



DR. RAMMANOHAR LOHIA AVADH UNIVERSITY,  
AYODHYA

Structure of Syllabus

Program: Bachelor of Fine Arts (B.F.A)

Subject- Painting, Applied Art, Sculpture

BOS

Date 19/3/2024

Syllabus Structure Developed by				
S.No	Name of Expert/ BOS Member	Designation & Department	College/ University	Signature
1.	Prof. Ashutosh Sinha	Deen Arts and Humanities	Economic and Rural Development Department Dr. Rammanohar Lohia Avadh University, Ayodhya	
2.	Dr. Surendra Mishra	Co-ordinator Department of Fine Arts	Dr. Rammanohar Lohia Avadh University, Ayodhya	 19/03/24
3.	Prof. Pandey Rajeevnayan	Professor & Head Department of Fine Arts	Dr. Shakuntala Mishra National Rehabilitation University, Lucknow	
4.	Dr. Ratan Kumar	Associate Professor & Head Department of Fine Arts	College of Arts, Lucknow University, Lucknow	
5.	Prof. R. N. Mishra	Former Dean, Professor & Head Department of Fine Arts	B.H. U., Varanasi	
6.	Dr. Sarita Dwivedi	Assistant Professor (Contractual) Department of Fine Arts	Dr. Rammanohar Lohia Avadh University, Ayodhya	

डॉ० राम मनोहर लोहिया, अवध विश्वविद्यालय में बी.वी.ए.  
(स्ववित्तपोषित) पाठ्यक्रम आरम्भ करने का प्रस्ताव

बी.वी.ए./बी.एफ.ए. चार वर्षीय पाठ्यक्रम निम्न विषयों में संचालित करने का प्रस्ताव है।

1. चित्रकला (पेंटिंग)
2. व्यवहारिक कला (एप्लाइड आर्ट)
3. मूर्तिकला (स्कल्पचर)

पाठ्यक्रम एवं प्रवेश सम्बन्धी समस्त प्रस्तावित नियमावली निम्न प्रकार से किये जाने का प्रस्ताव है।

### Proposed Course

Course / Syllabus

NAME OF THE COURSE:

<sup>FINE</sup>  
**BACHELOR OF VISUAL ARTS - ~~B.A.A~~ - B.F.A**

(FOUR YEARS/ EIGHT SEMESTERS)

#### AIMS AND OBJECTIVES:

Bachelor of Visual Arts programme simply means imparting fine art education. The primary aim of this programme is to help students identify their own subject matter and to develop the formal language appropriate to its expression: What the language will be and whether representational, abstract or otherwise will emerge from the student's exploration and understanding of both historical precedent and contemporary context. It explores and gives the students exposure and wide opportunities to understand and train ones talent and aptitude in the creative field so as to make a good Teacher/ professional in areas of Art and Design in the industry.

#### ELIGIBILITY FOR ADMISSION TO THE COURSE:

Candidate for admission to the Bachelor of Visual Arts course shall be required to have completed the +2 standard [Intermediate] examinations.

**TOTAL CREDITS OF THE COURSE: 176**

**SEATS: 50** [Ratio of seats in specialisation in Painting, Applied Arts and Sculpture 40:40:20] The seats will be allotted in III semester according to merit list of I and II Semester.

Prof. Ashutosh  
Sinha

Dr. Suresh  
Kumar  
Sinha  
(Coordinator)

Marks : 100 Marks in each paper

Break up-

Semester End Examination- 70 Marks

40 Marks by the External Examiner and

30 Marks by the Internal Examiner

Internal Marks- 30

Mid Semester Test and Assignment/ Presentation – 25 Marks

Attendance 05 Marks

## Bachelor of Visual Arts [BVA]

### Part I-“Foundation Course”

(BVA programmes I and II Semesters)

<u>Foundation Course Subjects for I &amp; II-Semester</u>					
<u>I-Semester</u>					
Course Code	Course Title	Nature of Course	Credits	Assessments	Marks
BVA H	101 <b>History of Visual Arts</b> Paper title- “The scope of sculpture and painting in India and the west”  Section A- 1- Salient features of India and western pre historic painting.  Section B -2- Endusvaly civilization and the monumental art of Egypt.  <b>Suggested Readings :</b>  1. V.S. Agrawal – Indian Art 2. V.S. Agrawal – Studies in Indian Art 3. Edith Tomory – A History of Fine Arts in India and West 4. V.S. Agrawal & Bharthya Kala (Hindi) 5. N.P. Joshi & Prachin Bharatiya Murtikala (Hindi)	Core Theory Course	4	2	100

		6. Manara Chaturvedi & Paschyatya Kala (Hindi) 7. R.V. Sakhakar - Uropiya Chitrakala Ka Itihas (Hindi)				
BVAF	102	<b>Fundamental of Art, Aesthetics and Art Criticism</b>  Understanding basic elements of Visual Arts i.e. line, form space etc.  <u>Suggested Readings :</u>  1-V.S. Agrawal -- Indian Art 2-V.S. Agrawal -- Studies in Indian Art 3-Edith Tomory -- A History of Fine Arts in India and West 4-V.S. Agrawal & Bharatiya Kala (Hindi) 5-N.P. Joshi & Prachin Bharatiya Murtikala (Hindi) 6-Manara Chaturvedi & Paschyatya Kala (Hindi) 7-R.V. Sakhakar - Uropiya Chitrakala Ka Itihas (Hindi) 8-Ashok - Paschim Ki Chitrakala (Hindi) 9- G.K. Agarwal-Roopenkan 10-CL Jha- Chitrakala Ke Anga 11-Sharma and Kshetriya - Chitran Vidhan: 12-Sharma & Agarwal-Roopprada kala ke Mool Aadhar 13- K.K. Jaiswal -Kala Ki Parakh: 14-Ramchandra Shukla - Kala ka Darshan:	Core Theory Course	4	2	100

	<p>15-Kumar Vimal - Kala Vivechana</p> <p>16-Bhanu Agrawal - Bharatiya Chitrakala Ke Mula Srota</p> <p>17-Anjan Chakraverty - Indian Miniature Painting</p> <p>18-Ashok Kumar Das - Dawn of Mughal Painting.</p> <p>19-Ashok Kumar Das - Mughal Painting During Jahangir's Time.</p> <p>20-Geeti Sen - Paintings from the Akbariana.</p> <p>21-S. C. Welch - Imperial Mughal Painting.</p> <p>22-Ashok Kumar Srivastava - Mughal Painting.</p> <p>23-Douglas Barrett and Basil Gray - Painting of India.</p> <p>24-Mark Zebrowski - Deccan Painting.</p> <p>25-Karl Khondakavala - Pahari Miniature Painting.</p> <p>26-Rosa Maria Cimino - Wall Paintings of Rajasthan.</p> <p>27-Milo Cleveland Beach - Rajput Painting at Bundi and Kota.</p> <p>28-R. A. Agrawal - Bharatiya Chitrakala Ka Vikas (Hindi)</p> <p>29-Raj Krishna Das - Bharatiya Chitrakala (Hindi)</p> <p>30-L. Varadarajan - South Indian Tradition of Kalamkari</p> <p>31-Ed. M. Aron - Homage to Kalamkari</p> <p>32-Cholina Desai - Ikat Textile of India</p> <p>33-John Gilroy, Nicholas Bernard - Traditional Indian Textile</p> <p>34-F. Anderson - Tie-dyeing and Batik</p> <p>35-Jackie Battenfield - Ikat Technique.</p> <p>36-Beryl Ash and Anthony Dyson - Introducing Dyeing and Printing.</p> <p>37-Devaki Ahivasi - Range Evam Chhapa Vastra (Hindi)</p> <p>38-Rajendra Bajpai - Saundarya (Hindi)</p> <p>39-Bhanu Agrawal - Bharatiya Chitrakala Ke Mula Srota (Hindi)</p> <p>40-Shyama Gupta - Saundarya Tattva Mimansa (Hindi)</p> <p>41-Surendra Nath Des Gupta - Saundarya Tattva (Hindi)</p> <p>42-Ramashraya Shukla - Saundarya Shastra (Hindi)</p> <p>43-B.P. Kamboj - Prachin Urogiya Kala (Hindi)</p> <p>44-Ashok - Pashchatya Kala (Hindi)</p> <p>45-Ashok - Chini Kala (Hindi)</p> <p>46-Mamata Chaturvedi - Pashchatya Kala (Hindi)</p>				
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BVA A	103	<b>Composition [Applied Art] :</b> Basic Graphic Design based on organic and inorganic forms in black & white.	Studio Course	2	3	100
BVA CP	104	<b>Composition [Painting] :</b> (a) Basic understanding of the Various functions of line texture, Volume, form and colour (b) Use of organic and geometrical forms in two dimensional space	Studio Course	2	3	100
BVA CS	105	<b>Composition [Sculpture] :</b> 1. Making composition and assemblage in clay with basic and secondary shapes.  2. Making composition in clay using figures like Animals, Birds, Insects, Reptiles and other creatures.	Studio Course	2	3	100
BVA CP	106	<b>Caste Study :</b> Study from caste in pencil and charcoal on paper.	Studio Course	2	3	100
BVA CS	107	<b>Cast Study:</b>  Study from caste in clay	Studio Course	2	3	100
BVA NS	108	<b>Nature Study :</b> Study of Plant and flowers from nature in pencil on paper	Studio Course	2	3	100
BVA OM	109	<b>Copy from Old Master :</b> Copy from Indian old Masters in flat colour on paper	Studio Course	2	3	100
BVA SK	110	<b>Sketching:</b> Sketching from Life and Nature (Bird, Insect, Reptiles, Animal, Plant and Human etc.)	Studio Course	2	3	100
BVA SL	111	<b>Still Life:</b> Drawing in pencil from still object	Studio Course	2	3	100
BVA LW	112	<b>Letter Writing:</b> Letter writing in Hindi and English alphabets	Studio Course	2	3	100
<b>Total Credit of I-Semester</b>				<b>28</b>		<b>1100</b>
<b>II-Semester</b>						

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Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
BVA H	201 <b>History of Visual Arts</b> Section A- 1-Art in the west-A brief Introduction  A-Egyptian painting  B-Painting and sculpture of the Greece.  C-Roman Art.	Core Theory Course	4	1	100
BVA F	202 Section B:- Classical wall painting of India-  A. Ajanta caves.  B. Bagh caves.  (study based on their origin, technique, subject matter and style.)  <b>Fundamental of Art, Aesthetics and Art Criticism</b> tone, texture and colour.i.e. Origin of colors, Pigments, Dyes & Artistic Materials etc.  <b>Suggested Readings :</b>  1. M.N.P.Tiwari & Kamal Giri - Madhyakalin Bharatiya Murtikala (Hindi) 2. Krishna Deva - Khajuraho 3. C.P. Sinha- Art of Bihar 4. A.P. Srivastava & Ellora Ki Brahman Dev Pratimayen (Hindi) 5. R.S. Gupta & B.D. Mahajan - Ajanta, Ellora an Aurangabad Caves 6. Aschwin D.Lippi - Indian Medieval Sculpture 7. Bhanu Agrawal - Bharatiya Chitrakala Ke Mula Srota (Hindi) 8. A.K. Coomaraswamy - Introduction to Indian Art 9. M. Gangub- Orissa and her Remains, Ancient and Medieval 10. M.K. Dhavalikar - Ellora 11. Shri Swarup Sahai - Bharatiya Kala (Hindi) 12. Stella Kramrisch - Indian Sculpture 13. V.S. Agrawala - Gupta Art 14. J.C. Harle - Art of Indian Subcontinent 15. A. Ghosh - Ajanta Murals 16. Rai Krishna Das - Bharatiya Chitrakala (Hindi) 17. Vachaspati Galroa - Bharatiya Chitrakala (Hindi) 18. N.P. Joshi - Prachin Bharatiya Murtikala (Hindi) 19. Edith Tomory- A History of Fine Arts in India and West	Core Theory Course	4	1	100
BVA CA	203 <b>Graphic Design [Applied Art] :</b> Basic Graphic Design based on organic and inorganic forms in black & white.	Studio Course	2	3	100

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BVA 2	204	<b>Composition [Painting] :</b> (a) Basic knowledge about kinds of compositions and elements of form, harmonious divisions of picture area, (b) two and three dimensions in pictorial composition, colour wheel, warm and cool colours, harmony, contrast value scale.	Studio Course	2	3	100
BVA CS	205	<b>Composition [Sculpture] :</b> 1. Modeling in relief, study from old Masters casts (Profile face).  2. Modelling in round copy of parts of human body, small compositions of human forms and animals etc.	Studio Course	2	3	100
BVA CP	206	<b>Caste Study :</b> Study from caste in monochrome on paper.	Studio Course	2	3	100
BVA CS	207	<b>Caste Study:</b> Study from caste in clay.	Studio Course	2	3	100
BVA NS	208	<b>Nature Study :</b> Study of Plant and flowers from nature in water colour	Studio Course	2	3	100
BVA OM	209	<b>Copy from old Master :</b> Copy from Indian old Masters in water colour on paper	Studio Course	2	3	100
BVA SK	210	<b>Sketching:</b> Sketching from Life and Nature (Bird, Insect, Reptiles, Animal, Plant and Human etc. )	Studio Course	2	3	100
BVA SL	211	<b>Still Life:</b> Drawing in Colour from still object	Studio Course	2	3	100
BVA LW	212	<b>Letter Writing :</b> Letter writing in Hindi and English slogans	Studio Course	2	3	100
<b>Total Credit of II-Semester</b>				<b>28</b>		<b>1200</b>

