



MAHARAJA SUHEL DEV UNIVERSITY

AZAMGARH

SYLLABUS FOR PAINTING (MAJOR) IN VISUAL ARTS AND ANIMATION

(FACULTY OF FINE ARTS AND PERFORMING ARTS)

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

4 YEARS U.G. (HONS) PROGRAMME

4 YEARS U.G. (HONS.WITH RESEARCH) PROGRAMME

AND

P.G. PROGRAMME

{EFFECTIVE FROM 2024-25 ONWARDS}

SUBMITTED BY

PROF. JUHI SHUKLA

CONVENER, BOARD OF STUDIES

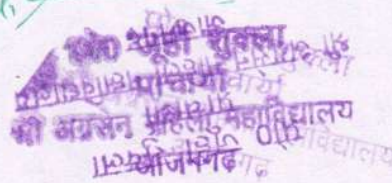
M.S.D.U. AZAMGARH

VISUAL ARTS AND ANIMATION

MEMBERS-PROF. HIRALAL PRAJAPATI

PROF. MANJULA CHATURVEDI

PROF. A.K. SINGH





PROGRAMME OBJECTIVE – MASTER OF VISUAL ARTS AND ANIMATION (PAINTING , APPLIED ARTS AND DESIGN) IS A TWO YEAR POST GRADUATE DEGREE PROGRAMME COVERING VARIOUS ASPECTS OF THE VISUAL AND CREATIVE ARTS FIELD.

THIS COURSE IS A SKILL BASED PROGRAMME ALSO.IT HAS DIFFERENT VISUAL ART RELATED SUBJECTS

INCLUDING ANIMATION, GRAPHIC DESIGN, PAINTING ,PRINTMAKING,SCULPTURE MAKING ,PHOTOGRAPHY , CINAMETROGRAPHY ,FILM MAKING,DANCE,THEATRE,CIRAMIC POTTERY,BLACK POTTERY,TEXTILE DESIGN,METAL WORK ETC. APART FROM THE COURSE CURRICULAM ,STUDENTS ARE ALSO TAUGHT ABOUT VARIOUS THEORIES RELATED TO , HISTORY OF ARTS , METHOD AND MATERIAL ,ART PROGRAMMING ,ORGANIZATIONAL MANAGEMENT AND CURATORSHIP .THE COURSE AIM IS TO BUILD A BRIDGE BETWEEN INDUSTRIAL SOCIETY AND THE ACADEMIA . THROUGH ITS EMPHASIS ON THE INDIVIDUALITY AND CREATIVITY OF EACH STUDENTS WORK THE VISUAL ARTS CURRICULAM SERVES TO INCREAS SELF CONFIDENCE AND SELF ESTEEM IN THE STUDENTS .INSTEAD OF CONFERMITY IT ENCOURAGES RISK TAKING AND SPONTANEITY ,AND SO CELEBRATES UNIQUENESS.

PROGRAMME OUTCOME –

AFTER TAKING THE DEGREE **OF THIS TWO YEAR PROGRAMME**

- *STUDENTS CREATE VISUAL ART WORK THAT COMMUNICATE CHALLENGE AND EXPRESS THEIR OWN AND OTHERS IDEAS .IT DEMONSTRATE THE ABILITY TO THINK CRITICALLY ABOUT A VARIETY OF VISUAL ARTS.
- *THEY DEVELOP PERCEPTUAL AND CONCEPTUAL UNDERSTANDIND , CRITICAL REASONING AND PRACTICAL SKILLS THROUGH EXPLORING AND EXPANDING THEIR UNDERSTANDING OF THEIR WORLD AND OTHER WORLDS.
- *VERIFY THE ABILITY TO MANIPULATE ELEMENTS AND PRINCIPLES OF DESIGN.
- *VERIFY CREATIVITY AND PRODUCTIVITY IN VISUAL ARTS .
- *DEMONSTRATE HISTORICAL KNOWLEDGE OF ARTISTS AND THE VISUAL ARTS .
- *DEMONSTRATE TECHNICAL PROFICIENCY
- *AFTER COMPLETION OF THIS TWO YEAR PROGRAMME STUDENTS WILL BE ABLE TO PERFORM AND DESIGN RESEARCH PROJECTS RELATED TO ART ,AESTHETICS AND SKILL DEVELOPMENT FIELDS .
- *DURING THE COURSE STUDENTS CAN EXPLORE MORE AND MORE ARTISTIC THINGS , WHEN THEY GO THROUGH OUTDOOR SKETCHING ,EXHIBITION AND HISTORICAL (CULTURAL)VISIT/TOURS.
- *THE PROGRAMME INTRODUCES STUDENTS TO CREATIVE INDUSTRIES AND ART MARKET .



ELIGIBILITY REQUIREMENT((-B.F.A.) BACHELOR OF FINE ARTS/ (B.V.A.) BACHELOR OF VISUAL ARTS / (B.A.) BACHELOR OF ARTS **WITH PAINTING** AS ONE SUBJECT WITH A MINIMUM OF 45% MARKS OR EQUIVALENT GRADE FROM RECOGNIZED UNIVERSITY / INSTITUTE .

WHAT IS SEMESTER SYSTEM IN MASTER DEGREE PROGRAMME OR IN HIGHER EDUCATION P G PROGRAMME - TWO YEARS MASTER DEGREE PROGRAMME IS DIVIDED IN FOUR GROUP, EACH GROUP IS OF SIXTH MONTHS DURATION MEANS FOUR SEMESTER . A SEMESTER SEMESTER SYSTEM IS AN ACADEMIC TERM.

IT IS DIVISION OF AN ACADEMIC YEAR, THE TIME DURING WHICH A COLLEGE /UNIVERSITY HOLD CLASSES.

USUALLY, A SEMESTER SYSTEM DIVIDES THE YEAR IN TWO PARTS OR TERMS. LITERALLY SEMESTER MEANS SIX

MONTH PERIOD .IN INDIA THIS SIXTH MONTH SYSTEM IS GENERALLY FOLLOWED. THE FIRST YEAR OF MASTER DEGREE IS THE FOURTH YEAR IN HIGHER EDUCATION PG SYSTEM AND FIRST SIX MONTH IN MASTER DEGREE IS CALLED 1 SEMESTER WHILE IN HIGHER EDUCATION PG PROGRAMM IT IS RECOGNIZED AS 7TH SEMESTER.

THE WHOLE TWO YEAR DEGREE PROGRAMME IS AS UNDER FOLLOWED-

SEMESTER- 7 ,YEAR- 4 :- (SEMESTER 1, YEAR 1)

SEMESTER- 8 ,YEAR- 4 :- (SEMESTER 2, YEAR 1)

SEMESTER- 9 ,YEAR- 5 :- (SEMESTER 3, YEAR 2)

SEMESTER 10, YEAR- 5 :- (SEMESTER 4, YEAR 2)

PROGRAMME DETAILS-

SEMESTER- 7 , YEAR -4 :- (SEMESTER 1, YEAR 1) (TOTAL CREDIT 20)

IN THE 7TH SEMESTER THE STUDENTS WILL HAVE TO STUDY **FOUR (4)** THEORY COURSES PAPERS AND **ONE (1)** PRACTICAL ALSO. THREE THEORY AND ONE PRACTICAL PAPER IS COMPULSORY FOR ALL THE DEGREE LIKE 4 YEARS U.G. HONS./4 YEARS U.G. HONS. WITH RESEARCH /P.G. DIPLOMA/M.A./MVA 1ST YEAR BUT THE STUDENTS OF U.G. HONS WITH RESEARCH DEGREE WILL HAVE TO CHOOSE **ONE (1) MAJOR RESEARCH PROJECT** INSTEAD OF ONE THEORY OPTIONAL . ALL THE COURSES ARE COMPULSORY AND EACH PAPER IS OF 4 CREDIT.



SEMESTER- 8, YEAR -4 :- (SEMESTER 2, YEAR 1)) (TOTAL CREDIT 20)

IN THE 8TH SEMESTER THE STUDENTS WILL HAVE TO STUDY FOUR(4)THEORY COURSES /PAPERS(THREE (3) COPULSORY +ONE(1) OPTIONAL) AND ONE (1) PRACTICAL(COMPULSORY) ALSO.BUT THE STUDENTS OF U.G.HONS.WITH RESEARCH DEGREE WILL HAVE TO COMPLETE ONE (1)MAJOR RESEARCH PROJECT INSTEAD OFONE THEORY OPTIONAL.THE PRACTICAL AND MAJOR RESEARCH PROJECT ARE COMPULSORY AND EACH COURSE /PAPER IS OF 4 CREDIT.

