

Department of Painting**Faculty of Visual Arts**

Course Structure for B.F.A. in Painting Effective from 2024 under NEP

Semester	Courses	Credits	Intake
I	PANMJ11: Foundation Course for Painting-I	4	
	PANMN11: Foundation Course for Painting-I *	4	
	PANSE11: Mural Basics	3	
	PANMD11: Elementary Sketching or SWAYAM Course-I	3	29
	PANMD12: Principles of Art & Aesthetics-I	3	24
II	PANMJ21: Foundation Course for Painting-II	4	
	PANMN21: Foundation Course for Painting-II *	4	
	PANSE21: Basic Print Making	3	
	PANMD21: Elementary Sketching or SWAYAM Course-II	3	29
	PANMD22: Principles of Art & Aesthetics-II	3	24
Exit here will be awarded with CERTIFICATE.			
III	PANMJ31: History of Visual Arts & Design-III	1	
	PANMJ32: Material & Method-I	1	
	PANMJ33: Composition from Visual World-I	4	
	PANMJ34: Drawing	2	
	PANMV31: Interior Design with Mural*	4	
	PANSE31: Mural in Miniature	3	15
	or		
	PANSE32: Relief Print Making	”	14
	PANMD31: Elementary Sketching or SWAYAM Course-III	3	29
	PANMD32: Principles of Art & Aesthetics-III	3	24
IV	PANMJ41: History of Visual Arts & Design-IV	3	
	PANMJ42: Material & Method-II	1	
	PANMJ43: Composition from Visual World-II	4	
	PANMJ44: Still Life	4	
	PANMJ45: Tempera Mural	2	
	or		
	PANMJ46: Print Making	”	
	PANMN41: Still Life *	4	
Exit here will be awarded with DIPLOMA.			
V	PANMJ51: History of Visual Arts & Design-V	3	
	PANMJ52: Material & Method-III	1	
	PANMJ53: Composition in Contemporary Style	4	
	PANMJ54: Portrait Study-I or SWAYAM Course	4	
	PANMJ55: Fresco Secco Mural	2	
	or		
	PANMJ56: Print Making	”	
	PANMV51: Outdoor/Landscape-I or SWAYAM Course*	4	
	PANIN51: Internship	2	

VI	PANMJ61: History of Visual Arts & Design-VI	3	
	PANMJ62: Material & Method-IV	1	
	PANMJ63: Composition in Traditional Style or SWAYAM Course	4	
	PANMJ64: Outdoor/Landscape or SWAYAM Course	4	
	PANMJ65: Fresco Buono Mural	2	
	or		
	PANMJ66: Print Making	”	
	PANMJ67: Full Figure Drawing or SWAYAM Course	2	
	PANMV61: Portrait Study or SWAYAM Course*	4	
Exit here will be awarded with Under Graduate Degree.			
VII-H	PANMJ71: History of Visual Arts & Design-VII	3	
	PANMJ72: Material & Method-V	1	
	PANMJ73: Creative Composition-I	4	
	PANMJ74: Life Study	4	
	PANMJ75: Mural/Sgraffito	2	
	or		
	PANMJ76: Print Making	”	
	PANMJ77: Human Figure Drawing or SWAYAM Course	2	
	PANMN71: Life Study*	4	
VIII-H	PANMJ81: History of Visual Arts & Design-VIII	3	
	PANMJ82: Material & Method-VI	1	
	PANMJ83: Creative Composition-II	6	
	PANMJ84: Creative Drawing*	4	
	PANMJ85: Mural/Metal Enameling	2	
	or		
	PANMJ86: Print Making	”	
	PANMN81: Creative Drawing*	4	
Exit here will be awarded with Under Graduate Degree (Hons.).			
VII-R	PANMJ7R1: History of Visual Arts & Design-VII	3	
	PANMJ7R2: Material & Method-V	1	
	PANMJ7R3: Research Methodology	3	
	PANMJ7R4: Creative Composition-I	5	
	or		
	PANMJ7R5: Figurative Composition-I	”	
	PANMJ7R6: Mural/New Media	4	
	or		
	PANMJ7R7: Exploration in Print Making	”	
	PANMN7R1: Mural/New Media*	4	
	or		
	PANMN7R2: Exploration in Print Making*	”	
VIII-R	PANDS8R1: Dissertation	12	
	PANMJ8R2: Creative Composition-II	4	
	or		
	PANMJ8R3: Figurative Composition-II	”	
	or		

	PANMJ8R4: Mural Design as Public Art	”	
	or		
	PANMJ8R5: Exploration in Print Making	”	
	PANMN8R1: Mural Design as Public Art*	4	
	or		
	PANMN8R2: Exploration in Print Making*	”	
<i>Exit here will be awarded with Under Graduate Degree (Hons. With Research).</i>			

*** Can be opted as minor course by the students having major other than Painting.**

Head of the Department

Abbreviations used:

PAN=Painting

SE=Skill Enhancement Course

MD= Multidisciplinary Course

MJ=Major Course

MV= Minor Vocational Course

DS= Dissertation

MN=Minor Course

IN=Internship

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-I) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title		PANMJ11: Foundation Course for Painting-I		
Category of Course ¹		Major		
Credits ² & Hour of Teaching		Theory	Practical	Cumulative
	Credits	1	3	4
	Hour of Teaching (Total)	15	90	105
Course Objectives (not more than 100 words)		Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on west and moreover Indian context. Learn basic handling of pencil as an elementary tool for representation / expression and drawing with observation. Introduction to draw from nature and surroundings to develop compositions. Explore the rendition of geometric, organic and natural forms. Introduction to shapes: natural & geometrical. They shall also observe the tonal variation and try to depict the same using pencil, pen & ink. Developing a habit of regular sketching.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course Content	Hr. of Teaching		
I	History of Visual arts & Design-I 1. Prehistoric Cave Art of the world in the context of Painting. 2. Indus Valley Civilization in the context of Painting and Mural Designing 3. Introduction to the Art of Mauryan, Kushana, Shunga, and Gupta periods in the context of Painting	15		
II	Study from Visual World: Exercises based on developing a drawing based on natural or manmade forms.	30		
III	Composition: Practical exercises to create compositions based on Geometrical shapes.	30		
IV	Introduction to Print Making	30		
V				
Texts / References		1. <i>Indian Art</i> by V. S. Agrawal. 2. <i>Studies in Indian Art</i> by V. S. Agrawal 3. <i>A History of Fine Arts in Indian and West</i> by Edith Tomory 4. <i>भारतीय कला</i> by Vasudev Saran Agrawal 5. <i>प्राचीन भारतीय मूर्तिकला</i> by P. N. Josi 6. <i>पाश्चात्यकला</i> by Mamta Chaturvedi 7. <i>Indian Sculpture</i> by Stalla Kramrich 8. <i>'The Pen and Pencil Technique Book'</i> by Harry Borgman/forward by Wend on Blake (Watson-Guptill Publication, New York, 1984). Illustrated in a series of Drawing by James Prinsep, Varanasi, India 1996. 9. <i>'The Pen and Ink Book'</i> by Jos A. Smith, Watson-Guptill Publication, New York, 1992.		
Learning Outcomes		Employ a vocabulary of both general and specialized in both speaking and		

¹ SEC – Skill Enhancement Course; AEC – Ability Enhancement Course; VAC – Value Added Course; MD – Multidisciplinary Course

² 1 Credit (Theory) = 15 Hours; 1 Credit (Practical) = 30 Hours

(not more than 100 words)	writing and demonstrate knowledge of art in the cultural and historic contexts. Enabling them to develop the understanding of various elements of their surroundings. Ability to apply visual understanding to create a sense of order or harmony by arranging basic shapes or simple figures drawn from nature or surroundings. Develop visual understanding to identify the relation between shapes, colours and textures. They shall also be able to use pencil, pen & ink skillfully.
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Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-I) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title		PANMN11: Foundation Course for Painting-I*		
Category of Course ³		Minor		
Credits ⁴ & Hour of Teaching		Theory	Practical	Cumulative
	Credits	1	3	4
	Hour of Teaching (Total)	15	90	105
Course Objectives (not more than 100 words)		Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on west and moreover Indian context. Learn basic handling of pencil as an elementary tool for representation / expression and drawing with observation. Introduction to draw from nature and surroundings to develop compositions. Explore the rendition of geometric, organic and natural forms. Introduction to shapes: natural & geometrical. They shall also observe the tonal variation and try to depict the same using pencil, pen & ink. Developing a habit of regular sketching.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course Content	Hr. of Teaching		
I	History of Visual arts & Design-I 1. Prehistoric Cave Art of the world in the context of Painting. 2. Indus Valley Civilization in the context of Painting and Mural Designing 3. Introduction to the Art of Mauryan, Kushana, Shunga, and Gupta periods in the context of Painting	15		
II	Study from Visual World: Exercises based on developing a drawing based on natural or manmade forms.	30		
III	Composition: Practical exercises to create compositions based on Geometrical shapes.	30		
IV	Introduction to Print Making	30		
V				
Texts / References		1. <i>Indian Art</i> by V. S. Agrawal. 2. <i>Studies in Indian Art</i> by V. S. Agrawal 3. <i>A History of Fine Arts in Indian and West</i> by Edith Tomory 4. <i>भारतीय कला</i> by Vasudev Saran Agrawal 5. <i>प्राचीन भारतीय मूर्तिकला</i> by P. N. Josi 6. <i>पाश्चात्यकला</i> by Mamta Chaturvedi 7. <i>Indian Sculpture</i> by Stalla Kramrich 8. <i>'The Pen and Pencil Technique Book'</i> by Harry Borgman/forward by Wend on Blake (Watson-Guptill Publication, New York, 1984). Illustrated in a series of Drawing by James Prinsep, Varanasi, India 1996. 9. <i>'The Pen and Ink Book'</i> by Jos A. Smith, Watson-Guptill Publication, New York, 1992.		

³ SEC – Skill Enhancement Course; AEC – Ability Enhancement Course; VAC – Value Added Course; MD – Multidisciplinary Course

⁴ 1 Credit (Theory) = 15 Hours; 1 Credit (Practical) = 30 Hours

Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts. Enabling them to develop the understanding of various elements of their surroundings. Ability to apply visual understanding to create a sense of order or harmony by arranging basic shapes or simple figures drawn from nature or surroundings. Develop visual understanding to identify the relation between shapes, colours and textures. They shall also be able to use pencil, pen & ink skillfully.
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*** Can be opted as minor course by the students having major other than Painting.**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Skill Enhancement Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title		PANSE11: Mural Basics		
Category of Course		SE		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	03	03
	Hours of Teaching (Total)	0	90	90
Course Objectives (not more than 100 words)		Introducing the basic ideas of Mural Making using different ideas and techniques to express and represent accordance with different architecture or space.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	What is Mural?			20
II	Types of Mural			20
III	Learning basic of Mural making			50
IV				
V				
Texts / References		<i>The Santiniketan Mural, Seagull Books and Visva Bharati University, Santiniketan.</i> <i>Lalit Kala Contemporary- 14, Lalit Kala Academy, New Delhi.</i>		
Learning Outcomes (not more than 100 words)		Learn the basic drawing for Mural Design for both interior and exterior and to know different traditional and modern Mural Traditions and techniques and the Artist.		

Prerequisite: Must be a student of B.F.A. in Painting Major with Painting (Sem.-I)

Head of the Department

BANARAS HINDU UNIVERSITY
(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMD11: Elementary Sketching -I				
Category of Course	MD				
Credits& Hour of Teaching		Theory	Practical	Cumulative	
	Credits	0	3	3	
	Hour of Teaching (Total)	0	90	90	
Course Objectives (not more than 100 words)	Learn basic handling of pencil as an elementary tool for representation / expression and drawing with observation of surroundings through a combination of Lecture, Demonstration and Studio Practice.				
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.				
Units	Course Content			Hr. of Teaching	
I	Introduction to Various kinds of Pencils			20	
II	Drawing the basic shapes with pencils			20	
III	Sketching			50	
IV					
V					
Texts / References		1. ‘The Pen and Pencil Technique Book’ by Harry Borgman/forward by Wend on Blake (Watson-Guptill Publication, New York, 1984). Illustrated in a series of Drawing by James Prinsep, Varanasi, India 1996.			
Learning Outcomes (not more than 100 words)		Enabling them to develop the formal understanding of various elements of their surroundings and developing a habit of regular sketching.			

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMD12: Principles of Art & Aesthetics-I			
Category of Course	MD			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	3	0	3
	Hour of Teaching (Total)	45	0	45
Course Objectives (not more than 100 words)	Art and Aesthetics provide and profound collective knowledge and holistic view of Indian paintings sculpture and aesthetics, inviting to explore the multifaceted dimensions of art, elements and its forms.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content			Hr. of Teaching
I	Introduction to Indian Aesthetics- Introduction of Art			15
II	Sadang/ Six limbs of Indian Art			15
III	Role of Society in Art			15
IV				
V				
Texts / References	1. भारतीय चित्रकला के मूल स्रोत by Bhanu Agrawal. 2. सौंदर्या by Rajendra Bajpayee 3. सौन्दर्य तत्त्व मीमांसा by Shyamala Gupta 4. सौंदर्य तत्त्व by Surendranath Dasgupta 5. Indian Aesthetics and Aesthetics Perspective by H. L. Sharma			
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian arts and aesthetics and Indian classical ornamentation as well.			