## Part II

### Specialization in Painting, Sculpture and Applied Art

[Main Programme ]

the III-VIII Semesters of the BVA programme are given below:

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III-Semester

BVAH	301	<p><b>History of Visual Arts:</b></p> <p><b>Paper tital- "A Compact study of Indian miniature painting"</b></p> <p><b>Section A- A Background of manuscript &amp; minature painting.</b></p> <p><b>A.Pala</b></p> <p><b>B.Jain</b></p> <p><b>C. Mughal</b></p> <p><b>D.Deccan</b></p> <p><b>Section B- The rajasthani&amp;pahari minatures:-</b></p> <p><b>A. Mewar, bundi, malwa, kishangarh.</b></p> <p><b>B. Besholi, kangra, garhwal.</b></p> <p><b>(study based on its history style and subject matter)</b></p> <p><b><u>Suggested Readings :</u></b></p> <ol style="list-style-type: none"><li>1. Bhanu Agrawal - Bharathya Chitrakala Ke Mula Srota</li><li>2. Anjan Chakraverty - Indian Miniature Painting</li><li>3. Ashok Kumar Das - Dawn of Mughal Painting.</li><li>4. Ashok Kumar Das - Mughal Painting During Jahangir's Time.</li><li>5. Geeti Sen - Paintings from the Albarname.</li><li>6. S.C. Welch - Imperial Mughal Painting.</li><li>7. Ashok Kumar Srivastava - Mughal Painting.</li><li>8. Douglas Barrett and Basil Gray - Painting of India.</li><li>9. Mark Zebrowski - Deccan Painting .</li><li>10. Karl Xhandalavala - Pahari Miniature Painting.</li><li>11. Rosa Maria Cimino - Wall Paintings of Rajasthan.</li><li>12. Milo Cleveland Beach - Rajput Painting at Bundi and Kota.</li><li>13. R.A. Agrawal - Bharthya Chitrakala Ka Vikas (Hindi)</li><li>14. Rai Krishna Das - Bharathya Chitrakala (Hindi)</li><li>15. L. Varadarajan - South Indian Tradition of Kalamkari</li><li>16. Ed. M. Anan - Homage to Kalamkari</li><li>17. Chelna Desai - Ikat Textile of India</li><li>18. John Gillow, Nicholas Barnard - Traditional Indian Textile</li><li>19. F. Anderson - Tie-dyeing and Batik</li></ol>	Core Theory Course	3	2	100
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		<p>20. Jackie Battenfield – Ikat Technique .</p> <p>21. Beryl Ash and Anthony Dyson – Introducing Dying and Printing.</p> <p>22. Divyaki Ahivasi - Range Evam Chhapa Vastra (Hindi)</p>				
BVAF	302	<p><b>Fundamentals of Art, Aesthetics and Art Criticism :</b></p> <p><u>1- Meaning of Colour :</u> (a) Origin of colour (b) Solar Spectrum(c) Colour chart and circles. (d) Primary Colours (e) Secondary Colour (f) Colour harmonies (g) Physiology of Colour.</p> <p><u>2- Colour System of :</u>(a) Newton (b) Chevrule (c) Munsell (d) Ostwald.</p> <p><b>Painting-</b></p> <p><u>1- Methods and Materials of the following :</u>(a) Pastel Painting (b) Water Colour Painting (c) Tempera Painting (d) Painting with Acrylic colours (e) Gouache</p> <p><u>2- Relief Print making Process in detail and their use :</u>(a) Lino Cut (b) Wood Cut</p> <p><b>Sculpture-</b></p> <ul style="list-style-type: none"> <li>• Preparation of Clay for Clay Modeling</li> <li>• Process of Terracotta and preparation of Terracotta Clay.</li> </ul> <p><b>Applied Art-</b></p> <p>Historical Back-ground of advertising. Understanding Advertising Media and its different mediums. Color theory and application.</p> <p><u>Suggested Readings :</u></p> <p>1- <i>Dovey, The Painter's methods and material</i></p> <p>2- <i>S.J. Solomon, Oil Painting and Drawing</i></p> <p>3- <i>Patricia Stone, colour basic principles</i></p> <p>4- <i>William Graham, colour Pattern &amp; Texture</i></p>	Core Theory Course	3	2	100

		<p>5- Jensen Reinhold, <i>Colour order and harmony</i></p> <p>6- <i>Starting to paint in oils.</i></p> <p>7- Arthur L. Gupill, <i>Notes on the Technique of Painting's</i></p> <p>8- Halloway Hiler, <i>The Practice of Tempera Painting</i></p> <p>9- Batsford <i>Pictures with Crayon</i></p> <p>10- Wilkinson, <i>water colour Sketching</i></p> <p>11- Helmut Ruhemann, <i>The Cleaning of Painting</i></p> <p>12- <i>Pastels for Beginners.</i></p> <p>14- Kenneth Clark, <i>Landscape in to Art</i></p> <p>15. Dr. Sunil Kumar – <i>Bhartiya Chhapa Chitrahala – Aadise Aadhunik tak</i></p>				
BVAC	303	<p><b>Composition [Painting] :</b></p> <p>Study of different aspect of composition and its value.</p> <p>Exercises based on study of objects, human figures and animals etc.</p> <p>Space organization, use of colour and textural values.</p> <p><b>Composition [Sculpture]:</b> Exercises based on human figures animal found object and object from dally use.</p> <p><b>Show Card, Book Cover and Lettering [Applied Art]</b></p> <p>For product in monochrome with stylized typography related to the topic given in the practical class.</p>	Studio Course	2	3	100
BVAP	304	<p><b>Study from Life and Portrait [Painting]</b> Detailed study of human head, male and female figure in pencil/Crayon-light and shade, and monochrome.</p> <p><b>Study from Life and Portrait [Sculpture] :</b> Detailed study of human head, male and female and plaster molding and casting.</p>	Studio Course	2	3	100

		<b>Study from Life and Portrait [Applied Art]:</b> Bone study and human head study in pencil on half imperial size (monochrome).				
BVAD	305	<p><b>Sketching and Drawing from Life in pencil [Painting]</b></p> <p><b>Sketching and Drawing from Life in pencil [Sculpture]</b></p> <p><b>Photography [Applied Art]-</b></p> <p>Introduction to Photography</p> <ul style="list-style-type: none"> <li>• Anatomy of a camera</li> <li>• Major types of camera</li> <li>• Camera controls</li> </ul> <p>Exposure</p> <ul style="list-style-type: none"> <li>• ASA or film speed</li> </ul> <p>Aperture</p> <ul style="list-style-type: none"> <li>• As a controller of light</li> <li>• As a controller of depth of field</li> </ul> <p>Shutter</p> <ul style="list-style-type: none"> <li>• As a controller of light</li> <li>• As a controller of motion</li> </ul>	Studio Course	2	3	100
BVAL	306	<p><b>Landscape [Painting]</b> Landscape painting in Monochrome and color of natural surroundings, study of clouds trees, bushes, river and rocks etc.</p> <p><b>Bronze Casting [Sculpture]</b> Composition based on the possibilities of metal Sculpture.</p> <p>Exercises based on studies of objects, human figures, animals and nature etc.</p> <p><b>Illustration [Applied Art]:</b> Given topic in the practical class on half imperial size sheet including 2-3 human figure illustration for book double spread page.</p>	Studio Course	2	3	100

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BVAO	307	<p><b>Copy from Old Masters [Painting]</b></p> <p>Study in depth, the style, manner and techniques of different Schools of miniature paintings and paintings of the Orient.</p> <p><b>Stone Carving [Sculpture]</b></p> <p>Composition based for the stone Sculpture.</p> <p>Exercises based on studies of objects, human figures, animals and nature etc.</p> <p><b>Press Layout, Poster and Hording [Applied Art]</b></p> <p>Related to the given topic in the practical class with the help of stylized typography (monochrome)</p>	Studio Course	2	2	100
BVAM	308	<p><b>Mural/ Fresco [Painting]</b></p> <p>Methods of plastering and making grounds. Transfer of drawing and painting on wet and dry grounds. Italian fresco process. Tempera Mural.</p> <p><b>Ceramic and Terracotta [Sculpture]</b></p> <p>Composition based on Ceramic and Terracotta technique.</p> <p>Exercises based on studies of objects, human figures, animals and nature etc.</p> <p><b>Computer Graphic [Applied Art]</b></p> <p>Understanding the hardware, keyboard and mouse. Introduction of Basic function of a system.</p>	Studio Course	2	2	100
BVMM	309	<p><b>Mix Media [Painting]</b></p> <p>Experimentation with different Medium and Form to develop their own individuality.</p>	Studio Course	2	3	100

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		<p><b>Direct Metal Sculpture</b></p> <p>Exercise with Hard Paper to make three dimensional forms for metal sheet Sculpture.</p> <p><b>Packaging and Display (Applied Art)</b></p> <p>Exercise on given product in the practical class with the stylized typography and poster color.</p>				
		<b>Total Credit of III-Semester</b>		<b>20</b>		<b>900</b>
<b>IV-Semester</b>						
BVAH	401	<p><b>History of Visual Art</b></p> <p><b>Paper title- " An abridged study of Indian aesthetics, medieval Christian Art, chinese&amp; Japanese Art."</b></p> <p><b>Section A-1- Difiinition and classification of Art ras-theory, BhartiyaChitra shading.</b></p> <p style="padding-left: 40px;"><b>2- Early Christian art, Byzantine, gothic Art.</b></p> <p><b>Section B-1- A short Intro duction to Chinese and Japanese art.</b></p> <p><b>A- Painting</b></p> <p><b>B- Print Making</b></p> <p><b>(Study based on it study and charactersties.)</b></p> <p><b><u>Suggested Readings :</u></b></p> <ol style="list-style-type: none"> <li>1. Rajendra Bajpal – Saundarya (Hindi)</li> <li>2. Bhamu Agrawal – Bharatiya Chitrakala Ke Mula Srota (Hindi)</li> <li>3. Shyamla Gupta – Sa undarya Tattva Mimansa (Hindi)</li> <li>4. Surendra Nath Das Gupta – Saundarya Tattva (Hindi)</li> <li>5. Ramashroya Shukla –Saundarya Shastra ( Hindi)</li> <li>6. B.P. Kamboj – Prachin Uropiya Kala (Hindi)</li> <li>7. Ashok – Pashchatya Kala (Hindi)</li> <li>8. Ashok – Chini Kala (Hindi)</li> <li>9. Mamata Chaturvedi – Pashchatya Kala (Hindi)</li> <li>10. H.W. Janson– History of Art</li> </ol>	Core Theory Course	3	1	100

		<p>11. Pierru du Burguet S.J. - Early Christian Painting  12. James Cahill - Chinese Painting  13. Willibad Saverlander - Gothic Sculpture in France 1140 - 1270  14. Andre Grabar - Byzantine and early Medieval Painting  15. Andre Grabar - Romanesque Painting  16. David Talbot Rice - Byzantine Painting the Last Phase  17. Ch'i Pai Shin - Classical Chinese Painting  18. James Cahill - Treasures of Asia, Chinese Pottery  19. George Rowley - Principles of Chinese Painting  20. John G Phillips - Chinese Trade Porcelain  21. San Franco Malafarina - How to Recognize Chinese Art</p>				
BVMT	402	<p><b>Material &amp; Method, Aesthetics and Art Criticism :</b></p> <p><u>1- Fundamentals of Pictorial composition &amp; their importance and Values ; (a) Line (b) Form (c) Volume (d) Colour Harmony (e) Contrast (f) Texture (g) Balance (h) Light and shade (i) Perspective and (j) Rhythm.</u></p> <p><u>2- Drawing and Painting equipments, tools &amp; their uses : (a) Lead Pencil (b) Charcoal (c) Crayon (d) Eraser (e) Brushes (f) Boards (g) Board - Pins (h) Papers.</u></p> <p><u>3- Relief Print making process in detail and their use : (a) Lino Etching (b) Wood Engraving</u></p> <p><u>4- Knowledge about armature and process of armature of a portrait :</u></p> <p><b>Sculpture</b></p> <p>Knowledge about armature and process of armature of a portrait.</p> <p>Knowledge of mould and its types.</p> <p><b>Applied Art</b></p> <p>Fundamental principles and elements of design. Layout fundamentals and governing factors.</p> <p>Understanding role of design and layout in various medias of communication (indoors and out door)</p> <p>Understanding typography. Different terminology related to typography and its usage in various media.</p>	Core Theory Course	3	2	100

