



**National Education Policy-2020**  
**Common Minimum Syllabus for all U.P. State Universities/ Colleges**  
**SUBJECT: FINE ART**

<b>Name</b>	<b>Designation</b>	<b>Affiliation</b>
<b>Steering Committee</b>		
Mrs. Monika S. Garg, (I.A.S.), Chairperson Steering Committee	Additional Chief Secretary	Dept. of Higher Education U.P., Lucknow
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Dr. Kishor Kumar	Associate Professor	K.M. Govt. Girls P.G. College Badalpur, G.B. Nagar, U.P.
Dr. Shweta Pandey	Assistant Professor	Bundelkhand University, Jhansi

**Syllabus Developed by:**

<b>S. N.</b>	<b>Name</b>	<b>Designation</b>	<b>Department</b>	<b>College/ University</b>
1	Dr. Awadhesh Mishra	Assistant Professor	Fine Arts	Dr. Shakuntala Misra National Rehabilitation University, Lucknow, U.P.
2	Dr. Shraddha Shukla	Assistant Professor	Fine Arts & Music	Deen Dayal Upadhyaya Gorakhpur University, Gorakhpur, U.P.
3	Dr. Ishwar Chandra Gupta	Associate Professor	Department of Painting	D. S. Degree college, Aligarh, U.P.



# Department of Higher Education U.P. Government, Lucknow

National Education Policy-2020  
Common Minimum Syllabus for all U.P. State Universities

## BA (Fine Art )

Semester-wise Titles of the Papers in BA (Fine Art)

Year	Sem.	Course Code	Paper Title	Theory/ Practical	Credits
1	I	A140101T	History of Indian Art- 1	Theory	4
1	I	A140102P	Drawing and color studies	Practical	2
1	II	A140201T	Fundamentals of Art	Theory	4
1	II	A140202P	Drawing and Sketching	Practical	2
2	III	A140301T	History of Indian Sculpture Art	Theory	4
2	III	A140302P	Still Life with Colour	Practical	2
2	IV	A140401T	Aesthetics	Theory	4
2	IV	A140402P	Photography	Practical	2
3	V	A140501T	History of Indian Architecture	Theory	4
3	V	A140502T	History of Indian art- 2	Theory	4
3	V	A140503P	Head Study with pencil and colour both	Practical	2
3	V	A140504R	Copy & Study from old Masters	Practical	3
3	VI	A140601T	Renaissance period in Indian art	Theory	4
3	VI	A140602T	Modern Indian Art and artist	Theory	4
3	VI	A140603P	Composition	Practical	2
3	VI	A140604P	Land Scene	Practical	3

## B.A. SEMESTER WISE SYLLABUS

Year I

Paper 1  
Theory

<b>Program/Class: Certificate</b>	<b>Year: First</b>	<b>Semester: 1</b>
Subject: <b>B.A. Fine art</b>		
Course Code: A140101T	Course Title: <b>History of Art-1</b>	
<b>Course Outcome:</b>		
Students will recognize and understand major monuments, artists, methods and theories, and be able to assess the qualities of works of art and architecture in their historical and cultural settings. How the then social problems should become subjects of Art		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
I.	<b>Primitive art with reference to Indian Painting</b> - Outline of History of man and civilization, with special reference to important cultures i.e. Pre-historic Painting ,	8
II.	Indus Valley and Jogimara	8
III.	Karla Caves ,Bhaja Caves,Nasik Caves	8
IV.	Ajanta ,Bagh , Sittanvasal, Badami,	8
V.	Singiriya Caves , Bhagh Caves .	8
VI.	Elephanta, Ellora	7
VII.	Mauryan Period ,Sunga Period,	7
VIII.	Kushan Period, Gupta Period	6
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>• V.S. Agrawal – Indian Art</li> <li>• V.S. Agrawal – Studies in Indian Art</li> <li>• Edith Tomory – A History of Fine Arts in India and West</li> </ul>		

- V.S. Agrawal & Bhartiya Kala (Hindi)
- N.P. Joshi & Prachin Bharatiya Murtikala (Hindi)
- Mamata Chaturvedi & Paschatya Kala (Hindi)
- R.V. Sakhakar - Uropiya Chitrakala Ka Itihas (Hindi)
- Ashok-Paschim Ki Chitrakala (Hindi)
- World Heritage Monuments and Related Edifices in India, Volume 1 'Alī Jāvīd, Tabassum Javeed, Algora Publishing, 2008
- The Greeks in Bactria and India by William Woodthorpe Tarn
- Southern India: A Guide to Monuments Sites & Museums, by George Michell, Roli Books Private Limited, 1 mai 2013
- Ancient India, Ramesh Chandra Majumdar, Motilal Banarsidass Publ., 1977

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar (10 Marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites: 10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

**Year I**

**Paper 2  
Practical**

<b>Program/Class: Certificate</b>	<b>Year: First</b>	<b>Semester: 1</b>
Subject: <b>B.A. Fine art</b>		
Course Code: A140102P	Course Title: <b>Drawing and color studies</b>	

**Course Outcome:**

Sketch and render objects (fruits, vegetables, leaf, geometrical shapes etc.) with various medium like Pencil, Pen, ink, water color, Poster color, Oil Pastel color, Dry Pastel, Charcoal Pencil, Color Pencils etc. Exhibit understanding of colour (properties of colours, colour wheel & colour value) and use it judiciously in the creation of visual work.