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-II) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMJ21: Foundation Course for Painting-II			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	1	3	4
	Hour of Teaching (Total)	15	90	105
Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on western context. Develop the understanding of colours by studying colour wheel and tonal chart. Learn and explore to arrange different basic elements e.g. shapes/tones/textures on two-dimensional space to understand the spatial relationships. Exercises with the use of various elements to explore the possibilities.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content			Hr. of Teaching
I	History of Visual Arts & Design-II 1. Ancient Egyptian Art in the context of Painting. 2. Introduction to the Art of Greco-Roman Culture in the context of Painting. 3. Introduction to the Art of Early Christian, Byzantine, and Romanesque periods in the context of Painting.			15
II	Study of Colours- Colour Wheel & Tonal Chart			30
III	Composition based on natural shapes/forms using tones/textures on two-dimensional space			30
IV	Introduction to Mural Design			30
Texts / References	1. यूरोपीय चित्रकला का इतिहास by R. V. Sakhalkar. 2. पश्चिम की चित्रकला by Ashok 3. A History of Fine Arts in Indian and West by Edith Tomory 4. History of Art by H. W. Jhonson 5. The History of World Sculpture by Germain Bazin 6. यूरोपीय चित्रकला by Kusum Das. 7. पाश्चात्य कला by Mamta Chaturvedi 8. 'Colour, Form and Composition' by Wayne Derge, W. D. Art Press, New York, 1996. 9. 'The Transformation of Nature in Art' by Ananda Coomaraswamy, Manohar Publishers and Distributors, 2024.			
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of ancient India and world. Knowledge of pictorial space as a significant unit in the making of a composition. Ability to develop personalized and individual compositions. Ability to develop a composition of pictorial elements, space, colours, forms, textures and so on.			

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-II) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMN21: Foundation Course for Painting-II*			
Category of Course	Minor			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	1	3	4
	Hour of Teaching (Total)	15	90	105
Course Objectives (not more than 100 words)	Analyze historic stylistic conversation and visual traditions, motifs, symbols, techniques and patterns on western context. Develop the understanding of colours by studying colour wheel and tonal chart. Learn and explore to arrange different basic elements e.g. shapes/tones/textures on two-dimensional space to understand the spatial relationships. Exercises with the use of various elements to explore the possibilities.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content			Hr. of Teaching
I	History of Visual Arts & Design-II 1. Ancient Egyptian Art in the context of Painting. 2. Introduction to the Art of Greco-Roman Culture in the context of Painting. 3. Introduction to the Art of Early Christian, Byzantine, and Romanesque periods in the context of Painting.			15
II	Study of Colours- Colour Wheel & Tonal Chart			30
III	Composition based on natural shapes/forms using tones/textures on two-dimensional space			30
IV	Introduction to Mural Design			30
Texts / References	1. यूरोपीय चित्रकला का इतिहास by R. V. Sakhalkar. 2. पश्चिम की चित्रकला by Ashok 3. A History of Fine Arts in Indian and West by Edith Tomory 4. History of Art by H. W. Jhonson 5. The History of World Sculpture by Germain Bazin 6. यूरोपीय चित्रकला by Kusum Das. 7. पाश्चात्य कला by Mamta Chaturvedi 8. 'Colour, Form and Composition' by Wayne Derge, W. D. Art Press, New York, 1996. 9. 'The Transformation of Nature in Art' by Ananda Coomaraswamy, Manohar Publishers and Distributors, 2024.			
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of ancient India and world. Knowledge of pictorial space as a significant unit in the making of a composition. Ability to develop personalized and individual compositions. Ability to develop a composition of pictorial elements, space, colours, forms, textures and so on.			

* Can be opted as minor course by the students having major other than Painting.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Skill Enhancement Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title		PANSE21: Basic Print Making			
Category of Course		SE			
Credits & Hour of Teaching			Theory	Practical	Cumulative
		Credits	0	03	03
		Hours of Teaching (Total)	0	90	90
Course Objectives (not more than 100 words)		• Introduction of Relief Print making and Basic printing techniques of Relief surface printing in one and more colors, simple methods of making blocks, cardboard, plywood, MDF or linoleum and Paper cut– Paper stencil. • Understanding of materials, tools and methods of Printmaking. • Introductory study of relief print with practical exercise in class • Skilled in creating textures according to the surface according to the matrix.			
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content				Hr. of Teaching
I	Sketching and Lay outing				15
II	Final Layout in Black & White				15
III	Carving of the matrix (Wood/ Lino/ MDF/ Paper cut– Paper stencil				20
IV	Understand different methods of printing				20
V	Final Printing and Reproduction				20
Texts / References		1. <i>Prints and Printmaking (An introduction to the history and technique)</i> Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X 2. <i>The complete Printmaker: Techniques, Traditions, Innovations</i> John Ross, Clare Romano, Tim Ross, Publisher - Free Press, Publication - 1 Jan. 1991 3. <i>Chapakala (Print Making)</i> Shyam Sharma, Sahitya Sangam, January, 22 4. <i>Bhartiya Chapa Citra Kala: Adi se adhunika Kala Tak (Hindi Edition)</i>, Bhartiya Kala Prakashan, January, 2000 ISBN -10 - 8186050361			
Learning Outcomes (not more than 100 words)		Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

Prerequisite: Must be a student of B.F.A. in Painting Major with Painting (Sem.-II)

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMD21: Elementary Sketching -II				
Category of Course	MD				
Credits& Hour of Teaching		Theory	Practical	Cumulative	
	Credits	0	3	3	
	Hour of Teaching (Total)	0	90	90	
Course Objectives (not more than 100 words)	Learn basic handling of pencil as an elementary tool for representation / expression and drawing with observation of surroundings through a combination of Lecture, Demonstration and Studio Practice.				
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.				
Units	Course Content		Hr. of Teaching		
I	Introduction to Various kinds of Pencils		20		
II	Drawing the basic shapes with pencils		20		
III	Sketching		50		
IV					
V					
Texts / References		1. ‘The Pen and Pencil Technique Book’ by Harry Borgman/forward by Wend on Blake (Watson-Guptill Publication, New York, 1984). Illustrated in a series of Drawing by James Prinsep, Varanasi, India 1996.			
Learning Outcomes (not more than 100 words)		Enabling them to develop the formal understanding of various elements of their surroundings and developing a habit of regular sketching.			

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title		PANMD22: Principles of Art & Aesthetics-II			
Category of Course		MD			
Credits& Hour of Teaching			Theory	Practical	Cumulative
		Credits	3	0	3
		Hour of Teaching (Total)	45	0	45
Course Objectives (not more than 100 words)		Art and Aesthetics provide and profound collective knowledge and holistic view of Indian paintings sculpture and aesthetics, inviting to explore the multifaceted dimensions of art, elements and its forms.			
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units		Course Content			Hr. of Teaching
I		Introduction to Indian Aesthetics- Introduction of Art			15
II		Sadang/ Six limbs of Indian Art			15
III		Role of Society in Art			15
IV					
V					
Texts / References		1. भारतीय चित्रकला के मूल स्रोत by Bhanu Agrawal. 2. सौंदर्या by Rajendra Bajpayee 3. सौन्दर्य तत्त्व मीमांसा by Shyamala Gupta 4. सौंदर्य तत्त्व by Surendranath Dasgupta 5. Indian Aesthetics and Aesthetics Perspective by H. L. Sharma			
Learning Outcomes (not more than 100 words)		Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian arts and aesthetics and Indian classical ornamentation as well.			

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-III) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title		PANMJ31: History of Visual Arts & Design-III			
Category of Course		Major			
Credits& Hour of Teaching			Theory	Practical	Cumulative
		Credits	1	0	1
		Hour of Teaching (Total)	15	0	15
Course Objectives (not more than 100 words)		Analyze the classic structure and historic stylistic conversation and visual traditions till classical ornamentation continuously adding more feeling to art, motifs, symbols, techniques and patterns of Indian classism on Indian context.			
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content			Hr. of Teaching	
I	1. Introduction to the Classical Wall Painting – Ajanta, Bagh			3	
II	2. Manuscript Painting – Eastern and Western Indian School			3	
III	3. Mughal Miniature Paintings			4	
IV	4. Deccani Painting - a. Ahmedabad, b. Bijapur, c. Golconda			5	
V					
Texts / References		1. भारतीय चित्रकला के मूल स्रोत by Bhanu Agrawal. 2. Indian Miniature Painting by Anjan Chakraverty 3. A History of Fine Arts in Indian and West by Edith Tomory 4. Mughal Painting by Ashok Kumar Srivastava 5. Paintings from the Akbarnama by Geeti Sen 6. Imperial Mughal Paintings by S.C. Welch 7. Dawn of Mughal Painting by Ashok Kumar Das 8. Mughal Painting During Jahangir’s Time by Ashok Kumar Das			
Learning Outcomes (not more than 100 words)		Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts.			

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-III) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title		PANMJ32: Material and Method - I		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	01	0	01
	Hours of Teaching (Total)	15	0	15
Course Objectives (not more than 100 words)		This paper aims to learn about basic knowledge of existence of color, knowledge of Color theories, and step by step learning process of preparing and practicing in different painting techniques. In-depth study about various drawings and compositions done by the printmakers using different tools.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	<u>Methods and Materials for Painting :</u> (a) Pastel Painting (b) Water Colour Painting (c) Tempera Painting (d) Painting with Acrylic colours (e) Gouache <u>Meaning of Colour :</u> (a) Origin of Colour (b) Solar Spectrum (c) Colour Chart and Circles. (d) Primary Colours (e) Secondary Colour (f) Colour harmonies (g) Physiology of Colour. <u>Colour Theory of :</u> (a) Newton (b) Chevreul (c) Munsell (d) Ostwald.			5
II	Techniques of Indian Miniature Paintings, Materials and Methods for Mural			5
III	<u>Relief Process :</u> (a) Selection of Materials, preparation of surface for various textures. (b) Preparing design and transferring on selected materials, cutting of relief material and preparing the printing surface of relief printmaking. (c) Printing of prepared block. Determine registration for printing of editions in relief printmaking.			5
IV				
V				
Texts / References	1. <i>Dover, The Painter's methods and material</i> 2. <i>Patricia Slonne, Colour Basic Principles</i> 3. <i>William Graham, Colour Pattern & Texture</i> 4. <i>Renner Reinhold, Colour Order and Harmony</i> 5. <i>Arther L. Guptill, Notes on the Technique of Painting's</i> 6. <i>Hallaire Hiler, The Practice of Tempera Painting</i> 7. <i>Batsford, Pictures with Crayon</i> 8. <i>Helmut Ruhemann, The Cleaning of Painting</i> 9. <i>Indian Miniature Paintings, by Anjan Chakravarty.</i> 10. <i>Materials and Techniques in Art by Gerald W.R. Ward Published by Oxford University Press</i> 11. <i>Techniques of Indian Painting, Jayantha Chakravarty.</i> 12. <i>An Introduction to a History of Wood cut – A.M. Hind</i> 13. <i>Early Graphic Art in Bengal (Journal) – Lalit Kala Academy, Pranabranjan Roy.</i> 14. <i>The Art of the Print – Fritz Eichenberg.</i> 15. <i>Experiments in Wood Cut – Wodern Day.</i>			

	16. <i>Wood Cut and Wood Engravings and How I make them – H.A. Mueller.</i> 17. <i>Japanese wood cutting and wood cut printing – Mr.T.Tokuno.s</i> 18. <i>Japanese Woodblock printing – UmetaroAzechi.</i>
Learning Outcomes (not more than 100 words)	• After completion of this course, student will be able to know the deep knowledge of colors, the continuous process of developing of Colour Theories presented by different artists and scientists. Students will get skill techniques of practicing practical in different paint mediums, i.e. Pastel technique, Water colour technique, Tempera technique, Acrylic colour technique, Gouache technique, etc. • Learn the basic drawing for Mural Design for both interior and exterior and to know different traditional and modern Mural Traditions and techniques and the Artist. • Self-learning assignments, Effective questions, presentation, giving tasks.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-III) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMJ33: Composition from Visual World-I			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Composition allows individuals to explore their creativity and express themselves visually. Composition in art is made using two ingredients: art elements (line, shape, form, space, value, color, texture) and art principles (rhythm, balance, harmony, movement, proportion, emphasis, gradation, variety) are used to arrange or organize the visual components in a way that create an overall harmony of an artwork.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Painting inspired by Mythology and Novel. Medium- Watercolor Size- Half Sheet			40
II	Painting of city life including a minimum three human figures, cityscapes and their elements such as streets, buildings, forms, structure and other city elements. Medium- Watercolor Size- Half sheet			40
III	Painting portraying the seasons as a cycle of a human activity. Medium- Watercolor Size- Half Sheet			40
IV				
V				
Texts / References	<i>Art Fundamentals Theory and Practice second edition by Otto G. Ocvirk, Ronert O. Bone, Robert E. Stinson and Philip R. Wigg, Dubuque, Iowa: W.C. Brown.</i> <i>Mastering Composition: Techniques and Principles to dramatically improve your Painting by Ian Robert, North Light book, India, 2007.</i>			
Learning Outcomes (not more than 100 words)	Composition can be a powerful tool for expressing ideas, emotions and message visually. It can be used to communicate concepts in a simple and engaging way.			

