



# Dr. Bhimrao Ambedkar University, Agra

A State University of Uttar Pradesh (Paliwal Park, Agra -282004)

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A Documentary Support  
for  
*Matric No. – 1.1.2*  
**employability/ entrepreneurship/ skill development**

*under the*  
**Criteria – I**  
**(Curriculum Design and Development)**

*Key Indicator - 1.1*

*in*  
*Matric No. – 1.1.2*

**BACHELOR OF FINE ART (PAINTING)**

  
Registrar  
Dr. B.R.A. University, Agra

*Mapping of course to:*

 Employability  Entrepreneurship  Skills Development

# BFA- PAINTING

## Syllabus

**Semester-I**

			<b>(Max. Mark)</b>
<b>Course -1</b>	Theory	Introduction of Fine Art Technique	50
<b>Course -2</b>	Theory	Fundamental of Art	50
<b>Course -3</b>	Practical	Drawing	100
<b>Course -4</b>	Practical	Design 2D-I (Applied Art)	100
<b>Course -5</b>	Practical	Design 3D -I (Sculpture)	100
<b>Course -6</b>	Practical	Print Making -I	<b>100</b>
<b>Total</b>			<b>: 500</b>

**Semester-II**

			<b>(Max. Mark)</b>
<b>Course -7</b>	Theory	Fundamental of Fine Arts	50
<b>Course -8</b>	Theory	History of Indian Art	50
<b>Course -9</b>	Practical	World of Colour	100
<b>Course -10</b>	Practical	Design 2D -II (Applied Art)	100
<b>Course -11</b>	Practical	Design 3D -II (Sculpture)	100
<b>Course -12</b>	Practical	Print Making -II	100
<b>Total</b>			<b>: 500</b>

**Semester-I****Course -1 Theory : Introduction of Fine Art Techniques 50****(100% changed)**

- Unit-I** : Importance of Indian Culture in Indian Fine Art (Aesthetics Attitude, Characteristics of each fine Art, Characteristics of Indian culture in fine arts).
- Unit-II** : Pencil, Charcoal, Ink and Soft Pastel, Oil Painting, Tempera, Acrylic, Water colour, Tie and Dye.
- Unit-III** : Mural, Mixed Media, Graphics, Photography, Printmaking, Installation, Clay Modeling
- Unit-IV** : Indian Folk Art (Rangoli, Madhubani Art, Warly Art, Gond Art, Thangka).
- Unit-V** : Pattachitra, Sanjhi, Kalamkari, Mandala, Pithora.

**Course -2 Theory : Fundamental of Art 50****(30% changed)**

- Unit-I** : Simple Study of Meaning of Art and Definitions, Art and Experience.
- Unit-II** : Elements of Art- Line, Form, Colour, Tone, Texture, Space.
- Unit-III** : Principles of Composition-Balance Rhythm, Harmony, Proportion, Emphasis Unity
- Unit-IV** : Indian SHADANG Perception and awareness, Visual Thinking, Art Beauty.
- Unit-V** : Creativity, Child Art, Tantrik Kala

**Course -3 Practical: Drawing 100****(30% changed)**

To develop the Sense of Structure. Study from any kind of forms in nature-Pods, shells, butterflies, flowers, plants, insets, minerals, bones, etc., To understand how these forms achieve their structural unity through adherence to principles with physical nature of the materials being observed and studied through various rendering media and techniques in various light conditions. Drawing from human figure- mainly based on general form and gesture.

Drawing from object – Drawing from cubes, cones, cylindrical objects, casts, drapery, still life etc. observed and studied in various rendering media and techniques in various light conditions.

Outdoor sketching: rapid sketching from any object from place like streets, markets, stations etc., and also from museum and zoo. Student should be exposed to such drawings by master artist of different times. To understand the form structure of colour through analysis of colour theory and notation.

75 Pages Sketch (A<sup>4</sup> Size)

**Course –4 Practical: Design 2D-I** **100****(30% changed)**

Lettering : Composing alphabets in Black and White, and Colour.  
 Design : Basic Graphic Design based on original forms in Black and White and Colour.

