut printmaking process - YouTube](https://www.youtube.com/watch?v=k8lhESQ-bKs)[Woodcut Process - YouTube](https://www.youtube.com/watch?v=BAaR9UHsUA0)<https://www.youtube.com/watch?v=BAaR9UHsUA0>[Jyoti Bhatt on Etching and Printmaking - YouTube](https://www.youtube.com/watch?v=s5Av_eb0cXg) |

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| **PG SEMESTER –II** |
| **Subject: Visual Art** |
| **Code of the course** | D&P8010P |
| **Title of the course** | Art & New Media |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | DCC |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **Objectives of the Course** | Moving forward over the time, this practical subject is completely new, which introduces various mediums and their empects in creation. Communicate the content and context of creative works 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 side 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 their throughout session's development. The document must contain complete study and information of respective work-s.Note- Continuous assessment shall be done every month by the teacher concerned. |
| **Recommendedbooks :** | * + Michael Rush, New Media in Late 20th Century Art (World of Art)
	+ [Bruce Wands,](https://www.amazon.com/Bruce-Wands/e/B001IXTSEC/ref%3Ddp_byline_cont_book_1) Art of the Digital Age Reprint Edition
	+ [Michael Rush,](https://www.amazon.com/Michael-Rush/e/B001IO9KIU/ref%3Ddp_byline_cont_book_1) New Media in Art (World of Art)
	+ [Claire Bishop,](https://www.amazon.com/Claire-Bishop/e/B0034PF5XK/ref%3Ddp_byline_cont_book_1) Installation Art
	+ [Tom Ang, Digital Photography Complete Photographer: Become Expert in Every Style from Travel to Fashion](https://www.amazon.in/gp/slredirect/picassoRedirect.html/ref%3Dpa_sp_atf_aps_sr_pg1_2?ie=UTF8&adId=A036304830PWX06AHXARE&url=https%3A%2F%2Fwww.amazon.in%2FDigital-Photography-Complete-Photographer-Fashion%2Fdp%2F0241241243%2Fref%3Dsr_1_2_sspa%3Fie%3DUTF8%26qid%3D1533367560%26sr%3D8-2-spons%26keywords%3Dcomplete%2Bdigital%2Bphotography%26psc%3D1%26smid%3DA05378423NJE7Q5XCN3XZ&qualifier=1533367560&id=3866969819617591&widgetName=sp_atf)
	+ [Joerg Miedza,](https://www.amazon.com/Joerg-Miedza/e/B0187WEBAM/ref%3Ddp_byline_cont_book_1) [JanLeonardo Woellert,](https://www.amazon.com/JanLeonardo-Woellert/e/B0052XQV76/ref%3Ddp_byline_cont_book_2) Painting with Light: Light Art Performance Photography
	+ [Lance Keimig,](https://www.amazon.com/Lance-Keimig/e/B003AAUH64/ref%3Ddp_byline_cont_book_1) Night Photography and Light Painting: Finding Your Way in the Dark Paperback
	+ DK, Digital Photography Complete Course
	+ [Gingko Press,](https://www.amazon.com/s/ref%3Ddp_byline_sr_book_1?ie=UTF8&text=Gingko%2BPress&search-alias=books&field-author=Gingko%2BPress&sort=relevancerank) Installation Art Now
	+ Mark Tribe (Editor), Reena Jana (Editor), Uta Grosenick (Editor), New Media Art (Taschen Basic Art Series)
	+ [Bruce Barnbaum,](https://www.amazon.com/Bruce-Barnbaum/e/B001K93FEI/ref%3Ddp_byline_cont_book_1) The Art of Photography: An Approach to Personal Expression
 |
| **Online Reference** |  |

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| **PG SEMESTER –II** |
| **Subject: Visual Art** |
| **Code of the course** | D&P8100P |
| **Title of the course** | Anatomy Studies OrObject Studies |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | GEC |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **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 8 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 150 sketches/drawings based on various objects, motifs and overall assignment of throughout sem. Concerned teacher will review the works done by student and assess for the same. |
| **Recommendedbooks :** |  |
| **Online Reference** |  |

