
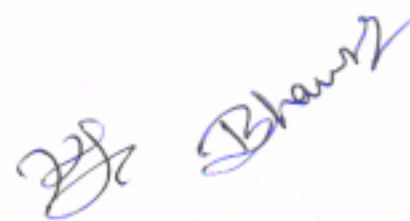


PG SEMESTER-I	
Subject : DRAWING & PAINTING	
Code of the course	DRA811DSC/T
Title of the course	History of Western Art – I
Qualification level of the course	NHEQF Level 6.0
Credit of the course	3+0+0
Type of the course	DSC
Delivery type of the course	Lecture, 40+20+20=80 Hours, 40 Hours for content delivery=120 Hours
Prerequisites	GRADUATION
Co-requisites	NONE
Objectives of the Course	Study of Western art history across culture and time offers opportunities to consider gradual developments and different periods of western art scene from prehistoric to realism in 2 successive semesters i.e. I& II.
Learning Outcomes	<p>To understand the major artistic styles and genres of Western art and architecture through a broad range of time periods up to the present. Explain how changes in the history affected Western Art.</p> <ul style="list-style-type: none"> Students will learn the importance and achievements of the architecture and art of prehistoric times, ancient Mesopotamia, Egypt, Greece and Roman civilizations etc. An understanding of the historical development of western civilization and in its formative stages. The main goal of the course is to leave the students with basic knowledge of ancient and non-Western civilizations, as well as the ability to compare the ancient's use of visual expression to our modern concept of art and architecture. <p>To provide information about the different empire and period of European scene and philosophy. Power of the church and the philosophy of that period. Describe characteristics of painting, sculpture and architecture of Europe.</p>

Syllabus

Unit I	Prehistoric and Egyptian art
Unit II	Early Greek era and Greek art
Unit III	Hellenistic, Roman & Etruscan Art
Unit IV	Early Christian & Byzantine Art
Unit V	Romanesque and Gothic Art

Recommended books :	<ul style="list-style-type: none"> • Janson, H. W. and Dora: Jane; Hist. of Art. H.N. Abrams and Prentice Hall 1977 • Levey, M.A; Concise History of Painting from Giotto to Cezanne; T&H, London 1964 • Bazin, G; Concise History of Art, Part I and II; T and H London 1964 • Lake and Maillard; Dictionary of Modern Painting • Herbert Read; A concise History of Modern Painting • European Modern Movements in Encyclopedia of World Art अग्रवाल जी. के., यूरोप की चित्रकला, अशोक प्रकाशन, अलीगढ़, उत्तर प्रदेश सांखलकर र. वि., यूरोपीय चित्रकला का इतिहास, राजस्थान हिन्दी ग्रन्थ अकादमी, जयपुर
Online Reference	<ul style="list-style-type: none"> • A Brief History of Art Movements Behind the Masterpiece - YouTube • HISTORY OF ARTS: Prehistoric Arts Grade 9 EP1 - YouTube • Paleolithic Art - YouTube • Ancient Egyptian Art History Overview and Characteristics - YouTube • The Masterpieces of Ancient Egyptian Art Great Painters and Sculptors - YouTube • Roman Art Part 1 - Roman Republic - YouTube • The Good Shepherd in Early Christianity — Hermes recast - YouTube • AP Art History - Byzantine Art and Architecture - YouTube • Etruscan Art - YouTube • Romanesque Art in Spain: Characteristics and Main Monuments - YouTube • Common Characteristics of Romanesque and Gothic Architecture - Religion and Art History - YouTube • Romanesque Architecture - An Overview - YouTube

den

Kemali

JP

Bhau

PG SEMESTER-1	
Subject-Visual Arts	
Code of the Course	DRA812DSC/T
Title of the Course	History of Modern Art – I
Qualification Level of the Course	NHEQF Level 6.0
Credit of the course	3+0+0
Type of the course	DSC
Delivery type of the Course	Lecture, 40+20+20=80 Hours, 40 Hours for content delivery=120 Hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	<ul style="list-style-type: none"> This theory paper records how modern artists used varied drawing and painting techniques to represent ideas and expressions. Study of the expressive qualities of different time, concept and modern art movements time to time includes this paper.
Learning outcomes	<ul style="list-style-type: none"> Students will achieve general overview of the history and development of Art and its historical, social, cultural, religious and political context. Students will understand the functions of the visual arts in the period covered in the course and interaction among those movements. Like Realism, Impressionism, Neo Impressionism, Post Impressionism, Fauvism and also analyze the differences and the similarities of these movements.
Syllabus	
UNIT-I	Realism and Courbet