Credits: 2

Core Compulsory

Max. Marks: 25+75

Min. Passing Marks: 10+25

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

Unit	Topics	No. of Lectures
I	Sketching with various medium like Pencil and Pen and Ink.	5
II	Still Life - Object Drawing Use of Charcoal Pencil, Color Pencils etc.	5
III	Water color, Poster color, Color Theory – Color System (RGB, CMYK, and PANTONE), Color Wheel (primary, secondary and tertiary colors), and Color Dimensions.	5
IV	Still Life - Object Nature drawings with Oil Pastel color, Dry Pastel,	5
V	Two Dimensional Sketching & Drawing.	5

**Suggested Readings:**

**The artwork will be produced in the studio of the department under the direction of the teacher.**

- Hayashi Studio, (1994), Water Colour Rendering, Graphic-Sha Publishing Co., Ltd.
- B. Edwards, (2004), Color by Betty Edwards: A Course in Mastering the Art of Mixing Colors, Penguin Group Inc, New York. ISBN: 1-58542-199-5.
- Feisner, E. (2006). ColourStudies, NY NY USA. Fairchild Publications
- Gerritsen Franz. (1983). Theory & Practise of color: A color based theory based on the laws of perception. Subsequent Edition Van Nostrand Reinhold Publication.
- Fraser, Tom & Banks Adam. (2004). Designers color Manual: The complete guide to color theory & application, San Francisco, USA. Chronicle Books
- Gonnella, Rose & Friedman Max. (2014) Design Fundamentals: Notes on color theory. 1st Edition. San Francisco, USA. Peach Pit Press
- Recker, Keith & Eiseman Leatrice. (2011). Pantone: The twentieth century in color
- Mollica, Patti. (2013). Color theory: An essential guide to color from basic principles to practical applications. 1st Edition. San Francisco USA. Walter Foster Publishing
- Ungar Joseph. (1986). Rendering Mixed media. NY USA. Watson-Guption Publication INC U.S.

10. Kasprisin Ron (1999) .Design media:Technique for water color, pen & ink, pastel and colored marker. Hudson County New Jersey, USA. John Wiley & Sons.

This course can be opted as an elective: Open to all

Suggested Continuous Evaluation Methods:

- Assignment/ Seminar (10 Marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites:10+2 in any discipline

Suggested equivalent online courses:

- Coursera
- Swayam

**Year -I**

**Paper 1  
Theory**

<b>Program/Class:</b> Certificate	<b>Year:</b> Second	<b>Semester:</b> 2
<b>Subject: B.A. Fine Art</b>		
Course Code: A140201T	Course Title: <b>Fundamentals of Art</b>	
<b>Course Outcome:</b>		
Students get information about Definition of art. The art language is based on concepts called the “ELEMENTS and PRINCIPLES of Design”. Introduction to the basics elements of art, 5 Elements of art : Line Shape Color Texture Value		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
I.	Definition of art	8
II.	Basics Elements of Art	8

III.	Sadanga: The Six Limbs of Indian Art and Paintings	8
IV.	Elements of art : Line , Shape	8
V.	Color Texture Value	8
VI.	Perspective	7
VII.	Proportion.	7
VIII.	Balance, Unity,	6

**Suggested Readings:**

- Art Fundamentals: Color, Light, Composition, Anatomy, Perspective and Depth - 3Dtotal publishing
- Light for Visual Artists: Understanding & Using Visual Light in Art and Design - Richard Yot
- Color and light: A Guide for the Realist Painter - James Gurney
- Bridgman's Complete Guide to Drawing From Life - George B. Bridgman
- How to Draw: Drawing and Sketching Objects and Environments - Scott Robertson

This course can be opted as an elective: Open to all

**Suggested Continuous Evaluation Methods:**

- Assignment/ Seminar (20 Marks)
- Attendance (5 Marks)