SEMESTER- 9, YEAR -5 :- (SEMESTER 3, YEAR 2)) (TOTAL CREDIT 20)

IN THE 9TH SEMESTER THE STUDENTS WILL HAVE TO STUDY THREE (3) THEORY COURSES /PAPERS (TWO (2) COPULSORY +ONE (1) OPTIONAL) AND ONE (1) COMPULSORY PRACTICAL ALSO.BESIDES THAT THEY HAVE TO COMPLETE ONE (1)MAJOR RESEARCH PROJECT .THE PRACTICAL AND MAJOR RESEARCH PROJECT ARE COMPULSORY AND EACH COURSE /PAPER IS OF 4 CREDIT.

SEMESTER 10, YEAR- 5 :- (SEMESTER 4, YEAR 2) (TOTAL CREDIT 20)

IN THE 10TH SEMESTER ,COURSES/PAPERS ARE OPTIONAL AND THE STUDENTS WILL HAVE TO SELECT THREE (3) THEORY COURSES /PAPERS OUT OF THE GIVEN OPTIONS GROUP A AND GROUP B.THEY WIL HAVE TO CHOOSE ONE GROUP CONSISTING OF THREE PAPERS IN EACH GROUP. THERE WILL BE ONE (1) PRACTICAL AND ONE (1)MAJOR RESEARCH PROJECT WHICH ARE COMPULSORY .AND EACH COURSE/PAPER IS OF 4 CREDIT.

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Maharaja Suhel Dev
State University Azamgarh , UP
Syllabus for Post Graduate Programme (M.A./M.V.A.)
Visual Arts And Animation(Painting, Applied Arts and Design)
NEWLY INTRODUCED PROGRAMME AT THE UNIVERSITY CAMPUS

(ACADEMIC SESSION 2024-25 ONWARDS)

EVALUATION PATTERN FOR THEORY/PRACTICAL COURSES

MAXIMUM MARKS = 100		PASSING MARKS = 35	
MAXIMUM MARKS OF EXTERNAL ASSESSMENT/ UNIVERSITY EXAM (EA/UE)	MAXIMUM MARKS OF CONTINUOUS INTERNAL EVALUATION (CIE)	UNIVERSITY EXAM (UE)	CONTINUOUS INTERNAL EVALUATION (CIE)
75	25	25	10

PATTERN FOR CONTINUOUS INTERNAL EVALUATION (CIE) OF THEORY COURSES

NATURE OF EXAM	MARKS	TOTAL MARKS
ATTENDANCE	5	25
HOME ASSIGNMENT	5	
HOME ASSIGNMENT	15	

EVALUATION PATTERN FOR EXTERNAL ASSESSMENT (EA) OF PRACTICAL COURSES

EXAMINATION PATTERN	MARKS	TOTAL MARKS
ON THE SPOT PERFORMANCE/DEMONSTRATION/WORK OF ART	50	75
SESSIONAL WORK/NUMBER OF ALLOTTED WORK/EXHIBITS	25	

PATTERN FOR CONTINUOUS INTERNAL EVALUATION (CIE) PRACTICAL COURSES

EXAMINATION PATTERN	MARKS	TOTAL MARKS
ATTENDANCE	05	25
PRACTICAL FILE /SKETCHES/ILLUSTRATION/ SOFT COPY FILE /CD ETC	20	



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**Syllabus for 4 YEARS U.G. (HONS) /4 YEARS U.G. HONS.WITH RESEARCH/ P.G. DIPLOMA/
M.A./ M.V.A 1ST YEAR**

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SEMESTER –WISE STRUCTURE OF SYLLABUS

SUBJECT- PAINTING

SEMESTER 7 (YEAR 4)

COURSE CODE	NATURE OF COURSE	COURSE TITLE	CREDITS	PAPERS	T/P/R
A	B	C	D	E	F

A210701T	CORE/COMPULSORY	INTRODUCTION OF ART HISTORY (INDIAN)	4	1/FIRST	THEORY
A210702T	CORE/COMPULSORY	AESTHETICS (INDIAN)	4	2/SECOND	THEORY
A210703T	CORE/COMPULSORY	METHOD AND MATERIALS	4	3/THIRD	THEORY
A210704P	CORE/COMPULSORY	POSTER DESIGN&SKETCHING	4	4/ FOURTH	PRACTICAL

A210705T	OPTIONAL	FUNDAMENTALS	4	5/ FIFTH	THEORY
A210706T	OPTIONAL	OR OF PAINTING ART CRITICISM	4	6/SIXTH	THEORY
A210707R	RESEARCH PROJECT (TO BE CHOSEN BY THE STUDENTS OF 4-YEARS U.G. HONS.WITH RESEARCH INSTEAD OF THE ABOVE MENTIONED OPTIONAL PAPERS)	MAJOR RESEARCH PROJECT	4	7/SEVENTH	RESEARCH PROJECT

NOTE- 4-YEARS U.G. HONS STUDENTS WILL HAVE TO CHOOSE ANY ONE OPTIONAL BETWEEN 5TH AND 6TH PAPERS BUT THE STUDENTS OF 4-YEARS U.G. HONS.WITH RESEARCH* WILL HAVE TO CHOOSE RESEARCH PROJECT INSTEAD OF OPTIONAL PAPERS.





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**Visual Arts And Animation(Painting,Applied Arts and Design)
NEWLY INTRODUCED PROGRAMME AT THE UNIVERSITY CAMPUS**

(ACADEMIC SESSION 2024-25 ONWARDS)

SEMESTER –WISE STRUCTURE OF SYLLABUS

SUBJECT- PAINTING

SEMESTER 8 (YEAR 4)

COURSE CODE	NATURE OF COURSE	COURSE TITLE	CREDITS	PAPERS	T/P/R
A	B	C	D	E	F

A210801T	CORE/COMPULSORY	INTRODUCTION OF ART HISTORY (WESTERN)	4	1/FIRST	THEORY
A210802T	CORE/COMPULSORY	AESTHETICS (WESTERN)	4	2/SECOND	THEORY
A210803T	CORE/COMPULSORY	SCULPTURE (INDIAN ART HISTORY)	4	3/THIRD	THEORY

A210804P	CORE/COMPULSORY	LIFE STUDY	4	4/FOURTH	PRACTICAL
A210805T	OPTIONAL/ELECTIVE	PRINT MAKING OR	4	5/ FIFTH	THEORY
A210806T	OPTIONAL/ELECTIVE	ANIMATION	4	6/SIXTH	THEORY

A210807R	CORE/COMPULSORY RESEARCH PROJECT (TO BE CHOSEN BY THE STUDENTS OF 4- YEARS U.G. HONS.WITH RESEARCH INSTEAD OF THE ABOVE MENTIONED OPTIONAL PAPERS)	MAJOR RESEARCH PROJECT 4		7/SEVENTH	RESEARCH PROJECT
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NOTE- 4-YEARS U.G. HONS STUDENTS WILL HAVE TO CHOOSE ANY ONE OPTIONAL BETWEEN 5TH AND 6TH PAPERS BUT THE STUDENTS OF 4-YEARS U.G. HONS.WITH RESEARCH* WILL HAVE TO CHOOSE RESEARCH PROJECT INSTEAD OF OPTIONAL PAPERS.





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SESSION 2024-25 ONWARDS)

SEMESTER WISE STRUCTURE OF SYLLABUS FOR THE COURSE/PROGRAMME M.A./M.V.A 2ND

SUBJECT- PAINTING

P.G. 2ND YEAR

SEMESTER 9 (YEAR 5)

COURSE CODE	NATURE OF COURSE	COURSE TITLE	CREDITS	PAPERS	T/P/R
A	B	C	D	E	F

A210901T	CORE/COMPULSORY	TRENDS AND TRADITION OF EUROPIAN PAINTINGS FROM 14 TH TO 16 TH CENTURY	4	1/FIRST	THEORY
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A210902T	CORE/COMPULSORY	MODERN AND CONTEMPORARY ART IN INDIA	4	2/SECOND	THEORY
A210903P	CORE/COMPULSORY	PORTRAITURE	4	3/THIRD	PRACTICAL
A210904T	OPTIONAL/ELECTIVE	TRIBAL ART	4	4/FOURTH	THEORY
OR		OR		OR	
A210905T	OPTIONAL/ELECTIVE	HISTORY OF ARCHITECTURE IN INDIA	4	5/ FIFTH	THEORY
A210906R	CORE/COMPULSORY	MAJOR RESEARCH	4	6/SIXTH	RESEARCH PROJECT

NOTE- STUDENTS WILL HAVE TO CHOOSE ANY ONE OPTIONAL BETWEEN 4TH AND 5TH PAPERS



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**SEMESTER –WISE STRUCTURE OF SYLLABUS FOR THE COURSE/PROGRAMME M.A./M.V.A.
2ND YEAR**