		<p><u>Suggested Readings :</u></p> <ol style="list-style-type: none"> <li>1- Dover, the Enjoyment and Use of Colour</li> <li>2- S.W. Fisher, English water - colours</li> <li>3- Jaube The mastery of oil painting.</li> <li>4- Stokes Practical landscape Painting</li> <li>5- John wurey, Land &amp; Landscape.</li> <li>6- Tigev, The Technique of modern Artists</li> <li>7- Jan Simpson, Drawing Techniques</li> <li>8- De Reyna, Creative Painting from photographs.</li> <li>9- Painting with markers.</li> <li>10- Paint, Bruce and poltic</li> <li>11- Wyeth &amp; Harabin, How to Paint in oils</li> <li>12- Dr. Sunil Kumar - <i>Bhartiya Chhapa Chitrokala - Aadise Aadhwait Lak</i></li> </ol>				
BVAC	403	<p><b>Composition [Painting] :</b></p> <p>Compositional analysis of painting</p> <p>Exercises based on study of objects, human figures and animals etc.</p> <p>Space organization, use of colour and textural values.</p> <p><b>Composition [Sculpture] :</b> Composition in round with the study of human, animals , organic and architectural forms.</p> <p><b>Show Card, Book Cover and Lettering [Applied Art]</b></p> <p>For product in colored with stylized typography related to the topic given in the practical class.</p>	Studio Course	2	3	100
BVAP	404	<p><b>Study from Life and Portrait [Painting] :</b> Study of human head emphasizing main characteristics of the person.</p>	Studio Course	2	3	100



		<p>Study from draped and undraped human figure in colour.</p> <p><b>Study from Life and Portrait [Sculpture]</b> : Study of human head emphasizing main characteristics of the person.</p> <p>Study from draped and undraped human figure and torso in Clay</p> <p><b>Study from Life and Portrait [Applied Art]</b>: Female figure study in crayons (monochrome)</p>				
BYAD	405	<p><b>Sketching and Drawing from Life in pencil [Painting]</b></p> <p><b>Sketching and Drawing from Life in pencil [Sculpture]</b></p> <p><b>Photography [Applied Art]</b></p> <p><b>Composition</b></p> <ul style="list-style-type: none"> <li>• Rule of thirds</li> <li>• Use of horizontal and vertical lines</li> <li>• Understanding color and texture</li> </ul> <p><b>Lenses</b></p> <ul style="list-style-type: none"> <li>• Why are lenses needed</li> <li>• Zoom lenses and prime lenses</li> <li>• Wide lenses, normal lenses, telephoto lenses, macro lenses</li> <li>• Depth of field</li> <li>• Perspective</li> </ul>	Studio Course	2	3	100
BVAL	406	<p><b>Landscape [Painting]</b> Landscape painting in colour of natural surroundings, study of clouds trees, bushes, river and rocks etc.</p> <p><b>Bronze Casting [Sculpture]</b></p> <p>Composition based on the technique of bronze casting.</p>	Studio Course	2	3	100

		<p><b>Illustration [Applied Art]</b></p> <p>Given topic in the practical class on half imperial size sheet including elements of nature and min 2-3 human figure, illustration for book double spread page.</p>				
BVAO	407	<p><b>Copy from old Masters [Painting]</b></p> <p>Study in depth, the style, manner and techniques of different Schools of miniature paintings and paintings of the Orient.</p> <p><b>Stone Carving [Sculpture]</b></p> <p>Composition based on the character of stone.</p> <p>Exercises based on studies of daily used objects, human figures, animals and nature etc.</p> <p><b>Press Layout, Poster and Hording [Applied Art]</b></p> <p>Exercise related to the given social topic in the practical class. Stylized typography based composition (colored)</p>	Studio Course	2	2	100
BVAM	408	<p><b>Mural/ Fresco [Painting]</b></p> <p>Methods of plastering and making grounds. Transfer of drawing and painting on wet and dry grounds. Italian fresco process Tempera Mural.</p> <p><b>Ceramic and Terracotta [Sculpture]</b></p> <p>Composition based on the technique of ceramic and terracotta.</p> <p><b>Computer Graphic [Applied Art]</b></p> <p>Introducing software and creating simple 10 designs.</p>	Studio Course	2	2	100

BVMM	409	<p><b>Mix Media [Painting]</b></p> <p>Experiment with different Medium and Form to develop their own individuality.</p> <p><b>Direct Metal Sculpture</b></p> <p>Convert hard paper Sculpture into soft metal sheet [like aluminum/tin/iron sheet].</p> <p><b>Packaging And Display [Applied Art]</b></p> <p>Exercise on given product in the practical class with stylized typography and with different graphics.</p>	Studio Course	2	3	100
<b>Total Credit of III-Semester</b>				<b>20</b>		<b>900</b>
<b><u>V-Semester</u></b>						
BVAH	501	<p><b>History of Visual Arts :</b></p> <p>Paper tital- A Compact study of Indian Sculpture from Ancient Indian Sculpture to Chinese and Japanese Sculpture.</p> <p><b>Section A- 1. Maurya</b></p> <p>2. Shung</p> <p>3. Kushana</p> <p>4. Gupta</p> <p>5. Pallava</p> <p>6. Chandella</p> <p>7. Rastrakuta</p> <p><b>Section B- 1. A Short introduction to Chinese &amp; Japanese sculpture.</b></p> <p><b><u>Suggested Readings :</u></b></p> <p>1. Ashok -Japani Chitrakala (Hindi)</p> <p>2. Ramashraya Shukla- Saundarya Shashtra (Hindi)</p>	Core Theory Course	3	2	100

		<ol style="list-style-type: none"> <li>3. K.C. Pandey – Swatantra Kala Shastra (Hindi)</li> <li>4. Rosemary Call – Indian Embroidery</li> <li>5. Charu Gupta – Zardozi : Glittering Gold Embroidery</li> <li>6. John Irwin and Margaret Hall – Indian Embroideries</li> <li>7. Ashok – Iran Chitrakala (Hindi)</li> <li>8. Basil Gray – Persian Painting</li> <li>9. Mulk Raj Anand – Persian Painting</li> <li>10. R.H. Pinder Wilson – Persian Painting of the 15<sup>th</sup> Century</li> <li>11. Y. Ovsyanni Kon – Persian Folk Art and crafts.</li> <li>12. Mamta Chaturvedi – Pashchatya Kala (Hindi)</li> <li>13. Vachaspati Gairola – Bharatiya Chitrakala (Hindi)</li> <li>14. Giriraj Kishor Agrawal – Adhunik Bharatiya Chitrakala (Hindi)</li> <li>15. S. Kira – Japanese Painting</li> <li>16. T. Suglo Mikami – The Art of Japanese Ceramics</li> <li>17. Mildred Archer – Company Painting</li> <li>18. H.L. Sharma – Indian Aesthetics &amp; Aesthetic Perspectives</li> <li>19. Rajendra Bajpai – Japan Chitrangan (Hindi)</li> <li>20. Rajendra Bajpai – Saundarya (Hindi)</li> </ol>				
BVMT	502	<p><b>Material and Method , Aesthetics and Art Criticism :</b></p> <ol style="list-style-type: none"> <li>1. <u>Oil Painting : Tools and Equipments</u> : (a) Palettes (b) Dippers (c) Brushes (d) Care of Brush (e) Knives (f) Easels</li> <li>2. <u>Colour Pigments</u> : (a) Kinds of Pigments (b) Chemical Properties (c) Physical Properties (d) Manufacture</li> <li>3. <u>Oils</u> : (a) Essential Oils (b) Natural Drying Oils (c) Artificial Drying Oils</li> <li>4. <u>Varnishes</u> : Use of Varnishes</li> <li>5. <u>Supports</u> : Types of supports, their qualities, advantages and disadvantages (a) Paper Card (b) Plywood (c) Canvas (d) Wood Panel (e) Compressed Boards (f) Metal Supports</li> <li>6. <u>Study at Material &amp; Method of etching</u> : (a) Preparation of plate (b) Use of various ground and stop-out.</li> </ol> <p><b>Sculpture</b></p> <p>Knowledge of molding and casting and its process in detailed.</p> <p>Knowledge of wood carving and its technique.</p> <p>Knowledge of direct metal sculptures and its possibilities.</p>	Core Theory Course	3	2	100

		<p><b>Applied Art-</b></p> <p>Introduction to illustration, its various techniques and its importance in advertising.</p> <p>Introduction to poster: a historical overview. Types of posters, its elements and application as regards to its type.</p> <p>Introduction to advertising campaign, conceptualizing planning and printing.</p> <p><u>Suggested Readings:</u></p> <ol style="list-style-type: none"> <li>1. Verma and Agarwal – Ruprad kala ke Muladhaar</li> <li>2. Raysmith-The Artist's Handbook. Verma and Agarwal – Ruprad kala ke Muladhaar</li> <li>3. Pip Seymour-The Artist's Handbook.</li> <li>4. Leonard Richmond Pittman- The technique of colour mixing.</li> <li>5. John Raynes -Starting to paint in oils.</li> <li>6. J.H. Bostanoby, Principles of colour and mixing.</li> <li>7. John Mills -Painting made easy.</li> <li>8. Patricia Monahan -Painting with oils.</li> <li>9. Viv Foster-Colour Matching Handbook.</li> <li>10. Dr. Sunil Kumar – Bhatiya Chhapa Chitrokala – Aadi se Aadhunik tak</li> </ol>				
BVAC	503	<p><b>Composition [Painting] :</b></p> <p>Compositional exercises with emphasis on space organization.</p> <p>Interrelation of elements of the painting with main theme.</p> <p><b>Composition [Sculpture] :</b></p> <p>Compositional exercises emphasizing on division of space. Interrelation of various elements of Sculpture with main theme.</p> <p>Show card, Book Cover And Lettering [Applied Art] Given topic in the practical class with the help of decorative typography.</p>	Studio Course	2	3	100
BVAP	504	<p><b>Study from Life and Portrait [Painting] :</b> Study of human head emphasizing main characteristics of the person.</p> <p>Study from draped and undraped human full figure in colour.</p>	Studio Course	2	3	100

		<p><b>Study from Life and Portrait [Sculpture]</b> : Study of human head emphasizing main characteristics of the person.</p> <p>Study from draped and undraped human full figure in Clay</p> <p><b>Study from Life and Portrait [Applied Art]</b> :</p> <p>Rapid sketch of human figure in action.</p> <p>Sketch of human crowd and animal in group.</p>				
BVAD	505	<p><b>Sketching and Drawing from Life in pencil [Painting]</b></p> <p>Rapid sketches of human figure in action. Sketches of people and animals in groups. Size full imperial or bigger</p> <p><b>Sketching and Drawing from Life in pencil [Sculpture]</b></p> <p>Rapid sketches of human figure in action. Sketches of people and animals in groups.</p> <p><b>Photography [Applied Art]</b></p> <p><b>Lighting / Studio Photography</b></p> <ul style="list-style-type: none"> <li>• Direct light</li> <li>• Diffused light</li> <li>• Three point lighting system</li> <li>• Use of flash</li> <li>• Use of light meter</li> </ul> <p><b>Digital Photography</b></p> <ul style="list-style-type: none"> <li>• Sensor Size</li> <li>• Different file format (JPEG, TIFF, RAW)</li> <li>• Post production/ Editing images</li> </ul>	Studio Course	2	3	100
BVAL	506	<p><b>Landscape [Painting]</b> Landscape painting in colour of historical monuments and buildings etc. along with surroundings.</p> <p>Study of perspective.</p> <p><b>Bronze Casting [Sculpture]</b> Compositional exercises emphasizing on division of space. Interrelation of various</p>	Studio Course	2	3	100

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		<p>elements of Sculpture with main theme.</p> <p><b>Illustration [Applied Art]</b></p> <p>Children rhyme book illustration.</p>				
BVAQ	507	<p><b>Copy from old Masters [Painting]</b></p> <p>Study in depth: the style manner and techniques of Indian and European paintings.</p> <p>From Renaissance to 18<sup>th</sup> century A.D. till Raja Ravi Verma, Amrita Shergil, Company style portraits etc.</p> <p><b>Stone Carving [Sculpture]</b></p> <p>Different kind of stone as a composition based on human, animal, architectural and organic forms.</p> <p><b>Press Layout, Poster And Hording [Applied Art]</b></p> <p>Practical exercise in different rendering techniques including dry brush to create concept based visual.</p>	Studio Course	2	2	100
BVAM	508	<p><b>Mural/ Fresco [Painting]</b></p> <p>Selection of sight for Mural and study of different Mural medias -Jaipur fresco process, Mosaic and Ceramics tiles.</p> <p><b>Ceramic and Terracotta [Sculpture]</b></p> <p>Composition in terracotta/ ceramics technique in round and relief.</p> <p><b>Computer Graphic [Applied Art]</b></p> <p>5 creative designs with the help of software.</p>	Studio Course	2	2	100

