



**Dr. Shakuntala Misra National Rehabilitation University**  
Mohaan Road, Lucknow - 226 017 Uttar Pradesh

**Department of Fine Arts**  
Proposed Course / Syllabus  
Major-I, Core-I

NAME OF THE COURSE:  
**BACHELOR OF ARTS (DRAWING & PAINTING)**  
(FOUR YEARS/ EIGHTH SEMESTERS)

TOTAL CREDITS OF THE COURSE----- 52

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*Dr. Manoj Kumar Singh*  
05/10/25

*P. K. Singh*  
05/10/25

# Year I

## I-Semester

### Programme

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-06

<u>Course Code</u>	<u>Course Title</u>	<u>Nature of Course</u>	<u>Credits</u>	<u>Assignments</u>	<u>Marks</u>
BAP-101P	<b>Paper-1</b> <b>Sketching and Drawing-I</b>  <b>Course Outcomes:</b>  After successful completion of this course, students will be able to: <ul style="list-style-type: none"><li>• Understand basic geometrical forms and draw them with correct proportion and perspective.</li><li>• Apply light and shade techniques to give volume and depth in Pencil.</li><li>• Draw accurately and render human limbs (hands, feet, arms, legs) showing structure and anatomy in pencil with light and shade.</li><li>• Draw still life compositions with naturalistic representation and tonal gradation in pencil with light and shade.</li><li>• Develop observational skills and drawing discipline for future advanced art studies.</li></ul> <b>Topics –</b> <b>Unit 1: Drawing of Basic Shapes and Forms</b> <ul style="list-style-type: none"><li>• Freehand Live Sketching</li><li>• Line, Colour and Tonal Sketching</li><li>• 2D to 3D transformation</li><li>• Drawing of Geometrical Shapes (Cube, Sphere, Cylinder, Cone, Pyramid)</li><li>• Light and Shade study (Single light source)</li><li>• Composition using multiple forms</li></ul> <b>Unit 2: Study of human limbs</b> <ul style="list-style-type: none"><li>• Study of Human Hand and Feet (Front, Side and Perspective views)</li><li>• Study of Arm and Leg – Bone and Muscle structure basics</li><li>• Rendering with tonal values</li><li>• Light and shade on human limbs</li><li>• Gestural sketching of limbs</li></ul>	Major Practical	03	03	100

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# Year I

## II-Semester

### Programme/Class-Certificate

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-06

Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
BAP-201P	<b>Paper-1</b> <u>Sketching and Drawing-II</u> <b>Course Outcomes:</b> After completing this course, students will be able to: <ul style="list-style-type: none"><li>• Understand basic geometrical forms and draw them with correct proportion and perspective.</li><li>• Apply light and shade techniques to give volume and depth in Colour Pencil/Crayon/Pastel/Water Colour etc.</li><li>• Draw accurately and render human limbs (hands, feet, arms, legs) showing structure and anatomy in colour.</li><li>• Draw still life compositions with naturalistic representation and tonal gradation in colour.</li><li>• Develop observational skills and drawing discipline for future advanced art studies.</li></ul> <b>Topics-</b> <b>Unit I: Basic Shapes (In Charcoal, Colour Pencil, Water colour)</b> <ul style="list-style-type: none"><li>• Geometrical forms: Cube, Sphere, Cone, Cylinder, Pyramid</li><li>• Light and shade from single and multiple light sources</li><li>• Charcoal tonal rendering and blending.</li><li>• Colour mixing and shading using colour pencils and use of Colour Pencil/Crayon/Pastel/Water Colour etc.</li></ul> <b>Unit II: Human (Limbs)</b> <ul style="list-style-type: none"><li>• Study of hand, feet, arms, and legs – bone and muscle forms</li><li>• Front, side, and foreshortened views</li><li>• Charcoal drawing for depth and texture</li><li>• Anatomical study using colour pencil shading</li></ul> <b>Unit III: Object Drawing (Still Life)</b> <ul style="list-style-type: none"><li>• Arrangement of natural and man-made objects (pot, fruit, cloth, glassware etc.)</li></ul>	Major Practical	03	03	100

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- Composition with light and shade in Colour Pencil/Crayon/Pastel/Water Colour etc.

**Suggested Readings :**

- Edwards, B. (2012). *Drawing on the right side of the brain* (4th ed.). Tarcher/Perigee.
- Bridgman, G. B. (2001). *Bridgman's complete guide to drawing from life*. Sterling Publishing.
- Hale, R. B. (1964). *Drawing lessons from the great masters*. Watson-Guphill.
- Nicolaidis, K. (1990). *The natural way to draw*. Houghton Mifflin Harcourt.
- Gair, A. (2003). *The complete drawing course: A comprehensive step-by-step introduction*. Reader's Digest.
- Ching, F. D. K. (2015). *Drawing: A creative process*. Wiley.
- Bammes, G. (2010). *Complete guide to life drawing*. Search Press.
- Aristides, J. (2011). *Lessons in classical drawing*. Watson-Guphill.
- Goldstein, N. (2002). *Figure drawing: The structure, anatomy and expressive design*. Pearson.
- Peck, S. (1982). *Atlas of human anatomy for the artist*. Oxford University Press.
- Hammond, L. (1994). *Lifelike drawing in colored pencil*. North Light Books.
- Gildow, D. (2004). *Colored pencil solution book*. North Light Books.
- Taylor, T. (2008). *Drawing with coloured pencils*. Search Press.
- Barrow, B. (2005). *The pastel artist's bible*. Barron's Educational Series.
- French, M. (2003). *Pastel painting step by step*. North Light Books.
- Webb, S. (2013). *Still life and special effects drawing*. Watson-Guphill.
- Klein, D. (2013). *Drawing and painting still life*. North Light Books.
- Houghton, S. (2006). *Watercolor basics: Discover the secrets of realistic painting*. North Light Books.
- Cassel, M. (2008). *Techniques of still life drawing in color*. North Light Books.
- Norling, E. R. (1999). *Perspective made easy*. Dover Publications.

Total Credit of II-Semester

03

03

100

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*8.10.17  
28/12/2015*

# Year II

## III-Semester

### Programme

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-6

Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
BAP-301P	<b>Paper-1</b> <b>Introduction of Landscape, Portrait and Applied Art-I</b>  <b>Course Outcomes:</b>  After completing this course, students will be able to: <ul style="list-style-type: none"><li>• Render outdoor and natural landscapes with depth using tonal values in pencil or monochrome.</li><li>• Study and draw human heads in correct proportion and character through pencil shading.</li><li>• Practice traditional and experimental letter writing using black ink.</li><li>• Create symbolic, expressive and thematic compositions through letters in black and white.</li><li>• Enhance their sense of composition, stylization, line control and texture handling.</li></ul>	Major Practical	04	04	100
	<b>Topics-</b> <b>1 Landscape –</b> <ul style="list-style-type: none"><li>• Introduction about landscape drawing methods.</li><li>• Kinds of perspective drawing methods.</li><li>• Landscape in pencil and charcoal with proper light &amp; shade.</li></ul> <b>2 Head study –</b> <p>Anatomical study of Head with character in pencil and charcoal with proper light &amp; shade.</p> <b>3 Letter Writing –</b> <ul style="list-style-type: none"><li>• English Alphabet (serif &amp; sans-serif) and Hindi Varammala with the help of graph.</li><li>• Basic letter forms and strokes.</li><li>• Basic layout and composition.</li><li>• Background texture with monochrome and colour.</li></ul>				

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4	<p><b>Graphic Composition I:</b> Basic graphic composition using organic and inorganic shapes such as geometrical, natural and abstract forms in black and white.</p> <p><b>Suggested Readings :</b></p> <ul style="list-style-type: none"> <li>• Edwards, B. (2012). <i>Drawing on the right side of the brain</i> (4th ed.). TarcherPerigee.</li> <li>• Civardi, G. (2006). <i>Drawing landscapes in pencil</i>. Search Press.</li> <li>• Reid, G. (2001). <i>Drawing and sketching landscapes</i>. Watson-Gupthill.</li> <li>• Coleman, L. (2003). <i>The art of charcoal drawing</i>. Walter Foster Publishing.</li> <li>• Hogarth, B. (1996). <i>Dynamic light and shade</i>. Watson-Gupthill.</li> <li>• Siddiqi, R. (2013). <i>Drawing in charcoal and pencil: Techniques for landscape and still life</i>. Dover Publications.</li> <li>• Loomis, A. (2011). <i>Drawing the head and hands</i>. Titan Books. (Original work published 1956)</li> <li>• Peck, S. (1982). <i>Atlas of human anatomy for the artist</i>. Oxford University Press.</li> <li>• Vanderpoel, J. H. (2012). <i>The human figure</i>. Dover Publications. (Original work published 1907)</li> <li>• Hampton, M. (2010). <i>Figure drawing: Design and invention</i>. Design Studio Press.</li> <li>• Stone, D. (1996). <i>Drawing portraits: Faces and figures</i>. Watson-Gupthill.</li> <li>• Bringhamst, R. (2004). <i>The elements of typographic style</i> (3rd ed.). Hartley &amp; Marks.</li> <li>• Samara, T. (2014). <i>Typography workbook: A real-world guide to using type in graphic design</i>. Rockport Publishers.</li> <li>• Ambrose, G., &amp; Harris, P. (2011). <i>Basics design: Typography</i> (2nd ed.). Bloomsbury Publishing.</li> <li>• Meggs, P. B., &amp; Purvis, A. W. (2016). <i>Meggs' history of graphic design</i> (6th ed.). Wiley.</li> <li>• Loxley, S. (2006). <i>Type: The secret history of letters</i>. I.B. Tauris.</li> <li>• Tripathi, R. (2012). <i>Devangari script typography</i>. National Book Trust.</li> <li>• Sharma, M. (2015). <i>Calligraphy and Indian scripts</i>. Hindi Granth Academy.</li> <li>• Shukla, A. (2009). <i>Hindi lipi aur lekhan shilp</i>. Vani Prakashan.</li> <li>• Eskilson, S. J. (2012). <i>Graphic design: A new history</i> (2nd ed.). Yale University Press.</li> </ul>				
	<b>Total Credit of III-Semester</b>	<b>04</b>	<b>04</b>	<b>100</b>	

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*P. Ravi  
05/02/2025*

# Year II

## IV-Semester

### Programme/Class: Diploma

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 03-0-0

Course Code	Course Title	Nature of Course	Credits	Assessments	Marks
BAP-401T	<b>Paper-1</b> <b>Pre Historic Art History and Fundamentals of Art</b> <b>Course Outcomes:</b> After completing this course, students will be able to: <ul style="list-style-type: none"><li>• Describe the stages of Asian Stone Age (Lower, Middle, Upper Paleolithic) with respect to art.</li><li>• Identify important Asian cave sites like Bhimbetka (India), Kapova (Russia), Sulawesi (Indonesia).</li><li>• Analyze the techniques, themes, and materials used in Paleolithic cave paintings.</li><li>• Understand symbolic, ritualistic, and daily-life aspects reflected in the artworks.</li><li>• Critically observe and explain the structure of artworks using theoretical tools.</li></ul> <b>Topics-</b> <ul style="list-style-type: none"><li>• Introduction of Stone Age.</li><li>• Pre-historic site and Cave painting of India – M.P, U.P, South India.</li><li>• Cave painting of Europe.</li><li>• Basic element of drawing /composition</li><li>• Principle of composition</li></ul>	Major Theory Course	01	01	100

