

Mohanlal Sukhadia University

Udaipur - Rajasthan

Syllabus

Discipline: M.A. Drawing & Painting

Department of Visual Arts

Faculty: Humanities

2023-24

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	Painting-I	-	-	P	120	4	20	80	100	
		DCC	D&P8003P	Print Making- Dry Point	-	-	P	120	4	20	80	100	
		DCC	D&P8004P	Art & New Media-I	-	-	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- II	-	-	P	120	4	20	80	100	

9	III	DCC	D&P8009P	Print Making- Collograph	-	-	P	120	4	20	80	100	
		DCC	D&P8010P	Art & New Media-II	-	-	P	120	4	20	80	100	
		GEC	D&P8100P	Anatomy Studies	-	-	P	120	4	20	80	100	
			D&P8101P	Object Studies									
	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-I	D&P9102P	Advance Painting-I	-	-	P	120	4	20	80	100	
			D&P9103P	Landscape Painting									
		DSE-II	D&P9104P	Print Making- Etching-I	-	-	P	120	4	20	80	100	
			D&P9105P	Silk Screen									
		DSE-III	D&P9106P	Installation Art-I	-	-	P	120	4	20	80	100	
			D&P9107P	Video Art - I									

		GEC	D&P9108P	Nature Studies-I	-	-	P	120	4	20	80	100	
			D&P9109P	Architecture Studies-II									
9	IV	DCC	D&P9013T	Indian Aesthetics	L	T	-	60	4	20	80	100	
		DSE-IV	D&P9110T	Indian Art-II	L	T	-	60	4	20	80	100	
			D&P9111T	Indian Sculpture									
		DSE-V	D&P9112P	Advance Painting-II	-	-	P	120	4	20	80	100	
			D&P9113P	Mix Media									
		DSE-VI	D&P9114P	Print Making-Etching-II	-	-	P	120	4	20	80	100	
			D&P9115P	Silk Screen									
		DSE-VII	D&P9116P	Installation Art-II	-	-	P	120	4	20	80	100	
			D&P9117P	Video Art - II									
		DSE-VIII	D&P9118P	Dissertation	-	-	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

PG SEMESTER-I	
Subject: Visual Arts	
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+10+10=60Hours, 40 Hours for content delivery+10 for formative and diagnostic assessment+ 10 tutorial.
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 prehistoric 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 ancients use of visual expression to our modern concept of art and architecture. • To provide information about the different empire and period of European scene and philosophy. Power of the church and the philosophy of that period. Describe • character is tics of painting, sculpture and architecture of Europe.
Syllabus	
Unit I	Prehistoric and Egyptian art: Study of major prehistoric art canters of Europe i.e. Italy France and Spain concisely their chief characteristics, application method and subject study. Egyptian Art: A detailed theory of Art of Egypt with major three historical period.(12 Hours)
Unit II	Greek Era- geometric style, archaic style, classical style, Hellenistic period.(12Hours)
Unit III	Etruscan art, Roman art- The art of ancient Rome and the territories of its republic and later Empire, includes architecture, painting, sculpture and mosaic work.(12 Hours)
Unit IV	Early Christian & Byzantine Art (12 Hours)
Unit V	Romanesque art architecture, painting, sculpture Gothic art and architecture in England, France, Spain, Italy and artist -Cimabue, Giotto-di-Boned one, Duccio- di- Buoninsegna, Simone Martini and etc. (12 Hours)

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 from 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 Painting • European Modern Movements in Encyclopedia of World Art • vxzoky fx-fd-];wjksi dk fp=dykA izdk”ku]vyhx<]mÛkjizns”kA • lka[kydj jfo&];wjksih; fp=dyk dk bfrgkl] jktLFkku fgUnh xzaFk vdkneh] t;iqj
Online Reference	• ABriefHistoryofArtMovements BehindtheMasterpiece-YouTube • HISTORYOFARTS:PrehistoricArtsGrade9EP1- YouTube • PaleolithicArt- YouTube • AncientEgyptianArtHistory OverviewandCharacteristics-YouTube • TheMasterpiecesofAncientEgyptianArt GreatPaintersandSculptors-YouTube • RomanArtPart1-RomanRepublic-YouTube • TheGoodShepherdinEarlyChristianity—Hermesrecast-YouTube • APArtHistory-ByzantineArtandArchitecture-YouTube • EtruscanArt- YouTube • RomanesqueArtinSpain:CharacteristicsandMainMonuments-YouTube • CommonCharacteristicsofRomanesqueandGothicArchitecture-ReligionandArtHistory - YouTube • RomanesqueArchitecture-AnOverview-YouTube

PG SEMESTER-1	
Subject-Visual Arts	
Code of the Course	D&P8001T
Title of the Course	Modern 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+10+10=60 Hours, 40 Hours for content delivery+ 10 for formative and diagnostic assessment+ 10 tutorial.
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 the visual arts in the period covered in the course and interaction among those movements. Like Realism, Impressionism, Neo Impressionism, Post Impressionism, Fauvism and also analyze the differences and the similarities of these movements.

Syllabus	
UNIT-I	Realism: Gustave Courbet, Honore Daumier Barbizon School: Theodore Rousseau, Charles Daubigny, Francois Millet and Camille Corot (12Hours)
UNIT-II	Impressionism: Characteristics and Principles of impressionism, Edouard Monet, Claude Monet Camille Pissarro, Alfred Sisley, Edgar Degas, Auguste Renoir, Toulouse Lautrec (12 Hours)
UNIT-III	Neo Impressionism: Gorge Seurat, Signac Paul Post Impressionism: Paul Cezanne, Vincent van Gogh, Paul Gauguin (12 Hours)
UNIT-IV	Fauvism: Henri Matisse, Maurice de Vlaminck, Andre Derain, Raoul Dufy, Georges Rouault (12 Hours)
UNIT-V	Cubism: Pablo Picasso, Georges Braque, Juan Gris, Fernand Leger (12Hours)
Reference Books	• Haftmann, W; Painting in the Twentieth century Vol. I & II Lund Humphries, London 1960 • Canaday, J; Main Stream 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 Painting • European Modern Movements in Encyclopedia of World Art • Ika[kydj jfo&];wjksih; fp=dyk dk bfrgkl] jktLFkku fgUnh xzaFk vdkneh] t;iqj
Online Reference	• TheHistoryofModernArt-YouTube • WhatWasRomanticismAndWhyWasItSoVitalForArt? LandmarksOfWesternArt Perspective - YouTube

PG SEMESTER-1	
Subject-Visual Arts	
Code of the Course	D&P8002P
Title of the Course	Painting-I
Qualification Level of the Course	NHEQFLevel6.0
Credit of the course	4
Type of the course	DCC
Delivery type of the Course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	Studio painting (Practical) exercises and demonstrations 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 tools.
Learning outcomes	• Students will effectively describe figures, objects, and environment 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 different colour techniques in different medium. • The program develops students' wide understanding of major concepts, thoughts, and ideas of Drawing and Painting.

	SYLLABUS
	This practical paper exists for all 4 semesters and department offers abroad scope of opportunities for understanding & practicing the subject with advance techniques & tools, through successive semesters step by step. This Course designed to provide advanced training in the technical, aesthetic, and conceptual aspects of painting. Through a combination of lectures, workshops, outdoor studies and studio practice, students develop their skills in various painting mediums such as Canvas-oil, Acrylic, Mix Media, Collage with different material, assemblage etc and explore contemporary art practices to create a cohesive body of work.
EOSE	Time Duration: 5 Hrs. M.M.: 80 Marks Compose a creative design on any one given subjects, it may be figurative, abstract or symbolic. Emphasis should be given in originality creativity and imagination in composition. Medium: Water Colour, Tempera, Oil colours or Mix Media. Submission work and outdoor study M.M.: 20 Marks The candidate has to submit 50 pages of outdoor study, these should include landscapes and nature studies, study of figures: Figurative, Design & Abstract. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate.
Assessment	The examination assessment will be conducted by an internal departmental committee consisting of four members, including the subject teacher.

Reference Books	• Graham Collier, 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, Abstraction in Indian Painting: Post-independence Era • Neville Tuli, Indian Contemporary Art: Books, Paintings & Sculpture (Osian's Masterpieces & Museum Quality) • Charlotte Bonham-Carter, David Hodge, The Contemporary Art Book • Edward Lucie-Smith, Artoday • Jeannine Tang, Ann Butler, Lia Gangitano, The Conditions of Being Art: Pat Hearn Gallery & American Fine Arts, Co. • Daniel Birnbaum, Cornelia H. Butler, Suzanne Cotter, Defining Contemporary Art: 25 Years in 200 Pivotal Artworks • Terry Smith, What Is Contemporary Art?
Online Reference	• Abstract Expressionism in 8 Minutes: From 'Jack the Dripper' to Color Fields - 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

PG SEMESTER –I	
Subject: Visual Arts	
Code of the course	D&P8003P
Title of the course	Print Making- Dry Point
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	DCC
Delivery type of the course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	Print making provides an ideal for learning and practicing various skills of print techniques like surface and Intaglio printing i.e. Linocut, Drypoint, Collagraph, Woodcut etc. This practicing (practical) subject offers a broad scope of opportunities for pursuing print making art.
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.