SUBJECT- PAINTING

SEMESTER 10 (YEAR 5)


COURSE CODE	NATURE OF COURSE	COURSE TITLE	CREDITS	PAPERS	T/P/R
A	B	C	D	E	F

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COMPULSORY

A211001P	CORE/COMPULSORY	LANDSCAPE	4	1/FIRST	PRACTICAL
GROUP A					
A211002T	OPTIONAL/ELECTIVE	PHILOSOPHY OF ART (WESTERN)	4	2/SECOND	THEORY
A211003T	OPTIONAL/ELECTIVE	FOLK PAINTINGS	4	3/THIRD	THEORY
A211004T	OPTIONAL/ELECTIVE	MODERN AND CONTEMPORARY ART OF WESTERN WORLD	4	4/FOURTH	THEORY
GROUP B					
A211005T	OPTIONAL/ELECTIVE	RESEARCH METHODOLOGY	4	5/ FIFTH	THEORY
A211006T	OPTIONAL/ELECTIVE	MURAL	4	6/SIXTH	THEORY
A211007T	OPTIONAL/ELECTIVE	TRENDS AND TRADITION OF EUROPIAN PAINTINGS FROM 17 TH TO 20 TH CENTURY	4	7/SEVENTH	THEORY
RESEARCH PROJECT					
A211008R	CORE/COMPULSORY	DISSERTATION / MAJOR RESEARCH PROJECT	4	8/EIGHTH	RESEARCH PROJECT

NOTE-STUDENTS WILL HAVE TO CHOOSE ANY ONE GROUP (A OR B) CONSISTING OF THREE PAPERS EACH





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SEMESTER –WISE STRUCTURE OF SYLLABUS

SUBJECT- PAINTING

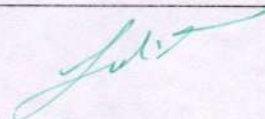
SEMESTER 7 (YEAR 4) 1ST COURSE DETAIL

COURSE CODE	COURSE TITLE/ EXAMINATION /PAPER	COURSE CONTENT
A210701T	COURSE TITLE- INTRODUCTION OF ART HISTORY (INDIAN) CREDITS-04 M.M. MARKS 100(25=75) PAPER 1 THEORY (CORE) COMPULSORY	UNIT 1 PRE-HISTORIC ART,ORIGIN,EVOLUTION AND DEVELOPMENT OF ART.IMPORTANT SITES UNIT-2- FRESCO PAINTINGS,AJANTA ,BAGH,BADAMI,SIGIRIYA,SITTANVASAL, AND VIJAYNAGAR FRESCEOS. UNIT-3-MINIATURE-PAINTINGS-PAL,JAIN,RAJPOOT MOGHAL,DECCAN MYSURU,SURPURU UNIT 4- ART OF COLONIAL PERIOD (MADRAS,KOLKATA,MUMBAI,LAHORE ,REBIRTH OF INDIAN ART (BENGAL SCHOOL) UNIT-5- MODERN INDIAN PAINTING,PRE AND POST INDEPENDENCE REFERENCE BOOKS/SUGESTED READINGS 1-BHARTEEYA CHITRAKALA KARANTH DR.K.SHIVRAM

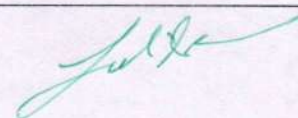
	2-BHARTEEYA CHITRAKALA GAIROLA	VACHASPATI
	3-BHARTEEYA CHITRAKALA KA ADHYAYAN	V.S.AGRAWAL
	4-DAKKINI CHITRAKALA	S.K.ARUNI
	5-DRISHYA KALA PRAPANCH DR.M.MARISHAMACHAR	
	6-THE WONDER THAT WAS INDIA BASHAM	L L EWELLYN
	7- UTTAR PRADESH, AADHUNIK CHITRAKALA AUR BENGAL SHAILI	DR.JUHI SHUKLA
	8 BHARTEEYA CHITRANKAN(RAMKUMAR VISHWAKARMA

J.S.

<p>A210702T</p>	<p>AESTHETICS (INDIAN) CREDITS-04 M.M. MARKS 100(25=75)</p> <p>PAPER 2 THEORY (CORE) COMPULSORY</p>	<p>UNIT-1–MEANING OF ART,CLASSIFICATION OF ART, INTER RELATIONSHIP OF FINE ARTS,FUNCTION OF ARTS</p> <p>UNIT-2-ORIGIN AND EVOLUTION OF ART,ART AND SOCIETY,ART AND RELIGION</p> <p>UNIT-3- INTRODUCTION TO THE BASIC PRINCIPLES OF INDIAN PHILOSOPHY AND RELIGIOUS THOUGHT (VEDIC,UPANISHADIC,SHANKHYAIC,VEDANTIC,BUDDIST,JAIN,VEERSHAI A,SHAIVITE,VAISHNAVITE AND BHAKTI,SUFI CULTS AND THEIR RELATION TO ART.</p> <p>UNIT4–INDIAN THEORIES OF AESTHETICS,RASA SIDDHANTA,CHITRASUTRA,RABINDRANATH TAGORE,ANAND COOMARSWAMI</p> <p>(UNIT -5- RELATIONSHIP OF THE MYTHOLOGY AND ART IN INDIA</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <table border="0"> <tr> <td>1-SAUNDARYA SHASTRA KI BHUMIKA</td> <td>DR.NAGENDRA</td> </tr> <tr> <td>2-KALA KA DARSHAN</td> <td>PROF.R.C. SHUKLA</td> </tr> <tr> <td>3- CHITRAKALA KE MOOLADHAR</td> <td>ROF.JUHI SHUKLA</td> </tr> <tr> <td>4-KALA VIVECHAN</td> <td>KUMAR VIMAL</td> </tr> <tr> <td>5-SAUNDARY SHASTR</td> <td>MAMTA CHATURVEDI</td> </tr> <tr> <td>6-RAS SIDDHANT KA PUNARVIVECHAN</td> <td>DR. GANPATI CHAND GUPTA</td> </tr> <tr> <td>7-KALA SAUNDARY AUR SAMEEKSHA SHASTR</td> <td>ASHOK</td> </tr> <tr> <td>8-INDIAN AESTHETICS</td> <td>K.S. RAMASWAMI</td> </tr> <tr> <td>9- SAUNDARYSHASTRA KE TATVA(HINDI)</td> <td>KUMAR VIMAL</td> </tr> <tr> <td>10- KALA KE AANGAN ME</td> <td>DR.JUHI SHUKLA</td> </tr> </table>	1-SAUNDARYA SHASTRA KI BHUMIKA	DR.NAGENDRA	2-KALA KA DARSHAN	PROF.R.C. SHUKLA	3- CHITRAKALA KE MOOLADHAR	ROF.JUHI SHUKLA	4-KALA VIVECHAN	KUMAR VIMAL	5-SAUNDARY SHASTR	MAMTA CHATURVEDI	6-RAS SIDDHANT KA PUNARVIVECHAN	DR. GANPATI CHAND GUPTA	7-KALA SAUNDARY AUR SAMEEKSHA SHASTR	ASHOK	8-INDIAN AESTHETICS	K.S. RAMASWAMI	9- SAUNDARYSHASTRA KE TATVA(HINDI)	KUMAR VIMAL	10- KALA KE AANGAN ME	DR.JUHI SHUKLA
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A210703T	METHOD AND MATERIALS CREDITS-04 M.M. MARKS 100(25=75) PAPER 3 THEORY (CORE) COMPULSORY	<p>UNIT-1-INTRODUCTION, WHAT ARE THE KINDS OF METHODS USED IN PAINTING – DIFFERENT SURFACE (WALLPAINTING,PAPER PAINTING,NCLOTHES PAINTINGS,CANVAS PAINTING</p> <p>UNIT-2 TRADIONAL METHODS AND MATERIALS IN ART FRESCO MURALS,ITALIAN FRESCO ,JAIPUR FRESCO TEMPERA,</p> <p>UNIT-3- MODERN AND CONTEMPORARY METHODS AND MATERIALS IN DIFFERENT FIELD OF ART</p> <p>UNIT-4–KINDS OF MEDIUM- INK, OIL,WATER,ACRYLIC,MIXED MEDIA,COMPERATIVE STUDYBETWEEN -TRADITIONAL AND COTEMPORARY MEDIUM</p> <p>UNIT-5- DIFFERENT TOOLS USED IN TWO DIMENTIONAL AND THREE DIMENTIONAL ART,</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <table data-bbox="564 1164 1407 1276"> <tr> <td>1-CHITRAKALA KE MOOLADHAR</td> <td>ROF.JUHI SHUKLA</td> </tr> <tr> <td>2-ROOPPRAD KALA KE MOOLADHAR</td> <td>S.K.SHARMA,R.A.AGRAWA</td> </tr> <tr> <td>3-HOW TO DRAW PICTURES</td> <td>M.R.ACHREKAR</td> </tr> </table>	1-CHITRAKALA KE MOOLADHAR	ROF.JUHI SHUKLA	2-ROOPPRAD KALA KE MOOLADHAR	S.K.SHARMA,R.A.AGRAWA	3-HOW TO DRAW PICTURES	M.R.ACHREKAR
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2-ROOPPRAD KALA KE MOOLADHAR	S.K.SHARMA,R.A.AGRAWA							
3-HOW TO DRAW PICTURES	M.R.ACHREKAR							