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BVPP	509	<b>Print Making [Painting]</b> Studio Course  Experiment with different Medium and Form to develop their own individuality.  <b>Direct Metal Sculpture</b>  Composition based on the various technique of direct metal sculpture form light iron sheet and scrap waiding.  <b>Packaging And Display [Applied Art]</b>  Exercise on given product in the practical class with stylized typography and software's.	Studio Course	2	3	100
		<b>Total Credit of V-Semester</b>		20		900
<b><u>VI-Semester</u></b>						
BVAH	601	<b>History of Visual Arts:</b>  <b>Western Thinkers on art, Western painting and Sculpture</b>  <b>Section A-</b>  <b>Western thinker's on art- brief approach.</b>  A. Croce B. Karl C. Heagel D. R.G. Collingwood  <b>Section B-</b>  <b>Basic Study of Western painting.</b>  A. Rennalssance B. Mannerism C. Baroque	Core Theory Course	3	1	100



		<p>D. Realism</p> <p>E. Features of western sculpture.</p> <p>( Study based on its artists and its characteristics.)</p> <p><u>Suggested Readings :</u></p> <ol style="list-style-type: none"> <li>1. Ashok –Pashchini Chitrakala (Hindi)</li> <li>2. Kusum Das - Uropiya Chitrakala (Hindi)</li> <li>3. Giriraj Kishor Agrawal- Uropiya Chitrakala (Hindi)</li> <li>4. Mamta Chaturvedi- Pashchatya Kala (Hindi)</li> <li>5. H.W. Janson – History of Art</li> <li>6. Germain Bazin – The History of World Sculpture</li> <li>7. H. Hibbard – Master pieces of Western Sculpture: from Medieval to Modern</li> <li>8. L. Harit – Art History of Painting, Sculpture and Architecture</li> <li>9. A.C. Sewter – Baroque and Rococo Art</li> <li>10. Peter &amp; Murray – Art of the Renaissance</li> <li>11. Brian M. – Art of the Romantic Era</li> <li>12. Linda Murray – High Renaissance</li> <li>13. Terisio Pignatti – The Age of Rococo</li> </ol>				
BVMT	602	<p><b>Material and Method , Aesthetics and Art Criticism :</b></p> <p><b>Painting-</b></p> <ol style="list-style-type: none"> <li>1. Canvas stretchers and the technique of stretching canvas on the frame.</li> <li>2. Preparation of Canvas : (a) Under – Priming or Sizing (b)Leather – Waste size(c) CaseIn size d)Fish – Glue size</li> <li>3. Types of Priming or Ground : (a) Oil ground b)Gesso or Chalk ground c) Emulsion ground</li> <li>4. Oil Painting Methods and Technique</li> <li>5. Study of Material and Method of Intaglio processes : (a)Line etching b)Aquatint c) Dry point d)Printing processes</li> </ol>	Core Theory Course	3	2	100

		<p>and use of press.</p> <p><b>Sculpture-</b></p> <p>Knowledge of stone and stone carving techniques.</p> <p>Mixed media sculpture and its possibilities.</p> <p>Anti medium sculptures.</p> <p>Introduction of Bronze casting.</p> <p><b>Applied Art-</b></p> <p>Advertising Agency and its various departments.</p> <p>Introduction to copy writer In context to Advertising. Role of a copy writer and visualize in Advertising.</p> <p>Printing: Introduction to printing process. (For example Letterpress, Lithography, Silk-screen etc.)</p> <p><u>Suggested Readings:</u></p> <ol style="list-style-type: none"> <li>1. Norman Buchanan-<i>Painting and the Joy of colour.</i></li> <li>2. Hölre Hölre -<i>Notes on the technique of painting.</i></li> <li>3. Elizabeth Tate Macdonald -<i>The encyclopedia of painting techniques.</i></li> <li>4. John Mills -<i>Painting made easy.</i></li> <li>5. Ray Smith -<i>The artist's handbook.</i></li> <li>6. PIP Seymour-<i>The artist's handbook, A complete professional guide to materials and techniques, , London, 2003.</i></li> <li>7. Dr. Sunil Kumar - <i>Bhartiya Chhapa Chitrakal – Aadi se</i></li> </ol> <p>Aadhunik tok</p>				
BVAC	603	<p><b>Composition [Painting] :</b></p> <p>Compositional exercises with emphasis on space organization.</p> <p>Interrelation of elements of the painting with main theme.</p> <p><b>Composition [Sculpture] :</b></p> <p>Execution of sculpture on own Concept and design with written statement.</p>	Studio Course	2	3	100

		<b>Show Card, Book Cover and Lettering [Applied Art]:</b> Practical exercise for product or social topic given in class by using different techniques, stylized typography and with the help of Corel and Photoshop.				
BVAP	604	<b>Study from Life and Portrait [Painting] :</b> Study of human head emphasizing main characteristics of the person.  Study from draped and undraped human figure in colour.  Size full Imperial or bigger.  <b>Study from Life and Portrait [Sculpture] :</b> Study of human head emphasizing main characteristics of the person.  Study from draped and undraped human figure in Clay  <b>Study from Life and Portrait [Applied Art]:</b> Detailed drawing of human head and parts of human body.	Studio Course	2	3	100
BVAD	605	<b>Sketching and Drawing from Life in pencil [Painting]</b>  Rapid sketches of human figure in action. Sketches of people and animals in groups.  <b>Sketching and Drawing from Life in pencil [Sculpture]</b>  Rapid sketches of human figure in action. Sketches of people and animals in groups.  <b>Photography [Applied Art]</b>  <ul style="list-style-type: none"> <li>• Fine Art photography</li> <li>• Fashion Photography</li> <li>• Product Photography</li> </ul>	Studio Course	2	3	100
BVAL	606	<b>Landscape [Painting]</b> Landscape painting in colour of historical monuments and buildings etc. along with surroundings.  Study of perspective.  <b>Bronze Casting [Sculpture]</b> Execution of bronze casting	Studio Course	2	3	100

		<p>sculpture in lost wax techniques with own concept and design.</p> <p><b>Illustration [Applied Art]</b></p> <p>Children story book illustration.</p>				
BVAD	607	<p><b>Copy from old Masters [Painting]</b></p> <p>Study in depth: the style manner and techniques of Indian and European paintings.</p> <p>From Renaissance to 18<sup>th</sup> century A.D. till Raja Ravi Verma, Amrita Shergil, Company style portraits etc.</p> <p><b>Stone Carving [Sculpture]</b></p> <p>Execution of stone sculpture with exploration of maximum possibilities in stone and conceptual statement regarding the composition.</p> <p><b>Press Ad, Poster And Hording [Applied Art]</b></p> <p>Practical exercise in different techniques and create graphic and composed design for poster, hording. Press ads, accessories with the help of Corel and Photoshop.</p>	Studio Course	2	2	100
BVAM	608	<p><b>Mural/ Fresco [Painting]</b></p> <p>Selection of sight for Mural and study of different Mural medias Jaipur fresco process, Mosaic and Ceramics tiles.</p> <p><b>Ceramic and Terracotta [Sculpture]</b></p> <p>Execution of conceptual ceramic sculpture in different ceramics technique.</p> <p><b>Computer Graphic [Applied Art]:</b></p> <p>5 creative designs related to mini campaign, with the help</p>	Studio Course	2	2	100

		of software.				
BVPM	609	<p><b>Print Making [Painting]</b> Studio Course</p> <p>Experiment with different Medium and Form to develop their own individuality.</p> <p><b>Direct Metal Sculpture</b></p> <p>Execution of direct metal sculpture with different techniques. Explore the maximum possibilities of the techniques with statement.</p> <p><b>Packaging And Display [Applied Art]</b></p> <p>5 creative packaging and display designs related to mini campaign, with the help of software.</p>	Studio Course	2	2	100
<b>Total Credit of VI-Semester</b>					20	900
<b><u>VI-Semester</u></b>						
BVAH	701	<p><b>History of Visual Arts :</b></p> <p>Paper tital- "Modern Trends in Western painting &amp; Western sculpture."</p> <p>Section A.</p> <p style="padding-left: 40px;">A-Empressionism.</p> <p style="padding-left: 40px;">B-Futurism.</p> <p style="padding-left: 40px;">C- Cubism.</p> <p style="padding-left: 40px;">D- Expressionism.</p> <p>Section B.</p> <p style="padding-left: 40px;">A- Origin of modern sculpture.</p> <p style="padding-left: 40px;">B- The cubist</p>	Core Theory Course	3	2	100

		<p>C- The futurism.</p> <p>( Study on their artists and characteristics.)</p> <p><b>Suggested Readings :</b></p> <ol style="list-style-type: none"> <li>1. H.W. Amason – History of Modern Art</li> <li>2. John Russell – The World of Matisse</li> <li>3. Glanze and Lisa Davidson (Trans.) – Art of 20<sup>th</sup> Century</li> <li>4. A.M. Hammacher – Evolution of Modern Sculpture</li> <li>5. James Emmons (Trans.) – Impressionist and Impressionism</li> <li>6. Gaston Diehl – The Fauves</li> <li>7. Maly and Dietfried Gerhardus – Cubism and Futurism</li> <li>8. Barry Herbert – German Expressionism</li> <li>9. Werner Spies – Picasso Sculptures</li> <li>10. Ludwig Goldscheider – Rodin Sculptures</li> <li>11. Jose Maria Faerna- Brancusi</li> <li>12. Herbert Read – A Concise History of Modern Sculpture</li> <li>13. Herbert Read – A Concise History of Modern Painting</li> </ol> <p>A.L.N. Ro-main and others- Sculpture [The Adventure of Modern Sculpture in the 19<sup>th</sup> and 20<sup>th</sup> Centuries]</p>				
BVMT	702	<p><b>Material &amp; Method , Aesthetics and Art Criticism :</b></p> <p><b>Painting-</b></p> <p><u>(1) Ajanta Mural</u></p> <p><u>(2) Technique of Jaipur Fresco :</u> (a) Preparation of lime and ground (b) The application of mortar to the wall (c) Second ground (d) Process of making 'dholl' or lime white (e) process of preparing colors (f) Intonaco (g) Tracing the cartoon (h) Applying colors</p> <p><u>(3) Pahar Mural</u></p> <p><u>(4) Fresco Buono / Fresco Secco :</u> (a) Preparation of ground (b) Drawing and tracing (c) Selection of pigments (d) Preparation of color (e) fixing of color by spatula (f) finishing (g) Burnishing (h) fresco tools and their uses and (i) precautions</p> <p><u>(5) Study of Materials and Methods of Serigraphy and their use :</u> a) making of frame b) Selection of various grades of nylon cloth. c) use of various ink. d) use of squeeze for printing</p> <p><b>Sculpture-</b></p> <p>Knowledge of various bronze casting technique and</p>	Core Theory Course	3	2	100

		<p>possibilities.</p> <p>Possibilities of mix media/ direct metal sculpture and various techniques.</p> <p><b>Applied Art-</b></p> <p>Understanding in detail campaign planning, appeal, objectives, continuity.</p> <p>Understanding market research and the various design approach of campaigning.</p> <p>Printing: Understanding in detail Offset and Digital process.</p> <p><u>Suggested Readings:</u></p> <ol style="list-style-type: none"> <li>1. Nandalal Bose, Vision &amp; Creation by, Trans by K.G.Subramanian, Visva- bharati publications</li> <li>2. Nandalal Bose, Dristi &amp; Srishti ( Hindi) by, Visva- bharati</li> <li>3. Anjan Chakravarthi, Indian Miniature Painting, , Roll books</li> <li>4. Jayantha Chakraborthi, Technique of Indian Painting,</li> <li>5. Ashok k Battacharya ,Indian Murat Technique,</li> <li>6. Chitra Vidhan ( Hindi)</li> </ol>				
BVAC	703	<p><b>Composition [Painting] :</b></p> <p>Understanding various types of painting and the compositional problems.</p> <p>Evolving independent style, manners and techniques for free and personal expression.</p> <p><b>Composition [Sculpture] :</b> Understanding and execution of conceptual sculpture in clay and convert into permanent material.</p> <p><b>Show Card, Book Cover And Lettering [Applied Art]:</b></p> <p>Practical exercise for product or social topic given in class by using different techniques, stylized typography and with the help of Corel and Photoshop.</p>	Studio Course	2	3	100

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BVA	704	<p><b>Study from Life and Portrait [Painting] :</b></p> <p>Painting from male and females human full figure in different postures. (Draped &amp; undraped)</p> <p>portrait painting in colour. Size full Imperial or bigger.</p> <p><b>Study from Life and Portrait [Sculpture] :</b></p> <p>From male and females human full figure in different postures.</p> <p>(Draped &amp; undraped) figure in Clay.</p> <p><b>Study from Life and Portrait [Applied Art] :</b></p> <p>Detailed study of human head main characteristics of the person on full Imperial or bigger.</p>	Studio Course	2	3	100
BVAD	705	<p><b>Sketching and Drawing from Life- in pencil [Painting]</b></p> <p><b>Sketching and Drawing from Life -in pencil [Sculpture]</b></p> <p><b>Photography [Applied Art]</b></p> <p>Audio Visual Making</p> <ul style="list-style-type: none"> <li>• Understanding Sound</li> <li>• Editing</li> <li>• Construction of a story</li> </ul>	Studio Course	2	3	100
BVAL	706	<p><b>Landscape [Painting]</b> Landscape painting in colour of street scenes.</p> <p>Market Areas. Village surroundings, River Bank etc.</p>	Studio Course	2	3	100