Syllabus	
	Intaglio, Relief techniques–Methods & Materials Assignment/Submission Note-Continuous assessment shall be done every month by the teacher concerned.
EOSE	Print Making- Dry Point M.M.80 + 20 = 100 Marks Exam Duration- 25 Hours (5 days) Students have to prepare a print on any one of the given subject using print making technique as per syllabus. Size of your print should not be smaller than 8x10” and you are expected for two final prints. Print may in colour or in monochrome. Original design and perfection on printing will be taken into consideration. Intaglio, Relief and Planographic – Processes – Methods & Materials: Assignment work on available Process. * Assignment/Submission M.M. 20 Marks Note- Continuous assessment shall be done every month by the teacher concerned.
Assessment	The examination assessment will be conducted by an internal departmental committee consisting of four members, including the subject teacher.

Recommended books:	• The Complete Printmaker: Techniques, Traditions, Innovations • Richard Clarke, Brenda Hartill, Collagraphs and Mixed-Media Printmaking • Annd' Arcy Hughes, Hebe Vernon-Morris, The Print making 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, Dry point, 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, Print making+ Mixed Media • Ruth Leaf, Etching, Engraving and Other Intaglio Printmaking Techniques • MkW- lquhy dqekj] Nkikdyk
Online Reference	• Twocolour linocut printmaking process-YouTube • Woodcut Process -YouTube • https://www.youtube.com/watch?v=BAaR9UHsUA0 • Jyoti Bhatt on Etching and Printmaking-YouTube

PG SEMESTER –I	
Subject: Visual Arts	
Code of the course	D&P8004P
Title of the course	Art & New Media
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	DCC
Delivery type of the course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	This stream introduces various uses of medium sand material and their impacts in creation. Communicate the content and context of creative works visually.
Learning Outcomes	• Develop digital art and new media knowledge to understand the state of the field. Examples: Technical, aesthetic, historical, and theoretical knowledge. • Demonstrate ability to define, plan, and execute individual and collaborative digital art and new media research projects. • Develop the technical capabilities and creative disposition 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	
	Moving forward over the time, this practical subject is completely new, which introduces various mediums and their empects in creation. Communicate thecontent and context of creative works visually. Students should be initiated to develop their own concept through any media, material, theme or concept as above. Art & New Media refers to art works practiced with new media technology, including digital art, photography, light art, virtual art, Audio- Visual Arts, Students should be initiated to develop their own concept through any media, material, theme or concept as above. Assignment/Submission:- Course content for this semester is based on light art, Photography & Digital Art only.
EOSE	Art & New Media (Practical) M.M.-80 + 20 = 100 Marks Exam Duration- 25 Hours (5 days) Unit -1 Light Art Submission 20 Marks Unit -2 Photography Submission 30 Marks Unit -3 Digital Art submission 30 Marks Submission work M.M.: 20 Marks * Assignment/Submission The candidate has to submit 50 pages of outdoor study, these should include landscapes and nature studies, study of figures: Figurative, Design & Digital Print. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate.
Assessment	The examination assessment will be conducted by an internal departmental committee consisting of four members, including the subject teacher.

Recommended books:	• MichaelRush,NewMediainLate20thCenturyArt(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 • TomAng,DigitalPhotographyCompletePhotographer:BecomeExpertinEveryStylefro mTravel to Fashion • JoergMiedza,JanLeonardoWoellert,PaintingwithLight:LightArtPerformance Photography • LanceKeimig,NightPhotographyandLightPainting:FindingYourWayintheDarkPaper back • DK, Digital Photography Complete Course • Gingko Press, Installation Art Now • MarkTribe(Editor),ReenaJana(Editor),UtaGrosenick(Editor),NewMediaArt(Taschen Basic Art Series) • BruceBarnbaum,TheArtofPhotography:AnApproachtPersonalExpression
----------------------------------	---

PG SEMESTER –I	
Subject: Visual Arts	
Code of the course	D&P8005P
Title of the course	Outdoor Studies
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	DCC
Delivery type of the course	Practical-120hours
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 and object as well.
Learning Outcomes	After successful completion of this course, student will have 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, shadow and understanding of perspective drawing.

Syllabus	
	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. 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.
EOSE	Outdoor Studies M.M.-80 + 20 = 100 Marks The candidate has to submit 150 sketches from outdoor studies; these should include landscapes and nature studies, study of figures: Figurative, Design & Abstract. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate. Concerned teacher will review the works done by student and assess for the same. * Assignment/Submission M.M. 20 Marks Note- Continuous assessment shall be done every month by the teacher concerned.
Assessment	The examination assessment will be conducted by an internal departmental committee consisting of four members, including the subject teacher.
Recommended books:	• Vasudeo Kamath, Sketching& Drawing, Jyotsna Prakashan • Victor Perard, Anatomy and Drawing • Joseph Sheppard, Anatomy A complete Guide for Artist • Borough Johnson, The Technique of Pencil Drawing • JeffMellem, Sketching People Life Drawing Basic
Online Reference	• HowtoDrawAnything!TheBasicsPart1Shapes:NarratedStepbyStep- YouTube • HOWIPRACTICEDRAWINGANATOMY-YouTube

PG SEMESTER-II	
Subject-Visual Arts	
Code of the Course	D&P8006T
Title of the Course	History of Western Art- II
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+10+10=60 Hours, 40 Hours for content delivery+10 for formative and diagnostic assessment + 10 tutorial.
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 or ealisin two successive semesters i.e. I & II.
Learning outcomes	To under stand the major artistic styles and genres of Western art and architecture through abroad Range of time periods from Renascences to British and scape school.
Syllabus	
UNIT-I	Renaiss ance 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 Tintoretto Nederland-Hubert and Jan Van Eyck, Roger Van Weyden, Hugo vander Goes, Hieronymus Bosch, Pieter Bruegel, Spain-El Greco. (12 Hours)
UNIT-II	High Renaissance –Leonardoda Vinci, Michelangelo Buonarroti and Raphael, Mannerism(12 Hours)

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 Harmens zoonvann Rijn, Anthonyvan Dyck, Spain- Diego Velazquez, France: Classical Baroque Art-Nicolas Poussin, ClaudeLorrainGeorgesdelatour, BritishPaintersinBaroqueage-WilliamDobson, Peterlely, William Hogarth, sir Joshua Reynolds and Rococo Art -Simeon Chardin, Franco is Boucher, Giovanni Battista Tiepolo, Francessco Guardi.(12Hours)
UNIT-IV	British Landscape Painting–Sir Joshua Reynolds, JohnMartin, Thomas Gains borough, John Constable, JMW Turner (12 Hours)
UNIT-V	Neo-Classicism-Jacques Louis David, Jean Auguste Dominique Ingres Romanticism-Gericault Theodore, Eugene Delacroix.(12Hours)
Recommended books:	• Janson, H. Wand DoraJane; Hist. of Art, H.N. Abrams and Prentice Hall, 1977. • Levey, M.A; Concise History of Painting from Giottoto Cezanne; T&H, London 1964 • Bazin, G.; ConciseHistoryofArt, PartIandIIandHLondon, 1964. • vxzoky fx-fd-];wjksi dk fp=dykA izdk”ku]vyhx<]mÜkjizns”kA • lka[kydj jfo&];wjksih; fp=dyk dk bfrgkl] jktLFkku fgUnh xzaFk vdkneh] t;iqj • ;wjksih; fp=dyk dk bfrgkl] eerK prqosZnh
Online Reference	• IconsOfTheRenaissance:HowTheyRevivedClassicalArt LandmarksOfWesternArt Perspective - YouTube • HISTORYOFIDEAS-TheRenaissance-YouTube • (S1E1)TheDawnoftheHighRenaissance,1470-1520 ANarrativeArtHistoryoftheRenaissance - YouTube • MichelangeloExplained:FromPietàtotheSistineChapel -YouTube • WaldemarTellsTheStoryOfTheRococo BeforeBedtime(FullSeries) Perspective - YouTube • WaldemarTellsTheStoryOfTheRococo BeforeBedtime(FullSeries) Perspective- YouTube

PG SEMESTER-II	
Subject-Visual Arts	
Code of the Course	D&P8007T
Title of the Course	Modern Art–II
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+10+10=60 Hours,40 Hours for content delivery+10for formative and diagnostic assessment+ 10 tutorial.
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	This theory paper record show 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 analyze the differences and the similarities of these movements.