A210704P	POSTER DESIGN ,DRAWING AND SKETCHING CREDITS-04 M.M. MARKS 100(25=75) PAPER 4 PRACTICAL (CORE) COMPULSORY	<p>UNIT/INST-1-PREPARETION OF DRAWING AND SKETCHING WILL BE CARRIED OUT TO P.G.LEVEL STUDY</p> <p>UNIT/INST-2-DRAWING SHOULD BE PREPARED ON THE BASIS OF PRINCIPLES OF ART,</p> <p>UNIT/INST- 3-RAPID SKETCHING IS ONE OF THE COMPONENTS OF THE STUDY .</p> <p>UNIT/INST-4-FIGURATIVE AND NON FIGURATIVE DRAWING CAN BE COMPOSED.</p> <p>UNIT/INST-5- FOR THE PREPARETION OF POSTER/DRAWING/SKETCHING STUDENT CAN USE INK,WATER COLOUR,POSTER COLOUR ,ACRYLIC,MIXED MEDIA ETC</p> <p>NOTE- DRAWING MUST BE IN MONOCHROME COLOUR. (FOR INTERNAL EVALUATION STUDENT HAS TO SUBMIT FOUR DRAWINGS/PLATES OF POSTERS. MOTIVE OF POSTER SHOULD BE CLEAR AND COMMUNICATIVE. COLOUR SCHEME SHOULD BE BOALD IN POSTERS</p> <p>TIME DURATION IN THE PRACTICAL EXAMINATION-MINIMUM THREE HOURS SIZE-ANY SIZE MEDIUM-ANY MEDIUM EXPERIMENTAL WORK IS ALSO ALLOWED AIMS AND OBJECTIVES OF THE POSTER SHOULD BE BENEFICIAL FOR SOCIETY AND HUMAN BEIENGs</p> <p>REFERENCE BOOKS/SUGESTED READINGS 1-CHITRAKALA KE MOOLADHAR ROF.JUHI SHUKLA 2-SELLING THE MOVIE: THE ART OF FILM POSTER 3-ROOPDARSHINI , ACHREKER ,M.R. THE INDIAN APPROCH TO HUMAN FORM ,</p> <p>INSTRUCTIONS FOR PRACTICAL: A- TEAM OF TWO EXAMINERS (INTERNAL AND EXTERNAL) WILL EVALUATE THE WORK OF EXAMINEE AT THE END OF SEMESTER. B- INTERNAL EXAMINER WILL EVALUATE THE SESSIONAL WORK AND FILE OF THE EXAMINEE. C- ALL PRACTICAL EQUIPMENTS (PAINTING/GRAPHIC/SCULPTURE ETC.) LIKE DRAWING BOARD, EASEL /STAND /PRINTING MACHINE/PRINTER/COMPUTER/SOME TOOLS LIKE CHISELS,KNIFE,HAMMERS RASPS , BRUSHES ,OILS AND MATERIALS LIKE CANVAS/PAPERS SHALL BE PROVIDED BY THE INSTITUTION. DURING LECTURE DEMONSTRATION IN THE REGULAR CLASS. ON THE OTHER HAND STUDENTS ARE REQUIRED TO BRING THE MATERIALS LIKE</p>
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		PENCIL/CHARCOLE, COLOUR PIGMENTS, BRUSHES ETC. ON THE DAY OF EXAM AND IN THEIR REGULAR CLASSES DURING THE SEMESTER.
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J. W.

A210705T	FUNDAMENTALS OF PAINTING CREDITS-04 M.M. MARKS 100(25=75) PAPER 5 THEORY (OPTIONAL)	UNIT-1-WHAT IS ART-VIEWS OF ARTISTS,PHILOSOPHERS AND GREAT PEOPLE OF INDIA AND ABROAD AND DIFFERENCE BETWEEN ART AND CRAFT, UNIT-2-SHADANG/SIXL IMBS OF INDIAN PAINTING-ROOP BHEDA,PRAMAN,BHAV,LAVANY YOJANA,SADDRISHYA,VARNIKA BHANGA. UNIT-3-FUNDAMENTALS OF PAINTING-LINE,FORM,COLOUR, TONE,TEXTURE,SPACE UNIT-4-PRINCIPLES OF COMPOSITION- UNITY,HARMONY,BALANCE,DOMINANCE,RHYTHM,PROPORTION,PERSPECTIVE,DRAWING AND RENDERING UNIT-5- TECHNIQUE-PASTEL,CRAYON,ALLA PRIMA ,WATER,OIL,ACRYLIC ETC.TWO DIMENTIONAL AND THREE DIMENTIONAL ART REFERENCE BOOKS/SUGESTED READINGS 1-CHITRAKALA KE MOOLADHAR ROF.JUHI SHUKLA 2-ROOPPRAD KALA KE MOOLADHAR S.K.SHARMA,R.A.AGRAWA 3-HOW TO DRAW PICTURES M.R.ACHREKAR
OR A210706T	ART CRITICISM CREDITS-04 M.M. MARKS 100(25=75) PAPER 6 THEORY (OPTIONAL)	OR UNIT-1- INTRODUCTION OF ART CRITICISM UNIT-2- ART HISTORIANS AND THEIR WORK UNIT-3- UNDERSTANDING THE ANALYTICAL,POLITICAL AND CULTURAL POSSIBILTIES OF OF A VARIETY OF APPROACHES TO ART HISTORY UNIT-4 HAVE AN ENHANCED SENCE OF WHAT IT MEANS TO DEVELOP AN ORIGINAL ARGUMENTS IN THE DISCIPLINE. UNIT-5 GAIN A BETTER UNDERSTANDING OF THE MECHANICS OF READING,WRITING AND RESEARCH IN ART HISTORY. SKILLS: STUDENTS WILL : A-SHARPEN THEIR READING,WRITING AND PRESENTATION SKILLS. B-DEVELOP THE ABILITY TO ENGAGE WITH COMPLEX IDEAS. C-DEVELOP THE CONFIDENCE TO TRANSFER OR TRANSFORM COMPLEX IDEAS INTO THEIR OWN ARGUMENTS.



D-IMPROVE THEIR CAPACITIES IN VISUAL ANALYSIS .
E-DEVELOP NEW COMMUNICATION SKILLS AND HAVE ENHANCED
UNDERSTANDING OF WORKING IN AND RESPONDING TO A GROUP OF
COLLEAGUES.

SUGGESTED READINGS

- 1-CONTEMPORARY ART IN INDIA PRAN NATH MAGO
2= ART CRITICISM ONLINE,A HISTORY CHARLOTTE FROST
3-ART CRITICISM HENRY JAMES
4-DEKHNA PRAYAG SHUKLA



A210707R	<p>MAJOR RESEARCH PROJECT</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 7 (CORE) COMPULSORY</p> <p>NOTE RESEARCH PROJECT IS TO BE CHOSEN BY THE STUDENTS OF 4-YEARS U.G. HONS. WITH RESEARCH INSTEAD OF THE ABOVE MENTIONED OPTIONAL PAPERS)</p>	<p>NOTE-MAJOR RESEARCH PROJECT IS COMPULSORY .STUDENTS WILL HAVE TO SELECT THE TOPIC FOR THE MAJOR RESEARCH PROJECT WITH THE CONCENT OF RESEARCH PROJECT SUPERVISOR/SUBJECT TEACHER.SO THERE IS NO NEED OF SEPARATE SYLLABUS FOR MAJOR RESEARCH PROJECT.</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <ol style="list-style-type: none"> 1- THE SUPERVISOR WILL PROVIDE THE RESEARCH MATERIALS TO THE SCHOLAR/STUDENTS. 2- 2-STUDENTS CAN ALSO XEPLRE THE THINGS AND MATERIALS FOR THEIR RESEARCH PROJECT. 3- TOURS AND TRAVELLING ARE THE ESSENCIAL PART OF THE COURSE. 4- VISUAL ARTS STUDENTS ARE ADVISED TO VISIT ART GALLERIES,MUSEUMS AND HISTORICAL AND CULTURAL PLACES ,DURIN THE STUDY PERIOD.
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NOTE- 4-YEARS U.G. HONS STUDENTS WILL HAVE TO CHOOSE ANY ONE OPTIONAL BETWEEN 5TH AND 6TH PAPERS BUT THE STUDENTS OF 4-YEARS U.G. HONS. WITH RESEARCH* WILL HAVE TO CHOOSE RESEARCH PROJECT INSTEAD OF OPTIONAL PAPERS.