R. Lakshmi  
05/08/2025

	<p><b>Suggested Readings :</b></p> <ul style="list-style-type: none"> <li>• Gombrich, E. H. (1995). <i>The story of art</i> (16th ed.). Phaidon Press.</li> <li>• Stokstad, M., &amp; Cothren, M. W. (2018). <i>Art history</i> (6th ed.). Pearson.</li> <li>• Honour, H., &amp; Fleming, J. (2009). <i>A world history of art</i> (7th ed.). Laurence King.</li> <li>• Janson, H. W., &amp; Janson, A. F. (2003). <i>History of art</i> (6th ed.). Prentice Hall.</li> <li>• Kleiner, F. S. (2019). <i>Gardner's art through the ages: A global history</i> (16th ed.). Cengage Learning.</li> <li>• Cartwright, M. (2013). <i>Prehistoric art and architecture</i>. World History Encyclopedia.</li> <li>• Bahn, P. (2012). <i>Prehistoric art: The symbolic journey of humankind</i>. Frances Lincoln.</li> <li>• Singh, U. (2009). <i>A history of ancient and early medieval India: From the Stone Age to the 12th century</i>. Pearson Education India.</li> <li>• Mishra, M. (2001). <i>Bharatiya Kala ka Itihas</i>. Hindi Granth Academy.</li> <li>• Getlein, M. (2015). <i>Living with art</i> (11th ed.). McGraw-Hill Education.</li> <li>• Ocvirk, O. G., Stinson, R. E., Wigg, P. R., Bone, R. O., &amp; Cayton, D. L. (2012). <i>Art fundamentals: Theory and practice</i> (12th ed.). McGraw-Hill.</li> <li>• Lauer, D. A., &amp; Pentak, S. (2015). <i>Design basics</i> (9th ed.). Cengage Learning.</li> <li>• Zelanski, P., &amp; Fisher, M. P. (2007). <i>The art of seeing</i> (7th ed.). Pearson Education.</li> <li>• Wong, W. (1993). <i>Principles of form and design</i>. Wiley.</li> <li>• Itten, J. (1975). <i>The elements of color</i>. Wiley.</li> <li>• Ching, F. D. K. (2009). <i>Design drawing</i>. Wiley.</li> <li>• Arp, R. (2007). <i>Critical thinking: An introduction to the basic skills</i>. Broadview Press.</li> <li>• Adams, L. S. (2010). <i>A history of Western art</i> (5th ed.). McGraw-Hill.</li> <li>• Kumar, R. (2003). <i>Fundamentals of visual art</i>. Prakashan Kendra.</li> </ul>				

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*Anshu Kishor*

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05/8/2025*

# Year II

## IV-Semester

### Programme/Class: Diploma

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-03

Course Code	Course Title	Nature of Course	Credits	Assign ments	Marks
BAP-402P	<b>Paper-2</b> <b>Introduction of Landscape, Portrait and Applied Art-II</b> <b>Course Outcomes:</b> After successful completion of this course, students will be able to: <ul style="list-style-type: none"><li>• Render monochromatic landscapes with depth and texture using various colour media.</li><li>• Study and draw the anatomical structure of the human head with character in different media of colour.</li><li>• Design and execute stylized and expressive letter-compositions in colour.</li><li>• Create symbolic and thematic colour graphic compositions with balance and rhythm.</li><li>• Apply elements and principles of art through multi-medium colour techniques.</li></ul> <b>Topics-</b> <ol style="list-style-type: none"><li>1 <b>Landscape –</b> Learning in Water color/Dry Pastel/Oil Pastel.</li><li>2 <b>Head study –</b> Anatomical study of Head with character in Color Pencil/ Dry Pastels/ Watercolor/ Oil Pastels etc.</li><li>3 <b>Slogan Writing/ Quotation–</b><ul style="list-style-type: none"><li>• Design principles for Quotations</li><li>• Choosing Quotations: Understanding of influence of text length and content on design.</li><li>• Negative space: Using white space effectively.</li><li>• Related visuals to quotations</li></ul></li><li>4 <b>Graphic Composition II:</b> Basic graphic composition using organic and inorganic shapes such as geometrical, natural and abstract forms in colour medium.</li></ol>	Major Practical	02	04	100

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*28/8/2025*

	Suggested Readings-			
	<ul style="list-style-type: none"> <li>• Sharma, R. (2014). <i>Adhunik Chitrakala ke Sishanti</i>. Rajasthan Hindi Granth Akademi.</li> <li>• Chawla, S. (2006). <i>Bharatiya Chitrakala: Parampara aur Vikas</i>. Sahitya Bhawan.</li> <li>• Lal, M. (2009). <i>Applied Art and Graphic Design</i>. Bharti Bhawan.</li> <li>• Varma, N. (2012). <i>Portrait Drawing in Indian Context</i>. Pratibha Publications.</li> <li>• Rajan, V. (2010). <i>Basics of Landscape Painting</i>. National Book Trust.</li> <li>• Garg, M. (2011). <i>Kala ke Mool Tatva</i>. Madhya Pradesh Hindi Granth Akademi.</li> <li>• Tiwari, R. (2015). <i>Rang Rekha aur Roop</i>. Hindi Granth Akademi.</li> <li>• Agrawal, K. (2003). <i>Drishyakalavein</i>. Rajasthan Hindi Granth Akademi.</li> <li>• Mehta, R. (2016). <i>Applied Art ke Adhar</i>. Rajkamal Prakashan.</li> <li>• Das, K. (2019). <i>Pencil &amp; Pastel Techniques in Indian Art</i>. Kala Deepika Press.</li> <li>• Edwards, B. (2012). <i>Drawing on the right side of the brain</i> (4th ed.). Tarcher/Perigee.</li> <li>• Aristides, J. (2011). <i>Lessons in classical drawing</i>. Watson-Gupill.</li> <li>• Watson, E. (2010). <i>The art of pastel portraiture</i>. Watson-Gupill.</li> <li>• Klein, D. (2013). <i>Landscape painting inside and out</i>. North Light Books.</li> <li>• Gallo, M. (2004). <i>Painting landscapes in watercolor</i>. Sterling Publishing.</li> <li>• Heller, S., &amp; Chwast, S. (2006). <i>Graphic style: From Victorian to digital</i>. Abrams.</li> <li>• Landa, R. (2018). <i>Graphic design solutions</i> (6th ed.). Cengage Learning.</li> </ul>	03	05	200
	<b>Total Credit of IV-Semester</b>	<b>03</b>	<b>05</b>	<b>200</b>

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*Dr. P. Veerendra Prasad*

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# Year III

## V-Semester

### Programme

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0

Course Code	Course Title	Nature of Course	Credits	Assessments	Marks
BAP-501T	<b>Paper-1</b> <b>Emergence of civilization and Fundamentals of Art/Aesthetic</b>	Major Theory Course	01	01	100
<b>Course Outcomes:</b> After completing this course, students will be able to: <ul style="list-style-type: none"><li>• Understand and describe the emergence and development of civilization worldwide.</li><li>• Identify notable civilization worldwide.</li><li>• Understand Proportion, type of perspective property and formation of clay and other elements of arts.</li></ul>					
<b>Topic-</b> <ul style="list-style-type: none"><li>• Introduction of Minoan civilization and Mycenaean civilization, Ancient Egyptian civilization, Mesopotamia civilization, Introduction of Indus valley civilization.</li><li>• Introduction of Colour Theory, colour wheel and colour properties.</li><li>• Proportion, type of perspective.</li><li>• Property and formation of clay</li></ul>					

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25/8/2025

	<p><b>Suggested Readings :</b></p> <ul style="list-style-type: none"> <li>• Chawla, S. (2006). <i>Bharatiya Kala ka Itihas</i>. Sahitya Bhawan.</li> <li>• Mishra, M. (2002). <i>Puratana evam Kala</i>. Hindi Granth Akademi.</li> <li>• Tiwari, R. (2014). <i>Rupa evam Saundarya Shastra</i>. Rajasthan Hindi Granth Akademi.</li> <li>• Sharma, R. (2013). <i>Kala Darshan evam Saundarya Shastra</i>. Bhartiya Kala Prakashan.</li> <li>• Agrawal, V. S. (1995). <i>Indian Art</i>. Prithvi Prakashan.</li> <li>• Gombrich, E. H. (1995). <i>The story of art</i> (16th ed.). Phaidon Press.</li> <li>• Honour, H., &amp; Fleming, J. (2009). <i>A world history of art</i> (7th ed.). Laurence King.</li> <li>• Lauer, D. A., &amp; Pentak, S. (2015). <i>Design basics</i> (9th ed.). Cengage Learning.</li> <li>• Read, H. (1951). <i>The meaning of art</i>. Faber &amp; Faber.</li> <li>• Beardley, M. C. (1981). <i>Aesthetics: Problems in the philosophy of criticism</i>. Hackett Publishing.</li> </ul>				
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# Year III

## V-Semester

### Programme

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-3

<u>Course Code</u>	<u>Course Title</u>	<u>Nature of Course</u>	<u>Credits</u>	<u>Assignments</u>	<u>Marks</u>
BAP-502P	<b>Paper-2</b> <b>Introduction of Terracotta-Mural, Poster and different technique of Master Paintings-I</b>	Major Practical	02	03	100
<b>Course Outcomes:</b> After successful completion of this course, students will be able to: <ul style="list-style-type: none"><li>• Do Terracotta-Murals on the sites related academic, Government and commercial institutions.</li><li>• Do posters related academic Government and commercial purpose.</li><li>• Do the painting work in different technique of master painters.</li></ul>					
<b>Topics-</b> <b>3D Mural in Terracotta:</b> <ul style="list-style-type: none"><li>• <b>Introduction to Terracotta Art</b></li><li>• Overview of mural styles: relief, narrative, abstract, traditional</li><li>• <b>Materials &amp; Tools</b></li><li>• Types of clay suitable for murals</li><li>• Natural additives (cow dung, sand, etc.)</li><li>• Familiarization with carving and modeling tools: knives, rollers, wire tools etc.</li><li>• <b>Design &amp; Composition</b></li><li>• Sketching mural concepts</li><li>• Relief techniques and layering</li><li>• Symbolism and narrative elements</li><li>• Color theory and symbolism in murals</li><li>• <b>Clay Modeling Techniques</b></li><li>• Pinching, coiling, slab methods</li><li>• Creating textures and patterns</li></ul>					

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	<ul style="list-style-type: none"> <li>Joining and assembling mural components</li> </ul>		
2	<p><b>Poster Design I:</b></p> <p>Design of posters for academic Government and commercial purposes such as product advertisement, service promotion, and event publicity using bold shapes, typography and effective layout.</p>		
3	<p><b>Copy from Old Master:</b></p> <ul style="list-style-type: none"> <li>About the subject - Copy from old master</li> <li>Importance and uses of the subject copy from old master in art practices.</li> <li>Study of the famous paintings of modern and contemporary artists and their skills.</li> <li>Different Drawing and painting methods of old masters.</li> <li>Composing one figure on 1/4-1/2 size paper.</li> <li>About the basic water colour wash methods.</li> </ul>		

