

Semester – I
Paper - I
History of Art – 1

Unit - I

- Primitive Art with Reference to Indian Painting – Outline of History of Man and Civilization with Special Reference to important cultures i.e. Pre- Historic Painting,
- Indus Valley and Jogimar
- Uday giri and Khandagiri caves, Bhaja Caves, Nasik Caves

Unit- II

- Ajanta, Sittanvasal, Badami
- Sigiriya Caves, Bhagh Caves

Unit - III

- Elephanta, Ellora
- Mauryan Period, Sunga Period

Unit - IV

- Gupta Period (Temples)

Expected Outcomes:

- Students will recognize and understand major monuments, artists, methods and theories.
- Understanding the assess of the qualities of works of art and architecture in their historical and culture settings.
- Knowledge of social problems should become subjects of Art.

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Suggested Readings:

Text:

Book References:

- A History of Fine Arts in India and the West; Edith Tomory
- Prachin Bhartiya Murtikala; N P Joshi
- Pashchatya Kala; Mamta Chaturvedi
- Uropiya Chitra Kala Ka Itihas; R V Sakhalkar
- Pashim Ki Chitra Kala; Ashok
- World Heritage Monuments and Related Edifices in India, Vol 1; Ali Javed, Tabassum Javed
- The Greeks In India and Bacteria; William Woodthorpe Tarn
- Southern India- A Guide to Monuments Sites and Museums, George Michelle, Roli Books Private Ltd.
- Ancient India, Ramesh Chandra Majumdar 10. Bhartiya Chitrakala; Vachaspati Gairola
- Bhartiya Chitrakalakaitihas ; Avinash Bahadur Varma 12. Kala Vilas (Bhartiya Chitra Kala ka Vikas); R A Agrawal 13. Kala Vimarsh; Dr Awadhesh Misra
- Bhartiya Chitrakalakaitihas ; Bhagvat Sharan Agrawal 15. Bharat ki Chitrakala ; Raikrishna Das
- Bharat Ki Murtikala ; Raikrishna Das 17. Bhartiya Kala Kasinghavlokan; Nand Lal Basu . Bharat Shilp Ke Shadang; Asit Kumar Haldhar 19. Kala Darshan; Shachi Rani Gurtu
- . Bhartiya Chitrakala aivam Murtikalakaitihas ; Dr. Reeta Pratap 21. South Indian Painting; C Shivaram Murti
- History of Indian painting; K Chaitanya 23. Indian Painting; Douglas Barrett and Basil Gray . Ajanta Murals; Ajeet Ghosh
- The Art of India; C Shivaram Murti
- Christian and Oriental Philosophy of art; A K Coomarswamy 27. History of Indian and Indonesian Art; A K Coomarswamy 28. Indian Miniature Painting; M S Randhava
- Indian Painting; Philip S Rawson 30. Album of Indian painting; Mulk Raj Anand
- A History of Fine Arts in India and Ceylon; C Shivram Murti
- Art and Material Culture In the painting of Akabar's Court; Som Prakash Verma 33. Interpretation of indian art; N Bhuvendra
- The Story of Art; E H Gombrich

Web References:

Suggestive digital platforms web link

- <http://www.visual-arts-cork.com/history-of-art.htm>
- <https://www.britannica.com/art/art-history>
- <https://www.invaluable.com/blog/art-history-timeline/>
- <https://www.dummies.com/education/art-appreciation/art-history-timeline/>

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m/s
Rajni
Rakesh Chandra
Shachi Khanna

Semester – I
Paper - 2
Drawing and Colour Studies

Unit - I

- Sketching with various mediums like- Pencil, Pen and Ink.

2 H.W.
- 20 min

Unit - II

- Still Life- Object Drawing with the use of Charcoal Pencil, Colour Pencils, etc.

2 H.W.
- 30 min

Unit - III

- Water Colour, Poster Colour, Color Theory- Colour System (RGB, CMYK, and PANTONE), Colour Wheel, (Primary Secondary and Tertiary Colours), and Colour Dimensions

2 H

Unit - IV

- Still Life- Object, Nature Drawings with Oil Pastel Colour, Dry Pastel Colour.
- Two Dimensional Sketching & Drawing

2 H

EXPECTED OUTCOMES:

- Understanding how to sketch
 - After students understand sketching, they are made to render objects such as fruits, vegetables. Leaf, geometrical shapes, objects of everyday use etc.
 - They are also taught various mediums like - pencil, pen, ink, water colour, oil pastel colour, dry pastel, charcoal pencil, colour pencils etc.
 - Students are now able to understand the significance of colour such as properties of colours, colour wheel and colour value and use it judiciously in the creation of visual works.
-

Reference Books:

- Hayashi Studio, (1944), Water Colour Rendering, Gaphics, Sha Publishing Co. Ltd.
- B. Edwards, (2004), Colour by Betty Edwards: The Course of Mastering The Art of Mixing Colours, Penguin Group Inc, New York. ISBN 1-58542-199-5
- Feisner, E. (2006). Colour Studies, NY USA Fair Child Publications
- Gerritsen Franz (1983). Theory and Practice of Colour. A colour based theory based on the laws of perception. Subsequent Edition Van Nostrand Reinhold Publications.
- Fraser, Tom & Banks Adam. (2004) Designer Colour Manual: The complete Guide to Colour Theory & application, San Francisco, USA, Chronical Books
- Gonnella, Rose & Friedman Max. (2014) Design Fundamentals: Notes on the Colour Theory. First Edition. San Francisco, USA, Peach Pit Press.
- Recker, Kieth & Eiseman Leatrice. (2011). Pantone: The Twentieth Century in Colour.

Amal Kumar
Rakesh Chandra
Pranav
Raj
Anjali

- Mollica, Patti. (2013). ColourTheory : An Essential Guide to Colour from Basic Principals to Practical Applications. San Francisco USA. Walter Foster Publishing.
- Ungar Joseph. (1986) Rendering Mixed Media. NY USA. Watson-Guptill Publication INC US.
- Kasprisin Ron (1999) Design Media; Technique for Water Colour, Pen & Ink, Pastel and Coloured Marker. Hudson County New Jersey, USA. John Willy and Sons.