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| **PG SEMESTER-1II** |
| **Subject-Visual Art** |
| **Code of the Course** | D&P9012T |
| **Title of the Course** | Indian Art-I |
| **Qualification Level of the Course** | NHEQF Level  |
| **Credit of the course** | 4 |
| **Type of the course** | DCC |
| **Delivery type of the Course** | Lecture, 40+20=60. The 40 lectures and 20 hours theory |
| **Prerequisites** | Graduation |
| **Co-requisites** | None |
| **Objectives 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 since 5000 years in different time periods. This theory paper exists the various art forms, art destinations and different art movements of India art history till 2000 A.D. in 2 successive semesters i.e. III & IV |
| **Learning outcomes** |  |
| **Syllabus** |
| UNIT-I | Prehistoric, Proto Historic, Mohejo-Daro, Harappa-Painting, Sculptures & Architecture |
| UNIT -II | Art of Buddhist cave painting- Ajanta, Bagh & Sigiria |
| UNIT-III | Apbhransha, Rajasthani |
| UNIT-IV | Mugal & Pahari schools |
| UNIT-V | Brief history of major Indian Sculpture centers i.e. Gandhar, Mathura, Amravati, Ellora, Mahabalipuram, Elephanta, Sanchi, Bharahut and brief medieval sculpture scenario of Rajasthan. |
| Reference Books | * A Concise History of Indian Art -Roy C Craven]
* History of Indian and Indonesian Art - A. K. Coomarswamy
* The Sprit of Indian Painting - B. N. Goswamy

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| **PG SEMESTER –III** |
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| **Subject: Visual Art** |
| **Code of the course** | D&P9100P |
| **Title of the course** | Painting |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | DSE |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **Objectives of the Course** | Studio painting (Practical) exercises and demonstration explain how painting techniques convey ideas and feelings. Show different methods of painting. Manipulate and organize media to depict an imagination with own space, thoughts and fools. |
| **Learning Outcomes** |  |
| **Syllabus**  |
|  | This practical paper exists for all 4 semesters and department offers 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 I & II 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)* Assignment/Submission

Note- Continuous assessment shall be done every month by the teacher concerned.  |
| **Recommendedbooks :** | * + [Graham Collier](https://www.amazon.com/Graham-Collier/e/B001H6WPX6/ref%3Ddp_byline_cont_book_1), Form Space and Vision: An Introduction to Drawing and Design
	+ Yashodhara Dalmia, Contemporary Indian Art: Other Realities

Yashodhara Dalmia, The making of modern Indian art: the progressive* + [Badar Jahan,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Badar%2BJahan%22) Abstraction in Indian Painting: Post-independence Era
	+ [Neville Tuli,](https://www.amazon.in/Neville-Tuli/e/B0034Q3ZWC/ref%3Ddp_byline_cont_book_1) Indian Contemporary Art: Books, Paintings & Sculpture (Osian's Masterpieces & Museum Quality)
	+ [Charlotte Bonham-Carter,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Charlotte%2BBonham-Carter%22) [David Hodge,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22David%2BHodge%22) The Contemporary Art Book
	+ [Edward Lucie-Smith](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Edward%2BLucie-Smith%22), Artoday
	+ Jeannine Tang, Ann Butler, Lia Gangitano, The Conditions of Being Art: Pat Hearn Gallery & American Fine Arts, Co.
	+ [Daniel Birnbaum,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Daniel%2BBirnbaum%22) [Cornelia H. Butler,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Cornelia%2BH.%2BButler%22) [Suzanne Cotter](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Suzanne%2BCotter%22), Defining Contemporary Art: 25 Years in 200 Pivotal Artworks

[Terry Smith,](https://www.goodreads.com/author/show/201029.Terry_Smith) What Is Contemporary Art |

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| **PG SEMESTER –III** |
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| **Subject: Visual Art** |
| **Code of the course** | D&P9101P |
| **Title of the course** | Print Making |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | DSE |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **Objectives of the 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 pursing art while attaining a global art education. |
| **Learning Outcomes** |  |
| **Syllabus**  |
|  | Intaglio, Relief and Planographic – Processes – Methods & Materials: Assignment work on available Process.* Assignment/Submission