UNIT -II	Impressionism
UNIT-III	Neo Impressionism






UNIT-IV	Post Impressionism
UNIT-V	Fauvism
Reference Books	<ul style="list-style-type: none"> • Haftmann, W; Painting in the Twentieth century Vol. I & II Lund Humphries, London 1960 • Canaday, J; Main Stream of Modern Art, Prentice Hall, Eaglewood Cliffs H. N. Abrams 1977 • Murry peter and Linda: A Dictionary of Art and Artists, Penguin Books, 1975 • Lake and Maillard; Dictionary of Modern Painting • Herbert Read; A concise History of Modern Painting • European Modern Movements in Encyclopedia of World Art • सांखलकर रवि, आधुनिक चित्रकला का इतिहास, राजस्थान हिन्दू ग्राम अकादमी, जयपुर
Online Reference	<ul style="list-style-type: none"> • The History of Modern Art - YouTube • What Was Romanticism And Why Was It So Vital For Art? Landmarks Of Western Art Perspective - YouTube





PG SEMESTER-1	
Subject-Visual Arts	
Code of the Course	DRA813DSC/P
Title of the Course	Painting
Qualification Level of the Course	NHEQF Level 6.0
Credit of the course	0+0+3
Type of the course	DSC
Delivery type of the Course	Practical - 120 hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	Studio painting (Practical) exercises and demonstrations explain how painting techniques convey ideas and feelings. Show different methods of painting. Manipulate and organize media to depict an imagination with own space, thoughts and tools.
Learning outcomes	<ul style="list-style-type: none"> Students will effectively describe figures, objects, and environments using line, value, and pattern. students will understand how to render objects in light and shadow. They will demonstrate an understanding of perspective drawing. Student will be able to layout, compose, and paint natural and manufactured forms. Student will be able to applying different colour techniques in different medium. The program develops students' wide understanding of major concepts, thoughts, and ideas of Drawing and Painting. Assignment/Submission <ul style="list-style-type: none"> Note- Continuous assessment shall be done every month by the teacher concerned.
Reference Books	<ul style="list-style-type: none"> Graham Collier, Form Space and Vision: An Introduction to Drawing and Design Yashodhara Dalmia, Contemporary Indian Art: Other Realities

de

Kumar
JP

Pharis

	<ul style="list-style-type: none"> • Yashodhara Dalmia, The making of modern Indian art: the progressives • Badar Jahan, Abstraction in Indian Painting: Post-independence Era • Neville Tuli, Indian Contemporary Art: Books, Paintings & Sculpture (Osian's Masterpieces & Museum Quality) • Charlotte Bonham-Carter, David Hodge, The Contemporary Art Book • Edward Lucie-Smith, Artoday • Jeannine Tang, Ann Butler, Lia Gangitano, The Conditions of Being Art: Pat Hearn Gallery & American Fine Arts, Co. • Daniel Birnbaum, Cornelia H. Butler, Suzanne Cotter, Defining Contemporary Art: 25 Years in 200 Pivotal Artworks • Terry Smith, What Is Contemporary Art?
Online Reference	<ul style="list-style-type: none"> • Abstract Expressionism in 8 Minutes: From 'Jack The Dripper' to Color Fields - YouTube • COMPOSITION IN ART EXPLAINED The Art of Arranging, and Why Composition is Important - YouTube • 5 fundamental lessons for beginner artists (WHAT I WISH I KNEW) - YouTube






PG SEMESTER –I	
Subject: Visual Arts	
Code of the course	DRA814DSC/P
Title of the course	Print Making
Qualification level of the course	NHEQF Level 6.0
Credit of the course	0+0+3

Type of the course	DSC
Delivery type of the course	Practical - 120 hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	<ul style="list-style-type: none"> Print making provides an ideal for learning and practicing various skills of print techniques like surface and Intaglio printing i.e. Linocut, Drypoint, Collagraph, Woodcut etc. This practicing (practical) subject offers a broad scope of opportunities for pursuing print making art.
Learning Outcomes	<ul style="list-style-type: none"> Understanding of the possibilities and limitations of various materials and processes employed in the print making. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product using traditional methods and contemporary practices in intaglio and relief printing technique like Dry point, woodcut, lino cut, tetra pack etc.
Syllabus	
	Intaglio, Relief techniques – Methods & Materials Assignment/Submission Note-Continuous assessment shall be done every month by the teacher concerned.

Handwritten signature: Kameer

Handwritten signature: B. Blawg

Recommended books :	<ul style="list-style-type: none"> • The Complete Printmaker: Techniques, Traditions, Innovations • Richard Clarke, Brenda Hartill, Collagraphs and Mixed-Media Printmaking • Annd' Arcy Hughes, Hebe Vernon-Morris, The Print making Bible: The Complete Guide to Materials and Techniques • Sylvie Covey, Modern Print making: A Guide to Traditional and Digital Techniques • Bill Fick, Beth Grabowski, Print making: A Complete Guide to Materials &
----------------------------	--