Syllabus	
UNIT-I	Expressionism: Ferdinand Hodler, Edward Munch, James Ensor, Emil Nolde Brucke Artists: Ernst Ludwig Kirchner, Karl Schmidt Rottluff, Erich Heckel, Max Pechstein Blaue Reiter: Franz Marc, August Macke, Paul Klee, Oskar Kokoschka, Wassily Kandinsky. (12 Hours)
UNIT-II	Futurism,Orphism, RoberDelauny, Suprematism, KazmirMalevich, Neoplasticism, Piet Mondrian (12 Hours)
UNIT-III	Dadaism: MarcelDuchamp,FrancisPicabia Surrealism: SalvadorDali,MaxErnst,Yves Tanguy, Andre Masson, Joan Miro (12 Hours)
UNIT-IV	Abstract Art and Post Modern Movement : Definition and charactestics Abstract Expressionism-JacksonPollock,HansHofmann,WillemdeKooning,MarkRothko,Franz kline, Jean Dubuffet buffet. (12 Hours)
UNIT-V	CobraArtists: KarleAppel,Corneille,Constant PopArt: Andy Warhol, Roy Lichtenstein, Op art , Minimalism. (12 Hours)
Reference Books	• Haftmann,W.: Paintingin the Twentieth century Vol. I & II and Humphries, London1960 • Canaday,J,; Main Stream of Modern Art, Prentice Hall, Eagle wood Cliffs H.NAbrams1977 • Murray peter and Linda: A Dictionary of Art and Artists, Penguin Books,1975 • Lakeand Maillard; Dictionary of Modern Painting • Herbert Read; A concise History of Modern Paining • Eurpoean Modern Movements in Encyclopedia of World Art • lka[kydj jfo&];wjksih; fp=dyk dk bfrgkl] jktLFkku fgUnh xzaFk vdkneh] t;iqj
Online Reference	• UnderstandingSurrealism ArtHistory101-YouTube • FuturismIn9Minutes:HowtoRewriteCulture-YouTube • Lecture15Cubism,Futurism&Suprematism-YouTube

PG SEMESTER –II	
Subject: Visual Arts	
Code of the course	D&P8008P
Title of the course	Painting- II
Qualification level of the course	NHEQFLevel6.0
Credit of the course	4
Type of the course	DCC
Delivery type of the course	Practical-120 hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	Studio painting (Practical) exercises and demonstrations 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 tools.

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 different colour techniques indifferent medium. • The program develops students' wide understanding of major concepts, thoughts, and ideas of Drawing and Painting.
Syllabus	
	This practical paper exists for all 4 semesters and department offers abroad scope of opportunities for understanding & practicing the subject with advance techniques & tools, through successive semesters step by step. This Course designed to provide advanced training in the technical, aesthetic, and conceptual aspects of painting. Through a combination of lectures, workshops, outdoor studies and studio practice, students develop their skills in various painting mediums such as Canvas–oil, Acrylic, Mix Media, Collage with different material, assemblage etc and explore contemporary art practices to create a cohesive body of work.
EOSE	Time Duration: 5 Hrs. M.M.: 80 Marks Compose a creative design on any one given subjects, it may be figurative, abstract or symbolic. Emphasis should be given in originality creativity and imagination in composition.

	Medium: Water Colour, Tempera, Oil colours or Mix Media. Submission work and outdoor study M.M.: 20 Marks The candidate has to submit 50 pages of outdoor study, these should include landscapes and nature studies, study of figures: Figurative, Design & Abstract. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate.
Assessment	The evolution and assessment of exam work will be done by an external examiner.
Recommended books:	• Graham Collier, 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 • BadarJahan, Abstraction in Indian Painting: Post-in dependence Era • Neville Tuli, Indian Contemporary Art: Books, Paintings & Sculpture (Osian's Masterpieces & Museum Quality) • Charlotte Bonham-Carter, David Hodge, The Contemporary Art Book • Edward Lucie-Smith, Artoday • Jeannine Tang, AnnButler, Lia Gangitano The Conditions of Being Art: Pat Hearn Gallery & American Fine Arts, Co. • Daniel Birnbaum, Cornelia H.Butler,SuzanneCotter,DefiningContemporaryArt:25Yearsin200Pi votalArtworks Terry Smith, What Is Contemporary Art
Online Reference	• Abstract Expression is min 8 Minutes: From 'Jack The Dripper 'to Color Fields-YouTube • COMPOSITION IN ART EXPLAINED The Art of Arranging, and Why Composition is Important - YouTube • 5 fundamental lessons for beginner artists(WHATIWISHIKNEW)-YouTube

PG SEMESTER –II	
Subject : Visual Arts	
Code of the course	D&P8009P
Title of the course	Print Making - Collagraph
Qualification level of the course	NHEQF Level 6.0
Credit of the course	4
Type of the course	DCC
Delivery type of the course	Practical-120 hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	• Printmaking provides learning and practicing various skills of print techniques such as surface and Intaglio printing i.e. Linocut, Drypoint, Collagraph, etc. This practicing (practical) subject offers a broad scope of opportunities for pursuing print making art.
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 Collagraph, Dry point, woodcut, linocut, tetrapack etc.

Syllabus	
	Intaglio and Relief Processes–Methods & Materials: Collagraph, Drypoint, woodcut, linocut, tetrapack etc. *Assignment/Submission Note-Continuous assessment shall be done every month by the teacher concerned.
EOSE	Print Making- Collograph M.M.80 + 20 = 100 Marks Exam Duration- 25 Hours (5 days) Students have to prepare a print on any one of the given subject using print making technique as per syllabus. Size of your print should not be smaller than 8x10” and you are expected for two final prints. Print may in colour or in monochrome. Original design and perfection on printing will be taken into consideration. Intaglio, Relief and Planographic – Processes – Methods & Materials: Assignment work on available Process. * Assignment/Submission M.M. 20 Marks Note- Continuous assessment shall be done every month by the teacher concerned.
Assessment	The evolution and assessment of exam work will be done by an external examiner.

Recommended books:	• The Complete Printmaker: Techniques, Traditions, Innovations • Richard Clarke, Brenda Hartill, Collagraphs and Mixed-Media Printmaking • Annd' Arcy Hughes, Hebe Vernon-Morris, The Print making 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 Guideto Materials & Processes 2nd Edition • Robert Adam, Carol Robertson, Intaglio: Acrylic-Resist Etching, Collagraphy, Engraving, Dry point, 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 Advance mentsin Technology, Safety, and Sustainability • Dorit Elisha, Printmaking +Mixed Media • Ruth Leaf, Etching, Engraving and Other Intaglio Printmaking Techniques • MkW- lquhy dqekj] Nkikdyk
Online Reference	• Twocolourlinocutprintmakingprocess-YouTube • WoodcutProcess -YouTube • https://www.youtube.com/watch?v=BAaR9UHsUA0 • JyotiBhattonEtchingandPrintmaking-YouTube

PG SEMESTER –II	
Subject: Visual Arts	
Code of the course	D&P8010P
Title of the course	Art & New Media-I
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	DCC
Delivery type of the course	Practical-120 hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	This practical subject is completely new, which introduces various mediums and material, their impacts in creation. Communicate the content and context of creative works visually.
Learning Outcomes	• Develop necessary digital art and new media knowledge to understand the state of the field. Examples: Technical, aesthetic, historical, and theoretical knowledge. • 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 path ways 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, photography, light art, virtual art, Audio- Visual art, Students should be initiated to develop their own concept through any media, material, theme or concept as above. Note-Continuous assessment shall be done every month by the teacher concerned.
EOSE	Art & New Media (Practical) M.M.-80 + 20 = 100 Marks Exam Duration- 25 Hours (5 days) • Digital Art emphasis should be given on originality, Creativity and imagination of the subject. • Use of internet is prohibited. • Students should be initiated to develop their own concept through any media, material, theme or concept as above. Submission work M.M.: 20 Marks The candidate has to submit 50 pages of outdoor study, these should include landscapes and nature studies, study of figures: Figurative, Design & Digital Print. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate. Note- Continuous assessment shall be done every month by the teacher concerned.
Assessment	The evolution and assessment of exam work will be done by an external examiner.

Recommended 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 • Tom Ang, Digital Photography Complete Photographer: Become Expert in Every Style from Travel to Fashion • Joerg Miedza, Jan Leonardo Woellert, Painting with Light: Light Art Performance Photography • Lance Keimig, Night Photography and Light Painting: Finding Your Way in the Dark Paperback • DK, Digital Photography Complete Course • Gingko Press, Installation Art Now • Mark Tribe (Editor), Reena Jana (Editor), Uta Grosenick (Editor), New Media Art (Taschen Basic Art Series) • Bruce Barnbaum, The Art of Photography: An Approach to Personal Expression
Online Reference	• https://www.youtube.com/watch?v=LhNnEibdrpk • https://www.youtube.com/watch?v=JYnCoKshrI4 • https://www.youtube.com/watch?v=jL0ivpu9z4s • https://www.youtube.com/watch?v=rJsAfRP4oDc • https://www.youtube.com/watch?v=chnKQn6V7dw

PG SEMESTER –II	
Subject: Visual Arts	
Code of the course	D&P8100P
Title of the course	Anatomy Studies
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	GEC
Delivery type of the course	Practical-120 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 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 anatomy studies with a regular practice of proportion and drawing skeleton, head & neck, torso, arm hand, leg and muscles of the body 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. Concerned teacher will review the works done by student and assess for the same.
EOSE	Anatomy Studies M.M.-80 + 20 = 100 Marks The candidate has to submit 150 sketches from outdoor studies; these should include landscapes and nature studies, study of figures: Figurative, Design & Abstract. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate. Concerned teacher will review the works done by student and assess for the same. * Assignment/Submission M.M. 20 Marks Note- Continuous assessment shall be done every month by the teacher concerned.
Assessment	The evolution and assessment of exam work will be done by an external examiner.

