



MAHARAJA SUHEL DEV UNIVERSITY

AZAMGARH

COURSE STRUCTURE FOR

B.F.A.

(FACULTY OF VISUAL ARTS AND ANIMATION)

DESIGNED ACCORDING TO THE NEP 2020 (C.B.C.S.)

4 YEARS TECHNICAL PROGRAMME

{EFFECTIVE FROM 2025-26 ONWARDS}

PREPARED AND SUBMITTED BY

PROF. JUHI SHUKLA
CONVENER, BOARD OF STUDIES
M.S.D.U. AZAMGARH
VISUAL ARTS AND ANIMATION

Juhi Shukla
03/05/2025

MEMBERS - PROF. HIRALAL PRAJAPATI
PROF. MANJULA CHATURVEDI
PROF. A.K. SINGH
SRI AJIT KUMAR PATEL

Amit
03/05/2025



RESOLUTION

A MEETING OF THE BOARD OF STUDIES {BOS} OF BACHLER OF FINE ARTS –B.F.A. (UNDER THE FACULTY OF FINE ARTS AND PERFORING ARTS WAS HELD ON (03/05/2025) MAHARAJA SUHEL DEV STATE UNIVERSITY TO CONSIDER AND APPROVE THE CURRICULAM AND SYLLABUS FOR 4 YEAR TECHNICAL COURSE ,B.F.A. PROGRAMME DEVELOPED UNDER THE GUIDELINES OF NATIONAL EDUCATION POLICY ,2020 .

THE FOLLOWING MEMBERS WERE PRESENT IN THE MEETING :

S.NO	NAME	DESIGNATION	CAPACITY
1.	PROF.JUHI SHUKLA	PROFESSOR,COVENER,VISUAL ARTS AND ANIMATION MSDU AND PRINCIPAL SHRI AGRASEN MAHILA PG COLLEGE AZAMGARH	CONVENER(AD-HOC)BOS – B.F.A.(UNDER THE FACULTY OF FINE AND PERFORMING ARTS) MSDU
2.	SRI AJIT KUMAR PATEL	ASSTT.PROFESSOR GUEST FACULTY PAINTING DEPT,MSDU	SPECIALY INVITED MEMBER B.F.A.(UNDER THE FACULTY OF FINE AND PERFORMING ARTS) MSDU
3.	PROF. HIRALAL PRAJAPATI	PROFESSOR OF APPLIED ARTS (FORMER HEAD APPLIED ARTS AND PLASTIC ARTS B H U) AND FORMER DEAN ,FACULTY OF VISUAL ARTS,BHU	EXTERNAL MEMBER BOS B.F.A.(UNDER THE FACULTY OF FINE AND PERFORMING ARTS) MSDU
4	PROF.MANJULA CHATURVEDI	PROFESSOR AND FORMER HEAD DEPARTMENT OF FINE ARTS AND DEAN FACULTY OF HUMANITIES,MGKVP(UNIVERSITY) VARANASI	EXTERNAL MEMBER BOS B.F.A.(UNDER THE FACULTY OF FINE AND PERFORMING ARTS) MSDU
5	PROF.A.K.SINGH	PROFESSOR AND HEAD HISTORY OF ART ,BHU AND FORMER DIRECTOR BHARAT KALA BHAWAN BHU,VARANASI	EXTERNAL MEMBER BOS B.F.A.(UNDER THE FACULTY OF FINE AND PERFORMING ARTS) MSDU
6	DR.SARVESH KUMAR	ASSTT.PROFESSOR,AGRICULTURE ECONOMICS DJ PG COLLEGE ,AZM	SPECIALY INVITED MEMBER

AFTER A DETAILED DISCUSSION,THE BOS OF VISUAL ARTS / APPLIED ARTS, AND DESIGN UNANIMOUSLY APPROVED THE PROPOSED CURRICULAM AND SYLLABUS .

PROF HIRALAL PRAJAPATI PROF. MANJULA CHATURVEDI PROF.A.K.SINGH PROF.JUHI SHUKLA
EXTERNAL MEMBER EXTERNAL MEMBER EXTERNAL MEMBER CONVENER
DR. SARVSH KUMAR (MEMBER) SRI AJIT KUMAR PATEL(MEMBER)
SPECIALLY INVITED SPECIALLY INVITED

Department of Painting**Faculty of Visual Arts**

Course Structure for B.F.A. in Painting Effective from 2025 under NEP

Semester	Courses	Credits	Intake
I	A21PANMJ11: Foundation Course for Painting-I	4	
	A21PANMN11: Foundation Course for Painting-I*	4	
	A21PANSE11: Mural Basics	3	
	A21PANMD11: Elementary Sketching	3	29
	A21PANMD12: Principles of Art & Aesthetics-I	3	24
II	A21PANMJ21: Foundation Course for Painting-II	4	
	A21PANMN21: Foundation Course for Painting-II*	4	
	A21PANSE21: Basic Print Making	3	
	A21PANMD21: Elementary Sketching	3	29
	A21PANMD22: Principles of Art & Aesthetics-II	3	24
Exithere will be awarded with CERTIFICATE.			
III	A21PANMJ31: History of Visual Arts & Design-III	1	
	A21PANMJ32: Material & Method-I	1	
	A21PANMJ33: Composition from Visual World-I	4	
	A21PANMJ34: Drawing	2	
	A21PANMV31: Interior Design with Mural*	4	
	A21PANSE31: Mural in Miniature	3	15
	or		
	A21PANSE32: Relief Print Making	"	14
	A21PANMD31: Elementary Sketching	3	29
	A21PANMD32: Principles of Art & Aesthetics-III	3	24
IV	A21PANMJ41: History of Visual Arts & Design-IV	3	
	A21PANMJ42: Material & Method-II	1	
	A21PANMJ43: Composition from Visual World-II	4	
	A21PANMJ44: Still Life	4	
	A21PANMJ45: Tempera Mural	2	
	Or		
	A21PANMJ46: Print Making	"	
	A21PANMN41: Still Life*	4	
Exithere will be awarded with DIPLOMA.			
V	A21PANMJ51: History of Visual Arts & Design-V	3	
	A21PANMJ52: Material & Method-III	1	
	A21PANMJ53: Composition in Contemporary Style	4	
	A21PANMJ54: Portrait Study-I	4	
	A21PANMJ55: Fresco Secco Mural	2	
	Or		
	A21PANMJ56: Print Making	"	
	A21PANMV51: Outdoor/Landscape-	4	
	A21PANIN51: Internship	2	

VI	A21PANMJ61:History of Visual Arts & Design- VI	3	
	A21PANMJ62:Material & Method-IV	1	
	A21PANMJ63:Composition in Traditional Style	4	
	A21PANMJ64:Outdoor/Landscape	4	
	A21PANMJ65:Fresco Buono Mural	2	
	or		
	A21PANMJ66:Print Making	”	
	A21PANMJ67:Full Figure Drawing	2	
	A21PANMV61:Portrait Study	4	
<i>Ex either will be awarded with Under Graduate Degree.</i>			
VII-H	A21PANMJ71:History of Visual Arts & Design- VII	3	
	A21PANMJ72:Material & Method-V	1	
	A21PANMJ73:Creative Composition-I	4	
	A21PANMJ74:Life Study	4	
	A21PANMJ75:Mural/Sgraffito	2	
	or		
	A21PANMJ76:Print Making	”	
	A21PANMJ77:Human Figure Drawing	2	
	A21PANMN71:Life Study*	4	
VIII-H	A21PANMJ81:History of Visual Arts & Design- VIII	3	
	A21PANMJ82:Material & Method- VI	1	
	A21PANMJ83:Creative Composition-II	6	
	A21PANMJ84:Creative Drawing*	4	
	A21PANMJ85:Mural/Metal Enameling	2	
	or		
	A21PANMJ86:Print Making	”	
	A21PANMN81:Creative Drawing*	4	
<i>Ex either will be awarded with Under Graduate Degree (Hons.).</i>			
VII-R	A21PANMJ7R1:History of Visual Arts & Design-VII	3	
	A21PANMJ7R2:Material & Method-V	1	
	A21PANMJ7R3:Research Methodology	3	
	A21PANMJ7R4:Creative Composition-I	5	
	or		
	A21PANMJ7R5:Figurative Composition-I	”	
	A21PANMJ7R6:Mural/New Media	4	
	or		
	A21PANMJ7R7:Exploration in Print Making	”	
	A21PANMN7R1:Mural/New Media*	4	
	or		
	A21PANMN7R2:Exploration in Print Making*	”	
VIII-R	A21PANDS8R1:Dissertation	12	
	A21PANMJ8R2:Creative Composition-II	4	
	or		
	A21PANMJ8R3:Figurative Composition-II	”	
	or		

	A21PANMJ8R4:Mural Design as Public Art	”	
	or		
	A21PANMJ8R5:Exploration in Print Making	”	
	A21PANMN8R1:Mural Design as Public Art*	4	
	or		
	A21PANMN8R2:Exploration in Print Making*	”	
Ex either will be awarded with Under Graduate Degree (Hons. With Research).			

*Can be opted as minor course by the students having major other than Painting.



Head of the Department

Abbreviations used:

PAN=Painting

SE=Skill Enhancement Course

MD= Multidisciplinary Course

MJ=Major Course

MV= Minor Vocational Course

DS= Dissertation

MN=Minor Course

IN=Internship

MAHARAJA SUHEL DEV UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-I) under NEP 2020)

Department of Painting Faculty of Visual Arts

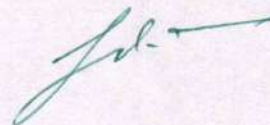
Course Title	A21PANMJ11: Foundation Course for Painting-I			
Category of Course ¹	Major			
Credits ² & Hour of Teaching		Theory	Practical	Cumulative
	Credits	1	3	4
	Hour of Teaching (Total)	15	90	105
Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on west and moreover Indian context. Learn basic handling of pencil as an elementary tool for representation / expression and drawing with observation. Introduction to draw from nature and surroundings to develop compositions. Explore the rendition of geometric, organic and natural forms. Introduction to shapes: natural & geometrical. They shall also observe the tonal variation and try to depict the same using pencil, pen & ink. Developing a habit of regular sketching.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content			Hr. of Teaching
I	History of Visual Arts & Design-I 1. Prehistoric Cave Art of the world in the context of Painting. 2. Indus Valley Civilization in the context of Painting and Mural Designing 3. Introduction to the Art of Mauryan, Kushana, Shunga, and Gupta periods in the context of Painting			15
II	Study from Visual World: Exercises based on developing a drawing based on natural or manmade forms.			30
III	Composition: Practical exercises to create compositions based on Geometrical shapes.			30
IV	Introduction to Print Making			30
V				
Texts/References	1. <i>Indian Art</i> by V.S. Agrawal. 2. <i>Studies in Indian Art</i> by V.S. Agrawal 3. <i>A History of Fine Arts in Indian and West</i> by Edith Tomory 4. भारतीय कला by Vasudev Saran Agrawal 5. प्राचीन भारतीय मूर्तिकला by P.N. Josi 6. पार्श्व कला by Mamta Chaturvedi 7. <i>Indian Sculpture</i> by Stalla Kramrich 8. 'The Pen and Pencil Technique Book' by Harry Borgman / forward by Wendon Blake (Watson-Guptill Publication, New York, 1984). Illustrated in a series of Drawing by James Prinsep, Varanasi, India 1996. 9. 'The Pen and Ink Book' by Jos A. Smith, Watson-Guptill Publication, New York, 1992.			
Learning Outcomes	Employ a vocabulary of both general and specialized in both speaking and			

¹SEC—Skill Enhancement Course; AEC—Ability Enhancement Course; VAC—Value Added Course; MD—Multidisciplinary Course

²1 Credit (Theory)=15 Hours; 1 Credit (Practical)=30 Hours

(not more than 100 words)	writing and demonstrate knowledge of art in the cultural and historic contexts. Enabling them to develop the understanding of various elements of their surroundings. Ability to apply visual understanding to create a sense of order or harmony by arranging basic shapes or simple figures drawn from nature or surroundings. Develop visual understanding to identify the relation between shapes, colours and textures. They shall also be able to use pencil, pen & ink skillfully.
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Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-I) under NEP 2020)

Department of Painting Faculty of Visual Arts

CourseTitle		A21PANMN11:FoundationCourseforPainting-I*			
CategoryofCourse ³		Minor			
Credits ⁴ &Hourof Teaching			Theory	Practical	Cumulative
		Credits	1	3	4
		HourofTeaching(Total)	15	90	105
Course Objectives (notmorethan100 words)		Analyzehistoricstylisticconversationandvisualtraditions,motifs,symbols, techniques and patterns on west and moreover Indian context. Learn basic handling of pencil as an elementary tool for representation / expressionanddrawingwithobservation.Introductiontodrawfromnatureand surroundings to develop compositions. Explore the rendition of geometric, organic and natural forms.Introduction to shapes: natural & geometrical. They shall also observe the tonal variation and try to depict the same using pencil, pen & ink. Developing a habit of regular sketching.			
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalong withdefinedhourofteachingforeachunit.			
Units	CourseContent			Hr.ofTeaching	
I	HistoryofVisualarts&Design-I 1. PrehistoricCaveArtoftheworldinthecontextofPainting. 2. IndusValleyCivilizationinthecontextofPaintingandMural Designing 3. IntroductiontotheArtofMauryan,Kushana,Shunga, and GuptaeriodsinthecontextofPainting			15	
II	StudyfromVisualWorld: Exercisesbasedondevelopingadrawingbasedonnaturalor manmade forms.			30	
III	Composition: PracticalexercisestocreatecompositionsbasedonGeometrical shapes.			30	
IV	IntroductiontoPrintMaking			30	
V					
Texts/References		1. IndianArtbyV.S.Agrawal. 2. StudiesinIndianArtbyV.S.Agrawal 3. AHistoryofFineArtsinIndianandWestbyEdithTomory 4. भारतीयकलाbyVasudevSaranAgrawal 5. प्राचीनभारतीयमूर्तिकलाbyP.N.Josi 6. पाश्चात्यकलाbyMamtaChaturvedi 7. IndianSculpturebyStallaKramrich 8. 'ThePenandPencilTechniqueBook'byHarryBorgman/forward byWendonBlake(Watson-GuptillPublication,NewYork,1984). Illustrated in a series of Drawing by James Prinsep, Varanasi, India 1996. 9. 'ThePenandInkBook'byJosA.Smith,Watson-Guptill Publication,NewYork,1992.			

³SEC – Skill Enhancement Course; AEC – Ability Enhancement Course; VAC – Value Added Course; MD – Multidisciplinary Course

⁴1 Credit (Theory) = 15 Hours; 1 Credit (Practical) = 30 Hours

Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts. Enabling them to develop the understanding of various elements of their surroundings. Ability to apply visual understanding to create a sense of order or harmony by arranging basic shapes or simple figures drawn from nature or surroundings. Develop visual understanding to identify the relation between shapes, colours and textures. They shall also be able to use pencil, pen & ink skillfully.
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***Can be opted as minor course by the students having major other than Painting.**

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of Skill Enhancement Course under NEP 2020)

Department of Painting Faculty
of Visual Arts

Course Title		A21PANSE11: Mural Basics		
Category of Course		SE		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	03	03
	Hour of Teaching (Total)	0	90	90
Course Objectives (not more than 100 words)		Introducing the basic ideas of Mural Making using different ideas and techniques to express and represent accordance with different architecture or space.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	What is Mural?			20
II	Types of Mural			20
III	Learning basic of Mural making			50
IV				
V				
Texts/References		1. <i>The Santiniketan Mural, Seagull Books and Visva Bharati University, Santiniketan.</i> 2. <i>Lalit Kala Contemporary-14, Lalit Kala Academy, New Delhi.</i>		
Learning Outcomes (not more than 100 words)		Learn the basic drawing for Mural Design for both interior and exterior and to know different traditional and modern Mural Traditions and techniques and the Artist.		