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-III) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMJ34: Drawing			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)	Drawing can help in improve observation and representation skills and attention to detail. It can improve pictorial quality, composition, perspective, proportion and proper execution. it approach gesture drawing with perfection and analyze movement and posture in the body. it help to understand the use of forms and volume of the figure, shape and anatomical position.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Drawing of Antique statues in the museum collection. Medium- Pencil, Charcoal Size- Half Sheet			20
II	Study from nature: animal, plant, tree, etc. Medium- Pencil, Charcoal Size- Half sheet			20
III	Studying major body parts: torso, head, face, arm, legs, hand, feet, etc. Medium- Pencil, Charcoal Size- Half Sheet			20
IV				
V				
Texts / References	<i>The art of Animal Drawing by Ken Hultgren, Dover Publication.</i> <i>Anatomy and Drawing by Victor Perard, Grace Prakashan, India, 2006.</i>			
Learning Outcomes (not more than 100 words)	Develops the drawing ability and improve the observational skill and rendering of shape, tone, pattern, and texture.			

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Vocational Course offered under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title		PANMV31: Interior Design with Mural*			
Category of Course		Minor Vocational			
Credits & Hour of Teaching			Theory	Practical	Cumulative
		Credits	0	04	04
		Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)		Introducing the basic ideas of interior design using different ideas and techniques to express and represent accordance with different interior spaces.			
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content				Hr. of Teaching
I	What is Interior Design?				30
II	Techniques of Interior Design				45
III	Types of Interior Design				45
IV					
V					
Texts / References		1. <i>The Santiniketan Mural, Seagull Books and Visva Bharati University, Santiniketan.</i> 2. <i>Lalit Kala Contemporary- 14, Lalit Kala Academy, New Delhi.</i>			
Learning Outcomes (not more than 100 words)		Learn the basic drawing for interior design with Murals for interior spaces and to know about different traditional and modern Mural techniques and the artists.			

*** Can be opted as minor course by the students having major other than Painting.**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Skill Enhancement Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANSE31: Mural in Miniature			
Category of Course	SE			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	03	03
	Hours of Teaching (Total)	0	90	90
Course Objectives (not more than 100 words)	Introducing the basic ideas of Miniature Painting using different ideas and techniques to express and represent accordance with different surfaces like paper, board, vasli, silk or any other surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	What is Miniature			20
II	Types of Miniature and its techniques and style			20
III	Learning the techniques of Miniature Painting			30
IV	Introduction to the Miniature Painters			20
V				
Texts / References	<i>Indian Miniature Painting, Anjan Chakraborty, Rolli books</i> <i>Indian Miniature Painting, Marg Publication</i>			
Learning Outcomes (not more than 100 words)	Learn the drawing, cartoon, surface preparation, color preparation for making for Miniature Painting and to aware of the Indian style of Miniature Paintings, different visual language, Techniques, methods and materials and get an idea of both traditional and contemporary Artists in this area.			

Prerequisite: Must be a student of B.F.A. in Painting major with Painting (Sem.-III)

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Skill Enhancement Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title		PANSE32: Relief Print Making			
Category of Course		SE			
Credits & Hour of Teaching			Theory	Practical	Cumulative
		Credits	0	03	03
		Hours of Teaching (Total)	0	90	90
Course Objectives (not more than 100 words)		- Understanding of materials, tools and methods of Printmaking in Black & White and colour. - Introductory study of relief print with practical exercise in class. - Skilled in creating textures according to the surface according to the matrix. - Understand different methods of printing i.e spooning and machine print. - Expertise in valid possibilities and limitations of printmaking materials.			
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content				Hr. of Teaching
I	Sketching and Lay outing				15
II	Final Layout in Black & White and Colour				15
III	Carving of the matrix (Wood/ Lino/ MDF)				20
IV	Understand different methods of printing				15
V	Final Printing and Reproduction				25
Texts / References		<i>Prints and Printmaking (An introduction to the history and technique)</i> Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X <i>The complete Printmaker: Techniques, Traditions, Innovations</i> John Ross, Clare Romano, Tim Ross, Publisher - Free Press, Publication - 1 Jan. 1991 <i>Chapakala (Print Making)</i> Shyam Sharma, Sahitya Sangam, January, 22 <i>Bhartiya Chapa Citra Kala: Adi se adhunika Kala Tak (Hindi Edition)</i>, Bhartiya Kala Prakashan, January, 2000 ISBN -10 - 8186050361			
Learning Outcomes (not more than 100 words)		Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

Prerequisite: Must be a student of B.F.A. in Painting major with Painting (Sem.-III)

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMD31: Elementary Sketching -III				
Category of Course	MD				
Credits& Hour of Teaching		Theory	Practical	Cumulative	
	Credits	0	3	3	
	Hour of Teaching (Total)	0	90	90	
Course Objectives (not more than 100 words)	Learn basic handling of pencil as an elementary tool for representation / expression and drawing with observation of surroundings through a combination of Lecture, Demonstration and Studio Practice.				
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.				
Units	Course Content			Hr. of Teaching	
I	Introduction to Various kinds of Pencils			20	
II	Drawing the basic shapes with pencils			20	
III	Sketching			50	
IV					
V					
Texts / References		2. ‘The Pen and Pencil Technique Book’ by Harry Borgman/forward by Wend on Blake (Watson-Guptill Publication, New York, 1984). Illustrated in a series of Drawing by James Prinsep, Varanasi, India 1996.			
Learning Outcomes (not more than 100 words)		Enabling them to develop the formal understanding of various elements of their surroundings and developing a habit of regular sketching.			

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multidisciplinary Course under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title		PANMD32: Principles of Art & Aesthetics-III			
Category of Course		MD			
Credits& Hour of Teaching			Theory	Practical	Cumulative
		Credits	3	0	3
		Hour of Teaching (Total)	45	0	45
Course Objectives (not more than 100 words)		Art and Aesthetics provide and profound collective knowledge and holistic view of Indian paintings sculpture and aesthetics, inviting to explore the multifaceted dimensions of art, elements and its forms.			
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content			Hr. of Teaching	
I	Introduction to Indian Aesthetics- Introduction of Art			15	
II	Sadang/ Six limbs of Indian Art			15	
III	Role of Society in Art			15	
IV					
V					
Texts / References		6. भारतीय चित्रकला के मूल स्रोत by Bhanu Agrawal. 7. सौंदर्या by Rajendra Bajpayee 8. सौन्दर्य तत्त्व मीमांसा by Shyamala Gupta 9. सौंदर्य तत्त्व by Surendranath Dasgupta 10. Indian Aesthetics and Aesthetics Perspective by H. L. Sharma			
Learning Outcomes (not more than 100 words)		Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian arts and aesthetics and Indian classical ornamentation as well.			

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-IV) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMJ41: History of Visual Arts & Design-IV				
Category of Course	Major				
Credits & Hour of Teaching		Theory	Practical	Cumulative	
	Credits	3	0	3	
	Hour of Teaching (Total)	45	0	45	
Course Objectives (not more than 100 words)	Analyze the classic structure and kitsch/Mannerism to mean today is often artificial, cheaply made, and without much 'classic' taste. historic stylistic conversation and visual traditions till romanticism continuously adding more feeling to art, motifs, symbols, techniques and patterns of realism took objectivity over subjectivity on western context.				
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.				
Units	Course Content				Hr. of Teaching
I	Western Art, Painting & Sculpture Early Phase & Classics 1. Gothic Art – 1150-1400 2. Renaissance – 1400-1520				11
II	Western Art, Painting & Sculpture the Development (A Window into the Future of Kitsch- kitsch/Mannerism to mean today is often artificial, cheaply made, and without much 'classic' taste) 1. Mannerism – 1520-1580 2. Baroque – 1600-1700 3. Roccoco – 1700-1775				17
III	Western Art, Painting & Sculpture till Romanticism (Adding More Feeling to Art) 1. Neo-Classism – 1765-1850 2. Romanticism – 1765-1850				12
IV	Western Art, Painting & Sculpture conceptual development of Realism (Objectivity over Subjectivity) 1. Realism – 1840-1880				5
V					
Texts / References	1. यूरोपीय चित्रकला का इतिहास by R. V. Sakhalkar. 2. पश्चिम की चित्रकला by Ashok 3. A History of Fine Arts in Indian and West by Edith Tomory 4. History of Art by H. W. Jhonson 5. The History of World Sculpture by Germain Bazin 6. यूरोपीय चित्रकला by Kusum Das. 7. पाश्चात्य कला by Mamta Chaturvedi				
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of western art and the world.				

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-IV) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMJ42: Material and Method – II			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	01	0	01
	Hours of Teaching (Total)	15	0	15
Course Objectives (not more than 100 words)	This paper aims to provide the proper knowledge of basic necessary ideas of art making and to understand the fundamentals of pictorial composition, use of different equipment in drawing and painting. Introducing the basic ideas of Tempera Painting using different ideas and techniques to express and represent accordance with different surfaces like paper, board, vasli, silk or any other surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	<u>Fundamentals of Pictorial Composition & their Importance and Values :</u> (a) Line (b) Form (c) Volume (d) Colour Harmony (e) Contrast (f) Texture (g) Balance (h) Light and shade (i) Perspective and (j) Rhythm. <u>Drawing and Painting Equipment, Tools & their Uses :</u> (a) Lead Pencil (b) Charcoal (c) Crayon (d) Eraser (e) Brushes (f) Boards (g) Board - Pins (h) Papers.			5
II	Techniques of Tempera Painting, Methods and Materials of Mural			5
III	<u>Intaglio Process :</u> (a) Selection of materials preparations and application of dry (soft & Hard) and liquid grounds. Study of various chemicals and mordents of intaglio process. (b) Preparation of composition on plate with various experiments for textural and tonal values. Different techniques like Dry Point, Aquatint, Mezzotint, Etching, Engraving, Photo Etching etc. (c) Printing techniques of mono print, etching, dry point, collograph, aquatint, mezzotint, engraving.			5
IV				
V				
Texts / References	1. <i>Dover, The Enjoyment and Use of Colour</i> 2. <i>S.W. Floher, English Water - Colours .</i> 3. <i>Tigev, The Technique of Modern Artists</i> 4. <i>Jan Simpson, Drawing Techniques</i> 5. <i>De Reyna, Creative Painting from Photographs.</i> 6. <i>Emiletroise and Otisport, Painting with markers.</i> 7. <i>Harry Weiss, Paint, Brush and palette.</i> 8. <i>Materials and Techniques in Art by Gerald W.R. Ward Published by Oxford University Press</i> 9. <i>Vision and Creation by Nandalal Bose, Visva Bharati University Publication.</i> 10. <i>Techniques of Indian Painting, Jayantha Chakravarty.</i> 11. <i>A History of Etching and Engraving – Arthur Hind</i>			

	12. <i>Graphic Art in India since 1850 - Lalit Kala Academy</i> 13. <i>The Complete Printmaker (Techniques/Traditions/Innovations) – John Ross/Clare Romano/Tim Ross</i> 14. <i>Modern Japanese Prints – Oliver Statler.</i> 15. <i>Graphic Art of 18th Century – Jean Adhemer.</i> 16. <i>Dictionary of Print Making Terms – Rosemary Simmons</i>
Learning Outcomes (not more than 100 words)	After completion of this course, student will be able to know the deep knowledge of colors, and Colour Theories presented by different artist's and scientists. Students will get skill techniques of practicing practical in different paint mediums, i.e. Pastel technique, Water colour technique, Tempera technique, Acrylic colour technique, Gouache technique, etc. They will learn the drawing, surface preparation, color preparation for making for Tempera Painting and get aware of the Indian style of Tempera Paintings, different visual language, Techniques, methods and materials and get an idea of both traditional and contemporary Artists in this area. To identify and explore medium, techniques and progression of drawing and its importance in visualization through visual reality of artworks and design context.

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-IV) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMJ43: Composition from Visual World-II			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Composition allows individuals to explore their creativity and express themselves visually. Composition in art is made using two ingredients: art elements (line, shape, form, space, value, color, texture) and art principles (rhythm, balance, harmony, movement, proportion, emphasis, gradation, variety) are used to arrange or organize the visual components in a way that create an overall harmony of an artwork.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Painting depicting Village life by human activities, village scenes and their supporting elements. Medium- Watercolor Size- Half Sheet			40
II	Genre painting which depicting scenes of everyday life, of ordinary people in work or recreation in a realistic manner. Medium- Watercolor Size- Half sheet			40
III	Painting depicting Indian rituals, celebration and ceremony Medium- Watercolor Size- Half Sheet			40
IV				
V				
Texts / References	1. <i>Strength your Painting with Dynamic Composition by Frank Webb, Echo Print Book Media, India, 2015.</i> 2. <i>Mastering Composition: Techniques and Principles to dramatically improve your Painting by Ian Robert, North Light book, India, 2007.</i>			
Learning Outcomes (not more than 100 words)	Composition can be a powerful tool for expressing ideas, emotions and message visually. It can be used to communicate concepts in a simple and engaging way.			

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(Detailed Syllabus of B.F.A. in Painting (Sem.-IV) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMJ44: Still Life			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Still Life drawing is literally creating a two dimensional image of inanimate objects. Various media are used to emphasize a skill or topic. Still Life drawings created as preliminary studies for paintings are typically pencil, charcoal, watercolor, pastels, oil color, etc. The study of still life teaches the principles of composition, light and shade, the drawing process, color theory, the philosophy of form and paint techniques.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Still life Drawing from direct observation, using single or multiple objects including drapery with pencil or charcoal. Size- Half Sheet			40
II	Still life painting from direct observation, using multiple objects including drapery with watercolor or dry/soft pastel. Size- Half Sheet			40
III	Still life painting from direct observation, using multiple objects including drapery with Oil Color. Size- Half Sheet			40
IV				
V				
Texts / References	1. <i>The Fundamentals of Drawing Still Life</i> by Brrington Barber, Barnes and Noble books, New York. 2. <i>The Art of Still Life</i> by Todd M. Casey, Monacelli Studio, USA.			
Learning Outcomes (not more than 100 words)	Still Life offers a comprehensive, contemporary approach to the subject that instructs artists on the foundation basics and advanced techniques they need for successful drawing and painting.			