Course prerequisites:10+2 in any discipline

**Suggested equivalent online courses:**

- Coursera
- Swayam

**Year I**  
**Paper 2**  
**Practical**

<b>Program/Class: Certificate</b>	<b>Year: First</b>	<b>Semester: 2</b>
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Subject: <b>B.A. Fine art</b>		
Course Code: A140202P		Course Title: <b>Drawing and Sketching</b>
<b>Course Outcome:</b>		
Sketch and render objects (fruits, vegetables, leaf, geometrical shapes etc.) with various medium like Pencil, Pen, ink, water color, Poster color, Oil Pastel color, Dry Pastel, Charcoal Pencil, Color Pencils etc. Exhibit understanding of colour (properties of colours, colour wheel & colour value) and use it judiciously in the creation of visual work.		
Credits: 2		Core Compulsory
Max. Marks: 25+75		Min. Passing Marks: 10+25
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
I	Sketching Hand and Leg Movement	5
II	Sketching Body Movement with Rhythm	5
III	Sketching Face Expression	5
IV	Sketching Face Expression with Monochrome Color	5
V	Sketching Body Movement with Monochrome Color	5
<b>Suggested Readings:</b>		
<b>The artwork will be produced in the studio of the department under the direction of the teacher.</b>		
<ul style="list-style-type: none"> <li>• Drawing and Painting Expressive Little Faces Step-by-Step Techniques for Creating People and Portraits with Personality--Explor Watercolors, Inks, Markers, and More By Amarilys Henderson · 2020</li> <li>• B. Edwards, (2004), Color by Betty Edwards: A Course in Mastering the Art of Mixing Colors, Penguin Group Inc, New York. ISBN: 1-58542-199-5.</li> <li>• Hayashi Studio, (1994), Water Colour Rendering, Graphic-Sha Publishing Co., Ltd.</li> <li>• Gerritsen Franz. (1983). Theory &amp; Practise of color: A color based theory based on the laws of perception. Subsequent Edition Van Nostrand Reinhold Publication.</li> <li>• Feisner, E. (2006). ColourStudies, NY NY USA. Fairchild Publications</li> <li>• Fraser, Tom &amp; Banks Adam. (2004). Designers color Manual: The complete guide to color theory &amp; application, San Francisco, USA. Chronicle Books</li> <li>• Gonnella, Rose &amp; Friedman Max. (2014) Design Fundamentals: Notes on color theory. 1st</li> </ul>		



Edition. San Francisco, USA. Peach Pit Press
This course can be opted as an elective: Open to all
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> <li>• Assignment/ Seminar (10 Marks)</li> <li>• Written Test (10 Marks)</li> <li>• Attendance (5 Marks)</li> </ul>
Course prerequisites:10+2 in any discipline
<p>Suggested equivalent online courses:</p> <ul style="list-style-type: none"> <li>• Coursera</li> <li>• Swayam</li> </ul>

**Year 2**

**Paper 1**

**Theory**

<b>Program/Class:</b> Degree	<b>Year: First</b>	<b>Semester: 3</b>
Subject: <b>B.A. Fine art</b>		
Course Code: A140301T	Course Title: <b>History of Indian Sculpture Art</b>	
<b>Course Outcome:</b>		
Students will recognize and understand major monuments, artists, methods and theories, and be able to assess the qualities of works of art and architecture in their historical and cultural settings. How the then social problems should become subjects of Art		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Bronze age sculpture	8
<b>II</b>	Pre-Mauryan art , Art of the Mauryan Period	

		8
<b>III</b>	Art of the Shunga period , Satavahana art	8
<b>IV</b>	Early South India Kushana art	8
<b>V</b>	Art of Mathura ,Gandharan art	8
<b>IX.</b>	Gupta period	7
<b>X.</b>	Medieval, c. 600 onwards	7
<b>XI.</b>	Yaksha and Yakshini Sculpture	6

**Suggested Readings:**

- Blurton, T. Richard, Hindu Art, 1994, British Museum Press, ISBN 0 7141 1442 1
- Boardman, John, ed., The Oxford History of Classical Art, 1993, OUP, ISBN 0198143869
- Craven, Roy C., Indian Art: A Concise History, 1987, Thames & Hudson (Praeger in USA), ISBN 0500201463
- Harle, J. C., The Art and Architecture of the Indian Subcontinent, 2nd edn. 1994, Yale University Press. (Pelican History of Art), ISBN 0300062176
- Huntington, Susan L. (1984). The "Pāāla-Sena" Schools of Sculpture. Brill Archive. ISBN 90-04-06856-2.
- V.S. Agrawal – Indian Art
- V.S. Agrawal – Studies in Indian Art
- Edith Tomory – A History of Fine Arts in India and West
- V.S. Agrawal & Bhartiya Kala (Hindi)
- N.P. Joshi & Prachin Bharatiya Murtikala (Hindi)
- Mamata Chaturvedi & Paschyatya Kala (Hindi)
- R.V. Sakhakar - Uropiya Chitrakala Ka Itihas (Hindi)