Recommended books:	• Vasudeo Kamath, Sketching & Drawing, Jyotsna Prakashan • Victor Perard, Anatomy and Drawing • Joseph Sheppard, Anatomy A complete Guide for Artist • Giovanni Civardi, Drawing Human Anatomy • Barringt on Barber, Drawing Anatomy • Borough Johnson, The Technique of Pencil Drawing • Jeff Mellem, Sketching People Life Drawing Basic • Kan Muftic, Figure Drawing for Concept Artist • William Powell, Drawing Landscapes • Richard Taylor, Drawing Architecture • Marc Taro Holmes, The Urban Sketcher
Online Reference	• HowtoDrawAnything!TheBasicsPart1Shapes:NarratedStepbyStep - YouTube • HOWIPRACTICEDRAWINGANATOMY-YouTube • Figuredrawingwillmakesenseafterthisvideo-YouTube

PG SEMESTER –II	
Subject: Visual Arts	
Code of the course	D&P8101P
Title of the course	Object Studies
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	GEC
Delivery type of the course	Practical-120 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 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 object studies with a regular practice of proportion and drawing still object, different types of shape, Proportionate, well-defined sketches and renders communicate best. Pencil sketches done using shade, shadow and highlight techniques or renderings in crayons, dry pastels, etc. 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. Concerned teacher will review the works done by student and assess for the same.
EOSE	Object Studies M.M.-80 + 20 = 100 Marks The candidate has to submit 150 sketches from outdoor studies; these should include Shapes and still object studies. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate. Concerned teacher will review the works done by student and assess for the same. * Assignment/Submission M.M. 20 Marks Note- Continuous assessment shall be done every month by the teacher concerned.
Assessment	The evolution and assessment of exam work will be done by an external examiner.

Recommended books:	• A theory of objects, Martain Abadi, Luca cardelli • Object Analysis and Design , Andrew T.F. huttr • A Strange collection of objects, Robert strong • Art + objects, Graham Harman • Light for the Artist, Teel seth Jacob • Object lessons, Tom Lone
Online Reference	• HowtoDrawAnything!TheBasicsPart1Shapes:NarratedStepbyStep - YouTube • HOWIPRACTICEDRAWINGANATOMY-YouTube • Figuredrawingwillmakesenseafterthisvideo-YouTube

PG SEMESTER-III	
Subject: Visual Arts	
Code of the course	D&P9011T
Title of the course	Western Aesthetics
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	DCC
Delivery type of the course	Lecture, 40+10+10=60Hours, 40 Hours for content delivery+10 for formative and diagnostic assessment+10 tutorial.
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 .
Learning Outcomes	Introduction of Western Concept of Art and Beauty with Special reference to following western thinkers like Palto, Aristotle, Plotinus Etc. Students will earn art and aesthetic through the lens of Western philosophy offers students a rich and diverse perspective on the subject with different approaches, concepts and philosophy of western philosophers.
Syllabus	
Unit I	Plato, Aristotle, Plotinus
Unit II	Aesthetics ideas of the medieval and Renaissance Period; Baumgarten, kant,
Unit III	Hegel, Croche

Unit IV	Tolstoy, Vernon lee, Collingwood
Unit V	Freud, Roger Fry, Clive Bell

Recommended books:	History of Aesthetic, Katherine Gilbert (Macmillan) • The Hindu View of Art- Mulk Raj Anand • A Modern Book of Aesthetics – Melvin Roder • Transformation of Nature into Art- A. K. coomaraswamy • Aesthetic meaning – RekhaJhanji • Comparative Aesthetics : Eastern & Western – G. Hanumantha Rao and DVK Murthy • Philosophy of Art – Aldrich Virgil • Art as Experience – Johan Dewey • Introductory Readings in Aesthetics – Hospers John. • Indian Aesthetics - K. C. Pandey • Comparative Aesthetics &- K. C. Pandey • jfl)kUr& MkW- uxsUnz • jfl)kUr vkSj lkSUn;Z 'kkL= &MkW fueZyk tSu • lkSUn;Z 'kkL= ds rRo&dqekjfoey • lkSUn;Z 'kkL= &MkW eerK prqosZnh
---------------------------	---

Online Reference	https://cec.nic.in/webpath/curriculum/Module/FART/Paper41/7/downloads/script.pdf https://www.eiilmuniversity.co.in/downloads/Aesethetics.pdf https://ia.eferrit.com/ea/f4b5c438d6cb2068.pdf https://www.worldwidejournals.com/global-journal-for-research-analysis-GJRA/recent_issues_pdf/2017/June/the-relevance-of-western-philosophers-theories-of-art_June_2017_9771615156_0515842.pdf https://www.britannica.com/topic/aesthetics/Kant-Schiller-and-Hegel
-------------------------	---

PG SEMESTER- III	
Subject-Visual Arts	
Code of the Course	D&P9012T
Title of the Course	Indian Art-I
Qualification Level of the Course	NHEQF Level6.0
Credit of the course	4
Type of the course	DCC
Delivery type of the Course	Lecture,40+10+10=60Hours,40Hoursforcontentdelivery+10for formative and diagnostic assessment+10 tutorial.
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	Knowledge about the art of owns country is an essential part of any art syllabus; India is having a magnificent art history. This course is designed to provide the fundamental knowledge of Indian arthistory from pre historic to Company school.
Learning outcomes	Students will explore the versatility of Indian classical culture, philosophy and aesthetics aspect of various Indian art schools and stream to develop understanding of various art forms, art destinations and different art movements of India art history
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 (12 Hours)
UNIT-IV	Mugal & Pahari schools. (12 Hours)
UNIT-V	Company School, Establishment of various art institutions in India and Raja Ravi Verma.
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 • dykfoykl % vkj -,- vxzoky • Hkkjrh; fp=dyk % okpLifrxSjksyk • Hkkjrh; fp=dyk dk bfrgkl % ,- ch- oekZ • Hkkjrh; dyk dk v/;;u] fugkjjatujk;
Online Reference	https://www.youtube.com/watch?v=5xpJeO_syN4 https://www.youtube.com/watch?v=CmV7j3SxoYw outube.com/watch?v=V3blZB9XNAE

PG SEMESTER- III	
Subject-Visual Arts	
Code of the Course	D&P9102P
Title of the Course	Advance Painting- I
Qualification Level of the Course	NHEQF Level6.0
Credit of the course	4
Type of the course	DSE-I
Delivery type of the Course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	Studio painting (Practical) exercises and demonstrations 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 tools.

Learning outcomes	1. 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. 2. Student will be able to layout, compose, and paint natural and manufactured forms. Student will be able to applying different colour techniques indifferent medium. 3. Theprogramdevelopsstudents'wideunderstandingofmajorconcepts,thoughts,andideasof Drawing and Painting.
	Syllabus This practical paper exists for all 4 semesters and department offers abroad scope of opportunities for understanding & practicing the subject with advance techniques & tools, through successive semesters step by step. This Course designed to provide advanced training in the technical, aesthetic, and conceptual aspects of painting. Through a combination of lectures, workshops, outdoor studies and studio practice, students develop their skills in various painting mediums such as Canvas–oil, Acrylic, Mix Media, Collage with different material, assemblage etc and explore contemporary art practices to create a cohesive body of work.
EOSE	Time Duration: 5 Hrs. M.M.: 80 Marks Compose a creative design on any one given subjects, it may be figurative, abstract or symbolic. Emphasis should be given in originality creativity and imagination in composition. Medium: Water Colour, Tempera, Oil colours or Mix Media. Submission work and outdoor study M.M.: 20 Marks The candidate has to submit 50 pages of outdoor study, these should include landscapes and nature studies, study of figures: Figurative, Design & Abstract. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate.

