

**Minutes of the meeting of the Board of studies in Visual Art held on 25th
April, 2016 at 10:30 am in Sur Mandir, Banasthali Vidyapith**

Date: 25/04/16

Present

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|-----------------------------|-----------------|
| 1. Professor M.S. Rathore | External Member |
| 2. Dr. Annapurna Shukla | Member |
| 3. Sushree Indu Singh | Member |
| 4. Professor Kiran Sarna | Member |
| 5. Shree Manoj Kumar Tailor | Member |
| 6. Dr. Vikash Chandra | Member |
| 7. Smt. Ila Yadav | Convener |

Note: Professor Mridula Sinha (External member) could not attend the meeting.

1. The Board confirmed the minutes of its last meeting held on 10th March, 2012.
2. The Board updated the existing panel of examiners for various examinations in accordance with the Bye law 15.3.02 of the Vidyapith. A soft copy of updated panel has been provided to the Secrecy section.
3. The Board recommended the scheme of examination and the courses of study for the following examinations.
 1. B.A. Examination:
 - (i) First Semester Examination, December, 2016
 - (ii) Second Semester Examination, April/May, 2017
 - (iii) Third Semester Examination, December, 2017
 - (iv) Fourth Semester Examination, April/May, 2018
 - (v) Fifth Semester Examination, December, 2018
 - (vi) Sixth Semester Examination, April/May, 2019

The Board recommended that the existing courses of study be continued for the aforesaid examinations with some modifications. Revised syllabi is enclosed as Annexure 1.

2. M.A. Examination:
 - (i) First Semester Examination, December, 2016
 - (ii) Second Semester Examination, April/May, 2017
 - (iii) Third Semester Examination, December, 2017
 - (iv) Fourth Semester Examination, April/May, 2018

The Board recommended that the existing courses of study be continued for the aforesaid examinations with some modifications. Revised syllabi is enclosed as Annexure 2.

3. M.phil. Examination in the light of duration of one and a half year:
The Board recommended the scheme of examination and the courses of study for M.phil. examination in the light of duration of one and a half year.

Detailed scheme of examination and syllabus of proposed courses is attached as Annexure 3.

4. The Board evaluated the reports of the examiners of various examinations of the year 2014-15 in the subject and noted the observations. The observations have been listed in annexure 4.
5. The Board evaluated the question papers of the annual examination of session 2014-15, keeping in view the observations of the vice-chancellor.

Evaluation report is attached as annexure 4, Agenda Item 5.

6. Under the provisions of the bye-law 9.2.3 of the university, the Board co-opted the external members of the Board of studies for a fresh term of three years commencing from 1st January, 2017, as listed below.

The following shall be the members of the Board of Studies in Visual Art:
Professor Suneel Kumar

Address: Director, School of Performing and Visual Art
B-201, Academic Block, IGNOU Maidan, Garhi, New Delhi -
110068, Contact No. : 9968266396

Professor Madan Singh Rathore

Address: Professor, Department of Fine Art, MLS University, Udaipur (Raj.)
Contact No. : 9414343253

The meeting ended with a vote of thanks to the chair.

Annexure 1

The Board recommended following changes to the syllabus of B.A. Examination

1. To replace “Subject Matter (Indian Art)” with “Subject Matter (In reference to Indian Art – Prehistoric painting, Ajanta painting, Rajasthani painting & Mughal painting)” in unit 3 of the paper 1.1 (Theory) Fundamentals of Visual Art – I, B.A I Semester. This modification has been recommended to ensure that the focus is on understanding of the subject matter and not on the history of Indian Art.
2. To add marks in all the papers of B.A first to sixth semester examinations.
3. To add marks division in submission of work of B.A first to sixth semester examinations

Changes required / not required in the Scheme of Examination and Courses of Study

U.G. Examination : B. A. First Semester Examination, December - 2016

Scheme of Examination - No Change

S. No.	Papers	Existing Scheme / Syllabus	Proposed changes	Justification / Remarks
1	Paper - 1.1 Fundamentals of Visual Art-I (Theory)	<p>Paper 1.1 - (Theory) Fundamentals of Visual Art-I</p> <p>Duration : 3 Hrs.</p> <p>Unit 1 Definition, Meaning and Importance of Arts and its usage</p> <p>Unit 2 Creative Process-Perception, Observation, Imagination, and Creative expression.</p> <p>Unit 3 Subject Matter (Indian Art)</p> <p>Unit 4 Art and Nature, Art and Society</p> <p>Unit 5 Folk Art. (Rajasthan)</p> <p>Books Recommended :</p> <ol style="list-style-type: none"> 1. Art the way it is : RICHARDSON 2. Varieties of Visual experiences : EDMUND 	<p>Paper - 1.1 Fundamentals of Visual Art-I (Theory)</p> <p>Duration : 3 Hrs. Marks - 20</p> <p>Unit 1 Definition, Meaning and Importance of Arts and its usage</p> <p>Unit 2 Creative Process-Perception, Observation, Imagination, and Creative expression.</p> <p>Unit 3 Subject Matter (In reference to Indian Art- Prehistoric painting, Ajanta Painting Rajasthani Painting & Mughal Painting)</p> <p>Unit 4 Art and Nature, Art and Society</p> <p>Unit 5 Folk Art. (Rajasthan)</p> <p>Books Recommended :</p>	<ul style="list-style-type: none"> • Added Marks • Added Prehistoric Painting, Ajanta Painting, Rajasthani Painting & Mughal Painting to specify subject matter.

		<p>BURKE FELDMAN</p> <ol style="list-style-type: none"> 3. Creative Design : PHILIP RAWSON 4. Exploring Visual Design : JOSEPH, AGATTO, ALBERT, W. POTER, JACK SELLECK 5. Meaning of art : READ HERBERT 6. The visual Dialogue : NATHAN NOBLER 7. Roop-prad kala ke Mooladhara : R.A. AGGARWAL, SHIV K. SHARMA 8. Kala ke mooltatva : PURNIMA PANDAY 9. Visual Imagination : BRUCE KURTZ 10. Fundamental of Indian Art : A. K. COOMAR SWAMY 	<ol style="list-style-type: none"> 1. Art the way it is : RICHARDSON 2. Varieties of Visual experiences : EDMUND BURKE FELDMAN 3. Creative Design : PHILIP RAWSON 4. Exploring Visual Design : JOSEPH, AGATTO, ALBERT, W. POTER, JACK SELLECK 5. Meaning of art : READ HERBERT 6. The visual Dialogue : NATHAN NOBLER 7. Roop-prad kala ke Mooladhara : R.A. AGGARWAL, SHIV K. SHARMA 8. Kala ke mooltatva : PURNIMA PANDAY 9. Visual Imagination : BRUCE KURTZ 10. Fundamental of Indian Art : A. K. COOMAR SWAMY 	
2	Paper - 1.2 Basic Drawing - I (Practical)	<p>Paper 1.2 - Basic Drawing - I (Practical) Study of forms in nature, single objects and group of objects in line, tone and texture. Medium : Pencil or Crayon (Monochrome) Size : Half Imperial</p>	<p>Paper - 1.2 Basic Drawing - I (Practical) Marks - 30 Study of forms in nature, single objects and group of objects in line, tone and texture. Medium : Pencil or Crayon (Monochrome) Size : Half Imperial Each student is supposed to submit : 4 Drawings</p>	<ul style="list-style-type: none"> • Added Marks <p>Shifted from submission of work and included in paper 1.2 for practical evaluation.</p>
3	1.3 Submission of Work	<p>1.3 Submission of Work : Each student is supposed to submit :</p> <ol style="list-style-type: none"> 4 Drawings 4 Studies from nature 2 Creative work in any medium 50 Sketches on ¼ Imperial size 	<p>1.3 Submission of Work : Marks - 45 Each student is supposed to submit :</p> <ol style="list-style-type: none"> 4 Drawings (a) 4 Studies from nature - 12 Marks (b) 2 Creative work in any medium - 10 Marks 	<ul style="list-style-type: none"> • Added Marks • Deleted Point 1

		<p>Submission work will be submitted to the Head of Department of Drawing and Painting one week before the commencement of Examination. Submission work may be returned after the evaluation.</p>	<p>(c) 50 Sketches on ¼ Imperial size - 13 Marks (d) Practical competency (Internal) - 10 Marks</p> <p>Submission work will be submitted to the Head of the Department of Drawing and Painting one week before the commencement of Examination. Submission work may be returned after the evaluation.</p>	<ul style="list-style-type: none"> Added a, b, c, d and marks for the Clarification of evaluation.
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Changes required / not required in the Scheme of Examination and Courses of Study

U.G. Examination : B. A. Second Semester Examination, April/May - 2017

Scheme of Examination - No Change

S. No.	Papers	Existing Scheme / Syllabus	Proposed changes	Justification / Remarks
1	Paper - 2.1 Fundamentals of Visual Art-II (Theory)	Paper - 2.1 Fundamentals of Visual Art-II (Theory)	Paper - 2.1 Fundamentals of Visual Art-II (Theory) Duration : 3 Hrs. Marks - 20 In syllabus - No Change	Added Duration & Marks
2	Paper - 2.2 Basic Drawing-II (Practical)	Paper : 2.2 Basic Drawing-II (Practical) Study of basic geometrical shapes its construction and perspective involved in it. Study from nature and man made objects. Medium : Pencil or Crayon. Size : Half imperial	Paper : 2.2 Basic Drawing-II (Practical) Marks - 30 Study of basic geometrical shapes its construction and perspective involved in it. Study from nature and man made objects. Medium : Pencil or Crayon. Size : Half imperial Each student is supposed to submit : 4 Drawings	Added Marks Shifted from submission of work and included in paper 2.2 for practical evaluation.
3	2.3 Submission of Work	2.3 Submission of Work : Each student is supposed to submit : 4 Drawings 4 Studies from nature 2 Creative works in any medium 50 Sketches on ¼ Imperial size	2.3 Submission of Work : Marks - 45 Each student is supposed to submit : 4 Drawings (a) 4 Studies from nature - 12 Marks (b) 2 Creative work in any medium - 10 marks	• Added Marks • Deleted Point 1 • Added a, b, c, d and

		<p>Submission work will be submitted to the Head of the Department of Drawing and Painting one week before the commencement of Examination. Submission work may be returned after the evaluation.</p>	<p>(c) 50 Sketches on ¼ Imperial size - 13 marks (d) Practical competency (Internal) - 10 Marks</p> <p>Submission work will be submitted to the Head of the Department of Drawing and Painting one week before the commencement of Examination. Submission work may be returned after the evaluation.</p>	<p>marks for the Clarification of evaluation.</p>
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Changes required / not required in the Scheme of Examination and Courses of Study

U.G. Examination : B. A. Third Semester Examination, December-2017

Scheme of Examination - No Change

S. No.	Papers	Existing Scheme / Syllabus	Proposed changes	Justification / Remarks
1.	Paper - 3.1 History of Indian Painting & Sculpture - I (Theory)	Paper - 3.1 History of Indian Painting & Sculpture - I (Theory)	Paper - 3.1 History of Indian Painting & Sculpture - I (Theory) Duration : 3 Hrs. Marks - 20 In Syllabus - No Change	Added duration & Marks
2.	Paper - 3.2 Study from Life-I (Full Human Figure) Practical	Paper 3.2 Study from Life I (Full Human Figure) (Practical) Study form Life (full human figure) depicting the structure, Proportion and form of the model. Medium : Any medium (monochrome) Size : Half Imperial Books Recommended : 1. Anatomy & Drawing : Victor Perard. 2. Human Figure : Vander Pole. 3. Bridgeman's Complete Guide to Drawing from Life : George B. Bridgman.	Paper : 3.2 Study From Life I (Full Human Figure) (Practical) Marks - 30 Study form Life (full human figure) depicting the structure, Proportion and form of the model. Medium : Any medium (monochrome) Size : Half Imperial Each student is supposed to submit : 4 Studies from life (full human figure). Books Recommended : 1. Anatomy & Drawing : Victor Perard. 2. Human Figure : Vander Pole. 3. Bridgeman's Complete Guide to Drawing from Life : George B. Bridgman.	Added marks Shifted from submission of work and included in paper 3.2 for practical evaluation.

3.	3.3 Submission of work	<p>3.3 Submission of Work :</p> <p>Each student is supposed to submit:</p> <p>(a) 4 Studies from life (Full human figure)</p> <p>(b) 4 Creative work (any medium)</p> <p>(c) 50 Sketches in ¼ Imperial size.</p> <p>Submission work will be submitted to the Head of the Department of Drawing & Painting one week before the commencement of Examination. Submission work may be returned after the evaluation.</p>	<p>3.3 Submission of Work :</p> <p style="text-align: right;">Marks - 45</p> <p>Each student is supposed to submit:</p> <p>(a) 4 Studies from life (Full human figure)</p> <p>(a) 4 Creative work (any medium) - 15 Marks</p> <p>(b) 50 Sketches in ¼ Imperial size. - 20 Marks</p> <p>(c) Practical competency (Internal) - 10 Marks</p> <p>Submission work will be submitted to the Head of the Department of Drawing & Painting one week before the commencement of Examination. Submission work may be returned after the evaluation.</p>	<ul style="list-style-type: none"> • Added Marks • Deleted Point a and Added point c • Added Marks for the clarification of evaluation.
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Changes required / not required in the Scheme of Examination and Courses of Study

U.G. Examination : B. A.

Fourth Semester Examination, April/May - 2018

Scheme of Examination - No Change

S. No.	Papers	Existing Scheme / Syllabus	Proposed changes	Justification / Remarks
1.	Paper - 4.1 History of Indian Painting & Sculpture - II (Theory)	Paper - 4.1 History of Indian Painting & Sculpture - II (Theory)	Paper - 4.1 History of Indian Painting & Sculpture - II (Theory) Duration : 3 Hrs. Marks - 20 In Syllabus - No Change	Added Duration and Marks
2.	Paper - 4.2 Study from Life-II (Full Human Figure) Practical	Paper - 4.2 Study from Life II (Full Human Figure) (Practical) Study form Life (full human figure) depicting the structure, Proportion and form of the model. Medium : Any medium (monochrome) Size : Half Imperial Books Recommended : 1. Anatomy & Drawing : Victor Perard. 2. Human Figure : Vander Pole. 3. Bridgeman's Complete Guide to Drawing from Life : George B. Bridgman.	Paper - 4.2 Study From Life II (Full Human Figure) (Practical) Marks - 30 Study form Life (full human figure) depicting the structure, Proportion and form of the model. Medium : Any medium (monochrome) Size : Half Imperial Each student is supposed to submit : 4 Studies from life (full human) Books Recommended : 1. Anatomy & Drawing : Victor Perard. 2. Human Figure : Vander Pole. 3. Bridgeman's Complete Guide to Drawing from Life : George B. Bridgman.	Added Marks Shifted from submission of work and included in paper 4.2 for practical evaluation.

3.	4.3 Submission of work	<p>4.3 Submission of Work :</p> <p>Each student is supposed to submit:</p> <p>(a) 4 Studies from life (Full human figure)</p> <p>(b) 4 Creative work (any medium)</p> <p>(c) 50 Sketches in ¼ Imperial size.</p> <p>Submission work will be submitted to the Head of the Department of Drawing & Painting one week before the commencement of Examination. Submission work may be returned after the evaluation.</p>	<p>4.3 Submission of Work :</p> <p style="text-align: right;">Marks - 45</p> <p>Each student is supposed to submit:</p> <p>(a) 4 Studies from life (Full human figure)</p> <p>(a) 4 Creative work (any medium) - 15 Marks</p> <p>(b) 50 Sketches in ¼ Imperial size. - 20 Marks</p> <p>(c) Practical competency (Internal) - 10 Marks</p> <p>Submission work will be submitted to the Head of the Department of Drawing & Painting one week before the commencement of Examination. Submission work may be returned after the evaluation.</p>	<ul style="list-style-type: none"> • Added Marks • Deleted Point a and added point c • Added Marks for the clarification of evaluation.
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Changes required / not required in the Scheme of Examination and Courses of Study

U.G. Examination : B. A.

Fifth Semester Examination, December - 2018

Scheme of Examination - No Change

S. No.	Papers	Existing Scheme / Syllabus	Proposed changes	Justification / Remarks
1.	Paper - 5.1 (Practical) Portrait Painting-I (Bust)	Practical Paper : 5.1 Portrait Painting - I (Bust) The study must bear the qualities of structure, proportion and the characteristics of the face. Medium - Pencil, Crayon or Oil Colour. Size-Half Imperial	Practical Paper : 5.1 Portrait Painting - I (Bust) Marks - 30 The study must bear the qualities of structure, proportion and the characteristics of the face. Medium - Pencil, Crayon or Oil Colour. Size-Half Imperial Each student is supposed to submit : 4 Studies of Portrait	Added Marks Shifted from submission of work and included in paper 5.1 for practical evaluation.
2.	Paper 5.2 (Practical) Pictorial composition-I	Practical Paper : 5.2 Pictorial Composition-I Subjects based on day to day experience in life. Medium - Water colour, Tempera, Acrylic or Mix media Size-Half Imperial	Practical Paper : 5.2 Pictorial Composition-I Marks - 30 Subjects based on day to day experience in life. Medium - Water colour, Tempera, Acrylic or Mix media Size-Half Imperial Each student is supposed to submit : 4 Compositions	Added Marks Shifted from submission of work and included in paper 5.2 for practical evaluation.

3.	5.3 Submission of work	<p>5.3 Submission of Work :</p> <p>Each student is supposed to submit:</p> <p>(a) 4 Studies of Portrait</p> <p>(b) 4 Compositions</p> <p>(c) 4 Creative Work</p> <p>(d) 50 Sketches on ¼ Imperial size</p> <p>Submission work will be submitted to the Head of the Department of Drawing & Painting one week before the commencement of Examination. Submission work may be returned after the evaluation.</p>	<p>5.3 Submission of Work :</p> <p style="text-align: right;">Marks - 30</p> <p>Each student is supposed to submit:</p> <p>(a) 4 Studies of Portrait</p> <p>(b) 4 Compositions</p> <p>(a) 4 Creative Work - 10 Marks</p> <p>(b) 50 Sketches on ¼ Imperial size - 10 Marks</p> <p>(c) Practical competency (Internal) - 10 Marks</p> <p>Submission work will be submitted to the Head of the Department of Drawing & Painting one week before the commencement of Examination. Submission work may be returned after the evaluation.</p>	<ul style="list-style-type: none"> • Added marks • Deleted Point a, b and added point c • Added Marks for the clarification of evaluation.
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Changes required / not required in the Scheme of Examination and Courses of Study

U.G. Examination : B. A. Sixth Semester Examination, April/May - 2019

Scheme of Examination - No Change

S. No.	Papers	Existing Scheme / Syllabus	Proposed changes	Justification / Remarks
1.	Paper - 6.1 (Practical) Portrait Painting-II (Bust)	Practical Paper : 6.1 Portrait Painting - II (Bust) The study must bear the qualities of structure, proportion and the characteristics of the face. Medium - Oil Colour Size-Half Imperial	Practical Paper : 6.1 Portrait Painting - II (Bust) Marks - 30 The study must bear the qualities of structure, proportion and the characteristics of the face. Medium - Oil Colour. Size-Half Imperial Each student is supposed to submit : 4 Studies of Portrait	Added Marks Shifted from submission of work and included in paper 6.1 for practical evaluation.
2.	Paper - 6.2 (Practical) Pictorial composition-II	Practical Paper : 6.2 Pictorial Composition-II Subjects based on day to day experience in life. Medium - Water colour, Tempera, Acrylic or Mix media Size-Half Imperial	Practical Paper : 6.2 Pictorial Composition-II Marks - 30 Subjects based on day to day experience in life. Medium - Water colour, Tempera, Acrylic or Mix media Size-Half Imperial Each student is supposed to submit : 4 compositions	Added marks Shifted from submission of work and included in paper 6.2 for practical evaluation.
3.	6.3 Submission of work	6.3 Submission of Work : Each student is supposed to submit: (a) 4 Studies of Portrait (b) 4 Compositions (c) 4 Creative Work	6.3 Submission of Work : Marks - 30 Each student is supposed to submit: (a) 4 Studies of Portrait (b) 4 Compositions	• Added marks

		<p>(d) 50 Sketches on ¼ Imperial size Submission work will be submitted to the Head of the Department of Drawing & Painting one week before the commencement of Examination. Submission work may be returned after the evaluation.</p>	<p>(a) 4 Creative Work - 10 Marks (b) 50 Sketches on ¼ Imperial size - 10 Marks (c) Practical competency (Internal) - 10 Marks Submission work will be submitted to the Head of the Department of Drawing & Painting one week before the commencement of Examination. Submission work may be returned after the evaluation.</p>	<ul style="list-style-type: none"> Deleted Point a, b and added point c Added Marks for the clarification of evaluation.
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Annexure 2

The Board recommended following changes to the syllabus of M.A. Examination

1. To add marks in all the papers.
2. To add marks division in submission of work.
3. To restructure the syllabus of the paper I, History of Eastern Art (India) of M.A. First semester, to enrich the course content.
4. The Board recommended to change the nomenclature of paper I Comparative Aesthetics – I of M.A. Third Semester to ‘Indian Aesthetics’ as per content of the syllabus.