Web Reference

- <https://drawpaintacademy.com/color-studies/>
 - <https://www.slideshare.net/DhairyataJain/drawing-and-color-studies>
 - <https://stermer-cox.com/2017/03/20/color-studies/>
 - <https://99designs.com/blog/tips/the-7-step-guide-to-understanding-color-theory/>
 - <https://conceptartempire.com/color-study/>
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Ravi

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Rafesh chandru

Shashi Shukla

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Semester – II
Paper - 3
Fundamentals of Art

Unit - I

- Definition of Art
- Basic Elements of Art- Line, Form (shape), Colour, Tone, Texture, Space, Value

Unit II

- SHADANGA- Six Limbs of Indian Art
- Elements of Art : Line, Shape

Unit - III

- Perspective
- Proportion

Unit - IV

- Balance, Unity
- Folk and Traditional Art in Bundelkhand (Chiteri Art)

Expected Outcome:

- Students will know and understand Definitions of Art.
- Understanding in detail theories of Language of Art is based on concept of Fundamental Elements and Principles of Design and Composition.
- Students shall inculcate understanding of fundamentals of art that are 6 Elements of Art- Line, Form (shape), Colour, Tone, Texture, Space
- Understanding doctrines of levels of Composition and Design, and also varies methods and techniques,

Suggested Readings:

Text:

Book References:

- Fundamentals of plastic Arts; Dr. R A Agrawal
- Fundamentals of visual Arts; Munesh Kumar
- Art Fundamentals: Colour, light, Composition, Anatomy, perspective and Depth; 3 D Total publishing
- Perspective Made Easy; Dover Art Instruction
- Art Stairs; Dr. Purnima Tiwari
- Fundamentals of Drawings ; Barrington Barber
- Design Elements: A Graphic Style Manual; Tim Samara
- A Visual language: Elements of Design; Charles D Brown
- Anatomy and Perspective: The Fundamentals Of Figure Drawing; Charles Oliver
- Complete Guide to Materials and Techniques for Drawing and Painting ; Maria Fernanda Canal
- Lalit Kala Darpan - Haryana Board School.

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Rakesh chandra

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- The Painter's Methods and materials; A P Laurie
- Kala Vimarsh : DrAwadheshMisra
- Handmade in India- A geographic Encyclopaedia of Indian handicrafts
- Kalamkari and traditional Design Heritage of India ; ShakuntalaRamani
- Light for Visual Artist: Understanding & Using Visual Light in Art and Design: RichardYot
- Color and Light: A Guide for he Realist Painter: James Gurney,
- Bridgeman's Complete Guide to Drawing From Life: George B Bridgeman
- How to Draw: Drawing and Sketching objects and Environments: Scott Robertson

Web References:

Suggestive digital platforms web link

- <https://drawpaintacademy.com/fundamentals-of-art/>
- <https://conceptartempire.com/what-are-the-fundamentals/>
- <https://thevirtualinstructor.com/artfundamentals.html>

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Semester – II
Paper - 4
Drawing and Sketching

Unit - I

- Sketching Hand and Leg Movement

Unit – II

- Sketching Body Movement with Rhythm.

Unit – III

- Sketching Face Expressions.

Unit – IV

- Sketching Face Expressions with Monochrome Colour.
 - Sketching Body Movement with Monochrome Colour
-

EXPECTED OUTCOMES:

- After one semester of study the student would be able to comprehend the fundamental of sketch and render Head, Body Movements. Hand and Leg Movements,
- Understanding Face Expressions in colour and various mediums.

Reference Books:

- Amaryllis Henderson (2020) ; Drawing and Painting Expressive Little Faces Step by Step Techniques for creating People and Portraits with Personality- Explore Water colors, inks, Markers and More.
- Anatomy for the Artist (2001); Sarah Simblet.
- Anatomy and Drawing: Victor Perard
- The Anatomy & Figure Drawing Artist's Hand Book: Viv Foster
- Classic Human Anatomy: The Artist's Guide to Form, Function, and Movement.
- The Artists Complete Guide to Figure Drawing: A Contemporary Perspective
- On the Classical Tradition: Book By Anthony Ryder.
- The Artist's Complete Guide to Drawing The Head: Book by William Maughan
- The Artist's Complete Guide to Facial Expression: Carry Faigin

Web References:

- <https://thevirtualinstructor.com/blog/the-difference-between-sketching-and-drawing>
 - https://artsandculture.google.com/usergallery/sketching-vs-drawing/kQli55_gYpKhKg
 - <https://www.creativebloq.com/illustration/sketching-tips-beginners-81516497>
-

Semester III
Paper - 5
History of Indian Sculpture

Unit - I

- Bronze Age Sculpture.
- Pre Mauryan Art, Art of Mauryan Period.
- Art of Shunga Period.

Unit - II

- Kushana Art.
- Art of Mathura, Gandhara Art.

Unit - III

- Gupta Period.
- Medieval- c. 600 onwards

Unit - IV

- Folk and Traditional Art in Kashi (Wood Crafts, Textile and Mural)

EXPECTED OUTCOMES:

- Students will Recognize and understand major monuments, artists, methods and theories
- Students able to assess the Quality of works of Art and Architecture in their historical and culture settings
- The student would fully understand how social problems/ environment became subjects of Art.

SUGGESTED READINGS:

- Blurton T. Richard, Hindu Art, 1994, British Museum Press, ISBN 0714114421
- Boardman John, Ed. The Oxford History of Classical Art, 1993, OUP, ISBN 0198143869
- Craven Roy C., Indian Art: A Concise history, 1987, Thames and Hudson (Praeger in USA), ISBN 0500201463
- Harle J. C., The Art and Architecture of Indian Subcontinent, 2nd edn. 1994, Yale University Press. (Pelican History of Art), ISBN 0300062176
- Huntington, Susan I. (1984). The "Paal- Sena" School Of Sculpture. Brill Archive. ISBN 9004-06856-2
- V. S. Agrawal, Indian Art
- V. S. Agrawal, Studies In Indian Art.
- Edith Tomory, A History of Fine Arts In India And West. 9- DrAwadheshMisra :Kala Vimarsh
- N. P. Joshi; PrachinBhartiyaMurtikala
- Raikrishna Das; Bharat Ki Murtikal
- The Art of India; C ShivaramMurti

WEB REFERENCES:

- <https://www.britannica.com/art/Indian->
- https://en.wikipedia.org/wiki/Sculpture_in_the_Indian_subcontinent
- <http://www.visual-arts-cork.com/east-asian-art/indiansculpture.htm>
- <https://www.nga.gov/content/dam/ngaweb/research/publications/pdfs/sculpture-of-india.pdf>

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Semester – III
Paper - 6
Still Life with Colour

Unit – I:

- Sketching Objects with Pencil Drawing and Shading and their inter-relations.