	<p>Processes 2nd Edition</p> <ul style="list-style-type: none"> • Robert Adam, Carol Roberts on, Intaglio: Acrylic-Resist Etching, Collagraphy, Engraving, Dry point, Mezzotint • Paul Catanese, Angela Geary, Post-Digital Print making : CNC, Traditional and Hybrid Techniques • Alexia Tala, Installations and Experimental Printmaking (Printmaking Hand books) • Dwight Pogue, Printmaking Revolution: New Advancements in Technology, Safety, and Sustainability • Dorit Elisha, Print making + Mixed Media • Ruth Leaf, Etching, Engraving and Other Intaglio Printmaking Techniques • MkW- lquhy dqekj Nkikdyk
Online Reference	<ul style="list-style-type: none"> • Two colour linocut printmaking process - YouTube • Woodcut Process - YouTube • https://www.youtube.com/watch?v=BAaR9UHsUA0 • Jyoti Bhatt on Etching and Print making - YouTube

dear

Kumar

JP Sharma

PG SEMESTER –I	
Subject: Visual Arts	
Code of the course	DRA815DSE/P
Title of the course	Outdoor study & Assignment
Qualification level of the course	NHEQF Level 6.0
Credit of the course	0+0+3
Type of the course	DSE

Delivery type of the course	Practical - 120 hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	It is very important for an art student to understand the study part of objects, lives and still life. This paper teaches the students such as ratios, nature, proportion, shape, perspective, comprehension and specialty with detail characteristics of the subject and object as well.
Learning Outcomes	After successful completion of this course, student will have an ability to draw through observation. Student will be able to applying an understanding of line, volume, proportion, and perspective. Students will effectively describe figures, objects, and environments using line, value, and pattern. Students will understand how to render objects in light, shadow and understanding of perspective drawing.
Syllabus	
	<p>This paper is meant to develop a regular practice of sketching/drawing. Therefore 8 periods per week would be engaged as outdoor classes. It is also to enhance the student's observation power in a very personalized manner.</p> <p>Students shall submit 150 sketches/drawings based on various objects, motifs and overall assignment of throughout sem. Concerned teacher will review the works done by student and assess for the same.</p>

deu *Kam*

22 *Blaw*

Recommended books :	<ul style="list-style-type: none"> • Vasudeo Kamath, Sketching & Drawing, Jyotsna Prakashan • Victor Perard, Anatomy and Drawing • Joseph Sheppard, Anatomy A complete Guide for Artist • Borough Johnson, The Technique of Pencil Drawing • Jeff Mellem, Sketching People Life Drawing Basic
	<ul style="list-style-type: none"> • How to Draw Anything! The Basics Part 1 Shapes: Narrated Step by Step - YouTube • HOW I PRACTICE DRAWING ANATOMY - YouTube

Deer

Kamath

228 Bhawik

PG SEMESTER –I	
Subject: Visual Arts	
Code of the course	DRA815DSE/P
Title of the course	Self Study
Qualification level of the course	NHEQF Level 6.0
Credit of the course	0+0+3
Type of the course	DSE

Delivery type of the course	Practical - 120 hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	It is very important for an art student to understand the study part of objects, lives and still life. This paper teaches the students such as ratios, nature, proportion, shape, perspective, comprehension and specialty with detail characteristics of the subject and object as well.
Learning Outcomes	After successful completion of this course, student will have an ability to draw through observation. Student will be able to applying an understanding of line, volume, proportion, and perspective. Students will effectively describe figures, objects, and environments using line, value, and pattern. Students will understand how to render objects in light, shadow and understanding of perspective drawing.
Syllabus	
	This paper is meant to develop a regular practice of sketching/drawing. It is also to enhance the student's observation power in a very personalized manner. Students shall submit 150/drawings based on ANIMALS & BIRDS in any dry medium at the end of semester. Concerned teacher will review the works done every week and shall allow only the reviewed works for the final submission.

de

Kumari

225
Shankar

**MA Previous
Semester-I
Reading and Seminar**

Course Outcomes:

This course will develop the skill of reading subjective books and research papers in the library. through this course student able to understand reading editorials of English and Hindi newspapers and develop the ability to understand and read literature on subjective issues and topics on computers and smart phones. Student will be able to learn subjective dialogue by having group discussions on subjective terminology.

Foundation Course	
Year: MA Previous	Semester: I
Subject: Drawing & Painting	
Type of Paper :Reading and Seminar (0+0+2)= 02 Credits Per Course MM 50	
Paper Code: DRA816RDS/P	Nomenclature: Reading Aptitude
SN	Topics
1	Reading course books and research papers in the library.
2	Reading editorials of English and Hindi newspapers.
3	Reading literature on current issues and topics on computers and smart phones related to the subject
4	Enhancing subject knowledge through group discussions, dialogues on terminology, keywords literary terms of the subject
5	Preparing Report and its Presentation in seminar using various aids and modes

This course is open for all.