**Note** : Sessional to be submitted in a semester

2-D Design - No of sessional works

Lettering - 05

Design - 05

Total - 10

Sketch (A<sup>4</sup> Size) - 75 Pages

**Course –5 Practical : Design 3D-I** **100****(40% changed)**

1. Object drawing, Basics of 3D drawing
2. Designing three dimensional objects in clay.
3. Paper, sticks, straw and fiber and waste material study and use.
4. Understanding of negative and positive space etc.
5. Composition in clay, direct plaster and paper massey.

**Course –6 Practical : Print Making-I** **100****(30% changed)**

- Anticipatory and imaginative use of gathering impressions
  - Fundamentals of various methods of taking prints
  - Observation of intrinsic Tones & texture of various surface and the texture of natural and man-made things
  - Assignment in : Lino cut mono print in various subjects wise Landscape, Portrait, Still Life and compositions
  - Techniques of taking prints in : Mono colour and Two colour
  - Experience of printing of Different types of surface:
  - Rice paper, Handmade paper, Experience of hand printing with wood blocks, printing through press, methods of inking
- 75 Pages Sketch (A<sup>4</sup> Size)

**Semester-II****Course –7 Theory : Fundamental of Fine Arts and Artist** **50****(30% changed)**

**Unit-I** : Introduction of Print Making  
 Deep knowledge under standing of Leno-cut, Wood-cut, Silk-Screen

**Unit- II** : Introduction of Applied Art  
 Meaning of Advertising, Definition of Advertising, Principles of Design –

Balance, Proportion, Contrast, Eye movement, Unity.  
Principles of Typography, Elements of Photography

**Unit-III** : Introduction of Sculpture

Basic understanding of sculpture in relief of visual and performing arts.  
Various Mediums like- Clay, Plaster of Paris, Terracotta. Process of modeling,

carving and assemblage. Evolution of sculpture to contemporary scenario.

**Unit-IV** : Biography Artist : Abnindra Nath Tagor, Gagnendra Nath Tagor, Nand Bose, Asit Kumar Haldar.

**Unit-V** : Introduction to work done by eminent Artist alone : Devi Prasad Rai Chaudhary, Ram Kinkar Baij, Yamini Rao.

**Course –8 Theory : History of Indian Art (From 500BC to 757 AD)** **50**  
(30% changed)

**Unit-I** : Sources of Indian history-Indus valley civilization-5000BC-1500 BC.

**Unit-II** : Vedic Period-C 1500-C 500 BCE Hinduism, Buddhism, Jainism.

**Unit-III** : Prehistoric Period-Bhimbetka Rock Shelters 30,000 BC to 50 BC

**Unit-IV** : Cave painting of Jogimara. And literature on Art (Chitra lakshana, Kamasutra etc).

**Unit-V** : Cave Paintings Ajanta, Bagh, Badami, Sittanvasal, Sigariya.

**Course –9 Practical: World of Colour** **100**  
(30% changed)

Experience of colour through experiment in various media

-Transparent colours (Water colour, Water proof Ink, etc.)

-Opaque colours (Poster colour)

-Pastels wax crayons on transparent papers

**Colour Experience in:**

Primary (Pigment and light theory), secondary, Tertiary, Quaternary, Achromatic, monochromatic, polychromatic, High, Average and Lower tones.

**Experience in colour harmonies:**

Complimentary split. Double split complementary, Analogous. Warm and cool colours. Optical Illusion. Advancing and receding colours simultaneous and successive contrast, Visual mixing.

75 Pages Sketch (A<sup>4</sup> Size)

**Course –10 Practical: Design 2D-II** **100**  
(30% changed)

Photography : Portrait different lighting effects.

Drawing : Object drawing rendering in pencil.