Unit – II:

- Sketching objects with Water Colour.

Unit – III:

- Old Masters Copy work based on Subjects of Still Life

Unit – IV:

- Creative Still Life with Water Colour
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Expected Outcomes:

- The study of this course students will be able to understand how to sketch and render living and non-living objects
 - Students will also learn and practice different types of hand and leg movements, and Face Expressions in colour and various mediums.
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Suggested Readings:

Text:

Book References:

- Painting Still Life in Water Colour by Lesley E. Hollands, Published: 2009, Published by, Crowood Press
- Water Colours, Still Life by Brian Bagnall, Ursula Bragnall, Astrid Hille: Published by Walter Foster Publishing Inc. (1997)
- Learn to Paint in Water Colour Step by Step by William Newton, Published by Search Press, (9 March 2017)
- The Art of Still Life, The Contemporary Guide to Classical Technique, Composition and Painting In Oil By Todd M. Casey, Published By Monacelli Press Inc. (18 Feb 2020)
-

Web References:

Suggestive digital platforms web links

- <https://in.pinterest.com/pin/839851030486826112/>
- <https://www.youtube.com/watch?v=QfBh1COyCYQ>

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Semester – IV
Paper - 7
Art and Culture

Unit -I

- Aesthetics, Arts and Philosophy
- Art and Society

Unit - II

- Art and Beauty
- Feeling and Expression

Unit - III

- Concepts of aesthetics in western Art (ancient Greek Aesthetics, Western Medieval
- Aesthetics, German Writers)

Unit - IV

- Concepts of Aesthetics in Indian Art. Rasas in the Arts
- History, Natyashastra. Indian Philosophers of Art
- Folk and Traditional Art in Gorakhpur (Terracotta Sculpture

EXPECTED OUTCOMES:

- Demonstrate an array of critical approach to the study of art and visual culture.
- Produce an extended work involving visual analysis, reading research, critical thinking, writing and standard methods of documentation

SUGGESTED READINGS:

- Demonstrate an array of critical approach to the study of art and visual culture.
- Produce an extended work involving visual analysis, reading research, critical thinking, writing and standard methods of documentation.
- Bhartiya chitrakalakemoolstrota; BhanuAgrawal
- Indian Painting the lesser known Traditions; Ed. Anna L. Dallapiccola
- Bhartiya Kala Kasinghavlokan; NandLalBasu
- Bharat ShilpKeshadang; AsitkumarHaldhar
- Christian and Oriental Philosophy of art; A k Coomarswamy
- Kala Samayaursamaj; Lalit Kala Akademi, New Delhi
- Interpretation of indian art; N Bhuvendra

- Icon and Idea – The Function of Art in the Development of human Consciousness
- Saundaryashastra ; Dr. Mamta Chaturvedi 10. Saundaryashastra ketatva; Dr. Kumar Vimal 11. Saundarya Shashtra; Dr. Hardwarilal Sharma 12. Saundarya; Dr. Prema Mishra
- Bhartiya Saundaryashastra kibhumika; Nagendra
- Kala Vimarsh : Dr. Awadhesh Misra
- Pashchatya Saundarya Shastrakaltihas; Sunil Kumar Bajpai 16. Indian Folk and Tribal Art, Kumar Anup
- Deshaj Kala; Dr. Hriday Gupta; 2018; published by Vaigyanik tathatknishabdavalayog, Manav Sansadhan Vikas Mantralaya & Hindi Granth Akademi, Jaipur
- Folk Arts of West Bengal and Artist Community, by Tarapada Santra 19. Indian Folk Arts and Crafts, Jasleen Dhameeja; National Book Trust of India 20. Saundarya Shashtra; Dr. Purnima Tewari

WEB REFERENCES:

- <https://swed.bio/focal-areas/approaches/art-culture/>
- <https://www.india.gov.in/topics/art-culture>

Amrta

Rajni

Prachi
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Shashi Kumar

12

Semester- IV
Paper - 8
Nature Study

Unit - I

- Study of plants in pencil light and shade
- Study of plants in Water Colour.

Unit - II

- Study of Flowers in pencil light and shade
- Study of Flowers in Water Colour

Unit - III

- Study of Birds in pencil light and shade
- Study of Birds in Water Colour

Unit - IV

- Study of Animals in pencil light and shade and Water Colour
- Study of Animals in pencil light and shade and Water Colour

Expected Outcomes:

- Observation and study in various rendering Medias and techniques in various light conditions.
- Study of nature and natural structure observed in trees, plants, flowers, animals, insects, rock etc.
- Exercises in various media like pencil, charcoal and pen and ink drawing and rendering from life model study,
- Drawing from memory - to develop the sense of observation and the capacity to retain and recall images and their co-ordination, outdoor sketching and rapid sketching etc.

Suggested Readings:

- The Nature Coloring Book Paperback – September 1, 2015 by Editors of Thunder Bay
- Drawing Flowers by Jill Winch
- Colored Pencil Animal Kingdom (A Guide to Drawing Animals in Living Color) by Liu Xiaone (Author)

Web References:

Suggestive digital platforms web links-

- https://en.wikipedia.org/wiki/Nature_study

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Semester – V
Paper - 9
History of Indian Architecture

Unit – I

- Indus Valley Civilization (2600 BCE- 1900 BCE)
- Ancient Indian architecture, Buddhist Architecture and Indian Rock Cut Architecture

Unit – II

- Foundations of Religious Belief: Intuition, Revelation, Faith and Mystical experience, Attributes of God: Metaphysical and Moral Attributes.

Unit – III

- Arguments for the Existence of God: Ontological, Cosmological, Teleological and Moral Arguments, Nyāya arguments (with reference to the discussion in Udayana's *Nyayakusumanjali*)

Unit – IV

- The problem of Evil and its solutions, Nature of Religious Language: Analogical and Symbolic, Cognitive and Non-cognitive.