Changes required / not required in the Scheme of Examination and Courses of Study

P.G. Examination : M.A. (Drawing and Painting)

First Semester Examination, December-2016

Scheme of Examination - No Change

S. No.	Papers	Existing Scheme / Syllabus	Proposed changes	Justification / Remarks
1.	Paper-I (Theory) History of Eastern Art (India) - I	<p>Theory Paper - I History of Eastern Art (India)-I Duration: 3 Hrs.</p> <p>Note: The paper is divided into three sections, students are required to attempt five questions in all, selecting not more than two questions from each section.</p> <p>Section I Prehistoric Painting, Ajanta, Bagh, Sigiriya, Jain Painting.</p> <p>Section II Rajasthani, Mughal and Pahari Painting.</p>	<p>Theory Paper - I History of Eastern Art (India)-I Duration: 3 Hrs. Marks - 70</p> <p>Note: The paper is divided into three sections, students are required to attempt five questions in all, selecting not more than two questions from each section.</p> <p>Section I Prehistoric Painting, Ajanta, Bagh, Sigiriya, Jain Painting and Rajasthani.</p> <p>Section II Mughal and Pahari Painting, Company School, Bengal School. Abanindranath and his disciples,</p>	<p>Added Marks</p> <p>Restructure of the paper to enrich the course content.</p> <p>Added Brief introduction to Art Groups.</p>

		<p>Section III</p> <p>Company School, Bengal School. Abanindranath and his disciples. Artist- Raja Ravi Verma, Amrita Shergill, Rabindranath Tagore, Yamini Roy, Ram Kinkar, Binod Bihari Mukherjee, N.S. Bendre, K.K. Hebber & M.F. Hussain.</p> <p>Books Recommend:</p> <ol style="list-style-type: none"> 1. भारतीय चित्रकला : रायकृष्ण दास 2. भारतीय चित्रकला : वाचस्पति गैरोला 3. Painting in the Far East : Lawrence Binyan 4. A History of far Eastern Art : Shermon E. Lee 5. Indian Painting & Sculpture : Karl Khandalwala 6. Art of India : C. Sivarammurti 7. Rajput Painting : Ananda K. Coomaraswami 8. Indian Miniatures : W.G. Archer 	<p>Section III</p> <p>Artist- Raja Ravi Verma, Amrita Shergill, Rabindranath Tagore, Yamini Roy, Ram Kinkar, Binod Bihari Mukherjee, N.S. Bendre, K.K. Hebber & M.F. Hussain.</p> <p>Brief Introduction to Art Groups :</p> <p>Pag Calcutta, Pag Bombay, Baroda School & Chola Mandal.</p> <p>Books Recommend:</p> <ol style="list-style-type: none"> 1. भारतीय चित्रकला : रायकृष्ण दास 2. भारतीय चित्रकला : वाचस्पति गैरोला 3. आधुनिक कला कोश : विनोद भारद्वाज 4. समकालीन कला : प्राणनाथ मागो 5. समकालीन कला : कृष्ण नारायण कक्कड़ 6. A History of far Eastern Art : Shermon E. Lee 7. Indian Painting & Sculpture : Karl Khandalwala 8. Art of India : C. Sivarammurti 9. Rajput Painting : Ananda K. Coomaraswami 10. Indian Miniatures : W.G. Archer 	Added Books
2.	Paper - II (Theory) History of Western Art - I	Theory Paper - II History of Western Art - I	<p>Duration : 3 Hrs.</p> <p>Marks - 70</p> <p>In Syllabus - No Change</p>	Added Duration & Marks
3.	Paper - III (Practical) Portrait Painting - I	<p>Practical Paper - III Portrait Painting-I</p> <p>Size : Size of the paper ½ Imperial.</p> <p>Medium : Water or oil colour.</p> <p>Head study (Male and female) Blocking of planes and masses, forshortining relationship of head with neck and shoulder, techniques of colour application in monochrome and full colours. Portrait study should bring out proportion and the characteristic of the model.</p>	<p>Practical Paper - III Portrait Painting-I</p> <p>Marks - 70</p> <p>Size : Size of the paper ½ Imperial.</p> <p>Medium : Water or oil colour.</p> <p>Head study (Male and female) Blocking of planes and masses, forshortining relationship of head with neck and shoulder, techniques of colour application in monochrome and full colours. Portrait study should bring out proportion and the characteristic of the model.</p> <p>Each student is supposed to submit:</p>	<p>Added Marks</p> <p>Shifted from submission of work and included in paper III for practical evaluation.</p>

			5 Studies of Portrait	
4.	Paper - IV (Practical) Print Making Art-I	<p>Practical Paper - IV Print Making Art-I</p> <p>Medium: Lino or wood</p> <p>Size: Not less than 10"×12"</p> <p>Introduction to lino cut and wood cut techniques. Preparation of Black & White and multi colour blocks in lino & woodcut. Printing fine details. Creative experimentation.</p>	<p>Practical Paper - IV Print Making Art-I</p> <p>Marks - 70</p> <p>Medium: Lino or wood</p> <p>Size: Not less than 10"×12"</p> <p>Introduction to lino cut and wood cut techniques. Preparation of Black & White and multi colour blocks in lino & woodcut. Printing fine details. Creative experimentation.</p> <p>Each student is supposed to submit: 5 Prints</p>	<p>Added Marks</p> <p>Shifted from submission of work and included in paper IV for practical evaluation.</p>
5.	Paper - V (Practical) Mural Painting - I	<p>Practical Paper- V Mural Painting- I</p> <p>Tempera Process Training in mixing of colours, use of gum and egg media and method of preparing indigenous colour use of gold and silver colours.</p> <p>Size : 1'×1½'</p> <p>Medium : Tempera</p>	<p>Practical Paper- V Mural Painting- I</p> <p>Marks - 70</p> <p>Tempera Process Training in mixing of colours, use of gum and egg media and method of preparing indigenous colour use of gold and silver colours.</p> <p>Size : 1'×1½'</p> <p>Medium : Tempera</p> <p>Each student is supposed to submit: 5 Works</p>	<p>Added Marks</p> <p>Shifted from submission of work and included in paper V for practical evaluation.</p>
6.	Paper- Sketching (Practical)			
7.	Submission of Work	<p>Submission of Work</p> <p>Every candidate will have to submit the following work one week before the commencement of the semester examination. The work may be returned to the candidates after evaluation :</p> <p>(a) Five works of each practical papers offered.</p> <p>(b) Five works of any medium (Paintings, Graphics, Landscape, Drawings).</p> <p>(c) A Sketch book containing not less than 50</p>	<p>Submission of Work</p> <p>Marks - 50</p> <p>Every candidate will have to submit the following work one week before the commencement of the semester examination. The work may be returned to the candidates after evaluation :</p> <p>(a) Five works of each practical papers offered.</p> <p>Each student is supposed to submit:</p> <p>(a) Five works of any medium (Paintings, Graphics,</p>	<ul style="list-style-type: none"> • Added Marks • Deleted Point a and

		<p>sketches.</p> <p>General Instructions:</p> <p>(a) Candidates have to pass in practical as well as in theory Papers separately.</p> <p>(b) There should be 9 periods for each practical, 5 periods for each theory papers and 2 periods for sketching.</p>	<p>Landscape, Drawings) - 20 Marks</p> <p>(b) A Sketch book containing not less than 50 sketches. - 20 Marks</p> <p>(c) Practical competency (Internal) - 10 Marks</p> <p>General Instruction :</p> <p>(a) Candidates have to pass in practical as well as in theory Papers separately.</p> <p>(b) There should be 9 periods for each practical, 5 periods for each theory papers and 2 periods for sketching.</p>	<p>added point c</p> <ul style="list-style-type: none"> • Added Marks for the clarification of evaluation.
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Changes required / not required in the Scheme of Examination and Courses of Study

P.G. Examination : M.A. (Drawing and Painting)

Second Semester Examination, April / May, 2017

Scheme of Examination - No Change

S. No.	Papers	Existing Scheme / Syllabus	Proposed changes	Justification / Remarks
1.	Paper-I (Theory) History of Eastern Art (China & Japan) - II	Theory Paper-I History of Eastern Art (China & Japan) - II	Theory Paper-I History of Eastern Art (China & Japan) - II Duration : 3 Hrs Marks - 70 In Syllabus - No Change	Added Duration and Marks
2.	Paper - II (Theory) History of Western Art - II	Theory Paper - II History of Western Art - II	Theory Paper - II History of Western Art - II Duration : 3 Hrs Marks - 70 In Syllabus - No Change	Added Duration and Marks
3.	Paper - III (Practical) Portrait Painting - II	Practical Paper - III Portrait Painting-II Size : Size of the paper ½ Imperial. Medium : Water, oil colour or Acrylic. Head study (Male and female) Blocking of planes and masses, forshortining relationship of head with neck and shoulder, techniques of colour application in monochrome and full colours. Portrait study should bring out proportion and the characteristic of the model.	Practical Paper III Portrait Painting-II Marks - 70 Size : Size of the paper ½ Imperial. Medium : Water, oil colour or Acrylic. Head study (Male and female) Blocking of planes and masses, forshortining relationship of head with neck and shoulder, techniques of colour application in monochrome and full colours. Portrait study should bring out proportion and the characteristic of the model. Each student is supposed to submit: 5 Studies of Portrait	Added Marks Shifted from submission of work and included in paper III for practical evaluation.

4.	Paper - IV (Practical) Print Making Art-II	<p align="center">Practical- Paper - IV Print Making Art-II</p> <p>Medium: Wood or Etching Size: Not less than 10"×12"</p> <p>Introduction to dry point and etching techniques. Preparation of Metal Plate with sensitive surfaces. Basic experimentation in various textures as done on Zinc Plate. Different type of grounds (Hard ballground, Liquid Hard ground and soft ground) and Aquatint. Multicolour Printing. Mix Media, creative experimentation.</p>	<p align="center">Practical Paper - IV Print Making Art-II</p> <p align="right">Marks - 70</p> <p>Medium: Wood or Etching Size: Not less than 10"×12"</p> <p>Introduction to dry point and etching techniques. Preparation of Metal Plate with sensitive surfaces. Basic experimentation in various textures as done on Zinc Plate. Different type of grounds (Hard ballground, Liquid Hard ground and soft ground) and Aquatint. Multicolour Printing. Mix Media, Creative experimentation.</p> <p>Each student is supposed to submit: 5 Prints</p>	<p>Added Marks</p> <p>Shifted from submission of work and included in paper IV for practical evaluation.</p>
5.	Paper - V (Practical) Mural Painting - II	<p align="center">Practical - Paper- V Mural Painting- II</p> <p>Tempera Process Training in mixing of colours, use of gum and egg media and method of preparing indigenous colour use of gold and silver colours. Size : 1'×1½' Medium : Tempera</p>	<p align="center">Practical - Paper- V Mural Painting- II</p> <p align="right">Marks - 70</p> <p>Tempera Process Training in mixing of colours, use of gum and egg media and method of preparing indigenous colour use of gold and silver colours. Size : 1'×1½' Medium : Tempera</p> <p>Each student is supposed to submit: 5 Works</p>	<p>Added Marks</p> <p>Shifted from submission of work and included in paper V for practical evaluation.</p>
6.	Paper- Sketching (Practical)			
7.	Submission of Work	<p>Submission of Work</p> <p>Every candidate will have to submit the following work one week before the commencement of the semester examination. The work may be returned to the candidates after evaluation :</p> <p>(a) Five works of each practical papers offered. (b) Five works of any medium (Paintings, Graphics, Landscape, Drawings). (c) A Sketch book containing not less than 50 sketches.</p> <p>General Instructions:</p>	<p>Submission of Work</p> <p align="right">Marks -50</p> <p>Every candidate will have to submit the following work one week before the commencement of the semester examination. The work may be returned to the candidates after evaluation :</p> <p>(a) Five works of each practical papers offered.</p> <p>Each student is supposed to submit:</p> <p>(a) Five works of any medium (Paintings, Graphics,</p>	<p>Added Marks</p> <ul style="list-style-type: none"> • Deleted Point a and added points c • Added Marks for the clarification of

		<p>(a) Candidates have to pass in practical as well as in theory Papers separately.</p> <p>(b) There should be 9 periods for each practical, 5 periods for each theory papers and 2 periods for sketching.</p>	<p>Landscape, Drawings) 20 Marks</p> <p>(b) A Sketch book containing not less than 50 sketches. - 20 Marks</p> <p>(c) Practical competency (Internal) - 10 Marks</p> <p>General Instruction :</p> <p>(a) Candidates have to pass in practical as well as in theory Papers separately.</p> <p>(b) There should be 9 periods for each practical, 5 periods for each theory papers and 2 periods for sketching.</p>	<p>evaluation.</p>
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Changes required / not required in the Scheme of Examination and Courses of Study

P.G. Examination : M. A. (Drawing and Painting) Third Semester Examination, December-2017

Scheme of Examination - No Change

S. No.	Papers	Existing Scheme / Syllabus	Proposed changes	Justification / Remarks
1.	Paper-I (Theory) Comparative Aesthetics (Indian & Western)-I	Theory Paper-I Comparative Aesthetics (Indian & Western)-I	Theory Paper-I Indian Aesthetics - I Duration : 3 Hrs. Marks - 70 In Syllabus - No Change	<ul style="list-style-type: none"> • Change in Nomenclature of the paper as per course content of the Syllabus. • Added duration and marks
2.	Paper-II (Theory) History & Philosophy of Modern Art (Western) - I	Theory Paper-II History & Philosophy of Modern Art (Western) - I	Theory Paper-II History & Philosophy of Modern Art (Western) - I Duration : 3 Hrs. Marks - 70 In Syllabus - No Change	<ul style="list-style-type: none"> • Added duration and marks
3.	Paper-III (Practical) Study from Life (Full Human Figure)-I	Practical Paper - III Study from Life (Full Human Figure) - I Size : Size of the paper : Imperial (Full) Medium : Water, oil colour, Tempera or Acrylic. Study of the structure of human body showing broad masses of light and shade clearly bringing out the modeling and characteristic of the human figure with drapery back ground.	Practical Paper - III Study from Life (Full Human Figure) - I Marks - 70 Size : Size of the paper : Imperial (Full) Medium : Water, oil colour, Tempera or Acrylic. Study of the structure of human body showing broad masses of light and shade clearly bringing out the modeling and characteristic of the human figure with drapery back ground. Each student is supposed to submit : 5 studies from life (full human figure).	Added Marks Shifted from submission of work and included in paper III for practical evaluation.

4.	Paper-IV (Practical) Composition-I	<p>Practical Paper-IV Composition-I</p> <p>Compositional exercise based on studies of object and object group in space on studies of Human figure and animals, and on Studies of local scene, compositional analysis of painting; exercise in the use of colours and texture values, original painting based on preparatory studied compositional analysis of painting.</p> <p>Size : Size not less than Imperial</p> <p>Medium : Oil Colour, Tempera, Water Colour, Mix Media etc.</p>	<p>Practical Paper-IV Composition-I</p> <p style="text-align: right;">Marks - 70</p> <p>Compositional exercise based on studies of object and object group in space on studies of Human figure and animals, and on Studies of local scene, compositional analysis of painting; exercise in the use of colours and texture values, original painting based on preparatory studied compositional analysis of painting.</p> <p>Size : Size not less than Imperial</p> <p>Medium : Oil Colour, Tempera, Water Colour, Mix Media etc.</p> <p>Each student is supposed to submit: 5 compositions.</p>	<p>Added Marks</p> <p>Shifted from submission of work and included in paper IV for practical evaluation.</p>
5.	Paper-V (Practical) Mural Painting-I	<p>Practical Paper-V Mural Painting - I</p> <p>(a) Jaipur wet process- Knowledge of material and medium used in this process method of preparing and using the colours etc.</p> <p>Preparation of ground and wall surface experimenting on small plaster tiles Cartooning finishing and polishing.</p> <p>(b) Italian wet process- Preparation of ground surfacing, proportion of lime and sand and method of work on large and small areas.</p> <p>Size : 1'×1½' Wall or Tiles 8"×10"</p> <p>Medium : Jaipur & Italian wet process.</p>	<p>Practical Paper-V Mural Painting - I</p> <p style="text-align: right;">Marks - 70</p> <p>(a) Jaipur wet process- Knowledge of material and medium used in this process method of preparing and using the colours etc.</p> <p>Preparation of ground and wall surface experimenting on small plaster tiles Cartooning finishing and polishing.</p> <p>(b) Italian wet process- Preparation of ground surfacing, proportion of lime and sand and method of work on large and small areas.</p> <p>Size : 1'×1½' Wall or Tiles 8"×10"</p> <p>Medium : Jaipur & Italian wet process.</p> <p>Each Student is supposed to submit : 5 works, Fresco Tiles 8"×10" or 1'×1½' walls size near about ½ Im. or larger</p>	<p>Added Marks</p> <p>Shifted from submission of work and included in paper V for practical evaluation.</p>

6.	Paper - Sketching (Practical)			
7.	Submission of work	<p>Submission of work</p> <p>Every candidate will have to submit the following work, one week before the commencement of the Semester Practical Examination, Submission work may be returned after the evaluation.</p> <p>(i) 5 works, of each practical paper offered executed either in oil colour or water colour or Tempera or Fresco Tiles 8×10" or 1'×1½' Wall Size near about ½ Im or Larger</p> <p>(ii) A sketch book containing not less than 50 sketches.</p> <p>(iii) Any 5 works (Landscape, Graphic, Drawings, Fresco tiles)</p> <p>General Instructions</p> <p>(a) Candidates have to pass in Practical as well as in Theory papers separately.</p> <p>(b) There should be 9 periods for each practical, 5 periods for each theory papers and 2 periods for sketching.</p>	<p>Submission of work</p> <p style="text-align: right;">Marks - 50</p> <p>Every candidate will have to submit the following work, one week before the commencement of the Semester Practical Examination, Submission work may be returned after the evaluation.</p> <p>(i) 5 works, of each practical paper offered executed either in oil colour or water colour or Tempera or Fresco Tiles 8×10" or 1'×1½' Wall Size near about ½ Im or Larger</p> <p>Each student is supposed to submit :</p> <p>(a) A sketch book containing not less than 50 sketches. - 20 marks</p> <p>(b) Any 5 works (Landscape, Graphic, Drawings, Fresco tiles) - 20 marks</p> <p>(c) Practical competency (Internal) - 10 Marks</p> <p>General Instructions</p> <p>(a) Candidates have to pass in Practical as well as in Theory papers separately.</p> <p>(b) There should be 9 periods for each practical, 5 periods for each theory papers and 2 periods for sketching.</p>	<p>Added Marks</p> <ul style="list-style-type: none"> • Deleted Point (i) and replaced (a) and (b) instead of (ii) and (iii) added point c • Added Marks for the clarification of evaluation

Changes required / not required in the Scheme of Examination and Courses of Study

P.G. Examination : M. A. (Drawing and Painting) Fourth Semester Examination, April/May - 2018

Scheme of Examination - No Change

S. No.	Papers	Existing Scheme / Syllabus	Proposed changes	Justification / Remarks
1.	Paper-I (Theory) Comparative Aesthetics (Indian & Western)-II	Theory Paper-I Comparative Aesthetics (Indian & Western)-II	Theory Paper-I Western Aesthetics-II Duration : 3 Hrs. In Syllabus - No Change Marks - 70	Change in Nomenclature of the paper as per course content of the Syllabus. Added duration and marks
2.	Paper-II (Theory) History & Philosophy of Modern Art (Western) - II	Theory Paper-II History & Philosophy of Modern Art (Western) - II	Theory Paper-II History & Philosophy of Modern Art (Western) - II Duration : 3 Hrs. In Syllabus - No Change Marks - 70	Added duration and marks
3.	Paper-III (Practical) Study from Life (Full Human Figure)-II	Practical Paper - III Study from Life (Full Human Figure) - II Size : Size of the paper : Imperial (Full) Medium : Water, oil colour, Tempera or Acrylic. Study of the structure of human body showing broad masses of light and shade clearly bringing out the modeling and characteristic of the human figure with drapery back ground.	Practical Paper - III Study from Life (Full Human Figure) - II Size : Size of the paper : Imperial (Full) Medium : Water, oil colour, Tempera or Acrylic. Study of the structure of human body showing broad masses of light and shade clearly bringing out the modeling and characteristic of the human figure with drapery back ground. Each student is supposed to submit : 5 studies from life (Full human figure.) Marks - 70	Added Marks Shifted from submission of work and included in paper III for practical evaluation.