Suggested Reading:

- Allison, B., Hilton, A., O'Sullivan, T., Owen, A., Rothwell, A. (2016). Research Skills for Students. United Kingdom: Taylor & Francis.
- O'Dochartaigh, N. (2007). Internet Research Skills: How To Do Your Literature Search and Find Research Information Online. United Kingdom: SAGE Publications.
- Dochartaigh, N. (2012). Internet Research Skills. United Kingdom: SAGE Publications.
- Developing Research Skills: Key Readings and Critical Thinking Exercises. (2017). United States: Cognella Academic Publishing.
- Specht, D. (2020). The Media and Communications Study Skills Student Guide. United Kingdom: University of Westminster Press.

Suggested Continuous Evaluation Methods:

Practical file evaluation. main focus on presentation, content and proper use of research methodology & Viva.

Suggested Continuous Internal Evaluation Methods:

- Invited Lecture



- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz

Internal Assessment:

This course is Practical in nature

Practical file evaluation: 30 Marks

Presentation : 20 Marks

Suggested equivalent online courses:

IGNOU and other centrally/state operated universities/MOOC platform such as "SWAYAM" in India and Abroad.

The SWAYAM platform provides opportunities to learners, researchers and students to learn skills and value added courses in online mode. The certificate obtained by the students who have done the course through this platform under the NEP 2020 system is valid when presented to the university.




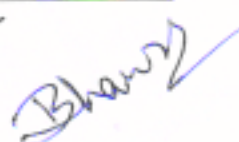
den *Kumar* *22* *Bhanu*

M.A. PREVIOUS Semester: I
Additional Course

Course Outcomes:

The syllabus is designed to introduce students to get themselves engaged in the field work and project work so that they are equipped with the practical knowledge about the field work and research project. This will be an empirical learning for those who aspire to become future Social Scientists and Humanitists

Foundation Course	
Year: M.A Previous	Semester: I
Subject: Drawing & Painting	
Type of Paper: Additional Course (0+0+3=03) Credits Per Course	
MM 50	
PAPER Code: DRA817ADLC/P	Nomenclature: Formulation of Research Problem
SN	Topics
1	Knowing about field View, Knowing about Text View
2	<p>Formulation of research problem for</p> <p>Research project - Students shall submit a written document consisting of not less than 2000 words along with visual documents on any surviving craft form by doing field work including interviews with at least one artisans (skilled workers or craftsmen). The document must contain complete information of respective craft like :-</p> <ul style="list-style-type: none"> • The area of work • Historical background • Life style • Technical aspects of their works like tools, machines used and way of working etc. • Improvisations done for the survival. • Aesthetical aspects of their products (comparison of the similar works done in the past with the present.) • The methods adopted for marketing their products. • Future of their products in the modern era. • Suggestions for improving the quality in the modern era. <p>Conclusion (as an art student what you have learned form them).</p>

3	Estimation of resources: Time, Budget human resource.
4	Conducting field survey / Research, Necessary gadgets and equipments
5	Preparation of file, Presentation .

SUGGESTED READINGS:

- Goode and Hatt, 2006: Methods in Social Research.
- Young Pauline, 1988 Scientific Social Surveys and Research Practice.
- Silverman David, 1985 Gower, Vermont Qualitative Methodology and sociology.
- Sachdev Meetali, 1987: Qualitative Research in Social Sciences.
- Rennie, F., Smyth, K. (2016). How to Write a Research Dissertation. United Kingdom: CreateSpace Independent Publishing Platform.
- McMillan, K., Weyers, J. (2007). How to Write Dissertations & Project Reports. United Kingdom: Pearson Prentice Hall.
- Peoples, K. (2020). How to Write a Phenomenological Dissertation: A Step-by-Step Guide. United States: SAGE Publications.

Evaluation Methods:

The Course is Practical in nature

- Project file evaluation, main focus on presentation, content and proper use of research methodology, Viva.
File Submission : 30 Marks
- Presentation of work : 20 Marks
(The presentation of work done by the student will be presented in the seminar or department or the Internal Assessment Committee constituted by the concerned department or University along with audio-visual, PPT or modern equipments).

Suggested E-resources

E-pathashala modules www.inflibnet.org

Suggested equivalent online courses:

IGNOU and other centrally/state operated universities/MOOC platform such as "SWAYAM" in India and Abroad.