EXPECTED OUTCOMES:

- Understanding distinctions between religion, philosophy of religion, Science and theology.
- Understanding debates about foundations of religious belief.
- Understanding arguments to prove the existence of God in classical and Indian philosophy.
- Understanding problems regarding existence of evil and conflicts in attributes of god.
- Understanding different theories of religious language.
- After one semester of study, the student would fully understand the notion of religion and its philosophical exposition.
- The study of this course will provide a smooth entry in the field of analysis, argumentation, theory-formation and criticism.
- It may also be useful for various competitive examinations, academics, government and even private sector job (Human Resource, Ethics-Observer and Philosophical Counsellor).

SUGGESTED READINGS:

TEXT BOOKS:

1. Bhattacharya, H.D., "Foundations of Living Faith", Motilal Banarasi Dass, New Delhi, 1994. Second Edition.
2. Davies, Brian, "An Introduction to the Philosophy of Religion", Oxford University Press, New York, 2004. Third Edition.
3. Hick, John, H., "Philosophy of Religion", Pearson India Educational Services Private Ltd., New Delhi, 2016. Fourth Edition.

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REFERENCE BOOKS:

1. Masih, Y., "Tulnatmaka Dharma-Darshan", Motilal Banarasidass, New Delhi, 2018.
2. Pandey, Rishi Kant, "Dharma-Darshan", Pearson India Educational Services Private Ltd., New Delhi, 2016.
3. Verma, Ved Prakash, "Dharma Darshan Ki Mool Samasyaein", Hindi Madhyam Karyanvyan Nideshalaya, Delhi Vishvavidyalaya, Delhi, 2010.
4. Taylor Mathew (ed.), "Routledge Companion to Philosophy of Religion", Routledge.
5. Thilly, F., "A History of Philosophy", SBW Publishers, New Delhi, 2018.

WEB REFERENCES:

- https://en.wikipedia.org/wiki/Ancient_Indian_architecture
- <https://www.slideshare.net/Bekark/history-of-indian-architecture>
- <https://www.artshelp.net/an-introduction-to-ancient-indian-architecture/>

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Semester – V
Paper – I0
History of Indian Art - II

Unit - I

- Pala Style of Painting
- Apabharnsh Style of Painting

Unit - II

- Thanjavur Painting
- Company style

Unit - III

- Jain style Painting
- Mughal style Painting

Unit - IV

- Rajputana style Painting, Pahari Painting, Kishengarh School
- Marwar School, Mewar School.
- Folk and Traditional Art in Awadh (Chikankari, Clay Modelling and Chinhat Pottery)

Expected Outcomes:

- In this course, students will study various styles of Indian painting.
- To inculcate an understanding of styles traditionally practiced like – Mediaeval Indian Painting Styles, Pahari Style, Mughal Style, Rajput Style.

Suggested Readings:

Text:

Book References:

- Indian Court Painting, 16th – 19th Century by Steven Kossak, 1997, Metropolitan Museum of Art
- Tanjore Painting, A Chapter in Indian Art History; NS 'Kora' Ramaswami
- Jain Manuscript painting; John Guy; January 2012, Department of Asian art, The Metropolitan Museum of Art
- Four Centuries of Rajput Painting Mewar, Marwar and Dhundhar Indian Miniatures from the Collection of Isabella and Vicky Ducrot, DrDaljeetKaur 2009
- Bhartiya Chitrakala; VachaspatiGairolla
- BhartiyaChitrakalakaitihas ; AvinashBahadur Sharma
- Kala Vilas (BhartiyaChitra Kala kaVikas); R A Agrawal
- PracheenBhartiyaMurtikalaaivamChitrakala; Arvind Kumar Singh
- BhartiyaChitrakalakaitihas ; BhagvatSharanAgrawal
- Bharat kiChitrakala ; Raikrishna Das, Bharat Ki Murtikala ; Raikrishna Das 11.Bhartiya Kala Kasinghavlokan; NandLalBasu

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*Kakoti
Chandra*

Shashi Shukla

- .Bharat ShilpKeShadang; AsitkumarHaldhar 13.Kala Darshan; Shachi Rani Gurtu
- .Bhartiya ChitrakalaaivamMurtikalakaltihis ; Dr. ReetaPratap 15.South Indian Painting ; C ShivaramMurti
- History of Indian painting; K Chaitanya 17.Indian Painting ; Douglas Barett and Basil Gray 18.Ajanta Murals; AjeetGhosh
- The Art of India; C ShivaramMurti
- Christian and Oriental Philosophy of art; A k Coomarswamy 21.History of Indian And Indonasian Art; A K Coomarswamy 22.Indian Miniature Painting ; M S Randhava

Web References:

Suggestive digital platforms web links-

- [https://www.subhartidde.com/slms/BAFA%20\(%20P\)%20-%20101,%20CC1%20History%20of%20indian%20art%201.pdf](https://www.subhartidde.com/slms/BAFA%20(%20P)%20-%20101,%20CC1%20History%20of%20indian%20art%201.pdf)
- <https://rangdebharat.org/indian-art-history/>

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Shachi Rani Gurtu

Head study with pencil and Colour

Unit - I

- Head study with Pencil Drawing and Shading.

Unit – II

- Head Study with Water Colour.

Unit-III

- Old Master Copy work based on subject of Head Study.

Unit – IV

- Creative Head Study With Water Colour and Photo Colour
 - Creative Head Study with acrylic and Oil Colour.
-

EXPECTED OUTCOMES:

- Head Study is very important in art. In Head Stud, the student studies the various postures of the Human face.
 - Apart from this, after studying closely the eyes, ears, nose, and hair tries to engrave it on paper.
 - Understanding variety of male and female models in different poses.
 - Understanding the basic proportions of the Head and the proper placement of facial features.
-

SUGGESTED READINGS:

REFERENCE BOOKS:

- The Head by Andrew Loomis; 1989; Walter Foster Publication
- Drawing the Human Head anatomy, Expressions, Emotions, and Feelings by Giovanni Colombo,
- Giuseppe Vigliotti; August 27; Hoaki Books SL
- Drawing Expressive portraits by Paul Leveille; 15 August 2001; F+W Media

WEB REFERENCES:

- <https://www.artistsnetwork.com/art-techniques/beginner-artist/drawing-hair-graphite-colored-pencil/>
- <https://artshow.com/resources/drawing.html>

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**Semester
V Paper
11-B**

Copy and Study From Old Masters

Unit - I

- Raja Ravi Varma, Avnindra Nath Thakur,

Unit - II

- Amrita Shergill, Jamini Roy

Unit - III

- Leonardo da Vinci, Titian

Unit - IV

- Caravaggio, Peter Paul Rubens
- William Claesz, Vincent Van Gogh

Expected Outcomes:

- Students preparing their copy of Old Master's artworks is a good tool to learn and understand the nuances of art.
- Students will be able to understand the characteristics of the old master's art by absorbing the artistic expressions of the artists.
- By studying the copy of the works of Indian as well as European artists, students will develop an understanding of their art.

