

# BANASTHALI VIDYAPITH

## Master of Arts (Drawing and Painting)



### Curriculum Structure

First Semester Examination, December-2020  
Second Semester Examination, April/May-2021  
Third Semester Examination, December-2021  
Fourth Semester Examination, April/May-2022

**BANASTHALI VIDYAPITH**  
**P.O. BANASTHALI VIDYAPITH**  
**(Rajasthan)-304022**

July, 2020

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**No. F. 9-6/81-U.3**

**Government of India  
Ministry of Education and Culture  
(Department of Education)**

New Delhi, the 25th October, 1983

**NOTIFICATION**

In exercise of the powers conferred by Section 3 of the University Grants Commission Act, 1956 (3 of 1956) the Central Government, on the advice of the Commission, hereby declare that Banasthali Vidyapith, P. O. Banasthali Vidyapith, (Rajasthan) shall be deemed to be a University for the purpose of the aforesaid Act.

Sd/-

**(M. R. Kolhatkar)**

Joint Secretary of the Government of India

**NOTICE**

Changes in Bye-laws/Syllabi and Books may from time to time be made by amendment or remaking, and a Candidate shall, except in so far as the Vidyapith determines otherwise, comply with any change that applies to years she has not completed at the time of change.

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## **Programme Educational Objective**

Postgraduate study in Drawing and Painting reflects the diversity of courses. Students will be encouraged to explore various methods with support from accomplished academic and technical staff.

The P.G. course of the department is maintaining a balance of theoretical and historical context. Sketching and drawing is a fundamental concern of the department. Students are encouraged to explore Portrait, Figure drawing, Mural Painting at a high level by focusing on the connections between thinking, feeling, looking and making. Painting is also developed through experimentation with other art forms such as Print making, Media Exploration, Photography, Installation and all manner of object and image making. Analysis and actualization of the pleasure and beauty of painting in all its complexity is the heart of the area. Discussion and debate fuel and sharpen the students critical awareness of the nature of painting with in a contemporary art context and their ability to question the position of painting today. The wide range of creative activity and cultural experience of students makes for a rich and diverse studio culture to create a vibrant and stimulating working atmosphere.

The curriculum has identified essential competencies in the respective areas for which practical and theoretical knowledge will be provided to the students specializing in academic and professional fields respectively. Students are sure to find an area that suits their expressive style. Rigorous study of art history across culture and time offers opportunities to consider multiple perspectives as well as providing a firm grounding for understanding that cultural context is a shaping force for all human activity. Skillful execution are essential elements for generating change in the world.

We believe that the studio arts provide an ideal venue for learning and practicing these critical skills. Ensuring that our students understand the applicability and transferability of the creative making process to all areas of life is a primary goal. The Visual Art Department has its own well equipped art studios in the Kala Mandir and Lalit Mandir building which support students development of artistic practice.

- Portrait Painting and Life Drawing Studio.
- Painting Studio.
- Print Making Studio
- Mural Painting Studio

The main objectives of the M.A. drawing and Painting programme are :

- To provide exemplary education in a stimulating environment with aesthetic sensibility. Develop and refine artistic techniques and methods in order to interpret, analyze and conceptualize art work.
- To prepare competent educationists and professional artists of various levels for India.
- To prepare globally recognized art educationists and artist.
- To use innovative theoretical and methodological approaches to generate new approaches to the history of representation understood within broader socio-cultural perspectives.
- To emphasizes the innovative practices and profound changes in the development of Visual Art.
- To develop writing and speaking skill effectively regarding art criticism, art appreciation and aesthetics.
- To create awareness in society about the effective and safe use of art materials and methods.
- To develop gender-neutral attitudes and practices; respect for all races, nations, religions, cultures, languages and traditions through art creation.

## Programme Outcomes

- PO 1 : Knowledge of Visual Art :** Clearly communicate the content and context of their work visually, orally and in writing. Through creative process use a variety of brainstorming techniques to generate novel ideas of value to solve problems. Develop behavior such as curiosity, initiative and persistence that will help them engage with world in productive ways. Work independently or collectively to achieve stated goals .
- PO 2 : Planning abilities :** Demonstrate effective planning abilities including time management, resource management, delegation skills and organizational skills. Develop and implement plans and organize work to meet deadlines.
- PO 3 : Problem analysis:** Utilize the principles of artistic enquiry, thinking analytically, clearly and critically, while solving problems and making decision during daily practice. Find, analyze, evaluate and apply information systematically and shall make defensible decisions.
- PO 4 : Modern tool usages :** Learn, select, and apply appropriate methods and procedures, resources, and modern art-related computing tools with an understanding of the limitations.
- PO 5 : Leadership skills :** Understand and consider the human reaction to change, motivation issues, leadership and team building when planning changes required for fulfillment of practice, professional and societal responsibilities. Assume participatory roles as responsible citizen or leadership roles when appropriate to facilitate improvement in aesthetic environment.
- PO 6 : Professional Identity :** Understand, analyze and communicate the value of their professional roles in society (e.g. Art educators, free lance artists, Art therapist, Art Critic, Art conservators, Art historians and Art directors etc.)

- PO 7 : Ethics of Visual Arts :** Honor personal values and apply ethical principles in professional and social contexts. Demonstrate behavior that recognizes cultural and personal variability in values, communication and lifestyles. Use ethical frameworks; apply ethical principles while making decisions and take responsibility for the outcomes associated with the decisions.
- PO 8 : Communication :** Communicate effectively with the artist community and with society at large, such as, being able to comprehend and write effective, make effective presentations and documentation, and give and receive clear instructions.
- PO 9 : Visual Art and society :** Recognize and understand major monuments, artists, methods and theories and be able to assess the qualities of works of art in their historical and cultural settings apply reasoning informed by the contextual knowledge to assess societal, environmental, and legal issues and the consequent responsibilities relevant to the professional art practice. Sensible and balanced approach between social values and creative expression.
- PO 10 : Environment and sustainability :** Understand the impact of the professional artistic societal and environmental contexts, and demonstrate the knowledge of, and need for sustainable development. Understand the social environmental, cultural and historical contributions and dimensions of the art.
- PO 11 : Life- long learning :** Recognize the need for, and have the preparation and ability to engage in independent and life-long learning in the broadest context of technological and day-to-day changes in society.