**Maharaja Suhel Dev
State University Azamgarh , UP**

**Syllabus for 4 YEARS U.G. (HONS) /4 YEARS U.G. HONS.WITH RESEARCH/ P.G. DIPLOMA/
M.A./ M.V.A 1ST YEAR Visual Arts And Animation(Painting,Applied Art andDesign)**

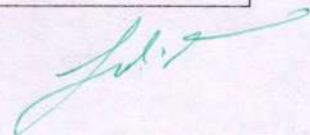
NEWLY INTRODUCED PROGRAMME AT THE UNIVERSITY CAMPUS (ACADEMIC SESSION 2024-25
ONWARDS) ,SEMESTER –WISE STRUCTURE OF SYLLABUS

SUBJECT- PAINTING

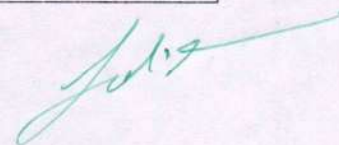
SEMESTER 8 (YEAR 4) 2ND COURSE DETAIL

A210801T	<p>COURSE TITLEINTRODUCTION OF ART HISTORY (WESTERN)</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 1 THEORY (CORE)</p>	<p>UNIT 1 PRE-HISTORIC ART,ANCIENT EGYPT TO NEW KINGDOM</p> <p>UNIT-2- MESOPOTAMIA AGE AND CIVILIZATION,GREECE TO HELLENISTIC PERIOD</p> <p>UNIT-3- ETRUSCAN,ROMANART,CHRISTIAN PERIOD,GOthic AGE</p> <p>UNIT 4- RENAISSANCE MOVEMENT AND ARTISTS</p> <p>UNIT-5 BAROQUE AND ROCOCO MOVEMENT AND ARTISTS</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-KALA PRAPANCH DR. K.SHIVRAM KARANTh 2-BAROQUE KALA DR. S.C. PATIL 3-CHITRAKALA DARPANA V.T.KALE 4-EUROPIYAN CHITRAKALA GIRIRAJ KISHOR AGRAWAL5- 5 EUROPIYAN CHITRAKALA PRO.R.C. SHUKLA 6-AADHUNIK CHITRAKALA RA.VEE. SAKHALKAR/ RAJASTHAN</p> <p>GRANTH AKADAMY.JAIPUR KALIGHAT DRAWINGS ALI S.M.</p>
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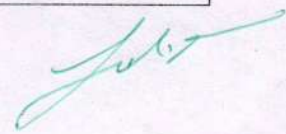
A210802T	<p>COURSE TITLE- AESTHETICS (WESTERN)</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 2 THEORY (CORE)</p>	<p>UNIT 1- CONCEPT OF BEAUTY,THEORIES RELATING TO THE ORIGIN AND CREATION OF ART,COMMUNICATION,EXPRESSION AND RELEASE OF EMOTIONS ,INSPIRETION,ROLE OF SUBCONSCIOUS IMITATION,PLAY AND SITUATION ,THEORIES RELATING TO WORK OF ART ORGANIC STRUCTURE ,CONTENT FROM AND EXPRESSIVENESS .THEORIES RELATING TO AESTHETIC RESPONCE AND APPRECIATION.</p> <p>UNIT 2- INTRODUCTION TO AESTHETICS IN RELATION WITH SCIENCE,PHILOSOPHY OF ARTAND CONCEPT OF BEAUTY .FOLLOWING THINKERS NEED TO BE REFERED TO FOR CONVEYING THE SUBJECT AND ITS CONTENTS.PLATO, ARISTOTLE,BAUMGARTEN</p> <p>UNIT 3 PHILOSOPHY OF ART ARISTOTLE</p> <p>UNIT 4- PHILOSOPHY OF ART LONGINUS</p> <p>UNIT 5 PHILOSOPHY OF ART LEONARDO –DA-VINCI</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <table data-bbox="635 1377 1332 1612"> <tr> <td>1-PASHCHATYA KAVYA MIMANSA</td> <td>M.V. INAMDAR</td> </tr> <tr> <td>2-SAUNDARYA SHASHTRA AMBALAGI</td> <td>DR.KASHI NATH</td> </tr> <tr> <td>3-SAUNDARY SHASTRA CHATURVEDI</td> <td>DR.MAMTA</td> </tr> <tr> <td>4-SAUNDARY DARSHAN GUPTA</td> <td>DR.GANPATI CHAND</td> </tr> </table>	1-PASHCHATYA KAVYA MIMANSA	M.V. INAMDAR	2-SAUNDARYA SHASHTRA AMBALAGI	DR.KASHI NATH	3-SAUNDARY SHASTRA CHATURVEDI	DR.MAMTA	4-SAUNDARY DARSHAN GUPTA	DR.GANPATI CHAND
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2-SAUNDARYA SHASHTRA AMBALAGI	DR.KASHI NATH									
3-SAUNDARY SHASTRA CHATURVEDI	DR.MAMTA									
4-SAUNDARY DARSHAN GUPTA	DR.GANPATI CHAND									