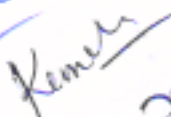




PG SEMESTER-II	
Subject-Visual Arts	
Code of the Course	DRA821DSC/T
Title of the Course	History of Western Art - II
Qualification Level of the Course	NHEQF Level 6.0
Credit of the course	3+0+0
Type of the course	DSC
Delivery type of the Course	Lecture, 40+20+20=80 Hours, 40 Hours for content delivery=120 Hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	Study of Western art history across culture and time offers opportunities to consider gradual developments and different periods of western art scene from prehistoric to realism in two successive semesters i.e. I & II.
Learning outcomes	To understand the major artistic styles and genres of Western art and architecture through a broadrange of time periods from Renascences to British landscape school.
Syllabus	
UNIT-I	Early Renaissance
UNIT -II ,	High Renaissance, Mannerism
UNIT-III	Baroque & Rococo
UNIT-IV	British Landscape painting
UNIT-V	Neoclassicism, Romanticism





Recommended books :	<ul style="list-style-type: none"> • Janson, H. W. and Dora Jane; Hist. of Art, H.N. Abrams and Prentice Hall, 1977. • Levey, M.A; Concise History of Painting from Giotto to Cezanne; T & H, London 1964 • Bazin, G.; Concise History of Art, Part I and II and H London, 1964. <p>अग्रवाल जी. के., यूरोप की चित्रकला, अशोक प्रकाशन, अलीगढ़, उत्तर प्रदेश</p> <p>सांखलकर र. वि., यूरोपीय चित्रकला का इतिहास, राजस्थान हिन्दी ग्रन्थ अकादमी, जयपुर</p> <p>यूरोपीय चित्रकला का इतिहास, ममता चतुर्वेदी</p>
Online Reference	<ul style="list-style-type: none"> • Icons Of The Renaissance: How They Revived Classical Art Landmarks Of Western Art Perspective - YouTube • HISTORY OF IDEAS - The Renaissance - YouTube • (S1 E1) The Dawn of the High Renaissance, 1470-1520 A Narrative Art History of the Renaissance - YouTube • Michelangelo Explained: From Pietà to the Sistine Chapel - YouTube • Waldemar Tells The Story Of The Rococo Before Bedtime (Full Series) Perspective - YouTube • Waldemar Tells The Story Of The Rococo Before Bedtime (Full Series) Perspective - YouTube




PG SEMESTER-II	
Subject -Visual Arts	
Code of the Course	DRA822DSC/T
Title of the Course	History of Modern Art – II
Qualification Level of the Course	NHEQF Level 6.0
Credit of the course	3+0+0
Type of the course	DSC
Delivery type of the Course	Lecture, 40+20+20=80 Hours, 40 Hours for content delivery=120 Hours.
Prerequisites	Graduation
Co-requisites	None
Objectives of the course	This theory paper records how modern artists used varied drawing and painting techniques to represent ideas and expressions. Study of the expressive qualities of different time, concept and modern art movements time to time includes this paper.
Learning outcomes	<ul style="list-style-type: none"> Students will achieve general overview of the history and development of Art and its historical, social, cultural, religious and political context. Students will understand the functions of the visual art in the period covered in the course and interaction among those movements. Like Cubism: Expressionism, Dadaism, Surrealism, Abstract Art and Post Modern Movement and also analyze the differences and the similarities of these movements.

Syllabus	
UNIT-I	Cubism
UNIT -II	Expressionism
UNIT-III	Dadaism







UNIT-IV	Surrealism
UNIT-V	Abstract art and Post Modern Movements
Online Reference	<ul style="list-style-type: none"> • Understanding Surrealism Art History 101 - YouTube • Futurism in 9 Minutes: How to Rewrite Culture - YouTube Lecture15 Cubism, Futurism &Suprematism - YouTube


 Dr. Kumar
 Bhavani

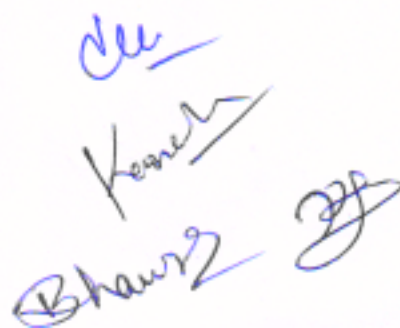
PG SEMESTER –II	
Subject: Visual Arts	
Code of the course	DRA823DSC/P
Title of the course	Advance Painting
Qualification level of the course	NHEQF Level 6.0
Credit of the course	0+0+3
Type of the course	DSC
Delivery type of the course	Practical- 120 hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	Studio painting (Practical) exercises and demonstrations explain how painting techniques convey ideas and feelings. Show different methods of painting. Manipulate and organize media to depict an imagination with own space, thoughts and tools.
Learning Outcomes	<ul style="list-style-type: none"> Students will effectively describe figures, objects, and environments using line, value, and pattern. Students will understand how to render objects in light and shadow. They will demonstrate an understanding of perspective drawing. Student will be able to layout, compose, and paint natural and manufactured forms.