## Curriculum Structure

### Master of Arts (Drawing and Painting)

#### First Year

##### Semester - I

Course Code	Course Name	L	T	P	C*
DNP 402	History of Eastern Art - I (India)	5	0	0	5
DNP 403	History of Western Art - I	5	0	0	5
DNP 419L	Sketching and Media Exploration - I	0	0	8	4
	Elective - I	0	0	12	6
	Elective-II	0	0	12	6
<b>Semester Total:</b>		<b>10</b>	<b>0</b>	<b>32</b>	<b>26</b>

##### Semester - II

Course Code	Course Name	L	T	P	C*
DNP 401	History of Eastern Art - II (China and Japan)	5	0	0	5
DNP 404	History of Western Art - II	5	0	0	5
DNP 420L	Sketching and Media Exploration - II	0	0	8	4
	Elective-III	0	0	12	6
	Elective-IV	0	0	12	6
<b>Semester Total:</b>		<b>10</b>	<b>0</b>	<b>32</b>	<b>26</b>

### Second Year

#### Semester - III

Course Code	Course Name	L	T	P	C*
DNP 503	History and Philosophy of Modern Art (Western) - I	5	0	0	5
DNP 505	Indian Aesthetics	5	0	0	5
DNP 517L	Sketching and Media Exploration - III	0	0	8	4
	Discipline Elective - I	0	0	12	6
	Discipline Elective - II	0	0	12	6
<b>Semester Total:</b>		<b>10</b>	<b>0</b>	<b>32</b>	<b>26</b>

#### Semester - IV

Course Code	Course Name	L	T	P	C*
DNP 504	History and Philosophy of Modern Art (Western) - II	5	0	0	5
DNP 518L	Sketching and Media Exploration - IV	0	0	8	4
DNP 512	Western Aesthetics	5	0	0	5
	Discipline Elective - III	0	0	12	6
	Open Elective	0	0	12	6
<b>Semester Total:</b>		<b>10</b>	<b>0</b>	<b>32</b>	<b>26</b>

#### List of Elective I & II

Course Code	Course Name	L	T	P	C*
DNP 413L	Mural Painting – I	0	0	12	6
DNP 415L	Portrait Painting – I	0	0	12	6
DNP 417L	Print Making Art – I	0	0	12	6

**List of Elective III & IV**

<b>Course Code</b>	<b>Course Name</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C*</b>
DNP 414L	Mural Painting – II	0	0	12	6
DNP 416L	Portrait Painting – II	0	0	12	6
DNP 418L	Print Making Art – II	0	0	12	6

**List of Discipline Elective - I & II**

<b>Course Code</b>	<b>Course Name</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C*</b>
DNP 513L	Composition - I	0	0	12	6
DNP 515L	Mural Painting - III	0	0	12	6
DNP 519L	Study from Life (Full Human Figure) - I	0	0	12	6

**List of Discipline Elective - III**

<b>Course Code</b>	<b>Course Name</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C*</b>
DNP 514L	Composition - II	0	0	12	6
DNP 516L	Mural Painting - IV	0	0	12	6
DNP 520L	Study from Life (Full Human Figure) - II	0	0	12	6

**\*L- Lecture hrs/week; T - Tutorial hrs/week;**

**P- Project/Practical/Lab/All other non-classroom academic activities, etc. hrs/week; C - Credit Points of the Course**

Student can opt open (Generic) elective from any discipline of the Vidyapith with prior permission of respective heads and time table permitting.

Every Student shall also opt for:

Five Fold Education: Physical Education I, Physical Education II,

Five Fold Education: Aesthetic Education I, Aesthetic Education II,

Five Fold Education: Practical Education I, Practical Education II

one each semester

## Five Fold Activities

<b>Aesthetic Education I/II</b>	<b>Physical Education I/II</b>
BVFF 101 Classical Dance (Bharatnatyam)	BVFF 201 Aerobics
BVFF 102 Classical Dance (Kathak)	BVFF 202 Archery
BVFF 103 Classical Dance (Manipuri)	BVFF 203 Athletics
BVFF 104 Creative Art	BVFF 204 Badminton
BVFF 105 Folk Dance	BVFF 205 Basketball
BVFF 106 Music-Instrumental (Guitar)	BVFF 206 Cricket
BVFF 107 Music-Instrumental (Orchestra)	BVFF 207 Equestrian
BVFF 108 Music-Instrumental (Sarod)	BVFF 208 Flying - Flight Radio Telephone Operator's Licence (Restricted)
BVFF 109 Music-Instrumental (Sitar)	BVFF 209 Flying - Student Pilot's Licence
BVFF 110 Music-Instrumental (Tabla)	BVFF 229 Aeromodelling
BVFF 111 Music-Instrumental (Violin)	BVFF 210 Football
BVFF 112 Music-Vocal	BVFF 211 Gymnastics
BVFF 113 Theatre	BVFF 212 Handball
<b>Practical Education I/II</b>	BVFF 213 Hockey
BVFF 301 Banasthali Sewa Dal	BVFF 214 Judo
BVFF 302 Extension Programs for Women Empowerment	BVFF 215 Kabaddi
BVFF 303 FM Radio	BVFF 216 Karate - Do
BVFF 304 Informal Education	BVFF 217 Kho-Kho
BVFF 305 National Service Scheme	BVFF 218 Net Ball
BVFF 306 National Cadet Corps	BVFF 219 Rope Mallakhamb
	BVFF 220 Shooting
	BVFF 221 Soft Ball
	BVFF 222 Swimming
	BVFF 223 Table Tennis
	BVFF 224 Tennis
	BVFF 225 Throwball
	BVFF 226 Volleyball
	BVFF 227 Weight Training
	BVFF 228 Yoga

Every Student shall also opt for:

Five Fold Education: Physical Education I, Physical Education II,  
 Five Fold Education: Aesthetic Education I, Aesthetic Education II,  
 Five Fold Education: Practical Education I, Practical Education II  
 one each semester

### Evaluation Scheme and Grading System

Continuous Assessment (CA) (Max. Marks)					End-Semester Assessment (ESA) (Max. Marks)	Grand Total (Max. Marks)
Assignment		Periodical Test		Total (CA)		
I	II	I	II			
10	10	10	10	40	60	100

In all theory, laboratory and other non classroom activities (project, dissertation, seminar, etc.), the Continuous and End-semester assessment will be of 40 and 60 marks respectively. However, for Reading Elective, only End semester exam of 100 marks will be held. Wherever desired, the detailed breakup of continuous assessment marks (40), for project, practical, dissertation, seminar, etc shall be announced by respective departments in respective student handouts.