#Prerequisite: Must be a student of B.F.A. in Painting Major with Painting (Sem.-I)

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting Faculty
of Visual Arts

CourseTitle	A21PANMD11:ElementarySketching-I			
Categoryof Course	MD			
Credits&Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	3	3
	HourofTeaching(Total)	0	90	90
Course Objectives(not morethan 100 words)	Learnbasichandlingofpencilasanelementarytoolforrepresentation/expressionand drawing with observation of surroundings through a combination of Lecture, Demonstration and Studio Practice.			
CourseContent	Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	CourseContent		Hr.ofTeaching	
I	IntroductiontoVariouskindsofPencils		20	
II	Drawingthebasicshapeswithpencils		20	
III	Sketching		50	
IV				
V				
Texts/References	1. 'ThePenandPencilTechniqueBook'byHarryBorgman/forwardby Wend onBlake(Watson-GuptillPublication,NewYork,1984).Illustratedina series of Drawing by James Prinsep, Varanasi, India 1996.			
LearningOutcomes (notmorethan100 words)	Enablingthemtodeveloptheformalunderstandingofvarioselements oftheir surroundings and developing a habit of regular sketching.			

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting Faculty
of Visual Arts

CourseTitle		A21PANMD12:PrinciplesofArt&Aesthetics-I			
Categoryof Course		MD			
Credits&Hour of Teaching			Theory	Practical	Cumulative
		Credits	3	0	3
		HourofTeaching(Total)	45	0	45
Course Objectives(not morethan 100 words)		ArtandAestheticsprovideandprofoundcollectiveknowledgeandholisticviewofIndian paintingssculptureandaesthetics,invitingtoexplorethemultifaceteddimensionsofart, elements and its forms.			
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	CourseContent			Hr.ofTeaching	
I	IntroductiontoIndianAesthetics- Introductionof Art			15	
II	Sadang/SixlimbsofIndian Art			15	
III	RoleofSocietyinArt			15	
IV					
V					
Texts / References		1. भारतीयचित्रकलाकमूलभूतbyBhanuAgrawal. 2. सौंदर्यशास्त्रbyRajendraBajpayee 3. सौंदर्यालोकमीमांसायbyShyamalaGupta 4. सौंदर्यालोक bySurendranathDasgupta 5. IndianAestheticsandAestheticsPerspectivebyH.L.Sharma			
Learning Outcomes (notmorethan 100 words)		Employavocabularyofbothgeneralandspecializedinbothspeakingandwritingand demonstrate knowledge of art in the cultural and historic contexts of Indian arts and aesthetics and Indian classical ornamentation as well.			

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY**(Detailed Syllabus of B.F.A. in Painting (Sem.-II) under NEP 2020)****Department of Painting****Faculty of Visual Arts**

Course Title	A21PANMJ21: Foundation Course for Painting-II			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	1	3	4
	Hour of Teaching (Total)	15	90	105
Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on western context. Develop the understanding of colours by studying colour wheel and tonal chart. Learn and explore to arranged different basic elements e.g. shapes/tones/textures on two-dimensional space to understand the spatial relationships. Exercises with the use of various elements to explore the possibilities.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content			Hr. of Teaching
I	History of Visual Arts & Design-II 1. Ancient Egyptian Art in the context of Painting. 2. Introduction to the Art of Greco-Roman Culture in the context of Painting. 3. Introduction to the Art of Early Christian, Byzantine, and Romanesque periods in the context of Painting.			15
II	Study of Colours - Colour Wheel & Tonal Chart			30
III	Composition based on natural shapes/forms using tones/textures on two-dimensional space			30
IV	Introduction to Mural Design			30
Texts / References	1. यूरोपीय चित्रकला का इतिहास by R.V. Sakhalkar. 2. पितामह चित्रकला by Ashok 3. A History of Fine Arts in Indian and West by Edith Tomory 4. History of Art by H. W. Johnson 5. The History of World Sculpture by Germain Bazin 6. यूरोपीय चित्रकला by Kusum Das. 7. पितामह चित्रकला by Mamta Chaturvedi 8. 'Colour, Form and Composition' by Wayne Dyer, W.D. Art Press, New York, 1996. 9. 'The Transformation of Nature in Art' by Ananda Coomaraswamy, Manohar Publishers and Distributors, 2025.			
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of ancient India and world. Knowledge of pictorial space as a significant unit in the making of a composition. Ability to develop personalized and individual compositions. Ability to develop a composition of pictorial elements, space, colours, forms, textures and so on.			

Head of the Department


MAHARAJA SUHEL DEV UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-II) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	A21PANMN21: Foundation Course for Painting-II*			
Category of Course	Minor			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	1	3	4
	Hour of Teaching (Total)	15	90	105
Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on western context. Develop the understanding of colours by studying colour wheel and tonal chart. Learn and explore to arranged different basic elements e.g. shapes/tones/textures on two-dimensional space to understand the spatial relationships. Exercises with the use of various elements to explore the possibilities.			
Course Content	The course content be divided into minimum 3 Unit to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content			Hr. of Teaching
I	History of Visual Arts & Design-II 1. Ancient Egyptian Art in the context of Painting. 2. Introduction to the Art of Greco-Roman Culture in the context of Painting. 3. Introduction to the Art of Early Christian, Byzantine, and Romanesque periods in the context of Painting.			15
II	Study of Colours-Colour Wheel & Tonal Chart			30
III	Composition based on natural shapes/forms using tones/textures on two-dimensional space			30
IV	Introduction to Mural Design			30
Texts / References	1. यूरोपीय चित्रकला by R.V. Sakhalkar. 2. पिचकी चित्रकला by Ashok 3. A History of Fine Arts in Indian and West by Edith Tomory 4. History of Art by H.W. Johnson 5. The History of World Sculpture by Germain Bazin 6. यूरोपीय चित्रकला by Kusum Das. 7. पिचक by Mamta Chaturvedi 8. 'Colour, Form and Composition' by Wayne Dyer, W.D. Art Press, New York, 1996. 9. 'The Transformation of Nature in Art' by Ananda Coomaraswamy, Manohar Publishers and Distributors, 2025.			
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of ancient India and world. Knowledge of pictorial space as a significant unit in the making of a composition. Ability to develop personalized and individual compositions. Ability to develop a composition of pictorial elements, space, colours, forms, textures and so on.			

*Can be opted as minor course by the students having major other than Painting.

Head of the Department

MAHARAJA SUHEL DEV UNIVERSITY

(Detailed Syllabus of Skill Enhancement Course under NEP 2020)

Department of Painting Faculty of Visual Arts

CourseTitle		A21PANSE21:BasicPrintMaking			
CategoryofCourse		SE			
Credits&HoursofTeaching			Theory	Practical	Cumulative
		Credits	0	03	03
		HoursofTeaching (Total)	0	90	90
CourseObjectives (notmorethan100words)		• Introduction of Relief Print making and Basic printing techniques of Relief surfaceprintinginoneandmorecolors,simplemethodsofmakingblocks, cardboard, plywood, MDF or linoleum and Paper cut– Paper stencil. • Understandingofmaterials,toolsandmethodsofPrintmaking. • Introductorystudyofreliefprintwithpracticalexerciseinclass • Skilledincreatingtexturesaccordingtothesurfaceaccordingtothematrix.			
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	Coursecontent				Hr.of Teaching
I	SketchingandLayouting				15
II	FinalLayoutinBlack& White				15
III	Carvingofthematrix(Wood/Lino/MDF/Papercut–Paper stencil				20
IV	Understanddifferentmethodsofprinting				20
V	FinalPrintingandReproduction				20
Texts/References		1. <i>PrintsandPrintmaking(Anintroductiontothehistoryandtechnique)</i> AntonyGriffiths,BritishMuseumPress,13May,1996,ISBN-10-071412608X 2. <i>ThecompletePrintmaker:Techniques,Traditions,Innovations</i> JohnRoss,ClareRomano,TimRoss,Publisher-FreePress,Publication-1Jan.1991 3. <i>Chapakala(PrintMaking)</i> ShyamSharma,SahityaSangam,January,22 4. <i>BhartiyaChapaCitraKala:AdiseadhunikaKalaTak(HindiEdition),BhartiyaKala Prakashan,January,2000ISBN-10-8186050361</i>			
LearningOutcomes (not more than100 words)		Sketching,layouting,Self-learningassignments,Effectivequestions,presentation,Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work,newinventionsandtechnological changesinsocialandculturalvalueincontemporary world.			

#Prerequisite: Must be a student of B.F.A. in Painting Major with Painting (Sem.-II)

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

CourseTitle		A21PANMD21:ElementarySketching-II				
Categoryof Course		MD				
Credits&Hour of Teaching			Theory	Practical	Cumulative	
		Credits	0	3	3	
		HourofTeaching(Total)	0	90	90	
Course Objectives(not morethan 100 words)		Learnbasichandlingofpencilasanelementarytoolforrepresentation/expressionand drawing with observation of surroundings through a combination of Lecture, Demonstration and Studio Practice.				
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.				
Units	CourseContent			Hr.ofTeaching		
I	IntroductiontoVariouskindsofPencils			20		
II	Drawingthebasicshapeswithpencils			20		
III	Sketching			50		
IV						
V						
Texts/References		1. 'ThePenandPencilTechniqueBook'byHarryBorgman/forwardby Wend onBlake(Watson-GuptionPublication,NewYork,1984).Illustratedina series of Drawing by James Prinsep, Varanasi, India 1996.				
LearningOutcomes (notmorethan100 words)		Enablingthemtodeveloptheformalunderstandingofvariousellementsottheir surroundings and developing a habit of regular sketching.				

Head of the Department

MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting Faculty
of Visual Arts

CourseTitle	A21PANMD22:PrinciplesofArt&Aesthetics-II			
Categoryof Course	MD			
Credits&Hour of Teaching		Theory	Practical	Cumulative
	Credits	3	0	3
	HourofTeaching(Total)	45	0	45
Course Objectives(not morethan 100 words)	ArtandAestheticsprovideandprofoundcollectiveknowledgeandholisticviewofIndian paintingssculptureandaesthetics,invitingtoexplorethemultifaceteddimensionsofart, elements and its forms.			
CourseContent	Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	CourseContent			Hr.ofTeaching
I	IntroductiontoIndianAesthetics- Introductionof Art			15
II	Sadang/SixlimbsofIndian Art			15
III	RoleofSocietyinArt			15
IV				
V				
Texts / References	1. भारतीयचित्रकलाकमूलभूतbyBhanuAgrawal. 2. सौंदर्याbyRajendraBajpayee 3. सौंदर्यालोकमीमांसायbyShyamalaGupta 4. सौंदर्यालोक bySurendranathDasgupta 5. IndianAestheticsandAestheticsPerspectivebyH.L.Sharma			
Learning Outcomes (notmorethan 100 words)	Employavocabularyofbothgeneralandspecializedinbothspeakingandwritingand demonstrate knowledge of art in the cultural and historic contexts of Indian arts and aesthetics and Indian classical ornamentation as well.			

Head of the Department

MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of B.F.A. in Painting (Sem.-III) under NEP 2020)

Department of Painting Faculty
of Visual Arts

CourseTitle		A21PANMJ31:HistoryofVisualArts&Design-III			
CategoryofCourse		Major			
Credits&HourofTeaching		Theory	Practical	Cumulative	
	Credits	1	0	1	
	HourofTeaching(Total)	15	0	15	
CourseObjectives (notmorethan100 words)		Analyze the classic structure and historic stylistic conversation and visual tradition still classical ornamentation continuously adding more feeling to art, motifs, symbols, techniques and patterns of Indian classism on Indian context.			
CourseContent		The course content be divided into minimum 3 Unit to maximum 5 units along with defined hour of teaching for each unit.			
Units	CourseContent			Hr.ofTeaching	
I	1.Introduction to the Classical Wall Painting –Ajanta, Bagh			3	
II	2.Manuscript Painting –Eastern and Western Indian School			3	
III	3.Mughal Miniature Paintings			4	
IV	4. Deccani Painting- a. Ahmedabad, b. Bijapur, c. Golconda			5	
V					
Texts/References		1. भयर्तीयिचक्रयकेमूर्तोतbyBhanuAgrawal. 2. IndianMiniaturePaintingbyAnjanChakraverty 3. AHistoryofFineArtsinIndianandWestbyEdithTomory 4. MughalPaintingbyAshokKumarSrivastava 5. PaintingsfromtheAkbarnamabyGeetiSen 6. ImperialMughalPaintingsbyS.C.Welch 7. DawnofMughalPaintingbyAshokKumar Das 8. MughalPaintingDuringJahangir'sTimebyAshokKumarDas			
LearningOutcomes (notmorethan100 words)		Employavocabularyofbothgeneralandspecializedinbothspeakingandwriting and demonstrate knowledge of art in the cultural and historic contexts.			

Head of the Department



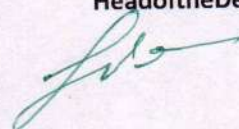
MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of B.F.A. in Painting (Sem.-III) under NEP 2020)

Department of Painting Faculty
of Visual Arts

CourseTitle		A21PANMJ32:MaterialandMethod-I		
CategoryofCourse		Major		
Credits&Hourof Teaching		Theory	Practical	Cumulative
	Credits	01	0	01
	HoursofTeaching(Total)	15	0	15
Course Objectives (notmorethan100 words)		Thispaperaimstolearnaboutbasicknowledgeofexistenceofcolor,knowledgeof Colortheories,andstepbysteplearningprocessofpreparingandpracticingin differentpaintingtechniques.In-depthstudyaboutvariousdrawingsandcompositions done by the printmakers using different tools.		
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5units along withdefinedhourofteachingforeachunit.		
Units	Coursecontent			Hr.of Teaching
I	<u>Methods and Materials for Painting</u> : (a) Pastel Painting (b) Water Colour Painting (c) Tempera Painting (d) Painting with Acrylic colours (e) Gouache <u>Meaning of Colour</u> : (a) Origin of Colour (b) Solar Spectrum(c) Colour ChartandCircles.(d)PrimaryColours(e)SecondaryColour(f)Colourharmonies (g)PhysiologyofColour. <u>ColourTheoryof</u> : (a)Newton(b)Chevrule(c)Munsell(d)Ostwald.			5
II	TechniquesofIndianMiniaturePaintings,MaterialsandMethodsforMural			5
III	<u>ReliefProcess</u> : (a) SelectionofMaterials,preparationofsurfaceforvarioustextures. (b) Preparingdesignandtransferringonselectedmaterials,cuttingofrelief material and preparing the printing surface of relief printmaking. (c) Printingofpreparedblock.Determineregistrationforprintingof editions in relief printmaking.			5
IV				
V				
Texts / References	1. <i>Dover, The Painter's methods and material</i> 2. <i>PatricfaSlonne, ColourBasicPrinciples</i> 3. <i>WilliamGraham, ColourPattern&Texture</i> 4. <i>RennerReinhold, ColourOrderandHarmony</i> 5. <i>ArtherL. Guptill, NotesontheTechniqueofPainting's</i> 6. <i>HallaireHiler, The PracticeofTemperaPainting</i> 7. <i>Batsford, PictureswithCrayon</i> 8. <i>HelmutRuhemann, TheCleaningofPainting</i> 9. <i>IndianMiniaturePaintings, byAnjanChakravarty.</i> 10. <i>Materials and Techniques in Art by Gerald W.R. WardPublished by Oxford UniversityPress</i> 11. <i>TechniquesofIndianPainting, JayanthaChakravarty.</i> 12. <i>AnIntroductiontoaHistoryofWoodcut–A.M.Hind</i> 13. <i>EarlyGraphicArtinBengal(Journal)–LalitKalaAcademy, Pranabranjan Roy.</i> 14. <i>TheArtofthePrint– FritzEichenberg.</i> 15. <i>ExperimentsinWoodCut–WodernDay.</i>			

	16. <i>Wood Cut and Wood Engravings and How to make them</i>—H.A. Mueller. 17. <i>Japanese woodcutting and woodcut printing</i>—Mr. T. Tokuno. 18. <i>Japanese Woodblock printing</i>—Umetaro Azechi.
Learning Outcomes (not more than 100 words)	• After completion of this course, student will be able to know the deep knowledge of colors, the continuous process of developing of Colour Theories presented by different artists and scientists. Students will get skill techniques of practicing practical in different paint mediums, i.e. Pastel technique, Water colour technique, Tempera technique, Acrylic colour technique, Gouache technique, etc. • Learn the basic drawing for Mural Design for both interior and exterior and to know different traditional and modern Mural Traditions and techniques and the Artist. • Self-learning assignments, Effective questions, presentation, giving tasks.