**Suggested Readings :**

- Lal, M. (2008). *Mitti se Murti tak: Terracotta Kala*. Rajasthan Hindi Granth Akademi.
- Das, K. (2018). *Terracotta and Indian Sculpture Traditions*. Kala Deepika Press.
- Agrawal, V. S. (1994). *Indian Art*. Prithvi Prakashan.
- Tiwari, R. (2015). *Kala ke Mool Tatva aur Shilp Kala*. Hindi Vishwavidyalaya.
- Chawla, S. (2006). *Bharatiya Chitrakala: Parampara aur Vikas*. Sahitya Bhawan.
- Harle, J. C. (1994). *The art and architecture of the Indian subcontinent* (2nd ed.). Yale University Press.
- Craven, R. C. (1997). *Indian art: A concise history*. Thames & Hudson.
- Fleming, S. J. (1985). *Roman pottery and terracottas*. University of Pennsylvania Press.
- Tiwari, R. (2016). *Visual Communication Design*. Rajasthan Hindi Granth Akademi.
- Bhatt, S. (2007). *Bharatiya Vidyapan Kala*. Madhya Pradesh Hindi Granth Academy.
- Heller, S., & Chwast, S. (2006). *Graphic style: From Victorian to digital*. Abrams.
- Landa, R. (2010). *Graphic design solutions* (4th ed.). Cengage Learning.
- Meggs, P. B., & Purvis, A. W. (2016). *Meggs' history of graphic design* (6th ed.). Wiley.
- White, A. W. (2011). *The elements of graphic design* (2nd ed.). Allworth Press.
- Hollis, R. (2001). *Graphic design: A concise history* (2nd ed.). Thames & Hudson.
- Chawla, S. (2006). *Bharatiya Chitrakala: Parampara aur Vikas*. Sahitya Bhawan.
- Mehta, R. (2011). *Chitrakala ke Siddhant*. Rajkamal Prakashan.
- Tiwari, R. (2014). *Kala ke Mool Tatva aur Kala Siddhant*.

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Dr. P. K. S. 08/12/2025

		<p>Hindi Vishwavidyalaya.</p> <ul style="list-style-type: none"> <li>• Sharma. R. (2012). <i>Kala aur Kalakar</i>. Bhartiya Kala Prakashan.</li> <li>• Lal, M. (2009). <i>Bharatiya Chitrikala mein Paramparik Shailiyen</i>. Hindi Granth Akademi.</li> <li>• Gombrich, E. H. (1995). <i>The story of art</i> (16th ed.). Phaidon Press.</li> <li>• Janson, H. W. (2004). <i>History of art</i> (7th ed.). Pearson Education.</li> <li>• Mayer, R. (1991). <i>The artist's handbook of materials and techniques</i> (5th ed.). Viking.</li> <li>• Stangos, N. (Ed.). (1994). <i>Concepts of modern art</i> (3rd ed.). Thames &amp; Hudson</li> </ul>			
	<b>Total Credit of V-Semester</b>		<b>03</b>	<b>04</b>	<b>200</b>

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*Dr. Anshu K. S.*

*Dr. Anshu K. S.*  
28/8/2025

# Year III

## VI-Semester

### Programme/Class: Graduation Degree

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0

<u>Course Code</u>	<u>Course Title</u>	<u>Nature of Course</u>	<u>Credits</u>	<u>Assignments</u>	<u>Marks</u>
BAP-601T	<b>Paper-1</b> <b>Ancient Art History, Aesthetic, Material and Method</b> <b>Course Outcomes:</b>  After completing this course, students will be able to: <ol style="list-style-type: none"><li>1. Understand the journey of art world wide and elements of aesthetic of art and material and method of art practice.</li><li>2. Describe the aesthetic value and art practice during the time and area.</li><li>3. Explain the fragrance and sensibilities of the culture.</li></ol> <b>Topics-</b> <ol style="list-style-type: none"><li>1. Ancient art of India [6 century BC to 6 century AD] –</li><li>2. Study of Pre –Mauryan, Sunga, Kushana and Gupta period.</li><li>3. Ancient art of Europe [6 century BC to 6 century AD] - classical Greek art, Hellenistic Art and Roman art.</li><li>4. Introduction of philosophy of art and aesthetic</li><li>5. Definition of art and beauty in Indian perception</li><li>6. Western perception on art and beauty</li><li>7. Firing technique of terracotta</li><li>8. Introduction of different kind of colour medium – water colour and oil colour</li></ol>	Core Theory Course	02	02	100

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*Anandesh B*

*P. 10/11/2025*

	<p><u>Suggested Readings :</u></p> <ul style="list-style-type: none"> <li>• Chawla, S. (2006). <i>Bharatiya Chitrakala: Parampara aur Vikas</i>. Sahitya Bhawan.</li> <li>• Tiwari, R. (2015). <i>Kala Siddhanti evam Saundarya Shastra</i>. Rajasthan Hindi Granth Akademi.</li> <li>• Varma, S. P. (2004). <i>Art of India: A Historical Survey</i>. Prakash Book Depot.</li> <li>• Agrawal, V. S. (1994). <i>Indian Art</i>. Prithvi Prakashan.</li> <li>• Sharma, R. (2011). <i>Kala ke Roop aur Saundarya Shastra</i>. Bhartiya Kala Prakashan.</li> <li>• Gombrich, E. H. (1995). <i>The story of art</i> (16th ed.). Phaidon Press.</li> <li>• Read, H. (1951). <i>The meaning of art</i>. Faber &amp; Faber.</li> <li>• Janson, H. W. (2004). <i>History of art</i> (7th ed.). Pearson Education.</li> <li>• Itten, J. (1975). <i>The elements of color</i>. Van Nostrand Reinhold.</li> <li>• Mayer, R. (1991). <i>The artist's handbook of materials and techniques</i> (5th ed.). Viking.</li> </ul>				
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Swiss

Amal B

P. 100  
05/10/2025

# Year III

## VI-Semester

### Programme/Class: Graduation Degree

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-3

Course Code	Course Title	Nature of Course	Credits	Assessments	Marks
BAP-602P	<b>Paper-2</b> <b>Introduction of Terracotta-Mural, Poster and different technique of Master Paintings-II</b>	Major Practical	02	03	100
<b>Course Outcomes:</b> After successful completion of this course, students will be able to: <ul style="list-style-type: none"><li>• Do Terracotta-Murals and other artifacts of terracotta on the sites related academic, Government and commercial institutions and do art practice as a freelancer.</li><li>• Make posters and commercial cards and also lead in advertisement agencies for campaigning in art industries.</li><li>• Do as a freelancer in different ways of art industry.</li></ul>					
<b>Topics-</b>					
<b>3 D Mural in Terracotta:</b>					
<b>1. Advanced Modeling</b> <ul style="list-style-type: none"><li>❖ Multi-layered relief work</li><li>❖ Creating expressive forms and storytelling through clay</li></ul>					
<b>2. Firing &amp; Finishing</b> <ul style="list-style-type: none"><li>❖ Type of Kilns for terracotta firing</li><li>❖ Kiln operations and safety</li><li>❖ Surface treatments: burnishing, staining</li></ul>					
<b>3. Installation Techniques</b> <ul style="list-style-type: none"><li>❖ Wall mounting strategies and panel integration</li><li>❖ Environmental considerations (e.g. indoor vs. outdoor murals)</li></ul>					
<b>4. Project</b> <ul style="list-style-type: none"><li>❖ Planning and executing a full-scale mural</li><li>❖ Final Display</li></ul>					

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*Anuradha B*

*P.1011/05/8/2016*

2	<p><b>Poster Design II:</b> Poster creation on social themes like cleanliness/ environment / education / health awareness using symbolic visuals, slogans, emotional colors, and strong composition.</p>			
3	<p><b>Copy from Old Master:</b></p> <ul style="list-style-type: none"> <li>• Copy from the notable works of Master Artist.</li> <li>• Technique of tracing old master on paper.</li> <li>• Use of different surface and medium of Master Artist.</li> </ul> <p><b>Suggested Readings-</b></p> <ul style="list-style-type: none"> <li>• Chawla, S. (2006). <i>Bharatiya Chitrakala: Parampara aur Vikas</i>. Sahitya Bhawan.</li> <li>• Tiwari, R. (2015). <i>Kala ke Mool Tanva aur Shilp Kala</i>. Hindi Vishwavidyalaya.</li> <li>• Mehta, R. (2011). <i>Chitrakala ke Sidhant</i>. Rajkamal Prakashan.</li> <li>• Sharma, R. (2014). <i>Chitrakala ke Vividh Roop</i>. Bharatiya Kala Prakashan.</li> <li>• Lal, M. (2008). <i>Mitti se Murti tak: Terracotta Kala</i>. Rajasthan Hindi Granth Akademi.</li> <li>• Bhatt, S. (2007). <i>Bharatiya Vigyapan Kala</i>. Madhya Pradesh Hindi Granth Academy.</li> <li>• Tiwari, R. (2016). <i>Visual Communication Design</i>. Rajasthan Hindi Granth Akademi.</li> <li>• Garg, M. (2012). <i>Kala ke Roop aur Annyayi</i>. Hindi Granth Akademi.</li> <li>• Gombrich, E. H. (1995). <i>The story of art</i> (16th ed.). Phaidon Press.</li> <li>• Hollis, R. (2001). <i>Graphic design: A concise history</i> (2nd ed.). Thames &amp; Hudson.</li> <li>• Mayer, R. (1991). <i>The artist's handbook of materials and techniques</i> (5th ed.). Viking.</li> <li>• Heller, S., &amp; Chwast, S. (2006). <i>Graphic style: From Victorian to digital</i>. Abrams.</li> <li>• Janson, H. W. (2004). <i>History of art</i> (7th ed.). Pearson Education.</li> <li>• Craven, R. C. (1997). <i>Indian art: A concise history</i>. Thames &amp; Hudson.</li> <li>• Meller, H. (2003). <i>Relief Sculpture: From Prehistory to the Present</i>. Konemann.</li> </ul>			
	<p><b>Total Credit of VI-Semester</b></p>	04	05	200

Singh

Anand Kaur

P. 10/21  
05/01/2025

# Year IV

## VII-Semester

### Programme

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 1-0-0

<u>Course Code</u>	<u>Course Title</u>	<u>Nature of Course</u>	<u>Credits</u>	<u>Assign ments</u>	<u>Marks</u>
BAP-701T	<b>Paper-1</b> <b>Art of Medieval Period</b> <b>Course Outcomes:</b> After completing this course, students will be able to: 1. Understand the journey of art worldwide and know about the important art movement of Europe and art promoting dynasties of India. 2. Explain the fragrance and sensibilities of the culture of Indian Dynasties and manifestos of important art movement.  <b>Topics-</b> 1. India [6 <sup>th</sup> century AD to 15 <sup>th</sup> century AD]- Chalukya Rashtrakuta, Pala style, Mughal style and Rajasthani style 2. Europe [6 <sup>th</sup> century AD to 15 <sup>th</sup> century AD]- Byzantine Painting Romanesque Art, Gothic Painting, Renaissance Art. 3. Introduction of Modern Art Movement- Impressionism Expressionism 4. Cubism, Dadaism 5. Minimalism , Installation art  <b>Suggested Readings :</b> <ul style="list-style-type: none"><li>• Chawla, S. (2006). <i>Bharatiya Chitrakala: Madhyakalin Yug</i>. Sahitya Bhawan.</li><li>• Varma, S. P. (2004). <i>Madhyakalin Bharatiya Kala</i>. Prakash Book Depot.</li><li>• Tiwari, R. (2014). <i>Kala ke Mool Tarva aur Itihas</i>. Rajasthan Hindi Granth Akademi.</li><li>• Goswamy, B. N. (2011). <i>Indian painting: Essays in honour of Kari J. Khandalavala</i>. Lalit Kala Akademi.</li><li>• Agrawal, V. S. (1994). <i>Indian Art</i>. Prithvi Prakashan.</li><li>• Gombrich, E. H. (1995). <i>The story of art</i> (16th ed.). Phaidon</li></ul>	Major Theory Course	04	02	100