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(Detailed Syllabus of B.F.A. in Painting (Sem.-IV) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title		PANMJ45: Tempera Mural		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)		Introducing the basic ideas of Tempera Painting using different ideas and techniques to express and represent accordance with different surfaces like paper, board, vasli, silk or any other surfaces.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	What is Tempera?			15
II	Learning the techniques of Tempera Painting and different surfaces			25
III	Introduction to the Tempera Painters and Techniques			20
IV				
V				
Texts / References		1. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press 2. <i>Vision and Creation</i> by Nandalal Bose, Viswabharati University Publication. 3. <i>Techniques of Indian Painting</i>, Jayantha Chakravarty.		
Learning Outcomes (not more than 100 words)		Learn the drawing, surface preparation, color preparation for making for Tempera Painting and to aware of the Indian style of Tempera Paintings, different visual language, Techniques, methods and materials and get an idea of both traditional and contemporary Artists in this area.		

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Faculty of Visual Arts

Course Title		PANMJ46: Print Making			
Category of Course		Major			
Credits & Hour of Teaching			Theory	Practical	Cumulative
		Credits	0	02	02
		Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)		- Understanding of materials, tools and methods of Printmaking in multicolor. - Introductory study of relief print with practical exercise in class. - Skilled in creating textures according to the surface according to the matrix. - Understand different methods of printing i.e spooning and machine print. - Expertise in valid possibilities and limitations of printmaking materials.			
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content				Hr. of Teaching
I	Sketching and Lay outing				10
II	Final Layout in Black & White and Colour				10
III	Carving of the matrix (Wood/ Lino/ MDF) Dry Point (Acrylic/Metal Sheet)				15
IV	Understand different methods of printing				10
V	Final Printing and Reproduction				15
Texts / References		- Haren Das, Paula Sengupta, Delhi Art Gallery Pvt. Ltd. 2008. - Prints and Printmaking (An introduction to the history and technique) Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X - Bhartiya Chapa Citra Kala: Adi se adhunika Kala Tak (Hindi Edition), Bhartiya Kala Prakashan, January, 2000 ISBN -10 - 8186050361			
Learning Outcomes (not more than 100 words)		Sketching, lay outing , Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

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Department of Painting

Faculty of Visual Arts

Course Title	PANMN41: Still Life*			
Category of Course	Minor			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Still Life drawing is literally creating a two dimensional image of inanimate objects. Various media are used to emphasize a skill or topic. Still Life drawings created as preliminary studies for paintings are typically pencil, charcoal, watercolor, pastels, oil color, etc. The study of still life teaches the principles of composition, light and shade, the drawing process, color theory, the philosophy of form and paint techniques.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Still life Drawing from direct observation, using single or multiple objects including drapery with pencil or charcoal. Size- Half Sheet			40
II	Still life painting from direct observation, using multiple objects including drapery with watercolor or dry/soft pastel. Size- Half Sheet			40
III	Still life painting from direct observation, using multiple objects including drapery with Oil Color. Size- Half Sheet			40
IV				
V				
Texts / References	1. <i>The Fundamentals of Drawing Still Life</i> by Brrington Barber, Barnes and Noble books, New York. 2. <i>The Art of Still Life</i> by Todd M. Casey, Monacelli Studio, USA.			
Learning Outcomes (not more than 100 words)	Still Life offers a comprehensive, contemporary approach to the subject that instructs artists on the foundation basics and advanced techniques they need for successful drawing and painting.			

* Can be opted as minor course by the students having major other than Painting.

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Faculty of Visual Arts

Course Title	PANMJ51: History of Visual Arts & Design-V			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	3	0	3
	Hour of Teaching (Total)	45	0	45
Course Objectives (not more than 100 words)	Seeing the number art schools and centuries of royal patronage devoted to Indian miniature, it makes perfect and collective knowledge and holistic view of Indian miniature paintings, inviting us to explore the multifaceted dimensions of this art form.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content			Hr. of Teaching
I	Schools of Indian Miniature Painting			10
II	Rajasthan Painting 1. Mewar, 4. Bundi, 2. Kota, 5. Kishangarh, 4. Bikaner			19
III	Pahari Painting 1. Bhasoli, 3. Guler 2. Kangra, 4. Garhwal			16
IV				
V				
Texts / References	1. भारतीय चित्रकला के मूल स्रोत by Bhanu Agrawal. 2. Indian Miniature Painting by Anjan Chakraverty 3. Paintings from the Akbarnama by Geeti Sen 4. Dawn of Mughal Painting by Ashok Kumar Das 5. Pahari Masters: Court Painter of Northern India by B.N Goswamy 6. Indian Miniature Painting: Manifestation of a Creative Mind by Daljeet and P.C Jain 7. भारतीय कला by Dr. Rajesh Vyas.			
Learning Outcomes (not more than 100 words)	Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian miniature paintings and Indian classical ornamentation as well.			

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Course Title	PANMJ52: Material and Method – III			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	01	0	01
	Hours of Teaching (Total)	15	0	15
Course Objectives (not more than 100 words)	This paper aims to learn about tools and equipment used in practicing Painting, also give knowledge of color pigments, different types of oils, varnishes, supports, etc. Introducing the basic ideas of Fresco Secco Painting and techniques to express and represent accordance with different surfaces like wall or Cement slab or any other new surfaces. Learn to develop their own compositional senses using the methods, techniques and materials studied.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	<u>Oil Painting : Tools and Equipments</u> : (a) Palettes (b) Dippers (c) Brushes (d) Care of Brush (e) Knives (f) Easels <u>Colour Pigments</u> : (a) Kinds of Pigments (b) Chemical Properties (c) Physical Properties (d) Manufacture <u>Oils</u> : (a) Essential Oils (b) Natural Drying Oils (c) Artificial Drying Oils			5
II	Techniques of Fresco - Secco, Methods and Materials of Mural			5
III	<u>Screen Printing</u> : (a) Preparations of Screen, Selection of various grades of silk, Nylon or synthetic mesh and stretching of cloth. (b) Preparation of design by paper stencil, direct method and Indirect Method and exposing in dark room and sunlight. (c) Direct & half tone printing and Registration for one and multicolor screen printing. (d) Cleaning the screen and other equipment.			5
IV				
V				
Texts / References	1. <i>Sharma and Agarwal – Rupaprad kala ke Muladhaar</i> 2. <i>Ray Smith – The Artist's Handbook.</i> 3. <i>Pip Seymour – The Artist's Handbook.</i> 4. <i>Leonard Richmond Pitman – The Technique of Colour Mixing.</i> 5. <i>John Raynes – Starting to Paint in Oils.</i> 6. <i>J.H. Bustanoby – Principles of Colour and Mixing.</i> 7. <i>John Mills – Painting Made Easy.</i> 8. <i>Patricia Monahan – Painting with Oils.</i> 9. <i>Viv Foster – Colour Matching Handbook</i> 10. <i>Materials and Techniques in Art by Gerald W.R. Ward Published by Oxford University Press</i> 11. <i>Vision and Creation by Nandalal Bose, Visva Bharati University Publication.</i> 12. <i>Techniques of Indian Painting, Jayantha Chakravarty.</i>			

	13. <i>Block and Silk Screen Printing</i> – G. Ahlberg and O. Jarneryd. 14. <i>Contemporary Art (Journal)</i> – Lalit Kala Academy 15. <i>Water Based Screen Printing</i> – Steve Hoskins 16. <i>Graphic Art and Craft</i> – D. Kauffmann. 17. <i>The Collograph Print</i> – David Bernard 18. <i>Silk Screen Printing for the Artist</i> – Roger Marsh 19. <i>Silk Screen Techniques</i> – Biegeleisen and Cohn
Learning Outcomes (not more than 100 words)	After completing the course, student will familiar with theoretical knowledge of various methods and techniques. They will identify the uses of tools and equipment; kinds of pigments, their chemical and physical properties, manufacturing of pigments, uses of varnishes; quality, advantages and dis-advantages and preparing of different types of supports. Understand, create, demonstrate and apply different study, techniques, mediums, tools/software and materials including prediction and modeling to complex artistic thought, concept and design.

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Course Title	PANMJ53: Composition in Contemporary Style			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	4	4
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Practical study to develop a thorough understanding of the methods and techniques of the master artists. The focus will be on the study of the great masters of Modern Indian or Western artists and extend their visual vocabulary to make its relevance to the contemporary art practices.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Practice based on the technical understanding of the works of the modern artist in the context of their concept and aesthetic approaches.			35
II	Identifying and selecting stylistic elements and using them to develop a new composition.			35
III	Explore and developing new stylistic elements in order to create unique composition in contemporary style.			50
IV				
V				
Texts / References	1. <i>The Making of Modern Indian Art: The Progressives</i> by Yashodhara Dalmia. 2. <i>Art for a Modern India, 1947-1980 (Objects/Histories)</i> by Rebecca M. Brown. 3. <i>Contemporary Indian Art: Other Realities</i> by Yashodhara Dalmia. 4. <i>Indian Contemporary Painting</i> by Neville Tuli. 5. <i>Indian Art (Oxford History of Art)</i> by Partha Mitter. 6. <i>The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947</i> – Partha Mitter.			
Learning Outcomes (not more than 100 words)	Apply the analytical understanding to study the work of the masters. Develop visual understanding to identify the distinctive stylistic and technical methods of the mediums used by the artists. Develop their own style to create a composition in contemporary style.			

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Course Title		PANMJ54: Portrait Study – I		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)		This paper aims to learn basic characteristics of human face, ratio and placement of different parts of human face, i.e. eye, ear, nose, lips, etc. To develop the observing and catching power of different expressions, and to develop the habit of portrait drawing and sketching.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	Study of Male and Female head in details – detail study of Eyes, Nose, Ears, Lips, etc.			16
II	Portrait study in Achromatic and Monochromatic color schemes in Oil color medium on paper.			28
III	Portrait study in water colour on paper.			20
IV	Portrait study in dry/oil pastel on paper.			16
V	Portrait study in Oil color medium on paper.			40
Texts / References	1. <i>The Head by Andrew Loomis</i> 2. <i>Portrait Drawing : A Sept-by-step Art Instruction Book, by Wendon Blake</i> 3. <i>Drawing of Human Head Anatomy, Expressions, Emotions and Feelings by Giovanni Colombo, Guiseppe Violiotti .</i> 4. <i>Drawing Atelter, by Jon deMartin.</i> 5. <i>Sketching people, by Jeff Mellem</i> 6. <i>Beautiful Portrait Painting in Oils : Keys to Mastering Diverse Skin and more, by Chris Saper</i> 7. <i>Painting Portraits and Figures in Watercolor, by Mary Whyte</i>			
Learning Outcomes (not more than 100 words)	Portrait Study is very important in Art, In this subject student will learn various postures of human faces. After studying eye, ear, ear, nose and hair closely, he tries to engrave it on paper. Variety of male and female models in different poses encourages students to observe the basic proportions of the head and apply the proper placement of facial features.			

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Course Title	PANMJ55: Fresco Secco Mural			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)	Introducing the basic ideas of Fresco Secco Painting and techniques to express and represent accordance with different surfaces like wall or Cement slab or any other new surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	What is Fresco Secco?			15
II	Types of Frescos and its techniques and styles			15
III	Learning the techniques of Frescos and different surfaces and materials			15
IV	Introduction to Artists who have done some experimentation on Frescos and Painters and their Techniques.			15
V				
Texts / References	1. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press 2. <i>Vision and Creation</i> by Nandalal Bose, Viswabharati University Publication. 3. <i>Techniques of Indian Painting</i>, Jayantha Chakravarty.			
Learning Outcomes (not more than 100 words)	Learn the drawing, cartoon, surface preparation, color preparation for making for Fresco and to aware of the Indian and western style of Fresco Paintings, different Techniques, and get an idea of both traditional and contemporary Artists in Fresco tradition			

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Course Title	PANMJ56: Print Making			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)	- Understanding of materials, tools and methods of dry point Etching, Intaglio and Serigraphy Printmaking. - Introductory study of dry point etching, prints with practical exercise in class. - Skilled in creating textures according to the surface according to the matrix. - Understand different methods of printing i.e mono print, stencil and machine print. - Expertise in valid possibilities and limitations of printmaking materials. - Gain knowledge in consistency of ink prepared for top rolling and viscosity. - Understand how to use raisin dust, different types of acid and its reaction with plates and create tones on Matrix.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Sketching and Lay outting			10
II	Final Layout in Black & White and Colour			10
III	Plate making on Zinc, Copper and Acrylic sheets			15
IV	Understand different methods of printing			10
V	Final Printing and Reproduction			15
Texts / References	<i>Introduction to Screen Printing, Bhalchandra Khadke, Kailas Takle Published by MAC Enterprises, 229/29A, Girgaum Road, Bombay-4</i> <i>Prints and Printmaking (An introduction to the history and technique) Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X</i> <i>The complete Printmaker: Techniques, Traditions, Innovations John Ross, Clare Romano, Tim Ross, Publisher - Free Press, Publication - 1 Jan. 1991</i> <i>Chapakala (Print Making) Shyam Sharma, Sahitya Sangam, January, 22</i>			
Learning Outcomes (not more than 100 words)	Sketching, lay outting, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

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Course Title	PANMV51: Outdoor/Landscape Study – I*			
Category of Course	Minor Vocational			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Landscape painting is the depiction of Natural scenery in art. Landscape painting may capture mountains, valleys, bodies of water, fields, forests, clouds, coasts, etc. May or may not include man-made structures as well as people.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Study of Landscapes, Cityscapes, Hill-scape, etc. in pencil/charcoal			20
II	Observation and analysis of objects, studies of environment.			20
III	Landscape/Cityscape in water colour			32
IV	Landscape/Cityscape in dry/oil pastel/Oil colour			48
V				
Texts / References	1. <i>Carlson's Guide to Landscape Paintings</i>, by John Carlson 2. <i>Composition of Outdoor Paintings</i>, by Edgar Payne 3. <i>Plein Air Painting in Oil</i>, by Frank Serrano 4. <i>The Landscape Painter's Workbook : Essential Studies in Shape, Composition and Color (Volume 6)</i>, by Mitchell Albala. 5. <i>Plein Air Techniques for Artists : Principles and Methods for Painting in Natural Light (Volume 8)</i>, by Aimee Erickson 6. <i>John Wurey, Land & Landscape</i>			
Learning Outcomes (not more than 100 words)	Enabling students to develop the understanding various important elements and detailing of Outdoors or Landscapes through lines, colors, perspective and composition.			