Suggested Readings:

Text:

Book References:

Students will select and imitate the works of Old Masters in the studios of the Department under the direction of teacher

Web References:

Suggestive digital platforms web link

- <http://www.explore-drawing-and-painting.com/drawing-tips.html>
- <https://www.liveabout.com/copying-paintings-of-the-masters-2578707>

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Semester – V
Paper 11-C
Mural

Unit I

- Study and practice of works of great Masters
- Create drawings for Mural

Unit II

- Study and practice of Tempera Mural
- Transfer of drawing and painting on wet and dry grounds
- Italian wet fresco process

Unit III

- Study of different Mural techniques
- Jaipur wet fresco process. Mosaic and Ceramics tiles

Unit IV

- Exploring new mediums materials
- Indoor tempera Mural Painting

EXPECTED OUTCOMES:

- Students creating a mural for their school are actively changing the space.
- They are engaged in an opportunity to communicate with their peers about issues, topics, and imagery important to them.
- The mural is not hidden on a shelf or stashed away in a folder. It is on display at any time of any day for anyone to see.
- The large scale and validation of student abilities murals provide can spark a new vision and purpose in individuals who participate in making them.
- While plays, films, and musical performances are also extremely high on the art education empowerment scale, a mural speaks to viewers at every hour of every day, maximizing audience potential.
- Students not only enjoy the visual power and beauty that charges their school walls, but they analyze the symbolism and message being promoted by their peers.
- Students can challenge, educate, motivate, and engage other students in other times through the creation of murals.

SUGGESTED READINGS:

- Painted Abode of Gods: Mural Traditions of Kerala by A. Ramachandran
- Painting Murals Fast & Easy Paperback
- Mural Art 2: Murals on Huge Public Surfaces Around the World from Graffiti to Trompe L'oeil by Kiriakos Iosifidis (Author)
- Mural Painting Secrets For Success by Gary Lord (Author)
- Indian Painting The Great Mural Tradition by Mira Seth

Web References:

Suggestive digital platforms web link

- <https://en.wikipedia.org/wiki/Mural>

Amrinder Singh

Preet Singh
Rakesh Chandra

Anshu Shukla

Renaissance Period in Indian Art

Unit – I

- Paintings of Kalighat
- Company School

Unit – II

- Bengal School and artists- Abanindranath Tagore, Nandalal Bose, Asit Kumar Haldhar, Sudhir Khastgir, Kshitindra Nath Majumdar
- Raja Ravi Varma

Unit – III

- New-Method Artists (Jamini Roy, Amrita Shergill, Ravindranath Thakur, Gagnendra Nath Thakur)
- Contemporary Art Movement in India

Unit – IV

- History of Art Academy in India
- Indian Modern Art and Artist
- Folk and Traditional Art based Entrepreneurship in Various way

EXPECTED OUTCOMES:

- In this course, students will study renaissance in Indian painting, the paintings of Kalighat, Company style, Bengal School, Raja Ravi Varma, New Method artists and Modern artists.
- To inculcate an understanding of their styles and concepts of their art works

SUGGESTED READINGS:

TEXT BOOKS:

- Bhattacharya, Sunil Kumar; 1 January 1994;
- The Making of Modern Art, The Progressives; Yashodhara Dalmia, Rudolf Von Lyden; 2001; Oxford Press
- Vrihad Adhunik Kala Kosh; Vinod Bharadwaj; 2006; Vani Prakashana
- Aaj Ki Kala; Prayag Shukla; 2007; Rajkamal Prakashan
- Kala Vimarsh : Dr. Awadhesh Misra
- Kala Ke Praneta; Shachi Rani Gurtu, 2007, India Publication House

Web References:

Suggestive digital platforms web link

- <https://www.mojarto.com/blogs/the-bengal-renaissance-resuscitating-the-identity-of-india-art><https://www.indianetzone.com/>
- <https://www.indianetzone.com/51/impact-renaissance-on-indian-painting.htm>

Semester – VI

Paper - 13

Bengal Art Movement and Modern trends in Indian Art

(About the beginning to mid of the 20th Century)

Unit – I

- **Introduction to the Bengal School of Painting**
 - a. Origin and development of the Bengal School of Painting
 - b. Main features of the Bengal School of Painting

Unit – II

- **Introduction to the life and creative expressions of the following painters Study of method & material and appreciation of the following**
 - a) paintings of the Bengal school:
 - b) Journey's End - Abanindranath Tagore
 - c) Shiv and Sati- Nandla Bose
 - d) Rasa-Lila – Kshitindranath Majumdar
 - e) Radhika - M.A.R. Chughtai
 - f) Meghdoot - Ram Gopal Vijaivargiya
- **Contribution of Indian artists in the struggle for National Freedom Movement Tiller of the Soil - Nandlal Bose**

Unit – III

- **Introduction to the Modern Trends in Indian Art**

Unit – IV

- **Study of method & material and appreciation of the following Contemporary (Modern) Indian Art Paintings:**
 - (i) Rama Vanquishing the Pride of the Ocean – Raja Ravi Varma
 - (ii) Mother and child - Jamini Roy
 - (iii) Haldi Grinders - Amrita Sher Gil
 - (iv) Mother Teresa - M.F. Husain

Graphic - prints:

- (i) Whirl pool - Krishna Reddy
- (ii) Children - Somnath Hore
- (iii) Devi - Jyoti Bhatt
- (iv) Of Walls - Anupam Sud

Sculptures:

- (i) Triumph of Labour - D. P. Roychowdhury
- (ii) Santhal Family - Ramkinkar Valj
- (iii) Cries Un - heard – Amar Nath Sehgal
- (iv) Ganesha - P.V. Janaki Ram

W. P. Roy *P. V. Janaki Ram* *Rakesh* *banda* *Anjali-Hunter*

Expected Outcome:

- To familiarize students with various styles and modes of art expressions from different parts of India. This would enrich their vision and enable them to appreciate and develop an aesthetic sensibility to enjoy the beauty of nature and life.
- The students will also have an opportunity to observe and study the evolution of its mutations and synthesis with other style and the rise of an altogether new style. The students will be made aware of art as a human experience.