Based on the cumulative performance in the continuous and end-semester assessments, the grade obtained by the student in each course shall be awarded. The classification of grades is as under:

Letter Grade	Grade Point	Narration
O	10	Outstanding
A+	9	Excellent
A	8	Very Good
B+	7	Good
B	6	Above Average
C+	5	Average
C	4	Below Average
D	3	Marginal
E	2	Exposed
NC	0	Not Cleared

Based on the obtained grades, the Semester Grade Point Average shall be computed as under:

$$SGPA = \frac{CC_1 * GP_1 + CC_2 * GP_2 + CC_3 * GP_3 + \dots + CC_n * GP_n}{CC_1 + CC_2 + CC_3 + \dots + CC_n} = \frac{\sum_{i=1}^n CC_i * GP_i}{\sum_{i=1}^n CC_i}$$

Where n is the number of courses (with letter grading) registered in the semester,  $CC_i$  are the course credits attached to the  $i^{\text{th}}$  course with letter grading and  $GP_i$  is the letter grade point obtained in the  $i^{\text{th}}$  course. The courses which are given Non-Letter Grades are not considered in the calculation of SGPA.

The Cumulative Grade Point Average (CGPA) at the end of each semester shall be computed as under:

$$CGPA = \frac{CC_1 * GP_1 + CC_2 * GP_2 + CC_3 * GP_3 + \dots + CC_n * GP_n}{CC_1 + CC_2 + CC_3 + \dots + CC_n} = \frac{\sum_{i=1}^n CC_i * GP_i}{\sum_{i=1}^n CC_i}$$

Where n is the number of all the courses (with letter grading) that a student has taken up to the previous semester.

Student shall be required to maintain a minimum of 4.00 CGPA at the end of each semester. If a student's CGPA remains below 4.00 in two consecutive semesters, then the student will be placed under probation and the case will be referred to Academic Performance Review Committee (APRC) which will decide the course load of the student for successive semester till the student comes out of the probationary clause.

To clear a course of a degree program, a student should obtain letter grade C and above. However, D/E grade in two/one of the courses throughout the UG/PG degree program respectively shall be deemed to have cleared the respective course(s). The excess of two/one D/E course(s) in UG/PG degree program shall become the backlog course(s) and the student will be required to repeat and clear them in successive semester(s) by obtaining grade C or above.

**After successfully clearing all the courses of the degree program, the student shall be awarded division as per following table.**

Division	CGPA
Distinction	7.50 and above
First Division	6.00 to 7.49
Second Division	5.00 to 5.99
Pass	4.00 to 4.99

**CGPA to % Conversion Formula: % of Marks Obtained = CGPA \* 10**

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## First Semester

### DNP 402 History of Eastern Art –I (India)

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**5 0 0 5**

#### **Learning Outcomes**

**After the accomplishment of the course students will be able to:**

- Know different phases of Indian art history and its stylistic changes.
- Familiar with art and praxis.
- Speak articulately and critically about Indian art history.

#### **Section I**

Prehistoric Painting, Ajanta, Bagh, Sigiriya, Jain and Rajasthani Painting.

#### **Section-II**

Mughal and Pahari Painting, Company School, Bengal School, Abanindranath Tagore and his disciples.

#### **Section-III**

Artist- Raja Ravi Verma, Amrita Sher-Gil, Rabindranath Tagore, Jamini Roy, Ramkinkar Baij, Benode Behari Mukherjee, N.S. Bendre, K.K. Hebbar & M.F. Hussain.

Brief Introduction to Art Groups:

PAG Calcutta, PAG Bombay, Baroda School & Chola Mandal.

**Books Recommended:-**

- Appasamy, J. (1968). "*Abanindranath Tagore and the Art of his Times*", New Delhi: Lalit Kala Akademi.
- Archer, M. (1992). "*Company Paintings*", Ahmedabad: Mapin Publishing.
- Archer, W.G. "*Indian Miniatures*", Greenwich: Graphic Society.
- Binyan, L. (1969). "*Painting in the Far East*", New York: Dover Publication.
- Brown, P. (1953) "*Indian Painting*", Calcutta: Y.M.C.A publication House.
- Coomarswamy, A. (1976). "*Rajput Painting*", Delhi: Motilal Banarasidas.
- Goswamy, B.N. & Eberhard, F. (1992) "*Pahari Masters Court Painters of Northern India*", New York: Oxford University.
- Khandalavala, K. (1959) "*Kishangarh Painting*", New Delhi: Lalit Kala Akademi.
- Khandalavala, K. (1958) "*Pahari Miniature Painting*", Bombay: New Book.
- Lee, Shermom, E.(1994). "*A History of Far Eastern Art*" , New York: Harry N. Abrams.
- Okada, A. (1992). "*Indian Miniatures of a Mughal Court*", New York: Harry N Abrams.
- Randhawa, M.S. (1962). "*Kangra Paintings on Love*", New Delhi: National Museum.
- Sivaramamurti, C. (1977). "*The Art of India*", New York: Harry N Abrams.
- Zimmer, H. (1984). "*The Art of India Asia*", Delhi: Motilal Banarsidas.

## **DNP 403 History of Western Art - I**

**Max. Marks : 100**  
**(CA: 40 + ESA: 60)**

L	T	P	C
5	0	0	5

### **Learning Outcomes**

**After the accomplishment of the course students will be able to:**

- Know the historical aspects of Western Art through its documented events and works of art as well as to develop the aesthetic sensibility.
- Understand the major artistic styles and genres of Western Art through a broad range of time periods from prehistoric to Gothic Art.
- Compare and contrast contemporary work with their historical antecedent.
- Enhance visual literacy, speak and write articulately about art, religion and society.
- Analyze works of art contextually.

### **Section I**

- Prehistoric Art
- Primitive Art
- Egyptian Art

### **Section II**

- Greek Art
- Etruscan Art
- Roman Art

### **Section III**

- Byzantine Art
- Romanesque Art
- Gothic Art

**Books Recommended :**

- Christensen E.O. (1964). “A Pictorial history of Western Art”, New York: New American Library.
- Gombrich E.H. (1950). “The story of art” (11<sup>th</sup> edition), London: Phaidon.
- Hartt , F. (1993). “*Art : A History of painting , sculpture , architecture*” (fourth edition), Prentice Hall Inc. and Harry N. Abrams Inc.
- Honour, H. & Fleming, J. (2000). “ *The Visual Arts : A History*” (Fifth edition), upper saddle River, New jersey: Prentice Hall Inc.
- Janson H.W. (1986). “ *History of Art*”, London: Thames and Hudson Ltd.
- Janson, H.W. & Janson, D. J. (1963). “*The Picture history of Painting*”. London: Thames and Hudson Ltd.
- Janson, H.W. & Janson, D. J. (N.D.). “The story of Painting”, New York: Harry N Abrams.
- Kleiner, F. S. (2013). “*Gardener’s Art through the Ages : a global history*”(14<sup>th</sup> edition). Melbourne: Wadsworth Cengage Learning.
- Orpen, W. (1964). “The outline of art” (Revised edition), London: Newnes.