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of B.F.A. in Painting (Sem.-III) under NEP 2020)

Department of Painting Faculty
of Visual Arts

Course Title	A21PANMJ33: Composition from Visual World-I			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Composition allows individual to explore their creativity and express themselves visually. Composition in art is made using two ingredients: art elements (line, shape, form, space, value, color, texture) and art principles (rhythm, balance, harmony, movement, proportion, emphasis, gradation, variety) are used to arrange or organize the visual components in a way that create an overall harmony of an artwork.			
Course Content	The course content be divided into minimum 3 units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Painting inspired by Mythology and Novel. Medium- Watercolor Size- Half Sheet			40
II	Painting of city life including a minimum three human figures, cityscapes and their elements such as streets, buildings, forms, structure and other city elements. Medium- Watercolor Size- Half sheet			40
III	Painting portraying the seasons as a cycle of human activity. Medium- Watercolor Size- Half Sheet			40
IV				
V				
Texts/References	1. <i>Art Fundamentals Theory and Practices</i> second edition by Otto G. Ocvirk, Ronert O. Bone, Robert E. Stinson and Philip R. Wigg, Dubuque, Iowa: W.C. Brown. 2. <i>Mastering Composition: Techniques and Principles to dramatically improve your Painting</i> by Ian Robert, North Light book, India, 2007.			
Learning Outcomes (not more than 100 words)	Composition can be a powerful tool for expressing ideas, emotions and message visually. It can be used to communicate concepts in a simple and engaging way.			

Head of the Department

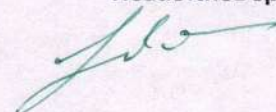


MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of B.F.A. in Painting (Sem.-III) under NEP 2020)

Department of Painting Faculty
of Visual Arts

Course Title	A21PANMJ34: Drawing			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hour of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)	Drawing can help in improve observation and representation skills and attention to detail. It can improve pictorial quality, composition, perspective, proportion and proper execution. It approach gesture drawing with perfection and analyze movement and posture in the body. It help to understand the use of forms and volume of the figure, shape and anatomical position.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Drawing of Antique statues in the museum collection. Medium- Pencil, Charcoal Size- Half Sheet			20
II	Study from nature: animal, plant, tree, etc. Medium- Pencil, Charcoal Size- Half sheet			20
III	Studying major body parts: torso, head, face, arm, legs, hand, feet, etc. Medium- Pencil, Charcoal Size- Half Sheet			20
IV				
V				
Texts/References	1. <i>The art of Animal Drawing</i> by Ken Hultgren, Dover Publication. 2. <i>Anatomy and Drawing</i> by Victor Perard, Grace Prakashan, India, 2006.			
Learning Outcomes (not more than 100 words)	Develop the drawing ability and improve the observational skill and rendering of shape, tone, pattern, and texture.			

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of Vocational Course offered under NEP 2020)

Department of Painting Faculty
of Visual Arts

Course Title	A21PANMV31: Interior Design with Mural*			
Category of Course	Minor Vocational			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Introducing the basic ideas of interior design using different ideas and techniques to express and represent accordance with different interior spaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	What is Interior Design?			30
II	Techniques of Interior Design			45
III	Types of Interior Design			45
IV				
V				
Texts/References	1. <i>The Santiniketan Mural</i> , Seagull Books and Visva Bharati University, Santiniketan. 2. <i>Lalit Kala Contemporary-14</i> , Lalit Kala Academy, New Delhi.			
Learning Outcomes (not more than 100 words)	Learn the basic drawing for interior design with Murals for interior spaces and to know about different traditional and modern Mural techniques and the artists.			

***Can be opted as minor course by the students having major other than Painting.**

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of Skill Enhancement Course under NEP 2020)

Department of Painting Faculty
of Visual Arts

Course Title		A21PANSE31: Mural in Miniature		
Category of Course		SE		
Credits & Hour of Teaching		Theory	Practical	Cumulative
		Credits	0	03
		Hour of Teaching (Total)	0	90
Course Objectives (not more than 100 words)		Introducing the basic ideas of Miniature Painting using different ideas and techniques to express and represent accordance with different surfaces like paper, board, vasli, silk or any other surfaces.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content	Hr. of Teaching		
I	What is Miniature	20		
II	Types of Miniature and its techniques and style	20		
III	Learning the techniques of Miniature Painting	30		
IV	Introduction to the Miniature Painters	20		
V				
Texts/References		1. <i>Indian Miniature Painting, Anjan Chakraborty, Rollibooks</i> 2. <i>Indian Miniature Painting, Marg Publication</i>		
Learning Outcomes (not more than 100 words)		Learn the drawing, cartoon, surface preparation, color preparation for making for Miniature Painting and to aware of the Indian style of Miniature Paintings, different visual language, Techniques, methods and materials and get an idea of both traditional and contemporary Artists in this area.		

#Prerequisite: Must be a student of B.F.A. in Painting major with Painting (Sem.-III)

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of Skill Enhancement Course under NEP 2020)

Department of Painting Faculty
of Visual Arts

Course Title	A21PANSE32: Relief Print Making			
Category of Course	SE			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	03	03
	Hour of Teaching (Total)	0	90	90
Course Objectives (not more than 100 words)	• Understanding of materials, tools and methods of Printmaking in Black & White and colour. • Introductory study of relief print with practical exercise in class. • Skilled in creating textures according to the surface according to the matrix. • Understand different methods of printing i.e. spooning and machine print. • Expertise in valid possibilities and limitations of printmaking materials.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Sketching and Layouting			15
II	Final Layout in Black & White and Colour			15
III	Carving of the matrix (Wood/Lino/MDF)			20
IV	Understand different methods of printing			15
V	Final Printing and Reproduction			25
Texts/ References	1. <i>Prints and Printmaking (An introduction to the history and technique)</i> Antony Griffiths, British Museum Press, 13 May, 1996, ISBN-10-071412608X 2. <i>The complete Printmaker: Techniques, Traditions, Innovations</i> John Ross, Clare Romano, Tim Ross, Publisher-Free Press, Publication-1 Jan. 1991 3. <i>Chapakala (Print Making)</i> Shyam Sharma, Sahitya Sangam, January, 22 4. <i>Bhartiya Chapa Citra Kala: Adise adhunik Kala Tak (Hindi Edition)</i>, Bhartiya Kala Prakashan, January, 2000 ISBN-10-8186050361			
Learning Outcomes (not more than 100 words)	Sketching, layouting, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage independent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

#Prerequisite: Must be a student of B.F.A. in Painting major with Painting (Sem.-III)

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

CourseTitle		A21PANMD31:ElementarySketching-III			
Categoryof Course		MD			
Credits&Hour of Teaching			Theory	Practical	Cumulative
		Credits	0	3	3
		HourofTeaching(Total)	0	90	90
Course Objectives(not morethan 100 words)		Learnbasichandlingofpencilasanelementarytoolforrepresentation/expressionand drawing with observation of surroundings through a combination of Lecture, Demonstration and Studio Practice.			
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	CourseContent			Hr.ofTeaching	
I	IntroductiontoVariouskindsofPencils			20	
II	Drawingthebasicshapeswithpencils			20	
III	Sketching			50	
IV					
V					
Texts/References		2. 'ThePenandPencilTechniqueBook'byHarryBorgman/forwardby Wend onBlake(Watson-GuptillPublication,NewYork,1984).Illustratedina series of Drawing by James Prinsep, Varanasi, India 1996.			
LearningOutcomes (notmorethan100 words)		Enablingthemtodeveloptheformalunderstandingofvariousellementsottheir surroundings and developing a habit of regular sketching.			

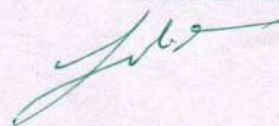
Head of the Department

MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting Faculty
of Visual Arts

CourseTitle	A21PANMD32:PrinciplesofArt&Aesthetics-III			
Categoryof Course	MD			
Credits&Hour of Teaching		Theory	Practical	Cumulative
	Credits	3	0	3
	HourofTeaching(Total)	45	0	45
Course Objectives(not morethan 100 words)	ArtandAestheticsprovideandprofoundcollectiveknowledgeandholisticviewofIndian paintingssculptureandaesthetics,invitingtoexplorethemultifaceteddimensionsofart, elements and its forms.			
CourseContent	Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	CourseContent			Hr.ofTeaching
I	IntroductiontoIndianAesthetics- Introductionof Art			15
II	Sadang/SixlimbsofIndian Art			15
III	RoleofSocietyinArt			15
IV				
V				
Texts / References	6. भारतीयचित्रकलाकमूलप्रवृत्तिbyBhanuAgrawal. 7. सौंदर्यशास्त्रbyRajendraBajpayee 8. सौंदर्यालोकमीमांसास्यbyShyamalaGupta 9. सौंदर्यालोक bySurendranathDasgupta 10. IndianAestheticsandAestheticsPerspectivebyH.L.Sharma			
Learning Outcomes (notmorethan 100 words)	Employavocabularyofbothgeneralandspecializedinbothspeakingandwritingand demonstrate knowledge of art in the cultural and historic contexts of Indian arts and aesthetics and Indian classical ornamentation as well.			

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of B.F.A. in Painting (Sem.-IV) under NEP 2020)

Department of Painting Faculty
of Visual Arts

CourseTitle	A21PANMJ41:HistoryofVisualArts&Design-IV				
Categoryof Course	Major				
Credits&Hourof Teaching		Theory	Practical	Cumulative	
	Credits	3	0	3	
	HourofTeaching(Total)	45	0	45	
CourseObjectives (not more than 100 words)	Analyze the classic structure and kitsch/Mannerism to mean today is often artificial, cheaply made, and without much 'classic' taste. historic stylistic conversation and visual tradition still romanticism continuously adding more feeling to art, motifs, symbols, techniques and patterns of realism took objectivity over subjectivity on western context.				
CourseContent	The course content be divided into minimum 3 Unit to maximum 5 units along with defined hour of teaching for each unit.				
Units	CourseContent				Hr.ofTeaching
I	Western Art, Painting & Sculpture Early Phase & Classics 1. Gothic Art–1150-1400 2. Renaissance–1400-1520				11
II	Western Art, Painting & Sculpture the Development (A Window into the Future of Kitsch- kitsch/Mannerism to mean today is often artificial, cheaply made, and without much 'classic' taste) 1. Mannerism–1520-1580 2. Baroque–1600-1700 3. Roccoco–1700-1775				17
III	Western Art, Painting & Sculpture till Romanticism (Adding More Feeling to Art) 1. Neo-Classism–1765-1850 2. Romanticism–1765-1850				12
IV	Western Art, Painting & Sculpture conceptual development of Realism (Objectivity over Subjectivity) 1. Realism–1840-1880				5
V					
Texts/References	1. यूरोपीय चित्रकला का इतिहास by R. V. Sakhalkar. 2. पश्चिमी चित्रकला by Ashok 3. A History of Fine Arts in Indian and West by Edith Tomory 4. History of Art by H. W. Jhonson 5. The History of World Sculpture by Germain Bazin 6. यूरोपीय चित्रकला by Kusum Das. 7. पाश्चात्य कला by Mamta Chaturvedi				
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic context of western art and the world.				

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-IV) under NEP 2020)

Department of Painting Faculty of Visual Arts

Visual Arts

CourseTitle	A21PANMJ42:MaterialandMethod-II			
Categoryof Course	Major			
Credits&Hour of Teaching		Theory	Practical	Cumulative
	Credits	01	0	01
	HoursofTeaching(Total)	15	0	15
Course Objectives (not more than 100 words)	This paper aims to provides the proper knowledge of basic necessary ideas of art making andto understandthefundamentalsofpictorialcomposition,useofdifferentequipment in drawing and painting. Introducing the basic ideas of Tempera Painting using different ideasandtechniquestoexpressandrepresentaccordancewithdifferentsurfaceslike paper,board,vasli,silkoranyothersurfaces.			
Course Content	Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	Coursecontent			Hr.of Teaching
I	<u>Fundamentals of Pictorial Composition & their Importance and Values:</u> (a) Line (b) Form (c) Volume (d) Colour Harmony (e) Contrast (f) Texture (g) Balance (h) Light and shade (i) Perspective and (j) Rhythm. <u>Drawing and Painting Equipment, Tools & their Uses:</u> (a) Lead Pencil (b) Charcoal (c) Crayon (d) Eraser (e) Brushes (f) Boards (g) Board - Pins (h) Papers.			5
II	Techniques of Tempera Painting, Methods and Materials of Mural			5
III	<u>Intaglio Process:</u> (a) Selection of materials preparations and application of dry (soft & Hard) and liquid grounds. Study of various chemicals and mordents of intaglio process. (b) Preparation of composition on plate with various experiments for textural and tonal values. Different techniques like Dry Point, Aquatint, Mezzotint, Etching, Engraving, Photo Etching etc. (c) Printing techniques of monoprint, etching, dry point, collograph, aquatint, mezzotint, engraving.			5
IV				
V				
Texts / References	1. Dover, The Enjoyment and Use of Colour 2. S.W. Floher, English Water-Colours . 3. Tigev, The Technique of Modern Artists 4. Jan Simpson, Drawing Techniques 5. De Reyna, Creative Painting from Photographs. 6. Emile troise and Otisport, Painting with markers. 7. Harry Weiss, Paint, Brush and palette. 8. Materials and Techniques in Art by Gerald W.R. Ward Published by Oxford University Press 9. Vision and Creation by Nandalal Bose, Visva Bharati University Publication. 10. Techniques of Indian Painting, Jayantha Chakravarty. 11. A History of Etching and Engraving – Arthur Hind			



	12. <i>Graphic Art in India since 1850</i>—Lalit Kala Academy 13. <i>The Complete Printmaker (Techniques/Traditions/Innovations)</i>—John Ross/Clare Romano/Tim Ross 14. <i>Modern Japanese Prints</i>—Oliver Statler. 15. <i>Graphic Art of 18th Century</i>—Jean Adhemer. 16. <i>Dictionary of Print Making Terms</i>—Rosemary Simmons
Learning Outcomes (not more than 100 words)	After completion of this course, student will be able to know the deep knowledge of colors, and Colour Theories presented by different artist's and scientists. Students will get skill techniques of practicing practical in different paint mediums, i.e. Pastel technique, Water colour technique, Tempera technique, Acrylic colour technique, Gouache technique, etc. They will learn the drawing, surface preparation, color preparation for making for Tempera Painting and get aware of the Indian style of Tempera Paintings, different visual language, Techniques, methods and materials and get an idea of both traditional and contemporary Artists in this area. To identify and explore medium, techniques and progression of drawing and its importance in visualization through visual reality of art works and design context.

Head of the Department

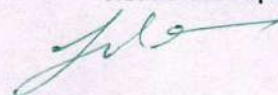


MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of B.F.A. in Painting (Sem.-IV) under NEP 2020)

Department of Painting Faculty
of Visual Arts

Course Title	A21PANMJ43: Composition from Visual World-II			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Composition allows individuals to explore their creativity and express themselves visually. Composition in art is made using two ingredients: art elements (line, shape, form, space, value, color, texture) and art principles (rhythm, balance, harmony, movement, proportion, emphasis, gradation, variety) are used to arrange or organize the visual components in a way that create an overall harmony of an artwork.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Painting depicting Village life by human activities, village scenes and their supporting elements. Medium- Watercolor Size- Half Sheet			40
II	Genre painting which depicts scenes of everyday life, of ordinary people in work or recreation in a realistic manner. Medium- Watercolor Size- Half sheet			40
III	Painting depicting Indian rituals, celebration and ceremony Medium- Watercolor Size- Half Sheet			40
IV				
V				
Texts / References	1. <i>Strengthen your Painting with Dynamic Composition</i> by Frank Webb, Echo Print Book Media, India, 2015. 2. <i>Mastering Composition: Techniques and Principles to dramatically improve your Painting</i> by Ian Robert, North Light book, India, 2007.			
Learning Outcomes (not more than 100 words)	Composition can be a powerful tool for expressing ideas, emotions and message visually. It can be used to communicate concepts in a simple and engaging way.			