4.	Paper-IV (Practical) Composition-II	<p>Practical Paper-IV Composition-II</p> <p>Compositional exercise based on studies of object and object group in space on studies of Human figure and animals, and on Studies of local scene, compositional analysis of painting; exercise in the use of colours and texture values, original painting based on preparatory studied compositional analysis of painting.</p> <p>Size : Size not less then Imperial</p> <p>Medium : Oil Colour, Tempera, Water Colour, Mix Media etc.</p>	<p>Practical Paper-IV Composition-II</p> <p style="text-align: right;">Marks - 70</p> <p>Compositional exercise based on studies of object and object group in space on studies of Human figure and animals, and on Studies of local scene, compositional analysis of painting; exercise in the use of colours and texture values, original painting based on preparatory studied compositional analysis of painting.</p> <p>Size : Size not less then Imperial</p> <p>Medium : Oil Colour, Tempera, Water Colour, Mix Media etc.</p> <p>Each student is supposed to submit : 5 compositions.</p>	<p>Added Marks</p> <p>Shifted from submission of work and included in paper IV for practical evaluation.</p>
5.	Paper-V (Practical) Mural Painting-II	<p>Practical Paper-V Mural Painting - II</p> <p>(a) Jaipur wet process- Knowledge of material and medium used in this process method of preparing and using the colours etc.</p> <p>Preparation of ground and wall surface experimenting on small plaster tiles Cartooning finishing and polishing.</p> <p>(b) Italian wet process- Preparation of ground surfacing, proportion of lime and sand and method of work on large and small areas.</p> <p>Size : 1'×1½' Wall or Tiles 8"×10"</p> <p>Medium : Jaipur & Italian wet process.</p>	<p>Practical Paper-V Mural Painting - II</p> <p style="text-align: right;">Marks - 70</p> <p>(a) Jaipur wet process- Knowledge of material and medium used in this process method of preparing and using the colours etc.</p> <p>Preparation of ground and wall surface experimenting on small plaster tiles Cartooning finishing and polishing.</p> <p>(b) Italian wet process- Preparation of ground surfacing, proportion of lime and sand and method of work on large and small areas.</p> <p>Size : 1'×1½' Wall or Tiles 8"×10"</p> <p>Medium : Jaipur & Italian wet process.</p> <p>Each Student is supposed to submit : 5 works, Fresco Tiles 8"×10" or 1'×1½' walls size near about ½ Im or larger.</p>	<p>Added Marks</p> <p>Shifted from submission of work and included in paper V for practical evaluation.</p>

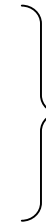
6.	Paper - Sketching Submission of work	<p>Submission of work</p> <p>Every candidate will have to submit the following work, one week before the commencement of the Semester Practical Examination, Submission work may be returned after the evaluation.</p> <p>(i) 5 works, of each practical paper offered executed either in oil colour or water colour or Tempera or Fresco Tiles 8"×10" or 1'×1½' Wall Size near about ½ Im or Larger</p> <p>(ii) A sketch book containing not less than 50 sketches.</p> <p>(iii) Any 5 works (Landscape, Graphic, Drawings, Fresco tiles)</p> <p>General Instructions</p> <p>(a) Candidates have to pass in Practical as well as in Theory papers separately.</p> <p>(b) There should be 9 periods for each practical, 5 periods for each theory papers and 2 periods for sketching.</p>	<p>Submission of work</p> <p style="text-align: right;">Marks - 50</p> <p>Every candidate will have to submit the following work, one week before the commencement of the Semester Practical Examination, Submission work may be returned after the evaluation.</p> <p>(i) 5 works, of each practical paper offered executed either in oil colour or water colour or Tempera or Fresco Tiles 8"×10" or 1'×1½' Wall Size near about ½ Im or Larger</p> <p>Each student is supposed to submit :</p> <p>(a) A sketch book containing not less than 50 sketches. - 20 marks</p> <p>(b) Any 5 works (Landscape, Graphic, Drawings, Fresco tiles) - 20 marks</p> <p>(c) Practical competency (Internal) - 10 Marks</p> <p>General Instructions</p> <p>(a) Candidates have to pass in Practical as well as in Theory papers separately.</p> <p>(b) There should be 9 periods for each practical, 5 periods for each theory papers and 2 periods for sketching.</p>	<p>Added Marks</p> <ul style="list-style-type: none"> Deleted Point (i) and replaced (a) and (b) instead of (ii) and (iii) Added point c Added Marks for the clarification of evaluation
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Board of Studies in Visual Art

Changes required / not required in the Scheme of Examination

M.PHIL Examination

- (i) First Semester Examination, December, 2016 - Scheme of Examination Attached**
- (ii) Second Semester Examination, April/May, 2017 - Scheme of Examination Attached Annex. 1**
- (iii) Third Semester Examination, December, 2017 - Scheme of Examination Attached**



Scheme of Examination

M.PHIL FINE ARTS (December, 2016)

SEMESTER - I

S. No.	Courses	Contact Hours Per Week	Duration of Exam	Cont. Assess Marks	Sem. Assess Marks	Total Marks	Minimum Pass. Marks	Remark
1.	Research Methodology in Art	4	3	20	40	60	22	
2.	Art Appreciation-I	4	3	20	40	60	22	
3.	Teaching of Art	4	3	20	40	60	22	
4.	Composition - I	4	Display of art work with report and viva-voce	20	40	60	22	
						Aggregate marks (Sem.-I) 240		

Scheme of Examination

M.PHIL FINE ARTS (April/May, 2017)

SEMESTER - II

S. No.	Courses	Contact Hours Per Week	Duration of Exam	Cont. Assess Marks	Sem. Assess Marks	Total Marks	Minimum Marks	Pass.	Remark
1.	Sessional & Practical Work@ (Practice Teaching			-	20	60	22		
2.	Art Appreciation - II	4	3	20	40	60	22		
3.	Composition - II	4	Display of art work with report & Viva- voce	20	40	60	22		
4.	Seminar*					30			
5.	Comprehensive Viva- Voce					30			
						Aggregate marks (Sem. II)	240		

Scheme of Examination

M.PHIL FINE ARTS (December, 2017)

SEMESTER - III

S. No.	Courses	Contact Hours Per Week	Duration of Exam	Cont. Assess Marks	Sem. Assess Marks	Total Marks	Minimum Pass. Marks	Remark
1.	(Term Paper based on Experiential Learning)**	-	-	20	40	60	22	
2.	Dissertation	-	-			180		
						Aggregate marks (Sem. - III) = 240		

*Student will have to present a seminar on a discipline related and submit a hard copy of the same. The seminar will be evaluated by the Board of Examiners and the student will be required to make a presentation.

**Visit to following places for Experiential learning (10 days) :

- (a) A Visit to National Art Exhibition
- (b) A Visit to Art Gallery for art appreciation
- (c) A Visit to Art field for art appreciation
- (d) A Visit to different museums in India for art appreciation
- (e) Virtual Visit to different websites on internet for art appreciation

Dissertation (To be Spread over all the three semesters) :-

Phase - I (Last week of November - Semester I):

Selection of Topic - to be defended before the
faculty members of the concerned department - 5 Marks

Phase - II (Third week of April - Semester II):

Presentation of synopsis before faculty members
of the concerned department - 10 Marks

Phase - III (Before Diwali Break - Semester III):

Mid term presentation before faculty members
of the concern department - 15 Marks

Phase-IV (By 30th November - Semester III)

Submission

Phase - V (First week of December - Semester III)

Dissertation to be sent for external evaluation - 90 marks

Internal Vi-va Voce - 60 marks

Total = 180 marks

Grand Total - (240+240+240) = 720

Divison of Marks for Continuous Assessment for Semester I and Semester II :

Courses	Types of Test	Marks Total
For each of the above courses	Seminar	10
(Except Dissertation and	Class Test	05
Practice Teaching	Assignment	05
Total = 20		

Division of Marks for Continuous Assessment for Semester III :

S. No.	Course	Types of Test	Marks
1.	Experiential Learning	Assignment	10
		Seminar	10
		Total =	20

@ 5 teaching hours during the semester

Board of Studies in Visual Art

Changes required / not required in the Scheme of Examination and Courses of Study

M. PHIL (Drawing and Painting) First Semester Examination, December, 2016

S. No.	Papers	Existing Scheme / Syllabus	Proposed changes	Justification / Remarks
1.	Course I - Research Methodology in Art	Course - 1 Research Methodology in Art	No Changes	-
2.	Course II - Art Appreciation - I	<p>Course - 2 Art Appreciation-I</p> <p>Note: The paper is divided into three sections, students are required to attempt five questions in all, selecting not more than two questions from each section.</p> <p>Section-I The pysco physical approach to art appreciation</p> <ul style="list-style-type: none"> • Formal beauty and aesthetic pleasure • Aesthetic behavior • Aesthetic sensitivity <p>Section-II</p> <ul style="list-style-type: none"> • Image and idea in Visual art • Analogous and digital art • Art in digital culture <p>Section-III</p> <ul style="list-style-type: none"> • The cognitive approach to art appreciation • Art and mind • Pictorial representation • Artistic symbols • Art and visual perception 	<p>Course-2 Art Appreciation-I</p> <p>Note: The paper is divided into three sections, students are required to attempt five questions in all, selecting not more than two questions from each section.</p> <p>Section-I The Psycho physical approach to art appreciation</p> <ul style="list-style-type: none"> • Formal beauty and aesthetic pleasure • The golden section • Eye movement • Color harmony • Aesthetic behaviour • Aesthetic sensitivity <p>Section-II</p> <ul style="list-style-type: none"> • Image and idea in Visual art • Analogous and digital art • Brain-Hemisphere specialization • Art in digital culture <p>Section-III</p>	<p>It has been observed during the teaching of this paper that some clarifications are needed to understand the continuity of syllabus & some more sub points should be added so then students (as well as examiner) can understand the course easily.</p> <p>Highlighted sub points are already taught in the paper. Added points are following -</p> <p>Section - I</p> <ul style="list-style-type: none"> • The Golden section • Eye movement • Color harmony <p>Section - II</p>

		<p>Books Recommended:</p> <ol style="list-style-type: none"> 1. Arnheim Rudolf : Visual Thinking 2. Allen, Grant : Physiological Aesthetics 3. Ahmad Panline : Visual Art preference studies 4. Adams Laurie Schnider : Art and psychoanalysis 5. Susan Rodriguny : Art History and appreciation 6. Weiss Joseph : A Psychological theory of formal beauty 7. Zajonc, Robert B : Feeling and Thinking 8. Zierer, Ernest and Edith Zierer : Leonardo da Vinci's Artistic Productivity and creative sterility 9. Zusne Leonard : Visual perception of form. 10. Bazarne Sode funch : The Psychology of Art Appreciation. 	<ul style="list-style-type: none"> • Art and mind Gestalt Theory • Pictorial representation • Artistic symbols • Art and visual perception <p>Books Recommended:</p> <ol style="list-style-type: none"> 1. Arnheim Rudolf : Visual Thinking 2. Allen, Grant : Physiological Aesthetics 3. Ahmad Panline : Visual Art preference studies 4. Adams Laurie Schnider : Art and psychoanalysis 5. Susan Rodriguny : Art History and appreciation 6. Weiss Joseph : A Psychological theory of formal beauty 7. Zajonc, Robert B : Feeling and Thinking 8. Zierer, Ernest and Edith Zierer : Leonardo da Vinci's Artistic Productivity and creative sterility 9. Zusne Leonard : Visual perception of form. 10. Bazarne Sode funch : The Psychology of Art Appreciation. (Text Book) 	<ul style="list-style-type: none"> • Brain-hemisphere specialization action <p>Section - III</p> <ul style="list-style-type: none"> • Gestalt Theory <ul style="list-style-type: none"> • To clarify the book mentioned text book.
3.	Course III- Teaching of Art	<p>Course - 3 Teaching of Art</p> <p>Note: The paper is divided; into three sections, students are required to attempt five questions in all, selecting not more than two question from each section.</p> <p>Section-I</p> <p>Aims and Objective of Art teaching Importance and place of Art in College/ University Curriculum Elements and principles of Art in Art teaching</p> <p>Section-II</p> <p>Correlation of Art with other Subject Medium ; Methods and Teaching of Art in</p>	No Changes	-

		<p>Art Teaching Teaching Aids in Art</p> <p>Section-III Art Studio and related Arrangement Lesson Planning in Art Evaluation process in Art Teaching Role of Art Teacher.</p>		
4.	Course IV - Composition-I	<p>Course - 4 Composition -I (Practical) Composition -I</p> <p>The objective of this paper is to impart knowledge of fundamental of visual art and the teaching method of visual Art principles of visual Art and provide them environment for identification of compositional problems of each type of paintings, to help the students in developing personal expression. Compositional exercises will be based on studies of object, human figure, animals etc. exercise in the use of colour and texture values.</p> <p>Size : Size not less than full Imperial Medium : Any Medium Each students is supposed to submit 3 composition and relative studies before the Semester-I examination.</p> <p>Note: Examination will be based on the display of art work with report & viva - voce by the External Examiner.</p>	No Changes	-
5.	Course V- Dissertation	<p>Course - 5 Dissertation</p> <p>Student should select one research Topic (Listed suggested Areas) in consultation from the guide to prepare and submit the dissertation.</p> <p>Some Suggested areas : (A) Art and Architecture (B) Art and Sculpture (C) Art and Tourism</p>	<p>Dissertation (To be Spread over all the three semesters) :- Phase - I (Last week of November - Semester I) : Selection of Topic - to be defended before the faculty members of the concerned department.</p>	as suggested in Genral Policy of M.Phil Programme.

		(D) Art and Marketing (E) Art Traditions and Artist (F) Contemporary Art and Artist (G) Art Education (H) Art Institute and Art Gallery etc. (I) Any other Inter disciplinary subject.		
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Changes required / not required in the Scheme of Examination and Courses of Study

M. PHIL (Drawing and Painting) Second Semester Examination, April/May, 2017

S. No.	Papers	Existing Scheme / Syllabus	Proposed changes	Justification / Remarks
1.	Course I - Sessional and Practical work (Practice Teaching)	Course -1 Sessional and Practical Work (Practice Teaching)	No Change	-
2.	Course II - Art Appreciation-II	<p>Course - 2 Art Appreciation - II</p> <p>Note : The paper is divided into three sections, students are required to attempt five questions in all, selecting not more than two questions from each section.</p> <p>Section - I</p> <p>The psycho analytic approach to art appreciation</p> <ul style="list-style-type: none"> • Visual art and the unconscious <p>Section-II</p> <ul style="list-style-type: none"> • The existential - phenomenological approach to art appreciation. • Art and aesthetic experience <p>Section-III</p> <ul style="list-style-type: none"> • Psychical distance • Art and existence <p>*Experiential Learning</p> <p>Note *Experiential learning based on practical survey of art field</p>	<p>Course 2- Art Appreciation-II</p> <p>Note : The paper is divided into three sections, students are required to attempt five questions in all selecting not more than in all, selecting not more than two questions from each section.</p> <p>Section - I</p> <p>The Psychoanalytic Approach to art Appreciation.</p> <ul style="list-style-type: none"> • Visual art and the unconscious • Sublimation • Phantasies of Restitution • The Great Experience • Aesthetic Fascination <p>Section - II</p> <ul style="list-style-type: none"> • The existential phenomenological approach to art appreciation. • Art and aesthetic experience. <p>Psychical Distance</p> <ul style="list-style-type: none"> • Aesthetic Empathy 	<p>It has been observed during the teaching of this paper that some clarifications are needed to understand the continuity of syllabus & some more sub points should be added so then students (as well as examiners) can understand the course easily.</p> <ul style="list-style-type: none"> • Highlighted subpoints are already being taught in the paper. <p>Added points are following.</p> <p>Section - I</p> <ul style="list-style-type: none"> • Sublimation • Phantasies of Restitution • The Great Experience

		<p>(A) A visit to National Art Exhibition (B) A visit to Art Gallery for art appreciation (C) A visit to Art field for art appreciation (D) A visit to different museums in India for art appreciation (E) Virtual visit to different websites on internet for art appreciation For this purpose the student will have to under take a ten days visit for practical observation to concern site and place. Report submission as a seminar and home assignment on the above any one topic before the examination Semester-II</p> <p>Books Recommended:</p> <ol style="list-style-type: none"> 1. Arnheim Rudolf : Visual Thinking 2. Allen, Grant : Physiological Aesthetics 3. Ahmad Panline : Visual Art preference studies 4. Adams Laurie Schnider : Art and psychoanalysis 5. Susan Rodriguny : Art History and appreciation 6. Weiss Joseph : A Psychological theory of formal beauty 7. Zajonc, Robert B : Feeling and Thinking 8. Zierer, Ernest and Edith Zierer : Leonardo da Vinci's Artistic Productivity and creative sterility 9. Zusne Leonard : Visual perception of form. 10. Bazarne Sode funch : The Psychology of Art Appreciation. 	<p>Section - III</p> <ul style="list-style-type: none"> • Art and Existence • Visual Aspect of Aesthetic Experience • Emotional Aspect of Aesthetic Experience • Abraham Maslow theory <p>Books Recommended:</p> <ol style="list-style-type: none"> 1. Arnheim Rudolf : Visual Thinking 2. Allen, Grant : Physiological Aesthetics 3. Ahmad Panline : Visual Art preference studies 4. Adams Laurie Schnider : Art and psychoanalysis 5. Susan Rodriguny : Art History and appreciation 6. Weiss Joseph : A Psychological theory of formal beauty 7. Zajonc, Robert B : Feeling and Thinking 8. Zierer, Ernest and Edith Zierer : Leonardo da Vinci's Artistic Productivity and creative sterility 9. Zusne Leonard : Visual perception of form. 10. Bazarne Sode funch : The Psychology of Art Appreciation. (Text Book) 	<ul style="list-style-type: none"> • Aesthetic Fascination <p>Section - II</p> <ul style="list-style-type: none"> • Aesthetic Empathy <p>Section - III</p> <ul style="list-style-type: none"> • Visual Aspect of Aesthetic Experience • Emotional Aspect of Aesthetic Experience • Abraham Maslow theory <ul style="list-style-type: none"> • To clarify the book mentioned text book.
3.	Course-III Composition-II (Practical)	<p>Course - 3 Composition -II</p> <p>Part I - (Practical) Composition</p> <p>The objective of this paper is to impart knowledge of fundamental of visual art and the teaching method of visual Art .principles of visual Art and provide them environment for identification of compositional problems of each type of paintings, to help the student in developing personal</p>	No Changes	-

		<p>expression. Compositional exercises will be based on studies of object, human figure, animals etc. exercise in the use of colour and texture values.</p> <p>Size: Size not less than full Imperial</p> <p>Medium: Any Medium</p> <p>Each students is supposed to submit 3 composition and relative studies before the Semester-II examination.</p> <p>Note:- Examination will be based on the display of art work with Report &.viva voce by the External Examiner.</p>		
4.	Seminar*		<p>*Student will have to present a seminar on a discipline related and submit a hard copy of the same. The seminar will be evaluated by the Board of Examiners and the student will be required to make a presentation.</p>	as suggestion in General Policy of M.Phil Programme
5.	Comprehensive Viva-Voce			as suggestion in General Policy of M.Phil Programme
6.	Course VI - Dissertaion	<p>Course - 4 Dissertation</p> <p>Student should select one research Topic (Listed suggested Areas) in consultation from the guide to prepare and submit the dissertation.</p> <p>Some Suggested areas:</p> <p>(A) Art and Architecture</p> <p>(B) Art and Sculpture</p> <p>(C) Art and Tourism</p> <p>(D) Art and Marketing</p> <p>(E) Art Traditions and Artist</p> <p>(F) Contemporary Art and Artist</p> <p>(G) Art Education</p> <p>(H) Art Institute and Art Gallery etc.</p> <p>(I) Any other Inter disciplinary subject.</p>	<p>Dissertation (To be spread over all the three semesters) :-</p> <p>Phase - II (Third week of April - Semester-II) :</p> <p>Presentation of Synopsis before faculty members of the concerned department.</p>	as suggestion in General Policy of M.Phil Programme Annexure -

Changes required / not required in the Scheme of Examination and Courses of Study

M. PHIL (Drawing and Painting) Third Semester Examination, December, 2017

S. No.	Papers	Existing Scheme / Syllabus	Proposed changes	Justification / Remarks
1.	(Term paper based on Experiential Learning)**		<p>**Visit to following places for Experiential learning (10 days) :</p> <p>(A) A Visit to National Art Exhibition</p> <p>(B) A Visit to Art Gallery for art appreciation</p> <p>(C) A Visit to Art field for art appreciation</p> <p>(D) A Visit to different museums in India for art appreciation</p> <p>(E) Virtual Visit to different websites on internet for art appreciation</p>	as suggestion in General Policy of M.Phil Programme
2.	Dissertation		<p>Phase - III (Before Diwali Break - Semester III) :</p> <p>Mid term presentation before faculty members of the concern department.</p> <p>Phase-IV (By 30th November - Semester III)</p> <p>Submission</p> <p>Phase - V (First week of December - Semester III)</p> <p>Dissertation to be sent for external evaluation</p> <p>Internal Viva-Voce</p>	as suggestion in General Policy of M.Phil Programme

Verified



Offg. Secretary
 Banasthali Vidyapith
 P.O. Banasthali Vidyapith
 Distt. Tonk (Raj.)-304022

Department of Visual Art

Banasthali Vidyapith, Banasthali

Minutes of the meeting of the Board of studies held on 30th December, 2018 at 11:00 am in the Kala Mandir, Banasthali Vidyapith

Present

- | | | | |
|---|------------------------|---|-----------------|
| 1 | Dr. Annapurna Shukla | : | Internal Member |
| 2 | Prof. Ila Yadav | : | Internal Member |
| 3 | Prof. Indu Singh | : | Internal Member |
| 4 | Prof. Kiran Sarna | : | Convener |
| 5 | Dr. Manoj Kumar Tailor | : | Internal Member |
| 6 | Dr. Pinak Pani Nath | : | Internal Member |
| 7 | Ms. Babli | : | Special Invitee |
| 8 | Dr. Karuna | : | Special Invitee |

Note : Prof. M.S. Rathore, MLSU University, Udaipur and Prof. Sunil Kumar, IGNOU, Delhi (External Members) could not attend the meeting.

The meeting started with a welcome of the members, by the convener of Board of Studies for Visual Art Prof. Kiran Sarna, Head, Department of Visual Art, Banasthali Vidyapith, Rajasthan.

