

B.A. (Hons.) in Painting Semester Course

Semester – I - Core Course

<u>Code No.</u>	<u>Course Content</u>	<u>Credits</u>	<u>Marks</u>
P-C-101.	Theory: History of Indian Painting	2	(70+30) = 100
P-C-102.	Practical -Copy of Old Masters: (Indian Miniatures.) (Paper size- 11”x 14”) Works to be submitted - Two	2	(70+30) =100
P-C-103.	Practical – Still Life. (Pencil / Crayon) (Paper size- 22”x 14”) Works to be submitted - Two	2	(70+30) =100
<ul style="list-style-type: none">• Internal assessment for each paper- 30 marks			

Semester – II - Core Course

<u>Code No.</u>	<u>Course Content</u>	<u>Credits</u>	<u>Marks</u>
P-C-201.	Theory: History of Indian Painting	2	(70+30) =100
P-C-202.	Practical: Still Life. (Water colour)	2	(70+30) =100

(Paper size -22"- x 14")

Works to be submitted - Two

P-C-203. Practical: Memory Drawing (Pencil / Crayon) 2 (70+30)=100

(Paper size- 11"x 14")

Works to be submitted – Three

- Internal assessment for each paper- 30 marks

Semester – III - Core Course

<u>Code No.</u>	<u>Course Content</u>	<u>Credits</u>	<u>Marks</u>
P-C-301.	Theory: History of Indian Painting	2	(70+30)=100
P-C-302.	Practical: Figurative Composition		
	(Water colour / Gauche)	2	(70+30)=100
	(Paper size -22"- x 14")		
	Works to be submitted - Two		
P-C-303.	Practical: Head Study – Plaster Cast (Pencil / Crayon)	2	(70+30)=100
	(Paper size -11"- x 14")		
	Works to be submitted - Three		

- Internal assessment for each paper- 30 marks

Semester – IV - Core Course

<u>Code No.</u>	<u>Course Content</u>	<u>Credits</u>	<u>Marks</u>
P-C-401.	Theory: History of Indian Painting	2	(70+30) =100
P-C-402.	Practical: Head Study – Plaster Cast (Water colour /Acrylic /oil) (Paper size -22”- x 14”) Works to be submitted - Two	2	(70+30) =100
P-C-403.	Practical: Graphics (Lino/Woodcut) (Size- 6”x 6”) Works to be submitted - Two	2	(70+30) =100

- Internal assessment for each paper- 30 marks

Semester –V - Core Course

<u>Code No.</u>	<u>Course Content</u>	<u>Credits</u>	<u>Marks</u>
P-C-501.	Theory: Introduction to the World Art in brief with special reference to Painting.	3	(70+30) = 100
P-C-502.	Theory: Introduction to the World Art in brief with special reference to Painting.	3	(70+30) = 100
P-C-503.	Practical: Composition based on indoor and Outdoor study (water colour / Acrylic)	6	(140+60) = 200

(Paper size -22" - x 14")

Works to be submitted - Two

P-C-504. Practical: Graphics (Lino / Woodcut / Intaglio- 6 (140+60) = 200
Monochrome / colour)
(Size- 12"x 12")

Works to be submitted – Two

- Internal assessment for each Theory paper- 30 marks
- Internal assessment for each Practical paper- 60 marks

Semester –VI - Core Course

<u>Code No.</u>	<u>Course Content</u>	<u>Credits</u>	<u>Marks</u>
P-C-601.	Theory: Renaissance: Italian and Dutch - Paintings.	3	(70+30) = 100
P-C-602.	Theory: Modern Period: Major Exponents.	3	(70+30) = 100
P-C-603.	Practical: Composition-Advanced study- (Water colour / Acrylic / oil) (Paper size -22" x 14", canvas size- 24"x 30") Works to be submitted - Two Note : In the Examination of the Composition (P-C-603)Paper of size- 22"x 30" is compulsory.	6	(140+60) =200
P-C-604.	Practical: Full figure- study from Plaster cast or Life study. (Crayon/ Pencil) (Paper size -22" - x 28"), Works to be submitted - Two]	6	(140+60) =200

- Internal assessment for each Theory paper- 30 marks
- Internal assessment for each Practical paper- 60 marks

Soft Skills:

<u>Code No.</u>	<u>Course Content</u>	<u>Credits</u>
P-S-101	Sketching	3
P-S-102	Still-Life	3

Syllabus of theory Papers:

Semester – I- Core Course

<u>Code no.</u>	<u>Credits</u>
P-C-101. Theory: History of Indian Painting.	2

1. Pre-Historic Cave- Paintings of India.
2. Early Cave paintings: Ajanta, Bagh, Sittanvasal.
3. Pal Manuscript Paintings.
4. Western Indian Manuscript Paintings.