Note- Continuous assessment shall be done every month by the teacher concerned. |
| **Recommendedbooks :** | * + 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,](https://www.goodreads.com/author/show/2882503.Dorit_Elisha) Printmaking + Mixed Media
	+ [Ruth Leaf,](https://www.goodreads.com/author/show/686289.Ruth_Leaf) Etching, Engraving and Other Intaglio Printmaking Techniques

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| **PG SEMESTER –III** |
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| **Subject: Visual Art** |
| **Code of the course** | D&P9102P |
| **Title of the course** | Art & New Media |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | DSE |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **Objectives of the Course** | Moving forward over the time, this practical subject is completely new, which introduces various mediums and their empects in creation. Communicate the content and context of creative works visually. |
| **Learning Outcomes** |  |
| **Syllabus**  |
|  | Art & New Media refers to art works practiced with new media technology, including digital art, virtual art, interactive art, audio-visual, environmental or side 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 their throughout session's development. The document must contain complete study and information of respective work-s.Note- Continuous assessment shall be done every month by the teacher concerned. |
| **Recommendedbooks :** | * + Michael Rush, New Media in Late 20th Century Art (World of Art)
	+ [Bruce Wands,](https://www.amazon.com/Bruce-Wands/e/B001IXTSEC/ref%3Ddp_byline_cont_book_1) Art of the Digital Age Reprint Edition
	+ [Michael Rush,](https://www.amazon.com/Michael-Rush/e/B001IO9KIU/ref%3Ddp_byline_cont_book_1) New Media in Art (World of Art)
	+ [Claire Bishop,](https://www.amazon.com/Claire-Bishop/e/B0034PF5XK/ref%3Ddp_byline_cont_book_1) Installation Art
	+ [Tom Ang, Digital Photography Complete Photographer: Become Expert in Every Style from Travel to Fashion](https://www.amazon.in/gp/slredirect/picassoRedirect.html/ref%3Dpa_sp_atf_aps_sr_pg1_2?ie=UTF8&adId=A036304830PWX06AHXARE&url=https%3A%2F%2Fwww.amazon.in%2FDigital-Photography-Complete-Photographer-Fashion%2Fdp%2F0241241243%2Fref%3Dsr_1_2_sspa%3Fie%3DUTF8%26qid%3D1533367560%26sr%3D8-2-spons%26keywords%3Dcomplete%2Bdigital%2Bphotography%26psc%3D1%26smid%3DA05378423NJE7Q5XCN3XZ&qualifier=1533367560&id=3866969819617591&widgetName=sp_atf)
	+ [Joerg Miedza,](https://www.amazon.com/Joerg-Miedza/e/B0187WEBAM/ref%3Ddp_byline_cont_book_1) [JanLeonardo Woellert,](https://www.amazon.com/JanLeonardo-Woellert/e/B0052XQV76/ref%3Ddp_byline_cont_book_2) Painting with Light: Light Art Performance Photography
	+ [Lance Keimig,](https://www.amazon.com/Lance-Keimig/e/B003AAUH64/ref%3Ddp_byline_cont_book_1) Night Photography and Light Painting: Finding Your Way in the Dark Paperback
	+ DK, Digital Photography Complete Course
	+ [Gingko Press,](https://www.amazon.com/s/ref%3Ddp_byline_sr_book_1?ie=UTF8&text=Gingko%2BPress&search-alias=books&field-author=Gingko%2BPress&sort=relevancerank) Installation Art Now
	+ Mark Tribe (Editor), Reena Jana (Editor), Uta Grosenick (Editor), New Media Art (Taschen Basic Art Series)
	+ [Bruce Barnbaum,](https://www.amazon.com/Bruce-Barnbaum/e/B001K93FEI/ref%3Ddp_byline_cont_book_1) The Art of Photography: An Approach to Personal Expression
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| **PG SEMESTER –III** |
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| **Subject: Visual Art** |
| **Code of the course** | D&P9001P |
| **Title of the course** | Outdoor Studies |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | DSE |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **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** |  |
| **Syllabus**  |
|  | **This paper is meant to develop a regular practice of sketching/drawing. Therefore 8 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 150 sketches/drawings based on various objects, motifs and overall assignment of throughout sem. Concerned teacher will review the works done by student and assess for the same. |
| **Recommendedbooks :** |  |