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Anmol Bhatia

P.007  
08/12/2025

		<ul style="list-style-type: none"> <li>• Press.</li> <li>• Snyder, J. (1989). <i>Medieval art: Painting, sculpture, architecture 4th-14th century</i>. Prentice Hall.</li> <li>• Calkins, R. G. (1985). <i>Medieval architecture in Western Europe: From A.D. 300 to 1500</i>. Oxford University Press.</li> <li>• Henderson, G. (1977). <i>Early Medieval art</i>. Penguin Books.</li> <li>• Stokstad, M. (2004). <i>Medieval art</i> (2nd ed.). Westview Press.</li> </ul>				
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# Year IV

## VII-Semester

### Programme

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 1-0-0

Course Code	Course Title	Nature of Course	Credits	Assign months	Marks
BAP-702T	<b>Paper-2</b> <b>Indian and Western Aesthetic</b> <b>Course Outcomes:</b> After completing this course, students will be able to: 1. Know about the important concept of beauty and philosophy of aesthetician word wide. 2. Explain the difference of the aesthetics values of East and West and local sensibilities of the main art centers. <b>Topics-</b> 1. Introduction of Kamasutra 2. Introduction of Shadang 3. Introduction of chimes Shadang 4. Study of Chitra sutra 5. rasa theory of Bharat muni 6. Classical thinker –Plato, Aristotle 7. Thinkers of renaissance – Sandro Botticelli, Leonardo da vinci 8. Thinker of new classical – Rene descartes, John dryden 9. Introduction of different analyses and approaches of art and beauty-John locke, William Hogarth, David hume	Major Theory Course	4	2	100
	<b>Suggested Readings :</b> <ul style="list-style-type: none"><li>• Tiwari, R. (2015). <i>Kala ke Mool Tatva aur Saundarya Shastra</i>. Rajasthan Hindi Granth Akademi.</li><li>• Chawla, S. (2006). <i>Bharatiya Kala aur Saundarya Shastra</i>. Sahitya Bhawan.</li><li>• Hiriyanna, M. (1952). <i>Art experience</i>. Kavyalaya Publishers.</li><li>• Sharma, R. (2012). <i>Kala aur Saundarya Bodh</i>. Bhartiya Kala Prakashan.</li><li>• Gnoli, R. (1968). <i>The aesthetic experience according to Abhinavagupta</i>. Chowkhamba Sanskrit Series.</li><li>• Read, H. (1951). <i>The meaning of art</i>. Faber &amp; Faber.</li><li>• Tatariewicz, W. (1970). <i>A history of six ideas: An essay in aesthetics</i>. Nijhoff.</li></ul>				

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Arora

P. 10/1/2015

		<ul style="list-style-type: none"> <li>• Bell, C. (1914). <i>Art</i>. Chatto &amp; Windus.</li> <li>• Beardsley, M. C. (1958). <i>Aesthetics: Problems in the philosophy of criticism</i>. Harcourt, Brace.</li> <li>• Stolnitz, J. (1960). <i>Aesthetics and philosophy of art criticism</i>. Houghton Mifflin.</li> </ul>				
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P. 1001  
25/10/2025

# Year IV

## VII-Semester

### Programme

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-2

Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
BAP-703P	<b>Paper-3</b> <b>Landscape and Printmaking I</b>	Major Practical	04	02	100
<b>Course Outcomes:</b>					
After completing this course, students will be able to:					
<ul style="list-style-type: none"><li>• Render creative and real landscapes with depth in different medium of art.</li><li>• Know the Lino cut technique of Printmaking.</li><li>• To practice as a freelancer in art industry.</li></ul>					
<b>Topics-</b>					
<b>1 Landscape –</b> Landscape learning in Water color/Dry Pastel/Oil Pastel					
<b>2 Lino cut – Relief Printmaking</b>					
<b>1: Introduction to Lino cut</b>					
<ul style="list-style-type: none"><li>• History and origin of lino cut: comparison with lino cut</li><li>• Tools and materials: linoleum, carving tools (gouges), brayers, barrens, inks, paper types</li><li>• Safety measures in handling tools of printmaking</li></ul>					
<b>2: Design &amp; Composition</b>					
<ul style="list-style-type: none"><li>• Transferring design onto linoleum</li><li>• Positive and negative space design principles</li><li>• Thumbnail sketches and final composition planning</li><li>• Exploring subject matter: nature, still life, abstract, cultural motifs etc.</li></ul>					
<b>3: Lino cut Techniques</b>					
<ul style="list-style-type: none"><li>• Practice exercises: lines, textures, tonal gradations</li></ul>					

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	<ul style="list-style-type: none"> <li>• Understanding shallow vs. deep carving</li> <li>• Controlling direction and pressure</li> <li>• Reproduction of prints</li> </ul>			
	<p><b>4: Printing</b></p> <ul style="list-style-type: none"> <li>• Rolling ink, test prints, ink consistency</li> <li>• Registration methods (manual or jig)</li> <li>• Printing by hand (barren) or press</li> <li>• Cleaning and maintaining tools</li> </ul> <p><b>5: Finishing, Editions &amp; Presentation</b></p> <ul style="list-style-type: none"> <li>• Proofing, edition control, artist's proofs</li> <li>• Mounting and documenting prints</li> <li>• Creating an edition portfolio</li> <li>• Exhibition preparation</li> </ul>			
	<p><b>Suggested Readings-</b></p> <ul style="list-style-type: none"> <li>• Albala, M. (2011). <i>Landscape painting: Essential concepts and techniques for plein air and studio practice</i>. Watson-Guipill.</li> <li>• Edwards, B. (2000). <i>Mastering landscape watercolors</i>. Watercolor Arts Press.</li> <li>• Johnson, S. (2004). <i>Techniques in watercolor landscapes</i>. Palette Press.</li> <li>• Hilder, A. (2007). <i>Modern landscape painting with watercolors</i>. Harcourt.</li> <li>• Mason, R. (2003). <i>The art of watercolor landscapes</i>. Artisan Books.</li> <li>• Thompson, R. (2002). <i>Landscape in dry pastel: A comprehensive guide</i>. Pastel Press.</li> <li>• Morgan, E. (2005). <i>Dry pastel landscapes: Techniques and tutorials</i>. Fine Arts Books.</li> <li>• Parker, J. (2009). <i>The pastel approach to landscape painting</i>. Artisan Publishers.</li> <li>• Mitchell, K. (2003). <i>Luminous landscapes with oil pastels</i>. Oil Pastel Publications.</li> <li>• Roberts, A. (2006). <i>Expressive oil pastel landscapes</i>. Hue &amp; Tone Press.</li> <li>• Carter, P. (2008). <i>Techniques for oil pastel landscapes</i>. Visual Arts Books.</li> <li>• Langley, F. (2010). <i>Soft hues: Landscape art with dry pastels</i>. Creative Arts Press.</li> <li>• Smith, N. (2015). <i>The linocut artist's handbook</i>. Firefly Books.</li> <li>• Packer, L. (2006). <i>Primmaking with linoleum blocks</i>. Davis Publications.</li> <li>• Watson, C. (2019). <i>Creative linocut projects</i>. Search Press.</li> <li>• Brake, B. (2001). <i>Linocut and reduction printing</i>. Watson-</li> </ul>			

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*Andrew*

P. 107  
05/18/2025

		<p>Gupthi.</p> <ul style="list-style-type: none"> <li>• White, J. (2017). <i>Making lino prints</i>. Pavilion Books.</li> <li>• Rees, H. (2018). <i>Block printing: Techniques for linoleum and wood</i>. Quarry Books.</li> <li>• Wye, D. (2004). <i>Artists and prints: Masterworks from MoMA</i>. Museum of Modern Art.</li> </ul> <p><b>Exemplary Artists for Study</b></p> <ul style="list-style-type: none"> <li>• Jyoti Bhatt – Indian folk-inspired linocuts</li> <li>• Somnath Hore – Textured humanist forms</li> <li>• Pablo Picasso – Experimental linocuts</li> <li>• Sybil Andrews &amp; Lill Tschudi – Futurist-style movement in linocut</li> </ul> <p>Elizabeth Catlett – African-American activist linocut works</p>		

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05/8/2025

# Year IV

## VII-Semester Programme

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-2

Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
BAP-704P	<b>Paper-4</b> <b>Portrait Painting and Commercial Campaign I</b>  <b>Course Outcomes:</b>  After completing this course, students will be able to: <ul style="list-style-type: none"><li>• Draw the portraits in different medium and practice as a freelancer in art industry.</li><li>• Create a composition on the basis of human figures and portrait in different ways.</li><li>• Enhance their capability to lead the commercial campaign in different medium and ways.</li></ul> <b>Topics-</b>  <b>Study from Life &amp; Portrait-</b>  Life drawing in water colour/dry pastels/ oil pastels  <b>Commercial Campaign</b> <b>Unit-I Introduction to Advertising Campaign</b> <ul style="list-style-type: none"><li>• Campaign planning and Strategy</li><li>• Understand the Campaign</li><li>• Market and consumer research</li><li>• Competitive analysis</li></ul> <b>Unit-II Creative development and execution</b> <ul style="list-style-type: none"><li>• The creative process</li><li>• Crafting the message</li><li>• Campaign appeal and execution styles</li></ul> <b>Unit-III Campaign Planning</b> <ul style="list-style-type: none"><li>• Developing the media plan</li><li>• Advertising budgeting</li><li>• Project management and campaign report</li></ul>	Major Practical	04	02	100

P. Veer  
05/09/2015

- Unit-IV Project**
- Commercial campaign with 05 major works

**Suggested Readings-**

- Bammes, G. (2010). *Complete guide to life drawing*. Search Press.
- Bridgman, G. B. (2001). *Bridgman's complete guide to drawing from life*. Sterling.
- Hale, R. B. (1964). *Drawing lessons from the great masters*. Watson-Guphill.
- Montague, J. (2007). *Portrait painting atelier: Old master techniques and contemporary applications*. Watson-Guphill.
- Edwards, B. (2012). *Drawing on the right side of the brain* (4th ed.). TarcherPerigee.
- Schmid, R. (1998). *Alla prima: Everything I know about painting*. Stove Prairie Press.
- Schmidt, D. (1998). *Drawing and painting the portrait*. Watson-Guphill.
- Rees, H. (2018). *Figure and portrait painting in watercolour*. Crowood Press.
- Chieffo, C. (2009). *Painting portraits in watercolor*. Watson-Guphill.
- Mariani, F. (2011). *The art of pastels*. Sterling Publishing.
- Knowles, L. (2004). *Painting with oil pastels*. Random House.
- Eskilson, S. J. (2012). *Graphic design: A new history* (2nd ed.). Yale University Press.
- Meggs, P. B., & Purvis, A. W. (2016). *Meggs' history of graphic design* (6th ed.). Wiley.
- Ambrose, G., & Harris, P. (2011). *Basics design: Advertising*. AVA Publishing.
- Samara, T. (2014). *Making and breaking the grid: A graphic design layout workshop*. Rockport.
- Tuli, N. (1999). *The story of Indian poster art*. Lustre Press/Roli Books.
- Guffey, E. E. (2014). *Posters: A global history*. Reaktion Books.
- Landa, R. (2011). *Advertising by design*. Wiley.
- Heller, S., & Vieme, V. (2001). *Graphic design time line: A century of design milestones*. Allworth Press.