* Can be opted as minor course by the students having major other than Painting.

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Course Title	PANIN51: Internship				
Category of Course	INT				
Credits& Hour of Teaching		Theory	Practical	Cumulative	
	Credits	0	2	2	
	Hour of Teaching (Total)	0	60	60	
Course Objectives (not more than 100 words)	Rigorous training of one month under any reputed/noted artist helping and understanding the professional practice of the artist working in their respective specialization.				
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.				
Units	Course Content			Hr. of Teaching	
I	Studying at least 10 original art works and 5 publications of the respective artist.			10	
II	Studio exercises including helping and understanding the professional aspects of art making, site/exhibition visit duly attested by the respective artist.			30	
III	Preparing a report describing the biographical information, stylistic evolution and analysis of the art works from aesthetical point of view. or Exhibition as an outcome of the internship Solo / Group exhibition with minimum 5 art works.			20	
IV					
V					
Texts / References	Publications (Book, Catalogue, Exhibition review, Write up, Monograph) related to the artist.				
Learning Outcomes (not more than 100 words)	Make the students acquainted with the professional aspects of their respective stream, so that they can understand and make themselves ready to counter the possible challenges and explore future possibilities to establish as an artist.				

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Course Title		PANMJ61: History of Visual Arts & Design-VI			
Category of Course		Major			
Credits& Hour of Teaching			Theory	Practical	Cumulative
		Credits	3	0	3
		Hour of Teaching (Total)	45	0	45
Course Objectives (not more than 100 words)		Art and Aesthetics provide and profound collective knowledge and holistic view of Indian paintings sculpture and aesthetics, inviting to explore the multifaceted dimensions of art, elements and its forms.			
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content				Hr. of Teaching
I	An Introduction to the Art of China – Sculpture, Painting, Ceramic, Textile				12
II	Aesthetics 1. Definition of Art, 4. Theory of Rasa 2. Six Limbs of Indian Painting, 5. Art & Imitation 3. Art & Society				21
III	Principles of Chinese & Japanese Painting				12
IV					
V					
Texts / References		1. सौंदर्या by Rajendra Bajpayee 2. सौन्दर्य तत्व मीमांशा by Shyamala Gupta 3. सौन्दर्य तत्व by Surendranath Dasgupta 4. Indian Aesthetics and Aesthetics Perspective by H. L. Sharma 5. Japanese Painting by Salak. Kira 6. जापानी चित्रकला by Ashok 7. जापानी चित्रांकन by Rajendra Vajpaye			
Learning Outcomes (not more than 100 words)		Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Indian arts and aesthetics and Indian classical ornamentation as well.			

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Course Title	PANMJ62: Material and Method – IV			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	01	0	01
	Hours of Teaching (Total)	15	0	15
Course Objectives (not more than 100 words)	This paper aims to learn about tools and equipment used in practicing Painting, also give knowledge of color pigments, different types of oils, varnishes, supports, etc. Explore various themes, mediums, techniques, tools, matrix, materials, style of varied printmakers which will enable the students to develop their own individual style and technique.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	<u>Varnishes</u> : Use of Varnishes <u>Supports</u> : Types of supports, their qualities, advantages and disadvantages (a) Paper (b) Card (c) Plywood (d) Canvas (e) Wood Panel (f) Compressed Boards (g) Metal Supports			5
II	Techniques of Fresco Buono, Methods and Materials of Mural			5
III	<u>Lithography (Planography)</u> : (a) Preparation of surface (stone & aluminum plate) polished and fine grained. Use of carborundum, tusche, conte, gum – etch, wash out and experiments with line, tone and texture. (b) Understanding the chemical properties of Litho or platography surface. (c) Printing process of litho stone and aluminum plate (d) Use of ink and rolling process and registration for one and multicolor litho printing.			5
IV				
V				
Texts / References	1. Norman Buchanan, <i>Painting and the Joy of Colour</i>. 2. Hilaire Hiler, <i>Notes on the Technique of Painting</i>. 3. Elizabeth Tate Macdonald, <i>The Encyclopedia of Painting Techniques</i>. 4. John Mills, <i>Painting Made Easy</i>. 5. Ray Smith, <i>The Artist's Handbook</i>. 6. PIP Seymour, <i>The Artist's Handbook, A Complete Professional Guide to Materials and Techniques</i> 7. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press 8. <i>Vision and Creation</i> by Nandalal Bose, Visva Bharati University Publication. 9. <i>Techniques of Indian Painting</i>, Jayantha Chakravarty. 10. <i>Stone Lithography</i> – Paul Croft 11. <i>Three Graphic Artist (Journal)</i> – Lalit Kala Academy, Geeta Kapoor 12. <i>A Half Century of American Print Making</i> – A Fern			

	<i>13. The Art of Lithography – D.C. Berri</i>
Learning Outcomes (not more than 100 words)	After completing the course, student will be able to use the theoretical knowledge of various methods and techniques in his practice. He will identify the uses of tools and equipment; kinds of pigments, their chemical and physical properties, manufacturing of pigments; uses of varnishes; quality, advantages and dis-advantages and preparing of different types of supports. Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society.

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Course Title	PANMJ63: Composition in Traditional Style			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	4	4
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Students will be made familiar with the basic tools, techniques, methods and materials of various schools and styles of Miniature/Folk Painting traditions in India. They will be encouraged to draw from the Indian Miniature/Folk Painting traditions and extend their visual vocabulary to make its relevance to the contemporary art practices.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Practice based on the cultural specificity, technical understanding, formal or aesthetic conventions of Indian Miniature/Folk artists.			30
II	Practice based on copying from the work of great masters of Indian Miniature/Folk painting.			40
III	Ability to extend the pictorial vocabulary of Indian Miniature/Folk painting traditions to develop individual works.			50
IV				
V				
Texts / References	1. <i>Mughal and Rajput Painting (The New Cambridge History of India)</i> by Milo Cleveland Beach 2. <i>A History Of Indian Painting: Manuscript, Moghul And Deccani Traditions</i> by Krishna Chaitanya 3. <i>A History of Indian Painting: Pahari Traditions</i> by Krishna Chaitanya 4. <i>Indian Miniature Paintings: Manifestations of a Creative Mind</i> by Dr. Daljeet and P. C. Jain			
Learning Outcomes (not more than 100 words)	Apply art historical understanding, cultural context and aesthetic aptitude to draw from the work of great masters of Indian Miniature painting. Develop visual understanding to identify the distinctive stylistic, technical methods and the unique pictorial vocabulary of great masters of Indian Miniature painting.			

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Course Title		PANMJ64: Outdoor/Landscape Study – II		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)		Landscape painting, the depiction of Natural scenery in art. Landscape painting may capture mountains, Valleys, bodies of water, fields, forests, clouds, coasts, etc. May or may not include man-made structures as well as people.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	Study of Landscapes, Cityscapes, Hill-scape, etc. in water colour.			20
II	Landscape/Cityscape in dry/oil pastel.			20
III	Landscape/Cityscape in Oil Colour.			32
IV	Creative Landscape in Acrylic/Oil colour			48
V				
Texts / References	1. <i>Ernest Savage, Painting Landscape in Pastel</i> 2. <i>Kenneth Clark, Landscape to in Art</i> 3. <i>Plein Air Painting in Oil, by Frank Serrano</i> 4. <i>The Landscape Painter's Workbook : Essential Studies in Shape, Composition and Color (Volume 6), by Mitchell Albala.</i> 5. <i>Plein Air Techniques for Artists : Principles and Methods for Painting in Natural Light (Volume 8), by Aimee Erickson</i>			
Learning Outcomes (not more than 100 words)	Enabling students to develop the understanding of various important elements and detailing of Outdoors or Landscapes through lines, colors, perspective and composition.			

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Course Title		PANMJ65: Fresco Buono Mural			
Category of Course		Major			
Credits& Hour of Teaching			Theory	Practical	Cumulative
		Credits	0	02	02
		Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)		Introducing the basic ideas of Fresco Buono Painting and techniques to express and represent accordance with different surfaces like wall or Cement slab or any other new surfaces.			
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content				Hr. of Teaching
I	What is Fresco Buono?				15
II	Types of Buono and its techniques and styles				15
III	Learning the techniques of Fresco Buono and different surfaces and materials				15
IV	Introduction to Artists who have done some experimentation on Fresco Buono and Painters and their Techniques.				15
V					
Texts / References		1. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press 2. <i>Vision and Creation</i> by Nandalal Bose, Viswabharati University Publication. 3. <i>Techniques of Indian Painting</i> , Jayantha Chakravarty.			
Learning Outcomes (not more than 100 words)		Learn the drawing, cartoon, surface preparation, color preparation for making for Fresco and to aware of the Indian and western style of Fresco Paintings, different Techniques, and get an idea of both traditional and contemporary Artists in Fresco tradition			

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(Detailed Syllabus of B.F.A. in Painting (Sem.-VI) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMJ66: Print Making			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)	- Understanding of materials, tools and methods of Etching, Intaglio and Serigraphy Printmaking. - Introductory study of etching, intaglio or serigraphy prints with practical exercise in class. - Skilled in creating textures according to the surface according to the matrix. - Understand different methods of printing i.e mono print, stencil and machine print. - Expertise in valid possibilities and limitations of printmaking materials. - Gain knowledge in consistency of ink prepared for top rolling and viscosity. - Understand how to use raisin dust, different types of acid and its reaction with plates and create tones on Matrix.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Sketching and Lay outing			10
II	Final Layout in Black & White and Colour			10
III	Plate making on Zinc, Copper sheets or Screen printing			15
IV	Understand different methods of printing			10
V	Final Printing and Reproduction			15
Texts / References	<i>How to Identify Prints, Bamber Gascoigne, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004</i> <i>Introduction to Screen Printing, Bhalchandra Khadke, Kailas Takle Published by MAC Enterprises, 229/29A, Girgaum Road, Bombay-4</i> <i>Prints and Printmaking (An introduction to the history and technique) Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X</i>			
Learning Outcomes (not more than 100 words)	Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

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Course Title	PANMJ67: Full Figure Drawing			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)	Drawing can help in improve observation and representation skills and attention to detail. It can improve pictorial quality, composition, perspective, proportion and proper execution. It approach gesture drawing with perfection and analyze movement and posture in the body. It helps to understand the use of forms and volume of the figure, shape and anatomical position.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Quick Sketch of a live model. Medium- Pencil, Charcoal Size- Half Sheet			15
II	Famous Artworks and Master's Drawing Study. Medium- Pencil, Charcoal Size- Half sheet			15
III	Highly detailed and anatomically correct figure drawing. Medium- Pencil, Charcoal Size- Half Sheet			30
IV				
V				
Texts / References	1. <i>Bridgman's complete guide to drawing from life</i> by George Brant Bridgman, Sterling, New York, 2009 2. <i>Figure Drawing</i> by Michael Hampton, M. Hampton, 2nd ediCon, India, 2009 3. <i>Drawings in the Louvre- The Italian Drawings</i> by Roseline Bacon, Cassell, London 4. <i>Drawings in the Louvre- The French Drawings</i> by Maurice Serullaz, Cassell, London 5. <i>The Drawings in the Louvre- The German, Flemish and Dutch Drawings</i> by Roseline Bacon, Cassell, London 6. <i>Durer: the Artist and his Drawings</i> by Christopher White, Watson Guptill			
Learning Outcomes (not more than 100 words)	Develops the drawing ability and improve the observational skill and rendering of shape, tone, pattern, and texture.			

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Course Title		PANMV61:Portrait Study*		
Category of Course		Minor Vocational		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)		This paper aims to learn basic characteristics of human face, ratio and placement of different parts of human face, i.e. eye, ear, nose, lips, etc. To develop the observing and catching power of different expressions, and to develop the habit of portrait drawing and sketching.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	Portrait study in Acrylic colour.			16
II	Portrait study in Oil colour.			32
III	Old masters copy work based portrait in Pastel/Oil colour.			24
IV	Creative Portrait in Acrylic/Oil colour			48
V				
Texts / References	1. <i>Portrait Painting Alelier : Old Master Technique and Contemporary Applications</i>, by Suzanne Brooker and Domenic Cretara 2. <i>Painting Portraits in Oils : Capturing characters from life</i>, by Rob Wareing 3. <i>Portrait in Oil with Cuong Nguyen : An Easy-To-Follow System to Create Realistic Skin Tones</i>, by Cuong Nguyen 4. <i>The Arts of Portrait Painting</i>, by John Collier 5. <i>Painting Portraits in Acrylic : Practical Guide to Contemporary Portraiture</i>, by Hashim Akib			
Learning Outcomes (not more than 100 words)	Portrait Study is very important in Art. In this course, student will learn various postures of human faces. After studying eye, ear, ear, nose and hair closely, he tries to engrave it on paper. Variety of male and female models in different poses encourages students to observe the basic proportions of the head and apply the proper placement of facial features.			