**DNP 419L Sketching and Media Exploration – I**

<b>Max. Marks : 100</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

**Learning Outcomes**

**After the accomplishment of the course students will be able to:**

- Develop eye and hand coordination.
- Explore ideas and improve communication skills.

- Explore the expressive possibilities of various media.

Sketches (Indoor and Outdoor), Exploration of Possibilities and Limitations of Various Media.

### **End Semester Examination evaluation Scheme**

#### **Each Student is supposed to submit (for Final Exam) :**

- Five works in any medium (Paintings, Graphics, Landscape, Drawings)
- A Sketch book containing not less than 50 sketches.
- Practical competency (Internal).

#### **General Instructions :**

- There should be 5 Periods for each theory course, 12 Periods for each Elective course and 8 (4+4) Periods for Course DNP 419L
- Practical Exam.- Final assessment for each Elective Course (Display of art work with report and Viva-Voce) and for Course DNP 419L (Display of Art Work)

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

## **Elective – I & II**

### **DNP 413L Mural Painting- I**

**Max. Marks : 100**

**(CA: 40 + ESA: 60)**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>12</b>	<b>6</b>

#### **Learning Outcomes**

#### **After the accomplishment of the course students will be able to:**

- Know about various methods of painting and the ancient cultural tradition of mural art in India.
- Explain indigenous cultural tradition of mural art.

- Learn and enhance technical skill related to tempera process of mural painting.
- Create original work of art and apply skills for professional ends and develop personal style and contribute to art work.

Tempera Process training in mixing of colours, use of gum and egg media and method of preparing indigenous colour use of gold and silver colours.

Size : 1'×1½' Medium : Tempera

Each Student is supposed to submit : 5 Works

### **General Instructions :**

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

Practical Exam.- Final assessment for each Elective Course (Display of art work with report and Viva-Voce)

## **DNP 415L Portrait Painting –I**

**Max. Marks : 100**

**(CA: 40 + ESA: 60)**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>12</b>	<b>6</b>

### **Learning Outcomes**

**After the accomplishment of the course students will be able to:**

- Analyze own problem in portrait painting and solve accordingly.
- Learn proper techniques to create a portrait painting.
- Create aesthetic appeal in a portrait.

Size : ½ Imperial (Paper/canvas)

Medium : Water or oil colour.

Head study (Male and female) Blocking of planes and masses, Foreshortening relationship of head with neck and shoulder, techniques of colour application in monochrome and full colours. Portrait study should bring out proportion and the characteristic of the model.

Each Student is supposed to submit (for Final Exam): 5 Studies of Portrait.

**General Instructions :**

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

Practical Exam.- Final assessment for each Elective Course (Display of art work with report and Viva-Voce)

**DNP 417L Print Making Art-I****Max. Marks : 100****L T P C****(CA: 40 + ESA: 60)****0 0 12 6****Learning Outcomes****After the accomplishment of the course students will be able to:**

- Know the meaning, nature and various methods of printmaking medium and its application in the field of art.
- Understand materials, tools and processes from variety of relief techniques like Wood cut and Linoleum cut.
- Apply relief printing process in their own creation and value the historic traditions of the medium.
- Develop self motivation, self direction and strong work ethic.

Medium : Lino or Wood

Size : Not less than 10"×12"

Introduction to lino cut and wood cut techniques. Preparation of Black & White and multi colour blocks in lino & woodcut. Printing fine details. Creative experimentation.

Each Student is supposed to submit (for Final Exam) : 5 Prints

**General Instructions :**

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

Practical Exam.- Final assessment for each Elective Course (Display of art work with report and Viva-Voce)

## Second Semester

### DNP 401 History of Eastern Art - II (China and Japan)

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**5 0 0 5**

#### Learning Outcomes

**After the accomplishment of the course students will be able to:**

- Recognize the philosophical differences of Confucianism, Taoism and Buddhism and their impact on art of China and Japan.
- Identify the artists and their art works belonging to particular dynasty.
- Formulate knowledge about China and Japan in their art Practice.
- Know about works of artists, subjects, themes, colors, techniques, perspectives and principles used in Chinese and Japanese painting.

#### Section-I

Chinese Painting- Six dynasties, Sui and Tang dynasties. Five dynasties, Sung period.

#### Section-II

Yuan and Ming periods of China, Chinese pottery, Japanese Painting - Asuka and Nara Period, Heyan Period.

#### Section III

Kamakura, Muromachi, Momoyama and Edo periods of Japan.

#### Books Recommended :

- Binyan, L. (1969) "*Painting in the Far East*", New York: Dover Publication.
- Cahill, J. (ed.), (2005). "*Chinese Painting*", The Pepin Press.

- Lee, S.E. (1994). *“A History of Far Eastern Art”* , New York: Harry N. Abrams.
- Sullivan, M.(1977). *“The Art of China”*, California: University of California Press.
- Sullivan, M. (ed.), (1965) *“The Book of Art, Chinese and Japanese”*, Vol-I, New York: Grolier Incorporated.

### **DNP 404 History of Western Art-II**

<b>Max. Marks : 100</b>	<b>L T P C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>5 0 0 5</b>

#### **Learning Outcomes**

**After the accomplishment of the course students will be able to:**

- Understand major changes from 15<sup>th</sup> to 18<sup>th</sup> Century of Western Art and its great Artists.
- Think critically, communicate clearly and write effectively about works of art.
- Recognize and understand major monuments, artists, methods and theories and be able to assess the qualities of works of art and architecture in their historical and cultural settings.
- Analyze, compare and contrast Western art with Non-Western art.
- Explain historical and contemporary works of art from a critical perspective.

#### **Section-I**

Early Renaissance Painting, High Renaissance Painting.

#### **Section-II**

Mannerist Painting-Jacopo Da Pontormo, Rosso Fiorentino, Parmigianino, Bronzino, Tintoretto, Paolo Veronese, El Greco.

### Section-III

Baroque Painting, Rococo Painting.