Cartooning : Designing cartoon character

<b>Note</b>	:	Sessional to be submitted in a semester
2-D Design	-	No of Sessional works
Cartooning	-	05
Photography	-	05
Drawing	-	05
Total	-	15
Sketch (A <sup>4</sup> Size)	-	75 Pages

**Course –11 Practical : Design 3D-II** **100**  
**(40% changed)**

- 1 3D drawing objects Nature study
- 2 Simple pottery by coil method.
- 3 Simple exercise for fundamental of design.
- 4 Sculpture Experience — Round, low & high : Relief
- 5 P.O.P. Carved, paper massey.
- 6 Sketch (A<sup>4</sup> Size) - 75 Pages

**Course –12 Practical: Print Making-II** **100**  
**(30% changed)**

- Advanced programme of previous semester .Anticipatory and imaginative use of gathering impressions
- Fundamentals of various methods of taking prints
- Observation of intrinsic texture of various surface and the texture of natural and man-made things
- Assignment in :
- Leno-cut mono-print in various subjects wise Landscape, Portrait, Still Life and compositions
- Techniques of taking prints in :
- Mono-colour and Two-colour
- Experience of printing of Different types of surface:
- Rice paper, Handmade paper, Experience of hand printing with wood blocks, printing through press, methods of inking

Sketch (A<sup>4</sup> Size) - 75 Pages

**Semester- III**

		<b>(Max. Mark)</b>
<b>Course –13</b>	Theory:	Study Material and Methods-I 50
<b>Course –14</b>	Theory:	Indian Art & Aesthetic-I 50
<b>Course –15</b>	Practical:	Drawing -I 100
<b>Course –16</b>	Practical:	Pictorial Composition -I 100
<b>Course –17</b>	Practical:	Portrait -I 100
<b>Course –18</b>	Practical:	Elective (Landscape) 100
<b>Total</b>		<b>: 500</b>

**Semester-IV**

		<b>(Max. Mark)</b>
<b>Course –19</b>	Theory:	Study Material and Methods -II 50
<b>Course –20</b>	Theory:	Western Art & Aesthetics-I 50
<b>Course –21</b>	Practical:	Drawing -II 100
<b>Course –22</b>	Practical:	Pictorial Composition -II 100
<b>Course –23</b>	Practical:	Portrait -II 100
<b>Course –24</b>	Practical:	Elective (Still Life) 100
<b>Total</b>		<b>: 500</b>



**Semester- III**

**Course –13 Theory: Study Materials and Methods -I** **50**  
(30% changed)

**Unit-I** : Learn about colour as painting medium. Colour wheel, Basic terms of colours, Rendering Techniques etc.

**Unit-II** : The Properties of Different Colours and Pigments,

**Unit-III** : Transparent and opaque colours – Their Properties and behavior.  
Experience of medium – Water colour, Tempera, Goache colours- Acrylic, Glass Painting.

**Unit-IV** : Technique of Paintings in oil Pastel, Soft Pastels, History of Oil Painting

**Unit-V** : Study of supports, priming vehicles (Oils), Pigments, Bautique.

**Course –14 Theory : Indian Art & Aesthetics-I** **50**  
(50,000BC to 1,000AD)

(30% changed)

**Unit-I** : Rock Cut Architecture and Sculpture (Budhist, Jain) Bhaja, Karta, Bedsa, Nasic, Udaigiri.

**Unit-II** : Mouryan Art (340 BC- 232 BC) Sanchi, Bharhut, Amrvati, Matura, Shung, Kushan, Satvahan and Gandhar.Gupta.

**Unit-III** : The nature of Art and aesthetics. What is art & beauty – is Art and Beauty a necessity, Art, Society and Religen.

**Unit-IV** : Rock Cut Architecture and Sculpture at Ajanta, Ellora, Mahabali Puram and Elephanta. Early Structural Temples at Aihole.

**Unit-V** : Temple and Sculptures in Orissa, Khajuraho and Western India, Pala sena Period Stone and Metal Sculpture Art Belur, Vijaynagar Period paintings, chola bronze images. Gujrat School.

**Course –15 Practical : Drawing-I** **100**  
(30% changed)

Sustained study of drawing from life and other object, analysis of objects as line form, dark and light. Transformation of the objects into variety of simple and complex planes, tone and organization drawing from Indian icons and antiques. Study of anatomy.