		<p><b>Bronze Casting [Sculpture]</b> Understanding various types of Sculptures, their compositional problems.</p> <p>Evolving independent style, manner and technique for free and personal expression.</p> <p><b>Illustration [Applied Art]</b></p> <p>Illustration for magazine double spread.</p>				
BVAO	707	<p><b>Copy from old Masters [Painting]</b></p> <p>Study in depth: the style, manner and techniques of Indian and European paintings.</p> <p>18<sup>th</sup> century onwards.</p> <p><b>Stone Carving [Sculpture]</b> Carving different kind of stone with a conceptual statement.</p> <p><b>Press Ad, Poster And Hording [Applied Art]:</b></p> <p>Mini Campaign-Concept based creative poster, hording and Press ad adaptation of traditional and classical visual with the help of software's or manual.</p>	Studio Course	2	2	100
BVAM	708	<p><b>Mural/ Fresco [Painting]</b></p> <p>Execution of mural / fresco on the wall.</p> <p><b>Ceramic and Terracotta [Sculpture]</b></p> <p>Execution of ceramic sculpture with different method and technique with glaze, earthenware and stoneware techniques both.</p> <p><b>Computer Graphic [Applied Art]:</b></p> <p>5 creative designs related to mini campaign, with the help of software.</p>	Studio Course	2	2	100

BVPM	709	<p><b>Print Making [Painting]</b></p> <p>Experiment with different Medium and Form to develop their own individuality.</p> <p><b>Direct Metal Sculpture</b></p> <p>Execution of bronze casting sculpture.</p> <p>Knowledge of Patina.</p> <p><b>Packaging And Display [Applied Art]:</b></p> <p>5 creative packaging and display designs related to mini campaign, with the help of software.</p>	Studio Course	2	2	100
<b>Total Credit of VII-Semester</b>				20		900
<b><u>VIII-Semester</u></b>						
BVAH	801	<p><b>History of Visual Arts :</b></p> <p>Paper title- Trends in contemporary Indian painting &amp; Indian sculpture.</p> <p>Section A:</p> <p>A- Revivalist Trends in Indian painting-(A short study).</p> <p>B- Contemporary Indian painting- an appraisal.</p> <p>C- Art and Artists of Influential art groups:- progressive art group, F.N. Souza, M.F. Hussain, S.H. Reza, A.R.</p> <p>Shilpi chakra- Kanwal Krishna, K. S. Kulkarni, B.C. Sanyal.</p> <p>Bombay Group- K.K. Hebbar, S.D. Chawda, V.S. Gaintore.</p> <p>Section B:</p> <p>A- The academic &amp; revivalist tradition in contemporary Indian sculpture-</p> <p>(A short study)</p>	Core Theory Course	3	1	100

		<p>B- Life and works of eminent sculpture of India.-</p> <p>D.P. Rai Chowdhery, Ram kinkar Baij, Shankho Chowdhery, Dhan Raj bhagat.</p> <p><b>Suggested Readings :</b></p> <ol style="list-style-type: none"> <li>1. Mamta Chaturvedi - Saundarya Shastra (Hindi)</li> <li>2. Mamta Chaturvedi - Samkalina Bhartiya Kala (Hindi)</li> <li>3. A.B. Verma - Bhartiya Chitrakala Ka Itihas (Hindi)</li> <li>4. R.A. Agrawal- Kala Vilas (Hindi)</li> <li>5. Bhanu Agrwal- Bhartiya Chitrakala Ke Mula Srota (Hindi)</li> <li>6. M.L. Ahuja - Eminent Indians : Ten Great Artists</li> <li>7. Parasram Mangharam - Raja Ravi Verma (The Painter - 1948-1906)</li> <li>8. Marg. Vol. 16 (Dec. - Sept. 1962-63)</li> <li>9. Manifestations (Indian Art in the 20<sup>th</sup> century)</li> <li>10. Manifestations (100 Artists)</li> <li>11. B.L. Malla - Beauty in Indian Art</li> <li>12. Balram Srivastava - Nature of Indian Aesthetics</li> <li>13. Vivan Sundaram and others - Amrita Sher Gil</li> <li>14. A.K. Goomaswamy - The Dance of Shiva</li> <li>15. A.K. Goomaswamy - Transformation of Nature into Art</li> <li>16. Krishna Chaitanya - Indian Painting - Modern period</li> <li>17. Lalit Kala Academy Monographs on Indian Modern Painters, Sculptors &amp; Potters</li> <li>18. Nimala Patwardhan- Handbook for Potters</li> <li>19. David Leach - Pottery and the Legacy of Sardar Gurucharn Singh</li> <li>20. J.I.S.O.A.- Special issue on A.N. Tagore</li> <li>21. Rajendra Bajpal - Saundarya (Hindi)</li> <li>22. K.C. Pandey - Swatantra Kala Shastra (Hindi)</li> <li>23. Padma Agrawal - Pratikrad (Hindi)</li> </ol>				
BVMT	802	<p><b>Material and Method, Aesthetics and Art Criticism :</b></p> <p><u>(1) Technique of Encaustic mural painting.</u></p> <p><u>(2) Technique of mosaic.</u></p> <p><u>(3) Technique of Indian miniature painting :</u></p> <p>(a) Support , (b) Pigment (c) Brush (d) methods of Drawing , (e) methods of coloring and finishing, (f) methods of Burnishing</p> <p><u>(4) Technique of Tempera painting :</u></p> <p>(a) Mixing the tempera preservatives. (b) Tempering the pigment (C) Handling the colors (d) Basic principles of Tempera (e) Varnishing of Tempera painting. (f) Supports of</p>	Core Theory Course	3	2	100

		<p>carriers of tempera painting and (g) Grounds.</p> <p>(5) <u>Gesso Grounds</u>: (a) Application of Gesso.(b) Scraping of Gesso.(c) Scraping and stoning.</p> <p>(6) <u>Study of Materials and Methods at Lithography</u>: (a) Preparation of stone.(b) Image on stone with crayons and touché ink (c) Use roller and press (d) Printing Process</p> <p><b>Sculpture –</b></p> <p>Knowledge of different kind of contemporary sculpture technique and critical analysis of major contemporary artist. Experiences of technique in wood and stone carving and bronze casting and other possibilities.</p> <p><b>Applied Art-</b></p> <p>Different functions of Advertising Business Research and Motivational Research -present and future action.</p> <p>Importance of Marketing and Consumer Behavior in Advertising.</p> <p><u>Suggested Readings :</u></p> <ol style="list-style-type: none"> <li>1. <i>The Painters Craft by Rolf Mayer, Pab: D. Van Nostrand Company</i></li> <li>2. <i>The Artists Hand Book, by Ray Smith, D.K. Limited</i></li> <li>3. <i>The Painters Methods &amp; Materials by A.P.Laurie</i></li> <li>4. <i>The Art of Mosaic by Sarah Kelly, Search Press</i></li> <li>5. <i>Bhartiya Chitra Kala ke Mool Srota by Bhanu Agrawal</i></li> <li>6. <i>Roopaprad Kala ke Mooladhar by Agrawal</i></li> </ol>				
BVAC	803	<p><b>Composition [Painting] :</b></p> <p>Understanding various types of painting and the compositional problems.</p> <p>Evolving independent style, manners and techniques for free and personal expression.</p>	Studio Course	2	3	100

		<p><b>Composition [Sculpture] :</b> Composition in clay with a conceptual remarks and execution in three permanent medium.</p> <p><b>Show Card, Book Cover And Lettering [Applied Art]:</b> Practical exercise for product or social topic given in class by using different techniques, stylized typography and with the help of Corel and Photoshop.</p>				
BVAP	804	<p><b>Study from Life and Portrait [Painting]:</b> Full figure study in multicolor. Size full Imperial and bigger</p> <p><b>Study from Life and Portrait [Sculpture] : in Clay</b></p> <p><b>Study from Life and Portrait [Applied Art] :</b> Study from draped and undraped human figure in color.</p>	Studio Course	2	3	100
BVAD	805	<p><b>Sketching and Drawing from Life in pencil [Painting]</b></p> <p><b>Sketching and Drawing from Life in pencil [Sculpture]</b></p> <p><b>Photography [Applied Art]</b></p> <p>Audio Visual Making</p> <ul style="list-style-type: none"> <li>• Working in time line</li> <li>• Submission of projects</li> </ul>	Studio Course	2	3	100

BY	806	<p><b>Landscape [Painting]</b></p> <p>Landscape in different medium on paper and canvas (on the spot and in the studio both)</p> <p><b>Bronze Casting [Sculpture]</b> Understanding of different kind of bronze casting technique and its possibilities and also execute sculpture in any technique.</p> <p><b>Illustration [Applied Art]</b></p> <p>Story book</p>	Studio Course	2	3	100
BVAO	807	<p><b>Copy from old Masters [Painting]</b></p> <p>Study in depth: the style, manner and techniques of Indian and European paintings.</p> <p>18<sup>th</sup> century onwards.</p> <p><b>Stone Carving [Sculpture]</b></p> <p>Execution of stone sculpture from our concept with conceptual statement.</p> <p><b>Press Ad, Poster And Hording [Applied Art]:</b></p> <p>Creative digital poster, hording and Press ad by using Corel, Photoshop and make a major campaign with 16 works.</p>	Studio Course	2	2	100
BVAM	808	<p><b>Mural/ Fresco [Painting]</b></p> <p>Execution of mural / fresco on the wall.</p> <p><b>Ceramic and Terracotta [Sculpture]</b></p> <p>Execute ceramic sculpture with conceptual remarks.</p>	Studio Course	2	2	100

		<p><b>Computer And Graphics [Applied Art]:</b></p> <p>5 creative designs related to major campaign, with the help of software.</p>				
BVPM	809	<p><b>Print Making [Painting]</b></p> <p>Experiment with different Medium and Form to develop their own individuality.</p> <p><b>Metal Casting [Sculpture]</b></p> <p>Execute bronze sculpture in any lost wax technique with conceptual remarks.</p> <p><b>Packaging And Display [Applied Art]:</b></p> <p>5 creative packaging and display designs related to major campaign, with the help of software.</p>		2	3	100
		<b>Total</b>		20		900
		<b>Total Credit requirement of BVA Painting, Sculpture and Applied Art Course</b>			176	



2024/25

**Dr. Rammanohar Lohia Avadh University,  
Ayodhya-224001 (Uttar Pradesh)**

**DEPARTMENT OF FINE ARTS**

Program

**MASTER OF ARTS**

Subject

**Drawing and Painting  
(M.A.-Drawing and Painting)**

Date of  
BOS  
19/03/24

**2<sup>nd</sup> -Years -4<sup>th</sup> Semesters  
Post Graduate Programme**

**COURSE / SYLLABUS**

As per NEP

सत्र: 2024-25

Prof. Radan Lal  
(Lucknow  
univ)  
(Lucknow)  
Prof. R. M. Mishra  
(B.A.U)  
on line

Date  
17/3/24  
Prof. Sakuntal  
Bhatia  
(Dean)

Jayendra  
Mishra  
Dr. Jayendra  
Mishra  
(Co-ordinator)

Dr. Sasita  
Srivastava (Dean)  
Dr. R. M. L. A. U.