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| **PG SEMESTER-1V** |
| **Subject-Visual Art** |
| **Code of the Course** | D&P9013T |
| **Title of the Course** | Indian Aesthetics |
| **Qualification Level of the Course** | NHEQF Level  |
| **Credit of the course** | 4 |
| **Type of the course** | DCC |
| **Delivery type of the Course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | None |
| **Objectives 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 aesthetics with different concepts, and philosophers of west and east in 2 successive semesters i.e. III & IV |
| **Learning outcomes** |  |
| **Syllabus** |
| UNIT-I | concept of aesthetic from Vedic to epic period, Chitra sutra |
| UNIT -II | Bharat muni and its rasa theory |
| UNIT-III | – Abhinav Gupta, Anand vardhan |
| UNIT-IV | Unit – IV– Mugal & Pahari schools |
| UNIT-V | A. K. Coomarswamy, Ravindra Nath Tagore |
| Reference Books | * The Hindu View of Art – Mulk Raj Anand
* Transformation of Nature in to Art – A. K. Coomaraswamy
* Christian and oriental Art – A. K. Coomaraswamy
* Approaches to Indian Art – Nihar Ranjan Ray
* Idea and Images- Nihar Ranjan Ray
* Aesthetic Theory and Art – Ranjan K. Ghosh
* jl fl)kUr & MkW- uxsUnz
* jl fl)kUr vkSj lkSUn;Z 'kkL= & MkW fueZyk tSu
* lkSUn;Z 'kkL= ds rRo & dqekj foey
* lkSUn;Z 'kkL= & MkW eerk prqosZnh
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| **PG SEMESTER-1V** |
| **Subject-Visual Art** |
| **Code of the Course** | D&P9103T |
| **Title of the Course** | Indian Art-IIorIndian Sculpture orDessertation |
| **Qualification Level of the Course** | NHEQF Level  |
| **Credit of the course** | 4 |
| **Type of the course** | DCC |
| **Delivery type of the Course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | None |
| **Objectives 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 since 5000 years in different time periods. This theory paper exists the various art forms, art destinations and different art movements of India art history till 2000 A.D. in 2 successive semesters i.e. III & IV |
| **Learning outcomes** |  |
| **Syllabus** |
| UNIT-I | Company School, Establishment of various art institutions in India, Raja Ravi Verma, Yamini Roy, Amrita Shergill |
| UNIT -II | - Study of Indian Renaissance with brief introduction of Bengal school.- E. V. havel, Avanindrnath Tagore,Gaganendrnath Tagore, Ravindrnath Tagore, Nandlal Bose, Asit kumar Haldar, Binod Bihari Mukharji, D.P. Rai Choudhry. |
| UNIT-III | Brief study about establishment of Major Art Groups & their artists i.e Calcutta group-43, PAG-Bombay, Shilpi Chakra-New Delhi, Bombay Group, Group1890 and Cholla mandal, Other eminent modern Artists- Ram Kinker Baij, N. S. Bendre, K. G. Subramanyam, Tyeb Mehta, Bikas Bhattacharya, G. R. Santosh, Bhupen Khakkar, Jehangir Sabawala, Vivan Sundaram, Ganesh Pyne. |
| UNIT-IV | - Brief study of Indian Printmaking scenario with introduction of eminent Print makers i.e. Somnath Hore, Kawal Krishna, Krishna Reddy, Anupam sood, K. Laxma Goud, Jyoti Bhatt, Shyam Sharma & Group 8. |
| UNIT-V | Brief study of modern art scenario of Rajasthan upto 2000 A.D. New trends in Indian Contemporary Arts with reference to Installations and New media. |
| Reference Books | * Indian Art - Dr. Alka Pandey
* Art and Visual Culture in India, 1857-2007 Gayatri sinha
* Indian art, an overview, Gayatri sinha
* Contemporary Indian Art: Other Realities, Yashodhara Dalmia
* Indian Contemporary Art: Post Independence ,Vadehra Art Gallery
* *Contemporary Indian Artists* :Geeta Kapur
* Hkkjr dh ledkyhu dyk ,d ifjis{;& izk.k ukFk ekXkZ
* Ck`gn~ vk/kqfud dyk dks”k& fouksn Hkkj}kt
* dyk Hkkjrh& ih;k nbZ;k ¼lEiknd½ [k.M% ,d ,oa nks
* Hkkjrh; fp=dyk vkSj ewfrZdyk& jhrk izrki
* Hkkjrh; ledkyhu dyk] lanHkZ ,oa fLFkfr& ds- ,u- dDdM
* vkt dh dyk& fouksn Hkkj}kt
* dyk le; lekt& iz;kx “kqDy
* ledkyhu Hkkjrh;
* vkt dh dyk & fouksn Hkkj}kt
* dyk le; lekt & iz;kx 'kqDy
* ledkyhu Hkkjrh; dyk & eerk prqoZsnh
* Hkkjrh; Nkikfp=dyk vkfn ls vk/kqfud & lquhy dqekj
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| **PG SEMESTER –IV** |
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| **Subject: Visual Art** |
| **Code of the course** | D&P9104P |
| **Title of the course** | Advance PaintingOrLandscape Or Mix Media |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | DSE |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **Objectives of the Course** | **Studio painting (Practical) exercises and demonstration explain how painting techniques convey ideas and feelings. Show different methods of painting. Manipulate and organize media to depict an imagination with own space, thoughts and fools.** |
| **Learning Outcomes** |  |
| **Syllabus**  |
|  | **This practical paper exists for all 4 semesters and department offers 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 previous semesters 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)* Assignment/Submission