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –16 Practical : Pictorial composition-I** **100**  
(30% changed)

Development of pictorial into content oriental painting, with representational aspect. Students should be exposed to various schools of traditional Indian paintings (Miniature Painting/Tempera)

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –17 Practical : Portrait-I** **100**  
**(30% changed)**

Study of human figure- specially the head in monochrome and colour (students should be exposed to portrait paintings from various masters).

6 Works  
 75 Pages Sketch (A<sup>3</sup> Size)

**Course –18 Practical : Elective (Landscape)** **100**  
**(30% changed)**

Study of landscape in water colour showing perspective effects of light and atmosphere in bold handling.

- Studies of various moods of nature
- Study of copied work from old masters
- Practice in mono colour and multi-colour

6 Works  
 75 Pages Sketch (A<sup>3</sup> Size)

### Semester –IV

**Course –19 Theory : Study Materials and Methods -II** **50**  
**(30% changed)**

- Unit –I** : Study of behavior of colours and their chemical Properties
- Unit –II** : Preparation of Canvas and Paper other supports and grounds.
- Unit –III** : Study of technique of traditional miniature painting.
- Unit –IV** : Study of techniques of mural – painting- Fresco (Indian and western),  
 Tempera, Encaustic painting, Collage in Crayon.
- Unit-V** : Introduction of other techniques of murals – mosaic, Aquatint, Dry Point, relief.

**Course –20 Theory : Western Art & Aesthetics-I** **50**  
**(50,000BC to 1100BC)**

**(30% changed)**

- Unit –I** : Franco Cantbrian Rock Art Upper Paleolithic Period, Solurtrain  
 Magdalenian period.
- Unit –II** : Altamira, Font de gaume Les compralles, Lascaux Niaux, Trois Fers 35000 BC  
 to 15000 BC, ice age Art.
- Unit –III** : Sites of Prehistoric Art, France, Spain, Italy, and early, Spain's Rock Art.
- Unit –IV** : Egyptian Art, old, middle, new kingdom, Egypt Mesopotamia on the Art of  
 mediterranean islands, Ancient Greek Art.
- Unit –V** : Pre-historic Sumerian period, Thini period, Create Art.

**Course –21 Practical : Drawing -II** **100****(30% changed)**

Advance study of drawing from life and other object, analysis of objects as line form, plane and light. Transformation of the objects into variety of simple and complex planes, tone and organization drawing from Indian icons and antiques. Study of anatomy

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –22 Practical : Pictorial composition -II** **100****(30% changed)**

Development of pictorial into content oriental painting, with representational aspect. Students should be exposed to various schools of traditional Indian paintings (Wash Painting/Old Master study in Oil and Acrylic colour)

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –23 Practical : Portrait -II** **100****(30% changed)**

Advance study of human figure- specially the head in monochrome and colour (students should be exposed to portrait paintings from various masters).

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –24 Practical: Elective (Still Life)** **100****(30% changed)**

Study of landscape in watercolour showing perspective effects of light and atmosphere in broad handling.

- Study of copied work from old masters
  - Practice in mono colour and multicolour
  - Study of Various Material Arrangements with Different Light and Shades.
1. 6 Works
  2. 75 Pages Sketch (A<sup>3</sup> Size)

**Semester –V**

		<b>(Max. Mark)</b>
<b>Course –25</b>	Theory:	History of Indian Art& Aesthetics-II 50
<b>Course –26</b>	Theory:	History of Western Art& Aesthetics-II 50
<b>Course –27</b>	Practical:	Drawing -III 100
<b>Course –28</b>	Practical:	Pictorial Composition -III 100
<b>Course –29</b>	Practical:	Portrait -III 100
<b>Course –30</b>	Practical:	Elective (Landscape) 100
<b>Total</b>		<b>: 500</b>

**Semester-VI**

		<b>(Max. Mark)</b>
<b>Course –31</b>	Theory:	History of Indian Art& Aesthetics-III 50
<b>Course –32</b>	Theory:	History of Western Art& Aesthetics-III 50
<b>Course –33</b>	Practical:	Drawing -IV 100
<b>Course –34</b>	Practical:	Pictorial Composition -IV 100
<b>Course –35</b>	Practical:	Portrait -IV 100
<b>Course –36</b>	Practical:	Elective (Still Life) 100
<b>Total</b>		<b>: 500</b>