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CourseTitle	A21PANMJ44:StillLife			
Categoryof Course	Major			
Credits&Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	HoursofTeaching(Total)	0	120	120
Course Objectives (not more than 100 words)	StillLifedrawingisliterallycreatingatwodimensionalimageofinanimateobjects.Various media are used to emphasize a skill or topic. Still Life drawings created as preliminary studies for paintings are typically pencil, charcoal, watercolor, pastels, oil color, etc. The study of still life teaches the principles of composition, light and shade, the drawing process,colortheory, thephilosophyofformandpaint techniques.			
Course Content	Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	Coursecontent			Hr.of Teaching
I	StilllifeDrawingfromdirectobservation,usingsingleormultipleobjects including drapery with pencil or charcoal. Size-HalfSheet			40
II	Stilllifepaintingfromdirectobservation,usingmultipleobjectsincluding drapery with watercolor or dry/soft pastel. Size-HalfSheet			40
III	Stilllifepaintingfromdirectobservation,usingmultipleobjectsincluding drapery with Oil Color. Size-HalfSheet			40
IV				
V				
Texts / References	1. TheFundamentalsofDrawingStillLifebyBrringtonBarber,BarnesandNoble books, New York. 2. TheArtofStillLifebyToddM.Casey,MonacelliStudio,USA.			
Learning Outcomes (notmorethan 100 words)	StillLifeoffersacomprehensive,contemporaryapproachtothesubjectthatinstructs artists on the foundation basics and advanced techniques they need for successful drawing and painting.			

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Course Title		A21PANMJ45: Tempera Mural		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
		Credits	0	02
		Hour of Teaching (Total)	0	60
Course Objectives (not more than 100 words)		Introducing the basic ideas of Tempera Painting using different ideas and techniques to express and represent accordance with different surfaces like paper, board, vasli, silk or any other surfaces.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	What is Tempera?			15
II	Learning the techniques of Tempera Painting and different surfaces			25
III	Introduction to the Tempera Painters and Techniques			20
IV				
V				
Texts/References		1. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press 2. <i>Vision and Creation</i> by Nandalal Bose, Viswabharati University Publication. 3. <i>Techniques of Indian Painting</i>, Jayantha Chakravarty.		
Learning Outcomes (not more than 100 words)		Learn the drawing, surface preparation, color preparation for making for Tempera Painting and to be aware of the Indian style of Tempera Paintings, different visual language, Techniques, methods and materials and get an idea of both traditional and contemporary Artists in this area.		

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Course Title		A21PANMJ46: Print Making		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hour of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)		• Understanding of materials, tools and methods of Print making in multicolor. • Introductory study of relief print with practical exercise in class. • Skilled in creating textures according to the surface according to the matrix. • Understand different methods of printing i.e. spooning and machine print. • Expertise in valid possibilities and limitations of print making materials.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content	Hr. of Teaching		
I	Sketching and Layouting	10		
II	Final Layout in Black & White and Colour	10		
III	Carving of the matrix (Wood/Lino/MDF) Dry Point (Acrylic/Metal Sheet)	15		
IV	Understand different methods of printing	10		
V	Final Printing and Reproduction	15		
Texts/References		1. Haren Das, Paula Sengupta, Delhi Art Gallery Pvt. Ltd. 2008. 2. Prints and Printmaking (An introduction to the history and technique) Antony Griffiths, British Museum Press, 13 May, 1996, ISBN-10-071412608X 3. Bhartiya Chapa Citra Kala: Adise adhunik Kala Tak (Hindi Edition), Bhartiya Kala Prakashan, January, 2000 ISBN -10 - 8186050361		
Learning Outcomes (not more than 100 words)		Sketching, layouting, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.		

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Course Title	A21PANMN41: Still Life*			
Category of Course	Minor			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Still life drawing is literally creating a two-dimensional image of an animate object. Various media are used to emphasize a skill or topic. Still life drawings created as preliminary studies for paintings are typically pencil, charcoal, watercolor, pastels, oil color, etc. The study of still life teaches the principles of composition, light and shade, the drawing process, color theory, the philosophy of form and paint techniques.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Still life Drawing from direct observation, using single or multiple objects including drapery with pencil or charcoal. Size-Half Sheet			40
II	Still life painting from direct observation, using multiple objects including drapery with watercolor or dry/soft pastel. Size-Half Sheet			40
III	Still life painting from direct observation, using multiple objects including drapery with Oil Color. Size-Half Sheet			40
IV				
V				
Texts / References	1. <i>The Fundamentals of Drawing Still Life</i> by Berrington Barber, Barnes and Noble books, New York. 2. <i>The Art of Still Life</i> by Todd M. Casey, Monacelli Studio, USA.			
Learning Outcomes (not more than 100 words)	Still Life offers a comprehensive, contemporary approach to the subject that instructs artists on the foundation basics and advanced techniques they need for successful drawing and painting.			

*Can be opted as minor course by the students having major other than Painting.

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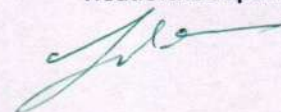
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Department of Painting

Faculty of Visual Arts

Faculty of Visual Arts				
Course Title	A21PANMJ51:History of Visual Arts & Design-V			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	3	0	3
	Hour of Teaching (Total)	45	0	45
Course Objectives (not more than 100 words)	Seeing the number of art schools and centuries of royal patronage devoted to Indian miniature, it makes perfect and collective knowledge and holistic view of Indian miniature paintings, inviting us to explore the multifaceted dimensions of this art form.			
Course Content	The course content be divided into minimum 3 units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content			Hr. of Teaching
I	Schools of Indian Miniature Painting			10
II	Rajasthan Painting 1. Mewar, 4. Bundi, 2. Kota, 5. Kishangarh, 4. Bikaner			19
III	Pahari Painting 1. Bhasoli, 3. Guler 2. Kangra, 4. Garhwal			16
IV				
V				
Texts/References	1. भारतीय चित्रकला के मूल ात by Bhanu Agrawal. 2. Indian Miniature Painting by Anjan Chakraverty 3. Paintings from the Akbar name by Geeti Sen 4. Dawn of Mughal Painting by Ashok Kumar Das 5. Pahari Masters: Court Painter of Northern India by B. N. Goswamy 6. Indian Miniature Painting: Manifestation of a Creative Mind by Daljeet and P. C. Jain 7. भारतीय कला by Dr. Rajesh Vyas.			
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic context of Indian miniature paintings and Indian classical ornamentation as well.			

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Course Title	A21PANMJ52: Material and Method – III			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	01	0	01
	Hour of Teaching (Total)	15	0	15
Course Objectives (not more than 100 words)	This paper aims to learn about tools and equipment used in practicing Painting, also give knowledge of color pigments, different types of oils, varnishes, supports, etc. Introducing the basic ideas of Fresco Secco Painting and techniques to express and represent accordance with different surfaces like wall or Cement slab or any other new surfaces. Learnt to develop their own compositional senses using the methods, techniques and materials studied.			
Course Content	The course content be divided into minimum 3 Unit to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	<u>Oil Painting : Tools and Equipments :</u> (a) Palettes (b) Dippers (c) Brushes (d) Care of Brush (e) Knives (f) Easels <u>Colour Pigments:</u> (a) Kind of Pigments (b) Chemical Properties (c) Physical Properties (d) Manufacture <u>Oils:</u> (a) Essential Oils (b) Natural Drying Oils (c) Artificial Drying Oils			5
II	Techniques of Fresco-Secco, Methods and Materials of Mural			5
III	<u>Screen Printing:</u> (a) Preparation of Screen, Selection of various grades of silk, Nylon or synthetic mesh and stretching of cloth. (b) Preparation of design by paper stencil, direct method and Indirect Method and exposing in dark room and sunlight. (c) Direct & half tone printing and Registration for one and multicolor screen printing. (d) Cleaning the screen and other equipment.			5
IV				
V				
Texts / References	1. Sharma and Agarwal – Rupapradkalake Muladhaar 2. Raysmith – The Artist's Handbook. 3. Pip Seymour – The Artist's Handbook. 4. Leonard Richmond Pitman – The Technique of Colour Mixing. 5. John Raynes – Starting to Paint in Oils. 6. J.H. Bustanoby – Principles of Colour and Mixing. 7. John Mills – Painting Made Easy. 8. Patricia Monahan – Painting with Oils. 9. Viv Foster – Colour Matching Handbook 10. Materials and Techniques in Art by Gerald W.R. Ward Published by Oxford University Press 11. Vision and Creation by Nandalal Bose, Visva Bharati University Publication. 12. Techniques of Indian Painting, Jayantha Chakravarty.			

	13. <i>Block and Silk Screen Printing</i>—G. Ahlberg and O. Jarneryd. 14. <i>Contemporary Art (Journal)</i>—Lalit Kala Academy 15. <i>Water Based Screen Printing</i>—Steve Hoskins 16. <i>Graphic Art and Craft</i>—D. Kauffmann. 17. <i>The Collograph Print</i>—David Bernard 18. <i>Silk Screen Printing for the Artist</i>—Roger Marsh 19. <i>Silk Screen Techniques</i>—Biegeleisen and Cohn
Learning Outcomes (not more than 100 words)	After completing the course, student will be familiar with the theoretical knowledge of various methods and techniques. They will identify the uses of tools and equipment; kinds of pigments, their chemical and physical properties, manufacturing of pigments, uses of varnishes; quality, advantages and disadvantages and preparing of different types of supports. Understand, create, demonstrate and apply different study, techniques, mediums, tools/software and materials including prediction and modeling to complex artistic thought, concept and design.

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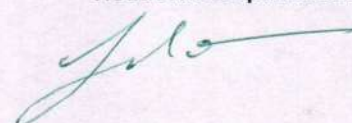


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Course Title	A21PANMJ53: Composition in Contemporary Style			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	4	4
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Practical study to develop a thorough understanding of the methods and techniques of the master artists. The focus will be on the study of the great masters of Modern Indian or Western artists and extend their visual vocabulary to make its relevance to the contemporary art practices.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Practice based on the technical understanding of the work of the modern artist in the context of their concept and aesthetic approaches.			35
II	Identifying and selecting stylistic elements and using them to develop a new composition.			35
III	Explore and develop new stylistic elements in order to create a unique composition in contemporary style.			50
IV				
V				
Texts/References	1. <i>The Making of Modern Indian Art: The Progressives</i> by Yashodhara Dalmia. 2. <i>Art for a Modern India, 1947-1980 (Objects/Histories)</i> by Rebecca M. Brown. 3. <i>Contemporary Indian Art: Other Realities</i> by Yashodhara Dalmia. 4. <i>Indian Contemporary Painting</i> by Neville Tuli. 5. <i>Indian Art (Oxford History of Art)</i> by Partha Mitter. 6. <i>The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947</i> – Partha Mitter.			
Learning Outcomes (not more than 100 words)	Apply the analytical understanding to study the work of the masters. Develop visual understanding to identify the distinctive stylistic and technical methods of the mediums used by the artists. Develop their own style to create a composition in contemporary style.			

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Course Title	A21PANMJ54: Portrait Study-I			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	This paper aims to learn basic characteristics of human face, ratio and placement of different parts of human face, i.e. eye, ear, nose, lips, etc. To develop the observing and catching power of different expressions, and to develop the habit of portrait drawing and sketching.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Study of Male and Female head in details – detail study of Eyes, Nose, Ears, Lips, etc.			16
II	Portrait study in Achromatic and Monochromatic color schemes in Oil color medium on paper.			28
III	Portrait study in water colour on paper.			20
IV	Portrait study in dry/oil pastel on paper.			16
V	Portrait study in Oil color medium on paper.			40
Texts / References	1. <i>The Head</i> by Andrew Loomis 2. <i>Portrait Drawing: A Step-by-step Art Instruction Book</i>, by Wendon Blake 3. <i>Drawing of Human Head Anatomy, Expressions, Emotions and Feelings</i> by Giovanni Colombo, Giuseppe Violotti. 4. <i>Drawing at Elter</i>, by J. de Martin. 5. <i>Sketching people</i>, by Jeff Mellem 6. <i>Beautiful Portrait Painting in Oils: Keys to Mastering Diverse Skin and more</i>, by Chris Saper 7. <i>Painting Portraits and Figures in Watercolor</i>, by Mary Whyte			
Learning Outcomes (not more than 100 words)	Portrait Study is very important in Art, In this subject student will learn various postures of human faces. After studying eye, ear, nose and hair closely, he tries to engrave it on paper. Variety of male and female models in different poses encourages students to observe the basic proportions of the head and apply the proper placement of facial features.			

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Course Title	A21PANMJ55: Fresco Secco Mural			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hour of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)	Introducing the basic ideas of Fresco Secco Painting and techniques to express and represent accordance with different surfaces like wall or Cement labor any other new surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	What is Fresco Secco?			15
II	Types of Frescos and its techniques and styles			15
III	Learning the techniques of Frescos and different surfaces and materials			15
IV	Introduction to Artists who have done some experimentation on Frescos and Painters and their Techniques.			15
V				
Texts/References	1. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press 2. <i>Vision and Creation</i> by Nandalal Bose, Viswabharati University Publication. 3. <i>Techniques of Indian Painting</i>, Jayantha Chakravarty.			
Learning Outcomes (not more than 100 words)	Learn the drawing, cartoon, surface preparation, color preparation for making for Fresco and to aware of the Indian and western style of Fresco Paintings, different Techniques, and get an idea of both traditional and contemporary Artists in Fresco tradition			

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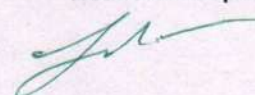
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CourseTitle					A21PANMJ56:PrintMaking							
CategoryofCourse					Major							
Credits&Hoursof Teaching					Theory		Practical		Cumulative			
					Credits		0		02		02	
					HoursofTeaching(Total)		0		60		60	
CourseObjectives (not more than 100 words)					• Understandingofmaterials,toolsandmethodsofdrypointEtching,Intaglioand Serigraphy Printmaking. • Introductorstudyofdrypointetching,printswithpracticalexerciseinclass. • Skilledincreatingtexturesaccordingtothesurfaceaccordingtothematrix. • Understanddifferentmethodsofprintingi.e.monoprint,stencilandmachineprint. • Expertiseinvaliddpossibilitiesandlimitationsofprintmakingmaterials. • Gainknowledgeinconsistencyofinkpreparedfortoprollingandviscosity. • Understandhowtouseraisindust,differenttypesofacidanditsreaction with platesandcreatetonesonMatrix.							
CourseContent					Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith defined hourofteachingforeachunit.							
Units		Coursecontent							Hr.of Teaching			
I		SketchingandLayouting							10			
II		FinalLayoutinBlack&WhiteandColour							10			
III		PlatemakingonZinc,CopperandAcrylic sheets							15			
IV		Understanddifferentmethodsofprinting							10			
V		FinalPrintingandReproduction							15			
Texts/References			1. IntroductiontoScreenPrinting,BhalchandraKhadke,KailasTaklePublishedbyMAC Enterprises, 229/29A, Girgaum Road, Bombay-4 2. Prints and Printmaking (An introduction to the history and technique) AntonyGriffiths,BritishMuseumPress,13May,1996,ISBN-10-071412608X 3. ThecompletePrintmaker:Techniques,Traditions,Innovations JohnRoss,ClareRomano,TimRoss,Publisher-FreePress,Publication-1Jan.1991 4. Chapakala(PrintMaking)ShyamSharma,SahityaSangam,January, 22									
LearningOutcomes (not more than100 words)			Sketching,layouting,Self-learningassignments,Effectivequestions,presentation,Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work,newinventionsandtechnologicalchangesinsocialandculturalvalueincontemporary world.									

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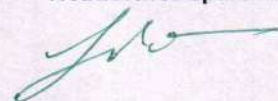
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Course Title	A21PANMV51: Outdoor/Landscape Study-I*			
Category of Course	Minor Vocational			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Landscape painting is the depiction of Natural scenery in art. Landscape painting may capture mountains, valleys, bodies of water, fields, forests, clouds, coasts, etc. May or may not include man-made structures as well as people.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Study of Landscapes, Cityscapes, Hill-scape, etc. in pencil/charcoal			20
II	Observation and analysis of objects, studies of environment.			20
III	Landscape/Cityscape in watercolour			32
IV	Landscape/Cityscape in dry/oil pastel/Oil colour			48
V				
Texts/References	1. <i>Carlson's Guide to Landscape Paintings</i>, by John Carlson 2. <i>Composition of Outdoor Paintings</i>, by Edgar Payne 3. <i>Plein Air Painting in Oil</i>, by Frank Serrano 4. <i>The Landscape Painter's Workbook: Essential Studies in Shape, Composition and Color (Volume 6)</i>, by Mitchell Albala. 5. <i>Plein Air Techniques for Artists: Principles and Methods for Painting in Natural Light (Volume 8)</i>, by Aimee Erickson 6. <i>John Wurey, Land & Landscape</i>			
Learning Outcomes (not more than 100 words)	Enabling students to develop the understanding various important elements and detailing of Outdoor or Landscape through lines, colors, perspective and composition.			