	<p>Student will be able to applying different colour techniques in different medium.</p> <ul style="list-style-type: none"> The program develops students' wide understanding of major concepts, thoughts, and ideas of Drawing and Painting. <p>Assignment/Submission Note- Continuous assessment shall be done every month by the teacher concerned.</p>


Syllabus	
	<p>This practical paper exists for all 4semesters and department offers abroad scope of opportunities for understanding & practicing the subject with advance techniques & tools,through successive semesters step by step.</p> <p>Student will be able to use a variety of techniques to generate own ideas and imaginations.Specialization evens the course as prescribed for semester I & II with Study of different Methods of expression. Exercise work in various aspects and medium study of form,Texture, relief etc. Canvas-oil, Acrylic, Mix Media, Collage with different material, assemblage etc.</p> <p>Study of Principle elements, perceptive values, Organization and Design transformations(any medium)</p> <p>* Assignment/Submission Note- Continuous assessment shall be done every month by the teacher concerned.</p>

Recommended books :	<ul style="list-style-type: none"> • Graham Collier,Form Spaceand Vision: An Introduction to Drawing and Design • Yashodhara Dalmia, Contemporary Indian Art: Other Realities Yashodhara Dalmia,The making of modern Indian art: the progressive • Badar Jahan, Abstraction in Indian Painting: Post-independence Era • Neville Tuli, Indian Contemporary Art: Books, Paintings & Sculpture(Osian'sMasterpieces & Museum Quality) • CharlotteBonham-Carter,DavidHodge,TheContemporaryArtBook • Edward Lucie-Smith, Artoday • Jeannine Tang, Ann Butler, Lia Gangitano The Conditions of Being Art: PatHearn Gallery & American Fine Arts, Co.
---------------------	--




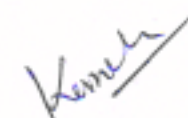
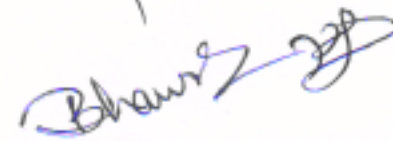
Dr. Kanchan Bhaug

	<ul style="list-style-type: none"> • Daniel Birnbaum, Cornelia H. Butler, Suzanne Cotter, Defining Contemporary Art: 25 Years in 200 Pivotal Artworks Terry Smith, What Is Contemporary Art
Online Reference	<ul style="list-style-type: none"> • Abstract Expressionism in 8 Minutes: From 'Jack The Dripper' to Color Fields - YouTube • COMPOSITION IN ART EXPLAINED The Art of Arranging, and Why Composition is Important - YouTube • 5 fundamental lessons for beginner artists (WHAT I WISH I KNEW) - YouTube


 Komal
 Bhawna

PG SEMESTER –II	
Subject: Visual Arts	
Code of the course	DRA824DSE/P
Title of the course	Print Making
Qualification level of the course	NHEQF Level 6.0

Credit of the course	0+0+3
Type of the course	DSE
Delivery type of the course	Practical- 120 hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	<ul style="list-style-type: none"> Print making provides learning and practicing various skills of print techniques such as surface and Intaglio printing i.e. Linocut, Drypoint, Collagraph, etc. This practicing (practical) subject offers a broad scope of opportunities for pursuing print making art.
Learning Outcomes	<ul style="list-style-type: none"> Understanding of the possibilities and limitations of various materials and processes employed in the print making. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product using traditional methods and contemporary practices in intaglio and relief printing technique like Collagraph, Drypoint, woodcut, linocut, tetrapack etc.
Syllabus	
	<p>Intaglio and Relief Processes –Methods & Materials: Collagraph, Drypoint, woodcut, linocut, tetrapack etc.</p> <p>* Assignment/Submission Note-Continuous assessment shall be done every month by the teacher concerned.</p>



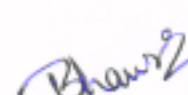

Recommended books :	<ul style="list-style-type: none"> • The Complete Printmaker: Techniques, Traditions, Innovations • Richard Clarke, Brenda Hartill, Collagraphs and Mixed-Media Printmaking • Annd' Arcy Hughes, Hebe Vernon-Morris, The Print making Bible: The Complete Guide to Materials and Techniques • Sylvie Covey, Modern Print making: A Guide to Traditional and Digital Techniques • Bill Fick, Beth Grabowski, Print making: A Complete Guide to Materials & Processes 2nd Edition • Robert Adam, Carol Roberts on, Intaglio: Acrylic-Resist Etching, Collagraphy, Engraving, Dry point, Mezzotint • Paul Catanese, Angela Geary, Post-Digital Print making :CNC, Traditional and Hybrid Techniques • Alexia Tala, Installations and Experimental Printmaking (Printmaking Handbooks) • Dwight Pogue, Printmaking Revolution: New Advancements in Technology, Safety, and Sustainability • Dorit Elisha, Print making + Mixed Media • Ruth Leaf, Etching, Engraving and Other Intaglio Printmaking Techniques • Mk W- lquhy dqekj] Nkikdyk
Online Reference	<ul style="list-style-type: none"> • Two colour linocut printmaking process - YouTube • Woodcut Process - YouTube • https://www.youtube.com/watch?v=BAaR9UHsUA0 • Jyoti Bhatt on Etching and Printmaking - YouTube