Assessment	The examination assessment will be conducted by an internal departmental committee consisting of four members, including the subject teacher.
Reference Books	• Yashodhara Dalmia, The making of modern Indian art: the progressives • Graham Collier, Form Space and Vision: An Introduction to Drawing and Design • Yashodhara Dalmia, Contemporary Indian Art: Other Realities • Badar Jahan, Abstraction in Indian Painting: Post-independence Era • Neville Tuli, Indian Contemporary Art: Books, Paintings & Sculpture (Osian's Master pieces & Museum Quality) • Charlotte Bonham-Carter, David Hodge, The Contemporary Art Book • Edward Lucie-Smith, Artoday • Jeannine Tang, Ann Butler, Lia Gangitano, The Conditions of Being Art: Pat Hearn Gallery& American Fine Arts, Co.
Online Reference	• AbstractExpressionismin8Minutes:From'JackTheDripper'toColorFields-YouTube • COMPOSITIONINARTEXPLAINED TheArtofArranging,andWhyCompositionisImportant-YouTube • 5fundamentallessonsforbeginnerartists(WHAT IWISHIKNEW)-YouTube • 5 fundamental lessons for beginner artists (WHAT I WISH I KNEW) - YouTube

PG SEMESTER –III	
Subject: Visual Arts	
Code of the course	D&P9103P
Title of the course	Landscape Painting
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	DSE-I
Delivery type of the course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	This course is designed to provide the development of artistic sense through nature study. To gain knowledge about painting through landscape study to create a basic composition from profound observations of nature.
Learning Outcomes	Understanding of basics of different medium for outdoor painting and enhance students artistic and technical skill.
Syllabus	
	Study of Landscape with reference to nature, architecture with various mediums like water colour, acrylic etc. Assignment/Submission Note-Continuous assessment shall be done every month by the teacher concerned.

EOSE	Landscape Painting M.M.80 + 20 = 100 Marks Exam Duration- 25 Hours (5 days) Student have to paint a landscape of given site. Size – ½ Imperial Medium- water color, Acrylic
Assessment	The examination assessment will be conducted by an internal departmental committee consisting of four members, including the subject teacher.
Recommended books:	• John F. Carlson, Carlson's Guide to Landscape Painting • Mitchell Albala, The Landscape Painter's workbook • Patricia Monahan , Landscape Drawing and Painting • David Bellamy , Landscape Through The Seasons In Water colour
Online Reference	https://www.youtube.com/watch?v=60zhX909jmQ • https://www.youtube.com/watch?v=34V7VFOX7ow • https://www.youtube.com/watch?v=HJTA93jrRJo • https://www.youtube.com/watch?v=JbHTxJxD5ws • https://www.youtube.com/watch?v=EBt1oSz5lLo https://www.nga.gov/content/dam/ngaweb/Education/learningresources/teaching-packets/pdfs/Landscape-Paintings-tp.pdf

PG SEMESTER – III	
Subject: Visual Arts	
Code of the course	D&P9104P
Title of the course	Print Making- Etching I
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	DSE-II
Delivery type of the course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	This course is designed to provide the sense of conceptual consideration of contemporary art practice through etching medium. To apply and learn different etching techniques and process with proficiency.
Learning Outcomes	Understand the basic concepts of line etching and aquatint. Learn the various types of materials like metal plate, ground, tools, acid, resin, stop out. Understand the techniques of tonal gradation by using rosin dust, stop out, liquid ground and acid bath. Handle the process of plate preparation for taking proof and final print by ink application and proper wiping. Learn paper damping and process of printing.

Syllabus	
	Intaglio, aquatint – Processes – Methods & Materials: Assignment work on available Process. * Assignment/Submission Note- Continuous assessment shall be done every month by the teacher concerned.
EOSE	Print Making- Etching I M.M.80 + 20 = 100 Marks Exam Duration- 25 Hours (5 days) Students have to prepare a print on any one of the given subject using print making technique as per syllabus. Studio Etching print making process provides an ideal venue for learning and practicing various skills of print technique. Size of your print should not be smaller than 8x10” and you are expected for two final prints. Print may in colour or in monochrome. Original design and perfection on printing will be taken into consideration. Intaglio and Plano graphic processes – Methods & Materials: * Assignment/Submission M.M. 20 Marks Assignment work on available Process. The candidate has to submit 50 pages of outdoor study, these should include landscapes and nature studies, study of figures: Figurative, Design & Abstract. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate.
Assessment	The examination assessment will be conducted by an internal departmental committee consisting of four members, including the subject teacher.
Recommended 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] Nkikdyk
Online References	https://www.youtube.com/watch?v=BAaR9UHsUA0 JyotiBhatt on Etchingand Printmaking-YouTube https://www.britannica.com/art/printmaking/Etching https://www.britannica.com/art/printmaking/Etching https://www.gpsart.co.uk/DownloadDocs/GPS_Etching_Handbook.pdf https://bergdala-glastekniska-museum.se/Inventarieforteckning/Open/BGM_00_384.pdf

PG SEMESTER -III	
Subject: Visual Arts	
Code of the course	D&P9105P
Title of the course	Silk Screen
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	DSE-II
Delivery type of the course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	This course is designed to provide the sense of conceptual consideration of contemporary art practice through serigraphy. To apply and learn different Serigraph techniques and process with proficiency.
Learning Outcomes	Understand the basic concepts of screen print. Learn to use various types of materials and chemicals. Understand the techniques of printing through silk screen medium.
Syllabus	
	Stencil, single colour, multi colour, halftone etc – Processes – Methods & Materials: Assignment work on available Process. * Assignment/Submission Note- Continuous assessment shall be done every month by the teacher concerned.

EOSE	Print Making- Silk Screen M.M.80 + 20 = 100 Marks Exam Duration- 25 Hours (5 days) Students have to prepare a print on any one of the given subject using print making technique as per syllabus.
Assessment	The examination assessment will be conducted by an internal departmental committee consisting of four members, including the subject teacher.
Recommended books:	• 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 • Mkw- lquhydqekj Nkikdyk
Online Reference	https://s3.cad.rit.edu/cadgallery_production/storage/media/uploads/projects/1750/documents/341/sms-screen-printing-sop-9-26-15-cb.pdf https://ocd.lcwu.edu.pk/cfiles/Graphic%20Design/Major/BFA-GD-202/WHATISSILKSCREENPRINTING.pdf https://www.academia.edu/35844819/Screen_Printing_Booklet https://www.youtube.com/watch?v=tbtkU45d0jU https://www.youtube.com/watch?v=bA2F0oRqlo4 https://www.youtube.com/watch?v=P-0x1Coocvw

PG SEMESTER- III	
Subject: Visual Arts	
Code of the course	D&P9106P
Title of the course	Installation Art- I
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	DSE-III
Delivery type of the course	Practical-120hours
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 impacts in creation. Communicate the content and context of creative works visually. Art & New Media refers to art works practiced with new media technology, including interactive art, audio-visual, environmental or site specific creations as installation.
Learning Outcomes	Students should be initiated to develop their own concept through any media, material, concept as above. Course content for this semester is based on different techniques of art Installations as above.
	Syllabus Installation Art 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 their throughout session's development. The document must contain complete study and information of respective installation works.
EOSE	Installation Art- I M.M.-80 + 20 = 100 Marks Exam Duration- 25 Hours (5 days) ❖ Students have to prepare a installation an any of the given subject. • Materials can be used in Installation Art as per your own idea. • Examinee can use mix material also or what you think from may be realistic or abstract. • Size will be accepted -5'x 5'x5'. Submission work M.M.: 20 Marks The candidate has to submit 50 pages of outdoor study, these should include landscapes and nature studies, study of figures: Figurative, Design & Digital Print. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate. Note- Continuous assessment shall be done every month by the teacher concerned.
Assessment	The examination assessment will be conducted by an internal departmental committee consisting of four members, including the subject teacher.

Recommended 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), Jan Leonardo Woellert, Painting with Light: Light Art Performance Photography • Lance Keimig, Night Photography and Light Painting: Finding Your Way in the Dark Paperback • DK, Digital Photography Complete Course • Gingko Press, Installation Art Now • Mark Tribe (Editor), Reena Jana (Editor), UtaGrosenick (Editor), New Media Art (Taschen Basic Art Series) • d`.kk egkoj] laLFkku dyk] fgUnh xzaFk vdkneh] t;iqjA
Online Reference	https://www.studiobinder.com/blog/what-is-installation-art-definition/ https://www.widewalls.ch/magazine/installation-art https://homegrown.co.in/homegrown-voices/11-contemporary-indian-installation-artists-we-love https://www.academia.edu/8741919/Installation_art https://arrow.tudublin.ie/cgi/viewcontent.cgi?article=1006&context=aaschadpcat https://www.academia.edu/37698432/Installation_art_in_India_concepts_and_roots https://www.youtube.com/watch?v=1SHGzrFajtQ https://www.youtube.com/watch?v=L9bnJqtQJho

PG SEMESTER- III	
Subject- Visual Arts	
Code of the Course	D&P9107P
Title of the Course	Video Art- I
Qualification Level of the Course	NHEQF Level 6.0
Credit of the course	4
Type of the course	DSE-III
Delivery type of the Course	Practical-120hours
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	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.