**Semester- V**

- Course –25 Theory :** **Indian Art & Aesthetics –II**  
(700BC to 1875AD) **50**
- (30% changed)**
- Unit –I** : Learn about Post Medieval Period - Pal and Apabrashya 700 BC to 1600 BC and Jain Miniature, Vijay Nagar Art.
- Unit –III** : Irani Art, Mughal Paintings Origin Akbar, Jahangir, Shahjahan and Aurangzeb 1550- 1857.
- Unit –III** : Rajasthani Rajpoot Paintings 1600-1850 mewar, Kota, Bundi, jaipur, Mevar, Malwa etc.
- Unit –IV** : Pahari Painting, Basoli, Kangra, Garhwal, Jammu 1700-1600.
- Unit –V** : Art and the experience of Aesthetics. Purpose and function of Art and Aesthetics and interrelationship of Fine Art

- Course –26 Theory :** **Western Art & Aesthetics –II**  
(1600BC to 11<sup>th</sup> Century) **50**
- (30% changed)**
- Unit –I** : The Art of Mesopotamia, Crete and Minoan ancient pottery, architecture, Sculpture, paintings, fresco, metal, gold.
- Unit –II** : Art of Yunnan, Greek vase paintings, Greek Humanism, The development of various Art of the Hellenistic age and Etruscans.
- Unit –III** : Nature of Aesthetics standards, relation between Art & Beauty with Spirituality, Morality, Emotions and Aesthetics in Fine Art.
- Unit –IV** : The influence on ancient Rome the end of classical world.
- Unit –V** : Learn about the Medieval Period Early christian Art, Spread of Byzantine Art and iconography.

- Course –27 Practical :** **Drawing -III** **100**
- (30% changed)**
- Drawing from life and other objects with reference to
- i.) Rendering it as complete work of art
  - ii.) Leading to individuality and technical competence
- Rendering techniques of dry and wet mediums. Study of human anatomy. detailed study from Indian icons
1. 6 Works
  2. 75 Pages Sketch (A<sup>3</sup> Size)

- Course –28 Practical :** **Portrait - III** **100**
- (30% changed)**
- Study from model with a view to exploring various application methods and rendering techniques. Critical study of work of great masters. Exercises in organization and rendering techniques in portraiture.
1. 6 Works
  2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –29 Practical : Pictorial composition - III** **100**  
**(30% changed)**

Analytical study of objects forms of thematic development in painting. Exploration of various possibilities of expression

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –30 Practical : Elective (Landscape)** **100**  
**(30% changed)**

Study of landscape in water colour, Poster colour and mixed media from the site, showing perspective effects of lights and atmosphere in broad handling

Study of nature with manmade objects wise Buildings, Temples and architectures, etc.

Experimental study of nature

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

### Semester- VI

**Course –31 Theory- History of Indian Art & Aesthetics –III** **50**  
**(17<sup>th</sup> Century to 19<sup>th</sup> Century)**  
**(30% changed)**

**Unit –I** : Deccani Painting, Bizapur Golconda, Ahmed Nagar, Hyderabad etc.

**Unit –II** : Mughal Art & Architecture, principle Towns and Buildings 1550-1857.

**Unit –III** : Artist of Indian Art Pre-Contemporary Pahari Painting of various schools literacy and religious themes.

**Unit –IV** : Indian Renaissance – Bengal School Rabindranath Tagore and his disciplines. Early modern painters and the Art of the post independences.

**Unit –V** : Aesthetics value, intentions and references. The Aesthetics innovations and Development in a modern context in Painting.

**Course –32 Theory : Western Art & Aesthetics –III** **50**  
**(11<sup>th</sup> century to 1530AD)**  
**(30% changed)**

**Unit –I** : Art of Western Hellenistic Art - Europe, Romanque.

**Unit –II** : The Great Gothic and Florence Artist Cathedrals and Stained glass, fresco, illuminated manuscript.

**Unit –III** : the pointed sculptures and paintings The France Italy and Germany. Simone Martini, Duccio, Giovanini, Cimabue, Giotto, and other.