1. The board took up the minutes of its last meeting held on 23th April, 2017. The board resolved that the minutes to be confirmed.
2. The Board reviewed the existing panel of examiners and suggested to update the address and phone number of the existing examiner for each examination up to and inclusive of all Master's degree examinations keeping in view the Bye law 15.3.02 of the Vidyapith. Updated panel is sent to examination and secrecy section.
3. The Board reviewed the Study/Curricula and scheme of examination and proposed minor revision in various course of study as follows.

3. I. B.A. (Drawing and Painting) Examination

i	First Semester Examination, December, 2019	Minor Change ^a
ii	Second Semester Examination, April/May, 2020	Minor Change ^b
iii	Third Semester Examination, December, 2020	Minor Change ^c
iv	Fourth Semester Examination, April/May, 2021	Minor Change ^d

v	Fifth Semester Examination, December, 2021	Minor Change ^e
vi	Sixth Semester Examination, April/May, 2022	Minor Change ^f

The Board reviewed the syllabi of the B.A. (Drawing and Painting) Programme and find it satisfactory and up to mark. Board suggested minor change in syllabi. Programme Educational Objectives and Programme Outcomes were added by the board.

- (a) In B.A. I semester examination, Board reviewed the syllabus of (Course Code : DNP 103L) Basic Sketching and Art Work and suggested that general instruction should be added to clarify the practical examination scheme and marks should be deleted. That will be implemented by Ist semester examination December 2019.
- (b) In B.A. II semester examination, Board reviewed the syllabus of (Course Code : DNP 104L) Creative Work and Study and suggested that general instruction should be added to clarify the practical examination scheme and marks should be deleted. That will be implemented by II semester examination April/May 2020.
- (c) In B.A. III semester examination, Board reviewed the syllabus of (Course Code : DNP 203L) Sketching and Media Exploration-I and suggested that general instruction should be added to clarify the practical examination scheme and marks should be deleted. That will be implemented by III semester examination December 2020.
- (d) In B.A. IV semester examination, Board reviewed the syllabus of (Course Code : DNP 204L) Sketching and Media Exploration-II and suggested that general instruction should be added to clarify the practical examination scheme and marks should be deleted. That will be implemented by IV semester examination April/May 2021.
- (e) The Board disussed the Syllabi and suggested that there should be one elective course so that students could find more options. Board proposed a new course Screen Printing to V Semester that will be implemented by semester examination December 2021. Programme and syllabus are attached and marked as annexure I and II. In B.A. V semester examination, Board reviewed the syllabus of (Course Code : 5.3) Sketching and Media Exploration-III and suggested that general instruction should be added to clarify the practical examination scheme and marks should be deleted. That will be implemented by V semester examination December 2021.
- (f) The Board disussed the Syllabi and suggested that there should be one elective course so that students could find more options. Board proposed a new course Screen Printing to VI Semester that will be implemented by semester examination April/May 2022. Programme and syllabus are attached and marked as annexure I and II. In B.A. VI semester examination, Board reviewed the syllabus of (Course Code : 6.3) Sketching and Media Exploration-IV and suggested that general instruction should be added to clarify the practical examination scheme and marks should be deleted. That will be implemented by VI semester examination April/May 2022.

Programme outcomes and the list of disciplinary courses of B.A. programme is attached and marked as **annexure I**.

The revised syllabus, learning outcomes, list of suggested books of the B.A. programme is attached as **annexure II**.

3 II. M.A. (Drawing and Painting) Examination:

i	First Semester Examination, December, 2019	Minor Change ^a
ii	Second Semester Examination, April/May, 2020	Minor Change ^b
iii	Third Semester Examination, December, 2020	Minor Change ^c
iv	Fourth Semester Examination, April/May, 2021	Minor Change ^d

The Board reviewed the syllabi of the M.A. (Drawing and Painting) Programme. Programme Educational Objectives and Programme Outcomes were added by the board. Board suggested that at master's level credits of practicals should be increased. Keeping in view the post graduate level board proposed to increase 1 credit in each practical.

- (a) In M.A. I semester examination, Board proposed Elective I will be of 12 practicals equal to 6 credits instead of existing 10 practicals and 5 credits. This will be implemented on DNP 405L, DNP 407L, DNP 409L. Board also recommended in DNP 411L, Sketching and Media Exploration- I will be of 8 practicals equal to 4 credits instead of existing 6 practicals and 3 credits. That will be implemented by Ist semester examination December 2019
- (b) In M.A. II semester examination, Board proposed Elective II will be of 12 practicals equal to 6 credits instead of existing 10 practicals and 5 credits. This will be implemented on DNP 406L, DNP 408L, DNP 410L. Board also recommended in DNP 412L, Sketching and Media Exploration- II will be of 8 practicals equal to 4 credits instead of existing 6 practicals and 3 credits. That will be implemented by II semester examination April/May 2020.
- (c) In M.A. III semester examination, Board proposed Elective III will be of 12 practicals equal to 6 credits instead of existing 10 practicals and 5 credits. This will be implemented on DNP 501L, DNP 506L, DNP 510L. Board also recommended in DNP 508L, Sketching and Media Exploration- III will be of 8 practicals equal to 4 credits instead of existing 6 practicals and 3 credits. That will be implemented by III semester examination December 2020.
- (d) In M.A. IV semester examination, Board proposed Elective IV will be of 12 practicals equal to 6 credits instead of existing 10 practicals and 5 credits. This will be implemented on DNP 502L, DNP 507L, DNP 511L. Board also recommended in DNP 509L, Sketching and Media Exploration- IV will be of 8 practicals equal to 4 credits instead of existing 6 practicals and 3 credits. That will be implemented by IV semester examination April/May 2021.

Programme outcomes and the list of disciplinary courses of M.A. (Revised) programme is attached and marked as **annexure III**.

The revised syllabus, learning outcomes, list of suggested books of the M.A. programme is attached as **annexure IV**.

3 III. M.Phil. (Drawing and Painting) Examination:

i	First Semester Examination, December, 2019	Revised ^a
ii	Second Semester Examination, April/May, 2020	Revised ^b

- (a) The board discussed the curriculum structure of M.Phil. (Drawing and Painting) and found that in M.Phil Dissertation is divided into 5 phases. Phase 1 in Ist semester, phase 2 in IInd semester and phase 3 to phase 5 in IIIrd semester. Dissertation is a single module it is under the one component of IIIrd semester. Therefore to make uniformity with other M.Phil programmes of Vidyapith board suggested changes in the curriculum structure of M.Phil. (Drawing and Painting) and proposed one year M.Phil. programme of two semesters. That will be implemented by First Semester Examination, December, 2019.
- (b) Board suggested that there should be one Elective courses for self study in IInd Semester of M.Phil. (Drawing and Painting). That will be implemented by Second Semester Examination, April/May, 2020

Board proposed Electives as follows : (Student have to choose one Elective)

- Art Therapy (New Course)
- Computer Fundamentals

The Board reviewed the syllabi of proposed M.Phil. (Drawing and Painting) Programme.

The revised M.Phil. programme and list of disciplinary courses is attached and marked as **annexure V**.

The revised syllabus, learning outcomes, list of suggested books of the M.Phil. programme is attached as **annexure VI**.

4. Board reviewed the reports received from the examiners of different examinations of 2017 and 2018. All the reports were found to be satisfactory except two. The analysis of the reports received is enclosed in **Annexure–VII**.
5. The board evaluated the semester examination papers and found that most of them were analytic, descriptive and application based depending on the nature of course. The analysis of question papers is enclosed in **Annexure–VIII**.

The meeting ended with a vote of thanks to the chair.

BANASTHALI VIDYAPITH

Department of Visual Art

B. A.

VISUAL ART PROGRAMME EDUCATIONAL OBJECTIVES

Department of Visual Art takes its charge from the commitment to educate students as artists and to be leaders in their field with a solid foundation of community service. We believe the future of our nation is embedded in the creative minds of our students and their ability to lead the next generation.

The activities undertaken by the Department of Visual Art has great impact on the development of aesthetic values among the people of India and its periphery. The discipline is significant because it helps to draw critical evaluation of socio- political issues through art works.

The department has included both theoretical and practical approaches for the students and also nurtures the women's empowerment, which includes independent exploration and experimentation ability. Besides the advancement of academic knowledge, the main concern is to develop the professional competence and ethical sense within students. The discipline also helps all students to find a stable place in the society and in economic field. The Department of Visual Art is offering B.A., M.A., M.Phil. and Ph.D. in Drawing and Painting.

The main objectives of the Visual Art programme are:

- To provide excellent contemporary practices in the visual arts.
- To provide up-to-date working environment that promotes students active learning and excellence in the study of visual arts.
- Make the students aware of arts and its relevance to society.
- Apply principles of visual arts are used in the creation, presentation and preservation of Indian art and culture.
- Create works that demonstrates innovation in concepts and materials.
- To enhance the capability to execute freehand drawing rapidly.
- To develop the ability to link theory with creative practices.

BANASTHALI VIDYAPITH

Department of Visual Art

B. A.

PROGRAMME OUTCOMES OF VISUAL ART

PO1: Knowledge of Visual Art: The programme develops primary and core knowledge among students theoretically and practically. It improves their aesthetical intellectuality regarding critical issues of visual art practices.

PO2: Planning Abilities: Develops planning and implementation abilities through practical activities like drawing and painting, printmaking, life study, installation and other activities, which help to improve time, space and material management.

PO3: Problem Analysis: Practical and art history help to identify the problems and find out the causes and solutions related to complex issues of society and nature. They also improve imagination, creativity, critical thinking and knowledge about the analysis of problem.

PO4: Modern Tool Usage: Modern electronic tools used in visual art practices helps to gain more knowledge about technology and art, their relationship in contemporary art practices of India and abroad.

PO5: Leadership Skills: The programme helps to understand human emotions and expressions, and improves leadership skills related to communication, motivation, positivity, creativity, responsibility and commitment. These qualities make them responsible citizens as well as artists.

PO6: Professional Identity: The programme improves professional identity, which is very essential to stand as a professional artist. It also helps to understand their professional roles in society.

PO7: Ethics of Visual Arts: When conducting an activity in social and professional context, ethical principles should be implied. Philosophy of visual arts helps to understand, what is rational and what is irrational.

PO8: Communication: Communication skills develop through art exhibitions, group discussions, talks with senior artists, sharing ideas, outdoor studies and other such activities related to visual arts. Communication with intellectuals, experts and common people, improve creativity and oratory ship skills.

PO9: Visual Arts and Society: Visual arts influence the society through art activities and help to change opinions, values and experiences across space and time.

PO10: Environment and Sustainability: Understand the impact of art on environment and sustainability, therefore eco friendly mediums are used to create an art work.

PO11: Life-long learning: Ability to engage as an independent artist and start lifelong learning from day-to-day changes in society and nature using eco friendly mediums to create art works contributes to environmental sustainability.

Programme Scheme: Scheme of Examination

Semester: B.A. I Semester, December – 2019

B.A. I Semester, December - 2019

Existing					
Course Code	Course Name	L	T	P	C
DNP 105	Fundamental of Visual Art - I	4	0	0	4
DNP 101L	Basic Drawing -I	0	0	6	3
DNP 103L	Basic Sketching and Art Work	0	0	2	1
Total		4	0	8	8

Proposed					
Course Code	Course Name	L	T	P	C
DNP 105	Fundamental of Visual Art - I	4	0	0	4
DNP 101L	Basic Drawing -I	0	0	6	3
DNP 103L	Basic Sketching and Art Work	0	0	2	1
Total		4	0	8	8

Semester: B.A. II Semester, April/May- 2020

B.A. II Semester, April/May- 2020

Existing					
Course Code	Course Name	L	T	P	C
DNP 106	Fundamentals of Visual Art -II	4	0	0	4
DNP 102L	Basic Drawing -II	0	0	6	3
DNP 104L	Creative Work and Study	0	0	2	1
Total		4	0	8	8

Proposed					
Course Code	Course Name	L	T	P	C
DNP 106	Fundamentals of Visual Art -II	4	0	0	4
DNP 102L	Basic Drawing - II	0	0	6	3
DNP 104L	Creative Work and Study	0	0	2	1
Total		4	0	8	8

Semester: B.A. III Semester, December 2020

Existing					
Course Code	Course Name	L	T	P	C
DNP 201	History of Indian Painting & Sculpture-I	4	0	0	4
DNP 205L	Study from Life-I	0	0	6	3
DNP 203L	Sketching and Media Exploration -I	0	0	2	1
Total		4	0	8	8

B.A. III Semester, December 2020

Proposed					
Course Code	Course Name	L	T	P	C
DNP 201	History of Indian Painting & Sculpture-I	4	0	0	4
DNP 205L	Study from Life-I	0	0	6	3
DNP 203L	Sketching and Media Exploration -I	0	0	2	1
Total		4	0	8	8

Semester: B.A. IV Semester, April/May- 2021

Existing					
Course Code	Course Name	L	T	P	C
DNP 202	History of Indian Painting & Sculpture-II	4	0	0	4
DNP 206L	Study from Life-II	0	0	6	3
DNP 204L	Sketching and Media Exploration-II	0	0	2	1
Total		4	0	8	8

B.A. IV Semester, April/May- 2021

Proposed					
Course Code	Course Name	L	T	P	C
DNP 202	History of Indian Painting & Sculpture-II	4	0	0	4
DNP 206L	Study from Life-II	0	0	6	3
DNP 204L	Sketching and Media Exploration-II	0	0	2	1
Total		4	0	8	8

Semester: B.A. V Semester, December 2021

Existing					
Course Code	Course Name	L	T	P	C
5.1	Pictorial Composition - I	0	0	6	3
5.2	Portrait Painting – I	0	0	6	3
5.3	Sketching and Media Exploration- III	0	0	4	2
Total		0	0	16	8

B.A. V Semester, December 2021

Proposed					
Course Code	Course Name	L	T	P	C
DNP 305L	Sketching and Media Exploration- III	0	0	4	2
	Elective 1	0	0	6	3
	Elective 1	0	0	6	3
Total		0	0	16	8

Semester: B.A. VI Semester, April/May 2022

Existing					
Course Code	Course Name	L	T	P	C
6.1	Pictorial Composition - II	0	0	6	3
6.2	Portrait Painting – II	0	0	6	3
6.3	Sketching and Media Exploration – IV	0	0	4	2
Total		0	0	16	8

B.A. VI Semester, April/May 2022

Proposed					
Course Code	Course Name	L	T	P	C
DNP 306L	Sketching and Media Exploration – IV	0	0	4	2
	Elective 2	0	0	6	3
	Elective 2	0	0	6	3
Total		0	0	16	8

Course Code	List of Electives
DNP 303L	Portrait Painting –I (Elective 1)
DNP 301L	Pictorial Composition –I (Elective 1)
	Screen Printing –I (Elective 1)
DNP 304L	Portrait Painting –II (Elective 2)
DNP 302L	Pictorial Composition –II (Elective 2)
	Screen Printing –II (Elective 2)

Revised Syllabi

Annexure II

Name of Programme: B.A.

Semester I , December 2019

S. N.	Course List	Learning Outcome	Existing Syllabus	Suggested Syllabus	Remarks
1	DNP 101L BASIC DRAWING-I	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Gain control over the uses of various mediums. Apply knowledge in the use of objects, subjects and mediums. Understand elements of art and its implementation in their art practices. 	<p>Study of forms in nature, single objects and group of objects in line, tone and texture. Medium : Pencil or Crayon (Monochrome) Size : Half Imperial Each student is supposed to submit : 4 Drawings</p>		No change
2	DNP 103L BASIC SKETCHING AND ART WORK	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Use all aspects and values of visual arts. Appreciate own work of art and others. Identify new possibilities in their art works. 	<p>Sketches (Indoor and outdoor) studies from nature and Exploration of possibilities and limitations of various media. Each student is supposed to submit : (a) 4 Studies from nature —25 Marks (b) 2 Art work in any medium - 15 Marks Medium: (Pencil, Pen & ink, Crayon, Tempera, water color and Acrylic color.) Size : half imperial (c) 50 Sketches on ¼ Imperial size 10Marks (d) Practical competency (Internal) -10 Marks</p>	<p>General Instructions : Practical Exam:- Final assessment for each course DNP 101L (Display of art work with report and viva-voce) and for course DNP 103L (Display of art work)</p>	<p>General instructions were added Marks were Removed</p>

3	DNP 105, FUNDAMENTALS OF VISUAL ART-I	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Know about creative process • Understand fundamentals and basic elements of visual arts. • Co-relate art, nature and society. • Communicate through art works. 	<p>Unit 1 Definition, Meaning and Importance of Arts and its usage</p> <p>Unit 2 Creative Process-Perception, Observation, Imagination, and Creative expression.</p> <p>Unit 3 Subject Matter (In reference to Indian Art- Prehistoric painting, Ajanta Painting, Rajasthani Painting & Mughal Painting)</p> <p>Unit 4 Art and Nature, Art and Society</p> <p>Unit 5 Folk Art. (Rajasthan)</p> <p>Recommended Books</p> <ol style="list-style-type: none"> 1. Art the way it is : RICHARDSON 2. Varieties of Visual experiences : EDMUND BURKE FELDMAN 3. Creative Design : PHILIP RAWSON 4. Exploring Visual Design : JOSEPH, AGATTO, ALBERT, W. POTER, JACK SELLECK 5. Meaning of art : READ HERBERT 6. The visual Dialogue : NATHAN NOBLER 7. Roop-prad kala ke Mooladhara : R.A. AGGARWAL, SHIV K. SHARMA 8. Kala ke moolatva : PURNIMA PANDAY 9. Visual Imagination : BRUCE KURTZ 10. Fundamental of Indian Art : A. K. COOMAR SWAMY 	<p>Recommended Books</p> <ol style="list-style-type: none"> 1. Coomarswamy, A. k. (1985). "Fundamental of Indian Art", Jaipur. 2. Feldman, & Burke, E. (1992) "Varieties of Visual experiences", Prentice Hall, Englewood Cliffs. 3. Gatto, Joseph, Porter, and Selleck. (1978) "Exploring Visual Design", Worcester: Davis Publication. 4. Herbert, R. (1972). "Meaning of art", London: Faber and Faber. 5. Kurtz, B. (1987). "Visual Imagination", Prentice Hall, Englewood Cliffs. 6. Rawson, P. (1987). "Creative Design", London: Macdonald & Co. 7. Richardson, J.A. (1973) "Art the way it is", Prentice Hall, Englewood Cliffs. 	Books in APA format
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Semester II, April/May 2020

S. N.	Course List	Learning Outcome	Existing Syllabus	Suggested Syllabus	Remarks
1	DNP 102L BASIC DRAWING- II	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Recognize and draw variety of forms and shapes, their values, texture and chiaroscuro. Realize values of different objects and arrange them in making composition. Emphasize concepts and the application of various materials and aesthetic values. 	<p>Study of basic geometrical shapes its construction and perspective involved in it. Study from nature and man made objects. Medium : Pencil or Crayon. Size : Half imperial Each student is supposed to submit : 4 Drawings</p>		No Change
2	DNP 104L CREATIVE WORK AND STUDY	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Develop observation skills. Grow curiosity, interest and enjoyment in own creativity and others. Improve ideas about the visual language, concepts and principles of visual arts. 	<p>Sketches (Indoor and outdoor) studies from nature and Exploration of possibilities and limitations of various media. Each student is supposed to submit : (a) 4 Studies from nature - 25 Marks (b) 2 Art work in any medium - 15 Marks Medium: (Pencil, Pen & ink, Crayon, Tempera, water color and Acrylic color.) Size : half imperial (c) 50 Sketches on ¼ Imperial size - 10 Marks (d) Practical competency (Internal) - 10 Marks</p>	<p>General Instructions : Practical Exam:- Final assessment for each coursed DNP 102L (Display of Art Work with report and Viva-Voce) and for course DNP 104L (Display of Art Work)</p>	<p>General instructions were added Marks were Removed</p>

3	DNP 106 FUNDAMEN TALS OF VISUAL ART- II	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Recognize aesthetic notions and its application. • Understand principles of visual art used in the creation, presentation and preservation. • Explain the importance of visual art and its relevance with society and nature. 	<p>Unit 1 Elements of Painting I – Line, Form, Colour</p> <p>Unit 2 Elements of Painting II – Tone, Texture, Space</p> <p>Unit 3 Principles of Composition I – Proportion, Unity, Harmony</p> <p>Unit 4 Principles of Composition II- Balance, Rhythm, Emphasis</p> <p>Unit 5 Six Limbs of Indian Painting</p> <p>Recommended Books</p> <ol style="list-style-type: none"> 1. Art the way it is : RICHARDSON 2. Varieties of Visual experiences : EDMUND BURKE FELDMAN 3. Creative Design : PHILIP RAWSON 4. Exploring Visual Design : JOSEPH, AGATTO, ALBERT, W. POTER, JACK SELLECK 5. Meaning of art : READ HERBERT 6. The visual Dialogue : NATHAN NOBLER 7. Roop-prad kala ke Mooladhara : R.A. AGGARWAL, SHIV K. SHARMA 8. Kala ke moolatva : PURNIMA PANDAY 9. Visual Imagination : BRUCE KURTZ 10. Fundamental of Indian Art : A. K. COOMAR SWAMY 	<p>Recommended Books</p> <ol style="list-style-type: none"> 1. Coomarswamy, A. k. (1985). "Fundamental of Indian Art", Jaipur. 2. Feldman, & Burke, E. (1992) "Varieties of Visual experiences", Prentice Hall, Englewood Cliffs. 3. Gatto, Joseph, Porter, and Selleck. (1978) "Exploring Visual Design", Worcester: Davis Publication. 4. Herbert, R. (1972). "Meaning of art", London: Faber and Faber. 5. Kurtz, B. (1987). "Visual Imagination", Prentice Hall, Englewood Cliffs. 6. Rawson, P. (1987). "Creative Design", London: Macdonald & Co. 7. Richardson, J.A. (1973) "Art the way it is", Prentice Hall, Englewood Cliffs. <p>[CA 40 + ESA 60]</p>	<p>Recommend ed books in APA format</p>
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Semester III, December 2020