Note- Continuous assessment shall be done every month by the teacher concerned.  |
| **Recommendedbooks :** | * + [Graham Collier](https://www.amazon.com/Graham-Collier/e/B001H6WPX6/ref%3Ddp_byline_cont_book_1), Form Space and Vision: An Introduction to Drawing and Design
	+ Yashodhara Dalmia, Contemporary Indian Art: Other Realities
	+ Yashodhara Dalmia, The making of modern Indian art: the progressives
	+ [Badar Jahan,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Badar%2BJahan%22) Abstraction in Indian Painting: Post-independence Era
	+ [Neville Tuli,](https://www.amazon.in/Neville-Tuli/e/B0034Q3ZWC/ref%3Ddp_byline_cont_book_1) Indian Contemporary Art: Books, Paintings & Sculpture (Osian's Masterpieces & Museum Quality)
	+ [Charlotte Bonham-Carter,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Charlotte%2BBonham-Carter%22) [David Hodge,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22David%2BHodge%22) The Contemporary Art Book
	+ [Edward Lucie-Smith](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Edward%2BLucie-Smith%22), Artoday
	+ Jeannine Tang, Ann Butler, Lia Gangitano, The Conditions of Being Art: Pat Hearn Gallery & American Fine Arts, Co.
	+ [Daniel Birnbaum,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Daniel%2BBirnbaum%22) [Cornelia H. Butler,](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Cornelia%2BH.%2BButler%22) [Suzanne Cotter](https://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor%3A%22Suzanne%2BCotter%22), Defining Contemporary Art: 25 Years in 200 Pivotal Artworks

[Terry Smith,](https://www.goodreads.com/author/show/201029.Terry_Smith) What Is Contemporary Art? |

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| **PG SEMESTER –IV** |
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| **Subject: Visual Art** |
| **Code of the course** | D&P9105P |
| **Title of the course** | Print MakingOrLithographyOrSilk Screen |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | DSE |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **Objectives of the 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 pursing art while attaining a global art education. |
| **Learning Outcomes** |  |
| **Syllabus**  |
|  | Intaglio, Relief and Planographic – Processes – Methods & Materials: Assignment work on available Process.* Assignment/Submission