Suggested Readings:

Text:

Book References:

- BENGAL AND MODERNITY - EARLY 20TH CENTURY ART IN INDIA
- 2. THE ART OF SANTINIKETAN
- 3. LALIT KALA CONTEMPORARY 2
- 4. ALBUM 1960-1991: SOCIETY OF CONTEMPORARY ARTISTS CALCUTTA
- 5. MUKUL DEY: BIRTH CENTENARY EXHIBITION OF INTAGLIO PRINTS & DRAWINGS
- 6. THE GRAPHIC ART OF MUKUL DEY by J H Bender

Web References:

- <https://ncert.nic.in/textbook/pdf/lefa107.pdf>
- https://en.wikipedia.org/wiki/Bengal_School_of_Art

Semester – VI
Paper – 14-A
Composition

Unit – I

- Composition with Pencil and shading

Unit – II

- Composition with Water Colour

Unit – III

- Composition with Oil Colour

Unit – IV

- Composition with Acrylic Colour
 - Creative Composition
-

Expected Outcomes:

- In This Course, students will learn to the work with Colours by making the selected subjects on the sheet and Canvas as composition.
 - Market scenes, festivals, waiting, working people, men or women, rural life, playing children etc. can be selected as subject for Composition..
 - Two auxiliary elements with at least three figures must be in the picture.
-

Suggested Readings:

Text:

Students will collect and study the art works of Old masters for understanding of Composition and its concepts

Web References:

- <https://www.riseart.com/guide/2412/what-is-composition-in-art>
 - <https://thevirtualinstructor.com/blog/composition-in-art>
-

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Semester – VI
Paper 14 –B
Landscape

Unit - I

- Landscape with Pencil and shading

Unit – II

- Landscape with Water Colour

Unit – III

- Landscape with Oil Colour

Unit – IV

- Landscape with Acrylic Colour
 - Creative Landscape
-

EXPECTED OUTCOMES

- In This Course, students will learn Landscape painting, the depiction of Natural scenery in art
- Landscape paintings may capture mountains, valleys, bodies of water, fields, forests, and coasts, and may or may not include man made structures and people.

SUGGESTED READINGS:

TEXT BOOKS:

Students will collect and study the art works of Old masters for understanding of Landscape and its concepts.

WEB REFERENCES:

https://en.wikipedia.org/wiki/Landscape_painting

<https://in.pinterest.com/mjpaintswc/watercolor-landscapes/>

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Semester – VI
Paper 14 –C
Portrait Painting

UNIT I:

- Sketches of human figure in different postures along with drawing of head, hand and feet etc.

UNIT II:

- Focal points of portrait drawing in great details with understanding of Ideal proportions, volume, and structure. Emphasis will be features and Medium: Pencil, Pen & Ink, crayon, Charcoal, etc

UNIT III:

- Study of human head emphasizing main characteristics of the person.
- Study from draped human figure in colour.

UNIT IV:

- Painting from male and females human figure in different postures
- Draped and undraped portrait painting in water/ oil colour

EXPECTED OUTCOMES:

- Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product, including knowledge of paints and surfaces.
 - The ability to explore the expressive possibilities of various media, and the diverse conceptual modes available to the painter.
 - The students would be able to produce convincing facial studies of models belonging from different strata of the society and age group.
 - The students would be able to produce depict the mood of the nature through different mediums.
 - The students would be able to develop and create paintings in individual creative style which reflects their inner feelings, moods and identity
-

SUGGESTED READINGS:

REFERENCE BOOKS:

- Lessons in Masterful Portrait Drawing: A Classical Approach to Drawing the Head by Mau-Kun Yim (Author)
- Portrait Drawing: A Step-By-Step Art Instruction Book (Artist's Painting Library) by Wendon Blake (Author),
- Drawing for the Absolute Beginner: A Clear & Easy Guide to Successful Drawing by Mark Willenbrink (Author), Mary Willenbrink (Author)

WEB REFERENCES:

- https://en.wikipedia.org/wiki/Portrait_painting
- <https://in.pinterest.com/eduardmoes/portrait-paintings/>

C

Semester – VII
Paper 16
Western Art Movement

Unit I:

- Renaissance in Europe.
- Impressionism, Post Impressionism

Unit II:

- Expressionism, Dada, Surrealism

Unit III:

- Cubism, Futurism, Fauvism

Unit IV:

- Abstract Expressionism, Pop Art,

EXPECTED OUTCOMES:

- Explain how changes in the history of Europe affected Western Art
- Explain the economical and political critical points in the history of Europe
- Can give information about the power of the church and the philosophy of that period.
- Can explain the relationship between the Scholastic Philosophy and the medieval art.
- Describe characteristics of painting, sculpture and architecture in Gothic period.
- Explain the changes in historical process in Europe by means of the Renaissance in details by giving examples.
- Explain the characteristics of the important buildings which were built in the Renaissance and the architects.
- Inform about the most important painters in Renaissance and give information about their drawings and the buildings on those paintings.
- Recognize sculptors and the sculptures which belong to Renaissance.
- Explain how the art education was conducted in Renaissance.
- Discuss and analyze the painting, sculptural and architectural characteristics of Mannerism.
- Explain the administrative and artistic changes in 17th century European art which is called Baroque period.
- Discuss the differences of Baroque style according to different countries and artists.
- Analyze the palaces and the relationship between the palaces and the art.
- Explain Neoclassicism, Art Nouveau, Symbolism, Impressionism, Post-Impressionism and interaction among those movements.
- Discuss the movements with the artists of each one by making correlations with other periods.
- Analyze the differences and the similarities of these movements.