S. N.	Course List	Learning Outcome	Existing Syllabus	Suggested Syllabus	Remarks
1	DNP 201 HISTORY OF INDIAN PAINTING AND SCULPTURE- I	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Know the art history and its existence. Understand the theory and its relation with art practices. Write, speak and communicate ideas critically. 	<p>Unit 1 Prehistoric painting , Ajanta Painting Unit 2 Jain Painting , Mughal Painting Unit 3 Rajasthani Painting (Udaipur, Nathdwara, Jodhpur, Bundi, Jaipur, Kishangarh) Unit 4 Mohenjodaro and Harappa , Maurya Unit 5 Bharhut , Sanchi, Amaravati Books Recommended :- 1. Indian Painting : Percy Brown. 2. Indian Sculpture & Painting : Karl Khandalavala. 3. Indian Miniatures : W.G. Archer. 4. Rajput Painting : Ananda K. Coomaraswami. 5. Bhartiya Chitrakala : Rai Krishna Das. 6. Bhartiya Chitrakala : Vachaspati Gairola. 7. Survey of Indian Sculpture : S.C. Saraswati 8. Art of India : C Sivaramamurti 9. The Art of Indian Asia : Heinrich Zimmer 10. Bhartiya Moortikala : Rai Krishna Das</p>	<p>Recommended Books</p> <ul style="list-style-type: none"> Appasamy, J. (1968). <i>Abanindranath Tagore and the Art of his Times</i>, New Delhi: Lalit Kala Akademi. Archer, M. (1992). <i>Company Paintings</i>, Ahmedabad: Mapin Publishing. Archer, M. (1992). <i>Company Paintings</i>, Ahmedabad: Mapin Publishing. Archer, W.G. (1960). "Indian Miniatures", Greenwich: Graphic Society. Brown, P. (1953). <i>Indian Painting</i>, Calcutta: Y.M.C.A publication House. Coomaraswamy, A. (1976). <i>Rajput Painting</i>, Delhi: Motilal Banarasidas. Das, R.K., <i>Bhartiya Chitrakala</i>, Nagripracharni Sabha, Varanasi, 2030. Goswamy, B.N. & Eberhard, F. (1992). <i>Pahari Masters Court Painters of Northern India</i>, New York: Oxford University. रानी, डॉ. सरोज, (2012) "पहाडी चित्रकला का अनुशीलन", वाराणसी, कला प्रकाशन, प्रथम संस्करण. Khandalavala, K. (1959). <i>Kishangarh Painting</i>, New Delhi: Lalit Kala Akademi. Khandalavala, K. (1958). <i>Pahari Miniature Painting</i>, Bombay: New Book. Okada, A. (1992). <i>Indian Miniatures of a Mughal Court</i>, New York: Harry N Abrams. Randhawa, M.S. (1962). <i>Kangra Paintings on Love</i>, New Delhi: National Museum. Saraswati, S.C. (1975). <i>Survey of Indian Sculpture</i>, New Delhi: Munshiram Manoharlal. Sivaramamurti, C. (1977). <i>The Art of India</i>, New York: Harry N Abrams. 	Recommend ed books in APA format

				<ul style="list-style-type: none"> Zimmer, H. (1984). <i>"The Art of India Asia"</i>, Delhi: Motilal Banarsidas. 	
2	DNP 203L SKETCHING AND MEDIA EXPLORATION-I	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Execute freehand drawing rapidly. Use proper medium for visual communications. Draw sketches (Indoor and outdoor) as well as explore possibilities and limitations of various media. 	<p>Sketches (Indoor and outdoor) and Exploration of possibilities and limitations of various media.</p> <p>Each student is supposed to submit:</p> <p>(a) 4 Art work in any medium - 40 Marks</p> <p>Medium: (Pen & ink , Crayon , Tempera, water color and Acrylic color)</p> <p>Size : half imperial</p> <p>(b) 50 Sketches in ¼ Imperial size- 10 Marks</p> <p>(c) Practical competency (Internal) - 10 Marks</p>	<p>[CA 40 + ESA 60]</p> <p>General Instructions :</p> <p>Practical Exam:- Final assessment for each course DNP 205L (Display of Art Work with report and Viva-Voce) and for course DNP 203L (Display of Art Work)</p>	<p>General instruction added</p> <p>Marks were Removed</p>
3	DNP 205 L STUDY FROM LIFE-I	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Explore and develop personal concepts regarding study from life. Cultivate several modes of artistic expression in study from life. Handle all the mediums according to requirements. 	<p>Study from Life (full human figure) depicting the structure, Proportion and form of the model.</p> <p>Medium : Any medium (monochrome).</p> <p>Size: Half imperial</p> <p>Each Student is supposed to submit : 4 Studies from life (full human figure)</p> <p>Books Recommended :-</p> <ol style="list-style-type: none"> Anatomy & Drawing : Victor Perard. Human Figure : Vander Pole. Bridge man's Complete Guide to Drawing from Life : George B. Bridgman. 		<p>Recommended books removed</p>

Semester IV, April/May 2021

S. N.	Course List	Learning Outcome	Existing Syllabus	Suggested Syllabus	Remarks
1	DNP 202 HISTORY OF INDIAN PAINTING AND SCULPTURE- II	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Know about Indian painting and sculpture. Identify various Indian artist and their contribution in Indian art scenario. Ability to link theory with creative practices. 	<p>Unit 1 Pahari painting (Basohli, Chamba, Guler, Kangra, Garhwal)</p> <p>Unit 2 Company School of Painting ,Raja Ravi Verma</p> <p>Unit 3 Indian Renaissance: Abanindranath Tagore and his disciples (Nand lal Bose , Asit Kumar Haldar, Kshitindra Nath Majumdar, K. venkatappa)</p> <p>Unit 4 Gandhar , Mathura, Gupta</p> <p>Unit 5 Ellora, Elephanta, Mahabalipuram.</p> <p>Books Recommended :-</p> <ol style="list-style-type: none"> Indian Painting : Percy Brown. Indian Sculpture & Painting : Karl Khandalavala. Indian Miniatures : W.G. Archer. Rajput Painting : Ananda K. Coomaraswami. Bhartiya Chitrakala : Rai Krishna Das. Bhartiya Chitrakala : Vachaspati Gairola. Survey of Indian Sculpture : S.C. Saraswati Art of India : C Sivaramamurti The Art of Indian Asia : Heinrich Zimmer Bhartiya Moortikala : Rai Krishna Das 	<p>Recommended Books :-</p> <ul style="list-style-type: none"> Appasamy, J. (1968). "Abanindranath Tagore and the Art of his Times", New Delhi: Lalit Kala Akademi,. Archer, M. (1992). "Company Paintings", Ahmedabad: Mapin Publishing. Archer, M. (1992). "Company Paintings", Ahmedabad: Mapin Publishing. Archer, W.G. (1960). "Indian Miniatures", Greenwich: Graphic Society. Brown, P. (1953). "Indian Painting", Calcutta: Y.M.C.A publication House. Coomaraswamy, A. (1976). "Rajput Painting", Delhi: Motilal Banarasidas. Das, R.K., "Bhartiya Chitrakala", Nagripracharni Sabha, Varanasi, 2030. Goswamy, B.N. & Eberhard, F. (1992). "Pahari Masters Court Painters of Northern India", New York: Oxford University. रानी, डॉ. सरोज, (2012) 'पहाडी चित्रकला का अनुशीलन', वाराणसी, कला प्रकाशन, प्रथम संस्करण, . Khandalavala, K. (1959). "Kishangarh Painting", New Delhi: Lalit Kala Akademi. Khandalavala, K. (1958). "Pahari Miniature Painting", Bombay: New Book. Okada, A. (1992). "Indian Miniatures of a Mughal Court", New York: Harry N Abrams. Randhawa, M.S. (1962). "Kangra Paintings on Love", New Delhi: National Museum. Saraswati, S.C. (1975). "Survey of Indian Sculpture", New Delhi: Munshiram 	Recommend ed books in APA format

				<p>Manoharlal.</p> <ul style="list-style-type: none"> Sivaramamurti, C. (1977). <i>“The Art of India”</i>, New York: Harry N Abrams. Zimmer, H. (1984). <i>“The Art of India Asia”</i>, Delhi: Motilal Banarsidas. 	
2	DNP 204 L SKETCHING AND MEDIA EXPLORATION- II	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Enhance the use of appropriate medium and relate with the concept of art. Explore ideas about the language, concepts and principles of visual arts. Experiment in their art works and bring about innovations. 	<p>Sketches (Indoor and outdoor) and Exploration of possibilities and limitations of various media.</p> <p>Each student is supposed to submit:</p> <p>(a) 4 Art work in any medium –40 Marks</p> <p>Medium: (Pen & ink , Crayon , Tempera, water color and Acrylic color)</p> <p>Size : half imperial</p> <p>(b) 50 Sketches in ¼ Imperial size- 10 Marks</p> <p>(c) Practical competency (Internal) - 10 Marks</p>	<p>General Instructions :</p> <p>Practical Exam:- Final assessment for each coursed DNP 206L (Display of Art Work with report and Viva-Voce) and for course DNP 204L (Display of Art Work)</p>	<p>General instruction added</p> <p>Marks were Removed</p>
3	DNP 206 L STUDY FROM LIFE- II	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Make free hand structural drawings of human figure. Know about the importance of light & shades. Get acquainted with the handlings of various mediums used in life study. 	<p>Study from Life (full human figure) depicting the structure, Proportion and form of the model.</p> <p>Medium : Any medium (monochrome).</p> <p>Size : Half Imperial</p> <p>Each Student is supposed to submit : 4 Studies from Life (full human figure)</p> <p>Books Recommended :</p> <ol style="list-style-type: none"> Anatomy & Drawing : Victor Perard. Human Figure : Vanderpole. Bridgman’s Complete Guide to Drawing from Life : George B. Bridgman] 		<p>Recommend ed books removed</p>

Semester V, December 2021

S. N.	Course List	Learning Outcome	Existing Syllabus	Suggested Syllabus	Remarks
1	5.3 SKETCHING AND MEDIA EXPLORATI ON-III	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Execute freehand drawing rapidly and recognize the importance of sketching in visual art studies. Achieve all learning experiences and create art works accordingly. Synthesis previous knowledge with new insights, regarding sketching and media exploration. 	<p>5-3 MAX MARKS : 45 (CA : 15 + ESA 30)</p> <p>Each student is supposed to submit:</p> <p>(a) 4 Creative Work -10 Marks (b) 50 Sketches on ¼ Imperial size -10 Marks (c) practical competency (Internal) - 10 Marks</p> <p>Submission work will be submitted to the Head of the Department of Drawing & Painting one week before the commencement of Examination. Submission work may be returned after the evaluation.</p>	<p>Course Code : DNP 305L</p> <p>General Instructions :</p> <p>Practical Exam:- Final assessment for each course DNP 301L& DLP 303L (Display of Art Work with report and Viva-Voce) and for course DNP 305L (Display of Art Work)</p>	<p>Course Code added</p> <p>General instruction added</p> <p>Marks were Removed</p>
2	5.1 PICTORIAL COMPOSITI ON-I (Elective 1)	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Know subjects and materials used in composition. Identify the importance of realistic and abstract subject in composition. Realize the aesthetic value of composition. 	<p>5-1 MAX MARKS : 45 (CA : 15 + ESA 30)</p> <p>Subjects based on day to day experience in life. Medium - Water colour, Tempera, Acrylic or Mix media Size-Half Imperial Each Student is supposed to submit : 4 Compositions</p>	<p>Course Code : DNP 301L</p>	<p>Course Code added</p> <p>Marks were Removed</p>
3	5.2 PORTRAIT PAINTING-I (Elective 1)	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Analyze own problem in portrait painting and solve accordingly. 	<p>5-2 MAX MARKS : 45 (CA : 15 + ESA 30)</p> <p>The study must bear the qualities of structure, proportion and the characteristics of the face. Medium- Pencil, Crayon or Oil Colour. Size-Half Imperial</p>	<p>Course Code : DNP 303L</p>	<p>Course Code added</p> <p>Marks were Removed</p>

		<ul style="list-style-type: none"> Learn proper techniques to create a portrait painting. Create aesthetic appeal in a portrait. 	Each Student is supposed to submit : 4 Studies of Portrait		
4	SCREEN PRINTING – I (Elective 1)	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Command of the technical aspects of all processes covered. Conversant with multiple introductory screen printing processes Think critically, communicate clearly and work creatively in intellectual pursuit. explore and develop personal concepts in creative expression. 		<p>Course Code : DNP</p> <p>Course of Screen printing basically aims at providing all the theoretical and practical knowledge about printing technology to students based on study, design and manufacturing aspects of screen printing. It will also include fundamentals of painting process design, different techniques of printing etc.</p> <p>Each student is supposed to submit : 4 Prints General Instruction Practical Exam : - Final assessment for course (Display of Art Work with report and Viva-Voce)</p>	New Elective Introduced

Semester VI, April/May 2022

S. N.	Course List	Learning Outcome	Existing Syllabus	Suggested Syllabus	Remarks
1	6.3 SKETCHING AND MEDIA EXPLORATION- IV	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Execute freehand drawing rapidly. Know about the new media art. Execute ideas through unconventional mediums. 	<p>6.3 MAX MARKS : 45 (CA : 15 + ESA 30)</p> <p>Each student is supposed to submit:</p> <p>(a) 4 Creative Work -10 Marks (b) 50 Sketches on ¼ Imperial size -10 Marks (c) practical competency (Internal) - 10 Marks</p> <p>Submission work will be submitted to the Head</p>	<p>Course Code : DNP 306L</p> <p>General Instructions :</p> <p>Practical Exam:- Final assessment for each course DNP 302L& DLP 304L (Display of Art Work with report and Viva-Voce) and for course DNP 306L (Display of Art Work)</p> <p>*Marks were Consolidated</p>	<p>Course Code added</p> <p>General instruction added</p> <p>Marks were Removed</p>

			of the Department of Drawing & Painting one week before the commencement of Examination. Submission work may be returned after the evaluation.		
2	6.1 PICTORIAL COMPOSITION- II (Elective II)	After the accomplishment of the course students will be able to: <ul style="list-style-type: none"> Enrich knowledge about composition based on sketching and drawing. Realise the meaning of realistic and abstract value of composition Emphasize the significance of colour in composition. 	6.1 MAX MARKS : 45 (CA : 15 + ESA 30) Subjects based on day to day experience in life. Medium - Water colour, Tempera, Acrylic or Mix media Size-Half Imperial Each Student is supposed to submit : 4 Compositions	Course Code : DNP 302L	Course Code added Marks were Removed
3	6.2 PORTRAIT PAINTING- II (Elective II)	After the accomplishment of the course students will be able to: <ul style="list-style-type: none"> Know about the role of portraiture in art practices (from ancient to contemporary). Understand the anatomy of face, structure, light, shade, proportion and the characteristics of model. Develop eclectic and aesthetic knowledge about portrait making 	6.2 MAX MARKS : 45 (CA : 15 + ESA 30) The study must bear the qualities of structure, proportion and the characteristics of the face. Medium – Oil Colour Size-Half Imperial Each Student is supposed to submit : 4 Studies of Portrait	Course Code : DNP 304L	Course Code added Marks were Removed
4	SCREEN PRINTING – II (Elective I1)	After the accomplishment of the course students will be able to: <ul style="list-style-type: none"> Command of the technical aspects of all processes covered. Conversant with multiple introductory screen printing processes Think critically, communicate clearly 		Course Code : DNP Course of Screen printing basically aims at providing all the theoretical and practical knowledge about printing technology to students based on study, design and manufacturing aspects of screen printing. It	New Elective Introduced

		<p>and work creatively in intellectual pursuit. Explore and develop personal concepts in creative expression.</p>		<p>will also include fundamentals of painting process design, different techniques of printing etc.</p> <p>Each student is supposed to submit : 5 Prints General Instruction Practical Exam : - Final assessment for course (Display of Art Work with report and Viva-Voce)</p>	
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Department of Visual Art

M. A. (Drawing and Painting)

VISUAL ART PROGRAMME EDUCATIONAL OBJECTIVES

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

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

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

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

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

BANASTHALI VIDYAPITH

Department of Visual Art

M. A. (Drawing and Painting)

PROGRAMME OUTCOMES OF VISUAL ART

PO 1 :Knowledge of Visual Art : Clearly communicate the content and context of their work visually, orally and in writing. Through creative process use a variety of brainstorming techniques to generate novel ideas of value to solve problems. Develop curiosity, initiative and persistence that will help them engage with world in productive ways. Work independently or collectively to achieve stated goals.

PO 2 : Planning abilities : Demonstrate effective planning abilities including time management, resource management, delegation skills and organizational skills. Develop and implement plans and organize work to meet deadlines.

PO 3 : Problem analysis: Utilize the principles of artistic enquiry, thinking analytically, clearly and critically, while solving problems and making decision during daily practice. Find, analyze, evaluate and apply information systematically and shall make defensible decisions.

PO 4 : Modern tool usages : Learn, select, and apply appropriate methods and procedures, resources, and modern art-related computing tools with an understanding of the limitations.

PO 5 : Leadership skills: Understand and consider the human reaction to change, motivation issues, leadership and team building when planning changes required for fulfillment of practice, professional and societal responsibilities. Assume participatory roles as responsible citizen or leadership roles when appropriate to facilitate improvement in aesthetic environment.

PO 6 : Professional Identity: Understand, analyze and communicate the value of their professional roles in society (e.g. Art educators, free lance artists, Art therapist, Art Critic, Art conservators, Art historians and Art directors etc.)

PO 7 : Ethics of Visual Arts : Honor personal values and apply ethical principles in professional and social contexts. Demonstrate behavior that recognizes cultural and personal variability in values, communication and lifestyles. Use ethical frameworks; apply ethical principles while making decisions and take responsibility for the outcomes associated with the decisions.

PO 8 : Communication: Communicate effectively with the artist community and with society at large, such as, being able to comprehend and write effectively, make effective presentations and documentation, and give and receive clear instructions.

PO 9 :Visual Art and society: Recognize and understand major monuments, artists, methods and theories and be able to assess the qualities of works of art in their historical and cultural settings apply

reasoning informed by the contextual knowledge to environmental and legal issues and the consequent responsibilities relevant to the professional art practice. Sensible and balanced approach between social values and creative expression.

PO 10 : Environment and sustainability: Understand the impact of the professional artistic societal and environmental contexts, and demonstrate the knowledge. Understand the social environmental, cultural and historical contributions and dimensions of the art.

PO 11 : Life- long learning: Recognize the need for, and have the preparation and ability to engage independent and life-long learning in the broadest context of technological and day-to-day changes in society.