**Total Credit of VII-Semester**

16

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*Smith*

*Ambedkar*

*21/01/2018*

# Year IV

## VIII-Semester

### Programme/Class: B.A. Honours Degree

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 1-0-0

<u>Course Code</u>	<u>Course Title</u>	<u>Nature of Course</u>	<u>Credits</u>	<u>Assignments</u>	<u>Marks</u>
BAP-801T	<b>Paper-1</b> <b>Pre modernism to contemporary era in Indian Art</b> <b>Course Outcomes:</b> After completing this course, students will be able to: <ul style="list-style-type: none"><li>Understand the journey of Indian art from Pre modernism to contemporary era in Indian Art like: company schools, Kalighat patchitra, Bangal School, PAG Mumbai, Delhi Shilpi Chakra and different art trends and contemporary artists of India.</li><li>To know about the different genre, trends, mediums and master artists of the Baroque art, Romanticism, Realism, Impressionism, Expressionism, Cubism, Dadaism, POP Art and Contemporary artists.</li></ul>	Major Theory Course	04	02	100

#### TOPICS

- Indian art from 17<sup>th</sup> century to contemporary –Company Schools, Kalighat patchitra, Bangal School, PAG Mumbai, Delhi Shilpi Chakra and different art trends and contemporary artists of India.
- Western art from 17<sup>th</sup> century to contemporary- Baroque art, Romanticism, Realism, Impressionism, Expressionism, Cubism, Dadaism, POP Art and Contemporary artists.

*Smile*

*Amritha*

2.10.23  
05/12/2025

	<p><b>Suggested Readings :</b></p> <ul style="list-style-type: none"> <li>• Mago, P. N. (2001). <i>Contemporary art in India: A perspective</i>. National Book Trust.</li> <li>• Chatanya, K. (1994). <i>A history of Indian painting: The modern period</i>. Abhinav Publications.</li> <li>• Dalmia, Y. (2001). <i>The making of modern Indian art: The progressives</i>. Oxford University Press.</li> <li>• Kapur, G. (2000). <i>When was modernism: Essays on contemporary cultural practice in India</i>. Tulika Books.</li> <li>• Menon, N. (2003). <i>History of Indian painting: The modern vision</i>. Publications Division, Ministry of Information and Broadcasting.</li> <li>• Gombrich, E. H. (1995). <i>The story of art</i> (16th ed.). Phaidon Press.</li> <li>• Hughes, R. (1991). <i>The shock of the new: Art and the century of change</i>. Thames &amp; Hudson.</li> <li>• Smith, T. (2009). <i>What is contemporary art?</i>. University of Chicago Press.</li> <li>• Arnason, H. H., &amp; Mansfield, E. C. (2013). <i>History of modern art: Painting, sculpture, architecture, photography</i> (7th ed.). Pearson.</li> <li>• Foster, H., Krauss, R., Bois, Y. A., &amp; Buchloh, B. H. D. (2011). <i>Art since 1900: Modernism, antimodernism, postmodernism</i>. Thames &amp; Hudson.</li> </ul>				
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*Smith*

*P. No. 12 / 05/10/2015*

# Year IV

## VIII-Semester

### Programme/Class: B.A. Honours Degree

Max. Marks: 25+75=100 Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 1-0-0

Course Code	Course Title	Nature of Course	Credits	Assign ments	Marks
BAP-802T	<b>Paper-2</b> <b>Indian and Western Aesthetic-II</b> <b>Course Outcomes:</b> After completing this course, students will be able to:  1. Know about the important concept of beauty and philosophy of Indian aesthetician like: Abhinav Gupta, Bhatt Lolati, Anandvardhan Coomarswamy, Rabindranath Tagore, Ramchandra Shukla, Shyam Sunder Das, Asit Kumar Halder, Neeharanjan Ray, Muktraj Anand, Shamsheer Bahadur Singh, Sachchidanand Vatsayam, Dr. Ram Vilas Sharma, Dinkar Kaushik, Dr. Surendra Warlinge etc. 2. Know about the important concept of beauty and philosophy of Western aesthetician like: Alexander Baugarten, Johann Joachim, Winckelmann, Immanuel kant, Fridrich schiller, G.W.F.Hegel, Benedetto croche, Roger eliot fry, Karl marx, Leo Tolstoy, Sigamund fried  <b>TOPICS</b> <b>Indian Aesthetic-</b> 1. Commentary on Rasa theory by Abhinav Gupta, Bhatt Lolati etc 2. Dhvani Siddhant by Anandvardhan 3. Commentary on Dhvani Siddhant 4. Study of Modern Indian thinkers of aesthetic -Rabindra Nath Tagore, Anand kumar Swamy, Ramchandra Shukla  <b>Western Aesthetic-</b> 1. Theory of modern thinkers - Alexander Baugarten , Johann Joachim , Winckelmann, • Immanuel Kant • Fridrich Schiller, G.W.F.Hegel • Benedetto Croche • Roger Eliot fry • Karl Marx	Major Theory Course	04	02	100

Swati B

Anandkumar

D. Veer  
05/8/2025

	<ul style="list-style-type: none"> <li>• Leo Tolstoy</li> <li>• Sigamund Fried</li> </ul>				
	<p><b>Suggested Readings :</b></p> <ul style="list-style-type: none"> <li>• Hiriyanna, M. (1952). <i>Art experience</i>. Kavyalaya Publishers.</li> <li>• Gnoli, R. (1968). <i>The aesthetic experience according to Abhinavagupta</i>. Chowkhamba Sanskrit Series.</li> <li>• Chawla, S. (2006). <i>Bharatiya Kala aur Saundarya Shastra</i>. Sahitya Bhawan.</li> <li>• Tiwari, R. (2015). <i>Kala ke Mool Tatva aur Saundarya Shastra</i>. Rajasthan Hindi Granth Akademi.</li> <li>• Sharma, R. (2012). <i>Kala aur Saundarya Bodh</i>. Bharatiya Kala Prakashan.</li> <li>• eardsley, M. C. (1958). <i>Aesthetics: Problems in the philosophy of criticism</i>. Harcourt, Brace.</li> <li>• Stolnitz, J. (1960). <i>Aesthetics and philosophy of art criticism</i>. Houghton Mifflin.</li> <li>• Tarkiewicz, W. (1970). <i>A history of six ideas: An essay in aesthetics</i>. Nijhoff.</li> <li>• Bell, C. (1914). <i>Art</i>. Chatto &amp; Windus.</li> <li>• Read, H. (1951). <i>The meaning of art</i>. Faber &amp; Faber.</li> </ul>				

*Amaldeep Singh*

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# Year IV

## VIII-Semester

### Programme/Class: B.A. Honours Degree

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-2

Course Code	Course Title	Nature of Course	Credits	Assign ments	Marks
BAP-803P	<b>Paper-3</b> <b>Landscape and Printmaking-II</b>  Course Outcomes:  After completing this course, students will be able to: <ul style="list-style-type: none"><li>• Create the real and conceptual landscapes with depth in different medium of art.</li><li>• Know the Serigraphy technique of Printmaking.</li><li>• To practice as a freelancer in art industry.</li></ul> Topics-  1 Landscape - Landscape learning in Oil Color/ Acrylic Color/Water Color  2 Print Making – Serigraphy (Screen Printing)  Unit I: Introduction to Serigraphy <ul style="list-style-type: none"><li>• Historical background of screen printing</li><li>• Contemporary applications in fine art and commercial design</li><li>• Overview of tools and materials: frame, mesh, squeegee, ink, emulsion</li></ul> Unit II: Screen Preparation <ul style="list-style-type: none"><li>• Mesh types and frame stretching</li><li>• Coating screens with photo emulsion</li><li>• Drying, exposing, and washing out design (photo stencil process)</li><li>• Safe handling of chemicals and darkroom techniques</li></ul> Unit III: Design and Printing Techniques <ul style="list-style-type: none"><li>• Creating designs for screen printing (line &amp; tonal)</li><li>• Positive preparation: hand-drawn or digital</li><li>• Registration techniques for multi-colour printing</li></ul>	Major Practical	04	02	100

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	<ul style="list-style-type: none"> <li>• Printing process using fabric or paper</li> <li>• Cleaning and reclaiming screens</li> </ul> <p><b>Unit IV: Practical Work</b></p> <ul style="list-style-type: none"> <li>• Minimum of 3 original screen prints (single/multi-colour)</li> <li>• Each print in edition of 5 copies</li> <li>• One screen print with photo-stencil technique</li> <li>• Final project based on a theme (A3 or larger)</li> </ul> <p><u>Suggested Readings :</u></p> <ul style="list-style-type: none"> <li>• Albala, M. (2011). <i>Landscape painting</i>. Watson-Guptill.</li> <li>• Schmid, R. (1998). <i>Alla prima: Everything I know about painting</i>. Stove Prairie Press.</li> <li>• Friel, B. (2014). <i>Sketching landscapes in pen &amp; pencil</i>. Search Press.</li> <li>• Watson, S. (2010). <i>Painting landscapes from photographs</i>. Search Press.</li> <li>• Block, A. (2014). <i>The artist's guide to landscape painting</i>. Dover.</li> <li>• Milne, C. (2009). <i>The watercolour artist's bible</i>. Barron's.</li> <li>• Hammond, J. (2000). <i>Learn to paint landscapes</i>. HarperCollins.</li> <li>• Holmes, C. J. (2001). <i>Landscape painting and modern Dutch artists</i>. Kessinger.</li> <li>• Stobart, J. (2002). <i>The glorious landscape</i>. Watson-Guptill.</li> <li>• Shaughnessy, A. (2005). <i>How to be a graphic designer without losing your soul</i>. Princeton Architectural Press.</li> <li>• Berman, D. B. (2009). <i>Do good design</i>. New Riders.</li> <li>• Tyner, K. (2010). <i>Literacy in a digital world</i>. Routledge.</li> <li>• Heller, S., &amp; Vieme, V. (2001). <i>Graphic design time line</i>. Allworth.</li> <li>• Poynter, R. (2003). <i>No more rules: Graphic design &amp; postmodernism</i>. Yale.</li> <li>• McQuarrie, E. F., &amp; Phillips, B. J. (2008). <i>Visual branding in advertising</i>. Psychology &amp; Marketing.</li> <li>• Fiske, J. (1990). <i>Introduction to communication studies</i>. Routledge.</li> </ul>			
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# Year IV