Semester – VII
Paper 15
Modern Indian Art and Artist

Unit – I

- Modern Indian art :The beginnings

Unit – II

- Modern Indian art and Nationalism during the pre-independence era

Unit – III

- 1940s and Post-independence era of modern Indian art

Unit – IV

- Indian art from modern to contemporary:1980s to the present
 - Study of the acclaimed contemporary Indian artists
-

Expected Outcome:

- After the successful completion of the course students will have historical awareness and understanding of various phases, nature and characteristics of Indian modern art
- Students will have in-depth understanding of individual works of art from diverse cultures of India.
- Students will have an understanding of the relationships of different art practices in its sociocultural background.
- Students will be able to critically analyze the nature of contemporary art and its significance with regard to their own lives and society at large.
- Encourage an appreciation of Art History as a discipline, with an awareness of its various methods and interpretations

Suggested Readings:

- Indian Art (Oxford History of Art), Partha Mitter, Oxford
- The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947, Partha Mitter, Oxford, 2007
- The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c.1850–1920. Tapati Guha Thakurta, Cambridge University Press, 2007
- Forgotten Masters: Indian Painting for the East India Company, William Dalrymple, Philip Wilson Publishers, 2019
- Indian Life and People in the 19th Century Company Paintings in the Tapi Collection, J. P. Losty, Roli Books, 2018
- Contemporary Indian Art: Other Realities, Yashodhara Dalmia, The Marg Foundation, 2003
- Indian Art an Overview, Gayatri Sinha, Rupa, 2003
- Indian Contemporary Art: Post Independence:, Yvette Kumar (Ed), Vadera, 1997
- Art of Modern India, Balraj Khanna, Thames & Hudson, 1999

WEB REFERENCES:

- https://en.wikipedia.org/wiki/Modern_Indian_painting
- <https://www.artsy.net/article/artsy-editorial-10-indian-artists-shaping-contemporary-art>

SUGGESTED READINGS:

TEXT BOOKS:

- European Modern Movements in Encyclopedia of World Art.
- Impressionism - Leymarie
- History of impressionism- J. Rewald
- Post Impressionism- J. Rewald
- Art Nouveau- Madsen
- Fauvism- Deymatie- Golding
- German Expressionism. For Expressionism- Selz
- Dada and Surrealism.- Barr
- A History of Surrealist Painting- Marcel Jean
- Surrealism- Herber Read
- Dada & Surrealism- Rubin
- History of Modern Art- Arnason

WEB REFERENCES:

- https://en.wikipedia.org/wiki/Periods_in_Western_art_history
- <https://www.invaluable.com/blog/art-history-timeline/>
- <https://www.thecollector.com/top-30-art-movements/>

Amrith
Ravi

P. Leitz

Rakesh
Chandra

Shashi Shukla

Technical Drawing-1

Unit I:

- Introduction, Instruments and Geometrical material
- Angles and lines

Unit II:

- Triangle, Quadrilaterals, Regular Polygons
- Circles touching straight lines and Circles

Unit III:

- Inscribed circles and inscribed semi-circles.
- Inscribed and circumscribed rectilinear figures

Unit IV:

- Geometrical Patterns and Lettering
 - Area
-

Expected Outcomes:

- After studying this course, Students will be able to understand geometrical terminology for angles, triangles, quadrilaterals and circles
 - The knowledge of angles and lines in geometrical art are used in life by the students.
 - These days, all the business companies hire designers for artworks including triangles, squares, circles, polygons, etc used in different ways.
 - These works are not possible without the knowledge of geometrical art.
-

Suggested Readings:

Text:

Book References:

- Drawing Geometric: Tools and Inspirations to Create Amazing Geometric Drawings- by Tilman Zitzmann (Author)
- Ruler and Compass: Practical Geometric Constructions by Andrew Sutton (Author)
- Making Geometry: Exploring Three-Dimensional Forms- by Jon Allen
- Geometrical Drawing for art Students by I. H. Morris (Author)
- Theory and Practice of Perspective by G. A. Storey (Author)
- Technical Drawing by Bishan Narayan
- Technical Drawing by R.N Tondon and Dr. Ramakant Gaur
- Technical Drawing by Ramswaroop Gupta

Web References:

Suggestive digital platforms web links-

<https://za.pinterest.com/charlievelo/geometric>

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Semester – VII
Paper 18 - A
Photography

Unit - I

- Understanding Indoor and outdoor Lighting; Camera Controls- Aperture, Shutter speed, Focus..

Unit – II

Advertising Photography (Product)-

- USP of a Product should reflect in the composition.
- Arrangement of the products with props and set. Minimum 05 photographs (size 8x12 inch)

Unit – III

- Photo Feature with minimum 10 photographs (size 8x12) inch) on subjects like Historical Monuments, Fort, museum, Picnic spot, Temple and its Surroundings etc.

Unit – IV

- Micro Photography on Subjects Like- Jewellery, Stationary, Micro objects etc.
- Photo Feature with minimum 10 Photographs(size 8x12) inch) on Live Models and Human Expression

EXPECTED OUTCOMES:

- Recognize the Concepts of Photography & its applications.
 - Practice the handling of the Camera and its functions such as aperture, shutter speed and ISO.
 - Explore different camera angles, camera movements and camera shots.
 - Understand the indoor and outdoor lighting by using photographic concepts.
 - Explore the use of Photographic Concepts in the field of Advertising, animation, Art Direction.
-

SUGGESTED READINGS:

TEXT BOOKS:

1. Langford Michael, (1997), Basic Photography 6th Revised Edition US/UK, Focal Press
2. Praker David, (2006), Basic Photography: Composition; Worthing UK, AVA Publishing
3. Hansen Michel and Tater Mohit, (2013), Bob's Basic Photography: Working in Black and White; Worthing UK, AVA Publishing
4. Ducker Robert & Key Teresa (2012) Bob's Basic Photography; Texas, Bob Media.com

5. BavisterStevan, (2000), Digital Photography, a Beginner's Guide, UK, Collins and Brown
6. Bedford Edward J. (2003), Nature Photography for Beginners, Montana, Kessinger Publishing Models and Human Expressions

Web References:

Suggestive digital platforms web link

- <https://en.wikipedia.org/wiki/Photography>
- <https://photographylife.com/what-is-photography>
- <https://www.britannica.com/technology/photography>

Semester – VII
Paper 18 - B
COMPUTER GRAPHICS

Unit – I:

- Using Corel software and creating simple compositions.
- Design Visiting card, Letterheads etc

Unit – II:

- Using Corel software and Design Visiting card, Letterheads, Greeting card, Label Design logo, monogram etc.