*Can be opted as minor course by the students having major other than Painting.

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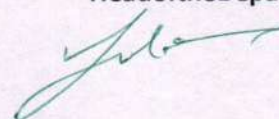
DepartmentofPainting Faculty

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CourseTitle	A21PANIN51:Internship			
Categoryof Course	INT			
Credits&Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	2	2
	HourofTeaching(Total)	0	60	60
Course Objectives(not morethan 100 words)	Rigorous training of one month under any reputed/noted artist helping and understandingtheprofessionalpracticeoftheartistworkingintheirrespective specialization.			
CourseContent	Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	CourseContent			Hr.ofTeaching
I	Studyingatleast10originalartworksand5publicationsofthe respectiveartist.			10
II	Studio exercises including helping and understanding the professionalaspectsofartmaking,site/exhibitionvisitduly attestedbytherespectiveartist.			30
III	Preparing a report describing the biographical information, stylisticevolutionandanalysisoftheartworksfromaesthetical point of view. or Exhibitionasanoutcomeoftheinternship Solo/Groupexhibitionwithminimum5artworks.			20
IV				
V				
Texts/ References	Publications(Book,Catalogue,Exhibitionreview,Writeup,Monograph)relatedtothe artist.			
Learning Outcomes (notmorethan 100 words)	Makethestudentsacquaintedwiththeprofessionalaspectsoftheirrespectivesstream, so that they can understand and make themselves ready to counter the possible challenges and explore future possibilities to establish as an artist.			

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CourseTitle	A21PANMJ61:HistoryofVisualArts&Design-VI			
CategoryofCourse	Major			
Credits&Hourof Teaching		Theory	Practical	Cumulative
	Credits	3	0	3
	HourofTeaching(Total)	45	0	45
CourseObjectives (notmorethan100 words)	ArtandAestheticsprovideandprofoundcollectiveknowledgeandholisticviewof Indianpaintingssculptureandaesthetics,invitingtoexplorethemultifaceted dimensions of art, elements and its forms.			
CourseContent	Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	CourseContent			Hr.ofTeaching
I	AnIntroductiontotheArtofChina–Sculpture,Painting,Ceramic,Textile			12
II	Aesthetics 1. DefinitionofArt, 4.Theoryof Rasa 2. SixLimbofIndianPainting, 5.Art&Imitation 3. Art&Society			21
III	PrinciplesofChinese&JapanesePainting			12
IV				
V				
Texts/References	1. सौंदर्यालोकbyRajendraBajpayee 2. संयुक्तमीमांसाशब्दार्थbyShyamalaGupta 3. संयुक्ततन्त्रbySurendranathDasgupta 4. IndianAestheticsandAestheticsPerspectivebyH.L.Sharma 5. JapanesePaintingbySalak.Kira 6. जापानीचक्रकलाbyAshok 7. जापानीचक्रकलाशब्दार्थbyRajendraVajpayee			
LearningOutcomes (notmorethan100 words)	Employavocabularyofbothgeneralandspecializedinbothspeakingandwritingand demonstrate knowledge of art in the cultural and historic contexts of Indian arts and aestheticsandIndianclassicalornamentationaswell.			

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Course Title		A21PANMJ62: Material and Method-IV		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	01	0	01
	Hour of Teaching (Total)	15	0	15
Course Objectives (not more than 100 words)		This paper aims to learn about tools and equipment used in practicing Painting, also give knowledge of color pigments, different types of oils, varnishes, supports, etc. Explore various themes, mediums, techniques, tools, matrix, materials, style of varied printmakers which will enable the students to develop their own individual style and technique.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	<u>Varnishes:</u> Use of Varnishes <u>Supports:</u> Types of supports, their qualities, advantages and disadvantages (a) Paper (b) Card (c) Plywood (d) Canvas (e) Wood Panel (f) Compressed Boards (g) Metal Supports			5
II	Techniques of Fresco Buono, Methods and Materials of Mural			5
III	<u>Lithography (Planography):</u> (a) Preparation of surface (stone & aluminum plate) polished and fine grained. Use of carborundum, tusche, conte, gum –etch, washout and experiments with line, tone and texture. (b) Understanding the chemical properties of Litho or planography surface. (c) Printing process of litho stone and aluminum plate (d) Use of ink and rolling process and registration for one and multicolor litho printing.			5
IV				
V				
Texts / References	1. Norman Buchanan, <i>Painting and the Joy of Colour</i>. 2. Hilaire Hiler, <i>Notes on the Technique of Painting</i>. 3. Elizabeth Tate Macdonald, <i>The Encyclopedia of Painting Techniques</i>. 4. John Mills, <i>Painting Made Easy</i>. 5. Ray Smith, <i>The Artist's Handbook</i>. 6. PIP Seymour, <i>The Artist's Handbook, A Complete Professional Guide to Materials and Techniques</i> 7. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press 8. <i>Vision and Creation</i> by Nandalal Bose, Visva Bharati University Publication. 9. <i>Techniques of Indian Painting</i>, Jayantha Chakravarty. 10. <i>Stone Lithography</i> – Paul Croft 11. <i>Three Graphic Artist (Journal)</i> – Lalit Kala Academy, Geeta Kapoor 12. <i>A Half Century of American Print Making</i> – AFern			

	<i>13. The Art of Lithography – D.C. Berri</i>
Learning Outcomes (not more than 100 words)	After completing the course, student will be able to use the theoretical knowledge of various methods and techniques in his practice. He will identify the uses of tools and equipment; kinds of pigments, their chemical and physical properties, manufacturing of pigments; uses of varnishes; quality, advantages and disadvantages and preparing of different types of supports. Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society.

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Course Title	A21PANMJ63: Composition in Traditional Style			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	4	4
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Students will be made familiar with the basic tools, techniques, methods and materials of various schools and styles of Miniature/Folk Painting traditions in India. They will be encouraged to draw from the Indian Miniature/Folk Painting traditions and extend their visual vocabulary to make it relevant to the contemporary art practices.			
Course Content	The course content be divided into minimum 3 units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Practice based on the cultural specificity, technical understanding, formal or aesthetic conventions of Indian Miniature/Folk artists.			30
II	Practice based on copying from the work of great masters of Indian Miniature/Folk painting.			40
III	Ability to extend the pictorial vocabulary of Indian Miniature/Folk painting traditions to develop individual works.			50
IV				
V				
Texts/References	1. <i>Mughal and Rajput Painting (The New Cambridge History of India)</i> by Milo Cleveland Beach 2. <i>A History of Indian Painting: Manuscript, Moghul and Deccani Traditions</i> by Krishna Chaitanya 3. <i>A History of Indian Painting: Pahari Traditions</i> by Krishna Chaitanya 4. <i>Indian Miniature Paintings: Manifestation of a Creative Mind</i> by Dr. Daljeet and P. C. Jain			
Learning Outcomes (not more than 100 words)	Apply art historical understanding, cultural context and aesthetic aptitude to draw from the work of great masters of Indian Miniature painting. Develop visual understanding to identify the distinctive stylistic, technical methods and the unique pictorial vocabulary of great masters of Indian Miniature painting.			

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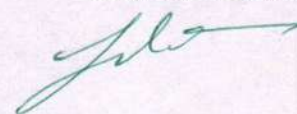


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Course Title		A21PANMJ64: Outdoor/Landscape Study-II		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)		Landscape painting, the depiction of Natural scenery in art. Landscape painting may capture mountains, Valleys, bodies of water, fields, forests, clouds, coasts, etc. May or may not include man-made structures as well as people.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	Study of Landscapes, Cityscapes, Hill-scape, etc. in watercolour.			20
II	Landscape/Cityscape in dry/oil pastel.			20
III	Landscape/Cityscape in Oil Colour.			32
IV	Creative Landscape in Acrylic/Oil colour			48
V				
Texts / References		1. Ernest Savage, <i>Painting Landscape in Pastel</i> 2. Kenneth Clark, <i>Landscape in Art</i> 3. <i>Plein Air Painting in Oil</i>, by Frank Serrano 4. <i>The Landscape Painter's Workbook: Essential Studies in Shape, Composition and Color (Volume 6)</i>, by Mitchell Albala. 5. <i>Plein Air Techniques for Artists: Principles and Methods for Painting in Natural Light (Volume 8)</i>, by Aimee Erickson		
Learning Outcomes (not more than 100 words)		Enabling students to develop the understanding of various important elements and detailing of Outdoors or Landscapes through lines, colors, perspective and composition.		

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Course Title		A21PANMJ65: Fresco Buono Mural		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
		Credits	0	02
		Hour of Teaching (Total)	0	60
Course Objectives (not more than 100 words)		Introducing the basic ideas of Fresco Buono Painting and techniques to express and represent accordance with different surfaces like wall or Cement slab or any other new surfaces.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	What is Fresco Buono?			15
II	Types of Buono and its techniques and styles			15
III	Learning the techniques of Fresco Buono and different surfaces and materials			15
IV	Introduction to Artists who have done some experimentation on Fresco Buono and Painters and their Techniques.			15
V				
Texts/References		1. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press 2. <i>Vision and Creation</i> by Nandalal Bose, Viswabharati University Publication. 3. <i>Techniques of Indian Painting</i>, Jayantha Chakravarty.		
Learning Outcomes (not more than 100 words)		Learn the drawing, cartoon, surface preparation, color preparation for making for Fresco and to aware of the Indian and western style of Fresco Paintings, different Techniques, and get an idea of both traditional and contemporary Artists in Fresco tradition		

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Course Title	A21PANMJ66: Print Making			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hour of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)	- Understanding of materials, tools and methods of Etching, Intaglio and Serigraphy Printmaking. - Introductory study of etching, intaglio or serigraphy prints with practical exercise in class. - Skilled in creating textures according to the surface according to the matrix. - Understand different methods of printing i.e. monoprint, stencil and machine print. - Expertise in various possibilities and limitations of printmaking materials. - Gain knowledge in consistency of ink prepared for top rolling and viscosity. - Understand how to use raisin dust, different types of acid and its reaction with plates and create tones on Matrix.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Sketching and Layouting			10
II	Final Layout in Black & White and Colour			10
III	Platemaking on Zinc, Copper sheets or Screen printing			15
IV	Understand different methods of printing			10
V	Final Printing and Reproduction			15
Texts/References	- How to identify Prints, Bamber Gascoigne, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004 - Introduction to Screen Printing, Bhalchandra Khadke, Kailas Takle Published by MAC Enterprises, 229/29A, Girgaum Road, Bombay-4 - Prints and Printmaking (An introduction to the history and technique) Antony Griffiths, British Museum Press, 13 May, 1996, ISBN-10-071412608X			
Learning Outcomes (not more than 100 words)	Sketching, layouting, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

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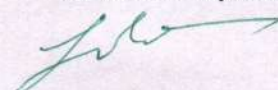


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Course Title	A21PANMJ67: Full Figure Drawing			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)	Drawing can help in improve observation and representation skills and attention to detail. It can improve pictorial quality, composition, perspective, proportion and proper execution. It approach gesture drawing with perfection and analyze movement and posture in the body. It helps to understand the use of forms and volume of the figure, shape and anatomical position.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hours of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Quick Sketch of a live model. Medium- Pencil, Charcoal Size- Half Sheet			15
II	Famous Artworks and Master's Drawing Study. Medium- Pencil, Charcoal Size- Half sheet			15
III	Highly detailed and anatomically correct figure drawing. Medium- Pencil, Charcoal Size- Half Sheet			30
IV				
V				
Texts/References	1. <i>Bridgman's complete guide to drawing from life</i> by George Brant Bridgman, Sterling, New York, 2009 2. <i>Figure Drawing</i> by Michael Hampton, M. Hampton, 2nd ed. Con, India, 2009 3. <i>Drawings in the Louvre- The Italian Drawings</i> by Roseline Bacon, Cassell, London 4. <i>Drawings in the Louvre- The French Drawings</i> by Maurice Serullaz, Cassell, London 5. <i>The Drawings in the Louvre- The German, Flemish and Dutch Drawings</i> by Roseline Bacon, Cassell, London 6. <i>Durer: the Artist and his Drawings</i> by Christopher White, Watson Guptill			
Learning Outcomes (not more than 100 words)	Develop the drawing ability and improve the observational skill and rendering of shape, tone, pattern, and texture.			

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Course Title	A21PANMV61: Portrait Study*			
Category of Course	Minor Vocational			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	This paper aims to learn basic characteristics of human face, ratio and placement of different parts of human face, i.e. eye, ear, nose, lips, etc. To develop the observing and catching power of different expressions, and to develop the habit of portrait drawing and sketching.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Portrait study in Acrylic colour.			16
II	Portrait study in Oil colour.			32
III	Old masters copy work based portrait in Pastel/Oil colour.			24
IV	Creative Portrait in Acrylic/Oil colour			48
V				
Texts / References	1. <i>Portrait Painting Atelier: Old Master Technique and Contemporary Applications</i>, by Suzanne Brooker and Domenic Cretara 2. <i>Painting Portraits in Oils: Capturing characters from life</i>, by Rob Wareing 3. <i>Portrait in Oil with Cuong Nguyen: An Easy-To-Follow System to Create Realistic Skin Tones</i>, by Cuong Nguyen 4. <i>The Art of Portrait Painting</i>, by John Collier 5. <i>Painting Portraits in Acrylic: Practical Guide to Contemporary Portraiture</i>, by Hashim Akib			
Learning Outcomes (not more than 100 words)	Portrait Study is very important in Art. In this course, student will learn various postures of human faces. After studying eye, ear, nose and hair closely, he tries to engrave it on paper. Variety of male and female models in different poses encourages student to observe the basic proportions of the head and apply the proper placement of facial features.			

*Can be opted as minor course by the students having major other than Painting.

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CourseTitle		A21PANMJ71:HistoryofVisualArts&Design-VII		
CategoryofCourse		Major		
Credits&Hourof Teaching		Theory	Practical	Cumulative
	Credits	3	0	3
	HourofTeaching(Total)	45	0	45
Course Objectives (notmorethan100 words)		Seeing the developments of modern and post-modern approach and areas of Western artwhichmakesperfectandcollectiveknowledgeandhistoricviewofWesternmodern paintings,toexplorethemultifaceteddimensionsofpost-modernandcontemporary art form.		
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.		
Units	CourseContent			Hr.ofTeaching
I	ModernTrends of WesternPainting 1. Impressionism–1879-1890 2. Neo-Impressionism1884-1886 3. Post-Impressionism1885-1905			15
II	ModernArtfromEarly20 th CenturyinWest 1. Fauvism–1905-1910 2. Cubism–1907-1921 3. Expressionism–1905-1925			15
III	ModerntrendsofWesternSculpture:OriginofModernSculpture–TheCubist &The Futurist			15
IV				
V				
Texts/References		1. यूरोपीयचित्रकलाकाइतिहासbyR.V.Sakhalkar. 2. पश्चिमीचित्रकलाbyAshok 3. HistoryofModernArtbyH.H.Arnason 4. HistoryofArtbyH.W.Jhonson 5. ModernPainting:fromImpressionismtoAbstractArt 6. TheHistoryofWorldSculpturebyGermainBazin		
LearningOutcomes (notmorethan100 words)		Employ a vocabulary of both general and specialized in both speaking and writing and demonstrateknowledgeofartintheculturalandhistoriccontextsofWesternmodern, post-modernandcontemporaryformsofWesternartanditsunderstanding.		