Prof. Rajendra Kumar  
Shankar  
Wardha  
(Lucknow)

Head  
Dept of - Adult & Continuing Education  
Dr. R.L.A. University, Ayodhya





DR. RAMMANOHAR LOHIA AVADH UNIVERSITY,  
AYODHYA

Structure of Syllabus as per NEP

Program: Master of Arts (M.A)

Subject-Drawing and Painting

BOS

Date 19/3/2024

Syllabus Structure Developed by				
S.No	Name of Expert/ BOS Member	Designation & Department	College/ University	Signature
1.	Prof. Ashutosh Sinha	Deen Arts and Humanities	Economic and Rural Development Department Dr. Rammanohar Lohia Avadh University, Ayodhya	<i>Ashutosh Sinha</i> 19/3/24
2.	Dr. Surendra Mishra	Co-ordinator Department of Fine Arts	Dr. Rammanohar Lohia Avadh University, Ayodhya	<i>Surendra Mishra</i> 19/03/24
3.	Prof. Pandey Rajeevnayan	Professor & Head Department of Fine Arts	Dr. Shakuntala Mishra National Rehabilitation University, Lucknow	<i>Pandey Rajeevnayan</i>
4.	Dr. Ratan Kumar	Associate Professor & Head Department of Fine Arts	College of Arts, Lucknow University, Lucknow	<i>Ratan Kumar</i>
5.	Prof. R. N. Mishra	Former Dean, Professor & Head Department of Fine Arts	B.H. U., Varanasi	<i>R. N. Mishra</i>
6.	Dr. Sarita Dwivedi	Assistant Professor (Contractual) Department of Fine Arts	Dr. Rammanohar Lohia Avadh University, Ayodhya	



DR. RAMMANOHAR LOHIA AVADH UNIVERSITY, AYODHYA

Structure of Syllabus as per NEP

Program: Master of Arts (M.A.) Subject – Drawing and Painting

Course Code		Course Title	Credits	T/P	Evaluation	
A	B				CIE	ETE
A	B	C	D	E	F	G
<b>B.A. 4<sup>th</sup> YEAR - 7<sup>th</sup> SEMESTER &amp; M.A. 1st YEAR - 1st SEMESTER I</b>						
A210701T	CORE-1	Trends & Traditions of Indian Art	05	T	25	75
A210702T	CORE-2	Philosophy of Art & Aesthetics	05	T	25	75
A210703P	CORE-3	Creative Composition	05	P	50	50
A210704P	CORE-4	Portraiture-I	05	P	50	50
A210705P	Open Elective	Landscape	04	P	50	50
A210706P	Open Elective (Select any one)	Print Making/Textile Design	04	P	50	50
A210707P	Research Project	Exhibition/ Art Fair	04		50	50
Total			28		300	400
						700
<b>B.A. 4<sup>th</sup> YEAR - 8<sup>th</sup> SEMESTER &amp; M.A. 1st YEAR - 2<sup>nd</sup> SEMESTER I</b>						
A210801T	CORE-1	Modern and Contemporary Indian Art	05	T	25	75
A210802T	CORE-2	Philosophy of Art & Aesthetics-II	05	T	25	75
A210803P	CORE-3	Advanced Creative Composition	05	P	50	50
A210804P	CORE-4	Portraiture-II	05	P	50	50
A210805P	Research Project	Field Visit/ Tour- National Level/ Display	04		50	50
Total			24		200	300

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*Govindan  
2022*

~~2<sup>nd</sup> YEAR - 3<sup>rd</sup> SEMESTER~~  
&  
M.A. 2<sup>nd</sup> YEAR - 3<sup>rd</sup> SEMESTER

A210901T	CORE-1	Trends & Traditions of European Art	05	T	25	75
A210902T	CORE-2	Modern and Contemporary Western Art	05	T	25	75
A210903P	CORE-3	Pictorial Creative Composition	05	P	50	50
A210904P	CORE-4	Portraiture / Life Study	05	P	50	50
A210905P	Research Project	Seminar/ Exhibition	04		50	50
Total			24		200	300
					500	

~~2<sup>nd</sup> YEAR - 4<sup>th</sup> SEMESTER~~  
&  
M.A. 2<sup>nd</sup> YEAR - 4<sup>th</sup> SEMESTER

A211001T	CORE-1	Trends & Traditions of European Art-II	05	T	25	75
A211002T	CORE-2	Modern and Contemporary Western Art-II	05	T	25	75
A211003P	CORE-3	Advanced Creative Composition-II	05	P	50	50
A211004P	CORE-4	Creative Landscape in All Medium	05	P	50	50
A211005P	Research Project	Dissertation/ Display & Viva-Voce	04		50	50
Total			24		200	300
					500	

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(Dr. Surendra Mishra)  
Coordinator



DR. RAMMANOHAR LOHIA AVADH UNIVERSITY, AYODHYA

Structure of Syllabus as per NEP

Program: Master of Arts (M.A.) Subject – Drawing and Painting

B.A Drawing and Painting – 7th SEMESTER (SPRING)

M.A Drawing and Painting - 1st SEMESTER (SPRING)

DETAILED SYLLABUS (Theory & Practical)

Examination/ Paper	Syllabus	Credits
<p><b>Paper-I</b> Course Code- A210701T</p> <p><b>Trends &amp; Traditions of Indian Art</b></p>	<p>UNIT I- Critical study and analyses of Pre-Historic Art</p> <p>UNIT II- Critical study and analyses of Jogimara, Ajanta caves.</p> <p>UNIT II- Critical study and analyses of Bagh, Ellora, Elephanta, Badam caves etc .</p> <p>UNIT III-Critical analyses of Jain, Pala, Aprabhanshapainting</p> <p>UNIT IV-Critical study and analyses of Rajasthani Painting.</p> <p>UNIT V- Critical analyses of Mughal &amp; Pahari School of Painting</p>	05
<p><b>Paper-II</b> Course Code- A210702T</p> <p><b>Philosophy of Art &amp; Aesthetics</b></p>	<p>UNIT I- Critical study and analyses of basic concept of Eastern &amp; Western aesthetics.</p> <p>UNIT II- Critical study and analyses of the scope of aesthetics, its relation to Science and Philosophy</p> <p>UNIT III-Critical study and analyses of comparative study of Painting, Music &amp; Poetry.</p> <p>UNIT IV-Critical study and analyses philosophy of Myths and Religious thoughts.</p> <p>UNIT V- Critical study and analyses of concept of art and beauty with special reference to thinkers such as Plato, Aristotle, Baumgarten, Kant, Hegel, Rogerfry, Clive Bell, Tolstoy.</p>	05
<p><b>Paper-III</b> Course Code- A210703P</p> <p><b>Creative Composition</b></p>	<p>Creative expression in Semi-realistic Style on social, political, mythological, intuitional and contemporary thought etc. with Water Colour/Acrylic on Board/Canvas.</p> <p>Sessional: 06 works (30"x36", 60"x 36"etc.)</p>	05
<p><b>Paper-IV</b> Course Code- A210704P</p> <p><b>Portraiture-I</b></p>	<p>Advanced Compositional Portrait from Life. Male/female/children/ babies with facial features and expressions, in different settings, Rapid sketches with charcoal, Pen/ink, water colour and crayon. Outdoor sketching, emphasis on personal style/technique on paper/board.</p> <p>Sessional: 10 works (Size-1/2 Imperial)</p>	05

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<p><b>Paper-V</b> Course Code- A210705P</p> <p>Landscape (Open Elective)</p>	<p>Landscape Painting can be done in realistic , creative or in any style. study of ground and tree with special effects of environment and also effects of Light &amp; Shadows.</p> <p>Sessional: 10 works (Size-1/2 Imperial)</p>	04
<p><b>Paper-VI</b> Course Code- A210706P</p> <p>Print Making/ Textile Design (Select any one)</p>	<p>Study of sketches and Linocut with the final print. Lino block print should not exceed 8x10 Inches. Sessional: 10 works /</p> <p>Study of Traditional textiles of different states of India with reference to its historical significance, technique, color &amp; motifs, construction of the famous Textile Design. Sessional: 10 works</p>	04
<p><b>Paper-VII</b> Course Code- A210707P</p> <p>Exhibition / Art Fair (Research Project)</p>	<p>Exhibition &amp; Display, End of the Semester.</p>	04

**B.A Drawing and Painting – 8<sup>th</sup> SEMESTER(AUTUMN)**

**M.A Drawing and Painting - 2nd SEMESTER (AUTUMN)**

**DETAILED SYLLABUS (Theory & Practical)**

Examination/ Paper	Syllabus	Credits
<p><b>Paper-I</b> Course Code-A210801T</p> <p>Modern and Contemporary Indian Art</p>	<p><b>UNIT I</b> - Critical study and analyses of Company School of Paintings and their painters.</p> <p><b>UNIT II</b> - The renaissance school of Paintings and their painters'. Tagore, Nand Lal Bose, K.N.Majumdar, Khastgir, A.K. Halder etc. New Trends in Modern Indian Painting and them Painters: R.N. Tagore, G.N. Tagore, Jamini Roy, Anrita Shergil. Raja Ravi Verma, Ram Kinkar etc.</p> <p><b>UNIT III</b>- Critical study and analyses of Contemporary art of India, Art Movement of India such as Progressive Art Group, Shilpi Chakra, Samikshavad</p> <p><b>UNIT IV</b>- Critical analyses of</p>	05

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	<p>Important painters and Sculptors and their work – Roerich, Souza, Raza, M.F. Hussain, Tayab Mehta, K.S. Kulkarni, RamKumar, Manjeet Bava, J. Swaminathan, G. R. Santosh, Himmat Shah Jeram Patel, Ramchandran, Bhupen Khakkar, R.S.Bist, M. L. Nagar, A. S. Pawar, Satish Chandra, B.N.Arya, Ram Chandra Shukla etc.</p> <p>UNIT V- Critical study and analyses of the impact of Folk, Tribal and Classical. India Current Trends in Indian art scenario.</p>	
<p><b>Paper-II</b> <b>Course Code-A210802T</b> <b>Philosophy of Art &amp; Aesthetics-II</b></p>	<p>UNIT I. Oriental aesthetics and its scope, basic principles of Indian philosophy and religious thoughts .</p> <p>UNIT II -Art and Communication, Art and tradition, Art &amp; Expression, Art &amp; Religion, Art &amp; Symbolism Art &amp; Design, Art &amp; Society.</p> <p>UNIT III- Theories of Rasa and Rasanispati and Indian thinkers.</p> <p>UNIT IV- Study of Aesthetical concepts and Principles in ancient Indian text.</p> <p>UNIT V- Art criticism in the Indian Socio-Political context, Impact of Industrialization.</p>	<b>05</b>
<p><b>Paper-III</b> <b>Course Code-A210803P</b> <b>Creative Composition</b></p>	<p>Creative expression in Semi-realistic Style on social, political, mythological, intuitional and contemporary thought etc. with Water Colour/Acrylic on Board/Canvas. <i>Sessional: 10 works (30"x36", 60"x 36"etc.)</i></p>	<b>05</b>
<p><b>Paper-IV</b> <b>Course Code-A210804P</b> <b>Portraiture-II</b></p>	<p>Advanced Compositional Portrait from Life. Male/female/children/ babies with facial features and expressions, in different settings, Rapid sketches with charcoal, Pen/ink, water colour and crayon. Outdoor sketching, emphasis on personal style/technique on paper/board. <i>Sessional: 10 works (Size-1/2 Imperial)</i></p>	<b>05</b>
<p><b>Paper-V</b> <b>Course Code-A210805P</b> <b>Field Visit/ Tour- National Level/ Display</b></p>	<p>Exhibition &amp; Display End of the Semester.</p>	<b>04</b>

B.A Drawing and Painting – 9<sup>th</sup> SEMESTER (SPRING)

M.A Drawing and Painting -3<sup>rd</sup> SEMESTER (SPRING)

**DETAILED SYLLABUS (Theory & Practical)**

Examination/ Paper	Syllabus	Credits
<p><b>Paper-I</b> Course Code-A210901T</p> <p><b>Trends &amp; Traditions of European Art</b></p>	<p>UNIT I -Critical study of Egyptian, Greek, Roman.</p> <p>UNIT II- Critical study Early Christian, Byzantine.</p> <p>UNIT III-Critical study Romanesque &amp; Gothic Art.</p> <p>UNIT IV-Critical study of important Italian Renaissance and their Painters.</p> <p>UNIT V- Mannerism, Baroque &amp; Rococo Painting.</p>	05
<p><b>Paper-II</b> Course Code-A210902T</p> <p><b>Modern and Contemporary Art Western</b></p>	<p>UNIT I - Critical study of- Romanticism and Realism.</p> <p>UNIT II Critical study of Impressionism, Neo Impressionism &amp; Post- impressionism.</p> <p>UNIT III-Critical study of Cubism, Futurism, Fauvism</p> <p>UNIT IV-Critical study of Dadaism, Surrealism.</p> <p>UNIT V- Critical study of Abstraction, Figurative Expressionism,</p>	05
<p><b>Paper-III</b> Course Code-A210903P</p> <p><b>Pictorial Creative Composition</b></p>	<p>The students are required to select a suitable Project for their Art Work in consultation with HOD and work under his guidance or under a teacher approved by him. The emphasis is on the conceptualization and experimentation with following:</p> <p><i>Canvas:</i> with oil/Acrylic/Mix medium/Study of Colour/ Form/Texture on Canvas.</p> <p><i>Collage:</i> with newspaper images/textured cloth/mix media/ any other material.</p> <p><i>Assemblage:</i> Material value by assembling different chosen material on surface.</p> <p>Sessional: 06 Canvas: 04 works Collage: 01 works Assemblage: 01works.</p>	05
<p><b>Paper-IV</b> Course Code-A210904P</p> <p><b>Portraiture /Life Study</b></p>	<p><b>Life Study:</b> Life study from life. Male, female, children and babies with facial features and expressions</p> <p>Rapid sketches with Oil/Acrylic/water colour.</p> <p>Sessional: Canvas: 06 works (Size- 30"x36") Medium- Oil/Acrylic.</p>	05
<p><b>Paper-V</b> Course Code-A210905P</p> <p><b>Seminar/Exhibition</b></p>	<p>Exhibition &amp; Display. End of Semester</p>	04

- B.A Drawing and Painting – 10<sup>th</sup> SEMESTER (AUTUMN)
- M.A Drawing and Painting - 4th SEMESTER (AUTUMN)