Books Recommended :

- Christensen E.O. (1964). “A Pictorial history of Western Art”, New York: New American Library.
- Gombrich E.H. (1950). “The story of art” (11<sup>th</sup> edition), London: Phaidon.
- Hartt , F. (1993). “ *Art : A History of painting , sculpture , architecture*” (fourth edition), Prentice Hall Inc. and Harry N. Abrams Inc.
- Honour, H. & Fleming, J. (2000). “ *The Visual Arts : A History*” (Fifth edition), upper saddle River, New jersey: Prentice Hall Inc.
- Janson H.W. (1986). “*History of Art*”, London: Thames and Hudson Ltd.
- Janson, H.W. & Janson, D. J. (1963). “*The Picture history of Painting*”. London: Thames and Hudson Ltd.
- Janson, H.W. & Janson, D. J. (n.d.). “The story of Painting”, New York: Harry N Abrams.
- Kleiner, F. S. (2013). “*Gardener’s Art through the Ages : a global history*”(14<sup>th</sup> edition). Melbourne: Wadsworth Cengage Learning.
- Orpen, W. (1964). “The outline of art” (Revised edition), London: Newnes.

## **DNP 420L Sketching and Media Exploration - II**

<b>Max. Marks : 100</b>	<b>L T P C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0 0 8 4</b>

### **Learning Outcomes**

**After the accomplishment of the course students will be able to:**

- Develop unique approach regarding materials to create a work of art.
- Develop communication skills through Visual Art.
- Explore the expressive possibilities of various media used in creating works of art.
- Attain and understanding of personal aesthetic and visual language.

Sketches (Indoor and Outdoor), Exploration of Possibilities and Limitations of Various media.

### **End Semester examination evaluation scheme.**

**Each student is supposed to submit (for Final Exam):**

- (a) 5 works in any medium (Paintings, Graphics, Landscape, Drawings).
- (b) A Sketch book containing not less than 50 sketches.
- (c) Practical competency (Internal)

### **General Instructions:**

- (a) There should be 5 Periods for each theory Course, 12 Periods for each Elective Course and 8 (4+4) Periods for Course DNP 420L
- (b) Practical Exam.-Final assessment for each Elective Course (Display of art work with report and Viva-Voce) and for Course DNP 420L (Display of Art Work)

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

## Elective – III & IV

### DNP 414L Mural Painting-II

<b>Max. Marks : 100</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0</b>	<b>0</b>	<b>12</b>	<b>6</b>

#### Learning Outcomes

**After the accomplishment of the course students will be able to:**

- Know about various methods of painting and the ancient cultural tradition of mural art in India.
- Explain indigenous cultural tradition of mural art.
- Learn and enhance technical skill related to tempera process of mural painting.
- Create original work of art and apply skills for professional ends and develop personal style and contribute to art work.

Tempera Process training in mixing of colours, use of gum and egg media and method of preparing indigenous colour use of gold and silver colours.

Size: 1' × 1½'

Medium: Tempera

Each Student is supposed to submit (for Final Exam): 5 Works.

#### General Instructions :

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

Practical Exam.- Final assessment for each Elective Course (Display of art work with report and Viva-Voce)

## DNP 416L Portrait Painting-II

**Max. Marks : 100**  
**(CA: 40 + ESA: 60)**

L	T	P	C
0	0	12	6

### Learning Outcomes

**After the accomplishment of the course students will be able to:**

- Know about the role of portraiture in art practices (from ancient to contemporary).
- Understand the anatomy of face, structure, light, shade, proportion and the characteristics of model.
- Develop eclectic and aesthetic knowledge about portrait making

Size : ½ Imperial (Paper/Canvas)

Medium : Water, oil colour or Acrylic.

Head study (Male and Female) Blocking of planes and masses, Foreshortening relationship of head with neck and shoulder, techniques of colour application in monochrome and full colours. Portrait study should bring out proportion and the characteristic of the model.

Each Student is supposed to submit (for Final Exam): 5 Studies of Portrait.

### General Instructions :

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

Practical Exam.- Final assessment for each Elective Course (Display of art work with report and Viva-Voce)

## DNP 418L Print Making Art-II

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 12 6**

### **Learning Outcomes**

**After the accomplishment of the course students will be able to:**

- Know the several modes of artistic expression in the intaglio process of printmaking
- Understand materials, tools and processes from variety of intaglio techniques like dry point, etching and aquatint.
- Prepare portfolio of art work.
- Think critically, communicate clearly and work creatively in intellectual pursuit of print making.
- Analyze, interpret and evaluate the form and content of works of art.

Size : Not less than 10"×12"

Medium : Wood or Etching

Introduction to dry point and etching techniques. Preparation of Metal Plate with sensitive surfaces. Basic experimentation in various textures as done on Zinc Plate. Different type of grounds (Hard ballground, Liquid Hard ground and soft ground) and Aquatint. Multicolour Printing. Mix Media, creative experimentation.

Each Student is supposed to submit (for Final Exam): 5 Prints.

### **General Instructions :**

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

Practical Exam.- Final assessment for each Elective Course (Display of art work with report and Viva-Voce)

## Third Semester

### DNP 503 History and Philosophy of Modern Art (Western)-I

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**5 0 0 5**

#### Learning Outcomes

**After the accomplishment of the course students will be able to:**

- Know about the turning point in art in the 19th century.
- Identify works of art, their artistic style and their Socio-Political and Cultural context.
- Understand formal elements and differentiate styles among cultures overtime.
- Analyze the influence of Photography in the emergence of modern art.
- Analyze the formal, technical, stylistic, compositional, characteristics of works of art.
- Demonstrate awareness of both western and non-western art

**Section-I** The turning point in Art in the 19<sup>th</sup> Century, Neo-Classicism. Romanticism, Realism.

**Section-II** Impressionism, Neo-Impressionism and Post-impressionist painting.

**Section-III** Nabism, Fauvism and Expressionism.

#### Books Recommended :

- Ozenfant, O. (1952). *“Foundations of Modern Art”* (Translated by Rodker, J., Brewer), New York: Dover Publications.