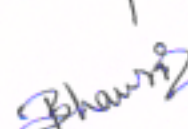


PG SEMESTER –II	
Subject: Visual Arts	
Code of the course	DRA875DSE/P
Title of the course	Self Study
Qualification level of the course	NHEQF Level 6.0
Credit of the course	0+0+3
Type of the course	DSE

Delivery type of the course	Practical - 120 hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	It is very important for an art student to understand the study part of objects, lives and still life. This paper teaches the students such as ratios, nature, proportion, shape, perspective, comprehension and specialty with detail characteristics of the subject and object as well.
Learning Outcomes	After successful completion of this course, student will have an ability to draw through observation. Student will be able to applying an understanding of line, volume, proportion, and perspective. Students will effectively describe figures, objects, and environments using line, value, and pattern. Students will understand how to render objects in light, shadow and understanding of perspective drawing.
Syllabus	
	<p>This paper is meant to develop a regular practice of sketching/drawing. It is also to enhance the student's observation power in a very personalized manner.</p> <p>Students shall submit 150 sketches/drawings based on ARCHITECTURAL FORMS in any dry medium at the end of the semester. Concerned teacher will review the works done every week and shall allow only the reviewed for the final submission.</p>


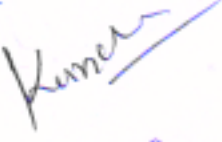






PG SEMESTER –II	
Subject: Visual Arts	
Code of the course	DRA825DSE/P A
Title of the course	Outdoor study & Assignment
Qualification level of the course	NHEQF Level 6.0
Credit of the course	0+0+3
Type of the course	DSE

Delivery type of the course	Practical - 120 hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	It is very important for an art student to understand the study part of objects, lives and still life. This paper teaches the students such as ratios, nature, proportion, shape, perspective, comprehension and specialty with detail characteristics of the subject and object as well.
Learning Outcomes	After successful completion of this course, student will have an ability to draw through observation. Student will be able to applying an understanding of line, volume, proportion, and perspective. Students will effectively describe figures, objects, and environments using line, value, and pattern. Students will understand how to render objects in light, shadow and understanding of perspective drawing.
Syllabus	
	<p>This paper is meant to develop a regular practice of sketching/drawing. Therefore 8 periods per week would be engaged as outdoor classes. It is also to enhance the student's observation power in a very personalized manner.</p> <p>Students shall submit 150 sketches/drawings based on various objects, motifs and overall assignment of throughout sem. Concerned teacher will review the works done by student and assess for the same.</p>

Recommended books :	<ul style="list-style-type: none"> • Vasudeo Kamath, Sketching & Drawing, Jyotsna Prakashan • Victor Perard, Anatomy and Drawing • Joseph Sheppard, Anatomy A complete Guide for Artist • Borough Johnson, The Technique of Pencil Drawing • Jeff Mellem, Sketching People Life Drawing Basic
	<ul style="list-style-type: none"> • How to Draw Anything! The Basics Part 1 Shapes: Narrated Step by Step - YouTube • HOW I PRACTICE DRAWING ANATOMY - YouTube

PG SEMESTER -II	
Subject: Visual Arts	
Code of the course	DSE <i>DRA825 DSE/P B</i>
Title of the course	Folk & Tribal Arts of India
Qualification level of the course	NHEQF Level 6.0
Credit of the course	0+0+3
Type of the course	DSE

Delivery type of the course	Practical - 120 hours
Prerequisites	Graduation
Co-requisites	None
Objectives of the Course	The Art should be based on the elements of the Art Form chosen by the student. Students can make painting on either canvas, cloth, paper or handmade sheet or any other. Emphasis should be given on depicting the indigenous style of Folk/Tribal Art Form chosen.
Learning Outcomes	After successful completion of this course, student will be able to gain knowledge and share their style in folk and tribal art. This will keep the artist keep in touch with their cultural roots.

de
Kanch
Bhaur *28*

Syllabus	
	<p>This paper is meant to develop and share folk and tribal art style.</p> <p>Students have to make two paintings from the following art forms :-</p> <p>Rajasthani Mandana, Madhubani Art, Alpana Art, Bhil Art, Pithora Art, Phad Art, Phiwai Art, Gone Art and Shanji Art.</p> <p>Size of the painting: 2'x2' size</p> <p>Submission : 02 Paintings of one art form mentioned above.</p> <p>Medium : Oil/ Acrylic, etc</p> <p>Student shall submit two works at the end of semester. Both work have to be done from the same art form or form any two different art forms mentioned above. Student must understand the compositional values, color scheme, creative and representation aspect of Form and Technique of the Folk and Tribal Art.</p>
Recommended books :	<ul style="list-style-type: none"> • Rajasthan Ka Lok Kala aur Sanskritik Vaibhav – S.P. Gupta • Rajasthan Folk Art – Komal Kothari • Rajasthan Miniatures – R.K. Chhaya

de

Kumar

28

Bhaur

**MA Previous
Semester-II
Reading and Seminar**

Course Outcomes:

The conclusion summarizes the reviewer's overall thoughts and impressions of the book, restating key points and the main argument. It often includes a recommendation for potential readers and may provide final reflections or insights about the book's significance.