This course can be opted as an elective: Open to all

**Suggested Continuous Evaluation Methods:**

- Assignment/ Seminar (10 Marks)
- Written Test (10 Marks)
- Attendance (5 Marks)

Course prerequisites: 10+2 in any discipline

**Suggested equivalent online courses:**

- Coursera
- Swayam

**Year -II**

**Paper 2  
Practical**

<b>Program/Class: Degree</b>	<b>Year: Second</b>	<b>Semester: 3</b>
<b>Subject: B.A. Fine Art</b>		
Course Code: A140302P	Course Title : <b>Still Life with Colour</b>	
<b>Course Outcome:</b>		
A still life painting is pretty self-explanatory... it's a painting of objects that sit still. These objects can be inanimate things, like fruits or vases; they can also be things that are no longer alive, like animals or flowers.		
Credits: 2	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	sketching object with pencil drawing and shading	5
<b>II</b>	sketching objects with watercolor	5
<b>III</b>	old master copy work based on subject of still life	5
<b>IV</b>	creative still life with watercolor	5
<b>V</b>	creative still life with acrylic	5
<b>Suggested Readings:</b>		
<b>The artwork will be produced in the studio of the department under the direction of the teacher.</b>		
<ul style="list-style-type: none"><li>• Painting Still Life in Watercolour By Lesley E. Hollands, Published: 2009, Publisher : Crowood Press</li><li>• Watercolors, Still Life By Brian Bagnall, Ursula Bagnall, Astrid Hille, Published : September 1997, Publisher: Walter Foster Publishing, Incorporated</li><li>• Learn to Paint in Watercolour Step by Step by William Newton, Published: 9 March 2017, Publisher: Search Press</li><li>• The Art of Still Life (A Contemporary Guide to Classical Techniques, Composition, and Painting in Oil ) by Todd M. Casey , Published: 18 February 2020, Publisher: Monacelli Press, Incorporated</li></ul>		

This course can be opted as an elective: Open to all
<b>Suggested Continuous Evaluation Methods:</b> <ul style="list-style-type: none"> <li>• Assignment/ Seminar (20 Marks)</li> <li>• Attendance (5 Marks)</li> </ul>
Course prerequisites:10+2 in any discipline
<b>Suggested equivalent online courses:</b> <ul style="list-style-type: none"> <li>• Coursera</li> <li>• Swayam</li> </ul>

## Year II

### Paper 1 Theory

<b>Program/Class:</b> Diploma	<b>Year:</b> Third	<b>Semester:</b> 4
<b>Subject:</b> B.A. Fine Art		
Course Code: A140401T	Course Title : <b>Aesthetics</b>	
<b>Course Outcome:</b>		
Demonstrate an array of critical approaches to the study of art and visual culture. Produce an extended work involving visual analysis, reading research, critical thinking, writing, and standard methods of documentation.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
<b>I</b>	Aesthetics , Arts and Philosophy	8
<b>II</b>	Art and Society	8
<b>III</b>	Art and Beauty	8
<b>IV</b>	Concept of Aesthetics in Western Art (Ancient Greek aesthetics,Western )	8

V	Concept of Aesthetics in Western Art ( Medieval aesthetics, German writers)	8
XII.	Concept of Aesthetics in Indian Art	7
XIII.	Rasas in the Arts History, Natyashastra ,	7
XIV.	Indian Philosopher of Art	6

**Suggested Readings:**

- Somé, Malidoma (1999). The Healing Wisdom of Africa. TarcherPerigee. pages. ISBN 087477991X.
- Art of TibetAN Catalogue of the Los Angeles County Museum of Art Collection By Los Angeles County Museum of Art, Pratapaditya Pal, Hugh Richardson, Dale Carolyn Gluckman · 1990
- The Heritage of Indian Art A Pictorial Presentation By Vasudeva S. Agrawala
- Art of TibiA Catalogue of the Los Angeles County Museum of Art Collection By Los Angeles County Museum of Art, Pratapaditya Pal, Hugh Richardson · 1983
- M.N.P.Tiwari& Kamal Giri - MadhyakalinBharatiyaMurtikala (Hindi)
- Krishna Deva – Khajuraho
- C.P. Sinha– Art of Bihar
- A.P. Srivastava & Ellora Ki Brahman Dev Pratimayen (Hindi)
- R.S. Gupta & B.D. Mahajan – Ajanta, Ellora an Aurangabad Caves
- AschwinD.Lippi – Indian Medieval Sculpture
- Bhanu Agrawal - BharatiyaChitrakalaKeMulaSrota (Hindi)
- A.K. Coomarasawamy – Introduction to Indian Art
- M. Ganguli– Orissa and her Remains, Ancient and Medieval
- Siva SwarupSahai - Bharatiya Kala (Hindi)
- Stella Kramrisch – Indian Sculpture
- V.S. Agrawala – Gupta Art
- J.C. Harle – Art of Indian Subcontinent
- A. Ghosh – Ajanta Murals
- Rai Krishna Das - BharatiyaChitrakala (Hindi)
- VachaspatiGairola - BharatiyaChitrakala (Hindi)
- N.P. Joshi - PrachinBharatiyaMurtikala (Hindi)
- Edith Tomory– A History of Fine Arts in India and West