M.A. , Drawing and Painting

Programme Scheme: Scheme of Examination

M.A. First Semester, December 2019											
Existing						Proposed					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C
DNP 402	History of Eastern Art - I (India)	5	0	0	5	DNP 402	History of Eastern Art - I (India)	5	0	0	5
DNP 403	History of Western Art - I	5	0	0	5	DNP 403	History of Western Art - I	5	0	0	5
DNP 411L	Sketching and Media Exploration - I	0	0	6	3	DNP 411L	Sketching and Media Exploration - I	0	0	8	4
	Elective -I	0	0	10	5		Elective -I	0	0	12	6
	Elective -I	0	0	10	5		Elective -I	0	0	12	6
Semester Wise Total:		10	0	26	23	Semester Wise Total:		10	0	32	26

Elective - I

Course Code	Course Name	L	T	P	C *
DNP 405L	Mural Painting – I	0	0	12	6
DNP 407L	Portrait Painting – I	0	0	12	6
DNP 409L	Print Making Art – I	0	0	12	6

M.A. Second Semester, April/May 2020

Existing						Proposed					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C
DNP 401	History of Eastern Art - II (China and Japan)	5	0	0	5	DNP 401	History of Eastern Art - II (China and Japan)	5	0	0	5
DNP 404	History of Western Art - II	5	0	0	5	DNP 404	History of Western Art - II	5	0	0	5
DNP 412L	Sketching and Media Exploration - II	0	0	6	3	DNP 412L	Sketching and Media Exploration - II	0	0	8	4
	Elective –II	0	0	10	5		Elective –II	0	0	12	6
	Elective -II	0	0	10	5		Elective -II	0	0	12	6
Semester Wise Total:		10	0	26	23	Semester Wise Total:		10	0	32	26

Elective - II

Course Code	Course Name	L	T	P	C *
DNP 406L	Mural Painting - II	0	0	12	6
DNP 408L	Portrait Painting - II	0	0	12	6
DNP 410L	Print Making Art - II	0	0	12	6

M.A. Third Semester, December 2020

Existing						Proposed					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C
DNP 503	History and Philosophy of Modern Art (Western) - I	5	0	0	5	DNP 503	History and Philosophy of Modern Art (Western) - I	5	0	0	5
DNP 505	Indian Aesthetics	5	0	0	5	DNP 505	Indian Aesthetics	5	0	0	5
DNP 508L	Sketching and Media Exploration - III	0	0	6	3	DNP 508L	Sketching and Media Exploration - III	0	0	8	4
	Elective –III	0	0	10	5		Elective –III	0	0	12	6
	Elective -III	0	0	10	5		Elective -III	0	0	12	6
Semester Wise Total:		10	0	26	23	Semester Wise Total:		10	0	32	26

Elective - III

Course Code	Course Name	L	T	P	C *
DNP 501L	Composition - I	0	0	12	6
DNP 506L	Mural Painting - III	0	0	12	6
DNP 510L	Study from Life (Full Human Figure) - I	0	0	12	6

M.A. Fourth Semester, April/May 2021

Existing						Proposed					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C
DNP 504	History and Philosophy of Modern Art (Western) - II	5	0	0	5	DNP 504	History and Philosophy of Modern Art (Western) - II	5	0	0	5
DNP 509L	Sketching and Media Exploration - IV	0	0	6	3	DNP 509L	Sketching and Media Exploration - IV	0	0	8	4
DNP 512	Western Aesthetics	5	0	0	5	DNP 512	Western Aesthetics	5	0	0	5
	Elective -IV	0	0	10	5		Elective -IV	0	0	12	6
	Elective -IV	0	0	10	5		Elective -IV	0	0	12	6
Semester Wise Total:		10	0	26	23	Semester Wise Total:		10	0	32	26

Elective - IV

Course Code	Course Name	L	T	P	C *
DNP 502L	Composition - II	0	0	12	6
DNP 507L	Mural Painting - IV	0	0	12	6
DNP 511L	Study from Life (Full Human Figure) - II	0	0	12	6

Semester I, December 2019

S. N.	Course List	Learning Outcome	Existing Syllabus	Suggested Syllabus	Remarks
1	DNP 402, HISTORY OF EASTERN ART-I (INDIA)	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Know different phases of Indian art history and its stylistic changes. Familiar with art and praxis. Speak articulately and critically about Indian art history. 	<p>Note: The paper is divided into three sections. Students are required to attempt five questions in all selecting not more than two questions from each section.</p> <p>Section I Prehistoric Painting, Ajanta, Bagh, Sigiriya, Jain and Rajasthani, Painting.</p> <p>Section-II Mughal and Pahari Painting, Company School, Bengal School, Abanindranath and his disciples.</p> <p>Section-III Artist- Raja Ravi Verma, Amrita Sher-Gill, Rabindranath Tagore, Yamini Roy, Ram Kinkar, Binod Bihari Mukherjee. N.S. Bendre, K.K. Hebber & M.F. Hussain.</p> <p>Brief Introduction to Art Groups : PAG Calcutta, PAG Bombay, Baroda School & Chola Mandal.</p> <p>Books Recommended:-</p> <ol style="list-style-type: none"> भारतीय चित्रकला : सयकृष्ण दास भारतीय चित्रकला : बाचरपति मैसेला आधुनिक कला कोश : विनोद भारद्वाज समकालीन कला : प्राणनाथ माम्ने 	<p>Recommended Books -</p> <ul style="list-style-type: none"> Appasamy, J. (1968). "Abanindranath Tagore and the Art of his Times", New Delhi: Lalit Kala Akademi. Archer, M. (1992). "Company Paintings", Ahmedabad: Mapin Publishing. Archer, W.G. "Indian Miniatures", Greenwich: Graphic Society. Binyan, L. (1969). "Painting in the Far East", New York: Dover Publication. Brown, P. (1953) "Indian Painting", Calcutta: Y.M.C.A publication House. Coomarswamy, A. (1976). "Rajput Painting", Delhi: Motilal Banarasidas. Goswamy, B.N. & Eberhard, F. (1992) "Pahari Masters Court Painters of Northern India", New York: Oxford University. Khandalavala, K. (1959) "Kishangarh Painting", New Delhi: Lalit Kala Akademi. Khandalavala, K. (1958) "Pahari Miniature Painting", Bombay: New Book. 	Recommend ed books in APA format

			<p>5. समकालीन कला : कृष्ण नारायण कक्कड</p> <p>6. Painting in the Far East : Lawrence Binyan</p> <p>7. A History of far Eastern Art : Shermon E. Lee</p> <p>8. Indian Painting & Sculpture : Karl Khandalwala</p> <p>9. Art of India : C. Sivarammurti.</p> <p>10. Rajput Painting : Ananda K. Coomaraswami</p> <p>11. Indian Miniatures : W. G. Archer</p>	<ul style="list-style-type: none"> • Lee, Shermon, E.(1994). “A History of Far Eastern Art”, New York: Harry N. Abrams. • Okada, A. (1992). “Indian Miniatures of a Mughal Court”, New York: Harry N Abrams. • Randhawa, M.S. (1962). “Kangra Paintings on Love”, New Delhi: National Museum. • Sivaramamurti, C. (1977). “The Art of India”, New York: Harry N Abrams. • Zimmer, H. (1984). “The Art of India Asia”, Delhi: Motilal Banarsidas. 	
2	DNP 403 HISTORY OF WESTERN ART-I	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Know the historical aspects of Western Art through its documented events and works of art as well as to develop the aesthetic sensibility. • Understand the major artistic styles and genres of Western Art through a broad range of time periods from prehistoric to Gothic Art. • Compare and contrast contemporary work with their historical antecedent. • Enhance visual literacy, speak and write articulately about art, religion and society. • Analyze works of art contextually. 	<p>Note: The paper is divided into three sections. Students are required to attempt five questions in all, selecting not more than two questions from each section.</p> <p>Section I</p> <ul style="list-style-type: none"> - Prehistoric Art - Primitive Art - Egyptian Art <p>Section II</p> <ul style="list-style-type: none"> - Greek Art - Etruscan Art - Roman Art <p>Section III</p> <ul style="list-style-type: none"> - Byzantine Art - Romanesque Art - Gothic Art <p>Books Recommended :</p> <ol style="list-style-type: none"> 1. Outline of Art : William Orpen 2. A History of Western Art : John Iyes 	<p>Recommended Books -</p> <ul style="list-style-type: none"> • Christensen E.O. (1964). ”A Pictorial history of Western Art”, New York: New American Library. • Gombrich E.H. (1950). “The story of art” (11th edition), London: Phaidon. • Hartt , F. (1993). “ Art : A History of painting , sculpture , architecture” (fourth edition), Prentice Hall Inc. and Harry N. Abrams Inc. • Honour, H. & Fleming, J. (2000). “ The Visual Arts : A History” (Fifth edition), upper saddle River, New jersey: Prentice Hall Inc. • Janson H.W. (1986). “ History of Art”, London: Thames and Hudson Ltd. • Janson, H.W. & Janson, D. J. (1963). “The Picture history of Painting”. London: Thames and Hudson Ltd. • Janson, H.W. & Janson, D. J. (n.d.). ”The story of Painting”, New York: Harry N Abrams. 	<p>Recommend ed books in APA format</p>

			<p>Sewall</p> <p>3. A History of Western Art : Michalsel Levey</p> <p>4. The Story of Art : E. H. Gombrich</p> <p>5. The Story of Painting : H. W. Janson</p> <p>6. The World Greatest Paintings : T. Leman Hare</p> <p>7. Art through the Ages : H. Gardner</p> <p>8. Art : A history of painting, sculpture, Architecture : Frederick Hartt</p>	<ul style="list-style-type: none"> • Kleiner, F. S. (2013). “<i>Gardener’s Art through the Ages : a global history</i>”(14th edition). Melbourne: Wadsworth Cengage Learning. • Orpen, W. (1964). ”The outline of art” (Revised edition), London: Newnes. <p>[CA 40 + ESA 60]</p>	
3	DNP 411 L SKETCHING AND MEDIA EXPLORATION-I	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Develop eye and hand coordination. • Explore ideas and improve communication skills. • Explore the expressive possibilities of various media. 	<p>Sketches (Indoor and Outdoor), Explortation of Possibilities and Limitatons of Various Media.</p> <p>End Semester Examination evaluation Scheme</p> <p>Each Student is supposed to submit :</p> <p>(a) Five works in any medium (Paintings, Graphics, Landscape, Drawings) 25 Marks.</p> <p>(b) A Sketch book containing not less than 50 sketches - 25 Marks.</p> <p>(c) Practical competency (Internal).- 10 Marks</p> <p>General Instruction :</p> <p>(a) There should be 5 period for each theory courses , 10 periods for each Elective course and 6 (2+4) periods for Course DNP 411L</p> <p>(b) Practical Exam. – Final assessment for each Elective Course (Display of art work with report and Viva-Voce) and for Course DNP 411L (Display of Art Work)</p>	<p>Sketches (Indoor and Outdoor), Explortation of Possibilities and Limitatons of Various Media.</p> <p>End Semester Examination evaluation Scheme</p> <p>Each Student is supposed to submit :</p> <p>(a) Five works in any medium (Paintings, Graphics, Landscape, Drawings) 25 Marks.</p> <p>(b) A Sketch book containing not less than 50 sketches - 25 Marks.</p> <p>(c) Practical competency (Internal).- 10 Marks</p> <p>General Instruction :</p> <p>(a) There should be 5 period for each theory courses , 12 periods for each Elective course and 8 (4+4) periods for Course DNP 411L</p> <p>Practical Exam. – Final assessment for each Elective Course (Display of art work with report and Viva-Voce) and for Course DNP 411L (Display of Art Work)</p>	<p>Marks were removed</p> <p>Change in General Instructions</p>

4	DNP 405 L MURAL PAINTING – I (Elective I)	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Know about various methods of painting and the ancient cultural tradition of mural art in India. • Explain indigenous cultural tradition of mural art. • Learn and enhance technical skill related to tempera process of mural painting. • Create original work of art and apply skills for professional ends and develop personal style and contribute to art work. 	<p>Elective - I</p> <p>Tempera Process Training in mixing of colours, use of gum and egg media and method of preparing indigenous colour use of gold and silver colours.</p> <p>Size : 1×1½' Medium : Tempera</p> <p>Each Student is supposed to submit : 5 Works</p>		No Change
5	DNP 407 L PORTRAIT PAINTING -I (Elective I)	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Analyze own problem in portrait painting and solve accordingly. • Learn proper techniques to create a portrait painting. • Create aesthetic appeal in a portrait. 	<p>Elective - I</p> <p>Size : ½ Imperial (Paper/canvas)</p> <p>Medium : Water or oil colour.</p> <p>Head study (Male and female)</p> <p>Blocking of planes and masses, Foreshortening relationship of head with neck and shoulder, techniques of colour application in monochrome and full colours. Portrait study should bring out proportion and the characteristic of the model.</p> <p>Each Student is supposed to submit : 5 Studies of Portrait.</p>		No Change
6	DNP 409 L PRINT MAKING ART -I (Elective I)	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Know the meaning, nature and various methods of printmaking medium and its application in the field of art. • Understand materials, tools and processes from variety of relief techniques like wood cut and Linoleum cut. 	<p>Elective - I</p> <p>Medium : Lino or Wood</p> <p>Size : Not less than 10"×12"</p> <p>Introduction to lino cut and wood cut techniques. Preparation of Black & White and multi colour blocks in lino & woodcut. Printing fine details. Creative experimentation.</p> <p>Each Student is supposed to submit : 5 Prints</p>		No Change

		<ul style="list-style-type: none">• Apply relief printing process in their own creation and value the historic traditions of the medium.• Develop self motivation, self direction and strong work ethic.			
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Semester II, April/May 2020

S. N.	Course List	Learning Outcome	Existing Syllabus	Suggested Syllabus	Remarks
1	DNP401 HISTORY OF EASTERN ART- II (CHINA AND JAPAN)	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Recognize the philosophical differences of Confucianism, Taoism and Buddhism and their impact on art of China and Japan. • Identify the artists and their art works belonging to particular dynasty. • Formulate knowledge about China and Japan in their art Practice. • know about works of artists, subjects, themes, colors, techniques, perspectives and principles used in Chinese and Japanese painting 	<p>Note: The paper is divided into three sections. Students are required to attempt five questions in all selecting not more than two questions from each section.</p> <p>Section-I Chinese Painting- Six dynasties, Sui and Tang dynasties. Five dynasties, sung period.</p> <p>Section-II Yuan and Ming periods of China, Chinese pottery, Japanese Painting - Asuka and Nara Period. Heyan Period.</p> <p>Section III Kamakura, Muromachi, Momoyama and Edo periods of Japan</p> <p>Books Recommended :</p> <ol style="list-style-type: none"> 1. — Painting in the Far East : Lawrence Binyan 2. — A History of far Eastern Art : Sherman E. Lee 3. — The Art of China : Michael Sullivan 4. — The Art of Japan : Hugo Munsterberg 5. — Chinese Painting : James Cahill 6. — Book of Art : Michael Sullivan 	<p>Recommended Books :</p> <ul style="list-style-type: none"> • Binyan, L. (1969) “<i>Painting in the Far East</i>”, New York: Dover Publication. • Cahill, J. (ed.), (2005). “<i>Chinese Painting</i>”, The Pepin Press. • Lee, S.E. (1994). “<i>A History of Far Eastern Art</i>”, New York: Harry N. Abrams. • Sullivan, M.(1977). “<i>The Art of China</i>”, California: University of California Press. • Sullivan, M. (ed.), (1965) “<i>The Book of Art, Chinese and Japanese</i>”, Vol-I, New York: Grolier Incorporated. 	Recommend ed books in APA format

2	DNP 404, HISTORY OF WESTERN ART- II	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Understand major changes from 15th to 18th Century of Western Art and its great Artists. • Think critically, communicate clearly and write effectively about works of art. • Recognize and understand major monuments, artists, methods and theories and be able to assess the qualities of works of art and architecture in their historical and cultural settings. • Analyze, compare and contrast Western art with Non-Western art. • Explain historical and contemporary works of art from a critical perspective. 	<p>Note:</p> <p>The paper is divided into three sections. Students are required to attempt five questions in all, selecting not more than two questions from each section.</p> <p>Section-I</p> <p>Early Renaissance Painting, High Renaissance Painting.</p> <p>Section-II</p> <p>Mannerist Painting-Jacopo Da Pontormo, Rosso Fiorentino, Parmigianino, Bronzino, Tintoretto, Paolo Veronese, El Greco.</p> <p>Section-III</p> <p>Baroque Painting, Rococo Painting.</p> <p>Books Recommended :</p> <ol style="list-style-type: none"> 1. Outline of Art : William Orpen 2. A History of Western Art : John Iyess Sewall 3. A History of Western Art : Michalsel Levey 4. The Story of Art : E. H. Gombrich 5. The Story of Painting : H. W. Janson 6. The World Greatest Paintings : T. Leman Hare 7. Art through the Ages : H. Gardner 8. Art : A history of painting, sculpture, Architecture : Frederick Hartt. 	<p>Recommended Books:</p> <ul style="list-style-type: none"> • Christensen E.O. (1964). "A Pictorial history of Western Art", New York: New American Library. • Gombrich E.H. (1950). "The story of art" (11th edition), London: Phaidon. • Hartt , F. (1993). " <i>Art : A History of painting , sculpture , architecture</i>" (fourth edition), Prentice Hall Inc. and Harry N. Abrams Inc. • Honour, H. & Fleming, J. (2000). " <i>The Visual Arts : A History</i>" (Fifth edition), upper saddle River, New jersey: Prentice Hall Inc. • Janson H.W. (1986). " <i>History of Art</i>", London: Thames and Hudson Ltd. • Janson, H.W. & Janson, D. J. (1963). " <i>The Picture history of Painting</i>". London: Thames and Hudson Ltd. • Janson, H.W. & Janson, D. J. (n.d.). "The story of Painting", New York: Harry N Abrams. • Kleiner, F. S. (2013). " <i>Gardener's Art through the Ages : a global history</i>"(14th edition). Melbourne: Wadsworth Cengage Learning. • Orpen, W. (1964). "The outline of art" (Revised edition), London: Newnes. 	<p>Recommend ed books in APA format</p>
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3	DNP 412 L SKETCHING AND MEDIA EXPLORATION- II	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Develop unique approach regarding materials to create a work of art. • Develop communication skills through Visual Art. • Explore the expressive possibilities of various media used in creating works of art. • Attain and understanding of personal aesthetic and visual language. 	<p>Sketches (Indoor and Outdoor), Exploration of Possibilities and Limitations of Various Media.</p> <p>End Semester Examination evaluation Scheme</p> <p>Each Student is supposed to submit :</p> <p>(a) 5 works in any medium (Paintings, Graphics, Landscape, Drawings) 25 Marks</p> <p>(b) A Sketch book containing not less than 50 sketches 25 Marks.</p> <p>(c) Practical competency (Internal). 10 Marks</p> <p>General Instruction :</p> <p>(a) There should be 5 period for each theory courses , 10 periods for each Elective course and 6 (2+4) periods for Course DNP 412L</p> <p>(b) Practical Exam. – Final assessment for each Elective Course (Display of art work with report and Viva-Voce) and for Course DNP 412L (Display of Art Work)</p>	<p>Sketches (Indoor and Outdoor), Exploration of Possibilities and Limitations of Various Media.</p> <p>End Semester Examination evaluation Scheme</p> <p>Each Student is supposed to submit :</p> <p>(a) 5 works in any medium (Paintings, Graphics, Landscape, Drawings) 25 Marks.</p> <p>(b) A Sketch book containing not less than 50 sketches 25 Marks.</p> <p>(c) Practical competency (Internal). 10 Marks</p> <p>General Instruction :</p> <p>(a) There should be 5 period for each theory courses , 12 periods for each Elective course and 8 (4+4) periods for Course DNP 412L</p> <p>Practical Exam. – Final assessment for each Elective Course (Display of art work with report and Viva-Voce) and for Course DNP 412L (Display of Art Work)</p>	<p>Marks were removed</p> <p>Change in General Instructions</p>
4	DNP 406 L MURAL PAINTING - II (Elective II)	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Know about various methods of painting and the ancient cultural tradition of mural art in India. • Explain indigenous cultural tradition of mural art. • Learn and enhance technical skill related to tempera process of mural painting. • Create original work of art and apply skills for professional ends and develop personal style and contribute to art work. 	<p>Elective - II</p> <p>Tempera Process training in mixing of colours, use of gum and egg media and method of preparing indigenous colour use of gold and silver colours.</p> <p>Size: 1' × 1½'</p> <p>Medium: Tempera</p> <p>Each Student is supposed to submit : 5 Works</p>		No Change

<p>5</p>	<p>DNP 408 L, PORTRAIT PAINTING - II (Elective II)</p>	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Know about the role of portraiture in art practices (from ancient to contemporary). • Understand the anatomy of face, structure, light, shade, proportion and the characteristics of model. • Develop eclectic and aesthetic knowledge about portrait making 	<p>Elective - II Size : ½ Imperial (Paper/Canvas) Medium : Water, oil colour or Acrylic. Head study (Male and Female) Blocking of planes and masses, Foreshortening relationship of head with neck and shoulder, techniques of colour application in monochrome and full colours. Portrait study should bring out proportion and the characteristic of the model. Each Student is supposed to submit : 5 Studies of Portrait.</p>		<p>No Change</p>
<p>6</p>	<p>DNP 410 L PRINT MAKING ART - II (Elective II)</p>	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Know the several modes of artistic expression in the intaglio process of printmaking • Understand materials, tools and processes from variety of intaglio techniques like dry point, etching and aquatint. • Prepare portfolio of art work. • Think critically, communicate clearly and work creatively in intellectual pursuit of print making. • Analyze, interpret and evaluate the form and content of works of art 	<p>Elective - II Size : Not less then 10"×12" Medium : Wood or Etching Introduction to dry point and etching techniques. Preparation of Metal Plate with sensitive surfaces. Basic experimentation in various textures as done on Zinc Plate. Different type of grounds (Hard ballground, Liquid Hard ground and soft ground) and Aquatint. Multicolour Printing. Mix Media, creative experimentation. Each Student is supposed to submit : 5 Prints.</p>		<p>No Change</p>