Syllabus	
	Video Art refers to art works practiced with new media technology, including digital art, virtual art, interactive art, audio-visual, creations as video art. Students should be initiated to develop their own concept through 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 works. Note- Continuous assessment shall be done every month by the teacher concerned.
EOSE	Video Art- I M.M.-80 + 20 = 100 Marks Exam Duration- 25 Hours (5 days) Students have to make a 2 minutes video art of the given subject.
Assessment	The examination assessment will be conducted by an internal departmental committee consisting of four members, including the subject teacher.
Reference Books	Bruce Wands, Art of the Digital Age Reprint Edition Michael Rush, New Media in Art (World of Art) Claire Bishop, Installation Art Tom Ang, Digital Photography Complete Photographer: Become Expert in Every Style from Travel to Fashion Joerg Miedza, Jan Leonardo Woellert, Painting with Light: Light Art Performance Photography Lance Keimig, Night Photography and Light Painting: Finding Your Way in the Dark Paperback DK, Digital Photography Complete Course Gingko Press, Installation Art Now Mark Tribe (Editor), Reena Jana (Editor), Uta Grosenick (Editor), New Media Art (Taschen Basic Art Series)

PG SEMESTER- III	
Subject- Visual Arts	
Code of the Course	D&P9108P
Title of the Course	Nature Studies
Qualification Level of the Course	NHEQF Level6.0
Credit of the course	4
Type of the course	GEC
Delivery type of the Course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	In this course the student will learn the Painting from objects and nature study as well as placement or arrangement of visual elements in a work of art.
Learning outcomes	Upon successful completion of this course, student will be able to layout, compose, and paint natural and manufactured forms. Student will be able to applying different color techniques in different medium.

PG SEMESTER- III	
Subject- Visual Arts	
Code of the Course	D&P9109P
Title of the Course	Architecture Studies
Qualification Level of the Course	NHEQF Level6.0
Credit of the course	4
Type of the course	GEC
Delivery type of the Course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	1. Develop and critically analyze architectural design. Students will: ○ demonstrate an ability to recognize and manipulate the interplay between form, function structure, and materiality in 3D spaces; ○ conceive original design solutions that endow spaces with utilitarian, aesthetic, and affective value. 2. Employ modes of architectural representation and other discipline-specific vocabulary and analytic systems. Students will: ○ demonstrate competency in architectural representation from a selection of drawings, physical and digital models, written statements and oral presentations. 3. Situate architecture within historic, social and cultural contexts. Students will: ○ produce work (such as short essays, structured class discussions, presentations, original research papers) using the methods of the history and theory of architecture. ○ Examples of appropriate work may also include studio case study analyses or exhibitions using discipline-specific methodologies.

Learning outcomes	- Markus S. Agerer, Composition in Drawing The Design and Composition of Drawing - Jeannine Tang, Ann Butler, LiaGangitano, The Conditions of Being Art: PatHearn Gallery & American Fine Arts, Co.
	Syllabus
	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. 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.
EOSE	Architecture Studies M.M. -80 + 20 = 100 Marks The candidate has to submit 150 sketches from outdoor studies; these should include landscapes and nature studies, study of figures: Figurative, Design & Abstract. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate. Concerned teacher will review the works done by student and assess for the same. * Assignment/Submission M.M. 20 Marks Note- Continuous assessment shall be done every month by the teacher concerned.
Assessment	The examination assessment will be conducted by an internal departmental committee consisting of four members, including the subject teacher.
Reference Books	https://www.arch2o.com/beautiful-intersection-art-architecture-renaissance-painting/#google_vignette https://www.researchgate.net/publication/287975425_Painting_Architecture_Towards_a_Practice-Led_Research_Methodology https://core.ac.uk/download/4432598.pdf https://bulletin.brown.edu/historyofartandarchitecture/historyofartandarchitecture.pdf

PG SEMESTER-IV	
Subject: Visual Arts	
Code of the course	D&P9013T
Title of the course	Indian Aesthetics
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	DCC
Delivery type of the course	Lecture,40+10+10=60Hours,40Hours for content delivery+10 for formative and diagnostic assessment+10 tutorial.
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 India. 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.
Learning Outcomes	Introduction of Western Concept of Art and Beauty with Special reference to following Indian thinkers like Students will learn art and aesthetic through the lens of Indian philosophy offers students a rich and diverse perspective on the subject with different approaches, concepts and philosophy of Indian philosophers.
Syllabus	
Unit- I	concept of aesthetic from Vedic to epic period, Chitra sutra (12 Hours)

Unit- II	Bharat muni and its rasa theory (12 Hours)
Unit- III	Shankuk, Bhattnayak, Bhattlollatt(12 Hours)
Unit- IV	Abhinav Gupta, Anandvardhan(12 Hours)
Unit- V	A. K. Coomaraswamy, Ravindra Nath Tagore (12 Hours)
Recommended 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 – NiharRanjan Ray • Idea and Images- NiharRanjan Ray • Aesthetic Theory and Art – Ranjan K. Ghosh • jfl)kUr&MkW- uxsUnz • jfl)kUr vkSj lkSUn;Z 'kkL= &MkW fueZyk tSu • lkSUn;Z 'kkL= ds rRo&dqekj foey • lkSUn;Z 'kkL= &MkW eerk prqosZnh
Online Reference	https://medium.com/@ameerasara2000/evolution-of-indian-aesthetics-from-ancient-to-contemporary-art-forms-5358776ee786 https://ignca.gov.in/PDF_data/ROCKART_2001_Iran_TourReport.pdf https://www.cambridgescholars.com/resources/pdfs/978-1-4438-9891-1-sample.pdf https://www.academia.edu/11562185/Aesthetics_in_Indian_Art https://www.youtube.com/watch?v=YZa33Vqkq0M&t=24s https://www.youtube.com/watch?v=V5-IVPh1ooY

PG SEMESTER- IV	
Subject- Visual Arts	
Code of the Course	D&P9110T
Title of the Course	Indian Art-II
Qualification Level of the Course	NHEQF Level6.0
Credit of the course	4
Type of the course	DSE-IV
Delivery type of the Course	Lecture,40+10+10=60Hours,40 Hours for content delivery+10for formative and diagnostic assessment+10 tutorial.
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	Knowledge about the art of own country is a essential part of any art syllabus India is having a magnificent art history and contemporary art scenario. This theory paper contains the different art movements of Indian art.
Learning outcomes	This theory paper teaching meant to provide a detail introduction of Indian modern art movements with study of various art groups, artists, and Contemporary art scene of country.
Syllabus	
UNIT-I	Study of Indian Renaissance with brief introduction of Bengal school.- E. V. havel, Avanindrnath Tagore, Gaganendrnath Tagore, Nandlal Bose, Ravindrath Tagore, Binod Bihari Mukharji D.P. Rai Choudhry, Anandkumar swami with other painters as yaminiroy, Amrita shergil, RamgopalVijayvargiya, Kripal Singh Sekhawat

UNIT -II	Brief study about establishment of Major Art Groups & their artists i.e Young Turk, Calcutta group-43, PAG-Bombay, Shilpi Chakra-New Delhi, Bombay Group, Group1890, Group-8 and Chollamandal.
UNIT-III	Brief study of indian printmaking scenario with introduction of eminent printmaker i.e. Somnathhore, kawal Krishna, Krishna reddy, anupamsood, K. LaxmaGoud, Jyoti Bhatt, Syam Sharma, ShailChoyal and V. Nagdas.
UNIT-IV	Other eminent modern Artists- Ram KinkerBaij, N. S. Bendre, K.K. Habber, B.C. Sanyal, K. G. Subramanyam, V.S. Gaitonde, Ram Kumar, J. Swami Nathan, Tyeb Mehta, JogenChoudhary, Bikas Bhattacharya, G. R. Santosh, BhupenKhakkar, JehangirSabawala, Anjali Elamenon, VivanSundram, Ganesh Pyne, P.N. Choyal and Suresh Sharma.
UNIT-V	New trands in Indian Contemporary arts with reference to installation, Site Specific, Art Projects, Video, Performance, Happing and Digital Art.
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 • dyk foykl % vkj -,- vxzoky • Hkkjrh; fp=dyk % okpLifrxSjksyk • Hkkjrh; fp=dykdkbfrgkl % ,- ch- oekZ • Hkkjrh; dykdk v/;;u] fugkjjatu jk; • Hkkjrh; fp=dyk ,aoewfrZdykdkbfrgkl % jhRkkizrki
Online Reference	https://www.youtube.com/watch?v=5xpJeO_syN4 https://www.youtube.com/watch?v=CmV7j3SxoYw Youtube.com/watch?v=V3blZB9XNAE

PG SEMESTER- IV	
Subject- Visual Arts	
Code of the Course	D&P9111T
Title of the Course	Indian Sculpture
Qualification Level of the Course	NHEQF Level6.0
Credit of the course	4
Type of the course	DSE-IV
Delivery type of the Course	Lecture,40+10+10=60Hours,40Hours for content delivery+10for formative and diagnostic assessment+10 tutorial.
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	The course will enable the students to- Study timeline to understand the historical development of Indian Sculptures. Develop understanding of changes in art due to socio political changes across different eras. Analyze each sculpture on the basis of their medium tools techniques and styles in which it is rendered.
Learning outcomes	This theory paper teaching meant to provide a detail introduction of Indian modern art movements with study of various art groups, artists, and Contemporary art scene of country.