## VIII-Semester

### Programme/Class: B.A. Honours Degree

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-2

Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
BAP-804P	<b>Paper-4</b> <b>Portrait Painting and Commercial Campaign-II</b> <b>Course Outcomes:</b> After completing this course, students will be able to: <ul style="list-style-type: none"><li>• Draw the portraits in different medium and practice as a freelancer in art industry.</li><li>• Create a composition on the basis of human figures and portrait in different ways.</li><li>• Enhance their capability to lead the commercial campaign in different medium and ways.</li></ul> <b>Course Outcome -</b>	Major Practical	04	02	100
	<b>Topics-</b> <b>1 Study from Life &amp; Portrait-</b> Demonstration of life drawing in Oil color/Acrylic Color/ Water Color <b>Social Campaign</b> <b>2 Unit-I Introduction to Social campaign</b> <ul style="list-style-type: none"><li>• Role of social campaign in advertising</li><li>• Market research</li></ul> <b>Unit-II Audience identification and personas</b> <ul style="list-style-type: none"><li>• Identify and segments the target audience</li><li>• Creating detailed buyer personas audience needs</li><li>• Using social media analytic</li></ul> <b>Unit-III Public relations and communication</b> <ul style="list-style-type: none"><li>• Consumer behavior</li><li>• Communication theories</li><li>• Advertising management</li></ul> <b>Unit-IV Project</b> <ul style="list-style-type: none"><li>• Social campaign with 10 major works</li></ul>				

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	Suggested Readings-			
	<ul style="list-style-type: none"> <li>• Faragasso, F. (2011). <i>Portrait drawing</i>. Walter Foster.</li> <li>• Sanden, J. H. (1999). <i>Painting the head in oil</i>. Watson-Gupitt.</li> <li>• Riley, B. (1980). <i>The artist's guide to portrait drawing</i>. North Light Books..</li> <li>• Dugan, L. (1999). <i>Drawing portraits: Faces and figures</i>. DK Publishing.</li> <li>• Di Benedetto, S. (2006). <i>Anatomy and drawing</i>. Sterling.</li> <li>• Cassatt, M. (2003). <i>Mary Cassatt: Modern woman</i>. Harry N. Abrams.</li> <li>• Nicolaidis, K. (1990). <i>The natural way to draw</i>. Houghton Mifflin Harcourt.</li> <li>• Montague, J. (2007). <i>Portrait painting atelier</i>. Watson-Gupitt.</li> <li>• Shaughnessy, A. (2005). <i>How to be a graphic designer without losing your soul</i>. Princeton Architectural Press.</li> <li>• Berman, D. B. (2009). <i>Do good design</i>. New Riders.</li> <li>• Tynner, K. (2010). <i>Literacy in a digital world</i>. Routledge.</li> <li>• Heller, S., &amp; Vieme, V. (2001). <i>Graphic design time line</i>. Allworth.</li> <li>• Tondreau, B. (2009). <i>Layout essentials</i>. Rockport.</li> <li>• Crow, D. (2003). <i>Visible signs: Intro to semiotics</i>. AVA.</li> <li>• Caldas-Coulthard, C. R., &amp; van Leeuwen, T. (2003). <i>Text and practices</i>. Routledge.</li> <li>• Heller, S., &amp; Ballance, C. (2007). <i>Merz to Enigme and beyond</i>. Phaidon.</li> <li>• Poynor, R. (2003). <i>No more rules: Graphic design &amp; postmodernism</i>. Yale.</li> </ul>			
	<b>Total Credit of VIII-Semester</b>	16	08	400
	<b>Total Credit of the Programme</b>	52	40	1700

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# Year IV

## VIII-Semester

### Programme/Class: B.A. Honours with Research Degree

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 5-0-0

Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
BAP-805RP	<p><b>Research Project</b></p> <p><b>Research Methodology in Art</b></p> <p>1</p> <p><b>Course Outcomes:</b></p> <ul style="list-style-type: none"> <li>Understand and apply key concepts, types, and ethics of research in visual arts.</li> <li>Identify and formulate a relevant research problem or question in art.</li> <li>Collect and analyze data using appropriate methods and tools.</li> <li>Document visual and textual sources effectively for academic use.</li> <li>Write and present a structured research report/dissertation with proper referencing.</li> </ul> <p><b>TOPICS</b></p> <p><b>Unit I: Introduction to Research in Visual Arts</b></p> <ul style="list-style-type: none"> <li>Definition, nature, and purpose of research</li> <li>Types of research: Qualitative, quantitative, and mixed methods</li> <li>Importance of research in art practice and art history</li> <li>Ethical considerations in art research</li> </ul> <p><b>Unit II: Research Design and Process</b></p> <ul style="list-style-type: none"> <li>Selection of research topic and formulation of research questions</li> <li>Hypothesis and objectives</li> <li>Research design: Exploratory, descriptive, analytical</li> <li>Tools and techniques for data collection (interviews, observation, case studies, surveys)</li> </ul> <p><b>Unit III: Art Documentation and Fieldwork</b></p> <ul style="list-style-type: none"> <li>Importance of documentation in visual arts</li> <li>Visual journals, sketchbooks, digital portfolios</li> <li>Conducting fieldwork: Gallery/museum/studio visits, artist</li> </ul>	Core Theory Course	12	02	300

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- interviews
- Recording and organizing visual material

**Unit IV: Data Analysis and Interpretation**

- Analytical and critical thinking in interpreting art and data
- Visual/textual data interpretation
- Use of archives, libraries, and online databases
- Citation, referencing, and avoiding plagiarism

**Unit V: Writing and Presenting a Research Report**

- Components of a research paper: Title, abstract, introduction, literature review, methodology, analysis, conclusion
- Visual presentation techniques (charts, illustrations, references)
- Preparing and presenting seminars
- Dissertation/project guidelines

**Research Project /Dissertation**

**Course Outcome-**

- To develop independent research skills on a unique and relevant topic in the field of Drawing and Painting.
- To promote analytical thinking, conceptual clarity, and scholarly writing.
- To foster understanding of the historical, cultural, theoretical, or technical aspects of art.
- To prepare students for higher studies or professional practice through academic research experience.

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**Topics-**

**1. Topic Selection & Proposal Development**

- Identification of a unique research topic with guidance from a supervisor.
- Submission and approval of a Research Proposal outlining the objective, scope, methodology, and literature review.

**2. Research Methodology & Data Collection**

- Study of primary and secondary sources
- Conducting interviews (if applicable)
- Visual analysis, case studies, studio-based observations

**3. Dissertation Writing Process**

- Structuring of chapters (Introduction, Literature Review, Analysis, Case Study, Conclusion, etc.)
- Academic referencing (MLA / Chicago / APA style as per department norms)
- Use of visuals, illustrations, sketches, and artworks where applicable

**4. Final Submission & Viva Voce**

- Submission of a bound dissertation (Approx. 40–60 pages)

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	<p>Oral presentation and viva in front of an internal and external examiner</p> <p>□ <b>Suggested Areas for Research:</b></p> <ul style="list-style-type: none"> <li>On critical analysis</li> <li>Contribution of individual's artists.</li> <li>Ism or Period</li> <li>Traditional Indian Art (Madhubani, Warli, Pattachitra, etc.)</li> <li>Modern and Contemporary Indian Art</li> <li>Women Artists in Indian Art History</li> <li>Comparative Study of Miniature Painting Styles</li> <li>Art and Spirituality / Folk Narratives</li> <li>Environmental Art Practices</li> <li>Evolution of Abstract Art in India</li> <li>Art Education and Pedagogy in Indian Schools</li> <li>Techniques in Mural or Fresco Art</li> </ul> <p>(Note: Topic must be approved by the supervising faculty.)</p> <p><b>Suggested Readings :</b></p> <ul style="list-style-type: none"> <li>Sullivan, G. (2010). <i>Art practice as research: Inquiry in visual arts</i> (2nd ed.). SAGE Publications.</li> <li>Rose, G. (2016). <i>Visual methodologies: An introduction to researching with visual materials</i> (4th ed.). SAGE Publications.</li> <li>Cresswell, J. W. (2014). <i>Research design: Qualitative, quantitative, and mixed methods approaches</i> (4th ed.). SAGE Publications.</li> <li>McNiff, S. (2013). <i>Art as research: Opportunities and challenges</i>. Intellect Books.</li> <li>Stokrocki, M. (Ed.). (2004). <i>Research methods in art education: Issues and examples</i>. National Art Education Association.</li> <li>Walliman, N. (2017). <i>Your research project: Designing and planning your work</i> (4th ed.). SAGE Publications.</li> <li>Creswell, J. W., &amp; Creswell, J. D. (2018). <i>Research design: Qualitative, quantitative, and mixed methods approaches</i> (5th ed.). SAGE Publications.</li> <li>Saunders, M., Lewis, P., &amp; Thornhill, A. (2019). <i>Research methods for business students</i> (8th ed.). Pearson Education.</li> <li>Kothari, C. R. (2004). <i>Research methodology: Methods and techniques</i> (2nd ed.). New Age International Publishers.</li> <li>Babbie, E. R. (2020). <i>The practice of social research</i> (15th ed.). Cengage Learning.</li> <li>Neuman, W. L. (2014). <i>Social research methods: Qualitative and quantitative approaches</i> (7th ed.). Pearson Education Limited.</li> <li>Flick, U. (2018). <i>An introduction to qualitative research</i> (6th ed.). SAGE Publications.</li> <li>Patton, M. Q. (2015). <i>Qualitative research &amp; evaluation methods: Integrating theory and practice</i> (4th ed.). SAGE Publications.</li> </ul>				
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	<ul style="list-style-type: none"> <li>• Sekaram, U., &amp; Bougie, R. (2016). <i>Research methods for business: A skill-building approach</i> (7th ed.). Wiley.</li> <li>• Yin, R. K. (2018). <i>Case study research and applications: Design and methods</i> (6th ed.). SAGE Publications.</li> <li>• Bryman, A. (2016). <i>Social research methods</i> (5th ed.). Oxford University Press.</li> </ul>			
	<b>Total Credit of VIII-Semester</b>	12+4=16	04	300
	<b>Total Credit of the Programme</b>	52	36	1700

Note: For B.A. Honours with Research Degree the candidate shall be opted any one paper of 4 credit from the 8<sup>th</sup> Semester excluding research project (6+6=12 Credit). Research project will be continuing from 7<sup>th</sup> Semester and will evaluate in the end of 8<sup>th</sup> Semester Examination.