This course can be opted as an elective: Open to all

<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> <li>• Assignment/ Seminar (10 Marks)</li> <li>• Written Test (10 Marks)</li> <li>• Attendance (5 Marks)</li> </ul>
<p>Course prerequisites:10+2 in any discipline</p>
<p>Suggested equivalent online courses:</p> <ul style="list-style-type: none"> <li>• Coursera</li> <li>• Swayam</li> </ul>

**Year 2**

**Paper -2  
Practical**

<b>Program/Class:</b> Diploma	<b>Year:</b> Third	<b>Semester:</b> 4
<b>Subject: B.A. Fine Art</b>		
Course Code: A140402P	Course Title : <b>Photography</b>	
<b>Course Outcome:</b>		
<p><b>The artwork will be produced in the studio of the department under the direction of the teacher.</b></p> <p>Recognize the concepts of photography &amp; its applications. Practice the handling of the camera and its functions such as aperture, shutter speed and ISO. Explore different camera angles, camera movements and camera shots. Understand the indoor and outdoor lighting by using photographic concepts. Explore the use of photographic concepts in the fields of advertising, animation, art direction.</p>		
Credits: 2	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Understanding Indoor & outdoor lighting; Camera controls- Aperture, shutter speed, focus.	5
<b>II</b>	Advertising Photography (Product)- USP of a product should reflect in the composition. Arrangement of the product with props and set.	5

	Minimum 05 photographs (size 8x12 inch)	
<b>III</b>	Photo feature with minimum 10 photographs (size 8x12 inch) on subjects like Historical monuments, Fort, Museum, Picnic Spot, Temple and its surroundings etc.	5
<b>IV</b>	Micro Photography on subjects like Jewellery, Stationary, Micro Objects etc.	5
<b>V</b>	Photo feature with minimum 10 photographs (size 8x12 inch) on Live Models and Human Expression	5
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>• Langford Michael , (1997), Basic Photography 6th revised edition ,US/UK, Focal Press</li> <li>• Praker David, (2006), Basics Photography : Composition, Worthing UK, AVA Publishing</li> <li>• David Praker (2008), Basic Photography: working in Black &amp; White : Worthing UK, AVA Publishing</li> <li>• Hansen Michael &amp; Tater Mohit, (2013) Point &amp; Shoot: Digital Photography : Basics for Beginners &amp; Amateurs: Europe, CreateSpace Independent Publishing Platform</li> <li>• Ducker Robert &amp; Key Teresa (2012) Bob’s Basic Photography: Texas, Bob Media.com</li> <li>• Bavister Steven , (2000), Digital Photography- A beginners guide UK, Collin &amp; Brown</li> <li>• Bedford Edward J, (2003), Nature Photography for Beginners , Montana, Kessinger Publishing.</li> </ul>		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods:		
<ul style="list-style-type: none"> <li>• Assignment/ Seminar (20 Marks)</li> <li>• Attendance (5 Marks)</li> </ul>		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> <li>• Coursera</li> <li>• Swayam</li> </ul>		

**Paper -1  
Theory**

<b>Program/Class: Degree</b>	<b>Year: Third</b>	<b>Semester: 5</b>
<b>Subject: B.A. Fine Art</b>		
Course Code: A140501T	Course Title : <b>History of Indian Architecture</b>	
<b>Course Outcome:</b>		
The architecture of India is rooted in its history, culture and religion. Among a number of architectural styles and traditions, the contrasting Hindu temple architecture and Indo-Islamic architecture are the best known historical styles. Both of these, but especially the former, have a number of regional styles within them. An early example of town planning was the Harappan architecture of the Indus Valley Civilisation. People lived in cities with baked brick houses, streets in a grid layout, elaborate drainage systems, water supply systems, granaries, citadels, and clusters of large non-residential buildings.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I.</b>	Indus Valley Civilization (2600 BCE – 1900 BCE)	8
<b>II.</b>	Ancient Indian architecture, Buddhist architecture, and Indian rock-cut architecture	8
<b>III.</b>	Gupta architecture	8
<b>IV.</b>	Hindu temple architecture	8
<b>V.</b>	Jain architecture	8
<b>VI.</b>	Indo-Islamic architecture	7
<b>VII.</b>	Mughal architecture	7
<b>VIII.</b>	Architecture of Rajasthan	6
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>• Evenson, Norma (1989). The Indian Metropolis. New Haven and London: Yale University press</li> <li>• Vastu-Silpa Kosha, Encyclopedia of Hindu Temple architecture and Vastu/S.K.Ramachandara Rao, Delhi, Devine Books, (Lala Murari Lal Chharia Oriental series)</li> <li>• Bharatiya Sthapatya Evam Kala Art And Architecture Of Ancient India By Dr. Udaynarayan</li> </ul>		