* Can be opted as minor course by the students having major other than Painting.

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Course Title		PANMJ71: History of Visual Arts & Design-VII			
Category of Course		Major			
Credits& Hour of Teaching		Theory	Practical	Cumulative	
	Credits	3	0	3	
	Hour of Teaching (Total)	45	0	45	
Course Objectives (not more than 100 words)		Seeing the developments of modern and post-modern approach and areas of Western art which makes perfect and collective knowledge and historic view of Western modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.			
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content				Hr. of Teaching
I	Modern Trends of Western Painting 1. Impressionism – 1879-1890 2. Neo-Impressionism 1884-1886 3. Post-Impressionism 1885-1905				15
II	Modern Art from Early 20 th Century in West 1. Fauvism – 1905-1910 2. Cubism – 1907-1921 3. Expressionism – 1905-1925				15
III	Modern trends of Western Sculpture: Origin of Modern Sculpture – The Cubist & The Futurist				15
IV					
V					
Texts / References		1. यूरोपीय चित्रकला का इतिहास by R. V. Sakhalkar. 2. पश्चिम की चित्रकला by Ashok 3. History of Modern Art by H.H. Arnason 4. History of Art by H. W. Jhonson 5. Modern Painting : from Impressionism to Abstract Art 6. The History of World Sculpture by Germain Bazin			
Learning Outcomes (not more than 100 words)		Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Western modern, post-modern and contemporary forms of Western art and its understanding.			

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Course Title	PANMJ72: Material and Method – V			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	01	0	01
	Hours of Teaching (Total)	15	0	15
Course Objectives (not more than 100 words)	This paper aims to learn about practices of techniques of stretching canvas on frame, preparation of canvas – Under priming size, Leather – waste size, Casein size, Fish-Glue size, etc. Introducing the basic ideas of Sgraffito and techniques to express and represent accordance with different surfaces like wall, Cement slab or Terracotta or any other new surfaces. Explore various themes, mediums, techniques, tools, matrix, materials, style of varied printmakers which will enable the students to develop their own individual style and technique.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	<u>Canvas Stretching</u> : Canvas Stretchers and the technique of stretching canvas on the frame. <u>Preparation of Canvas</u> : (a) Under – Priming or Sizing (b) Leather – Waste size (c) Casein size (d) Fish – Glue size			5
II	Techniques of Sgraffito, Methods and Materials of Mural			5
III	<u>Mixed Media –I</u> : (a) Experiments with combined graphic techniques and mediums. (b) Types of paper, plate, rollers for printmaking.			5
IV				
V				
Texts / References	1. Norman Buchanan, <i>Painting and the Joy of Colour</i>. 2. Hilaire Hiler, <i>Notes on the Technique of Painting</i>. 3. Elizabeth Tate Macdonald, <i>The Encyclopedia of Painting Techniques</i>. 4. John Mills, <i>Painting Made Easy</i>. 5. Ray Smith, <i>The Artist's Handbook</i>. 6. PIP Seymour, <i>The Artist's Handbook, A Complete Professional Guide to Materials and Techniques</i> 7. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press 8. <i>Vision and Creation</i> by Nandalal Bose, Visva Bharati University Publication. 9. <i>Techniques of Indian Painting</i>, Jayantha Chakravarty. 10. <i>Print Making Today</i> – Jules Heller 11. <i>Digital Printmaking</i> – George Whale and Naren Barfield. 12. <i>Great Prints of the world</i> – Peterdi Gabor			
Learning Outcomes (not more	After completing the course, student will able to get knowledge of practicing the techniques of stretching canvas on the different frame, and get practiced in preparation of canvas sizing in different techniques. Students will know about Sgraffito, its technique and			

than 100 words)	styles, and different surfaces and materials used for Sgraffito. Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society.
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Course Title	PANMJ73: Creative Composition-I			
Category of Course	Major			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	4	4
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Analyze composition in the context of contemporary art. Develop personal expression. Explore oil, acrylic and mix media.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Developing independent compositions.			30
II	Encouraging spontaneity and experimentation.			30
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.			60
IV				
V				
Texts / References	<i>Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor</i> <i>Meanings of Abstract Art: Between Nature and Theory (Routledge Advances in Art and Visual Studies) by Paul Crowther and Isabel Wünsche.</i>			
Learning Outcomes (not more than 100 words)	Critical knowledge of composition and its execution in the context of contemporary art. Analyze the relevance of composition to contemporary art. Ability to develop personal expression.			

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Course Title		PANMJ74: Life Study		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)		This course aims to make students able to study form live models (male and female), with exploring various application methods and rendering techniques towards life portraiture and other supporting elements present with model.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	Study of Human anatomy/body in detail – Male & Female			24
II	Practice the structural drawings different angles of Head, Hands, Torso, Legs, etc.			24
III	Exploration of various possibilities of expression and different ages.			20
IV	Critical and Analytical study of great old masters paintings.			20
V	Life study by using different styles of Painting techniques.			32
Texts / References	1. <i>Constructive Anatomy</i>, by George B. Bridgman. 2. <i>Painting Portraits and Figures in Watercolor</i>, by Mary Whyte 3. <i>Figure Drawing</i>, by Mitchel Hampton. 4. <i>Anatomy a Complete Guide for Artists</i>, by Joshep Sheppard. 5. <i>Figure Drawing for Artists</i>, by Steve Huston. 6. <i>Human Figure Drawing</i>, by Daniel Brambilla 7. <i>The Anatomy of Style</i>, by Patrick J. Jones. 8. <i>Classis Human Anatomy in Motion : The Artist's Guide to the Dynamics of Figure Drawing</i>, by Valerie L. Winslow. 9. <i>The Portrait and Figure Painting Book</i>, by Wendon Blake			
Learning Outcomes (not more than 100 words)	By this course study, the students will be able to develop their skills by observing and interpreting the shape of human body trains and to see almost every form of curve, line and subtle undulation found in human figure.			

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Course Title	PANMJ75: Mural/Sgraffito			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)	Introducing the basic ideas of Sgraffito and techniques to express and represent accordance with different surfaces like wall or Cement slab, Terracotta or any other new surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	What is Sgraffito?			15
II	Types of Sgraffito and its techniques and styles			15
III	Learning the techniques of Sgraffito and different surfaces and materials			15
IV	Introduction to Artists who have done some experimentation on Sgraffito and their Techniques.			15
V				
Texts / References	<i>Materials and Techniques in Art by Gerald W.R. Ward Published by Oxford University Press</i> <i>Vision and Creation by Nandalal Bose, Viswabharati University Publication.</i> <i>Techniques of Indian Painting, Jayantha Chakravarty.</i>			
Learning Outcomes (not more than 100 words)	Learn the drawing, cartoon, surface preparation, color preparation for making for Sgraffito and to aware of the Indian and western style of Fresco Paintings, different Techniques, and get an idea of both traditional and contemporary Artists in Fresco tradition.			

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Course Title	PANMJ76: Print Making			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)	- Understanding of materials, tools and methods of Planography, viscosity Printing. - Introductory study of intaglio, Planography, viscosity printing with practical exercise in class. - Skilled in creating textures according to the surface according to the matrix. - Understand different methods of printing i.e mono print, stencil and machine print. - Expertise in valid possibilities and limitations of printmaking materials. - Handle different printmaking materials of Lithography and Etching. - To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. - Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Sketching and Lay outing			10
II	Final Layout in Black & White and Colour			10
III	Plate making on Planography and viscosity			15
IV	Understand different methods of printing			10
V	Final Printing and Reproduction			15
Texts / References	<i>New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, Published Jointly by Ajanta Offset & Packagings Ltd. & Vadhera Art Gallery, New Delhi, 1997</i> <i>How to Identify Prints, Bamber Gascoigne, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004</i> <i>Prints and Printmaking (An introduction to the history and technique) Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X</i>			
Learning Outcomes (not more than 100 words)	Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

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Course Title	PANMJ77: Human Figure Drawing			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)	Drawing can help in improve observation and representation skills and attention to detail. It can improve pictorial quality, composition, perspective, proportion and proper execution. It approach gesture drawing with perfection and analyze movement and posture in the body. It helps to understand the use of forms and volume of the figure, shape and anatomical position.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Quick drawing that show the movement or mass of a figure. Medium- Pencil, Charcoal, ink Size- Full Sheet			10
II	Human figure drawing in different postures including sitting, standing and sleeping. Medium- Pencil, Charcoal, ink Size- Full Sheet			25
III	Human anatomy drawing with different age groups and gender to study the relative proportions. Medium- Pencil, Charcoal, ink Size- Full Sheet			25
IV				
V				
Texts / References	<i>Anatomy for Sculpture Understanding the Human Anatomy by Uldis with Sandis Kondrats, Anatomy Next, Inc., 3rd edition, 2014</i> <i>Bridgman's complete guide to drawing from life by George Brant Bridgman, Sterling, New York, 2009</i> <i>Figure Drawing by Michael Hampton, M. Hampton, 2nd edition, India, 2009</i>			
Learning Outcomes (not more than 100 words)	Develops the drawing ability and improve the observational skill and rendering of shape, tone, pattern, and texture.			

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Course Title		PANMN71: Life Study*		
Category of Course		Minor		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)		This course aims to make students able to study form live models (male and female), with exploring various application methods and rendering techniques towards life portraiture and other supporting elements present with model.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	Study of Human anatomy/body in detail – Male & Female			24
II	Practice the structural drawings different angles of Head, Hands, Torso, Legs, etc.			24
III	Exploration of various possibilities of expression and different ages.			20
IV	Critical and Analytical study of great old masters paintings.			20
V	Life study by using different styles of Painting techniques.			32
Texts / References	1. <i>Constructive Anatomy</i>, by George B. Bridgman. 2. <i>Painting Portraits and Figures in Watercolor</i>, by Mary Whyte 3. <i>Figure Drawing</i>, by Mitchel Hampton. 4. <i>Anatomy a Complete Guide for Artists</i>, by Joshep Sheppard. 5. <i>Figure Drawing for Artists</i>, by Steve Huston. 6. <i>Human Figure Drawing</i>, by Daniel Brambilla 7. <i>The Anatomy of Style</i>, by Patrick J. Jones. 8. <i>Classis Human Anatomy in Motion : The Artist's Guide to the Dynamics of Figure Drawing</i>, by Valerie L. Winslow. 9. <i>The Portrait and Figure Painting Book</i>, by Wendon Blake			
Learning Outcomes (not more than 100 words)	By this course study, the students will be able to develop their skills by observing and interpreting the shape of human body trains and to see almost every form of curve, line and subtle undulation found in human figure.			

* Can be opted as minor course by the students having major other than Painting.

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Course Title		PANMJ81: History of Visual Arts & Design-VIII				
Category of Course		Major				
Credits& Hour of Teaching			Theory	Practical	Cumulative	
		Credits	3	0	3	
		Hour of Teaching (Total)	45	0	45	
Course Objectives (not more than 100 words)		Seeing the developments of modern and post-modern approach and areas of Western art which makes perfect and collective knowledge and historic view of Western modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.				
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.				
Units	Course Content				Hr. of Teaching	
I	Contemporary Indian Art 1. Background of Modern Painting in India: Company, Folk and Popular, Raja Ravi Verma etc.				16	
II	2. Revivalism: Bengal School, Bombay School				13	
III	3. Art Circles of the Mid 20 th century: a. Progressive Artist Group b. Calcutta Group c. Delhi Silpi Chakra				16	
IV						
V						
Texts / References		1. समकालीन भारतीय कला by Mamta Chaturvedy 2. भारतीय चित्रकला का इतिहास by A. B. Verma 3. कला विलास by A. R. Agrawal 4. आधुनिक भारतीय चित्रकला by Giriraj Kishor Agrawal 5. Company Painting by Mildred Archer 6. भारतीय कला by Dr. Rajesh Vyas				
Learning Outcomes (not more than 100 words)		Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Western modern, post-modern and contemporary forms of Western art and its understanding.				