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Course Title	A21PANMJ72: Material and Method-V			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	01	0	01
	Hour of Teaching (Total)	15	0	15
Course Objectives (not more than 100 words)	This paper aims to learn about practices of techniques of stretching canvas on frame, preparation of canvas – Under priming size, Leather – waste size, Casein size, Fish-Glue size, etc. Introducing the basic ideas of Sgraffito and techniques to express and represent accordance with different surfaces like wall, Cement labor Terracotta or any other new surfaces. Explore various themes, mediums, techniques, tools, matrix, materials, style of varied printmakers which will enable the students to develop their own individual style and technique.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	<u>Canvas Stretching</u> : Canvas stretchers and the technique of stretching canvas on the frame. <u>Preparation of Canvas</u> : (a) Under-Priming or Sizing (b) Leather-Waste size (c) Casein size (d) Fish-Glue size			5
II	Techniques of Sgraffito, Methods and Materials of Mural			5
III	<u>Mixed Media-I</u> : (a) Experiments with combined graphic techniques and mediums. (b) Types of paper, plate, rollers for printmaking.			5
IV				
V				
Texts / References	1. Norman Buchanan, <i>Painting and the Joy of Colour</i>. 2. Hilaire Hiler, <i>Notes on the Technique of Painting</i>. 3. Elizabeth Tate Macdonald, <i>The Encyclopedia of Painting Techniques</i>. 4. John Mills, <i>Painting Made Easy</i>. 5. Ray Smith, <i>The Artist's Handbook</i>. 6. PIP Seymour, <i>The Artist's Handbook, A Complete Professional Guide to Materials and Techniques</i> 7. <i>Materials and Techniques in Art</i> by Gerald W. R. Ward Published by Oxford University Press 8. <i>Vision and Creation</i> by Nandalal Bose, Visva Bharati University Publication. 9. <i>Techniques of Indian Painting</i>, Jayantha Chakravarty. 10. <i>Print Making Today</i>– Jules Heller 11. <i>Digital Printmaking</i>– George Whale and Naren Barfield. 12. <i>Great Print of the world</i>– Peter di Gabor			
Learning Outcomes (not more)	After completing the course, student will be able to get knowledge of practicing the techniques of stretching canvas on the different frame, and get practiced in preparation of canvas sizing in different techniques. Students will know about Sgraffito, its technique and			

than 100 words)	styles, and different surfaces and materials used for Sgraffito. Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society.
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Course Title	A21PANMJ73: Creative Composition-I			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	4	4
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Analyze composition in the context of contemporary art. Develop personal expression. Explore oil, acrylic and mix media.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Developing independent compositions.			30
II	Encouraging spontaneity and experimentation.			30
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.			60
IV				
V				
Texts/References	1. <i>Theories of Modern Art: A Source Book by Artists and Critics</i> (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor 2. <i>Meanings of Abstract Art: Between Nature and Theory</i> (Routledge Advances in Art and Visual Studies) by Paul Crowther and Isabel Wünsche.			
Learning Outcomes (not more than 100 words)	Critical knowledge of composition and its execution in the context of contemporary art. Analyze the relevance of composition to contemporary art. Ability to develop personal expression.			

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Course Title	A21PANMJ74: Life Study			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	This course aims to make students able to study from live models (male and female), with exploring various application methods and rendering techniques towards life portraiture and other supporting elements present with model.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Study of Human anatomy/body in detail – Male & Female			24
II	Practice the structural drawings different angles of Head, Hands, Torso, Legs, etc.			24
III	Exploration of various possibilities of expression and different ages.			20
IV	Critical and Analytical study of great old masters paintings.			20
V	Life study by using different styles of Painting techniques.			32
Texts / References	1. <i>Constructive Anatomy</i>, by George B. Bridgman. 2. <i>Painting Portraits and Figures in Watercolor</i>, by Mary Whyte 3. <i>Figure Drawing</i>, by Mitchell Hampton. 4. <i>Anatomy a Complete Guide for Artists</i>, by Joseph Sheppard. 5. <i>Figure Drawing for Artists</i>, by Steve Huston. 6. <i>Human Figure Drawing</i>, by Daniel Brumbilla 7. <i>The Anatomy of Style</i>, by Patrick J. Jones. 8. <i>Classical Human Anatomy in Motion: The Artist's Guide to the Dynamics of Figure Drawing</i>, by Valerie L. Winslow. 9. <i>The Portrait and Figure Painting Book</i>, by Wendon Blake			
Learning Outcomes (not more than 100 words)	By this course study, the students will be able to develop their skills by observing and interpreting the shape of human body traits and to see almost every form of curve, line and subtle undulation found in human figure.			

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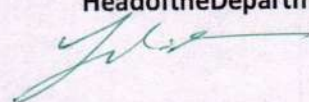
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CourseTitle		A21PANMJ75:Mural/Sgraffito		
CategoryofCourse		Major		
Credits&HourofTeaching		Theory	Practical	Cumulative
	Credits	0	02	02
	HoursofTeaching (Total)	0	60	60
CourseObjectives (notmorethan100words)		IntroducingthebasicideasofSgraffitoandtechniques toexpressandrepresent accordancewithdifferentsurfaceslikewallorCementslab,Terracottaoranyother new surfaces.		
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.		
Units	Coursecontent			Hr.of Teaching
I	Whatis Sgraffito?			15
II	TypesofSgraffitoanditstechniquesandstyles			15
III	LearningthetechniquesofSgraffitoanddifferentsurfacesandmaterials			15
IV	IntroductiontoArtistswhohavedonesomeexperimentationonSgraffitoandtheir Techniques.			15
V				
Texts/References		1. MaterialsandTechniquesinArtbyGeraldW.R.WardPublished byOxfordUniversity Press 2. VisionandCreationbyNandalalBose,ViswabharatiUniversityPublication. 3. TechniquesofIndianPainting,JayanthaChakravarty.		
LearningOutcomes (not more than 100 words)		Learn the drawing,cartoon, surface preparation, color preparationformaking forSgraffito andtoawareoftheIndianandwesternstyleofFrescoPaintings,differentTechniques,and getanideaofbothtraditionalandcontemporaryArtistsinFrescotradition.		

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CourseTitle		A21PANMJ76:PrintMaking			
CategoryofCourse		Major			
Credits&Hoursof Teaching		Theory	Practical	Cumulative	
		Credits	0	02	02
		HoursofTeaching(Total)	0	60	60
CourseObjectives (not more than 100 words)		• Understandingofmaterials,toolsandmethodsofPlanography,viscosityPrinting. • Introductorstudyofintaglio,Planography,viscosityprintingwithpracticalexercisein class. • Skilledincreatingtexturesaccordingtothesurfaceaccordingtothematrix. • Understanddifferentmethodsofprintingi.emonoprint,stencilandmachineprint. • Expertiseinvalidpossibilitiesandlimitationsofprintmakingmaterials. • HandledifferentprintmakingmaterialsofLithographyandEtching. • Tounderstandandsummarizethetechnicalaspectandprocesswhichinvolvesgrinding, drawing, gumming, etching, rolling and at last printing. • Developasensibilitytohowtodevelopadrawingaccordingtothemediumtheyare goingtouse.			
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith defined hourofteachingforeachunit.			
Units	Coursecontent			Hr.of Teaching	
I	SketchingandLayouting			10	
II	FinalLayoutinBlack&WhiteandColour			10	
III	PlatemakingonPlanographyand viscosity			15	
IV	Understanddifferentmethodsofprinting			10	
V	FinalPrintingandReproduction			15	
Texts / References		1. New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, PublishedJointlybyAjantaOffset&PackagingsLtd.&VadharaArtGallery,NewDelhi,1997 2. HowtoidentifyPrints,BamberGascolgen,PublisherThames&Hudson,EditionSecond, Publication 25 May, 2004 3. PrintsandPrintmaking(Anintroductiontothehistoryandtechnique) AntonyGriffiths,BritishMuseumPress,13May,1996,ISBN -10-071412608X			
Learning Outcomes (notmore than 100 words)		Sketching,layouting,Self-learningassignments,Effectivequestions,presentation,Givingtasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependantandlife-longlearninginthebroadperspectiveofartprojects,commissionedwork, newinventionsandtechnologicalchangesinsocialandculturalvalueincontemporaryworld.			

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Course Title	A21PANMJ77: Human Figure Drawing			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)	Drawing can help in improve observation and representation skills and attention to detail. It can improve pictorial quality, composition, perspective, proportion and proper execution. It approach gesture drawing with perfection and analyze movement and posture in the body. It helps to understand the use of forms and volume of the figure, shape and anatomical position.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hours of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Quick drawing that show the movement or mass of a figure. Medium- Pencil, Charcoal, ink Size- Full Sheet			10
II	Human figure drawing in different postures including sitting, standing and sleeping. Medium- Pencil, Charcoal, ink Size- Full Sheet			25
III	Human anatomy drawing with different age groups and gender to study the relative proportions. Medium- Pencil, Charcoal, ink Size- Full Sheet			25
IV				
V				
Texts / References	1. <i>Anatomy for Sculpture Understanding the Human Anatomy</i> by Uldis with Sandis Kondrats, Anatomy Next, Inc., 3rd edition, 2014 2. <i>Bridgman's complete guide to drawing from life</i> by George Brant Bridgman, Sterling, New York, 2009 3. <i>Figure Drawing</i> by Michael Hampton, M. Hampton, 2nd edition, India, 2009			
Learning Outcomes (not more than 100 words)	Develop the drawing ability and improve the observational skill and rendering of shape, tone, pattern, and texture.			

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Course Title	A21PANMN71: Life Study*			
Category of Course	Minor			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	This course aims to make students able to study from live models (male and female), with exploring various application methods and rendering techniques towards life portraiture and other supporting elements present with model.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Study of Human anatomy/body in detail – Male & Female			24
II	Practice the structural drawings different angles of Head, Hands, Torso, Legs, etc.			24
III	Exploration of various possibilities of expression and different ages.			20
IV	Critical and Analytical study of great old masters paintings.			20
V	Life study by using different styles of Painting techniques.			32
Texts / References	1. <i>Constructive Anatomy</i>, by George B. Bridgman. 2. <i>Painting Portraits and Figures in Watercolor</i>, by Mary Whyte 3. <i>Figure Drawing</i>, by Mitchell Hampton. 4. <i>Anatomy a Complete Guide for Artists</i>, by Joseph Sheppard. 5. <i>Figure Drawing for Artists</i>, by Steve Huston. 6. <i>Human Figure Drawing</i>, by Daniel Brumbilla 7. <i>The Anatomy of Style</i>, by Patrick J. Jones. 8. <i>Class Human Anatomy in Motion: The Artist's Guide to the Dynamics of Figure Drawing</i>, by Valerie L. Winslow. 9. <i>The Portrait and Figure Painting Book</i>, by Wendon Blake			
Learning Outcomes (not more than 100 words)	By this course study, the students will be able to develop their skills by observing and interpreting the shape of human body parts and to see almost every form of curve, line and subtle undulation found in human figure.			

*Can be opted as minor course by the students having major other than Painting.

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Faculty of Visual Arts				
Course Title	A21PANMJ81: History of Visual Arts & Design-VIII			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	3	0	3
	Hour of Teaching (Total)	45	0	45
Course Objectives (not more than 100 words)	Seeing the developments of modern and post-modern approach and areas of Western art which makes perfect and collective knowledge and historic view of Western modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content			Hr. of Teaching
I	Contemporary Indian Art 1. Background of Modern Painting in India: Company, Folk and Popular, Raja Ravi Verma etc.			16
II	2. Revivalism: Bengal School, Bombay School			13
III	3. Art Circles of the Mid 20 th century: a. Progressive Artist Group b. Calcutta Group c. Delhi Silpi Chakra			16
IV				
V				
Texts/References	1. समकालीन भारतीय कला by Mamta Chaturvedi 2. भारतीय चित्रकला का इतिहास by A.B. Verma 3. कला रीति-रिवाज by A.R. Agrawal 4. आधुनिक भारतीय चित्रकला by Giriraj Kishor Agrawal 5. Company Painting by Mildred Archer 6. भारतीय कला by Dr. Rajesh Vyas			
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Western modern, post-modern and contemporary forms of Western art and its understanding.			

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Course Title	A21PANMJ82: Material and Method – VI			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	01	0	01
	Hour of Teaching (Total)	15	0	15
Course Objectives (not more than 100 words)	This paper aims to learn the practices of techniques of stretching canvas on frame, prepare and sizing of canvas. Introducing the basic ideas of Metal Enameling and techniques to express and represent accordance with different Architecture or space. Analyze and appreciate the art works of a printmaker and create art works getting influenced by the concept, content, theme, composition, technique, and printing style of the printmaker chosen.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	<u>Types of Priming or Ground:</u> (a) Oil ground (b) Gesso or Chalk ground (c) Emulsion ground Oil Painting Methods and Technique			5
II	Techniques of Metal Enamelling, Methods and Materials of Mural			5
III	<u>Mixed Media – II:</u> Digital archive print, digital lay outting photo etching, colour separation, embossed print, lift ground technique, open bite, photogravure, rainbow roll, stipple engraving, wood engraving.			5
IV				
V				
Texts / References	1. Norman Buchanan, <i>Painting and the Joy of Colour</i>. 2. Hilaire Hiler, <i>Notes on the Technique of Painting</i>. 3. Elizabeth Tate Macdonald, <i>The Encyclopedia of Painting Techniques</i>. 4. John Mills, <i>Painting Made Easy</i>. 5. Ray Smith, <i>The Artist's Handbook</i>. 6. PIP Seymour, <i>The Artist's Handbook, A Complete Professional Guide to Materials and Techniques</i> 7. <i>Art of metal Enameling..</i> 8. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University 9. <i>Offset Printing from stone and plates</i> – Charles Harrap. 10. <i>The Printed Picture, Four Centuries of Indian Printmaking</i>, Paula Sengupta, Volume I & II publisher Delhi Art Gallery, New Delhi, 2012 11. <i>New Ways of Colour Printmaking, Significance of Materials and Processes</i>, Krishna Reddy, Published Jointly by Ajanta Offset & Packagings Ltd. & Vadhera Art Gallery, New Delhi, 1997			
Learning Outcomes	After completion of the course, student will be able to get knowledge of practicing the techniques of preparing of different grounds. A student can also get mastership in oil			



(not more than 100 words)	painting method and techniques. Students will be able to learn the Enameling techniques and style and different usages of spaces or objects, both in India and abroad. Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural and social responsibility for sustainable development of society and commodities as well. Raise employability in the field of art, writing, curating and museum.
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Course Title	A21PANMJ83: Creative Composition-II			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	6	6
	Hour of Teaching (Total)	0	180	180
Course Objectives (not more than 100 words)	Creating finished compositions with focus on personal expression and means to defend it. Exploration with oil, acrylic and mix media on various surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Practical exercises on developing independent compositions and writing a concept note or artists statement.			50
II	Studio exercises encouraging spontaneity and experimentation.			50
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.			80
IV				
V				
Texts/References	1. <i>Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art)</i> by Herschel B. Chipp, Peter Selz and Joshua C. Taylor 2. <i>Meanings of Abstract Art: Between Nature and Theory (Routledge Advances in Art and Visual Studies)</i> by Paul Crowther and Isabel Wünsche.			
Learning Outcomes (not more than 100 words)	Ability to develop personal expression and defend or articulate it by writing an artist's statement or concept note. Critical knowledge of composition and its execution in the context of contemporary art. Ability to identify the relevance of composition to contemporary art.			

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Course Title		A21PANMJ84: Creative Drawing		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	4	4
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)		Understanding the Figure-space relationship and analysis of contemporary vocabulary of drawing. Exploration of drawing as an independent medium of creative expression.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	Drawing based on figurative study.			30
II	Drawings based on the inspiration from contemporary art practices.			40
III	Practical exercises based on experimental approach to achieve a personal drawing style. Work in oil, acrylic and mix media on canvas and other surfaces.			50
IV				
V				
Texts/References		1. <i>Theories of Modern Art: A Source Book by Artists and Critics</i> (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor 2. <i>Interpreting Art: Reflecting, Wondering, and Responding</i> by Terry Barrett 3. <i>The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories</i> (Bloomsbury) by Natalia Iacobelli and Tiziana Andina.		
Learning Outcomes (not more than 100 words)		Ability to articulate figure-space relationship and identify the relevance of drawing to contemporary art. Apply knowledge acquired from contemporary art practices to intensive execution of drawings. Apply the capabilities to develop imaginative and creative drawings. Develop an individual direction and personal style.		