Syllabus	
UNIT-I	Mohanjodaro and Harappa - Sculpture, Architecture, Pottery and Seals. (6 H)
UNIT -II	Maurya Period – Detail study of pillars, Stupas, and Vihar of Maurya Period (6 H)
UNIT-III	Shunga Period - Bharhut, Amaravati (6 H)
UNIT-IV	Kushan Period - Gandhara, Mathura (6 H)
UNIT-V	Ellora and Elephanta – Detail Study of Sculpture and Architecture (6 H)
Reference Books	• The Hindu temple, Volume 1 By Stella Kramrisch, Raymond Burnier • An Introduction to Gupta Numismatics By S.R. Goyal, KusumanjaliPrakashan, Jodhpur • Gupta Art by V.S. Agarwal • Art of Gupta India by Joanna G. Williams • Gupta Art by J.C. Harle • Art and Architecture of India by Benjamin Rowland • Indian Architecture by Percy Brown • Indian Art, Culture and Literature by Shanti Lal Nagar • Hkkjrh; fp=dyk ,ao ewfrZ dyk dk bfrgkl]% jhrk izrki • okpLifrxSjksyk&Hkkjrh; fp=dyk dk v/;;u • Mk Wfjrk izrki&Hkkjrh; fp=dyk ,o aewfrZdyk dk bfrgkl • jk;d`".knkl& ^Hkkjrh; fp=dyk vkSj ewfrZdyk*] ukxjh fo kizpkj.kh IHkk dk'kh loar ~] 2043</li> <li>• fouksn Hkkj}kt&o`gn vk/kqfud dyk dks'k] ok.kh izdk'ku ubZ fnYyh
Online Reference	https://www.youtube.com/watch?v=5xpJeO_syN4 https://www.youtube.com/watch?v=XMb9UOzb-1k Youtube.com/watch?v=V3blZB9XNAE

PG SEMESTER- IV	
Subject- Visual Arts	
Code of the Course	D&P9112P
Title of the Course	Advance Painting-II
Qualification Level of the Course	NHEQF Level6.0
Credit of the course	4
Type of the course	DSE-V
Delivery type of the Course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	Studio painting(Practical)exercisessanddemonstrationsexplainhowpaintingtechniquesconvey ideas and feelings. Show different methods of painting. Manipulate and organize media to depict an imagination with own space, thoughts and tools.
Learning out comes	• 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 different colour techniques indifferent medium. • The program develops students wide understanding of major concepts, thoughts, and ideas of Drawing and Painting.

Syllabus	
	This practical paper exists for all 4 semesters and department offers abroad scope of opportunities for understanding & practicing the subject with advance techniques & tools, through successive semesters step by step. This Course designed to provide advanced training in the technical, aesthetic, and conceptual aspects of painting. Through a combination of lectures, workshops, outdoor studies and studio practice, students develop their skills in various painting mediums such as Canvas–oil, Acrylic, Mix Media, Collage with different material, assemblage etc and explore contemporary art practices to create a cohesive body of work.
EOSE	Time Duration: 5 Hrs. M.M.: 80 Marks Compose a creative design on any one given subjects, it may be figurative, abstract or symbolic. Emphasis should be given in originality creativity and imagination in composition. Medium: Water Colour, Tempera, Oil colours or Mix Media. Submission work and outdoor study M.M.: 20 Marks The candidate has to submit 50 pages of outdoor study, these should include landscapes and nature studies, study of figures: Figurative, Design & Abstract. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate.
Assessment	The evolution and assessment of exam work will be done by an external examiner.

Reference Books	YashodharaDalmia, Contemporary Indian Art: Other Realities • YashodharaDalmia, The making of modern Indian art: the progressives • BadarJahan, Abstraction in Indian Painting: Post-independence Era • Neville Tuli, Indian Contemporary Art: Books, Paintings & Sculpture (Osian's Masterpieces & Museum Quality) • Charlotte Bonham-Carter, David Hodge, The Contemporary Art Book • Edward Lucie-Smith, Artoday • Jeannine Tang, Ann Butler, LiaGangitano, The Conditions of Being Art: Pat Hearn Gallery & American Fine Arts, Co. • Daniel Birnbaum, Cornelia H. Butler, Suzanne Cotter, Defining Contemporary Art: 25 Years in 200 Pivotal Artworks
Online Reference	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

PG SEMESTER – IV	
Subject: Visual Arts	
Code of the course	D&P9113P
Title of the course	Mix Media
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	DSE-IV
Delivery type of the course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	This class investigates a variety of art making genres and technical applications that challenge form and content. Multi-media applications may range from mixed media assemblage and digital processes to alternative modes such as Collaboration, Performance Art or Installation Art. Students as individuals will adopt these ideas and methods for their own work, continuing the development of formal and technical skills in relation to a personal evolution. Historical and contemporary precedents will be introduced. Possibilities for collaboration with other disciplines will be encouraged throughout the course.
Learning Outcomes	To explore what “mixed media” means through a wide range of materials, and to contrast individual creative processes with collective and collaborative processes. Studio assignments will be given to develop an understanding of transformative visual vocabularies, and to build an awareness of how the individual’s transformation of materials and can make us more profoundly aware of the world around us. To keep an ongoing journal of ideas, drawings, clippings and notes that specifically explore the relationship between the search for source material and one’s own transformation of that material through studio practice.

Syllabus	
	To explore a range of materials such water colour, poster colour, sketch pens, drawing inks, pastels, variety of handmade paper, colour print outs, magazine cut-outs, beads, variety of textiles, and many more. Students are free to incorporate materials and make their own compositions which are aligned with their pictorial compositions. Make compositions with collage based on a specific concept, idea, or a feeling using newspaper/magazine images. Further explore distancing the colour, space, shape and texture from the objective referents. Explore the colour space shape and texture on the basis of works by Cubists, Dadaists and Surrealists.
EOSE	Time Duration: 25 hrs. (5 hrs x 5 days) M.M.: 80+20 = 100 Marks This practical exam of 80 marks will be of total 25 hours in which 5 hours per day will be available to the student in 5 consecutive days. In this exam, the student will have to attempt practical questions based on the syllabus. There will be a submission of 20 marks in which the work done by the student in the entire session will be evaluated by the teacher concerned.
Assessment	The evolution and assessment of exam work will be done by an external examiner.
Recommended books:	• Alan Fletcher - The Art of looking sideways • Johannes Itten - The Interaction of Colour • Jeffery Camp - Paint : A manual of Pictorial Thought & practical Advice
Online References	https://www.clothpaperscissors.com/wp-content/uploads/CPS-Freemium-MixedMediaPainting_FINAL.pdf https://www.yumpu.com/en/document/view/67653566/get-pdf-download-the-complete-book-of-mixed-media-art-more-than-200-fundamental-mixed-media https://www.yumpu.com/en/document/view/67653566/get-pdf-download-the-complete-book-of-mixed-media-art-more-than-200-fundamental-mixed-media https://www.youtube.com/watch?v=61XjtAg3594 https://www.youtube.com/watch?v=61XjtAg3594 https://www.zatista.com/art/blog/2023/03/exploring-mixed-media-art-history-types-and-techniques/

PG SEMESTER – IV	
Subject: Visual Arts	
Code of the course	D&P9114P
Title of the course	Print Making –Etching -II
Qualification level of the course	NHEQF Level 6.0
Credit of the course	4
Type of the course	DSE-IV
Delivery type of the course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	This course is designed to provide the sense of conceptual consideration of contemporary art practice through etching medium. To apply and learn different etching techniques and process with proficiency.
Learning Outcomes	Understand the basic concepts of line etching and aquatint. Learn the various types of materials like metal plate, ground, tools, acid, resin, stop out. Understand the techniques of tonal gradation by using rosin dust, stop out, liquid ground and acid bath. Handle the process of plate preparation for taking proof and final print by ink application and proper wiping. Learn paper damping and process of printing.
Syllabus	

	Intaglio, aquatint – Processes – Methods & Materials: Assignment work on available Process. * Assignment/Submission Note- Continuous assessment shall be done every month by the teacher concerned.
EOSE	Print Making- Etching -II M.M.80 + 20 = 100 Marks Exam Duration- 25 Hours (5 days) Students have to prepare a print on any one of the given subject using print making technique as per syllabus. Studio Etching aquatint print making processes provides an ideal venue for learning and practicing various skills of print technique. Size of your print should not be smaller than 8x10” and you are expected for two final prints. Print may in colour or in monochrome. Original design and perfection on printing will be taken into consideration. Intaglio, Planographic and aquatint processes – Methods & Materials. * Assignment/Submission M.M. 20 Marks Assignment work on available Process. The candidate has to submit 50 pages of outdoor study, these should include landscapes and nature studies, study of figures: Figurative, Design & Abstract. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate.
Assessment	The evolution and assessment of exam work will be done by an external examiner.
Recommended 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 Technique • 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] Nkikdyk
Online References	https://www.youtube.com/watch?v=BAaR9UHsUA0 JyotiBhatt on Etching and Printmaking-YouTube https://www.britannica.com/art/printmaking/Etching https://www.britannica.com/art/printmaking/Etching https://www.parkwestgallery.com/how-are-etchings-made/ https://www.scribd.com/document/50525831/Etching-is-a https://www.gpsart.co.uk/DownloadDocs/GPS_Etching_Handbook.pdf https://bergdala-glastekniska-museum.se/Inventarieforteckning/Open/BGM_00_384.pdf

PG SEMESTER - III	
Subject: Visual Arts	
Code of the course	D&P9115P
Title of the course	Silk Screen
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	DSE-IV
Delivery type of the course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	This course is designed to provide the sense of conceptual consideration of contemporary art practice through serigraphy. To apply and learn different Serigraph techniques and process with proficiency.
Learning Outcomes	Understand the basic concepts of screen print. Learn to use various types of materials and chemicals. Understand the techniques of printing through silk screen medium.
Syllabus	
	Stencil, single colour, multicolour, halftone etc – Processes – Methods & Materials: Assignment work on available Process. * Assignment/Submission Note- Continuous assessment shall be done every month by the teacher concerned.