<p>A210803T</p>	<p>COURSE TITLE-</p> <p>SCULPTURE (INDIAN ART HISTORY)</p> <p>CREDIT-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 3 THEORY (CORE) COMPULSORY</p>	<p>UNIT-1- PREHISTORIC SCULPTURE IN INDIA-ARMS AND TOOLS USED IN NEO PALEOLITHIC AGE,INTRODUCTION OF PALEOLITHIC,MESOLITHICAND NEOLITHIC,INDUS VALLEY CIVILIZATION AND ITS ARTISAN,VEDIC ART AND CRAFT</p> <p>UNIT-2 HISTORY OF SCULPTURE IN ANCIENT INDIA SHAISHUNAGA DYNASTY,JAMBUDEEP ART-</p> <p>UNI- 3- MAURYAN SCULPTURE(325-184 BC),MAURYAN FOLK ART</p> <p>UNIT- 4- MATHURA,SHUNG ,KUSHAN GUPTA PERIOD</p> <p>UNIT-5 KHAJURAHO SCULPTURE</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-BHARTIYA KALA VASUDEV SHARAN AGARWAL 2-INDIAN TEMPLE SCULPTURE JOHN GUY 3-KHAJURAHO LOUIS FREDERIC 4- THE HERITAGE OF INDIAN ART AGRAWAL,VASUDEVA SHARAN</p>
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A210804P	<p>COURSE TITLE- LIFE STUDY</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 4 PRACTICAL(CORE)</p>	<p>INTRODUCTION-A DRAWING OF THE HUMAN FIGURE,TRADIONAL AND NUDE,FROM OBSERVATION OF A LIVE MODEL MALE OR FEMALE,IT'S A FULL FIGURE STUDY ALSO.</p> <p>1-PREPARETION OF DRAWING AND SKETCHING WILL BE CARRIED OUT TO P.G.LEVEL STUDY</p> <p>2-DRAWING SHOULD BE PREPARED ON THE BASIS OF PRINCIPLES OF ART,</p> <p>3-RAPID SKETCHING IS ONE OF THE COMPONENTS OF THE STUDY .</p> <p>4-FIGURATIVE AND NON FIGURATIVE DRAWING CAN BE COMPOSED.</p> <p>5 FOR THE PREPARETION OF POSTER/DRAWING/SKETCHING STUDENT CAN USE INK,WATER COLOUR,POSTER COLOUR ,ACRYLIC,MIXED MEDIA ETC</p> <p>NOTE- DRAWING MUST BE IN MONOCHROME COLOUR. (FOR INTERNAL EVALUATION STUDENT HAS TO SUBMIT FOUR DRAWINGS/ COLOUR PLATES OF LIFE STUDY OR PAINTING ON CANVAS</p> <p>TIME DURATION IN THE PRACTICAL EXAMINATION-MINIMUM FOUR HOURS</p> <p>SIZE-ANY SIZE</p> <p>MEDIUM-ANY MEDIUM</p> <p>EXPERIMENTAL WORK IS ALSO ALLOWED</p> <p>INSTRUCTIONS FOR PRACTICAL:</p> <p>A- TEAM OF TWO EXAMINERS (INTERNAL AND EXTERNAL) WILL EVALUATE THE WORK OF EXAMINEE AT THE END OF SEMESTER.</p> <p>B- INTERNAL EXAMINER WILL EVALUATE THE SESSIONAL WORK AND FILE OF THE EXAMINEE.</p> <p>C- ALL PRACTICAL EQUIPMENTS (PAINTING/GRAPHIC/SCULPTURE ETC.) LIKE DRAWING BOARD, EASEL /STAND /PRINTING MACHINE/PRINTER/COMPUTER/SOME TOOLS LIKE CHISELS,KNIFE,HAMMERS RASPS , BRUSHES ,OILS AND MATERIALS LIKE CANVAS/PAPERS SHALL BE PROVIDED BY THE INSTITUTION. DURING LECTURE DEMONSTRATION IN THE REGULAR CLASS. ON THE OTHER HAND STUDENTS ARE REQUIRED TO BRING THE MATERIALS LIKE PENCIL/CHARCOLE,COLOUR PIGMENTS, BRUSHES ETC. ON THE DAY OF EXAM AND IN THEIR REGULAR CLASSES DURING THE SEMESTER.</p>
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A210805T	<p>COURSE TITLE- ANIMATION</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 5 THEORY (OPTIONAL)</p>	<p>UNIT 1- WHAT IS ANIMATION ,PROCESS,AUDIO VEDIO</p> <p>UNIT 2- 2D ANIMATION TECHNIQUE DESIGN AND MODELLING</p> <p>UNIT 3- 3D ANIMATION TECHNIQUE DESIGN AND MODELLING</p> <p>UNIT 4- DIGITAL FILM PRODUCTION MEDIA AND SYBER LAWS</p> <p>UNIT-5- LIGHTING AND SHADING ,PHOTOSHOP,TEXTURING,VISUAL EFFECTS,VISUAL PERCEPTION</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-CARTOON ANIMATION PRESTON BLAIR 2-ACTING FOR ANIMATORS E.D.HOOKS 3-ANIMATION FOR BEGINNERS MORR MEROZ</p>
OR		
A210806T	<p>COURSE TITLE- PRINT MAKING</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 6 THEORY (OPTIONAL)</p>	<p>UNIT 1- HISTORY OF PRINT MAKING</p> <p>UNIT-2-TYPES OF PRINT MAKING-STENCIL METHOD,PLANOGRAPHY,PRINT MAKING AND COLLAGE</p> <p>UNIT-3—BASIC PHOTO ETCHINGTYPES OF GRAPHIC RELIEF ,INTAGLIO,SURFACE,AQUATINT,DRYPOINT,MEZZOTINT,ENGRAVING, ETCHING, CHINE COLLE,COLLAGRAPH,FOAM RELIEF PAINTING</p> <p>UNIT 4 -INTRODUCTION TO FAMUS PAINTER AND THEIR WORK</p> <p>UNIT 5- SCOPE OF PRINT MAKING,MODERN WAY OF PRINT MAKING RELATED TO SKILL DEVELOPMENT PROGRAMME</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1- CHAPA KALA SHYAM SINGH 2- -PRINT MAKING BILL FLICK&BETH GRABOWSKI 3- MODERN PRINT MAKING</p>

Jul 9

A210807R	<p>COURSE TITLE- MAJOR RESEARCH PROJECT</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 7</p> <p>RESEARCH PROJECT ((CORE) COMPULSORY</p> <p>NOTERESEARCH PROJECT ISTO BE CHOSEN BY THE STUDENTS OF 4-YEARS U.G. HONS.WITH RESEARCH INSTEAD OF THE ABOVE MENTIONED OPTIONAL PAPERS)</p>	<p>NOTE-MAJOR RESEARCH PROJECT IS COMPULSORY .STUDENTS WILL HAVE TO SELECT THE TOPIC FOR THE MAJOR RESEARCH PROJECT WITH THE CONCENT OF RESEARCH PROJECT SUPERVISOR/SUBJECT TEACHER.SO THERE IS NO NEED OF SEPARATE SYLLABUS FOR MAJOR RESEARCH PROJECT.</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <ol style="list-style-type: none"> 1- THE SUPERVISOR WILL PROVIDE THE RESEARCH MATERIALS TO THE SCHOLAR/STUDENTS. 2- STUDENTS CAN ALSO XEPLRE THE THINGS AND MATERIALS FOR THEIR RESEARCH PROJECT 3- TOURS AND TRAVELLING ARE THE ESSENCIAL PART OF THE COURSE. 4- VISUAL ARTS STUDENTS ARE ADVISED TO VISIT ART GALLERIES,MUSEUMS AND HISTORICAL AND CULTURAL PLACES ,DURING THE STUDY PERIOD. <p>NOTE- 4-YEARS U.G. HONS STUDENTS WILL HAVE TO CHOOSE ANY ONE OPTIONAL BETWEEN 5TH AND 6TH PAPERS BUT THE STUDENTS OF 4-YEARS U.G. HONS.WITH RESEARCH* WILL HAVE TO CHOOSE RESEARCH PROJECT INSTEAD OF OPTIONAL PAPERS.</p>
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Maharaja Suhel Dev

State University Azamgarh , UP

Syllabus for Post Graduate Programme (M.A./M.V.A.)

Visual Arts And Animation(Painting, Applied Arts and Design)

NEWLY INTRODUCED PROGRAMME AT THE UNIVERSITY CAMPUS

(ACADEMIC SESSION 2024-25 ONWARDS)

SEMESTER WISE STRUCTURE OF SYLLABUS FOR THE COURSE/PROGRAMME M.A./M.V.A
2ND

SUBJECT- PAINTING

P.G. 2ND YEAR

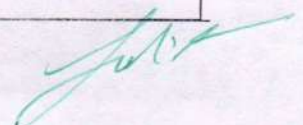
SEMESTER 9 (YEAR 5)