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Course Title		PANMJ82: Material and Method – VI		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	01	0	01
	Hours of Teaching (Total)	15	0	15
Course Objectives (not more than 100 words)		This paper aims to learn the practices of techniques of stretching canvas on frame, prepare and sizing of canvas. Introducing the basic ideas of Metal Enameling and techniques to express and represent accordance with different Architecture or space. Analyze and appreciate the art works of a printmaker and create art works getting influenced by the concept, content, theme, composition, technique, and printing style of the printmaker chosen.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	<u>Types of Priming or Ground</u> : (a) Oil ground (b) Gesso or Chalk ground (c) Emulsion ground Oil Painting Methods and Technique			5
II	Techniques of Metal Enamelling, Methods and Materials of Mural			5
III	<u>Mixed Media –II</u> : Digital archive print, digital lay outting photo etching, colour separation, embossed print, lift ground technique, open bite, photogravure, rainbow roll, stipple engraving, wood engraving.			5
IV				
V				
Texts / References	1. Norman Buchanan, <i>Painting and the Joy of Colour</i>. 2. Hilaire Hiler, <i>Notes on the Technique of Painting</i>. 3. Elizabeth Tate Macdonald, <i>The Encyclopedia of Painting Techniques</i>. 4. John Mills, <i>Painting Made Easy</i>. 5. Ray Smith, <i>The Artist's Handbook</i>. 6. PIP Seymour, <i>The Artist's Handbook, A Complete Professional Guide to Materials and Techniques</i> 7. <i>Art of metal Enameling..</i> 8. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University 9. <i>Offset Printing from stone and plates – Charles Harrap</i>. 10. <i>The Printed Picture, Four Centuries of Indian Printmaking</i>, Paula Sengupta, Volume I&II publisher Delhi Art Gallery, New Delhi, 2012 11. <i>New Ways of Colour Printmaking, Significance of Materials and Processes</i>, Krishna Reddy, Published Jointly by Ajanta Offset & Packagings Ltd. & Vadhera Art Gallery, New Delhi, 1997			
Learning Outcomes	After completion of the course, student will be able to get knowledge of practicing the techniques of preparing of different grounds. A student can also get mastership in oil			

(not more than 100 words)	painting method and techniques. Students will be able to learn the Enameling techniques and style and different usages of spaces or objects, both in India and abroad. Acquire professional and intellectual integrity, professional code of conduct, ethics and an understanding of traditional, cultural and social responsibility for sustainable development of society and commodities as well. Raise employability in the field of art, writing, curating and museum.
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Course Title	PANMJ83: Creative Composition-II			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	6	6
	Hours of Teaching (Total)	0	180	180
Course Objectives (not more than 100 words)	Creating finished compositions with focus on personal expression and means to defend it. Exploration with oil, acrylic and mix media on various surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Practical exercises on developing independent compositions and writing a concept note or artists statement.			50
II	Studio exercises encouraging spontaneity and experimentation.			50
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.			80
IV				
V				
Texts / References	<i>Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor</i> <i>Meanings of Abstract Art: Between Nature and Theory (Routledge Advances in Art and Visual Studies) by Paul Crowther and Isabel Wünsche.</i>			
Learning Outcomes (not more than 100 words)	Ability to develop personal expression and defend or articulate it by writing an artist's statement or concept note. Critical knowledge of composition and its execution in the context of contemporary art. Ability to identify the relevance of composition to contemporary art.			

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(Detailed Syllabus of B.F.A. in Painting (Sem.-VIII) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMJ84: Creative Drawing			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	4	4
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Understanding the Figure- space relationship and analysis of contemporary vocabulary of drawing. Exploration of drawing as an independent medium of creative expression.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Drawing based on figurative study.			30
II	Drawings based on the inspiration from contemporary art practices.			40
III	Practical exercises based on experimental approach to achieve a personal drawing style. Work in oil, acrylic and mix media on canvas and other surfaces.			50
IV				
V				
Texts / References	<i>Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor</i> <i>Interpreting Art: Reflecting, Wondering, and Responding by Terry Barrett</i> <i>The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories (Bloomsbury by Natalia Iacobelli and Tiziana Andina.</i>			
Learning Outcomes (not more than 100 words)	Ability to articulate figure-space relationship and identify the relevance of drawing to contemporary art. Apply knowledge acquired from contemporary art practices to intensive execution of drawings. Apply the capabilities to develop imaginative and creative drawings. Develop an individual direction and personal style.			

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Course Title		PANMJ85: Mural/Metal Enameling		
Category of Course		Major		
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)		Introducing the basic ideas of Metal Enameling and techniques to express and represent accordance with architecture or space.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content			Hr. of Teaching
I	What is Metal Enameling?			15
II	Metal Enameling and its techniques and styles			15
III	Learning the techniques of Metal Enameling and different usages of spaces or objects.			15
IV	Introduction to Artists who have done some experimentation on Metal Enameling and their Techniques both in India and abroad.			15
V				
Texts / References		1. <i>Enameling-The Complicity of Fire and Art</i> by Andreu Vilasis. 2. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press		
Learning Outcomes (not more than 100 words)		Learn the drawing, cartoon, surface preparation, color preparation for making for metal enameling and to aware of the Indian and western style of Fresco Paintings, different Techniques and get an idea of both traditional and contemporary Artists in metal enameling.		

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Course Title	PANMJ86: Print Making			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	02	02
	Hours of Teaching (Total)	0	60	60
Course Objectives (not more than 100 words)	- Understanding of materials, tools and methods of Digital and Mix Media Printing on matrix. - Introductory study of intaglio, Plate Lithography or Digital and Mix Media Printing with practical exercise in class. - Skilled in creating textures according to the surface according to the matrix. - Understand different methods of printing i.e lithographic (Aluminum) and intaglio print with mix Media. - Expertise in valid possibilities and limitations of printmaking materials. - Handle different printmaking materials of Lithography and Etching. - To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. - Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Sketching and Lay outing			10
II	Final Layout in Black & White and Colour			10
III	Plate making on Digital and Mix Media on matrix.			15
IV	Understand different methods of printing			10
V	Final Printing and Reproduction			15
Texts / References	<i>The Printed Picture, Four Centuries of Indian Printmaking, Paula Sengupta, Volume I&II, publisher Delhi Art Gallery, New Delhi, 2012</i> <i>New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, Published Jointly by Ajanta Offset & Packagings Ltd. & Vadhera Art Gallery, New Delhi, 1997</i> <i>How to Identify Prints, Bamber Gascoigne, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004</i> <i>Prints and Printmaking (An introduction to the history and technique) Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 - 071412608X</i>			
Learning Outcomes (not more than 100 words)	Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

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Department of Painting

Faculty of Visual Arts

Course Title	PANMN81: Creative Drawing*			
Category of Course	Minor			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	4	4
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Understanding the Figure- space relationship and analysis of contemporary vocabulary of drawing. Exploration of drawing as an independent medium of creative expression.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Drawing based on figurative study.			30
II	Drawings based on the inspiration from contemporary art practices.			40
III	Practical exercises based on experimental approach to achieve a personal drawing style. Work in oil, acrylic and mix media on canvas and other surfaces.			50
IV				
V				
Texts / References	<i>Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor</i> <i>Interpreting Art: Reflecting, Wondering, and Responding by Terry Barrett</i> <i>The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories (Bloomsbury by Natalia Iacobelli and Tiziana Andina.</i>			
Learning Outcomes (not more than 100 words)	Ability to articulate figure-space relationship and identify the relevance of drawing to contemporary art. Apply knowledge acquired from contemporary art practices to intensive execution of drawings. Apply the capabilities to develop imaginative and creative drawings. Develop an individual direction and personal style.			

*** Can be opted as minor course by the students having major other than Painting.**

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Faculty of Visual Arts

Course Title		PANMJ7R1: History of Visual Arts & Design-VII			
Category of Course		Major			
Credits& Hour of Teaching		Theory	Practical	Cumulative	
	Credits	3	0	3	
	Hour of Teaching (Total)	45	0	45	
Course Objectives (not more than 100 words)		Seeing the developments of modern and post-modern approach and areas of Western art which makes perfect and collective knowledge and historic view of Western modern paintings, to explore the multifaceted dimensions of post-modern and contemporary art form.			
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content				Hr. of Teaching
I	Modern Trends of Western Painting 4. Impressionism – 1879-1890 5. Neo-Impressionism 1884-1886 6. Post-Impressionism 1885-1905				15
II	Modern Art from Early 20 th Century in West 4. Fauvism – 1905-1910 5. Cubism – 1907-1921 6. Expressionism – 1905-1925				15
III	Modern trends of Western Sculpture: Origin of Modern Sculpture – The Cubist & The Futurist				15
IV					
V					
Texts / References		7. यूरोपीय चित्रकला का इतिहास by R. V. Sakhalkar. 8. पश्चिम की चित्रकला by Ashok 9. History of Modern Art by H.H. Arnason 10. History of Art by H. W. Jhonson 11. Modern Painting : from Impressionism to Abstract Art 12. The History of World Sculpture by Germain Bazin			
Learning Outcomes (not more than 100 words)		Employ a vocabulary of both general and specialized in both speaking and writing and demonstrate knowledge of art in the cultural and historic contexts of Western modern, post-modern and contemporary forms of Western art and its understanding.			

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Course Title	PANMJ7R2: Material and Method – V			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	01	0	01
	Hours of Teaching (Total)	15	0	15
Course Objectives (not more than 100 words)	This paper aims to learn about practices of techniques of stretching canvas on frame, preparation of canvas – Under priming size, Leather – waste size, Casein size, Fish-Glue size, etc. Introducing the basic ideas of Sgraffito and techniques to express and represent accordance with different surfaces like wall, Cement slab or Terracotta or any other new surfaces. Explore various themes, mediums, techniques, tools, matrix, materials, style of varied printmakers which will enable the students to develop their own individual style and technique.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	<u>Canvas Stretching</u> : Canvas Stretchers and the technique of stretching canvas on the frame. <u>Preparation of Canvas</u> : (a) Under – Priming or Sizing (b) Leather – Waste size (c) Casein size (d) Fish – Glue size			5
II	Techniques of Sgraffito, Methods and Materials of Mural			5
III	<u>Mixed Media –I</u> : (c) Experiments with combined graphic techniques and mediums. (d) Types of paper, plate, rollers for printmaking.			5
IV				
V				
Texts / References	13. Norman Buchanan, <i>Painting and the Joy of Colour</i> . 14. Hilaire Hiler, <i>Notes on the Technique of Painting</i> . 15. Elizabeth Tate Macdonald, <i>The Encyclopedia of Painting Techniques</i> . 16. John Mills, <i>Painting Made Easy</i> . 17. Ray Smith, <i>The Artist's Handbook</i> . 18. PIP Seymour, <i>The Artist's Handbook, A Complete Professional Guide to Materials and Techniques</i> 19. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press 20. <i>Vision and Creation</i> by Nandalal Bose, Visva Bharati University Publication. 21. <i>Techniques of Indian Painting</i> , Jayantha Chakravarty. 22. <i>Print Making Today</i> – Jules Heller 23. <i>Digital Printmaking</i> – George Whale and Naren Barfield. 24. <i>Great Prints of the world</i> – Peterdi Gabor			
Learning Outcomes (not more	After completing the course, student will able to get knowledge of practicing the techniques of stretching canvas on the different frame, and get practiced in preparation of canvas sizing in different techniques. Students will know about Sgraffito, its technique and			

than 100 words)	styles, and different surfaces and materials used for Sgraffito. Students will apply and learn the importance of art making in the larger social context and beneficial for society and nation with professional ethics who will actively seek positive impact to their profession community and society.
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Course Title	PANM7R3: Research Methodology				
Category of Course	Major				
Credits& Hour of Teaching		Theory	Practical	Cumulative	
	Credits	3	0	3	
	Hour of Teaching (Total)	45	0	45	
Course Objectives (not more than 100 words)	Make students aware with different research methodologies. The focus will be on developing the ability to select most suitable methodology and process for writing and publication.				
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.				
Units	Course Content			Hr. of Teaching	
I	Introduction, Importance and Process of Research			8	
II	Selection and Formulation of Research Problem			8	
III	Classification and Selection of Appropriate Research Process			9	
IV	Research Methodology and Process for Visual Arts			10	
V	Writing the Research Report			10	
Texts / References	1. Research Methods in Education by Keith Morrison, Louis Cohen and Lawrence Manion, 1980. 2. Introducing Research Methodology: A Beginner’s Guide to Doing a Research Project by Uwe Flick, 2015. 3. Research Methodology A Step-by-Step Guide for Beginners by Ranjit Kumar, Sage Publications Pvt. Ltd, 2023.				
Learning Outcomes (not more than 100 words)	Ability to identify research gap and formulating research problem having scope and relevance in general and particular to their area of specialization. The students will be able to write and publish their research project subsequently learning to carry out major research projects in future.				

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Course Title	PANMJ7R4: Creative Composition-I			
Category of Course	Major			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	5	5
	Hours of Teaching (Total)	0	150	150
Course Objectives (not more than 100 words)	Analyze composition in the context of contemporary art. Develop personal expression. Explore oil, acrylic and mix media.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Developing independent compositions.			40
II	Encouraging spontaneity and experimentation.			40
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.			70
IV				
V				
Texts / References	<i>Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor</i> <i>Meanings of Abstract Art: Between Nature and Theory (Routledge Advances in Art and Visual Studies) by Paul Crowther and Isabel Wünsche.</i>			
Learning Outcomes (not more than 100 words)	Critical knowledge of composition and its execution in the context of contemporary art. Analyze the relevance of composition to contemporary art. Ability to develop personal expression.			

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Faculty of Visual Arts

Course Title	PANMJ7R5: Figurative Composition-I			
Category of Course	Major			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	5	5
	Hours of Teaching (Total)	0	150	150
Course Objectives (not more than 100 words)	Analyze figurative approach to composition in the context of contemporary art. Develop personal expression through figurative articulation. Explore oil, acrylic and mix media.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Developing independent method of figuration.			40
II	Encouraging spontaneity and experimentation.			40
III	Practical exercises based on compositional articulation of human body structure to work in oil, acrylic and mix media on canvas and other surfaces.			70
IV				
V				
Texts / References	1. <i>Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art)</i> by Herschel B. Chipp, Peter Selz and Joshua C. Taylor 2. <i>Interpreting Art: Reflecting, Wondering, and Responding</i> by Terry Barrett 3. <i>The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories (Bloomsbury)</i> by Natalia Iacobelli and Tiziana Andina.			
Learning Outcomes (not more than 100 words)	Critical knowledge of figurative composition and its execution in the context of contemporary art. Analyze the relevance of figurative approach to contemporary art. Ability to develop personal expression.			