EOSE	Print Making- Silk Screen M.M.80 + 20 = 100 Marks Exam Duration- 25 Hours (5 days) Students have to prepare a print on any one of the given subject using print making technique as per syllabus. Studio Silk Screen print making processes provides an ideal venue for learning and practicing various skills of print technique. Size of your print should not be smaller than 8x10” and you are expected for two final prints. Print may in colour or in monochrome. Original design and perfection on printing will be taken into consideration. Planographic processes – Methods & Materials. * Assignment/Submission M.M. 20 Marks Assignment work on available Process. The candidate has to submit 50 pages of outdoor study, these should include landscapes and nature studies, study of figures: Figurative, Design & Abstract. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate. Assessment The evolution and assessment of exam work will be done by an external examiner.
Recommended books:	• 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 • MkW- lquhy dqekj] Nkikdyk
Online Reference	• https://s3.cad.rit.edu/cadgallery_production/storage/media/uploads/projects/1750/documents/341/sms-screen-printing-sop-9-26-15-cb.pdf • https://ocd.lcwu.edu.pk/cfiles/Graphic%20Design/Major/BFA-GD-202/WHATISSILKSCREENPRINTING.pdf • https://www.academia.edu/35844819/Screen_Printing_Booklet • https://www.youtube.com/watch?v=tbtkU45d0jU • https://www.youtube.com/watch?v=bA2F0oRql04 • https://www.youtube.com/watch?v=P-0x1Coocvw

PG SEMESTER- IV	
Subject: Visual Arts	
Code of the course	D&P9116P
Title of the course	Installation Art- II
Qualification level of the course	NHEQF Level6.0
Credit of the course	4
Type of the course	DSE-VII
Delivery type of the course	Practical-120hours
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 impacts in creation. Communicate the content and context of creative works visually. Art & New Media refers to art works practiced with new media technology, including interactive art, audio-visual, environmental or site specific creations as installation.
Learning Outcomes	Students should be initiated to develop their own concept through any media, material, concept as above. Course content for this semester is based on different techniques of art Installations as above.

	Syllabus
	Installation Art 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 their throughout session's development. The document must contain complete study and information of respective installation works.
EOSE	Installation Art- II M.M.-80 + 20 = 100 Marks Exam Duration- 25 Hours (5 days) • Materials can be used in Installation Art as per your own idea. • Examinee can use mix material also or what you think from may be realistic or abstract. • Size will be accepted -5'x 5'x5'. Submission work M.M.: 20 Marks The candidate has to submit 50 pages of outdoor study, these should include landscapes and nature studies, study of figures: Figurative, Design & Digital Print. The type of study shall be decided by the teacher concerned who shall also verify the file submitted by each candidate. Note- Continuous assessment shall be done every month by the teacher concerned.
Assessment	The evolution and assessment of exam work will be done by an external examiner.

Recommended 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 • Tom Ang, Digital Photography Complete Photographer: Become Expert in Every Style from Travel to Fashion • Joerg Miedza, JanLeonardoWoellert, Painting with Light: Light Art Performance Photography • Lance Keimig, Night Photography and Light Painting: Finding Your Way in the Dark Paperback • DK, Digital Photography Complete Course • Gingko Press, Installation Art Now • Mark Tribe (Editor), Reena Jana (Editor), Uta Grosenick (Editor), New Media Art (Taschen Basic Art Series) • Bruce Barnbaum, The Art of Photography: An Approach to Personal Expression • d''.kk egkoj] laLFkku dyk] fgUnh xzaFk vdkneh] t;iqjA
Online Reference	https://www.studiobinder.com/blog/what-is-installation-art-definition/ https://www.widewalls.ch/magazine/installation-art https://homegrown.co.in/homegrown-voices/11-contemporary-indian-installation-artists-we-love https://www.academia.edu/8741919/Installation_art https://arrow.tudublin.ie/cgi/viewcontent.cgi?article=1006&context=aaschadpcat https://www.academia.edu/37698432/Installation_art_in_India_concepts_and_roots http://scholar.worldlib.site:8000/upload/202307/01/202307011713376344.pdf https://www.youtube.com/watch?v=viwshM95Kaw https://www.youtube.com/watch?v=1SHGzrFajtQ https://www.youtube.com/watch?v=L9bnJqtQJho

PG SEMESTER- IV	
Subject- Visual Arts	
Code of the Course	D&P9117P
Title of the Course	Video Art- II
Qualification Level of the Course	NHEQF Level6.0
Credit of the course	4
Type of the course	DSE-III
Delivery type of the Course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	Video Art is an elective course that introduces students to skills, techniques and processes in video art. Conceptual and thematic issues are addressed, and occupational health and safety instruction is included. The course is studio-based and students primarily develop individual projects in consultation with their lecturer.
Learning outcomes	express how the video art comes out in what kind of social structure. identify the early video artists and art works. define video as an art environment. identify the aesthetic features of video. identify how to use the aesthetic features of video. exemplify the recent video art works. identify the terms of video installations and sculptures. exemplify the art works that created video and network technology.

Syllabus	
	Video Art refers to art works practiced with new media technology, including digital art, virtual art, interactive art, audio-visual, creations as video art. Students should be initiated to develop their own concept through 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 works. Note- Continuous assessment shall be done every month by the teacher concerned.
EOSE	Video Art- II M.M.-80 + 20 = 100 Marks Exam Duration- 25 Hours (5 days) Students have to make a 2 minutes video art of the given subject.
Assessment	The evolution and assessment of exam work will be done by an external examiner.
Reference Books	• Bruce Wands, Art of the Digital Age Reprint Edition • Michael Rush, New Media in Art (World of Art) • Claire Bishop, Installation Art • Lance Keimig, Night Photography and Light Painting: Finding Your Way in the Dark Paperback • Gingko Press, Installation Art Now • Mark Tribe (Editor), Reena Jana (Editor), Uta Grosenick (Editor), New Media Art (Taschen Basic Art Series)
Online Reference	• https://www.youtube.com/watch?v=WcjvEVkq03o • https://www.theartstory.org/movement/video-art/ • https://www.ucl.ac.uk/widening_participation/sites/widening_participation/files/introduction_to_video_art_by_lea_collet_-_slade_school_of_fine_art.pdf • https://www.academia.edu/3218304/A_HISTORY_OF_VIDEO_ART_THE_DEVELOPMENT_OF_FORM_AND_FUNCTION_BY_CHRIS_MEIGH_ANDREWS_AND_VIDEO_ART_BY_SYLVIA_MARTIN • https://mycours.es/ems/files/2021/09/Kate-Horsfield-Busting-the-Tube-A-Brief-History-of-Video-Art_0.pdf • https://mycours.es/ems/files/2021/09/Kate-Horsfield-Busting-the-Tube-A-Brief-History-of-Video-Art_0.pdf • https://ualresearchonline.arts.ac.uk/id/eprint/2312/1/Young_Sun_Park_thesis.pdf • https://briansloanartist.com/how-to-make-art-videos/

PG SEMESTER- IV	
Subject- Visual Arts	
Code of the Course	D&P9118P
Title of the Course	Dissertation
Qualification Level of the Course	NHEQF Level6.0
Credit of the course	4
Type of the course	DSE-VIII
Delivery type of the Course	Practical-120hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	This course is focused to facilitate student to carry out extensive research and development project or technical project at place of work through problem and gap identification, development of methodology for problem solving, interpretation of findings, presentation of results and discussion of findings in context of national and international research. The overall goal of the dissertation is for the student to display the Knowledge and capability required for independent work.
Learning outcomes	The student will be able to * gain in-depth knowledge and use adequate methods in the major subject/field of study. * create, analyze and critically evaluate different technical/research solutions * clearly present and discuss the conclusions as well as the knowledge and arguments that form the basis for these findings * identify the issues that must be addressed within the framework of the specific dissertation in order to take into consideration