**Unit –IV** : Aesthetics and absolutes and express universal truth about suffering Art and life.

**Unit –V** : international Gothic style, Differences between Gothic and Renaissance, Early Renaissance quattrocento Brunellaschi, Ghiberti.

**Course -33 Practical : Drawing -IV** **100**

**(30% changed)**

Advance study of drawing from life and other objects with reference to

- i.) Rendering it as complete work of art
- ii.) Leading to individuality and technical competence

Rendering techniques of dry and wet mediums. Study of Human Anatomy. Detailed study from Indian icons

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course -34 Practical : Portrait -IV** **100**

**(30% changed)**

Advance study from model with a view to exploring various application methods and rendering techniques. Critical study of work of great masters. Exercises in organization and rendering techniques in portraiture.

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course -35 Practical : Pictorial composition -IV** **100**

**(30% changed)**

Advanced analytical study of objects forms of thematic development in painting. Exploration of various possibilities of expression

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course -36 Practical : Elective (Still Life)** **100**

**(30% changed)**

Study of still Life in water colour, Poster colour and mixed media from the arranged objects, showing perspective effects of lights and atmosphere in broad handling

Study of Various Material Arrangements with Different Light and Shades

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Semester-VII**

		<b>(Max. Mark)</b>
<b>Course –37</b>	Theory:	50
<b>Course –38</b>	Theory:	50
<b>Course –39</b>	Practical:	100
<b>Course –40</b>	Practical:	100
<b>Course –41</b>	Practical:	100
<b>Course –42</b>	Practical:	100

**Total : 500****Semester – VIII**

		<b>(Max. Mark)</b>
<b>Course –43</b>	Theory :	50
<b>Course –44</b>	Theory:	50
<b>Course –45</b>	Practical:	100
<b>Course –46</b>	Practical:	100
<b>Course –47</b>	Practical:	100
<b>Course –48</b>	Practical:	100

**Total : 500**



**Semester-VII**

**Course –37 Theory :** **Indian Art & Aesthetics-IV** **50**  
(19<sup>th</sup> century)

(30% changed)

- Unit –I** : Get knowledge of Company Period, Artist of Solstice painting.
- Unit –II** : paintings During Patna and Mursidabad. European influences on Indian Art
- Unit –III** : Bangal School and its influence. Art as Expression /Art as Experience. Creative and Aesthetics
- Unit –IV** : Progressive Artist Group - Hussain, V.S. Gaitonde, S.H Raza Amrita Shergil, Ravi Verma, Tyeb Mehta, F,N, Souza, Bupen Khakhar, Akbar Padamsee, J.S. Swaminathan Ram kumar etc.
- Unit –V** : Atul dodiya, Ganesh pyne, Krishna Khnna, K.G. Subramanyam, Subodh Gupta, Somnath hore, Manjit Bawa, Ravindra Reddy, Anupam sood, Parmanand Choyal, S. Pranam Singh, Jogen, choudhery etc.

**Course –38 Theory :** **Western Art & Aesthetics - IV** **50**  
(14<sup>th</sup> century to 16<sup>th</sup> century)

(30% changed)

- Unit –I** : Renaissance Paintings and Sculpture in Florence and Venic.
- Unit –II** : Renaissance in Italy, Fra Angelico, Massaccio, Paoloucello, Frafillippo, Castagno, pierodella Francesca, Botticelli, Ghilandio.
- Unit –III** : High Renaissance Leonardo da Vinci, Michalangelo, Raphael, Andrea del sarto, Florentine, Venation Artist.
- Unit –IV** : The Art of Venice Mantegna, Bellini, Messina, Giorgione Titian, Correggio, Veronese, Tintoretto. History of Netherland Art 15<sup>th</sup> 16<sup>th</sup> Century van Eyck, Rogier Vander Weyden, Brueghel.
- Unit –V** : Aesthetics and representation. Aesthetics Attitude, The essence of appearance.