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Course Title		PANMJ7R6: Mural/New Media		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)		Introducing the basic ideas of New Media Mural and techniques to express and represent accordance with different surfaces like wall or Cement slab, Terracotta or any other new surfaces or any interior or exterior of architecture.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content	Hr. of Teaching		
I	What is New Media in Mural?	30		
II	Types of New Media and its techniques and styles	30		
III	Learning the techniques of New Media or Mixed Media and different surfaces and materials	30		
IV	Introduction to Artists who have done some experimentation on New Media/Mixed Media and their Techniques.	30		
V				
Texts / References		1. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press 2. <i>New Media Art</i> published by Taschen. 3. <i>Introduction to New Media Art</i> published by Press Books.		
Learning Outcomes (not more than 100 words)		New Media or Mixed media is very important areas of the fast moving situation of the Contemporary art in India and the west. Students will explore new possibilities of using this New Media ideas and techniques in the current spaces like Corporate hotels, Companies or Airport or any private and public spaces and the current requirements of the society.		

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Course Title	PANMJ7R7: Exploration in Print Making			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	- Understanding of materials, tools and methods of Planography, Digital and Mix Media Printing. - Introductory study of intaglio, Planography or Digital and Mix Media Printing with practical exercise in class. - Skilled in creating textures according to the surface according to the matrix. - Understand different methods of printing i.e mono print, stencil and machine print. - Expertise in valid possibilities and limitations of printmaking materials. - Handle different printmaking materials of Lithography and Etching. - To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. - Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Sketching and Lay outing			20
II	Final Layout in Black & White and Colour			20
III	Plate making on Planography, Digital and Mix Media			20
IV	Understand different methods of printing			30
V	Final Printing and Reproduction			30
Texts / References	<i>New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, Published Jointly by Ajanta Offset & Packagings Ltd. & Vadhera Art Gallery, New Delhi, 1997</i> <i>How to Identify Prints, Bamber Gascoigne, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004</i> <i>Prints and Printmaking (An introduction to the history and technique)</i> <i>Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X</i>			
Learning Outcomes (not more than 100 words)	Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

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Course Title		PANMN7R1: Mural/New Media*		
Category of Course		Major		
Credits & Hour of Teaching		Theory	Practical	Cumulative
		Credits	0	04
		Hours of Teaching (Total)	0	120
Course Objectives (not more than 100 words)		Introducing the basic ideas of New Media Mural and techniques to express and represent accordance with different surfaces like wall or Cement slab, Terracotta or any other new surfaces or any interior or exterior of architecture.		
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.		
Units	Course content	Hr. of Teaching		
I	What is New Media in Mural?	30		
II	Types of New Media and its techniques and styles	30		
III	Learning the techniques of New Media or Mixed Media and different surfaces and materials	30		
IV	Introduction to Artists who have done some experimentation on New Media/Mixed Media and their Techniques.	30		
V				
Texts / References		4. <i>Materials and Techniques in Art</i> by Gerald W.R. Ward Published by Oxford University Press 5. <i>New Media Art</i> published by Taschen. 6. <i>Introduction to New Media Art</i> published by Press Books.		
Learning Outcomes (not more than 100 words)		New Media or Mixed media is very important areas of the fast moving situation of the Contemporary art in India and the west. Students will explore new possibilities of using this New Media ideas and techniques in the current spaces like Corporate hotels, Companies or Airport or any private and public spaces and the current requirements of the society.		

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Course Title	PANMN7R2: Exploration in Print Making*			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	- Understanding of materials, tools and methods of Planography, Digital and Mix Media Printing. - Introductory study of intaglio, Planography or Digital and Mix Media Printing with practical exercise in class. - Skilled in creating textures according to the surface according to the matrix. - Understand different methods of printing i.e mono print, stencil and machine print. - Expertise in valid possibilities and limitations of printmaking materials. - Handle different printmaking materials of Lithography and Etching. - To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. - Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Sketching and Lay outing			20
II	Final Layout in Black & White and Colour			20
III	Plate making on Planography, Digital and Mix Media			20
IV	Understand different methods of printing			30
V	Final Printing and Reproduction			30
Texts / References	5. <i>New Ways of Colour Printmaking, Significance of Materials and Processes</i> , Krishna Reddy, Published Jointly by Ajanta Offset & Packagings Ltd. & Vadhera Art Gallery, New Delhi, 1997 6. <i>How to Identify Prints</i> , Bamber Gascoigne, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004 7. <i>Prints and Printmaking (An introduction to the history and technique)</i> 8. <i>Antony Griffiths</i> , British Museum Press, 13 May, 1996, ISBN - 10 -071412608X			
Learning Outcomes (not more than 100 words)	Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

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Course Title		PANDS8R1: Dissertation			
Category of Course		Major			
Credits& Hour of Teaching			Theory	Practical	Cumulative
		Credits	12	0	12
		Hour of Teaching (Total)	180	0	180
Course Objectives (not more than 100 words)		Inculcate the ability to explain different aspects of their creation including conceptual, aesthetical and technical.			
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course Content			Hr. of Teaching	
I	Identifying their source of inspiration / core of their art practice and collecting the authentic cum relevant data.			40	
II	Studying their own stylistic development and current practice including conceptual and practical/technical approach with a comparative and critical approach.			50	
III	Detailed research project (Approx. 5000 words) based on their studio practice/analysis/exploration following the standards already laid down for research as per the UGC guidelines with at least one publication in Scopus indexed/UGC CARE listed journal.			90	
IV					
V					
Texts / References		1. The Craft of Research by Wayne C. Booth, Joseph Williams and Gregory G. Colomb, 2016. 2. Research Design: Qualitative, Quantitative and Mixed Method Approaches by John W. Crewel, J. David Creswell, 2014. 3. Qualitative Inquiry and Research Design: Choosing Among Five Approaches by John W. Creswell, 2016.			
Learning Outcomes (not more than 100 words)		Ability to understand and explain various aspects of the art works. Equipped with required set of skills to curate the art exhibition.			

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Course Title	PANMJ8R2: Creative Composition-II			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	4	4
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Creating finished compositions with focus on personal expression and means to defend it. Exploration with oil, acrylic and mix media on various surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Practical exercises on developing independent compositions and writing a concept note or artists statement.			40
II	Studio exercises encouraging spontaneity and experimentation.			40
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.			40
IV				
V				
Texts / References	<i>Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor</i> <i>Meanings of Abstract Art: Between Nature and Theory (Routledge Advances in Art and Visual Studies) by Paul Crowther and Isabel Wünsche.</i>			
Learning Outcomes (not more than 100 words)	Ability to develop personal expression and defend or articulate it by writing an artist's statement or concept note. Critical knowledge of composition and its execution in the context of contemporary art. Ability to identify the relevance of composition to contemporary art.			

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Course Title	PANMJ8R3: Figurative Composition-II			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	4	4
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Creating finished composition with figurative approach with focus on personal expression and means to defend it. Exploration with oil, acrylic and mix media on different surfaces.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Practical exercises on developing independent compositions and writing a concept note or artists statement.			40
II	Studio exercises encouraging spontaneity and experimentation.			40
III	Practical exercises to work in oil, acrylic and mix media on canvas and other surfaces.			40
IV				
V				
Texts / References	<i>Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor</i> <i>Interpreting Art: Reflecting, Wondering, and Responding by Terry Barrett</i> <i>The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories (Bloomsbury by Natalia Iacobelli and Tiziana Andina.</i>			
Learning Outcomes (not more than 100 words)	Ability to develop personal expression and defend or articulate it by writing an artist's statement or concept note. Critical knowledge of figurative composition and its execution in the context of contemporary art. Ability to identify the relevance of figuration to contemporary art.			

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VIII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMJ8R4: Mural Design as Public Art			
Category of Course	Major			
Credits& Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	Introducing the basic ideas of Public Art and its techniques to express and represent accordance with different Public or private spaces or any environment, and also introduce artists involved both in India and abroad.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	What is Public Art			30
II	Types of Public Art and its approach and context			40
III	Introduce the artist involved in the areas of Public Art and environmental art in India and abroad.			50
IV				
V				
Texts / References	1. <i>Materials and Techniques in Art</i> by Gerald W. R. Ward Published by Oxford University Press. 2. <i>Practice of Public Art</i> published by Routledge. 3. <i>Santiniketan Mural</i>, Viswabharati University Publication.			
Learning Outcomes (not more than 100 words)	Public Art and Environmental Art is very important areas of the fast moving situation of the Contemporary art in India and the west. Students will explore new possibilities of using this ideas and techniques in the current spaces like different Environment like Corporate hotels, Companies or Airport or any private and public spaces and the current requirements of the society.			

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BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VIII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMJR5: Exploration in Print Making			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	• Understanding of materials, tools and methods of Planography, Digital and Mix Media Printing. • Introductory study of intaglio, Planography or Digital and Mix Media Printing with practical exercise in class. • Skilled in creating textures according to the surface according to the matrix. • Understand different methods of printing i.e mono print, stencil and machine print. • Expertise in valid possibilities and limitations of printmaking materials. • Handle different printmaking materials of Lithography and Etching. • To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. • Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Sketching and Lay outing			20
II	Final Layout in Black & White and Colour			20
III	Plate making on lithographic (Aluminum), Digital and Mix Media			20
IV	Understand different methods of printing			30
V	Final Printing and Reproduction			30
Texts / References	1. <i>The Printed Picture, Four Centuries of Indian Printmaking</i>, Paula Sengupta, Volume I&II, publisher Delhi Art Gallery, New Delhi, 2012 2. <i>New Ways of Colour Printmaking, Significance of Materials and Processes</i>, Krishna Reddy, Published Jointly by Ajanta Offset & Packagings Ltd. & Vadhera Art Gallery, New Delhi, 1997 3. <i>How to Identify Prints</i>, Bamber Gascoigne, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004 4. <i>Prints and Printmaking (An introduction to the history and technique)</i> 5. <i>Antony Griffiths</i>, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X			
Learning Outcomes (not more than 100 words)	Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

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Department of Painting

Faculty of Visual Arts

Course Title		PANMN8R1: Mural Design as Public Art*			
Category of Course		Minor			
Credits& Hour of Teaching			Theory	Practical	Cumulative
		Credits	0	04	04
		Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)		Introducing the basic ideas of Public Art and its techniques to express and represent accordance with different Public or private spaces or any environment, and also introduce artists involved both in India and abroad.			
Course Content		The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content				Hr. of Teaching
I	What is Public Art				30
II	Types of Public Art and its approach and context				40
III	Introduce the artist involved in the areas of Public Art and environmental art in India and abroad.				50
IV					
V					
Texts / References		4. <i>Materials and Techniques in Art</i> by Gerald W. R. Ward Published by Oxford University Press. 5. <i>Practice of Public Art</i> published by Routledge. 6. <i>Santiniketan Mural</i> , Viswabharati University Publication.			
Learning Outcomes (not more than 100 words)		Public Art and Environmental Art is very important areas of the fast moving situation of the Contemporary art in India and the west. Students will explore new possibilities of using this ideas and techniques in the current spaces like different Environment like Corporate hotels, Companies or Airport or any private and public spaces and the current requirements of the society.			

*** Can be opted as minor course by the students having major other than Painting.**

Head of the Department

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of B.F.A. in Painting (Sem.-VIII-R) under NEP 2020)

Department of Painting

Faculty of Visual Arts

Course Title	PANMN8R2: Exploration in Print Making*			
Category of Course	Major			
Credits & Hour of Teaching		Theory	Practical	Cumulative
	Credits	0	04	04
	Hours of Teaching (Total)	0	120	120
Course Objectives (not more than 100 words)	• Understanding of materials, tools and methods of Planography, Digital and Mix Media Printing. • Introductory study of intaglio, Planography or Digital and Mix Media Printing with practical exercise in class. • Skilled in creating textures according to the surface according to the matrix. • Understand different methods of printing i.e mono print, stencil and machine print. • Expertise in valid possibilities and limitations of printmaking materials. • Handle different printmaking materials of Lithography and Etching. • To understand and summarize the technical aspect and process which involves grinding, drawing, gumming, etching, rolling and at last printing. • Develop a sensibility to how to develop a drawing according to the medium they are going to use.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			
Units	Course content			Hr. of Teaching
I	Sketching and Lay outing			20
II	Final Layout in Black & White and Colour			20
III	Plate making on lithographic (Aluminum), Digital and Mix Media			20
IV	Understand different methods of printing			30
V	Final Printing and Reproduction			30
Texts / References	6. <i>The Printed Picture, Four Centuries of Indian Printmaking, Paula Sengupta, Volume I&II, publisher Delhi Art Gallery, New Delhi, 2012</i> 7. <i>New Ways of Colour Printmaking, Significance of Materials and Processes, Krishna Reddy, Published Jointly by Ajanta Offset & Packagings Ltd. & Vadhera Art Gallery, New Delhi, 1997</i> 8. <i>How to Identify Prints, Bamber Gascoigne, Publisher Thames & Hudson, Edition Second, Publication 25 May, 2004</i> 9. <i>Prints and Printmaking (An introduction to the history and technique)</i> 10. <i>Antony Griffiths, British Museum Press, 13 May, 1996, ISBN - 10 -071412608X</i>			
Learning Outcomes (not more than 100 words)	Sketching, lay outing, Self-learning assignments, Effective questions, presentation, Giving tasks, Field practical, handling of matrix, printing press and tools, giving tasks to create sketches, layouts. Recognize the need and have planning, creation, implementation and ability to engage in dependent and life-long learning in the broad perspective of art projects, commissioned work, new inventions and technological changes in social and cultural value in contemporary world.			

*** Can be opted as minor course by the students having major other than Painting.**

Head of the Department