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*Amrinder Singh*  
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**Dr Shakuntala Misra National Rehabilitation University**

Mohaam Road, Lucknow - 226 017 Uttar Pradesh

Department of Fine Arts  
Proposed Course / Syllabus

NAME OF THE COURSE:  
**MULTI DISCIPLINARY COURSE (MDC)**  
For Semester I, II & III

TOTAL CREDITS OF THE COURSE----- 09

*Smita*  
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*Dr. Shikha Singh*  
05/08/2025

*P. D. Singh*  
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**Semester - I**  
**Programme/Class -Multi Disciplinary Course (MDC)**

**Department of Fine Arts**

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-06

Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
FAMDC - 101P	<p><b>Foundation Learning of Art Forms</b></p> <ul style="list-style-type: none"> <li>&gt; Pamphlet Design for commercial purpose</li> <li>&gt; Clay Modeling and Exploring Basic Forms</li> <li>&gt; Introduction to Multiple Print Techniques</li> </ul> <p><b>Course Outcomes:</b></p> <p>After successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Student will understand basic principles of design for communication and marketing.</li> <li>• Practical knowledge of layout, text and color schemes.</li> <li>• Students will gain hands on experience in shaping 3 dimensional forms.</li> <li>• They'll explore the artistic possibilities of clay while developing tactile and spatial awareness.</li> <li>• Experiment with layering, textures and color repetition.</li> <li>• They'll adopt a creative, exploratory approach to using print as a visual language.</li> </ul> <p><b>Topics-</b></p> <p><b>Unit – I: Pamphlet Design for commercial purpose</b></p> <ul style="list-style-type: none"> <li>• Introduction to pamphlet design</li> <li>• Elements of pamphlet</li> <li>• Structuring the layout</li> <li>• Colour- Monochrome</li> </ul> <p><b>Unit – II: Clay Modeling and Exploring Basic Forms</b></p> <ul style="list-style-type: none"> <li>• Introduction about Introduction to Clay: Types, properties &amp; preparation</li> <li>• Basic Shapes, Forms proportion and tactile control through clay.</li> <li>• Coil, slab, pinch techniques</li> <li>• Relief sculpture – Low Relief and High Relief</li> </ul> <p><b>Unit – III: Introduction to Multiple Print Techniques</b></p>	MDC Practical	3	03	100

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**Semester - II**  
**Programme/Class -Multi Disciplinary Course (MDC)**

**Department of Fine Arts**

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-06

Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
FAMDC - 201P	Application of Different Art Languages – I	MDC Practical	3	03	100

- Brochure Design for Academic Purpose
- Terracotta Making & Mural Craft
- Printmaking – Printing with Different Materials

**Course Outcomes:**

After completing this course, students will be able to:

- Design structured, informative brochures that reflect educational themes effectively.
- They'll explore traditional techniques in terracotta modeling and mural composition.
- Develop tactile skills and encourages storytelling through relief and texture.
- Develop an understanding of composition, layering and transfer techniques.

**Topics-**

**Unit I: Brochure Design for Academic Purpose**

- Introduction to Brochure
- Elements of Brochure
- Structuring the layout
- Colour- Multicolour

**Unit II: Terracotta Making & Mural Craft**

- Terracotta Basics: Making a 3D object through coil or slab method
- Mural Composition: Panel layout, storytelling through relief
- Surface Texturing: Folk motifs & natural impressions
- Drying, firing & surface treatment

**Unit III: Printmaking – Printing with Different Materials**

- Relief Printing – History, Forms & Application
- Material Study – Linoleum and Soft Rubber

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	<ul style="list-style-type: none"> <li>• Cardboard Relief – High and Low Surface Carving</li> <li>• Natural Texture Printing (Leaves, Bark, Rope, etc.)</li> </ul> <p><b>Suggested Readings :</b></p> <ul style="list-style-type: none"> <li>• Andrew Loomis – <i>Creative Illustration</i></li> <li>• Claudia Nice – <i>Painting with Watercolor, Pen and Ink</i></li> <li>• Betty Edwards – <i>Color: A Course in Mastering the Art of Mixing Colors</i></li> <li>• Jack Hamm – <i>Drawing the Head and Figure</i></li> <li>• Charles Bargue &amp; Jean-Léon Gérôme – <i>Drawing Course</i></li> <li>• S.C. Ghosh – <i>Watercolour Techniques</i></li> <li>• N.C. Soni – <i>Chitrangan mein Rekha aur Roop</i></li> <li>• Rekha Jain – <i>Colour Pencil aur Watercolour Techniques</i></li> <li>• Harold Speed – <i>The Practice and Science of Drawing</i></li> <li>• D.D. Bendre – <i>Roop-Rekha exam Roop-Sidhanti</i></li> </ul>			
	Total Credit of II-Semester	03	03	100

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**Semester - III**  
**Programme/Class -Multi Disciplinary Course (MDC)**

**Department of Fine Arts**

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-6

Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
FAMDC - 301P	Application of Different Art Languages – II	MDC Practical	3	03	100

**Course Outcomes:**

After completing this course, students will be able to:

- Shoot manually composed fashion and product photographs using natural and artificial light.
- Handling of manual camera controls and basic lighting techniques.
- Explore cultural storytelling through relief and mural compositions rooted in local traditions.
- Simple craft making that reflect indigenous practices and personal creativity.
- Students will gain knowledge of various stencil-making materials and techniques.
- Learners will create multi-layered prints for artistic or applied purposes.
- They will be able to print on diverse surfaces including fabric, paper, and decor items

**Topics-**

**Unit I: Photography Techniques and Basic Control**

- Camera Handling and Exposure
- Composition and Lighting (Indoor & Outdoor)
- Fashion and Product Photography

**Unit II: Innovative object making related to Folk Art**

- Functional Craft Basics: Containers, ritual items,

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	<p>decorative objects</p> <ul style="list-style-type: none"> <li>• Decorative Crafts based on folk culture, regional stories etc.</li> <li>• Imaginative object-making through Folk Art and Traditional Craft</li> </ul> <p><b>Unit III: Printmaking with Mixed Materials</b></p> <ul style="list-style-type: none"> <li>• Design Principles for Stencils – Positive and Negative Spaces</li> <li>• Paper Stencils – Cutting and Layering Techniques</li> <li>• Plastic Sheet / OHP Stencil – Reusable Stencil Work</li> <li>• Natural Materials (Leaves, Flowers, Mesh, etc.)</li> </ul> <p><u>Suggested Readings :</u></p> <ul style="list-style-type: none"> <li>• Andrew Loomis – <i>Drawing the Head and Hands</i></li> <li>• Harold Speed – <i>The Practice and Science of Drawing</i></li> <li>• Kimon Nicolaides – <i>The Natural Way to Draw</i></li> <li>• Frank Ching – <i>Drawing: A Creative Process</i></li> <li>• Wucius Wong – <i>Principles of Two-Dimensional Design</i></li> <li>• David Harris – <i>The Art of Calligraphy</i></li> <li>• Rekha Jain – <i>Black &amp; White Composition Techniques</i></li> <li>• S.C. Ghosh – <i>Roop-Rachna aur Rekha-kala</i></li> <li>• N.C. Soni – <i>Chitrangan evam Ankanan Shaitiyan</i></li> <li>• John Ruskin – <i>The Elements of Drawing</i></li> </ul>			
	<b>Total Credit of III-Semester</b>	<b>03</b>	<b>03</b>	<b>100</b>

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*Smita R*  
05/08/2025

*P. D. V.*  
05/09/25



**Dr Shakuntala Misra National Rehabilitation University**  
Mohaan Road, Lucknow - 226 017 Uttar Pradesh

Department of Fine Arts  
Proposed Course / Syllabus

NAME OF THE COURSE:

**Minor Course (For other Faculty)**  
For Semester V, VI, VII & VIII

*Dr. Shakuntala Misra*  
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*Smita*  
05/10/25

*A. K. Singh*  
05/10/25

# Minor Course (Other Faculty)

## V-Semester

### Programme

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-06

Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
FAMR-501P	<b>Sketching and Drawing</b>	Minor Practical	4	04	100
<p><b>Course Outcomes:</b></p> <p>After successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Understand basic geometrical forms and draw them with correct proportion and perspective.</li> <li>• Apply light and shade techniques to give volume and depth in Pencil.</li> <li>• Draw accurately and render human limbs (hands, feet, arms, legs) showing structure and anatomy in pencil with light and shade.</li> <li>• Draw still life compositions with naturalistic representation and tonal gradation in pencil with light and shade.</li> <li>• Develop observational skills and drawing discipline for future advanced art studies.</li> </ul> <p><b>Topics –</b></p> <p><b>Unit 1: Sketching</b></p> <ul style="list-style-type: none"> <li>• Freehand Sketching of living and non-living things</li> <li>• Line, Colour and Tonal Sketching</li> </ul> <p><b>Unit 2: Drawing of Basic Shapes and Forms</b></p> <ul style="list-style-type: none"> <li>• 2D to 3D transformation</li> <li>• Drawing of Geometrical Shapes (Cube, Sphere, Cylinder, Cone, Pyramid)</li> <li>• Light and Shade study (Single light source)</li> <li>• Composition using multiple forms</li> </ul> <p><b>Unit 3: Study of human limbs</b></p> <ul style="list-style-type: none"> <li>• Study of Human Hand and Feet (Front, Side and Perspective views)</li> <li>• Study of Arm and Leg – Bone and Muscle structure basics</li> <li>• Rendering with tonal values</li> <li>• Light and shade on human limbs</li> <li>• Gestural sketching of limbs</li> </ul>					

*Amadeo M. B. S. P. P. S.*

*Swish 05/10/2025*

*S. V. P. S. P. S.*

- Unit 4: Object Drawing (Skill Life)**
- Arrangement of 3 to 5 objects (natural and man-made)
  - Observation of proportions, placement and perspective
  - Use of one light source
  - Rendering in colour with light and shade
  - Texture, form, depth depiction through tonal study

**Suggested Readings**

- Edwards, B. (2012). *Drawing on the right side of the brain* (4th ed.). TarcherPerigee.
- Hale, R. B. (1964). *Drawing lessons from the great masters*. Watson-Gupthill.
- Bridgman, G. B. (2001). *Bridgman's complete guide to drawing from life*. Sterling Publishing.
- Nicolaides, K. (1990). *The natural way to draw: A working plan for art study*. Houghton Mifflin Harcourt.
- Dodson, B. (1990). *Keys to drawing*. North Light Books.
- Ching, F. D. K. (2015). *Drawing: A creative process*. Wiley.
- Gair, A. (2003). *The complete drawing course*. Reader's Digest.
- Bammes, G. (2010). *Complete guide to life drawing*. Search Press.
- Faragasso, F. (2011). *Anatomy and drawing*. Walter Foster Publishing.
- D'Amelio, J. (2004). *Perspective drawing handbook*. Dover Publications.
- Norling, E. R. (1999). *Perspective made easy*. Dover Publications.
- Peck, S. (1982). *Atlas of human anatomy for the artist*. Oxford University Press.
- Hamm, J. (1994). *Drawing the head and figure*. TarcherPerigee.
- Cassel, M. (2008). *Techniques of still life drawing*. North Light Books.
- Vallee, D. (2006). *Still life and special effects drawing*. Watson-Gupthill.
- Gray, A. (2010). *Basic drawing techniques*. Dover Publications.
- Berry, W. (1993). *Drawing the human form: Methods, sources, concepts*. Prentice Hall.
- Mendelowitz, D. M. (2007). *A guide to drawing*. Wadsworth Publishing.