A210901T	COURSE TITLE- TRENDS AND TRADITION OF EUROPIAN ARTFROM 14TH TO 16TH CENTURY CREDITS-04 M.M. MARKS 100(25=75) PAPER 1 THEORY (CORE)	UNIT-1- EARLY RENAISSANCE PERIOD,FRA ANGELICO,FILIPPO BRUNELLESCHI ,PAOLO UCCELLO UNIT-2- DOMENICO GHIRLANDAIO,SANDRO BOTTICELLI UNIT-3- ANTONIO DA CORREGGIO ,ANDREA DEL VERROCCHIO,BARTOLOMEO CAVAROZZI UNIT-4- FLANDERS PAINTING ,JAN VAN EYCK, ALBERCHT DURER, UNIT-5- HIGH RENAISSANCE-LEONARDO DA VINCCI,MICHELANGELO,RAPHAEL REFERENCE BOOKS/SUGESTED READINGS 1-EUROPIYA CHITRAKALA KA ITIHAS RA. VEE. SAKHALKAR
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A210902T	COURSE TITLE- MODERN AND CONTEMPORARY ART IN INDIA	UNIT-1- PATUA PAINTINGS AND KALIGHAT PAINTINGS OF BENGAL AND YAMINI ROY,PAT CHITRA OF
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	<p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 2 THEORY (CORE) COMPULSORY</p>	<p>UDISA,PAT CHITRA OF NATHDWARA,TANJORE PAINTINGS</p> <p>UNIT-2- FOREIGNER PAINTERS IN INDIA-NICOLAS ROERICH,SVETOSLAV ROERICH,AMRITA SHERGILL</p> <p>UNIT-3- COMPANY SCHOOL OF PAINTINGS,RAJA RAVI VERMA UNIT</p> <p>4- ART SCHOOL AND ART GALLERIES,BENGAL SCHOOLAND ITS PAINTERS AVNINDRA NATH,ASIT KUMAR,K.N.MAJUMDAR,RAVINDRA NATH,GAGANENDRA NATH</p> <p>UNIT 5 BOMBAY PROGRESSIVE ARTIST GROUP AND ITS PAINTERS –RAZA .ARA,SOOZA AND M.F.HUSAIN,KALKATTA GROUP AND ITS PAINTERS,SAMEEKSHAVAD AND ITS PAINTERS</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-AADHUNIK BHARTEEY CHITRAKALA DR.GRRAJ KISHOR AGARWAL</p> <p>2-SAMKALEEN KALA PRANNATH MAGO</p> <p>3- SAMKALEEN BHARTIYA KALA DR.MAMTA CHATURVEDI</p> <p>4- SAMEEKSHAVAD GOPAL MADHUKAR CHATURVEDI 5-KALIGHAT DRAWINGS ALI S.M.</p>
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A210903P	<p>COURSE TITLE- PORTRAITURE</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p>	<p>NOTE-THE STUDY FROM DRAPED MODEL THE HEAD OR ¾ FULL FIGURES WITH BACKGROUND ARRANGED OR IMGINATIVE .THE STUDENTS ARE FREETO MODIFYTHE COLOUR OF THE MODEL AND THE DRAPERY.SOAS TO SUIT ACTION EXPRESSION AND THE CHARACTER OF THE MODEL.</p>
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<p>PAPER 3 PRACTICAL(CORE) COMPULSORY</p>	<p>THE STUDY OF PORTRAIT MAY BE PRACTISED WITH REFERENCE TO THE MASTER PAINTERS AS REGARDS TO COLOUR SCHEME AND EXPRESSION SO AS TO DEVELOP THE INDIVIDUAL STYLE OF HIS OWN.</p> <p>1-PREPARATION OF DRAWING AND SKETCHING WILL BE CARRIED OUT TO P.G.LEVEL STUDY 2-DRAWING SHOULD BE PREPARED ON THE BASIS OF PRINCIPLES OF ART, 3-RAPID SKETCHING IS ONE OF THE COMPONENTS OF THE STUDY . 4-FIGURATIVE AND NON FIGURATIVE DRAWING CAN BE COMPOSED. 5 FOR THE PREPARATION OF PORTRAITS/DRAWING/SKETCHING STUDENT CAN USE INK,WATER COLOUR,POSTER COLOUR ,ACRYLIC,MIXED MEDIA ETC NOTE- DRAWING MUST BE IN MONOCHROME COLOUR. (FOR INTERNAL EVALUATION STUDENT HAS TO SUBMIT FOUR DRAWINGS/ COLOUR PLATES OF LIFE STUDY OR PAINTING ON CANVAS TIME DURATION IN THE PRACTICAL EXAMINATION-MINIMUM FOUR HOURS SIZE-ANY SIZE MEDIUM-ANY MEDIUM EXPERIMENTAL WORK IS ALSO ALLOWED</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-PORTRAIT VASUDEV KAMATH 2-FEMALE DRAWING M.R.ACHREKAR 3-DRAWING THE HEAD OLIVER SIN FOR ARTIST 4-SKETCHING PEOPLE JEFF MELLE 5-THE COMPLETE BOOK OF DRAWING BARRINGTON BARBER</p> <p>INSTRUCTIONS FOR PRACTICAL: A- TEAM OF TWO EXAMINERS (INTERNAL AND EXTERNAL) WILL EVALUATE THE WORK OF EXAMINEE AT THE END OF SEMESTER. B- INTERNAL EXAMINER WILL EVALUATE THE SESSIONAL WORK AND FILE OF THE EXAMINEE. C- ALL PRACTICAL EQUIPMENTS (PAINTING/GRAPHIC/SCULPTURE ETC.) LIKE DRAWING BOARD, EASEL /STAND</p>
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		<p>/PRINTING MACHINE/PRINTER/COMPUTER/SOME TOOLS LIKE CHISELS,KNIFE,HAMMERS RASPS , BRUSHES ,OILS AND MATERIALS LIKE CANVAS/PAPERS SHALL BE PROVIDED BY THE INSTITUTION. DURING LECTURE DEMONSTRATION IN THE REGULAR CLASS. ON THE OTHER HAND STUDENTS ARE REQUIRED TO BRING THE MATERIALS LIKE PENCIL/CHARCOLE,COLOUR PIGMENTS, BRUSHES ETC. ON THE DAY OF EXAM AND IN THEIR REGULAR CLASSES DURING THE SEMESTER.</p>
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<p>A210904T</p>	<p>COURSE TITLE- TRIBAL ART</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 4 THEORY (OPTIONAL)</p>	<p>UNIT 1- INTRODUCTION OF TRIBAL INDIA AND HER TRIBES</p> <p>UNIT 2- MUSEUMS OF TRIBAL ART,TRIBAL FAIR AND TRIBAL SHOP UNIT 3- HISTORY AND ORIGIN OF VARI,GOND.BHIL PITHORA ART UNIT 4- RITUALS AND TRIBAL ART IN CONTEMPORARY SOCIETY</p> <p>UNIT 5- TRIBAL PAINTINGS AND POTTERY INDUTRY IN DIFFERENT STATES OF INDIA</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-THE TRIBAL CULTURE OF INDIA L.P.VIDYARTHI,BINAY RAI</p> <p>2-TRIBAL INDIA NADEEM HUSNAIN</p> <p>3-MUSEUM AND CULTURAL HERITAGE OF INDIA , BANERJEE ,N.R.</p>
<p>OR</p> <p>A210905T</p>	<p>OR</p> <p>COURSE TITLE- HISTORY OF ARCHITECTURE IN INDIA</p> <p>CREDITS-05</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 5 THEORY (OPTIONAL)</p>	<p>OR</p> <p>UNIT 1- JAIN ARCHITECTURE,CHAITYA AND VIHAR</p> <p>UNIT 2- STUPAS SARNATH ,SANCHI,BHARHUT,CHAITYA AND VIHAR</p> <p>UNIT 3- MUGHAL ARCHITECTURE,AKBAR,JEHANGIR,SHAHJEHAN</p> <p>UNIT 4 -BRITISH PERIOD ARCHITECTURE IN INDIA</p> <p>UNIT 5 -MODERN ARCHITECTURE IN INDIA,WORLDS FAMUS ARCHITECTURE (AN INTRODUCTION)</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-HISTORY OF INDIAN ART SANDHYA KETKAR</p> <p>2-ARCHITECTURE IN MEDIEVAL INDIA MONICA JUNEJA</p>

A210906R	<p>COURSE TITLE- MAJOR RESEARCH PROJECT</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 6 RESEARCH PROJECT (CORE)</p>	<p>NOTE-MAJOR RESEARCH PROJECT IS COMPULSORY .STUDENTS WILL HAVE TO SELECT THE TOPIC FOR THE MAJOR RESEARCH PROJECT WITH THE CONCENT OF RESEARCH PROJECT SUPERVISOR/SUBJECT TEACHER.SO THERE IS NO NEED OF SEPARATE SYLLABUS FOR MAJOR RESEARCH PROJECT.</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <ol style="list-style-type: none"> 1- THE SUPERVISOR WILL PROVIDE THE RESEARCH MATERIALS TO THE SCHOLAR/STUDENTS. 2- 2-STUDENTS CAN ALSO XEPLOR THE THINGS AND MATERIALS FOR THEIR RESEARCH PROJECT. 3- TOURS AND TRAVELLING ARE THE ESSENCIAL PART OF THE COURSE.
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NOTE- STUDENTS WILL HAVE TO CHOOSE ANY ONE OPTIONAL BETWEEN 4TH AND 5TH PAPERS





**Maharaja Suhel Dev
State University Azamgarh , UP**

Syllabus for Post Graduate Programme (M.A./M.V.A.)
Visual Arts And Animation(Painting, Applied Arts and Design)
NEWLY INTRODUCED PROGRAMME AT THE UNIVERSITY CAMPUS

(ACADEMIC SESSION 2024-25 ONWARDS)