Semester III, December 2020

S. N.	Course List	Learning Outcome	Existing Syllabus	Suggested Syllabus	Remarks
1	DNP 503 HISTORY AND PHILOSOPHY OF MODERN ART (WESTERN) -I	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Know about the turning point in art in the 19th century. • Identify works of art, their artistic style and their Socio-Political and Cultural context. • Understand formal elements and differentiate styles among cultures overtime. • Analyze the influence of Photography in the emergence of modern art. • Analyze the formal, technical, stylistic, compositional, characteristics of works of art. • Demonstrate awareness of both western and non-western art 	<p>Note : The paper is divided into three sections. Students are required to attempt five questions in all, selecting not more than two questions from each section.</p> <p>Section-I The turning point in Art in the 19th Century, Neo-Classicism, Romanticism, Realism.</p> <p>Section-II Impressionism, Neo-Impressionism and Post-Impressionist painting.</p> <p>Section-III Nabism, Fauvism and Expressionism</p> <p>Books Recommended :</p> <ol style="list-style-type: none"> 1. A History of Modern Art : H. H. Arnson. 2. A Concise History of Modern Painting : Herbert Read. 3. Foundations of Modern Art : Ozenfant, Translation : John Rodker. 4. Concepts of Modern art : Richardson Stangos, 5. A dictionary of Modern Painting: General Editors Carlton Lake and Robert Maillard. 6. Modern Culture and the Arts : James B. Hall, Barry Ulanov. 	<p>Recommended Books:</p> <ul style="list-style-type: none"> • Amedee, O. (1952). <i>“Foundations of Modern Art”</i> (Translated by Rodker, J., Brewer), New York: Dove Publications. • Arnason, H. H. (1986). <i>“A History of Modern Art”</i>, New York: Harry N. Abrams. • Davies, P.J.E., Denny, W.B., Hofrichter, F.F., Jacobs, J., Robert, A. M., & Simon, D.L. (2010). <i>“Janson’s History of Art”, The Western Tradition (Eight Edition)</i>, Prentice Hall, London: Pearson. • Eisenman, S. F., Crow, T., Lukacha, B., Nochlin, D., and Philips, D. L. (1994). <i>“Nineteenth Century Art: A Critical History (4th Edition)”</i>, London: Thames and Hudson. • Giry, M. (1981). <i>“Fauvism: Origins and Development (First Edition)”</i>, New York: Fine Art Books. • Hall, J. B. & Ulanov, B. (1972). <i>“Modern culture and the arts”</i>, New York: Mc Graw Hill. • Hall, B. J. and Ulanov, B. (1972). <i>“Modern Culture and the Arts”</i> (Second Edition), New York: Mc Graw-Hill. 	Recommended books in APA format

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				<ul style="list-style-type: none"> • Seuphor, M., “ <i>Abstract Painting</i>”, New York: Herry N. Abrahms INC. • Stangos, N. (ed.), (1994). “ <i>Concepts of Modern Art: From Fauvism to Postmodernism</i>”, London: Thames and Hudson Ltd. 	
2	DNP 505 INDIAN AESTHETIC S	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Gain the knowledge of Indian Aesthetics with reference to Vedic and Puranic Literature. • Explain the Ras Siddhant according to Natyashastra. • Relate Aesthetics and its Philosophy. 	<p>Note : The paper is divided into three sections. Students are required to attempt five questions in all, selecting not more than two questions from each section.</p> <p>Section-I Concepts of Beauty in Vedic and Pauranic literature. Indian Mythology (General Introduction) General Classification of Arts.</p> <p>Section-II Natyashastra - general Introduction of Rasa Siddhant - (All four schools)</p> <p>Section-III Six limbs of Indian Art, Vishnudharmotter Puran - Chitrasutra, Modern Indian Views - Rabindra Nath Tagore, A.K. Coomaraswamy.</p> <p>Books Recommended :</p> <ol style="list-style-type: none"> 1. The Hindu view of Art : Mulk Raj Anand 2. $\} d f \in L k 1 \dots c, 1619 = \} > 1 = \hat{=}$ $> 1 \in \} 1 < \# Z \dots :$ 3. Tagore on Art and Aesthetics : Ravindra Nath Tagore 4. Christian and Oriental Philosophy of Art : A. K. Coomaraswamy 5. Transformation of Nature in Art : A. K. 	<p>Recommended Books:</p> <ul style="list-style-type: none"> • Aesthetic Adventure : William Gaunt • Benedetto, C., “ <i>Aesthetic: As science of expression and general linguistic</i>”, Culcutta: Rupa & Co., • Coomaraswamy, A. K. (1956), “ <i>Charisila and Oriental Philosophy of Art</i>”, New York: Dover Publication. • Coomaraswamy, A. K. (1972). “ <i>The Transformation of Nature in Art</i>”, New Delhi: Munshiram Manoharlal. • History of Aesthetics - Katherine Gillbert • Indian Aesthetics : Dr. K. C. Pande-Chaukhamba series • Kith, A. B. (1986). “ <i>Indian Mythology</i>”, New Delhi: Mittal Publication. • सोमपुरा, प्रभाशंकर ओ., (1974) “भारतीय शिल्प संहिता”, बम्बई, सोमैया पब्लिकेशन., • द्रविदेदी, पारसनाथ, (2004) “नाट्यशास्त्र का इतिहास”, वाराणसी, चौखम्बा., • द्रविदेदी, प्रेमशंकर, (1997) “चित्रसूत्रम विष्णुधर्मोत्तर पुराण में चित्रकला”, वाराणसी, कल्प प्रकाशन., • Nandi, S.K. (1975). “ <i>Studies in modern Indian Aesthetics</i>”, Indian Institute of Advanced Study. • दासगुप्त, सुरेन्द्र., “सौन्दर्य तत्व”, भारती भण्डार, इलाहाबाद 	Recommended books in APA format

			<p>Coomaraswamy</p> <p>6. Indian Aesthetics : Dr. K. C. Pande-Chaukhamba series</p> <p>7. History of Aesthetics — Katherine Gillbert</p> <p>8. A Modern Book of Aesthetics : Melvin Redar</p> <p>9. Aesthetic Adventure : William Gaunt</p> <p>10. Western Aesthetics : Dr. K. C. Pande-Chaukhamba Series</p> <p>11. Aesthetic : CROCE — Benedetto, Rupa & Co. Delhi.</p> <p>12. — { } 1w } Ö r ... 1% d { 1 } d f Ć L k 18] N 16 1 ^ h > 1w ^ v k Ć 1 † d ^</p> <p>13. — Y { ... y L 1 } d f Ć L k 18] N 1 u y 1 Y Š w v u 16 1 ^ h > 1 ^ < † f — 1</p> <p>14. What is Art — Leo Tolostoy</p> <p>15. Studies in modern Indian Aesthetics — S. K. Nandi</p> <p>16. World Mythology : Rosenberg Dana.</p> <p>17. Indian Mythology : A. Barriedale kith</p> <p>18. Vishnu Dharmottara Purana, Third Khanda Vol. II : Dr. Priyabala Shah</p> <p>19. Chitrasutra of the Vishnudharlmottar : C. Shivramamurti</p> <p>20. — w f N } Š N v • 19w, 3? „ @ v † k C ... { z „ { ? 1 v † r 1 w f N u Ć :-</p>	<ul style="list-style-type: none"> • Pandey, K. C. (1959). “Comparative Aesthetic”, Varanasi: Chaukhamba Sanskrit Series office. • Redar, M. (1960). “A Modern Book of Aesthetics: an anthology”, New York: Holt Rinehart and Winston. • Rosenberg, D. (1986). “World Mythology: an anthology of the great myths and epics”, London: McGraw-Hill Education. • Shivramamurti, C. (1978). “Chitrasutra of the Vishnudharmottar”, New Delhi: Kanak Publication. • Tagore on Art and Aesthetics : RavindraNath Tagore • The Hindu view of Art : Mulk Raj Anand • जैन, नीरमल, (1967), “रस सिद्धान्त और सौन्दर्य शास्त्र” • नागेन्द्र, (1993) “ भारतीय सौन्दर्य शास्त्र की भूमिका” नई दिल्ली, नेशनल पब्लिशिंग हाउस,, 	
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[CA 40 + ESA 60]

			<p>161^ h>1z' tv8 ru{1w", † €yn1^ h>1wtf€, 1€, ††</p> <p>21. —Y {...yL1w8 jz1}rwx... 1 61z' Y 8 ru{1% †>1} †v z" {†</p> <p>22. —^ g•L8]N7^ h>1z { }^ †W 1w", †€y1</p> <p>1 1</p>		
3	DNP 508 L SKETCHING AND MEDIA EXPLORAT ON -III	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Understand the fundamental of drawing and move beyond the fundamental concepts. • Explore the endless possibilities of different media. • Develop observational skill regarding time, space, form, perspective and color. 	<p>Sketches (Indoor and Outdoor), Exploration of Possibilities and Limitations of Various Media.</p> <p>End Semester Examination evaluation Scheme.</p> <p>Each Student is Supposed to Submit :</p> <p>(a) A sketch book containing not less than 50 sketches. 25 Marks</p> <p>(b) 5 works in any medium (Painting, Landscape, Graphic, Drawings, Fresco tiles)- 25 Marks</p> <p>(c) Practical Competency (Internal) 10 Marks</p> <p>General Instruction :</p> <p>(a) There should be 5 period for each theory courses , 10 periods for each Elective course and 6 (2+4) periods for Course DNP 508L</p> <p>Practical Exam. – Final assessment for each Elective Course (Display of art work with report and Viva-Voce) and for</p>	<p>Sketches (Indoor and Outdoor), Exploration of Possibilities and Limitations of Various Media.</p> <p>End Semester Examination evaluation Scheme.</p> <p>Each Student is Supposed to Submit :</p> <p>(d) A sketch book containing not less than 50 sketches. 25 Marks</p> <p>(e) 5 works in any medium (Painting, Landscape, Graphic, Drawings, Fresco tiles)- 25 Marks</p> <p>(f) Practical Competency (Internal) 10 Marks</p> <p>General Instruction :</p> <p>(b) There should be 5 period for each theory courses , 12 periods for each Elective course and 8 (4+4) periods for Course DNP 508L</p> <p>Practical Exam. – Final assessment for each Elective Course (Display of art work with report and Viva-Voce) and for</p>	<p>Marks were removed</p> <p>Change in General Instructions</p>

			Course DNP 508L (Display of Art Work)	Course DNP 508L (Display of Art Work)	
4	DNP 501 L COMPOSITION - I (Elective III)	After the accomplishment of the course students will be able to: <ul style="list-style-type: none"> • Explore new/novel more mediums. • Upgrade their previous Artistic experiments. • Know critical theories and their applications in composition 	Elective III Compositional exercise based on studies of object and object group in space, on studies of Human figure and animals, and on studies of local scene, compositional analysis of painting; exercise in the use of colours and texture values, original painting based on preparatory studied compositional analysis of painting. Size : Size not less than Imperial. Medium : Oil Colour, Tempera, Water Colour, Mix Media etc. Each Student is supposed to submit : 5 compositions.		No Change
5	DNP 506 L MURAL PAINTING - III (Elective III)	After the accomplishment of the course students will be able to: <ul style="list-style-type: none"> • Know about the techniques and materials related to the wet process of mural painting. • Understand and develop technical skill to create murals. • Analyze the specific qualities of the medium to explore the possibilities of the medium for creative experimentation. • Utilize their creativity to contribute towards society. 	Elective III (a) Jaipur wet process- Knowledge of material and medium used in this process method of preparing and using the colours etc. Preparation of ground and wall surface experimenting on small plaster tiles Cartooning finishing and polishing. (b) Italian wet process- Preparation of ground surfacing, proportion of lime and sand and method of work on large and small areas. Size : 1'x1½' Wall or Tiles 8"x10" Medium : Jaipur & Italian wet process. Each student is supposed to submit : 5 Works, Fresco tiles 8"x10" or 1'x1½' wall size		No Change

			near about ½ Imp. or larger.		
6	DNP 510 L STUDY FROM LIFE (FULL HUMAN FIGURE) -I (Elective III)	After the accomplishment of the course students will be able to: <ul style="list-style-type: none"> • Draw human figure through observation. • Enrich knowledge about various poses of human figure • Cultivate several modes of artistic expression in study from life. • Handle light and shade appropriate for full human figure. 	Elective III Size : Imperial (Paper/Canvas) Medium : Water, oil colour, Tempera or Acrylic. Study of the structure of human body showing broad masses of light and shade clearly bringing out the modelling and characteristic of the human figure with drapery back ground. Each student is supposed to submit : 5 Studies from life (Full Human Figure)		No Change

Semester IV, April/May 2021

S. N.	Course List	Learning Outcome	Existing Syllabus	Suggested Syllabus	Remarks
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<p>1</p>	<p>DNP 504 HISTORY AND PHILOSOPHY OF MODERN ART (WESTERN) - II</p>	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Know about the changing perspective of art in the 20th century. • Correlate between art and invention / discoveries and use them in executing work of art. • Analyze the impact of Socio-Political situations on art and vice-versa. • Think critically and develop research aptitude. • Demonstrate awareness of both western and non-western art. • Know the various aesthetic criteria by which modern art has been evaluated and discuss them in their cultural context. 	<p>Note : The paper is divided into three sections. Students are required to attempt five questions in all, selecting not more than two questions from each section.</p> <p>Section-I Cubism, Futurism, Constructivism and other Significant post Cubist Movements.</p> <p>Section-II Metaphysical painting, Dada, Surrealism.</p> <p>Section-III Abstract art and significant contemporary movements, POP, OP, Conceptual Art.</p> <p>Books Recommended :</p> <ol style="list-style-type: none"> 1. — A History of Modern Art : H. H. Arnson. 2. — A Concise History of Modern Painting : Herbert Read. 3. — Foundations of Modern Art : Ozenfant, Translation : John Rodker. 4. — Abstract Painting : Michael Seuphor. 5. — Concepts of Modern art : Richardson Stangos, 6. — A dictionary of Modern Painting: General Editors Carlton Lake and Robert Maillard. 7. — Modern Culture and the Arts : James B. Hall, Barry Ulanov. 8. — 9. — Modern Art : (Sam Hunter and John 	<p>Recommended Books :</p> <ul style="list-style-type: none"> • Amedee, O. (1952). <i>“Foundations of Modern Art”</i> (Translated by Rodker, J., Brewer), New York: Dove Publications. • Arnason, H. H. (1986). <i>“A History of Modern Art”</i>, New York: Harry N. Abrams. • Davies, P.J.E., Denny, W.B., Hofrichter, F.F., Jacobs, J., Robert, A. M., & Simon, D.L. (2010). <i>“Janson’s History of Art”, The Western Tradition (Eight Edition)</i>, Prentice Hall, London: Pearson. • Eisenman, S. F., Crow, T., Lukacha, B., Nochlin, D., and Philips, D. L. (1994). <i>“Nineteenth Century Art: A Critical History (4th Edition)”</i>, London: Thames and Hudson. • Giry, M. (1981). <i>“Fauvism: Origins and Development (First Edition)”</i>, New York: Fine Art Books. • Hall, J. B. & Ulanov, B. (1972). <i>“Modern culture and the arts”</i>, New York: Mc Graw Hill. • Hall, B. J. and Ulanov, B. (1972). <i>“Modern Culture and the Arts”</i> (Second Edition), New York: Mc Graw-Hill. • Herbert, R. (1974). <i>“A Concise History of Modern Painting”</i>, London: Thames & Hudson Ltd. • Hunter S. and Jacobus J. (1997) <i>“Modern art”</i>, Prentice Hall, Englewood Cliffs. • Hunter, S., Jacobus, J. and Wheeler, D. (1994). <i>“Modern Art: painting, sculpture, architecture”</i> (3rd edition), 	<p>Recommended books in APA format</p>
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			<p>Jacobus)</p> <p>10. “Success and Failure of Picasso : John Burger (Thames & Hudson.)</p> <p>11. Cubism and Twentieth Century Art : Robert Rosenblum.</p> <p>12. Dictionary of Surrealism : Jose Pierre.</p>	<p>Prentice Hall, Englewood Cliffs.</p> <ul style="list-style-type: none"> • Kelder, D. (1980). “<i>Great Book of French Impressionism</i>”, New York: Abbeville Publishing Group. • Kelder, D. (1975). “<i>The Great Book of Post-Impressionism</i>”, New York: Artabras Book. • Kleiner, F.S. (2006). “<i>Gardner’s Art through the Ages, A concise Global History</i>”, Belmont: CA: Thomson Higher Education. • Lake, C. and Maillard, R. (eds.), “<i>A dictionary of Modern Painting</i>”, New York: Tudor Publishing. • साखलकर, र.वि., (1997) आधुनिक चित्रकला का इतिहास, जयपुर राजस्थान हिन्दी ग्रन्थ अकादमी., • Muller, J. E. (1972). “<i>Dictionary of Expressionism</i>”, London: Eyre Methuen. • Pierre, J. (1974). “<i>A Dictionary of Suralism</i>”, Lundo: Eyra Methuen. • Rosenblum, R. “<i>Cubism and Twentieth Century Art</i>”, New York: Henry and Abrahms. • Rosenblum, R. (1984). “<i>Art of the Nineteenth Century: painting and sculpture</i>”, Janson, H. W. (ed.), London: Thames and Hudson. • Seuphor, M., “<i>Abstract Painting</i>”, New York: Herry N. Abrahms INC. • Stangos, N. (ed.), (1994). “<i>Concepts of Modern Art: From Fauvism to Postmodernism</i>”, London: Thames and Hudson Ltd. 	
2	DNP 512 WESTERN AESTHETIC	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Gain knowledge of Western 	<p>Note : The paper is divided into three sections. Students are required to attempt five questions in all,</p>	<p>Recommended Books :</p> <ul style="list-style-type: none"> • Aesthetic Adventure : William Gaunt • Benedetto, C., “<i>Aesthetic: As science</i> 	<p>Recommended books in APA format</p>

S	<p>Aesthetics from ancient to Renaissance period.</p> <ul style="list-style-type: none"> Recognize the philosophical Approach of Western Aesthetics. Apply knowledge of Western and Indian Aesthetics in their own creations. 	<p>selecting not more than two questions from each section.</p> <p>Section-I Definition and scope of Aesthetics from ancient Greek-Plato, Aristotle, Medieval-plotinus, Augustine, Renaissance- Leonardo da Vinci.</p> <p>Section-II Baumgarten, Kant, Hegel, Theodore lipps, Tolstoy, Ruskin, Croce.</p> <p>Section-III Freud, Dewey, E. Bullough, H. Read, Clive Bell and Roger Fry, Comparative Study of Indian and Western Aesthetics.</p> <p>Books Recommended :</p> <ol style="list-style-type: none"> The Hindu view of Art : Mulk Raj Anand Tagore on Art and Aesthetics : Ravindra Nath Tagore Christian and Oriental Philosophy of Art : A. K. Coomaraswamy Transformation of nature in Art : A. K. Coomaraswamy Indian Aesthetics : Dr. K. C. Pande-Chaukhamba series History of Aesthetics : Katherine Gillbert A Modern Book of Aesthetics : Melvin Redar Aesthetic Adventure : William Gaunt Western Aesthetics : Dr. K. C. Pande 	<p><i>of expression and general linguistic</i>", Culcutta: Rupa & Co.</p> <ul style="list-style-type: none"> Coomaraswamy, A. K. (1956). "Charisila and Oriental Philosophy of Art", New York: Dover Publication. Coomaraswamy, A. K. (1972). "The Transformation of Nature in Art", New Delhi: Munshiram Manoharlal. History of Aesthetics - Katherine Gillbert Indian Aesthetics : Dr. K. C. Pande-Chaukhamba series Nandi, S.K. (1975). "Studies in modern Indian Aesthetics", Indian Institute of Advanced Study. दासगुप्त, सुरेन्द्र., "सौन्दर्य तत्व", भारती भण्डार, इलाहाबाद Pandey, K. C. (1959) "Comparative Aesthetic", Varanasi: Chaukhamba Sanskrit Series office. Redar, M. (1960). "A Modern Book of Aesthetics: an anthology", New York: Holt Rinehart and Winston. Tagore on Art and Aesthetics : Ravindra Nath Tagore Tatarikewere W. (2005). "History of Aesthetics: Vol. I", London: Continuum International. Tatarikewere W. (2005). "History of Aesthetics: Vol. II", London: Continuum International. The Hindu view of Art : Mulk Raj Anand जेन, नीरमल, 1967, "रस सिद्धान्त और सौन्दर्य शास्त्र" नागेन्द्र, 1993 " भारतीय सौन्दर्य शास्त्र की भूमिका" 	
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			<p>Chaukhamba Series</p> <p>11. Aesthetic : CROCE – Benedetto, Rupa & Co. Delhi.</p> <p>12. – {}1w}Ö r...1% d{1} df€Lk18]N161^ h>1w^vk€ 1‡d^</p> <p>13. – Y {...yL1} df€Lk18]N1uy1Y Swvu 161^ h>1^<‡f–1</p> <p>14. What is Art – Leo Tolostoy</p> <p>15. Studies in modern Indian Aesthetics – S. K. Nandi</p> <p>16. History of Aesthetics : Waldslaw Tatarikewere Vol. I Ancient Aesthetic Edited By J. Harrel.</p> <p>17. History of Aesthetics : Waldslaw Tatarikewere Vol. II Medieval Aesthetic Edited by C. Barret.</p>	<p>नई दिल्ली नेशनलपब्लिशिंग हाउस,</p> <ul style="list-style-type: none"> What is Art - Leo Tolostoy 	
3	DNP 509 L, SKETCHING AND MEDIA EXPLORATION - IV	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Use creativity and imagination in Sketching and Media Exploration Use mediums, materials, tools and techniques Explore the endless possibilities of different media in contemporary art 	<p>Sketches (Indoor and Outdoor), Exploration of Possibilities and limitations of Various Media.</p> <p>End Semester Examination evaluation Scheme.</p> <p>Each Student is Supposed to submit :</p> <p>(a) A sketch book containing not less than 50 sketches. 25 : Marks</p> <p>(b) 5 Works in any medium (Painting,</p>	<p>Sketches (Indoor and Outdoor), Exploration of Possibilities and limitations of Various Media.</p> <p>End Semester Examination evaluation Scheme.</p> <p>Each Student is Supposed to submit :</p> <p>(a) A sketch book containing not less than 50 sketches. 25 : Marks</p> <p>(b) 5 Works in any medium (Painting,</p>	<p>Marks were removed</p> <p>Change in General Instructions</p>

		practices.	<p>Landscape, Graphic, Drawings, Fresco tiles)</p> <p>25 : Marks</p> <p>(c) Practical competency (Internal) 10 : Marks</p> <p>General Instruction :</p> <p>(a) There should be 5 period for each theory courses , 10 periods for each Elective course and 6 (2+4) periods for Course DNP 509L</p> <p>(b) Practical Exam. – Final assessment for each Elective Course (Display of art work with report and Viva-Voce) and for Course DNP 509L (Display of Art Work)</p>	<p>Landscape, Graphic, Drawings, Fresco tiles)</p> <p>25 : Marks</p> <p>(c) Practical competency (Internal) 10 : Marks</p> <p>General Instruction :</p> <p>(a) There should be 5 period for each theory courses , 12 periods for each Elective course and 8 (4+4) periods for Course DNP 509L</p> <p>Practical Exam. – Final assessment for each Elective Course (Display of art work with report and Viva-Voce) and for Course DNP 509L (Display of Art Work)</p>	
4	DNP 502 L, COMPOSITION - II (Elective IV)	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Know subjects and materials used in composition • Explore socio-political subjects through composition. • Identify the importance of realistic and abstract subject matter in composition. 	<p>Elective IV</p> <p>Compositional exercise based on studies of object and object group in space, on studies of Human figure and animals, and on studies of local scene, compositional analysis of painting; exercise in the use of colours and texture values, original painting based on preparatory studied compositional analysis of painting.</p> <p>Size : Size not less than Imperial.</p> <p>Medium : Oil Colour, Tempera, Water Colour, Mix Media etc.</p> <p>Each student is supposed to submit : 5 Compositions.</p>		No Change
5	DNP 507 L MURAL PAINTING - IV	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Know about the techniques and materials related to the wet process of mural painting. 	<p>Elective IV</p> <p>(a) Jaipur wet process- Knowledge of material and medium used in this process method of preparing and using the colours etc.</p>		No Change