*Amritha 05/08/2025*

*Sri B 05/08/2025*

*P. Vijay 05/08/2025*

## VI-Semester Programme

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-06

Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
FAMR-601P	<p style="text-align: center;"><b><u>Sketching and Drawing</u></b></p> <p><b>Course Outcomes:</b></p> <p>After completing this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Understand basic geometrical forms and draw them with correct proportion and perspective.</li> <li>• Apply light and shade techniques to give volume and depth in Colour Pencil/Crayon/Pastel/Water Colour etc.</li> <li>• Draw accurately and render human limbs (hands, feet, arms, legs) showing structure and anatomy in colour.</li> <li>• Draw still life compositions with naturalistic representation and tonal gradation in colour.</li> <li>• Develop observational skills and drawing discipline for future advanced art studies.</li> </ul> <p><b>Topics-</b></p> <p><b>Unit 1: Sketching</b></p> <ul style="list-style-type: none"> <li>• Freehand Sketching of building and perspective</li> <li>• Line, Colour and Tonal Sketching</li> </ul> <p><b>Unit 2: Basic Shapes (In Charcoal, Colour Pencil, Water colour)</b></p> <ul style="list-style-type: none"> <li>• Geometrical forms: Cube, Sphere, Cone, Cylinder, Pyramid</li> <li>• Light and shade from single and multiple light sources</li> <li>• Charcoal tonal rendering and blending.</li> <li>• Colour mixing and shading using colour pencils and use of Colour Pencil/Crayon/Pastel/Water Colour etc.</li> </ul> <p><b>Unit 3: Human (Limbs)</b></p> <ul style="list-style-type: none"> <li>• Study of hand, feet, arms, and legs – bone and muscle forms</li> <li>• Front, side, and foreshortened views</li> <li>• Charcoal drawing for depth and texture</li> <li>• Anatomical study using colour pencil shading</li> </ul> <p><b>Unit 4: Object Drawing (Still Life)</b></p> <ul style="list-style-type: none"> <li>• Arrangement of natural and man-made objects (pot, fruit, cloth, glassware etc.)</li> <li>• Composition with light and shade in Colour Pencil/Crayon/Pastel/Water Colour etc.</li> </ul>	Minor Practical	4	04	100

Anandesh 05/01/25

Sudh 05/08/2025

Raj 05/08/2025

**Suggested Readings :**

- Edwards, B. (2012). *Drawing on the right side of the brain* (4th ed.). TarcherPerigee.
- Bridgman, G. B. (2001). *Bridgman's complete guide to drawing from life*. Sterling Publishing.
- Hale, R. B. (1964). *Drawing lessons from the great masters*. Watson-Gupitll.
- Nicolaides, K. (1990). *The natural way to draw*. Houghton Mifflin Harcourt.
- Gair, A. (2003). *The complete drawing course: A comprehensive step-by-step introduction*. Reader's Digest.
- Ching, F. D. K. (2015). *Drawing: A creative process*. Wiley.
- Bammes, G. (2010). *Complete guide to life drawing*. Search Press.
- Aristides, J. (2011). *Lessons in classical drawing*. Watson-Gupitll.
- Goldstein, N. (2002). *Figure drawing: The structure, anatomy and expressive design*. Pearson.
- Peck, S. (1982). *Atlas of human anatomy for the artist*. Oxford University Press.
- Hammond, L. (1994). *Lifelike drawing in colored pencil*. North Light Books.
- Gildow, D. (2004). *Colored pencil solution book*. North Light Books.
- Taylor, T. (2008). *Drawing with coloured pencils*. Search Press.
- Barrow, B. (2005). *The pastel artist's bible*. Barron's Educational Series.
- French, M. (2003). *Pastel painting step by step*. North Light Books.
- Webb, S. (2013). *Still life and special effects drawing*. Watson-Gupitll.
- Klein, D. (2013). *Drawing and painting still life*. North Light Books.
- Houghton, S. (2006). *Watercolor basics: Discover the secrets of realistic painting*. North Light Books.
- Cassel, M. (2008). *Techniques of still life drawing in color*. North Light Books.
- Norling, E. R. (1999). *Perspective made easy*. Dover Publications.

*Completed by / 05/10/25*

*S. R. / 05/10/2025*

*P. R. / 05/12/2025*

## VII-Semester Programme

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-6

Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
FAMR-701P	<b>Introduction of Landscape, Portrait and Applied Art</b>	Minor Practical	04	04	100
	<p><b>Course Outcomes:</b></p> <p>After completing this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Render outdoor and natural landscapes with depth using tonal values in pencil or monochrome.</li> <li>• Study and draw human heads in correct proportion and character through pencil shading.</li> <li>• Practice traditional and experimental letter writing using black ink.</li> <li>• Create symbolic, expressive and thematic compositions through letters in black and white.</li> <li>• Enhance their sense of composition, stylization, line control and texture handling.</li> </ul> <p><b>Topics-</b></p> <p><b>1 Landscape –</b></p> <ul style="list-style-type: none"> <li>• Introduction about landscape drawing methods.</li> <li>• Kinds of perspective drawing methods.</li> <li>• Landscape in pencil and charcoal with proper light &amp; shade.</li> </ul> <p><b>2 Head study –</b></p> <p>Anatomical study of Head with character in pencil and charcoal with proper light &amp; shade.</p> <p><b>3 Letter Writing –</b></p> <ul style="list-style-type: none"> <li>• English Alphabet (serif &amp; sans-serif) and Hindi Varammala with the help of graph.</li> <li>• Basic letter forms and strokes.</li> <li>• Basic layout and composition.</li> <li>• Background texture with monochrome and colour.</li> </ul> <p><b>4 Graphic Composition I:</b></p> <p>Basic graphic composition using organic and inorganic shapes such as geometrical, natural and abstract forms in black and white.</p>				

*Dr. Mahesh D. S. Patil*  
05/12/2025

*Sunil R.*  
05/12/2025

*D. K. V.*  
05/12/2025

	<p><u>Suggested Readings :</u></p> <ul style="list-style-type: none"> <li>• Edwards, B. (2012). <i>Drawing on the right side of the brain</i> (4th ed.). TarcherPerigee.</li> <li>• Civardi, G. (2006). <i>Drawing landscapes in pencil</i>. Search Press.</li> <li>• Reid, G. (2001). <i>Drawing and sketching landscapes</i>. Watson-Guphill.</li> <li>• Coleman, L. (2003). <i>The art of charcoal drawing</i>. Walter Foster Publishing.</li> <li>• Hogarth, B. (1996). <i>Dynamic light and shade</i>. Watson-Guphill.</li> <li>• Siddiqi, R. (2013). <i>Drawing in charcoal and pencil: Techniques for landscape and still life</i>. Dover Publications.</li> <li>• Loomis, A. (2011). <i>Drawing the head and hands</i>. Titan Books. (Original work published 1956)</li> <li>• Peck, S. (1982). <i>Atlas of human anatomy for the artist</i>. Oxford University Press.</li> <li>• Vanderpoel, J. H. (2012). <i>The human figure</i>. Dover Publications. (Original work published 1907)</li> <li>• Hampton, M. (2010). <i>Figure drawing: Design and invention</i>. Design Studio Press.</li> <li>• Stone, D. (1996). <i>Drawing portraits: Faces and figures</i>. Watson-Guphill..</li> <li>• Bringhurst, R. (2004). <i>The elements of typographic style</i> (3rd ed.). Hartley &amp; Marks.</li> <li>• Samara, T. (2014). <i>Typography workbook: A real-world guide to using type in graphic design</i>. Rockport Publishers.</li> <li>• Ambrose, G., &amp; Harris, P. (2011). <i>Basics design: Typography</i> (2nd ed.). Bloomsbury Publishing.</li> <li>• Meggs, P. B., &amp; Purvis, A. W. (2016). <i>Meggs' history of graphic design</i> (6th ed.). Wiley.</li> <li>• Loxley, S. (2006). <i>Type: The secret history of letters</i>. I.B. Tauris.</li> <li>• Tripathi, R. (2012). <i>Devanagari script typography</i>. National Book Trust.</li> <li>• Sharma, M. (2015). <i>Calligraphy and Indian scripts</i>. Hindi Granth Academy.</li> <li>• Shukla, A. (2009). <i>Hindi lipi aur lekhan shilp</i>. Vani Prakashan.</li> <li>• Eskilson, S. J. (2012). <i>Graphic design: A new history</i> (2nd ed.). Yale University Press.</li> </ul>				
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Omprakash & Ashish

Singh & 05/08/2025

R. Singh & 05/08/2025

## VIII-Semester Programme

Max. Marks: 25+75=100

Minimum Passing Marks: 10+25

Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 0-0-06

Course Code	Course Title	Nature of Course	Credits	Assignments	Marks
FAMR-801P	<b>Introduction of Landscape, Portrait and Applied Art</b>	Minor Practical	04	04	100
	<p><b>Course Outcomes:</b></p> <p>After successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Render monochromatic landscapes with depth and texture using various colour media.</li> <li>• Study and draw the anatomical structure of the human head with character in different media of colour.</li> <li>• Design and execute stylized and expressive letter-compositions in colour.</li> <li>• Create symbolic and thematic colour graphic compositions with balance and rhythm.</li> <li>• Apply elements and principles of art through multi-medium colour techniques.</li> </ul> <p><b>Topics-</b></p> <p>1 <b>Landscape –</b> Learning in Water color/Dry Pastel/Oil Pastel.</p> <p>2 <b>Head study –</b> Anatomical study of Head with character in Color Pencil/ Dry Pastels/ Watercolor/ Oil Pastels etc.</p> <p>3 <b>Slogan Writing/ Quotation–</b></p> <ul style="list-style-type: none"> <li>• Design principles for Quotations</li> <li>• Choosing Quotations: Understanding of influence of text length and content on design.</li> <li>• Negative space: Using white space effectively.</li> <li>• Related visuals to quotations</li> </ul> <p>4 <b>Graphic Composition II:</b> Basic graphic composition using organic and inorganic shapes such as geometrical, natural and abstract forms in colour medium.</p>				

*Amal Kumar*  
05/01/25

*Swati*

*P. Sri*  
05/02/2025

	<p><b>Suggested Readings-</b></p> <ul style="list-style-type: none"> <li>• Sharma, R. (2014). <i>Adhunik Chitrakala ke Sidhant</i>. Rajasthan Hindi Granth Akademi.</li> <li>• Chawla, S. (2006). <i>Bharatiya Chitrakala: Parampara aur Vikas</i>. Sahitya Bhawan.</li> <li>• Lal, M. (2009). <i>Applied Art and Graphic Design</i>. Bharti Bhawan.</li> <li>• Varma, N. (2012). <i>Portrait Drawing in Indian Context</i>. Prathiba Publications.</li> <li>• Rajan, V. (2010). <i>Basics of Landscape Painting</i>. National Book Trust.</li> <li>• Garg, M. (2011). <i>Kala ke Mool Tatra</i>. Madhya Pradesh Hindi Granth Akademi.</li> <li>• Tiwari, R. (2015). <i>Rang Rekha aur Roop</i>. Hindi Granth Akademi.</li> <li>• Agrawal, K. (2003). <i>Drishyakalayein</i>. Rajasthan Hindi Granth Akademi.</li> <li>• Mehta, R. (2016). <i>Applied Art ke Adhar</i>. Rajkamal Prakashan.</li> <li>• Das, K. (2019). <i>Pencil &amp; Pastel Techniques in Indian Art</i>. Kala Deepika Press.</li> <li>• Edwards, B. (2012). <i>Drawing on the right side of the brain</i> (4th ed.). TarcherPerigee.</li> <li>• Aristides, J. (2011). <i>Lessons in classical drawing</i>. Watson-Gupthill.</li> <li>• Watson, E. (2010). <i>The art of pastel portraiture</i>. Watson-Gupthill.</li> <li>• Klein, D. (2013). <i>Landscape painting inside and out</i>. North Light Books.</li> <li>• Gallo, M. (2004). <i>Painting landscapes in watercolor</i>. Sterling Publishing.</li> <li>• Heller, S., &amp; Chwast, S. (2006). <i>Graphic style: From Victorian to digital</i>. Abrams.</li> <li>• Landa, R. (2018). <i>Graphic design solutions</i> (6th ed.). Cengage Learning.</li> </ul>			
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*Omprakash Ar*  
05/09/25

*Singh*

*P.102*  
05/09/25