<p>Upadhyay, Prof. Gautam Tiwari · 2007 Publisher: Motilal Banarsidass Publishers Pvt. Limited</p> <ul style="list-style-type: none"> <li>• Bhartiya Vastukala Ka Itihas by Krishna Dutta Vajpai, 1979 , Hindi samiti , Lucknow , UP</li> <li>• The Ancient and Medieval Architecture of India: a study of Indo-Aryan civilization by E. B.Havell, (1915). John Murray, London.</li> </ul>
This course can be opted as an elective: Open to all
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> <li>• Assignment/ Seminar (20 Marks)</li> <li>• Attendance (5 Marks)</li> </ul>
Course prerequisites: 10+2 in any discipline
<p>Suggested equivalent online courses:</p> <ul style="list-style-type: none"> <li>• Coursera</li> <li>• Swayam</li> </ul>

**Year 3**

**Paper -2  
Theory**

<b>Program/Class:</b> Degree	<b>Year:</b> Third	<b>Semester:</b> 5
<b>Subject: B.A. Fine Art</b>		
Course Code: A140502P	Course Title : <b>History of Indian art- II</b>	
<b>Course Outcome:</b>		
In this section, students will study Hill painting style ,Jain style, Pal style, Mughal style, Rajputana style of painting in the history of medieval Indian painting.		
Credits: 5	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Pala Style of Painting	8
<b>II</b>	Apabharnsh Style of Painting	8
<b>III</b>	Thanjavur Painting	8

<b>IV</b>	Hill painting style	8
<b>V</b>	Jain style Painting	8
<b>VI</b>	Mughal style Painting	7
<b>VII</b>	Rajputana style Painting Bikaner School Bundi-Kota Kalam School Jaipur School Kishengarh School	7
<b>VIII</b>	Marwar School Mewar School Raagamala School Amber and Jaipur	6

**Suggested Readings:**

- Indian court painting, 16th-19th century by Steven Kossak,1997, Metropolitan Museum of Art
- Tanjore Painting, A Chapter in Indian Art History by N. S. 'Kora' Ramaswami
- A History of Indian Painting : The Modern Period by Krishna Chaitanya pages 36 & 37 ISBN 8170173108
- Studies in Jaina Art and Iconography and Allied Subjects By Umakant Premanand Shah,1995, Abhinav Prakashan , Vadodara
- Jain Manuscript Painting by John Guy ,January 2012, Department of Asian Art, The Metropolitan Museum of Art
- A Brief History of Indian Painting by Lokesh Chandra Sharma,2008, Krishna Prakashan , Meerut
- Art and Devotion at a Buddhist Temple in the Indian Himalaya By Melissa R. Kerin , Published: 2015, Publisher:Indiana University Press
- Early Mughal painting by Milo Cleveland Beach , Published: 1987, Publisher:Asia Society
- Four Centuries of Rajput Painting Mewar, Marwar and Dhundhar Indian Miniatures from the Collection of Isabella and Vicky Ducrot By Vicky Ducrot, Dr. Daljeet, Daljeet Kaur, Published:2009

This course can be opted as an elective: Open to all

**Suggested Continuous Evaluation Methods:**

- Assignment/ Seminar (20 Marks)
- Attendance (5 Marks)

Course prerequisites:10+2 in any discipline
Suggested equivalent online courses: <ul style="list-style-type: none"> <li>• Coursera</li> <li>• Swayam</li> </ul>

**Year III**

**Paper 3  
Practical**

<b>Program/Class: Degree</b>	<b>Year: Third</b>	<b>Semester: 5</b>
<b>Subject: B.A. Fine Art</b>		
Course Code: A140503P	Course Title : <b>Head Study with pencil and colour both</b>	
<b>Course Outcome:</b>		
Head study is very important in art. In the head study, the student studies the various postures of the human face. Apart from this, after studying closely the eyes, ears, nose, and hair tries to engrave it on paper. variety of male and female models in different poses. The basic proportions of the head and the proper placement of facial features.		
Credits: 2	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Head Study with pencil drawing and shading	5
<b>II</b>	Head Study with watercolor	5
<b>III</b>	old master copy work based on subject of Head Study	5
<b>IV</b>	creative Head Study with watercolor and photo color	5
<b>V</b>	creative Head Study with acrylic and oil color	5
<b>Suggested Readings:</b>		
<b>The artwork will be produced in the studio of the department under the direction of the teacher.</b>		
<ul style="list-style-type: none"> <li>• The Head By Andrew Loomis · Published:1989 Publisher:Walter Foster Pub.Vastu-Silpa Kosha,</li> <li>• Drawing the Human Head Anatomy, Expressions, Emotions and Feelings By Giovanni Colombo, Giuseppe Vigliotti, Published:August 2017,Publisher:Hoaki Books SL</li> </ul>		