Unit – III:

- Design simple Digital Layouts for show-cards, and Book jackets, calendar etc

Unit – IV:

- Design Simple Digital Layouts for Bookcover, poster , hoarding etc
-

Expected Outcome:

- Develop an understanding file management of the computer systems with terminology and concepts used in it.
- Analyze various objects and letter forms used in computer graphics and identifying its distinctive features to manipulate it to create desired computer graphics.
- Present a functional computer graphics such as Visiting cards, Logos, Poster and hoarding design
- etc. using acquired skills of computer graphics.
- Students use computer technology to create illustrations, logos, and graphics that communicate specific messages to a designated audience.
- These visual messages are used in websites, advertisements, video games, mobile applications, magazines, brochures, and many other digital and print materials.
- Many graphic designers and artists are self-employed and seek freelance jobs.
- Obtaining assignments can be competitive, and these artists often work weekends and evenings to meet their clients' needs.

SUGGESTED READINGS:

TEXT BOOKS:

- Graphic Design and Print Production Fundamentals author Wayne Collins, Alex Hass,
- 233 Tips on Graphics and Visual Design author The eLearning Guild | Source: The Learning Guild.
- Beginners Guide to Graphic Design author Gareth DavidKant,
- Graphic Design Basics author Lazarus | Source: Lazarus

Web References:

- <https://www.graphic-design-institute.com/>
- <https://www.educba.com/what-is-computer-graphic-design/>

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Semester – VII
Paper 19- A
Technical Drawing-2

Unit – I:

- Scale, Ellipse
- Introduction of solids (Geometrical Practical Solid)

Unit – II:

- Orthographic projection, section of solid, plan and elevation
-

Unit – III:

- Isometric Drawing

Unit – IV:

- Perspective Drawing

Expected Outcome:

- Students will be able to use a variety of brainstorming techniques to generate new ideas for each design.
- Also, Students will be able to understand the concept building for individual design.
- In the past, it is seen that various government and semi-government works like home building, road development and other everyday practices using material building require geometrical art.
- The development of roads between cities including the least possible distance and building cost also need the knowledge of geometry.

Suggested Readings:

Text:

- Drawing Geometric: Tools and Inspirations to Create Amazing Geometric Drawings- by Tilman Zitzmann (Author)
- Ruler and Compass: Practical Geometric Constructions by Andrew Sutton (Author)
- Making Geometry: Exploring Three-Dimensional Forms- by Jon Allen
- Geometrical Drawing for art Students by I. H. Morris (Author)
- Theory and Practice of Perspective by G. A. Storey (Author)
- Technical Drawing by Bishan Narayan
- Technical Drawing by R.N Tondon and Dr. Ramakant Gaur
- Technical Drawing by Ramswaroop Gupta

WEB REFERENCES:

Suggestive digital platforms web links-

- https://en.wikipedia.org/wiki/Technical_drawing

(2)

Semester- VII
Paper 19 - B
CERAMIC

Unit - I

- Study of various types of Clay.
- Clay body making, Building shapes by coil and slab.
- Practice and throwing on wheel. Simple glazes

Unit – II

- Preparing different Clay bodies.
- Creating three-dimensional forms with the help of potter's wheel.
- Glaze ingredients, glaze making and glaze firing

Unit –III

- Collographs
- Round and relief shapes by coil, slabs moulding and wheel work

Unit – IV

- Methods of Biscuit firing
 - Biscuiting & glaze firing
-

EXPECTED OUTCOMES:

- Understanding a working knowledge of design concepts, including form, structure, space, surface, color, proportion, composition and function.
 - To study the technical skills, vocabulary, processes and materials related to using clay as an art material for making pottery and sculpture.
 - Understanding the creation of personal content in art and how that is conveyed to a viewer.
 - Students increase knowledge of historical and contemporary practices in ceramic art.
 - Students develop critical skills for analysis and discussion of art works.
-

SUGGESTED READINGS:

TEXT BOOKS:

- Ceramics Materials Processes Properties and Applications 2007 Edition by Philippe Boch, Jean-Claude Niepce
- Ceramic Processing 2Nd Edn by Mohamed N. Rahaman, Taylor & Francis
- Ceramic Processing 2 ED by Mohamed N Rahaman
- Chemical Processing Of Ceramics 2005 Edition by Burtrand Lee, Sridhar Komarneni , Taylor & Francis Ltd
- Ceramic Techniques By Rada, Pravoslav
- Practical Pottery: 40 Pottery Projects for Creating and Selling Mugs, Cups, Plates, Bowls, and More (Arts and Crafts, Hobbies, Ceramics, Sculpting Technique)

WEB REFERENCES:

- <https://en.wikipedia.org/wiki/Ceramic>
- <https://ceramics.org/about/what-are-engineered-ceramics-and-glass/ceramics-and-glass-in-art>

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**Semester-
VII Paper
19-C
Printmaking**

Unit 1:

- Introduction to Printmaking with various materials.

Unit II:

- Knowing various Printing methods.
- Introduction to textures in Printmaking.

Unit III:

- Introduction Relief Printing : Wood cut

Unit IV:

- Interlocution to Relief Printing : Linocut
-

Expected Outcome:

- Students will develop a degree of competency in the basic methods and materials of printmaking; Introduction to tools, presses, inks, paper and etc.
 - This includes printing techniques in the areas of relief, intaglio, planograph and stencil.
 - Students will become familiar with terminology and specialized vocabulary and learn to communicate about the visual experience in critiques and discussions.
 - Students will produce basic prints with good craftsmanship and begin to recognize and produce imagery unique to fine art prints.
-

**Suggested
readings Text
books:**

- Block Printing: Techniques for Linoleum and Wood by Sandy Allison (Author), Robert Craig (Author)
- Block Print Magic: The Essential Guide to Designing, Carving, and Taking Your Artwork Further with Relief Printing by Emily Louise Howard (Author)
- Printmaking: How to Print Anything on Everything by Christine Medley (Author)
- Beginner's Guide to Linocut by Susan Yeates (Autho

Web References:

- <https://www.metmuseum.org/about-the-met/collection-areas/drawings-and-prints/materials-and-techniques/printmaking>
- <https://en.wikipedia.org/wiki/Printmaking>
- <https://www.artsy.net/article/editorial-nine-types-of-printmaking-you-need-to>

Semester-VIII
Paper 20

- **Dissertation:**

Based on the project/assignment in practical works done by the students with supporting visuals, to be prepared under the supervision of guide, of minimum 50 typed pages of text for final presentation and discussion with the panel members.

- **Pedagogy (Teaching practice):-** Theory and Practice of Teaching-Child Psychology, class management and pedagogy.

Anita

Rajiv

B. Lein

Rakesh

Shashi Shukla