Recommended Readings:

Yazdani, G.: *Ajanta* (IV-Volumes)
 Pande Anupa : *The Buddhist Cave Paintings of Bagh*
 Barret, D. and B. Gray, B. : *Paintings of India*
 Chakravorty, A. : *Indian Miniature Painting*.
 Moti Chandra : *Jain Miniature Paintings from Western India*.
 Moti Chandra and Shah, U.P. : *New Documents of Jain Paintings*.
 Krishnadasa, Rai : *Bharat Ki Chitrakala*
 Verma, A.B. : *Bhartiya Chitrakala*

Gupta, J.: *Pragaitihasik Chitrakala*.

Semester –II- Core Course

<u>Code no.</u>		<u>Credits</u>
P-C-201.	Theory: History of Indian Painting	2

1. Techniques of Painting – Tempera, Wash, Fresco.
2. Six limbs of Indian paintings.
3. Fundamentals of Art: Line, Rhythm, Colour, Harmony, Balance.

Recommended Readings:

Tagore, A.: *Sadanga or Six Limbs of Painting*.
Sharma, S.K. and Agrawal, R.K.: *Rupaprada Kala Ke Muladhara*
Agrawal, B. : *Bhartiya Chitrakala Ke Mul Srota*.
Gairola, V. : *Bhartiya Chitrakala*.

Semester – III- Core Course

<u>Code no.</u>		<u>Credits</u>
P-C- 301.	Theory: History of Indian Painting	2

1. Origin and Development of Mughal Painting and its major characteristics.
2. Origin and Development of Rajasthani Painting: Mewar, Bundi, Kishangarh, Bikaner.
3. Pahari Painting: Basholi, Guler, Kangra.

Recommended Readings:

Welch, S.C. : *The Art of Mughals*.
Beach, M.C. : *The Grand Mogul: Imperial Painting in India, 1600-1660*
Beach, M.C. : *Rajput Painting at Bundi and Kota*
Archer, W.G. : *Indian Paintings from the Punjab Hills-A Survey and History of Pahari Painting*
Khandalavala, K. : *Pahari Miniature Painting*
Dickinson, E. and Khandalavala, K. : *Kishangarh Painting*
Aijazuddin, F.S.: *Pahari Painting and Sikh Portraits in Lahore Museum*
Chakravorty, A. : *Indian Miniature Painting*
Krishnadasa Rai : *Bharat Ki Chitrakala*
Verma, A.B. : *Bhartiya Chitrakala*
Beach, M.C. : *Rajput Painting at Bundi and Kota*.
Das, A.K. : *Mughal Painting during Jahangir Time*.

Semester – IV- Core Course

<u>Code no.</u>	<u>Credits</u>
P-C- 401 . Theory: History of Indian Painting	2

1. Company Style.
2. Raja Ravi Verma & his contribution.
3. Bengal School: Major exponents
4. Amrita Shergil
5. Jamini Roy
6. Progressive Artists Group.

Recommended Readings:

- . Archer, M. : *Company Painting*
- Archer, M. : *Company Drawings in the Office Library*
- Appaswamy, Jaya. : *Abanindranath Tagore and Art of His Times*
- Kapoor Geeta : *When was Moderni*

Semester – V- Core Course

<u>Code no.</u>	<u>Credits</u>
P-C-501	3
Theory: Introduction to the World Art in brief with special reference to Painting	

1. Egypt
2. Greece
3. Rome.

<u>Code no.</u>	<u>Credits</u>
P-C-502.	3
Theory: Introduction to the World Art in brief with special reference to Painting	
1. Byzantine Art	
2. Romanesque	
3. Gothic	

Semester – VI- Core Course

<u>Code no.</u>	<u>Credits</u>
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P-C-601 . Theory: Italian and Dutch Paintings:	3
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1. Renaissance: Leonardo Da-Vinci, Michelangelo, Raphael.
2. Baroque

Recommended Readings:

Garbini,G.: *The Ancient World*.
Beckett, Sister W.: *The Story of Painting the Essential guide to the History of Western Art*.
Huyghe, R(ed) : *Larousse Encyclopedia of Renaissance and Baroque Art*.
Murray, L . : *High Renaissance*.
Agrawal, G.K. : *Yuropiya Citrakala*.
Das, K. : *Yuropiya Citrakala*.

<u>Code no.</u>	<u>Credits</u>
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P-C-602. Theory: Modern Period: Major Exponents.	3
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1. Impressionism, Post-Impressionism, Neo-Impressionism
2. Cubism
3. Sur-realism
4. Expressionism

Recommended Readings:

Huyghe, R(ed).: *Larousse Encyclopedia of Byzantine and Medieval Art*
Whitford ,F.: *Kandinsky*
Shone,R.: *The Post Impressionists*
Cirlot, Juan- Eduardo: *Picasso Birth of a Genius*.
Read, H. : *A Concise History of Modern Painting*.
Emmons, J (Trans.): *Impressionist and Impressionism*.
Rubin, Willian S.: *Dada and Surrealist Art*.