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CourseTitle		A21PANMJ85:Mural/MetalEnameling			
CategoryofCourse		Major			
Credits&HoursofTeaching			Theory	Practical	Cumulative
		Credits	0	02	02
		HoursofTeaching (Total)	0	60	60
CourseObjectives (notmorethan100words)		IntroducingthebasicideasofMetalEnamelingandtechniques to express and represent accordance with architecture or space.			
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	Coursecontent				Hr.of Teaching
I	WhatisMetalEnameling?				15
II	MetalEnamelinganditstechniquesandstyles				15
III	LearningthetechniquesofMetalEnamelinganddifferentusagesofspacesor objects.				15
IV	IntroductiontoArtistswhohavedonesomeexperimentationonMetalEnameling and their Techniques both in India and abroad.				15
V					
Texts/References		1. Enameling -TheComplicityofFireandArtbyAndreuVilasis. 2. MaterialsandTechniquesinArtbyGeraldW.R. WardPublishedbyOxfordUniversity Press			
LearningOutcomes (not more than 100 words)		Learnthedrawing,cartoon,surfacepreparation,colorpreparationformakingformetal enameling and to aware of the Indian and western style of Fresco Paintings, different TechniquesandgetanideaofbothtraditionalandcontemporaryArtistsinmetalenameling.			

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CourseTitle		A21PANMJ86:PrintMaking			
CategoryofCourse		Major			
Credits&Hourof Teaching			Theory	Practical	Cumulative
		Credits	0	02	02
		HoursofTeaching(Total)	0	60	60
CourseObjectives (not more than 100 words)		• Understandingofmaterials,toolsandmethodsof DigitalandMixMediaPrintingon matrix. • Introductorystudyofintaglio,PlateLithographyorDigitalandMixMedia Printingwith practical exercise in class. • Skilledincreatingtexturesaccordingtothesurfaceaccordingtothematrix. • Understanddifferentmethodsofprintingi.elithographic(Aluminum)andintaglioprint with mix Media. • Expertiseinvalidpossibilitiesandlimitationsofprintmakingmaterials. • HandledifferentprintmakingmaterialsofLithographyandEtching. • Tounderstandandsummarizethetechnicalaspectandprocesswhichinvolvesgrinding, drawing, gumming, etching, rolling and at last printing. • Developasensibilitytohowtodevelopadrawingaccordingtothemediumtheyare going to use.			
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith defined hourofteachingforeachunit.			
Units	Coursecontent				Hr.of Teaching
I	SketchingandLayouting				10
II	FinalLayoutinBlack&WhiteandColour				10
III	PlatemakingonDigitalandMixMediaonmatrix.				15
IV	Understanddifferentmethodsofprinting				10
V	FinalPrintingandReproduction				15
Texts / References		1. ThePrintedPicture,FourCenturiesofIndianPrintmaking,PaulaSengupta,Volumel&II, publisher Delhi Art Gallery, New Delhi, 2012 2. NewWaysofColourPrintmaking,SignificanceofMaterialsandProcesses,KrishnaReddy, Published Jointly by Ajanta Offset &Packagings Ltd. &Vadhera Art Gallery, New Delhi, 1997 3. HowtoidentifyPrints,BamberGascolgen,PublisherThames&Hudson,EditionSecond, Publication 25 May, 2004 4. Prints and Printmaking (An introduction to the history and technique) AntonyGriffiths,BritishMuseumPress,13May,1996,ISBN -10-071412608X			
Learning Outcomes (notmore than 100 words)		Sketching,layouting,Self-learningassignments,Effectivequestions,presentation,Givingtasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependentandlife-longlearninginthebroadperspectiveofartprojects,commissionedwork, new inventions and technological changes in social and cultural value in contemporary world.			

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Course Title	A21PANMN81: Creative Drawing*			
Category of Course	Minor			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	4	4
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Understanding the figure-space relationship and analysis of contemporary vocabulary of drawing. Exploration of drawing as an independent medium of creative expression.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Drawing based on figurative study.			30
II	Drawings based on the inspiration from contemporary art practices.			40
III	Practical exercises based on experimental approach to achieve a personal drawing style. Work in oil, acrylic and mix media on canvas and other surfaces.			50
IV				
V				
Texts/ References	1. <i>Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art)</i> by Herschel B. Chipp, Peter Selz and Joshua C. Taylor 2. <i>Interpreting Art: Reflecting, Wondering, and Responding</i> by Terry Barrett 3. <i>The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories</i> (Bloomsbury) by Natalia Iacobelli and Tiziana Andina.			
Learning Outcomes (not more than 100 words)	Ability to articulate figure-space relationship and identify the relevance of drawing to contemporary art. Apply knowledge acquired from contemporary art practices to intensive execution of drawings. Apply the capabilities to develop imaginative and creative drawings. Develop an individual direction and personal style.			

***Can be opted as minor course by the students having major other than Painting.**

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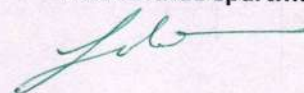


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CourseTitle		A21PANMJ7R1:HistoryofVisualArts&Design-VII			
CategoryofCourse		Major			
Credits&Hourof Teaching		Theory	Practical	Cumulative	
	Credits	3	0	3	
	HourofTeaching(Total)	45	0	45	
Course Objectives (notmorethan100 words)		Seeing the developments of modern and post-modern approach and areas of Western artwhichmakesperfectandcollectiveknowledgeandhistoricviewofWesternmodern paintings,toexplorethemultifaceteddimensionsofpost-modernandcontemporary art form.			
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	CourseContent			Hr.ofTeaching	
I	ModernTrends of WesternPainting 4. Impressionism–1879-1890 5. Neo-Impressionism1884-1886 6. Post-Impressionism1885-1905			15	
II	ModernArtfromEarly20 th CenturyinWest 4. Fauvism–1905-1910 5. Cubism–1907-1921 6. Expressionism–1905-1925			15	
III	ModerntrendsofWesternSculpture:OriginofModernSculpture–TheCubist &The Futurist			15	
IV					
V					
Texts/References		7. यूरोपीयचित्रकलाकाइतिहासbyR.V.Sakhalkar. 8. पश्चिमीचित्रकलाbyAshok 9. HistoryofModernArtbyH.H.Arnason 10. HistoryofArtbyH.W.Jhonson 11. ModernPainting:fromImpressionismtoAbstractArt 12. TheHistoryofWorldSculpturebyGermainBazin			
LearningOutcomes (notmorethan100 words)		Employ a vocabulary of both general and specialized in both speaking and writing and demonstrateknowledgeofartintheculturalandhistoriccontextsofWesternmodern, post-modernandcontemporaryformsofWesternartanditsunderstanding.			

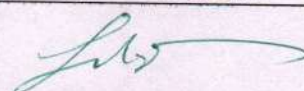
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Course Title		A21PANMJ7R2: Material and Method-V		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	01	0	01
	Hour of Teaching (Total)	15	0	15
Course Objectives (not more than 100 words)		This paper aims to learn about practices of techniques of stretching canvas on frame, preparation of canvas – Under priming size, Leather – waste size, Casein size, Fish-Glue size, etc. Introducing the basic ideas of Sgraffito and techniques to express and represent accordance with different surfaces like wall, Cement slab or Terracotta or any other new surfaces. Explore various themes, mediums, techniques, tools, matrix, materials, style of varied printmakers which will enable the student to develop their own individual style and technique.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	<u>Canvas Stretching:</u> Canvas stretchers and the technique of stretching canvas on the frame. <u>Preparation of Canvas:</u> (a) Under-Priming or Sizing (b) Leather-Waste size (c) Casein size (d) Fish-Glue size			5
II	Techniques of Sgraffito, Methods and Materials of Mural			5
III	<u>Mixed Media-I:</u> (c) Experiments with combined graphic techniques and mediums. (d) Types of paper, plate, rollers for printmaking.			5
IV				
V				
Texts / References	13. Norman Buchanan, <i>Painting and the Joy of Colour</i>. 14. Hilaire Hiler, <i>Notes on the Technique of Painting</i>. 15. Elizabeth Tate Macdonald, <i>The Encyclopedia of Painting Techniques</i>. 16. John Mills, <i>Painting Made Easy</i>. 17. Ray Smith, <i>The Artist's Handbook</i>. 18. PIP Seymour, <i>The Artist's Handbook, A Complete Professional Guide to Materials and Techniques</i> 19. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press 20. <i>Vision and Creation</i> by Nandalal Bose, Visva Bharati University Publication. 21. <i>Techniques of Indian Painting</i>, Jayantha Chakravarty. 22. <i>Print Making Today</i>—Jules Heller 23. <i>Digital Printmaking</i>—George Whale and Naren Barfield. 24. <i>Great Prints of the world</i>—Peter di Gabor			
Learning Outcomes (not more)	After completing the course, student will be able to get knowledge of practicing the techniques of stretching canvas on the different frame, and get practiced in preparation of canvassizing in different techniques. Students will know about Sgraffito, its technique and			



than 100 words)	styles, and different surfaces and materials used for Sgraffito. Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society.
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CourseTitle	A21PANM7R3:ResearchMethodology				
Categoryof Course	Major				
Credits&Hour of Teaching		Theory	Practical	Cumulative	
	Credits	3	0	3	
	HourofTeaching(Total)	45	0	45	
Course Objectives(not morethan 100 words)	Make students aware with different research methodologies. The focus will be on developingtheabilitytoselectmostsuitablemethodologyandprocessforwritingand publication.				
CourseContent	Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.				
Units	CourseContent		Hr.ofTeaching		
I	Introduction,ImportanceandProcessofResearch		8		
II	SelectionandFormulationofResearchProblem		8		
III	ClassificationandSelectionofAppropriateResearch Process		9		
IV	ResearchMethodologyandProcessforVisualArts		10		
V	WritingtheResearchReport		10		
Texts / References	1. ResearchMethods in EducationbyKeithMorrison,LouisCohenandLawrence Manion, 1980. 2. IntroducingResearchMethodology:ABeginner'sGuidetoDoingaResearchProject byUweFlick, 2015. 3. ResearchMethodologyAStep-by-StepGuideforBeginnersbyRanjitKumar,Sage Publications Pvt. Ltd, 2023.				
Learning Outcomes (notmorethan 100 words)	Ability to identify research gap and formulating research problem having scope and relevance in general and particular to their area of specialization. The students will be abletowriteandpublishtheirresearchprojects subsequentlylearningtocarryoutmajor researchprojectsinfuture.				

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Course Title	A21PANMJ7R4: Creative Composition-I			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	5	5
	Hour of Teaching (Total)	0	150	150
Course Objectives (not more than 100 words)	Analyze composition in the context of contemporary art. Develop personal expression. Explore oil, acrylic and mix media.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Developing independent compositions.			40
II	Encouraging spontaneity and experimentation.			40
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.			70
IV				
V				
Texts/References	<i>Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor</i> <i>Meanings of Abstract Art: Between Nature and Theory (Routledge Advances in Art and Visual Studies) by Paul Crowther and Isabel Wünsche.</i>			
Learning Outcomes (not more than 100 words)	Critical knowledge of composition and its execution in the context of contemporary art. Analyze the relevance of composition to contemporary art. Ability to develop personal expression.			

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Course Title	A21PANMJ7R5: Figurative Composition-I			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	5	5
	Hour of Teaching (Total)	0	150	150
Course Objectives (not more than 100 words)	Analyze figurative approach to composition in the context of contemporary art. Develop personal expression through figurative articulation. Explore oil, acrylic and mix media.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Developing independent method of figuration.			40
II	Encouraging spontaneity and experimentation.			40
III	Practical exercises based on compositional articulation of human body structure to work in oil, acrylic and mix media on canvas and other surfaces.			70
IV				
V				
Texts/References	1. <i>Theories of Modern Art: A Source Book by Artists and Critics</i> (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor 2. <i>Interpreting Art: Reflecting, Wondering, and Responding</i> by Terry Barrett 3. <i>The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories</i> (Bloomsbury) by Natalia Iacobelli and Tiziana Andina.			
Learning Outcomes (not more than 100 words)	Critical knowledge of figurative composition and its execution in the context of contemporary art. Analyze the relevance of figurative approach to contemporary art. Ability to develop personal expression.			

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CourseTitle		A21PANMJ7R6:Mural/NewMedia			
CategoryofCourse		Major			
Credits&HoursofTeaching			Theory	Practical	Cumulative
		Credits	0	04	04
		HoursofTeaching (Total)	0	120	120
CourseObjectives (notmorethan100words)		IntroducingthebasicideasofNewMediaMuralandtechniques to express and representaccordancewithdifferentsurfaceslikewallorCementslab,Terracottaor any other new surfaces or any interior or exterior of architecture.			
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	Coursecontent				Hr.of Teaching
I	WhatisNewMediainMural?				30
II	TypesofNewMediaanditstechniquesandstyles				30
III	LearningthetechniquesofNewMediaorMixedMediaanddifferenturfacesand materials				30
IV	IntroductiontoArtistswhohavedonesomeexperimentationonNewMedia/Mixed Mediaand their Techniques.				30
V					
Texts/References		1. MaterialsandTechniquesinArtbyGeraldW.R.WardPublishedbyOxfordUniversity Press 2. NewMediaArtpublishedbyTaschen. 3. IntroductiontoNewMediaArtpublishedbyPress Books.			
LearningOutcomes (not more than100 words)		New Media or Mixed media is very important areas of the fast moving situation of the ContemporaryartinIndiaandthewest.Studentswillexplorenewpossibilitiesofusingthis NewMedia ideas andtechniques inthe current spaces like Corporatehotels,Companies or Airportoranyprivateandpublicspacesandthecurrentrequirements ofthe society.			

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	A21PANMJ7R7: Exploration in Print Making			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	• Understanding of materials, tools and methods of Planography, Digital and Mix Media Printing. • Introductory study of intaglio, Planography or Digital and Mix Media Printing with practical exercise in class. • Skilled in creating textures according to the surface according to the matrix. • Understand different methods of printing i.e. monoprint, stencil and machine print. • Expertise in valid possibilities and limitations of printmaking materials. • Handle different printmaking materials of Lithography and Etching. • To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. • Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Sketching and Layouting			20
II	Final Layout in Black & White and Colour			20
III	Plate making on Planography, Digital and Mix Media			20
IV	Understand different methods of printing			30
V	Final Printing and Reproduction			30
Texts / References	1. <i>New Ways of Colour Printmaking, Significance of Materials and Processes</i>, Krishna Reddy, Published Jointly by Ajanta Offset & Packagings Ltd. & Vadhera Art Gallery, New Delhi, 1997 2. <i>How to Identify Prints</i>, Bamber Gascoigne, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004 3. <i>Prints and Printmaking (An introduction to the history and technique)</i> 4. <i>Antony Griffiths</i>, British Museum Press, 13 May, 1996, ISBN-10-071412608X			
Learning Outcomes (not more than 100 words)	Sketching, layouting, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY
(Detailed Syllabus of B.F.A. in Painting (Sem.-VII-R) under NEP 2020)

**Department of Painting Faculty
of Visual Arts**

CourseTitle		A21PANMN7R1:Mural/NewMedia*			
CategoryofCourse		Major			
Credits&HourofTeaching			Theory	Practical	Cumulative
		Credits	0	04	04
		HoursofTeaching (Total)	0	120	120
CourseObjectives (notmorethan100words)		IntroducingthebasicideasofNewMediaMuralandtechniquestoexpress and representaccordancewithdifferentsurfaceslikewallorCement slab,Terracottaor any other new surfaces or any interior or exterior of architecture.			
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	Coursecontent				Hr.of Teaching
I	WhatisNewMediainMural?				30
II	TypesofNewMediaanditstechniquesandstyles				30
III	LearningthetechniquesofNewMediaorMixedMediaanddifferentsurfacesand materials				30
IV	IntroductiontoArtistswhohavedonesomeexperimentationonNewMedia/Mixed Mediaand their Techniques.				30
V					
Texts/References		4. MaterialsandTechniquesinArtbyGeraldW.R. WardPublishedbyOxfordUniversity Press 5. NewMediaArtpublishedbyTaschen. 6. IntroductiontoNewMediaArtpublishedbyPress Books.			
LearningOutcomes (not more than100 words)		New Media or Mixed media is very important areas of the fast moving situation of the ContemporaryartinIndiaandthewest.Studentswillexplorenewpossibilitiesofusingthis New Media ideas and techniques in the current spaces like Corporate hotels, Companies or Airportoranyprivateandpublicspacesandthecurrentrequirements ofthe society.			