**Course –39 Practical :** **Drawing -V** **100**

(30% changed)

Drawing from life, icons and other objects with a view to study the structural harmony of the objects Reference drawing for the chosen measure

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –40 Practical :** **Pictorial composition -V** **100**

(30% changed)

Students should be initiated to develop his own individual technique for organizing and rendering ht epicure .Scope should be given to develop his own individual style and philosophy.

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –41 Practical : Portrait -V** **100****(30% changed)**

Exercise in finishing and rendering portrait painting. Critical study of workmanship and style of great masters. Students should be encouraged to develop the awareness of pictorial organization stress on the character of the model

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –42 Practical : Elective (Landscape)** **100****(30% changed)**

1. Nature study from site Emphasizing Angular, Parallel and colour perspective through the medium of Acrylic and oil colours.
2. Critical landscape study of great masters
3. Study of nature through mixed media, Experimental study of nature
4. Study of modern and contemporary style of nature

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Semester- VIII****Course –43 Theory : Indian Art& Aesthetics – V** **50**  
**(1934 to 20<sup>th</sup> Century)****(30% changed)****Unit –I** : Revivalism EB Havel Ananad Coomasswamy, Ravindra Nath Thakur.**Unit –II** : Bombay Group of Artist. Culcutta Group of Artist and Shipla Cakra.**Unit –III** : Aesthetics attitude. Classificatory approaches to Art & Aesthetics and High Aesthetics Approach.**Unit –IV** : Contemporary Sculpture Artist - Devi Prasad ray chaudhary, Ram Kinkar Bajj, prodosh Dasgupta, Chintamani kaur, Shanko Choudhary, Dhanraj Bhagat, Somnath Hore, Meera Mukherji, Nagji patel, Balbeer Singh Katt, Mrinolini Mukharji, Anish Kapoor, Subodh Gupta, Dhruv Choudhry, Ram V. Sutar**Unit –V** : Contemporary Painting Artist – Vikash Bhattachrya, Abbas Batlibala, Jhangir Sababala, A. Ram Chandran, Vivan Sundram, Vijendra Sharma, Manju Nath Kamanth, Vasudev Kamath. Jatin Das.**Course –44 Theory : Western Art& Aesthetics –V** **50**  
**(17<sup>th</sup> to 19<sup>th</sup> Century)****(30% changed)****Unit –I** : France Bohemian Renaissance in Spain El-Greco.**Unit –II** : Mannerism C 1520-1600, The Style of Art, The origins and Development of mannerism.

**Unit –III** : Baroque paintings Caravaggio, Pietro da cortona, Bernini, Rubens, Van Dyck, Velozquez, Zurboran, Musillo, Frans Hals, Rambrandt. 17<sup>th</sup> 18<sup>th</sup> Centuries Art, Poussien, Lorrain, La Tour and realism rococo Style and Artist.

**Unit –IV** : Evaluative approaches to Art, Test, Discrimination and Aesthetics concepts.

**Unit –V** : Neoclassicism, Romanticism and British Landscape Artist Turner, David Cox, Constable, William, Blake, Rousseau.

**Course –45 Practical : Drawing -VI** **100**  
(30% changed)

Advance study from life, icons and other objects with a view to study the structural harmony of the objects Reference drawing for the chosen measure.

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –46 Practical : Pictorial composition -VI** **100**  
(30% changed)

Advanced programme of previous semester .Students should be initiated to develop his own individual technique for organizing and rendering the picture .Scope should be given to develop his own individual style and philosophy.

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –47 Practical: Portrait -VI** **100**  
(30% changed)

Advance exercise in finishing and rendering portrait painting. Critical study of workman ship and style of great masters. Students should be encouraged to develop the awareness of pictorial organization stress on the character of the model

1. 6 Works
2. 75 Pages Sketch (A<sup>3</sup> Size)

**Course –48 Practical : Elective (Still Life)** **100**  
(30% changed)

Study from arranged model emphasizing Angular, Parallel and colour perspective through the medium of Acrylic and oil colours.

1. Critical still life study of great masters
  2. Study of modern and contemporary style of Still Life
  3. Study of Various Material Arrangements with Different Light and Shades
1. 6 Works
  - 2 75 Pages Sketch (A<sup>3</sup> Size)

Employability

Entrepreneurship

Skill Development