- Arnason, H. H. (1986). *"History of Modern Art : Painting, Sculpture, Architecture, Photography"*, New York: Harry N. Abrams.
- Crow, T., Lukacher, B., Nochlin, L., Pohl, F. K. (1994). *"Nineteenth Century Art: A Critical History"*, London: Thames and Hudson.
- Giry, M. (1982). *"Fauvism: Origins and Development (First Edition)"*, New York.
- Hall, J. B. & Ulanov, B. (1972). *"Modern culture and the arts"*, New York: Mc Graw Hill, Book Company.
- Hall, B. J. and Ulanov, B. (1972). *"Modern Culture and the Arts"* (Second Edition), New York: Mc Graw-Hill.
- Herbert, R. (1974). *"A Concise History of Modern Painting"*, London: Thames & Hudson Ltd.
- Hunter, S., Jacobus, J., D. (1994). *"Modern Art: painting, sculpture, architecture"* (3<sup>rd</sup> edition), New York Prentice Hall, Englewood Cliffs, New Jersey and Harry N. Abramp, Inc.
- Kelder, D. Sixth Printing of *"The Great Book of French Impressionism"*, New York: Abbeville Publishing Group.
- Kelder, D. (1975). *"The Great Book of Post-Impressionism"*, New York: Abeville Press Publishers.
- Kleiner, F.S. Mamia C. J (2006). *"Gardner's Art through the Ages, A concise Global History"*, Belmont: CA: Thomson Higher Education.
- Lake, C. and Maillard, R. (eds.), *"Dictionary of Modern Painting"*, New York: Tudor Publishing.
- साखलकर, र.वि., (1997) आधुनिक चित्रकला का इतिहास, जयपुर, राजस्थान हिन्दी ग्रन्थ अकादमी,,
- Muller, J. E. (1973). *"Dictionary of Expressionism"*, London: Eyre Methuen.

- Rosenblum, R. Janson, H. W. (1984). *“19<sup>th</sup> Century Art”*, New York, Harry N Abrams, Inc. Publications.
- Stangos, N. (ed.), (1997). *“Concepts of Modern Art: From Fauvism to Postmodernism”*, London: Thames and Hudson Ltd.

## DNP 505 Indian Aesthetics

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**5 0 0 5**

### Learning Outcomes

**After the accomplishment of the course students will be able to:**

- Gain the knowledge of Indian Aesthetics with reference to Vedic and Puranic Literature.
- Explain the Ras Siddhant according to Natyashastra.
- Relate Aesthetics and its Philosophy.

**Section-I** Concepts of Beauty in Vedic and Pauranic literature. Indian Mythology (General Introduction) General Classification of Arts.

**Section-II** Natyashastra - general Introduction of Ras Siddhant - (All four schools)

**Section-III** Six limbs of Indian Art, Vishnudharmottara Purana - Chitrasutra, Modern Indian Views - Rabindranath Tagore, A.K. Coomaraswamy.

### Books Recommended :

- Aesthetic Adventure : William Gaunt
- Benedetto, C., .(n.d.) *“Aesthetic: As science of expression and general linguistic”*, Culcutta: Rupa & Co.,
- Coomaraswamy, A. K. (1956), *“Christian and Oriental Philosophy of Art”*, New York: Dover Publication.

- Coomaraswamy, A. K. (1972). *“The Transformation of Nature in Art”*, New Delhi: Munshiram Manoharlal.
- History of Aesthetics - Katherine Gillbert
- Pandey, Dr. K. C. : Indian Aesthetics - Varanasi : Chaukhamba Sanskrit Series, Office.
- Kith, A. B. (1986). *“Indian Mythology”*, New Delhi: Mittal Publication.
- सोमपुरा, प्रभाशंकर ओ., (1974) “भारतीय शिल्प संहिता”, बम्बई, सोमैया पब्लिकेशन,,
- द्विवेदी, पारसनाथ, (2004) “नाट्यशास्त्र का इतिहास”, वाराणसी , चौखम्बा,,
- द्विवेदी, प्रेमशंकर, (1997) “चित्रसूत्रम विष्णुधर्मोत्तर पुराण में चित्रकला”, वाराणसी, कल्प प्रकाशन,
- Nandi, S.K. (1975). “Studies in modern Indian Aesthetics”, Indian Institute of Advanced Study.
- दासगुप्त, सुरेन्द्र., (n.d.) “सौन्दर्य तत्व”, भारती भण्डार, इलाहाबाद
- Pandey, K. C. (1959). *“Comparative Aesthetic”*, Varanasi: Chaukhamba Sanskrit Series office.
- Redar, M. (1960). *“A Modern Book of Aesthetics: an anthology”*, New York: Holt Rinehart and Winston.
- Rosenberg, D. (1986). *“World Mythology: an anthology of the great myths and epics”*, London: McGraw-Hill Education.
- Shivram Murti, C. (1978). *“Chitrasutra of the Vishnudharmottara”*, New Delhi: Kanak Publication.
- Tagore on Art and Aesthetics :Rabindranath Tagore
- The Hindu view of Art :Mulk Raj Anand
- जैन, निर्मला, (1967), “रस सिद्धान्त और सौन्दर्य शास्त्र”

- नगेन्द्र, (1993) " भारतीय सौन्दर्य शास्त्र की भूमिका" नई दिल्ली, नेशनल पब्लिशिंग हाउस,
- गैरोला वाचस्पति, भारतीय चित्रकला, मित्र प्रकाशन प्रा. लिमिटेड, इलाहाबाद, प्रथम संस्करण

### **DNP 517L Sketching and Media Exploration - III**

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 8 4**

#### **Learning Outcomes**

**After the accomplishment of the course students will be able to:**

- Understand the fundamental of drawing and move beyond the fundamental concepts.
- Explore the endless possibilities of different media.
- Develop observational skill regarding time, space, form, perspective and color.
- Sketches (Indoor and Outdoor), Exploration of Possibilities and Limitations of Various Media.

#### **End Semester Examination evaluation Scheme.**

**Each Student is Supposed to Submit (for Final Exam):**

- (a) A sketch book containing not less than 50 sketches.
- (b) 5 works in any medium (Painting, Landscape, Graphic, Drawings, Fresco tiles)
- (c) Practical Competency (Internal)

### General Instructions

- (a) There should be 5 Periods for each theory Course, 12 Periods for each Discipline Elective Course and 8 (4+4) Periods for Course DNP 517L
- (b) Practical Exam.-Final assessment for each Elective Course (Display of art work with report and Viva-Voce) and for Course DNP 517L (Display of Art Work)

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

## Discipline Elective – I & II

### DNP 513L Composition-I

**Max. Marks : 100**

**(CA: 40 + ESA: 60)**

L	T	P	C
0	0	12	6

### Learning Outcomes

**After the accomplishment of the course students will be able to:**

- Explore new mediums.
- Upgrade their previous Artistic experiments.
- Know critical theories and their applications in composition.

Compositional exercise based on studies of object and object group in space, on studies of Human figure and animals, and on studies of local scene, compositional analysis of painting; exercise in the use of colours and texture values, original painting based on preparatory studied compositional analysis of painting.