***Can be opted as minor course by the students having major other than Painting.**

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY**(Detailed Syllabus of B.F.A. in Painting (Sem.-VII-R) under NEP 2020)****Department of Painting****Faculty of Visual Arts**

CourseTitle		A21PANMN7R2:ExplorationinPrintMaking*			
CategoryofCourse		Major			
Credits&Hourof Teaching			Theory	Practical	Cumulative
		Credits	0	04	04
		HoursofTeaching(Total)	0	120	120
CourseObjectives (not more than 100 words)		- Understandingofmaterials,toolsandmethodsofPlanography,DigitalandMixMedia Printing. - Introductorstudyofintaglio,PlanographyorDigitalandMixMediaPrintingwith practical exercise in class. - Skilledincreatingtexturesaccordingtothesurfaceaccordingtothematrix. - Understanddifferentmethodsofprintingi.e.monoprint,stencilandmachineprint. - Expertiseinvalidpossibilitiesandlimitationsofprintmakingmaterials. - HandledifferentprintmakingmaterialsofLithographyandEtching. - Tounderstandandsummarizethetechnicalaspectandprocesswhichinvolvesgrinding, drawing, gumming, etching, rolling and at last printing. - Developasensibilitytohowtodevelopadrawingaccordingtothemediumtheyare goingtouse.			
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith defined hourofteachingforeachunit.			
Units	Coursecontent				Hr.of Teaching
I	SketchingandLayouting				20
II	FinalLayoutinBlack&WhiteandColour				20
III	PlatemakingonPlanography,DigitalandMixMedia				20
IV	Understanddifferentmethodsofprinting				30
V	FinalPrintingandReproduction				30
Texts / References		5. New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, PublishedJointlybyAjantaOffset&PackagingsLtd.&VadheraArtGallery,NewDelhi,1997 6. HowtoIdentifyPrints,BamberGascolgen,PublisherThames&Hudson,EditionSecond, Publication 25 May, 2004 7. PrintsandPrintmaking(Anintroductiontothehistoryandtechnique) 8. AntonyGriffiths,BritishMuseumPress,13May,1996,ISBN-10-071412608X			
Learning Outcomes (notmore than 100 words)		Sketching,layouting,Self-learningassignments,Effectivequestions,presentation,Givingtasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependantandlife-longlearninginthebroadperspectiveofartprojects,commissionedwork, newinventionsandtechnologicalchangesinsocialandculturalvalueincontemporaryworld.			

*Can be opted as minor course by the students having major other than Painting.

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY
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Department of Painting Faculty

of Visual Arts

CourseTitle	A21PANDS8R1: Dissertation			
CategoryofCourse	Major			
Credits&Hourof Teaching		Theory	Practical	Cumulative
	Credits	12	0	12
	HourofTeaching(Total)	180	0	180
Course Objectives (notmorethan100 words)	Inculcatetheabilitytoexplaindifferentaspectsoftheircreationincluding conceptual, aesthetical and technical.			
CourseContent	Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalong withdefinedhourofteachingforeachunit.			
Units	CourseContent	Hr.ofTeaching		
I	Identifying their source of inspiration / core of their artpracticeandcollectingtheauthenticcumrelevant data.	40		
II	Studyingtheirownstylisticdevelopmentandcurrent practiceincludingconceptualandpractical/technical approachwithacomparativeandcriticalapproach.	50		
III	Detailedresearchproject(Approx.5000words)based ontheirstudiopractice/analysis/explorationfollowing the standards already laid down for research as per the UGC guidelines with at least one publication in Scopusindexed/UGCCARElistedjournal.	90		
IV				
V				
Texts/References	1. TheCraftofResearchbyWayneC.Booth,JosephWilliamsandGregoryG. Colomb, 2016. 2. ResearchDesign:Qualitative,QuantitativeandMixedMethodApproaches by John W. Crewel, J. David Creswell, 2014. 3. QualitativeInquiryandResearchDesign:ChoosingAmongFiveApproaches by John W. Creswell, 2016.			
LearningOutcomes (notmorethan100 words)	Abilitytounderstandandexplainvariousaspectsoftheartworks.Equippedwith required set of skills to curate the art exhibition.			

Head of the Department



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Course Title		A21PANMJ8R2: Creative Composition-II		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	4	4
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)		Creating finished compositions with focus on personal expression and means to defend it. Exploration with oil, acrylic and mix media on various surfaces.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	Practical exercises on developing independent compositions and writing a concept note or artists statement.			40
II	Studio exercises encouraging spontaneity and experimentation.			40
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.			40
IV				
V				
Texts/References		1. <i>Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art)</i> by Herschel B. Chipp, Peter Selz and Joshua C. Taylor 2. <i>Meanings of Abstract Art: Between Nature and Theory (Routledge Advances in Art and Visual Studies)</i> by Paul Crowther and Isabel Wünsche.		
Learning Outcomes (not more than 100 words)		Ability to develop personal expression and defend or articulate it by writing an artist's statement or concept note. Critical knowledge of composition and its execution in the context of contemporary art. Ability to identify the relevance of composition to contemporary art.		

Head of the Department



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Course Title	A21PANMJ8R3: Figurative Composition-II			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	4	4
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Creating finished composition with figurative approach with focus on personal expression and means to defend it. Exploration with oil, acrylic and mix media on different surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Practical exercises on developing independent compositions and writing a concept note or artists statement.			40
II	Studio exercises encouraging spontaneity and experimentation.			40
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.			40
IV				
V				
Texts/References	1. <i>Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art)</i> by Herschel B. Chipp, Peter Selz and Joshua C. Taylor 2. <i>Interpreting Art: Reflecting, Wondering, and Responding</i> by Terry Barrett 3. <i>The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories</i> (Bloomsbury) by Natalia Iacobelli and Tiziana Andina.			
Learning Outcomes (not more than 100 words)	Ability to develop personal expression and defend or articulate it by writing an artist's statement or concept note. Critical knowledge of figurative composition and its execution in the context of contemporary art. Ability to identify the relevance of figuration to contemporary art.			

Head of the Department



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Course Title		A21PANMJ8R4: Mural Design as Public Art		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)		Introducing the basic ideas of Public Art and its techniques to express and represent accordance with different Public or private spaces or any environment, and also introduce artists involved both in India and abroad.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	What is Public Art			30
II	Types of Public Art and its approach and context			40
III	Introduce the artist involved in the areas of Public Art and environmental art in India and abroad.			50
IV				
V				
Texts/References	1. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press. 2. <i>Practice of Public Art</i> published by Routledge. 3. <i>Santiniketan Mural</i>, Viswabharati University Publication.			
Learning Outcomes (not more than 100 words)	Public Art and Environmental Art is very important areas of the fast moving situation of the Contemporary art in India and the west. Students will explore new possibilities of using this ideas and techniques in the current spaces like different Environment like Corporate hotels, Companies or Airport or any private and public spaces and the current requirements of the society.			

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY

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Department of Painting

Faculty of Visual Arts

CourseTitle	A21PANMJR5:ExplorationinPrintMaking			
Categoryof Course	Major			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	HoursofTeaching(Total)	0	120	120
Course Objectives (not more than 100 words)	• Understandingofmaterials,tools andmethodsofPlanography,DigitalandMixMedia Printing. • Introductorystudyofintaglio,PlanographyorDigitalandMixMediaPrintingwithpractical exercise in class. • Skilledincreatingtexturesaccordingtothesurfaceaccordingtothematrix. • Understanddifferentmethodsofprintingi.emonoprint,stencilandmachineprint. • Expertiseinvalidpossibilitiesandlimitationsofprintmakingmaterials. • HandledifferentprintmakingmaterialsofLithographyandEtching. • Tounderstandandsummarizethetechnicalaspectandprocesswhichinvolvesgrinding, drawing, gumming, etching, rolling and at last printing. • Developasensibilitytohowtodevelopadrawingaccordingtothemediumtheyaregoingto use.			
Course Content	Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwithdefinedhour ofteachingforeachunit.			
Units	Coursecontent			Hr.of Teaching
I	SketchingandLayouting			20
II	FinalLayoutinBlack&WhiteandColour			20
III	Platemakingonlithographic(Aluminum),DigitalandMixMedia			20
IV	Understanddifferentmethodsofprinting			30
V	FinalPrintingandReproduction			30
Texts / References	1. ThePrintedPicture,FourCenturiesofIndianPrintmaking,PaulaSengupta,VolumeI&II,publisher Delhi Art Gallery, New Delhi, 2012 2. New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, PublishedJointlybyAjantaOffset&PackagingsLtd.&VadheraArtGallery,NewDelhi,1997 3. HowtoidentifyPrints,BamberGascolgen,PublisherThames&Hudson,EditionSecond, Publication 25 May, 2004 4. PrintsandPrintmaking(Anintroductiontothehistoryandtechnique) 5. AntonyGriffiths,BritishMuseumPress,13May,1996,ISBN-10-071412608X			
Learning Outcomes (notmore than 100 words)	Sketching,layouting,Self-learningassignments,Effectivequestions,presentation,Givingtasks,Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognizetheneedandhaveplanning,creation,implementationandabilitytoengageindependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

Head of the Department



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(Detailed Syllabus of B.F.A.in Painting (Sem.-VIII-R) under NEP 2020)

Department of Painting Faculty
of Visual Arts

CourseTitle		A21PANMN8R1:MuralDesignasPublic Art*			
CategoryofCourse		Minor			
Credits&HoursofTeaching			Theory	Practical	Cumulative
		Credits	0	04	04
		HoursofTeaching (Total)	0	120	120
CourseObjectives (notmorethan100words)		IntroducingthebasicideasofPublicArtanditstechniquetoexpressandrepresent accordancewithdifferentPublicorprivate spacesoranyenvironment,andalso introduce artists involved both in India and abroad.			
CourseContent		Thecoursecontentbedividedintominimum3Unitstomaximum5unitsalongwith definedhourofteachingforeachunit.			
Units	Coursecontent				Hr.of Teaching
I	WhatisPublicArt				30
II	TypesofPublicArtanditsapproachandcontext				40
III	IntroducetheartistinvolvedintheareasofPublicArtandenvironmentalartinIndia and abroad.				50
IV					
V					
Texts/References		4. MaterialsandTechniques inArtbyGeraldW.R.WardPublishedbyOxfordUniversity Press. 5. PracticeofPublicArtpublishedbyRoutledge. 6. SantiniketanaMural,ViswabharatiUniversityPublication.			
LearningOutcomes (not more than100 words)		Public Art andEnvironmental Art isvery important areas of the fast movingsituationof the ContemporaryartinIndiaandthewest.Studentswillexplorenewpossibilitiesofusingthis ideasandtechniquesinthecurrentspaceslikedifferentEnvironmentlikeCorporatehotels, Companies or Airport or any private and public spaces and the current requirements of the society.			

***Can be opted as minor course by the students having major other than Painting.**

Head of the Department



MAHARAJA SUHEL DEV UNIVERSITY

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Department of Painting

Faculty of Visual Arts

Course Title	A21PANMN8R2: Exploration in Print Making*			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hour of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	• Understanding of materials, tools and methods of Planography, Digital and Mix Media Printing. • Introductory study of intaglio, Planography or Digital and Mix Media Printing with practical exercise in class. • Skilled in creating textures according to the surface according to the matrix. • Understand different methods of printing i.e. monoprint, stencil and machine print. • Expertise in various possibilities and limitations of printmaking materials. • Handle different printmaking materials of Lithography and Etching. • To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. • Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Sketching and Layouting			20
II	Final Layout in Black & White and Colour			20
III	Plate making on lithographic (Aluminum), Digital and Mix Media			20
IV	Understand different methods of printing			30
V	Final Printing and Reproduction			30
Texts / References	6. <i>The Printed Picture, Four Centuries of Indian Printmaking</i> , Paula Sengupta, Volume I & II, publisher Delhi Art Gallery, New Delhi, 2012 7. <i>New Ways of Colour Printmaking, Significance of Materials and Processes</i> , Krishna Reddy, Published Jointly by Ajanta Offset & Packagings Ltd. & Vadhera Art Gallery, New Delhi, 1997 8. <i>How to identify Prints</i> , Bamber Gascoigne, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004 9. <i>Prints and Printmaking (An introduction to the history and technique)</i> 10. Antony Griffiths, British Museum Press, 13 May, 1996, ISBN-10-071412608X			
Learning Outcomes (not more than 100 words)	Sketching, layouting, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage independent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

*Can be opted as minor course by the students having major other than Painting.

Head of the Department





MAHARAJA SUHEL DEV UNIVERSITY

AZAMGARH

COURSE STRUCTURE FOR

B.F.A.

(FACULTY OF VISUAL ARTS AND ANIMATION)

DESIGNED ACCORDING TO THE NEP 2020 (C.B.C.S.)

4 YEARS TECHNICAL PROGRAMME

{EFFECTIVE FROM 2025-26 ONWARDS}

PREPARED AND SUBMITTED BY

PROF. JUHI SHUKLA
CONVENER, BOARD OF STUDIES
M.S.D.U. AZAMGARH
VISUAL ARTS AND ANIMATION

Juhi Shukla
03/05/2025

MEMBERS - PROF. HIRALAL PRAJAPATI
PROF. MANJULA CHATURVEDI
PROF. A.K. SINGH
SRI AJIT KUMAR PATEL

Amit
03/05/2025



RESOLUTION

A MEETING OF THE BOARD OF STUDIES {BOS} OF BACHLER OF FINE ARTS –B.F.A. (UNDER THE FACULTY OF FINE ARTS AND PERFORING ARTS WAS HELD ON (03/05/2025) MAHARAJA SUHEL DEV STATE UNIVERSITY TO CONSIDER AND APPROVE THE CURRICULAM AND SYLLABUS FOR 4 YEAR TECHNICAL COURSE ,B.F.A. PROGRAMME DEVELOPED UNDER THE GUIDELINES OF NATIONAL EDUCATION POLICY ,2020 .

THE FOLLOWING MEMBERS WERE PRESENT IN THE MEETING :

S.NO	NAME	DESIGNATION	CAPACITY
1.	PROF.JUHI SHUKLA	PROFESSOR,COVENER,VISUAL ARTS AND ANIMATION MSDU AND PRINCIPAL SHRI AGRASEN MAHILA PG COLLEGE AZAMGARH	CONVENER(AD-HOC)BOS – B.F.A.(UNDER THE FACULTY OF FINE AND PERFORMING ARTS) MSDU
2.	SRI AJIT KUMAR PATEL	ASSTT.PROFESSOR GUEST FACULTY PAINTING DEPT,MSDU	SPECIALY INVITED MEMBER B.F.A.(UNDER THE FACULTY OF FINE AND PERFORMING ARTS) MSDU
3.	PROF. HIRALAL PRAJAPATI	PROFESSOR OF APPLIED ARTS (FORMER HEAD APPLIED ARTS AND PLASTIC ARTS B H U) AND FORMER DEAN ,FACULTY OF VISUAL ARTS,BHU	EXTERNAL MEMBER BOS B.F.A.(UNDER THE FACULTY OF FINE AND PERFORMING ARTS) MSDU
4	PROF.MANJULA CHATURVEDI	PROFESSOR AND FORMER HEAD DEPARTMENT OF FINE ARTS AND DEAN FACULTY OF HUMANITIES,MGKVP(UNIVERSITY) VARANASI	EXTERNAL MEMBER BOS B.F.A.(UNDER THE FACULTY OF FINE AND PERFORMING ARTS) MSDU
5	PROF.A.K.SINGH	PROFESSOR AND HEAD HISTORY OF ART ,BHU AND FORMER DIRECTOR BHARAT KALA BHAWAN BHU,VARANASI	EXTERNAL MEMBER BOS B.F.A.(UNDER THE FACULTY OF FINE AND PERFORMING ARTS) MSDU
6	DR.SARVESH KUMAR	ASSTT.PROFESSOR,AGRICULTURE ECONOMICS DJ PG COLLEGE ,AZM	SPECIALY INVITED MEMBER

AFTER A DETAILED DISCUSSION,THE BOS OF VISUAL ARTS / APPLIED ARTS, AND DESIGN UNANIMOUSLY APPROVED THE PROPOSED CURRICULAM AND SYLLABUS .

PROF HIRALAL PRAJAPATI PROF. MANJULA CHATURVEDI

PROF.A.K.SINGH

PROF.JUHI SHUKLA

EXTERNAL MEMBER

EXTERNAL MEMBER

EXTERNAL MEMBER

CONVENER

DR. SARVSH KUMAR (MEMBER)

SRI AJIT KUMAR PATEL(MEMBER)

SPECIALY-INVITED

SPECIALY INVITED