<ul style="list-style-type: none"> <li>Drawing Expressive Portraits by Paul Leveille, Published: 15 August 2001, Publisher: F+W Media</li> </ul>
This course can be opted as an elective: Open to all
<p>Suggested Continuous Evaluation Methods:</p> <ul style="list-style-type: none"> <li>Assignment/ Seminar (20 Marks)</li> <li>Attendance (5 Marks)</li> </ul>
Course prerequisites: 10+2 in any discipline
<p>Suggested equivalent online courses:</p> <ul style="list-style-type: none"> <li>Coursera</li> <li>Swayam</li> </ul>

### Year III

#### Paper 4 Practical

<b>Program/Class: Degree</b>	<b>Year: Third</b>	<b>Semester: 5</b>
Subject: <b>B.A. Fine Art</b>		
Course Code: A140504P	Course Title : Copy & Study from old Masters	
<b>Course Outcome:</b>		
Preparing their copy of Old Master's artworks is a good tool to learn and understand the nuances of art. Students will be able to understand the characteristics of the old master's art by absorbing the artistic expressions of the artists. By studying the copy of the works of Indian artists as well as European artists, students will develop an understanding of their art.		
Credits: 3	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Raja Ravi Verma , Avnindra Nath Thakur	5
<b>II</b>	Amrita Shergill, Jamini Roy	5
<b>III</b>	Leonardo da Vinci , Titian,	5
<b>IV</b>	Caravaggio, Peter Paul Rubens,	5
<b>V</b>	Willem Claesz, Vincent Van Gogh	5
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>The artefacts of the Old Master will be selected and his imitations will be made in the department</li> </ul>		

studios under the direction of the teacher.
This course can be opted as an elective: Open to all
Suggested Continuous Evaluation Methods: <ul style="list-style-type: none"> <li>• Assignment/ Seminar (20 Marks)</li> <li>• Attendance (5 Marks)</li> </ul>
Course prerequisites:10+2 in any discipline
Suggested equivalent online courses: <ul style="list-style-type: none"> <li>• Coursera</li> <li>• Swayam</li> </ul>

### Year 3

#### Paper -1 Theory

<b>Program/Class: Degree</b>	<b>Year: Third</b>	<b>Semester: 6</b>
Subject: <b>B.A. Fine Art</b>		
Course Code: A140601T	Course Title : <b>Renaissance period in Indian art</b>	
<b>Course Outcome:</b>		
In this part, students will study the role of Indian painting in the Renaissance period, the paintings of Kalighat, Company style, Bengal school, Bengal school artist, Raja Ravi Varma, New- method artists, Modern art lay artists.		
Credits: 4	Core Compulsory	
Max. Marks: 25+75	Min. Passing Marks: 10+25	
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lectures</b>
<b>I</b>	Paintings of Kalighat	8
<b>II</b>	Company School	7
<b>III</b>	Bengal School and Artist (Abanindranath Tagore, Nandalal Bose, M.A.R Chughtai, Sunayani Devi , Asit Kumar Haldar, Sudhir Khastgir, Kshitindranath Majumdar )	8
<b>IV</b>	Raja Ravi Varma	7
<b>V</b>	New- Method Artists ( Jamini Roy , Amrita Shergill	8

	,Ravindranath Thakur , Gagnendra nath Thakur )	
<b>VI</b>	Contemporary Art Movement in India	
<b>VII</b>	History of Art Academy in India	
<b>VIII</b>	Indian Modern Art and Artist	
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>• Bhattacharya, Sunil Kumar (1 January 1994). "2. Revivalism and the Impact of the West". Trends in modern Indian art. M.D. Publications Pvt. Ltd. pp. 7–11. ISBN 978-81-85880-21-1. Retrieved 14 December 2011.</li> <li>• Contemporary Indian Artists By Geeta Kapur · 1978 Publisher:Vikas Original from:the University of Michigan</li> <li>• The Making of Modern Art The Progressives By Well-Known Art Historian and Independent Curator Yashodhara Dalmia, Yashodhara Dalmia, Rudolf von Leyden · 2001Publisher:OUP Oxford Original from:the University of Michigan</li> <li>• Vrihad Aadhunik Kala Kosh by Vinod Bhardwaj, Published:2006, Publisher:Vāṇī Prakāśana</li> <li>• Aaj ki Kala By Prayag Shukla,Published:2007, Publisher: Rajkamal Prakashan</li> <li>• Kala Ke Praneta by Sachirani Gurtu, Published:2007, Publisher: India Publikeshan House</li> </ul>		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods:		
<ul style="list-style-type: none"> <li>• Assignment/ Seminar (20 Marks)</li> <li>• Attendance (5 Marks)</li> </ul>		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> <li>• Coursera</li> <li>• Swayam</li> </ul>		