Note- Continuous assessment shall be done every month by the teacher concerned. |
| **Recommendedbooks :** | * + 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,](https://www.goodreads.com/author/show/2882503.Dorit_Elisha) Printmaking + Mixed Media
	+ [Ruth Leaf,](https://www.goodreads.com/author/show/686289.Ruth_Leaf) Etching, Engraving and Other Intaglio Printmaking Techniques
	+ MkW- lquhy dqekj] Nkik dyk
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| **PG SEMESTER –IV** |
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| **Subject: Visual Art** |
| **Code of the course** | D&P9106P |
| **Title of the course** | Art & New MediaOrVideo ArtOr Creative Photography |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | DSE |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **Objectives of the Course** | **Moving forward over the time, this practical subject is completely new, which introduces various mediums and their empects in creation. Communicate the content and context of creative works visually.** |
| **Learning Outcomes** |  |
| **Syllabus**  |
|  | Art & New Media refers to art works practiced with new media technology, including digital art, virtual art, interactive art, audio-visual, environmental or side 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 video art.**Students shall submit a written document consisting of not less than 2000 words along with visuals of their throughout session's development. The document must contain complete study and information of respective work-s.Note- Continuous assessment shall be done every month by the teacher concerned. |
| **Recommendedbooks :** | * + Michael Rush, New Media in Late 20th Century Art (World of Art)
	+ [Bruce Wands,](https://www.amazon.com/Bruce-Wands/e/B001IXTSEC/ref%3Ddp_byline_cont_book_1) Art of the Digital Age Reprint Edition
	+ [Michael Rush,](https://www.amazon.com/Michael-Rush/e/B001IO9KIU/ref%3Ddp_byline_cont_book_1) New Media in Art (World of Art)
	+ [Claire Bishop,](https://www.amazon.com/Claire-Bishop/e/B0034PF5XK/ref%3Ddp_byline_cont_book_1) Installation Art
	+ [Tom Ang, Digital Photography Complete Photographer: Become Expert in Every Style from Travel to Fashion](https://www.amazon.in/gp/slredirect/picassoRedirect.html/ref%3Dpa_sp_atf_aps_sr_pg1_2?ie=UTF8&adId=A036304830PWX06AHXARE&url=https%3A%2F%2Fwww.amazon.in%2FDigital-Photography-Complete-Photographer-Fashion%2Fdp%2F0241241243%2Fref%3Dsr_1_2_sspa%3Fie%3DUTF8%26qid%3D1533367560%26sr%3D8-2-spons%26keywords%3Dcomplete%2Bdigital%2Bphotography%26psc%3D1%26smid%3DA05378423NJE7Q5XCN3XZ&qualifier=1533367560&id=3866969819617591&widgetName=sp_atf)
	+ [Joerg Miedza,](https://www.amazon.com/Joerg-Miedza/e/B0187WEBAM/ref%3Ddp_byline_cont_book_1) [JanLeonardo Woellert,](https://www.amazon.com/JanLeonardo-Woellert/e/B0052XQV76/ref%3Ddp_byline_cont_book_2) Painting with Light: Light Art Performance Photography
	+ [Lance Keimig,](https://www.amazon.com/Lance-Keimig/e/B003AAUH64/ref%3Ddp_byline_cont_book_1) Night Photography and Light Painting: Finding Your Way in the Dark Paperback
	+ DK, Digital Photography Complete Course
	+ [Gingko Press,](https://www.amazon.com/s/ref%3Ddp_byline_sr_book_1?ie=UTF8&text=Gingko%2BPress&search-alias=books&field-author=Gingko%2BPress&sort=relevancerank) Installation Art Now
	+ Mark Tribe (Editor), Reena Jana (Editor), Uta Grosenick (Editor), New Media Art (Taschen Basic Art Series)
	+ [Bruce Barnbaum,](https://www.amazon.com/Bruce-Barnbaum/e/B001K93FEI/ref%3Ddp_byline_cont_book_1) The Art of Photography: An Approach to Personal Expression
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| **PG SEMESTER –IV** |
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| **Subject: Visual Art** |
| **Code of the course** | D&P9107P |
| **Title of the course** | Outdoor Studiesor |
| **Qualification level of the course** | NHEQF Level |
| **Credit of the course** | **4** |
| **Type of the course** | DSE |
| **Delivery type of the course** | Lecture 48 + Tutorial 16 = 64 Practical- 128 hours |
| **Prerequisites** | Graduation |
| **Co-requisites** | **None** |
| **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** |  |
| **Syllabus**  |
|  | This paper is meant to develop a regular practice of sketching/drawing. Therefore 8 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 150 sketches/drawings based on various objects, motifs and overall assignment of throughout sem. Concerned teacher will review the works done by student and assess for the same. |
| **Recommendedbooks :** |  |

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| SEC | SEA | Art Internship  |