Size : Size not less than Imperial.

Medium : Oil Colour, Tempera, Water Colour, Mix Media etc.

Each Student is supposed to submit (for Final Exam): 5 compositions.

**General Instructions :**

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

Practical Exam.- Final assessment for each Discipline Elective Course (Display of art work with report and Viva-Voce)

**DNP 515L Mural Painting-III****Max. Marks : 100****L T P C****(CA: 40 + ESA: 60)****0 0 12 6****Learning Outcomes****After the accomplishment of the course students will be able to:**

- Know about the techniques and materials related to the wet process of mural painting.
  - Understand and develop technical skill to create murals.
  - Analyze the specific qualities of the medium to explore the possibilities of the medium for creative experimentation.
  - Utilize their creativity to contribute towards society.
- (a) Jaipur wet process- Knowledge of material and medium used in this process, method of preparing and using the colours etc.  
Preparation of ground and wall surface experimenting on small plaster tiles Cartooning finishing and polishing.
- (b) Italian wet process- Preparation of ground surfacing, proportion of lime and sand and method of work on large and small areas.  
Size : 1'x1½' Wall or Tiles 8"x10"  
Medium : Jaipur & Italian wet process.  
Each student is supposed to submit : 5 Works,  
Fresco tiles 8"x10" or 1'x1½' wall size near about ½ Imp. or larger.

**General Instructions :**

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

Practical Exam.- Final assessment for each Discipline Elective Course (Display of art work with report and Viva-Voce)

**DNP 519L Study from Life (Full Human Figure)-I**

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**0 0 12 6**

**Learning Outcomes**

**After the accomplishment of the course students will be able to:**

- Draw human figure through observation.
- Enrich knowledge about various poses of human figure
- Cultivate several modes of artistic expression in study from life.
- Handle light and shade appropriate for full human figure.

Size : Imperial (Paper/Canvas)

Medium : Water, oil colour, Tempera or Acrylic.

Study of the structure of human body showing broad masses of light and shade clearly bringing out the modeling and characteristic of the human figure with drapery back ground.

Each student is supposed to submit (for Final Exam): 5 Studies from life (Full Human Figure)

**General Instructions :**

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

Practical Exam.- Final assessment for each Discipline Elective Course (Display of art work with report and Viva-Voce)

## Fourth Semester

### DNP 504 History and Philosophy of Modern Art (Western)-II

<b>Max. Marks : 100</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>5</b>	<b>0</b>	<b>0</b>	<b>5</b>

#### Learning Outcomes

**After the accomplishment of the course students will be able to:**

- Know about the changing perspective of art in the 20<sup>th</sup> century.
- Correlate between art and discoveries and use them in executing work of art.
- Analyze the impact of Socio-Political situations on art and vice-versa.
- Think critically and develop research aptitude.
- Demonstrate awareness of both western and non-western art.
- Know the various aesthetic criteria by which modern art has been evaluated and discuss them in their cultural context.

**Section-I** Cubism, Futurism, Constructivism and other Significant post Cubist Movements.

**Section-II** Metaphysical painting, Dada, Surrealism.

**Section-III** Abstract art and significant contemporary movements, POP, OP, Conceptual Art.

#### Books Recommended :

- Amedee, O. (1952). *“Foundations of Modern Art”* (Translated by Rodker, J., Brewer), New York: Dover Publications.

- Arnason, H. H. (1986). *“A History of Modern Art : Painting, Sculpture, Architecture, Photography”*, Third Edition, revised and updated by Daniel Wheller, New York: Harry N. Abrams.
- Crow, T., Lukacher, B., Nochlin, L., Pohl, F. K., (1994). *“Nineteenth Century Art: A Critical History (4<sup>th</sup> Edition)”*, London: Thames and Hudson.
- Giry, M. (1982). *“Fauvism: Origins and Development (First Edition)”*, New York: Alpine Fine Arts Collection Ltd.
- Hall, J. B. and Ulanov, B. (1972). *“Modern Culture and the Arts”* (Second Edition), New York: Mc Graw-Hill, Book Company.
- Herbert, R. (1974). *“A Concise History of Modern Painting”*, London: Thames & Hudson Ltd.
- Hunter, S., Jacobus, J. (1994). *“Modern Art: Painting, Sculpture, Architecture”* (3<sup>rd</sup> edition), New York: Prentice Hall, Englewood Cliffs, New Jersey and Harry N Abrams. Inc
- Kelder, D. Sixth Printing. *“The Great Book of French Impressionism”*, New York: Artabras Inc.
- Kelder. D. (1975). *“The Great Book of Post-Impressionism”*, New York: Abeville Press Publishers.
- Kleiner. F. S. Mamia. C. J. (2006). *“Gardner’s Art through the Ages, A concise Global History”*, Belmont: CA: Thomson Higher Education.
- Lake, C. and Maillard, R. (eds.), *“Dictionary of Modern Painting”*, New York: Tudor Publishing.
- साखलकर, र.वि., (1997) आधुनिक चित्रकला का इतिहास, जयपुर राजस्थान हिन्दी ग्रन्थ अकादमी
- Muller, J. E. (1973). *“Dictionary of Expressionism”*, London: Eyre Methuen Ltd.
- Pierre, J. (1974). *“A Dictionary of Suralism”*, London: Eyra Methuen.

- Rosenblum, R. *“Cubism and Twentieth Century Art”*, New York: Harry N. Abrams Inc.
- Rosenblum R. Janson, H.W. (1984) *“19<sup>th</sup> Century Art”* New York Harry N. Abrams Inc. Publishers.
- Seuphor, M., *“ Abstract Painting”*, New York: Harry N. Abrams Inc. Publishers.
- Stangos, N. (ed.), (1997). *“Concepts of Modern Art: From Fauvism to Postmodernism”*, London: Thames and Hudson Ltd.
- Picon, G. *“Surrealism 1919-1939”* London, Skira M.

### **DNP 518L Sketching and Media Exploration - IV**

**Max. Marks : 100**

**(CA: 40 + ESA: 60)**

<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>0</b>	<b>0</b>	<b>8</b>	<b>4</b>

#### **Learning Outcomes**

**After the accomplishment of the course students will be able to:**

- Use creativity and imagination in Sketching and Media Exploration
- Use mediums, materials, tools and techniques
- Explore the endless possibilities of different media in contemporary art practices.

Sketches (Indoor and Outdoor), Exploration of Possibilities and limitations of Various Media.