SEMESTER –WISE STRUCTURE OF SYLLABUS FOR THE COURSE/PROGRAMME M.A./M.V.A.
2ND YEAR

SUBJECT- PAINTING

SEMESTER 10 (YEAR 5) 4TH COURSE DETAIL

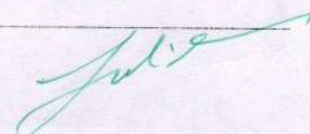
COMPULSORY

A211001P	CORE/COMPULSORY LANDSCAPE CREDITS-04 M.M. MARKS 100(25=75) PAPER 1 PRACTICAL(CORE) COMPULSORY	1-PREPARATION OF DRAWING AND SKETCHING WILL BE CARRIED OUT TO P.G.LEVEL STUDY/OUT DOOR WORK IS ESSENTIAL,STUDY OF NATURAL ENVIRONMENT AND OBJECTS IS REQUIRED. 2-DRAWING SHOULD BE PREPARED ON THE BASIS OF PRINCIPLES OF ART, 3-RAPID SKETCHING IS ONE OF THE COMPONENTS OF THE STUDY . 4-NATURE DRAWING CAN BE COMPOSED. 5 FOR THE PREPARATION OF LANDSCAPE DRAWING/SKETCHING STUDENT CAN USE INK,WATER COLOUR,POSTER COLOUR ,ACRYLIC,MIXED MEDIA ETC NOTE- DRAWING MUST BE IN MONOCHROME COLOUR. (FOR INTERNAL EVALUATION STUDENT HAS TO SUBMIT FOUR DRAWINGS/ COLOUR PLATES OF LIFE STUDY OR PAINTING ON CANVAS TIME DURATION IN THE PRACTICAL EXAMINATION-MINIMUM FOUR HOURS SIZE-ANY SIZE MEDIUM-ANY MEDIUM EXPERIMENTAL WORK IS ALSO ALLOWED REFERENCE BOOKS/SUGESTED READINGS 1-WATERCOLOUR LANDSCAPESTEP BY STEP MILINDMULICK 2-CARLSON'S GUIDE TO LANDSCAPE PAINTING JOHN F.
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		<p>CARLSON</p> <p>INSTRUCTIONS FOR PRACTICAL:</p> <p>A- TEAM OF TWO EXAMINERS (INTERNAL AND EXTERNAL) WILL EVALUATE THE WORK OF EXAMINEE AT THE END OF SEMESTER.</p> <p>B- INTERNAL EXAMINER WILL EVALUATE THE SESSIONAL WORK AND FILE OF THE EXAMINEE.</p> <p>C- ALL PRACTICAL EQUIPMENTS (PAINTING/GRAPHIC/SCULPTURE ETC.) LIKE DRAWING BOARD, EASEL /STAND</p> <p>/PRINTING MACHINE/PRINTER/COMPUTER/SOME TOOLS LIKE CHISELS,KNIFE,HAMMERS RASPS , BRUSHES ,OILS AND MATERIALS LIKE CANVAS/PAPERS SHALL BE PROVIDED BY THE INSTITUTION. DURING LECTURE DEMONSTRATION IN THE REGULAR CLASS. ON THE OTHER HAND STUDENTS ARE REQUIRED TO BRING THE MATERIALS LIKE PENCIL/CHARCOLE,COLOUR PIGMENTS, BRUSHES ETC. ON THE DAY OF EXAM AND IN THEIR REGULAR CLASSES DURING THE SEMESTER.</p>
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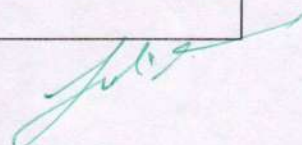
GROUP A

<p>A211002T</p>	<p>OPTIONAL/ELECTIVE COURSE TITLE- PHILOSOPHY OF ART(WESTERN) CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 2 THEORY (OPTIONAL)</p>	<p>CONCEPT OF BEAUTY OF FOLLOWING THINKERS NEED TO BE REFERED TO FOR CONVEYING THE SUBJECT AND ITS CONTENTS.</p> <p>UNIT 1- BAUMGARTEN,HEGEL</p> <p>UNIT 2-IMMANUEL KANT,EDWARD BULLOUGH</p> <p>UNIT 3-LEO TOLSTOY,BENEDETTO CROCE</p> <p>UNIT 4-I.A.RICHARDS ,SORTRE</p> <p>UNIT 5 SIGMUND FREUD,CARL JUNG</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1RAS SIDDHANT KA PUNARVIVECHAN GANPATI CHAND GUPTA</p> <p>2-KALA VIVECHAN NEHAR RANJAN RAI</p>
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<p>A211003T</p>	<p>OPTIONAL/ELECTIVE COURSE TITLE- FOLK PAINTING</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 3 THEORY (OPTIONAL)</p>	<p>UNIT 1- HISTORY AND ORIGIN OF FOLK PAINTINGS IN INDIA</p> <p>UNIT 2- RELIGIOUS AND CULTURAL ASPECTS WORK BEHIND FOLK PAINTINGS IN INDIA</p> <p>UNIT 3- INTRODUCTION OF FOLKPAINTINGS, BENGAL, BIHAR, MAHARASHTRA</p> <p>UNIT 4- LIFE AND STYLE OF FOLK PAINTERS, EMINENT FOLK PAINTER OF INDIA</p> <p>UNIT 5- FOLK PAINTINGS MARKET IN INDIA AND ABROAD,</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-FOLK AND MINOR ART PROF. RANJAN KUMAR MALIK TRADITION OF INDIA</p> <p>2-INDIAN FOLK AND DR. RAMESH KUMAR SIDH TRADITIONAL FINE ART</p> <p>3-- STUDIES IN INDIAN ART AGRAWAL, VASDEVA SHARAN</p>
<p>A211004T</p>	<p>OPTIONAL/ELECTIVE COURSE TITLE- MODERN AND CONTEMPORARY ART OF WESTERN WORLD</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 4 THEORY (OPTIONAL)</p>	<p>UNIT 1--ACTION PAINTING; SYNCHRONISM ; ORPHISM RAYNISM; CONSTRUCTIVISM ETC</p> <p>UNIT-1 STUDY OF LYRICAL CRITICAL ABSTRACTION ETC; KINETIC ART; COMPUTER ART,</p> <p>UNIT-3-CRITICAL STUDY OF CONCEPTUAL ART ; POP ART; OP ART ETC</p> <p>UNIT-4-CRITICAL STUDY OF INSTALLATION ; GRAFFITI ; LIVE ARTS</p> <p>UNIT-5- CRITICAL STUDY OF DIGITAL ART ; VIRTUAL ART AND CURRENT TRENDS , 3D ARTS</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-AADHUNIK CHITRAKALA KA ITIHAS RA VEE SAKHALKER</p> <p>2-EUROPIAN PAINTINGS R.C. SHUKLA</p>
<p>GROUP B</p>		
<p>A211005T</p>	<p>OPTIONAL/ELECTIVE COURSE TITLE- RESEARCH METHODOLOGY</p>	<p>UNIT 1 – WHAT IS RESEARCH, RESEARCH IN VISUAL ART, MEANING AND NECESSITY, HISTORY OF RESEARCH IN VISUAL ART IN UTTAR PRADESH -UNIT-2- METHODS OF RESEARCH, FUNDAMENTAL RESEARCH , APPLIED RESEARCH, HISTORICAL RESEARCH , COMPERATIVE STUDY, DESCRIPTIVE RESEARC ETC.</p>

<p>PAINTINGS FROM 17TH TO 20TH CENTURY</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 7 THEORY (OPTIONAL)</p>	<p>UNIT-2 CRITICAL STUDY OF 18TH CENTURY PAINTINGS OF ENGLAND ,FRANCE</p> <p>UNIT-3- CRITICAL STUDY OF 19TH CENTURY PAINTERS LIKE G.CURBET,TURNER ,CONSTABLE ETC ,REFERENTIAL STUDIES OF 20TH CENTURY ARTS</p> <p>UNIT-4- -REFERENTIAL STUDIES OF MAIN EUROPIAN SCULPTURES</p> <p>UNIT-5- COMPERATIVE STUDIES OF VARIOUS STYLISTIC EPRESSIONS AND ITS CAPACITY TOWARDS AN INNOVATIVE INSIGHT INTO THE MEANING OF STYLE IN ART HISTORY AND CULTURE</p> <p>REFERENCE BOOKS/SUGESTED READINGS 1-EUROPIYA CHITRAKALA KA ITIHAS B.P.KAMBOJ 2-EUROPIYA CHITRAKALA KA ITIHAS RA.VEE SAKHALKAR</p>
<p>RESEARCH PROJECT</p>	



A211008R	<p>CORE/COMPULSORY COURSE TITLE- DISSERTATION</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 8 RESEARCH PROJECT (CORE)</p>	<p>NOTE-MAJOR RESEARCH PROJECT IS COMPULSORY .STUDENTS WILL HAVE TO SELECT THE TOPIC FOR THE MAJOR RESEARCH PROJECT WITH THE CONCENT OF RESEARCH PROJECT SUPERVISOR/SUBJECT TEACHER.SO THERE IS NO NEED OF SEPARATE SYLLABUS FOR MAJOR RESEARCH PROJECT.</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <ol style="list-style-type: none"> 1- THE SUPERVISOR WILL PROVIDE THE RESEARCH MATERIALS TO THE SCHOLAR/STUDENTS. 2- 2-STUDENTS CAN ALSO XEPLOR THE THINGS AND MATERIALS FOR THEIR RESEARCH PROJECT. 3- TOURS AND TRAVELLING ARE THE ESSENCIAL PART OF THE COURSE. 4- VISUAL ARTS STUDENTS ARE ADVISED TO VISIT ART GALLERIES,MUSEUMS AND HISTORICAL AND CULTURAL PLACES ,DURIN THE STUDY PERIOD.
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NOTE-STUDENTS WILL HAVE TO CHOOSE ANY ONE GROUP (A OR B) CONSISTING OF THREE PAPERS EACH