**DETAILED SYLLABUS (Theory & Practical)**

Examination/ Paper	Syllabus	Credits
<p align="center"><b>Paper-I</b>  <b>Course Code-A211001T</b>  <b>Trends &amp; Traditions of European Art-II</b></p>	<p><b>UNIT I-</b> Critical study of 17th Century Painters like- Rembrandt, Rubens, Vermeer etc.</p> <p><b>UNIT II-</b> Critical study of 18th Century painting of England, France</p> <p><b>UNIT III -</b> Critical study of 19thC.Painters- G.Courbet,Turner,Constable etc, Referential studies of 20thC Arts <b>UNIT IV</b> Referential studies of main European Sculptures.</p> <p><b>UNIT V-</b> Comparative study of various Stylistic Expressions and his capacity towards an innovative insight into the meaning of style in art history and culture</p>	<p align="center"><b>05</b></p>
<p align="center"><b>Paper-II</b>  <b>Course Code-A211002T</b>  <b>Modern and Contemporary Art Western-II</b></p>	<p><b>UNIT I-</b> Action Painting-Synchronism, Orphism, Raynism, Constructivism etc.</p> <p><b>UNIT II-</b> Critical study of Lyrical Abstraction etc. Kinetic art, Computer art</p> <p><b>UNIT III-</b> Critical study of Conceptual art, Pop, Op art etc.</p> <p><b>UNIT IV-</b>Critical study Installation, Graffiti, Live art.</p> <p><b>UNIT V-</b> Critical study of Digital art, Virtual art &amp; Current Trends</p>	<p align="center"><b>05</b></p>
<p align="center"><b>Paper-III</b>  <b>Course Code-A211003P</b>  <b>Advanced Creative Composition-II</b></p>	<p>The students are required to select a suitable Project for their Art Work in consultation with HOD and work under his guidance or under a teacher approved by him. The emphasis is on the conceptualization and experimentation with following:</p> <p><i>Canvas:</i> with oil/Acrylic/Mix medium/Study of Colour/Form/Texture on Canvas.</p> <p><i>Collage:</i> with newspaper images/textured cloth/mix media/ any other material.</p> <p><i>Assemblage:</i> Material value by assembling different chosen material on surface.</p> <p>Sessional: 06 Canvas: 04 works, Collage: 01 works, Assemblage: 01 works .</p>	<p align="center"><b>05</b></p>





<p><b>Paper-IV</b>  <b>Course Code-A211004P</b>  <b>Creative Landscape in</b>  <b>All Medium</b></p>	<p>Landscape Painting can be done in realistic , creative or in any style. And Landscape painting from sight in watercolor with proper handling of medium and perspective,study of ground and tree with special effects of environment and also effects of Light &amp; Shadows.  Advanced landscape  <i>Sessional: 10 works (Size-1/2 Imperial)</i></p>	<p><b>05</b></p>
<p><b>Paper-V</b>  <b>Course Code-A211005P</b>    <b>Dissertation/ Display</b>  <b>&amp;</b>  <b>Viva-Voce</b></p>	<p><b>Dissertation:</b>  A critical and analytical aspect of 20th century with special reference to <b>Modern &amp;Contemporary Arts</b> trends. Concept of <b>Aesthetics or Philosophy</b>. or any other new relevant topic including experimentation. Exhibition &amp; Display, End of Semester</p>	<p><b>04</b></p>





Dr. Rammanohar Lohia Avadh University, Ayodhya (U.P)

Department of Fine Arts

Course / Syllabus

Of

Master of Fine Arts- Paintings  
(MFA-Paintings)

(2<sup>nd</sup> -Years -4<sup>th</sup> Semesters)  
Professional Degree Programme

W.E.E. Session 2024-25 Onwards

Dr. Sevanada Mishra  
(Co-ordinator)

Head  
Dept of - Adult & Continuing Education  
Dr. R.L.A. University, Ayodhya

Date of  
BOS  
19/03/24

19/3/24  
Prof. Ashutosh  
Sinha  
(Dean)

Prof. R. M. L. A. Y  
DR. S. M. R. Y  
L. V  
Sinha

Prof. Ratan  
L. V  
(Co-ordinator)  
Prof. R. M. L. A. Y  
B. H. D  
(Co-ordinator)

Dr. Sarita  
Debnath  
DR. R. M. L. A. Y



DR. RAMMANOHAR LOHIA AVADH UNIVERSITY,  
AYODHYA

Structure of Syllabus

Program: Master of Fine Arts (M.F.A)

Subject- Painting

BOS

Date 19/3/2024

Syllabus Structure Developed by				
S.No	Name of Expert/ BOS Member	Designation & Department	College/ University	Signature
1.	Prof. Ashutosh Sirha	Deen Arts and Humanities	Economic and Rural Development Department Dr. Rammanohar Lohia Avadh University, Ayodhya	
2.	Dr. Surendra Mishra	Co-ordinator Department of Fine Arts	Dr. Rammanohar Lohia Avadh University, Ayodhya	
3.	Prof. Pandey Rajeevnayan	Professor & Head Department of Fine Arts	Dr. Shakuntala Mishra National Rehabilitation University, Lucknow	
4.	Dr. Ratan Kumar	Associate Professor & Head Department of Fine Arts	College of Arts, Lucknow University, Lucknow	
5.	Prof. R. N. Mishra	Former Dean, Professor & Head Department of Fine Arts	B.H. U., Varanasi	
6.	Dr. Sarita Dwivedi	Assistant Professor (Contractual) Department of Fine Arts	Dr. Rammanohar Lohia Avadh University, Ayodhya	

**ORDINANCE OF MASTER OF FINE ARTS- PAINTINGS  
(MFA-PAINTINGS)  
DEPARTMENT OF FINE ARTS  
DR. RAMMANOHAR LOHIA AVADH UNIVERSITY, AYODHYA (U.P)**

*(TWO YEARS/ FOUR SEMESTERS PROFESSIONAL DEGREE PROGRAMME)*

**DURATION OF THE COURSE:**

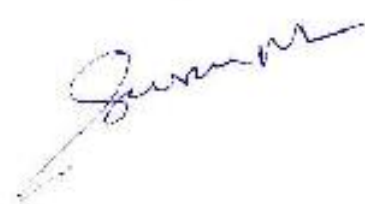
The Master of Fine Arts Painting (MFA-Painting) course shall extend over a period of two years comprising of Semester pattern extends from July to December and January to June including admission and examination period for each Semester. Examinations shall be conducted at the end of Semester for the respective subjects.

**ELIGIBILITY FOR ADMISSION TO THE COURSE:**

Candidate for admission to the Master of Fine Arts Painting course shall be required to have completed BVA/ BFA/B.FINE examination from any recognised University.

**MASTER OF FINE ARTS SPECIALIZATION IN:**

- Creative Painting
- Creative Landscape
- Portrait
- Graphics (Print Making)
- Mural



TOTAL SEATS: 30

Creative Painting	10
Creative Landscape	05
Portrait	05
Graphics(Print Making)	05
Mural	05

MARKS:

TOTAL CREDITS OF THE COURSE: 80

Year	1 <sup>st</sup> Semester		2 <sup>nd</sup> Semester		Total
M.F.A 1 <sup>st</sup> year	Theory		Theory		1000
	Philosophy of Art	100	Philosophy of Art	100	
	History of Arts	100	History of Arts	100	
	Practical (Studio Course)		Practical (Studio Course)		
	Examination	100	Display	125	
	Display	100	Examination	100	
	Viva - Voce	50	Seminar (Annual)	125	
	450		550		
Year	3 <sup>rd</sup> Semester		4 <sup>th</sup> Semester		Total
M.F.A 2 <sup>nd</sup> year	Theory		Theory		1000
	Philosophy of Art	100	Philosophy of Art	100	
	History of Arts	100	History of Arts	100	
	Practical (Studio Course)		Practical (Studio Course)		
	Examination	100	Display	125	
	Display	100	Examination	100	
	Viva - Voce	50	Dissertation (Annual)	125	
	450		550		

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**COURSE/CREDIT STRUCTURE OF M.F.A.  
(SEMESTER-WISE)**

**MASTER OF FINE ARTS  
(M.F.A)**

FOUNDATION					
Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
MFAP 101	<p align="center"><b><u>Philosophy of Art</u></b></p> <p><b>Unit I-Occidental Aesthetics:</b> Aspects of Aesthetics in relation with arts, ideology, Philosophy and science.</p> <p><b>Unit II- Analytical study in comparison with other Fine Arts like music and literature etc.</b></p> <p><b>Unit III-Aspect of Oriental Aesthetics:</b> Introduction to the basic principles of Indian Philosophy, Culture and Religion from Vedic to Bhakti and Suficults in relation to Art and aesthetics.</p> <p><b>Unit IV</b> Metaphysical and Mythological nature of Indian Art; and their influence on the evolution of aesthetic concepts and FINE imagery.</p>	Core Theory Course	4	2	100
MFA H 102	<p align="center"><b><u>History of Art</u></b></p> <p><b>Unit I-Modern Art:</b> Modern western Art movements from mid-19th century onwards.</p> <p><b>Unit II- Movements:</b> Romanticism, Realism, Impressionism.</p> <p><b>Unit III- Movements:</b> Post Impressionism, Fauvism, cubism.</p> <p><b>Unit IV- Movements:</b> Expressionism, Dada, Surrealism.</p>	Core Theory Course	4	2	100
SPECIALIZATION IN PRACTICAL					
MFA CP 103	<p align="center"><b><u>Creative Painting</u></b></p> <p>The Student will develop an individualistic idiom around the images/motifs/concepts with preliminary drawings, layouts and field work.</p>	Core Practical	12	4	250

		<p>Medium: Oil/Water/ acrylic/Tempera etc.  <b>Minimum Size: 30" x 22".</b>  <b>Sessional Works:</b></p> <ul style="list-style-type: none"> <li>• 20 Creative Painting (Minimum)</li> <li>• 300 Sketches.</li> </ul>				
MFA CL	103	<p><b><u>Creative Landscape</u></b>  Study of forms, color and different type of perspective showing a particular time of day i.e. day or night.  <b>Medium:</b> Oil/Water/ acrylic/ Tempera etc.  <b>Minimum Size: 30" x 22".</b>  <b>Sessional Works:</b></p> <ul style="list-style-type: none"> <li>• 20 Landscapes Painting (Minimum)</li> <li>• 300 Sketches.</li> </ul>	Core Practica I	12	4	250
MFA PO	103	<p><b><u>Portrait</u></b>  Portrait Painting from life- Male/female/children /babies with different facial features and expressions in academic, realistic and idealistic style on canvas.  <b>Medium:</b> Oil/Water/ acrylic/ Tempera etc.  <b>Minimum Size: 30" x 22".</b>  <b>Sessional Works:</b></p> <ul style="list-style-type: none"> <li>• 20 Portrait Painting (Minimum)</li> <li>• 300 Sketches.</li> </ul>	Core Practica I	12	4	250
MFA PM	103	<p><b><u>Graphics (Print Making)</u></b></p> <ul style="list-style-type: none"> <li>• Exercise on creating a Linocut mono print.</li> <li>• Making block print with objects selected at random in one's environment: Students will collect objects of different textures both natural as well as man-made to use as blocks.</li> <li>• Making a stencil print for printing.</li> </ul> <p><b>Medium:</b> Lino, Linocut (or woodcut) Tools (blades (V and U shapes), Printing Ink, Printing Paper, Roller (or brayer), Palette Knife etc.  <b>Minimum Size: 5" x 7"</b>  <b>Sessional Works:</b></p> <ul style="list-style-type: none"> <li>• 20 Graphics Print (Minimum)</li> <li>• 300 Sketches (Minimum)</li> </ul>	Core Practica I	12	4	250
MFA MU	103	<p><b><u>Mural</u></b>  Meaning and material value, social value of Mural Painting: Traditional Technique (Jaipur/Fresco Bono/Sacco) of Mural in figurative Style on social, Mythological, and Literary etc. subjects on board.  <b>Medium:</b> Tempera / Acrylic colour on Board/Tile/Wall etc.</p>	Core Practica I	12	4	250

		Minimum Size: 30" x 36" Sessional Works: • 20 Murals(Minimum) • 300 Sketches (Minimum)				
		<b>Credit of I-Semester</b>		<b>20</b>		<b>450</b>
<b>II-Semester</b>						
<u>COURSE CODE</u>		<u>COURSE TITLE</u>	<u>Nature of Course</u>	<u>Credit</u>	<u>Assignments</u>	<u>Mark</u>
MFAP	201	<b><u>Philosophy of Art</u></b>  Unit I -Occidental Aesthetics.  Principles of aesthetics of aesthetics of significant periods of Art history; with special reference to early Greek, Roman, Medieval and Renaissance and post Renaissance periods including the concepts of great western thinkers of respective periods and origins. Important Modern thinkers and their theories.  Unit II -Oriental Aesthetics. Bharat Muni and History of Rasa Siddhanta. Other commentators on Rasa Siddhanta. Kinds of Rasas; their interpretation and application. Unit III- The theory of Sublimation and experience of Rasa, and its place in other Fine Arts. The place of Sthai Bhava, Anubhava Vibhava and Sahachari Bhava in Ras Nishpatti; their definitions and divisions. Unit VI- Supreme bliss in arts, and its relationship with Religion, Philosophy and Metaphysics. Modern Indian aesthetics and new thinkers.	Core Theory Course	4	2	100
MFA H	202	<b><u>History of Art</u></b>  Unit I -Modern Art Movements: Futurism, Abstract Art, Unit II - Movements Abstract Expressionism, Unit III - Movements Pop Art, Minimal Art Unit IV - Movements Neo-Realism.	Core Theory Course	4	3	100