	(Elective IV)	<ul style="list-style-type: none"> • Understand and develop technical skill to create murals. • Analyze the specific qualities of the medium to explore the possibilities of the medium for creative experimentation. • Utilize their creativity to contribute towards society. 	<p>Preparation of ground and wall surface experimenting on small plaster tiles Cartooning finishing and polishing.</p> <p>(b) Italian wet process- Preparation of ground surfacing, proportion of lime and sand and method of work on large and small areas.</p> <p>Size : 1'x1½' Wall or Tiles 8"x10"</p> <p>Medium : Jaipur & Italian wet process.</p> <p>Each student is supposed to submit : 5 works,</p> <p>Fresco tiles 8"x10" or 1'x1½' wall size near about ½ Imp. or larger.</p>		
6	DNP 511 L, STUDY FROM LIFE (FULL HUMAN FIGURE) II (Elective IV)	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Make free hand structural drawings of human figure with different gesture. • Explore anatomical drawings of human figures. • Experience human emotions through figure study. • Realize the importance of light & shades in making human figure. 	<p>Elective IV</p> <p>Size : Imperial (Paper/Canvas)</p> <p>Medium : Water, oil colour, Tempera or Acrylic.</p> <p>Study of the structure of human body showing broad masses of light and shade clearly bringing out the modelling and characteristic of the human figure with drapery back ground.</p> <p>Each student is supposed to submit : 5 studies from life (Full Human Figure)</p>		No Change

VISUAL ART PROGRAMME EDUCATIONAL OBJECTIVES

Visual Art courses stimulates creativity and imagination. It provides visual aesthetic and sensory experiences and a special way of understanding and responding to the world. It enables students to communicate what they see, feel and think through the use of colour, texture, form, pattern and different materials and processes. They learn to make aesthetic and practical decisions. They explore ideas and meanings through the work of artists and self practice. The appreciation and enjoyment of the visual arts enriches all our lives.

The M.Phil. course of the department maintains a balance of theoretical and practical contexts with skill based content. Analysis and actualization of the pleasure and beauty of painting in all its complexity is the core of this subject. Discussion and debate sharpen the students critical awareness of the nature of painting within a contemporary art context as well as their ability to Demonstration of attitudes and dispositions appropriate to the profession of teaching as evidenced by professional integrity and commitment to teaching. Demonstration of leadership as evidenced by participation in extra-curricular activities, student mentoring, and community service.

The curriculum has identified essential competencies in the respective areas for which practical and theoretical knowledge are provided to the students specializing in academic and professional fields respectively.

The main objectives of the M.Phil Drawing and Painting programme are :

- To foster an enjoyment and appreciation of the visual arts and a knowledge of artists, art movements.
- To provide exemplary education in a stimulating environment with aesthetic sensibility.
- To develop and refine artistic techniques and methods to interpret, analyze and conceptualize art work.
- To prepare competent educationists and professional artists of various levels.
- To prepare globally recognized art educationists and artists.
- To emphasize innovative practices and profound changes in the development of Visual Art.
- To develop writing and speaking skills effectively regarding art criticism, art appreciation and aesthetics.
- To develop gender-neutral attitudes and practices; respect for all races, nations, religions, cultures, languages and traditions through art creation.

BANASTHALI VIDYAPITH

Department of Visual Art

M. Phil. (Drawing and Painting)

PROGRAMME OUTCOMES OF VISUAL ART

PO 1 : Knowledge of Visual Art : Demonstrate perceptual skills that include the facility to see more clearly and comprehensively also they will demonstrate conceptual skills by assimilating the elements and principles of visual art and applying creative, critical and philosophical thinking to their work.

PO 2 : Planning abilities : Demonstrate effective planning abilities including time management, resource management and organizational skills also they will use application of research-based subject matter content in lesson planning, instructional materials design and the ability to critically assess and refine these materials based on the learning outcomes.

PO 3 : Problem analysis: Utilize the principles of artistic enquiry, thinking analytically, clearly and critically, while solving problems and making decision during daily practice. Analyze, evaluate and apply information systematically.

PO 4 : Modern tool usages : Demonstrate knowledge of art forms and art works from diverse historical and contemporary contexts. Learn, select, and apply appropriate methods and procedures, resources, and modern art-related computing tools with an understanding of the limitations.

PO 5 : Leadership skills: Understand and consider motivation issues, leadership and team building when planning changes required for fulfillment of practice, professional and societal responsibilities. Assume participatory roles as responsible citizen or leadership roles when appropriate to facilitate improvement in aesthetic environment.

PO 6 : Professional Identity: Demonstrate an understanding of professional needs, responsibilities, and requirements as an art professional (e.g. Art educators, free lance artists, Art therapist, Art Critic, Art conservators, Art historians and Art directors etc.).

PO 7 : Ethics of Visual Arts : Demonstrate behavior that recognizes cultural and personal variability in values, communication and lifestyles. Use ethical frameworks; apply ethical principles while making decisions and take responsibility for the outcomes associated with the decisions.

PO 8 : Communication: Communicate effectively with the artist community and with society at large, such as, being able to comprehend and write effective, make effective presentations and documentation.

PO 9 : Visual Art and society: Recognize and understand major art works, artists, methods and theories and be able to asses the qualities of works of art in their historical and cultural

background apply reasoning informed by the contextual knowledge to environmental and the consequent responsibilities relevant to the professional art practice. Sensible and balanced approach between social values and creative expression.

PO 10 : Environment and sustainability: Understand the impact of the professional artistic societal and environmental contexts, and demonstrate the knowledge. Understand the social environmental, cultural and historical contributions and dimensions of the art.

PO 11 : Life- long learning: Recognize the need for, and have the preparation and ability to engage in independent and life-long learning in the broadest context of technological and day-to-day changes in society.

Banasthali Vidyapith

Revised Structure for M.Phil. (Drawing and Painting) Programme

Semester – I, December 2019

Course Code	Course Name	L	T	P	C
	Research Methodology	4	0	0	4
	Teaching of Art	4	0	0	4
	Advance Composition (Practical) - I	0	0	16	8
	Art Appreciation	0	0	8	4
	Term Paper	0	0	12	6
Semester Wise Total:		8	0	36	26

Semester – II, April/May 2020

Course Code	Course Name	L	T	P	C
	Dissertation	0	0	36	18
	Advance Composition (Practical) - II	0	0	12	6
	Reading Elective	0	0	0	2
Semester Wise Total:		0	0	48	26

Reading Electives

Course Code	Course Name	L	T	P	C
	Art Therapy	0	0	0	2
	Computer Fundamentals	0	0	0	2

Semester I, December 2019

S. N.	Course List	Learning Outcome	Existing Syllabus	Suggested Syllabus	Remarks
1	Research Methodology	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Know basic concepts of research and its methodology in visual art. • Develop eclectic information to enrich knowledge about issues related to formulation of research problem, objectives, hypothesis and ethical issues. • Apply knowledge about scope, limitation, literature review, sampling, questionnaires and interviewing. • Know concept of data analysis. • Write good research report with the help of latest citation format. 	<p>Section-I Research in Art : Nature , Purpose, Problems and Importance. Type of Research – Historical, Descriptive , Exploratory, Formulation of Research Problem.</p> <p>Section-II Research Design –Meaning, Importance, Characteristics and components, objectives, Hypothesis, Purpose.</p> <p>Section-III Data Collection –Observation, Interview, Questionnaire and schedule. Sampling : Meaning , types, Data Analysis (General Introduction)</p> <p>Books Recommended :-</p> <ul style="list-style-type: none"> • Basotia, G.R. and Sharma, K.K., “<i>Made Simple, Research Methodology</i>”, Mangal Deep Publication, Jaipur, 1999. • Gray, C. and Malins, J., “<i>Visualizing Research, A Guide to the Research Process in Art and Design</i>”, Ashgate Publishing Limited, England, 2004. • Jain, Dr. G. L., “<i>Research Methodology, Method, Tools & Techniques</i>”, Mangal Deep 	<p>Recommended Books:</p> <ul style="list-style-type: none"> • Basotia, G.R. and Sharma, K.K. (1999). “<i>Made Simple, Research Methodology</i>”, Jaipur: Mangal Deep Publication. • Gray, C. and Malins, J. (2004) “<i>Visualizing Research, A Guide to the Research Process in Art and Design</i>”, England: Ashgate Publishing Limited. • Jain, Dr. G.L. (1998). “<i>Research Methodology, Method, Tools & Techniques</i>”, Jaipur: Mangal Deep Publication. • Kerlinger, F.N. (1978). “<i>Foundation of Behavioral Research (Second Edition)</i>”, Delhi: Surjeet Publication. • Pollard, E.B. (1986). “<i>Visual Arts Research, A Handbook</i>”, New York: Greenwood Press. • Raj, H. (1998). “<i>Theory and Practical in Social Research</i>”, Delhi: Surjeet Publication. • Sarvanavel, P. (1993). “<i>Research and Report writing</i>”, Bareilly (U.P): V.K. Publishing House. 	Recommended books in APA format

			<p>Publication, Jaipur, 1998.</p> <ul style="list-style-type: none"> • Kerlinger, Fred N., “<i>Foundation of Behavioral Research (Second Edition)</i>”, Surjeet Publication, Delhi, 1978. • Pollard, Elizabeth B., “<i>Visual Arts Research, A Handbook</i>”, Greenwood Press, New York, 1986 • Raj, H., “<i>Theory and Practical in Social Research</i>”, Surjeet Publication, Delhi—1998. • Sarvanavel, P., “<i>Research and Report writing</i>”, V.K. Publishing House, Bareilly (U.P), 1993 		
2	Art Appreciation - I	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Understand psychological differences of different art. • Differentiate real and imaginary values of art through art appreciation. • Enrich knowledge regarding critical theories through art appreciation. 	<p>Section-I</p> <p>The psycho –physical approach to art appreciation</p> <ul style="list-style-type: none"> • Formal beauty and aesthetic pleasure • The golden section • Eye movement • Color harmony • Aesthetic behavior • Aesthetic sensitivity <p>Section-II</p> <ul style="list-style-type: none"> • Image and idea in Visual art • Analogous and digital art • Brain-Hemisphere specialization • Art in digital culture <p>Section-III</p> <ul style="list-style-type: none"> • The cognitive approach to art appreciation • Art and mind Gestalt Theory • Pictorial representation • Artistic symbols 	<p>Recommended Books:</p> <ul style="list-style-type: none"> • Arnheim, R.(1969). “<i>Visual Thinking</i>”, Berkely: University of California Press. • Allen, Grant: <i>Physiological Aesthetics</i> • Ahmad Panline: <i>Visual Art preference studies</i> • Adams, L.S. (1993) “<i>Art and psychoanalysis</i>”, New York: Westview Press. • Susan Rodriguny: <i>Art History and appreciation</i> • Weiss Joseph: <i>A Psychological theory of formal beauty</i> • Zajonc, R.B. (1987). “<i>Principle of art appreciation</i>”, New York: Random House. • Zierer, E. and Edith Zierer: <i>Leonardo da Vinci’s Artistic Productivity and creative sterility.</i> • Zusne Leonard: <i>Visual perception of form.</i> • Funch, B. S. (1997). “<i>The</i> 	Recommended books in APA format

			<ul style="list-style-type: none"> • Art and visual perception <p>Books References:</p> <ul style="list-style-type: none"> • Arnheim, R., “<i>Visual Thinking</i>”, University of California Press, Berkely, 1969 • Allen, Grant: <i>Physiological Aesthetics</i> • Ahmad Panline: <i>Visual Art preference studies</i> • Adams, L., S., “<i>Art and psychoanalysis</i>”, Westview Press, New York, 1993 • Susan Rodriguny: <i>Art History and appreciation</i> • Weiss Joseph: <i>A Psychological theory of formal beauty</i> • Zajonc, Robert B., “<i>Principle of art appreciation</i>”, Random House, New York, 1987 • Zierer, Ernest and Edith Zierer: <i>Leonardo da Vinci’s Artistic Productivity and creative sterility</i> • Zusne Leonard: <i>Visual perception of form</i> • Funch, B., S., “<i>The Psychology of Art Appreciation</i>”, Museum Tusculanum Press, Njalsgade, 1997 	<p><i>Psychology of Art Appreciation</i>”, Njalsgade: Museum Tusculanum Press.</p>	
3	Teaching of Art (Teaching Pedagogy)	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Know the uses of teaching and learning aids promptly. • Synthesis their previous knowledge of art with teaching of art. • Develop knowledge about different subjects through art 	<p>Section-I</p> <p>Aims and Objective of Art teaching Importance and place of Art in College University Curriculum</p> <p>Elements and Principles of Art in art teaching</p> <p>Section-II</p> <p>Correlation of Art with other Subject Medium , Methods and Teaching of Art</p>	<p>Recommended Books:</p> <ul style="list-style-type: none"> • Butt, G. (2008). “<i>Lesson Planning</i>”, London. • Markham, M. (2011). “<i>Teaching Creative Arts and Media</i>”, Berkshire: Open University Press. • k.k. Jeswani. (1967). “<i>Art in Education</i>”, Delhi: Atmaram. • Bhardwaj, A. (1997) “<i>Elements of Modern Curriculum</i>”, New Delhi: Sarup & Sons. 	<p>Minor Change</p> <p>Recommended books in APA format</p>

		<p>teaching</p> <ul style="list-style-type: none"> • Explore the aesthetics of art teaching. • Inspire to evaluate the whole process of teaching and learning. 	<p>in Art Teaching Teaching Aids in Art</p> <p>Section-III</p> <p>Art Studio and related Arrangement Lesson Planning and Evaluation in Art Teaching Role of Art Teacher.</p> <p>(Practice Teaching)</p> <p>A. A Board of three members, i.e. the Head of the Department, a senior member of the Department and the class teachers, will examine the Practice Teaching of the candidates.</p> <p>B. 5 4 Lectures at least to be delivered by each candidate</p> <p><u>Books References:</u></p> <ul style="list-style-type: none"> • Butt, Graham, “<i>Lesson Planning</i>”, London 2008. • Markham, May, “<i>Teaching Creative Arts and Media</i>”, Open University Press, Berkshire, 2011. • k.k, Jeswani, “<i>Art in Education</i>”, Atmaram, Delhi, 1967. • Bhardwaj, Amita, “<i>Elements of Modern Curriculum</i>”, Sarup & Sons, New Delhi, 1997. • Highet, Gilbert, “<i>The Art of Teaching</i>”, Methuen Publishing, London, 1963. • Read, Herbert, “<i>Education Through Art</i>”, Feber & Feber, London, 1956. • hakur, Ghanshyam, “<i>Teaching of Art</i>”, Sanjay Publishing, New Delhi, 	<ul style="list-style-type: none"> • Highet, G. (1963). “<i>The Art of Teaching</i>”, London: Methuen Publishing. • Read, H. (1956). “<i>Education Through Art</i>”, London: Feber & Feber. • Hakur, G. (2004). “<i>Teaching of Art</i>”, New Delhi: Sanjay Publishing. • शर्मा, डॉ. प्रभा, (2007) “कला शिक्षा शिक्षण”, जयपुर, श्रुति पब्लिकेशन, • शर्मा, एस. के., आर. ए. अग्रवाल, (1988) “रूपप्रदकला के मूलआधार”, मेरठ, लायल बुक डिपो, • आर्य, जयदेव, (1968) “कला का अध्यापन”, आगरा, लक्ष्मी नारायण अग्रवाल, 	
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			<p>2004.</p> <ul style="list-style-type: none"> • शर्मा, डॉ. प्रभा, "कला शिक्षा शिक्षण", श्रुति पब्लिकेशन, जयपुर, 2007. • शर्मा, एस. के., आर. ए. अग्रवाल, "रूपप्रदकला के मूलआधार", लायल बुक डिपो, मेरठ, 1988 • आर्य, जयदेव, "कला का अध्यापन", लक्ष्मी नासयण अग्रवाल, अमरा, 1968. 		
4	Advance Composition (Practical) - I	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Explore aesthetic and artistic experiences. • Enrich their Aesthetic and Artistic experiences. • Develop, synthesise and apply aesthetic and artistic experiences in creative compositions. . 	<p>Size : Size not less than full Imperial Medium : Any Medium Each students is supposed to submit 3 composition and relative studies before the Semester –I examination .</p>		No Change
5	Term Paper	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Demonstrate the ability to apply basic research methods in Term paper including research design, data analysis and interpretation. • Identify theoretical and practical problems, evaluate problem solving strategies and develop logical solutions. • Demonstrate the ability to evaluate, integrate and apply appropriate information from various sources to create good Term paper. 	<p>Visit to following places for Experiential learning (10 days) :</p> <p>(A) A Visit to National Art Exhibition (B) A Visit to Art Gallery for art appreciation (C) A Visit to Art field for art appreciation (D) A Visit to different museums in India for art appreciation (E) Virtual Visit to different websites on internet for art appreciation</p>		No Change

Name of Programme: M. Phil. (Drawing and Painting)

Semester II, April/May 2020

S. N.	Course List	Learning Outcome	Existing Syllabus	Suggested Syllabus	Remarks
1	Dissertation	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Recognise the importance of planning and preparation required to undertake a research project. Develop a through understanding of the chosen subject area. Demonstrate the ability to collate and critically assess/interpret data. Develop an ability to effectively communicate knowledge in a scientific manner. 	<p>Dissertation (to be spread over all the three semesters) : Phase – II (Third week of April– Semester – II) : Presentation of synopsis before faculty members of the concerned department.</p> <p>— Phase – III (Before Diwali Break – Semester III) : — Mid term presentation before faculty members of the concern department.</p> <p>— Phase IV (By 30th November – Semester III) — Submission</p> <p>— Phase – V (First week of December – Semester III) — Dissertation to be sent for external evaluation — Internal Viva-Voce</p>	<p>Dissertation (To be Spread over all the two semesters) :- Phase - I (Last week of August - Semester I) : Selection of Topic - to be defended before the faculty members of the concerned department. Phase - II (Before Diwali Break - Semester I) : Synopsis presentation before faculty members of the concern Department.</p> <p>Phase-III - Mid term presentation before faculty members of the concern department. (By End of January) Phase - IV (By End of April) Submission of Dissertation Dissertation to be sent for external evaluation Internal Viva-Voce</p>	Restructured
2	Advance Composition (Practical) - II	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> Explore aesthetic and artistic experiences. Enrich their Aesthetic and Artistic experiences. Develop, synthesise and apply aesthetic and artistic experiences in creative compositions. 	<p>Size : Size not less than full Imperial Medium : Any Medium Each students is supposed to submit 3 composition and relative studies before the Semester –II examination.</p>	.	No Change

3	Art Therapy (Reading Elective)	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • acquire broad art therapy knowledge, skills, and values based in psychotherapy, • Engage in studio work with insight, self-awareness, and a high level of professional, ethical, multicultural, and relational expertise with diverse local and international communities. • Synthesize the latest theories and clinical skills of art therapy 		<ul style="list-style-type: none"> • Art Therapy based on psychoanalytic approach • Based on the existential phenomenological approach. • Art therapy for happiness and stress reduction. • Art Therapy for self exploration. 	New Elective introduced
4	Computer Fundamentals (Reading Elective)	<p>After the accomplishment of the course students will be able to:</p> <ul style="list-style-type: none"> • Bridge the fundamental concepts of computers with the present level of knowledge • Familiarise operating systems, programming languages, peripheral devices, networking, multimedia and internet • Demonstrate the building up of Sequential and combinational logic from basic gates. 		<ul style="list-style-type: none"> • Introduction to computer : Basic components of computer system, hardware, software and operating system. • Introduction and Demonstration of different softwares and Microsoft Office. • Introduction to Internet and Web browsers. 	New Elective introduced

Verified



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