#### **End Semester Examination evaluation Scheme.**

**Each Student is Supposed to submit (for Final Exam):**

- (a) A sketch book containing not less than 50 sketches.
- (b) 5 Works in any medium (Painting, Landscape, Graphic, Drawings, Fresco tiles)
- (c) Practical competency (Internal)

### General Instructions

- (a) There should be 5 Periods for each theory Course, 12 Periods for each Discipline Elective Course and 8 (4+4) Periods for Course DNP 518L
- (b) Practical Exam.-Final assessment for each Discipline Elective Course (Display of art work with report and Viva-Voce) and for Course DNP 518L (Display of Art Work)

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

### DNP 512 Western Aesthetics

**Max. Marks : 100**

**L T P C**

**(CA: 40 + ESA: 60)**

**5 0 0 5**

#### Learning Outcomes

**After the accomplishment of the course students will be able to:**

- Gain knowledge of Western Aesthetics from ancient to Renaissance period.
- Recognize the philosophical Approach of Western Aesthetics.
- Apply knowledge of Western and Indian Aesthetics in their own creations.

**Section-I** Definition and scope of Aesthetics from ancient Greek-Plato, Aristotle, Medieval-protlnus, Augustine, Renaissance- Leonardo da Vinci.

**Section-II** Baumgarten, Kant, Hegel, Theodore Lipps, Tolstoy, Ruskin, Croce.

**Section-III** Freud, Dewey, E. Bullough, H. Read, Clive Bell and Roger Fry, Comparative Study of Indian and Western Aesthetics.

**Books Recommended :**

- Aesthetic Adventure : William Gaunt
- Benedetto, C., *“Aesthetic: As science of expression and general linguistic”*, Culcutta: Rupa & Co.
- Coomaraswamy, A. K. (1956). *“Charisila and Oriental Philosophy of Art”*, New York: Dover Publication.
- Coomaraswamy, A. K. (1972). *“The Transformation of Nature in Art”*, New Delhi: Munshiram Manoharlal.
- History of Aesthetics - Katherine Gillbert
- Pandey, Dr. K. C. : Indian Aesthetics Varanasi : Chaukhamba Sanskrit Series Office.
- Indian Aesthetics : Dr. K. C. Pande-Chaukhamba series
- Nandi, S.K. (1975). *“Studies in modern Indian Aesthetics”*, Indian Institute of Advanced Study.
- दासगुप्त, सुरेन्द्र., “सौन्दर्य तत्त्व”, भारती भण्डार, इलाहाबाद
- Pandey, K. C. (1959) *“Comparative Aesthetic”*, Varanasi: Chaukhamba Sanskrit Series office.
- Redar, M. (1960). *“A Modern Book of Aesthetics: an anthology”*, New York: Holt Rinehart and Winston.
- Tagore on Art and Aesthetics :Rabindranath Tagore
- Tatarikewere W. (2005). *“History of Aesthetics: Vol. I”*, London: Continuum International.
- Tatarikewere W. (2005). *“History of Aesthetics: Vol. II”*, London: Continuum International.
- The Hindu view of Art :Mulk Raj Anand
- जैन, निर्मला, 1967, “रस सिद्धान्त और सौन्दर्य शास्त्र”
- नागेन्द्र, 1993, “भारतीय सौन्दर्य शास्त्र की भूमिका” नई दिल्ली नेशनलपब्लिशिंग हाउस

## Discipline Elective – III

### DNP 514L Composition-II

<b>Max. Marks : 100</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0</b>	<b>0</b>	<b>12</b>	<b>6</b>

#### Learning Outcomes

**After the accomplishment of the course students will be able to:**

- Know subjects and materials used in composition
- Explore socio-political subjects through composition.
- Identify the importance of realistic and abstract subject matter in composition.

Compositional exercise based on studies of object and object group in space, on studies of Human figure and animals, and on studies of local scene, compositional analysis of painting; exercise in the use of colours and texture values, original painting based on preparatory studied compositional analysis of painting.

**Size :** Size not less than Imperial.

**Medium :** Oil Colour, Tempera, Water Colour, Mix Media etc.

Each student is supposed to submit (for Final Exam): 5 Compositions.

#### General Instructions :

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

Practical Exam.- Final assessment for each Discipline Elective Course (Display of art work with report and Viva-Voce)

## DNP 516L Mural Painting-IV

**Max. Marks : 100**  
**(CA: 40 + ESA: 60)**

L	T	P	C
0	0	12	6

### Learning Outcomes

**After the accomplishment of the course students will be able to:**

- Know about the techniques and materials related to the wet process of mural painting.
  - Understand and develop technical skill to create murals.
  - Analyze the specific qualities of the medium to explore the possibilities of the medium for creative experimentation.
  - Utilize their creativity to contribute towards society.
- (a) Jaipur wet process- Knowledge of material and medium used in this process, method of preparing and using the colours etc.

Preparation of ground and wall surface experimenting on small plaster tiles Cartooning finishing and polishing.

- (b) Italian wet process- Preparation of ground surfacing, proportion of lime and sand and method of work on large and small areas.

Size : 1'×1½' Wall or Tiles 8"×10"

Medium: Jaipur & Italian wet process.

Each student is supposed to submit (for Final Exam): 5 works,

Fresco tiles 8"x10" or 1'x1½' wall size near about ½ Imp. or larger.

### General Instructions:

C.A. (40 Marks) : Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

Practical Exam.- Final assessment for each Discipline Elective Course (Display of art work with report and Viva-Voce)

## **DNP 520L Study from Life (Full Human Figure)-II**

<b>Max. Marks : 100</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>(CA: 40 + ESA: 60)</b>	<b>0</b>	<b>0</b>	<b>12</b>	<b>6</b>

### **Learning Outcomes**

**After the accomplishment of the course students will be able to:**

- Make free hand structural drawings of human figure with different gesture.
- Explore anatomical drawings of human figures.
- Experience human emotions through figure study.
- Realize the importance of light & shades in making human figure.

Size: Imperial (Paper/Canvas)

Medium: Water, oil color, Tempera or Acrylic.

Study of the structure of human body showing broad masses of light and shade clearly bringing out the modeling and characteristic of the human figure with drapery back ground.

Each student is supposed to submit (for Final Exam): 5 studies from life (Full Human Figure)

### **General Instructions:**

C.A. (40 Marks): Continuous Assessment will be conducted by a Board of Examiners minimum three teachers once in a Semester.

Practical Exam.- Final assessment for each Discipline Elective Course (Display of art work with report and Viva-Voce)

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