		<p><u>Suggested Reading:</u></p> <ol style="list-style-type: none"> <li>1. Yashodhara Dalmia – The Making of Modern Indian Art- The Progressives</li> <li>2. P.N. Mago – Delhi Silpi Chakra- The Early Years</li> <li>3. Yashodhara Dalmia – Memory, Metaphor, Mutations – Contemporary Art of India and Pakistan</li> <li>4. Lalit Kala Akademi Monographs on Painters covered during the Semester</li> <li>5. Geeta Kapur – When was Modernism</li> <li>6. Neville Tuli – The Flamed Mosaic – Indian Contemporary Painting</li> <li>7. J.I.S.O.A. Special Volume on A.N. Tagore</li> <li>8. P. Mangharam – Raja Ravi Verma</li> <li>9. Nandalal Bose – Centenary Volume, 1980</li> </ol>				
MFAS	203	<p><b>Seminar/ Internship</b></p> <p>Each student, in consultation with the guide, shall chose a topic relating to the opted course of study and prepare a paper of about One Thousand words, to be presented in a seminar arranged for the purpose. The reading of the paper shall be followed by a question answer session on the paper read.</p> <p>If needed the presenter will be allowed to take help of audio Fine media (slides or video recording etc.) to establish the statement of the paper presented.</p>	Core Activity Based Course	2	1	100
<b>SPECIALIZATION IN PRACTICAL</b>						
MFA CP	204	<p><b>Creative Painting</b></p> <p>students will continue to work on the Project/ Assignment &amp; will display his/her works at the end of the semester</p> <p>Medium: Oil/Water/ Tempera etc.</p> <p>Minimum Size: 30" x 22"</p> <p>Sessional Works:</p> <ul style="list-style-type: none"> <li>• 20 Creative Painting (Minimum)</li> <li>• 300 Sketches</li> </ul>	Core Practica l	12	4	250
MFA CL	204	<p><b>Creative Landscape</b></p> <p>Developing the sense to feel an atmosphere through direct experiences. i.e. village, Town or</p>	Core Practica l	12	4	250

		city. Medium: Oil/Water/ Tempera etc. Minimum Size: 30" x 22" Sessional Works: <ul style="list-style-type: none"> <li>• 20 Landscapes Painting(Minimum)</li> <li>• 300 Sketches</li> </ul>				
MFA PO	204	<b>Portrait</b> Portrait Painting from life- Male/female/children /babies with different facial features and expressions in academic, realistic and idealistic style on canvas. Medium: Oil/Water/ Tempera etc. Minimum Size: 30" x 22" Sessional Works: <ul style="list-style-type: none"> <li>• 20 Portrait (Minimum)</li> <li>• 300 Sketches</li> </ul>	Core Practica I	12	4	250
MFA PM	204	<b>Graphics (Print Making)</b> <ul style="list-style-type: none"> <li>• Making of mono woodcut print.</li> <li>• Making of woodcut print in colour.</li> <li>• Making a print with silk screen.</li> </ul> Medium: <ul style="list-style-type: none"> <li>• Wood, Woodcut Tools (blades (V and U shapes), Printing Ink, Printing Paper, Roller (or brayer), Palette Knife etc.</li> <li>• silk screen: Inks (plastisol's and water-based) Screen and Wooden Frame, squeegee, Photo emulsion and sensitizer. Bulb, Latex gloves, A pitch black room, Silk Screen Fabric Ink.</li> </ul> Minimum Size: 5" x 7" Sessional Works: <ul style="list-style-type: none"> <li>• 20 Graphics Print (Minimum)</li> <li>• 300 Sketches (Minimum)</li> </ul>	Core Practica I	12	4	250
MFA MU	204	<b>Mural</b> Methods of plastering & making grounds, Transfer of Drawing & Painting on wet and dry background. Different mediums like plaster, Terra-cotta, Ceramics, Stain Glass, Metal etc. Medium: Tempera / Acrylic colour on Board/Tile/Wall etc. Minimum Size: 30" x 36"	Core Practica I	12	4	250

		<b>Sessional Works:</b> • 20 Murals (Minimum) • 300 Sketches (Minimum)				
<b>Credit of II-Semester</b>				<b>20</b>		<b>550</b>
<b>III Semester</b>						
<u>Course Code</u>	<u>Course Title</u>	<u>Nature of Course</u>	<u>Credits</u>	<u>Session</u>	<u>Weeks</u>	<u>Mark</u>
MFA P 301	<b><u>Philosophy of Art</u></b> <b>Unit I-</b> Psychology of Artistic Perception <b>Unit II-</b> Psychological Mechanism of Artistic Creation <b>Unit III</b> Art as an object of Perception	Core Theory Course	4	2	100	
MFA H 302	<b><u>History of Art</u></b> <b>Unit I</b> Modern Indian Art movements from 1800 A.D. to Modern period. <b>Unit II</b> Main movements--European (mainly British) influence on Indian Art. <b>Unit III</b> Nationalist movement, Revival of Traditional Indian Art, Bengali School. <b><u>Suggested Readings:</u></b> <i>as cited under Sem. I</i>	Core Theory Course	4	3	100	
<b><u>SPECIALIZATION IN PRACTICAL</u></b>						
MFA CP 303	<b><u>Creative Painting</u></b> A student will continue to work on the Project / Assignments & will display his/her works at the end of the semester. <b>Medium:</b> Oil/Water/ Acrylic/ Tempera etc. <b>Minimum Size:</b> 30" x 22" <b>Sessional Works:</b> • 15 Creative Painting (Minimum) • 300 Sketches	Core Practica I	12	4	250	
MFA CL 303	<b><u>Creative Landscape</u></b> Developing the skills to feel and express a landscape from nature through life and imagination as well. Study of a part of nature	Core Practica I	12	4	250	

		with environmental effects.i.e. forest, sea, sky and mountain. <b>Medium:</b> Oil/Water/ Acrylic /Tempera etc. <b>Minimum Size:</b> 30" x 22" <b>Sessional Works:</b> • 15 Landscapes Painting (Minimum) • 300 Sketches				
MFA PO	303	<b>Portrait</b> Portrait Painting from life- Male/female/children /babies with different facial features and expressions in academic, realistic and idealistic style on canvas. <b>Medium:</b> Oil/Water/ Acrylic /Tempera etc. <b>Minimum Size:</b> 30" x 22" <b>Sessional Works:</b> • 15Portrait Painting (Minimum) • 300 Sketches	Core Practica I	12	4	250
MFA PM	303	<b>Graphics (Print Making)</b> Techniques: • Dry-point Printing: Create a dry-point print • Etching Printing: Create a etching print • Lithography: Create a lithography print. <b>Minimum Size:</b> 5" x 7" <b>Sessional Works:</b> • 15 Graphics Print (Minimum) • 300 Sketches (Minimum)	Core Practica I	12	4	250
MFA MU	303	<b>Mural</b> Preparing a miniature sketch showing full details, color scheme, size & proportion. Different techniques (Indian & Western). Lectures on methods and possibilities of materials like, plaster, wood, stone, ceramics, mosaic, fiber glass, brass, iron, bronze, aluminum and other mixed medias, Mural design for a specific building alternative visualization model making, execution of Mural.  <b>Medium:</b> Tempera / Acrylic color on Board/Tile/Wall etc. <b>Minimum Size:</b> 30" x 36"	Core Practica I	12	4	250

		Sessional Works: • 15 Murals (Minimum) • 300 Sketches (Minimum)				
			<b>Credit of III-Semester</b>	<b>20</b>		<b>550</b>
<b>IV. Semester</b>						
<u>Course Code</u>		<u>Course Title</u>	<u>Nature of Course</u>	<u>Credits</u>	<u>Assignments</u>	<u>Marks</u>
MFAP 401		<b><u>Philosophy of Art</u></b> <b>Unit I</b> Fundamental Attitude to Art in India Brief Comparison of the Aesthetic Criteria of East & West <b>Unit II</b> Globalization of Art <b>Unit III</b> Some Theories Related to Creativity a) Emotion b) Imagination c) Inspiration d) Intuition e) Imitation	Core Theory Course	4	2	100
MFA H 402		<b><u>History of Art</u></b> <b>Unit I</b> Art and Artists of Pre Independence era and major Centres i.e. <b>Unit II</b> Bombay, Calcutta, Madras, Lahore, Lucknow, Delhi. Art and Artist of post-Independence India. <b>Unit III</b> Establishment of Art Institutions for the furtherance of Arts and cultures comparative study of Modern Art. Prominent artist of contemporary art of India. <b><u>Suggested Readings:</u></b> 1. Lalit Kala Akademi monographs on Painters covered during the Semester 2. R. Siva Kumar – A Ramachandran – A Retrospective 3. R. Siva Kumar – K. G. Subramanyan 4. Geeti Sen – Image and Imagination 5. Ed. G.M. Sheikh – Contemporary Art in Baroda	Core Theory Course	4	3	100

MFA D	403	<p align="center"><b>Dissertation</b></p> <p>Dissertation based on the Project/ Assignment in practical works done by the students with supporting FINEs, to be prepared under the supervision of guide, of maximum 20 typed pages of text with suitable FINEs for final presentation and discussion with the panel members.</p>	Core Activit y Based Course	2	1	100
<b>SPECIALIZATION IN PRACTICAL</b>						
MFA CP	404	<p align="center"><b>Creative Painting</b></p> <p>Students will continue to work on the Project/ assignment &amp; will display his/her works at the end of the semester.  <b>Medium:</b> Oil/Water/ Acrylic /Tempera etc.  <b>Minimum Size:</b> 30" x 22"  <b>Sessional Works:</b></p> <ul style="list-style-type: none"> <li>• 15 Creative Painting(Minimum)</li> <li>• 200 Sketches</li> </ul>	Core Practica 1	12	4	250
MFA CL	404	<p align="center"><b>Creative Landscape</b></p> <p>Developing the skills to express a landscape in a creative way with feeling of colors, textures and different techniques.  <b>Medium:</b> Oil/Water/ Acrylic /Tempera etc.  <b>Minimum Size:</b> 30" x 22"  <b>Sessional Works:</b></p> <ul style="list-style-type: none"> <li>• 15 Landscapes Painting (Minimum)</li> <li>• 200 Sketches</li> </ul>	Core Practica 1	12	4	250
MFA PO	404	<p align="center"><b>Portrait</b></p> <p>Portrait Painting from life- Male/female/children /babies with different facial features and expressions in academic, realistic and idealistic style on canvas.  <b>Medium:</b> Oil/Water/ Acrylic /Tempera etc.  <b>Minimum Size:</b> 30" x 22"  <b>Sessional Works:</b></p> <ul style="list-style-type: none"> <li>• 15 Portrait Painting(Minimum)</li> <li>• 200 Sketches</li> </ul>	Core Practica 1	12	4	250
MFA PM	404	<p align="center"><b>Graphics (Print Making)</b></p> <p>Techniques:</p> <ul style="list-style-type: none"> <li>• Etching Printing: Create a etching print</li> </ul>	Core Practica 1	12	4	250

		<ul style="list-style-type: none"> <li>• Aquatint Printing: Study of Printing Processes</li> <li>• Foil Imaging: Study of Printing Processes</li> <li>• Digital Printing: Study of contemporary digital work.</li> </ul> <p><b>Minimum Size: 5" x 7"</b>  <b>Sessional Works:</b></p> <ul style="list-style-type: none"> <li>• 15 Graphics Print (Minimum)</li> <li>• 200 Sketches (Minimum)</li> </ul>				
MFA MU	404	<p align="center"><b>Mural</b></p> <p>Creative Mural Understanding of the meaning and material value by assembling different chosen material on surface. Experimental/ original composition using advance material, Acsthetic and Social Value of Mural Painting:  <b>Medium:</b> Tempera / Acrylic colour on Board/Tile/Wall etc.  <b>Minimum Size:</b> 30" x 36"  <b>Sessional Works:</b></p> <ul style="list-style-type: none"> <li>• 15 Murals (Minimum)</li> <li>• 200 Sketches (Minimum)</li> </ul>	Core Practica I	12	4	250
<b>Credit of IV-Semester</b>				<b>20</b>		<b>550</b>

**Total Credits in Planning** | **80**

**NOTE:** A student must have to pass any one of the theory courses and the corresponding practical in the intermediate Semesters. The weight of writing exam in the Semesters is equivalent to the weight of a theory exam.

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