### Year 3

#### Paper 2 Theory

<b>Program/Class:</b> Degree	<b>Year:</b> Third	<b>Semester:</b> 6
<b>Subject: B.A. Fine Art</b>		
Course Code: A140602T	Course Title : <b>Modern Indian Art and Artist</b>	
<b>Course Outcome:</b>		
<p>In this part, students will study the role of Indian painting in the Renaissance period, the paintings of Kalighat, Company style, Bengal school, Bengal school artist, Raja Ravi Varma, New- method artists, Modern art lay artists.</p>		

Credits: 4		Core Compulsory
Max. Marks: 25+75		Min. Passing Marks: 10+25
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
I	paintings of Kalighat	8
II	Company style	7
III	Bengal school and artist	8
IV	Raja Ravi Varma	7
V	New- method artists, Modern art.	8
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>The artefacts of the Old Master will be selected and his imitations will be made in the department studios under the direction of the teacher.</li> </ul>		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods:		
<ul style="list-style-type: none"> <li>Assignment/ Seminar (20 Marks)</li> <li>Attendance (5 Marks)</li> </ul>		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> <li>Coursera</li> <li>Swayam</li> </ul>		

### Year 3

#### Paper 3 Practical

<b>Program/Class:</b> Degree	<b>Year:</b> Third	<b>Semester:</b> 6
Subject: <b>B.A. Fine Art</b>		
Course Code: A140603P	Course Title : <b>Composition</b>	
<b>Course Outcome:</b>		
<p><b>The artwork will be produced in the studio of the department under the direction of the teacher.</b></p> <p>In this section, students will do the work of decorating them with colors by marking the selected subjects on the seat and canvas on the subject of composition. In the form of subjects such as market scenes, festivals, waiting, working women or men, rural life, boys and girls playing, etc. can be given. In</p>		

composition, two auxiliary elements with at least three figures must be in the picture.		
Credits: 2		Core Compulsory
Max. Marks: 25+75		Min. Passing Marks: 10+25
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
I	Composition with pencil and seeding	5
II	Composition with watercolor	5
III	Composition with Oil Color	5
IV	Composition with acrylic	5
V	Creative Composition	5
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>The artefacts of the Old Master will be selected and his imitations will be made in the department studios under the direction of the teacher.</li> </ul>		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods:		
<ul style="list-style-type: none"> <li>Assignment/ Seminar (20 Marks)</li> <li>Attendance (5 Marks)</li> </ul>		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses:		
<ul style="list-style-type: none"> <li>Coursera</li> <li>Swayam</li> </ul>		

**Year 3**

**Paper 4  
Practical**

<b>Program/Class: Degree</b>	<b>Year: Third</b>	<b>Semester: 6</b>
<b>Subject: B.A. Fine Art</b>		
Course Code: A140604P	Course Title : <b>Land Scope</b>	
<b>Course Outcome:</b>		
<p><b>The artwork will be produced in the studio of the department under the direction of the teacher.</b></p> <p>Landscape painting, the depiction of natural scenery in art. Landscape paintings may capture mountains,</p>		



valleys, bodies of water, fields, forests, and coasts and may or may not include man-made structures as well as people.

Credits: 3		Core Compulsory
Max. Marks: 25+75		Min. Passing Marks: 10+25
Total No. of Lectures-Tutorials-Practical (in hours per week): L-T-P: 3-0-0		
Unit	Topics	No. of Lectures
I	Land Scape with pencil and seeding	5
II	Land Scape with watercolor	5
III	Land Scape with Oil Color	5
IV	Land Scape with acrylic	5
V	Creative Land Scape	5
<b>Suggested Readings:</b> <ul style="list-style-type: none"><li>The artefacts of the Old Master will be selected and his imitations will be made in the department studios under the direction of the teacher.</li></ul>		
This course can be opted as an elective: Open to all		
Suggested Continuous Evaluation Methods: <ul style="list-style-type: none"><li>Assignment/ Seminar (20 Marks)</li><li>Attendance (5 Marks)</li></ul>		
Course prerequisites:10+2 in any discipline		
Suggested equivalent online courses: <ul style="list-style-type: none"><li>Coursera</li><li>Swayam</li></ul>		