Bridge Course	
Year: MA Previous	Semester: II
Subject: Drawing & Painting	
Type of Paper :Reading and Seminar (0+0+2)= 02 Credits Per Course MM50	
Paper Code: DRA826RDS/P	Nomenclature: Academic Book Review
SN	Topics
1	Introduce the book writer and publisher details.
2	Purpose and content of the book.
3	Types of Book review
4	Parts of Book review
5	Lesson summary and Presentation in seminar

This course is open for all.

Important guideline:

When references are necessary, citations should be made in the text of the book review and should include title, author, publisher, year, and page number, if necessary. City of publication should be omitted. When possible, refer to the author's name in the text of the review.

Suggested Continuous Evaluation Methods:

Practical file evaluation. main focus on presentation, content and proper use of research methodology & Viva.

Suggested Continuous Internal Evaluation Methods:

- Invited Lecture
- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz

Internal Assessment:

This course is Practical in nature
Practical file evaluation: 30 Marks
Presentation : 20 Marks

Handwritten signatures:
Dles, Kumar, Bhawna

Suggested equivalent online courses:

IGNOU and other centrally/state operated universities/MOOC platform such as "SWAYAM" in India and Abroad.

The SWAYAM platform provides opportunities to learners, researchers and students to learn skills and value added courses in online mode. The certificate obtained by the students who have done the course through this platform under the NEP 2020 system is valid when presented to the university.

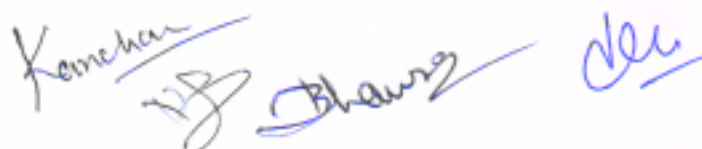
Dr. Kumar
Bhauraj

M.A. PREVIOUS Semester: II
Additional Course

Course Outcomes:

The syllabus is designed to introduce students to get themselves engaged in the field work and project work so that they are equipped with the practical knowledge about the field work and research project. This will be an empirical learning for those who aspire to become future Social Scientists

Bridge Course	
Year: M.A Previous	Semester: II
Subject: Drawing & Painting	
Type of Paper: Additional Course (0+0+3=03) Credits Per Course	
MM 50	
paper Code: DRA827ADL C/P	Nomenclature: Research Proposal and Report Writing
SN	Topics
1	Ways to develop Research Proposal and its Implementation.
2	<p>Fundamentals of Primary & Secondary Sources,- Student shall submit a written document consisting of not less than 2000 words along with visual documents on any folk art form by doing a field work including interviews with at least one folk artists. The document must contain complete information of respective art form, like:-</p> <ul style="list-style-type: none"> -Historical back ground -Life style of the artist -Technical aspects of their works like methods and materials used etc. -Improvisations happened and happening -Aesthetical aspects -The methods adopted for presenting their art form -Future of their art form in the modern era. -Conclusion (As an art student what you have learned from them)
3	Library based Activities about data
4	Report writing : Purpose and Importance, Skill of report writing



SUGGESTED READINGS:

- Goode and Hatt, 2006: Methods in Social Research.
- Young Pauline, 1988 Scientific Social Surveys and Research Practice.
- Silverman David, 1985 Gower, Vermont Qualitative Methodology and sociology.
- Sachdev Meetal, 1987: Qualitative Research in Social Sciences.
- Rennie, F., Smyth, K. (2016). How to Write a Research Dissertation. United Kingdom: CreateSpace Independent Publishing Platform.
- McMillan, K., Weyers, J. (2007). How to Write Dissertations & Project Reports. United Kingdom: Pearson Prentice Hall.
- Peoples, K. (2020). How to Write a Phenomenological Dissertation: A Step-by-Step Guide. United States: SAGE Publications.

Evaluation Methods:**The Course is Practical in nature**

- Project file evaluation, main focus on presentation, content and proper use of research methodology, Viva.
 - Research Project File Submission : 30 Marks
 - Presentation of work : 20 Marks
- (The presentation of field work and report writing done by the student will be presented in the seminar or department or the Internal Assessment Committee constituted by the concerned department or University along with audio-visual, PPT or modern equipments).

Suggested E-resources

E-pathashala modules www.inflibnet.org

Suggested equivalent online courses:

IGNOU and other centrally/state operated universities/MOOC platform such as "SWAYAM" in India and Abroad.

Kanchan
Bhawn
Dev