

MAHARSHI DAYANAND SARASWATI UNIVERSITY, AJMER



SYLLA BUS

As Per National Education Policy (NEP)

DEPARTMENT OF DRAWING AND PAINTING

M.A. (Previous) Semester I & II Drawing and Painting 2026-27
M.A. (Final) Semester III & VI Drawing and Painting 2027-28

MASTER'S PROGRAMME IN DRAWING AND PAINTING

BOARD OF STUDIES COMMITTEE
(DRAWING AND PAINTING)
2026-27

S.N.	Name & Designation and Address	Dean/convener/member
1	Dr. Dushyant Tripathi, Faculty of Fine Arts, S.D. Govt. College, Beawer.	Dean
2	Dr. Pawan Kumar Jangid, SRKP Govt. PG College, Kishangarh.	Convener
3	Dr. Jitesh Kumar Jangid, SRKP Govt. PG College, Kishangarh.	Member
4	Dr. Amit Rajvanshi, Govt. Girls College, Ajmer.	Member
5	Dr. Niharika Rathore, Govt. Girls College, Ajmer	Member
6	Smt. Geetanjali Verma, SMM Govt. Girls College, Bhilwara	Member
7	Prof. Tanuja Singh, Flate No. 208, JVJ Sky Line Near Mahima Panorama, Jagatpura, Jaipur-302017	Member
8	Prof. Madan Singh Rathore, Dean, College of Arts, M.L.S. University, Udaipur.	Member

Credit Score and Scheme

TABLE 1: STRUCTURAL FRAMEWORK OF THE TWO YEARS M.A. PROGRAM UNDER NEP-2020				
SEMESTER	SEM-I	SEM-II	SEM-III	SEM-IV
Core Courses	DCC-01-Th (4 Cr) DCC-02 Th (4 Cr) DCC-03 Pr (4 Cr) DCC-04 Pr (4 Cr) DCC-05 Pr (4 Cr)	DCC-06-Th (4 Cr) DCC-07 Th (4 Cr) DCC-08 Pr (4 Cr) DCC-09 Pr (4 Cr)	DCC-10-Th (4 Cr) DCC-11 Th (4 Cr) DCC-(12 Pr (4 Cr)	DCC-13-Th (4 Cr) DCC-(14) Th (4 Cr) DCC-(15) Pr (4 Cr)
Discipline Specific Elective (DSE)		DSE– 01 Pr (4 Cr)	DSE-(02) Pr (4 Cr) DSE-(03) Pr (4 Cr)	DSE-(04) Pr (4 Cr) DSE-(05) Pr (4 Cr)
Total No. of Credits	20 + 0 = 20	16 + 4 = 20	12 + 8 = 20	12 + 8 = 20
	60 (DCC) + 20 (DSE) = 80			

- Duration of examination of each course shall be 3 hours (for Theory courses) and 4 hours (for Practical courses).
 - Each Core and Elective course will be of 100 marks (70+ 30).
 - It is mandatory to clear Theory and Internal Assessment courses separately. The minimum qualifying marks in both shall be 40 percent.
- The semester wise details of Master's Course are given below.

2.0 SCHEME OF TWO YEARS POST GRADUATE M.A. DEGREE PROGRAM IN DRAWING AND PAINTING

ProgrammeCode:

ProgrammeFaculty: _____

ProgrammeName: **TWO YEAR POST-GRADUATE DEGREE PROGRAM INDRAWING AND PAINTING**

SCHEMEANDWEIGHTAGE OF COURSES

S. No.	Course Category	Title of the Course	Credits			Credits earned	Evaluation			Remarks
			L	T	P		IA	ESA	Total	
SEMESTER – I										
1	D&P DCC – 01	History of Indian Art (Prehistoric to Medieval Period)	4	0	0	4	30	70	100	All Courses re compulsory Courses
2	D&P DCC – 02	History of Western Art (Prehistoric to Byzantine Art)	4	0	0	4	30	70	100	
3	D&P DCC – 03	Landscape Painting	4	0	0	4	30	70	100	
4	D&P DCC – 04	Portrait Painting	4	0	0	4	30	70	100	
5	D&P DCC – 05	Cityscape Painting (Architectural Study)	4	0	0	4	30	70	100	
			Total Credits in Semester I			20	Total Marks in Semester I		500	
SEMESTER – II										
6	D&P DCC – 06	History of Indian Art (Medieval Period to Modern Period)	4	0	0	4	30	70	100	
7	D&P DCC – 07	History of Western Art (Romanesque to Rococo Art)	4	0	0	4	30	70	100	
8	D&P DCC – 08	Pictorial Composition	4	0	0	4	30	70	100	
9	D&P DSE– 01A	Relief MuralArt (Submission and Display)	4	0	0	4	30	70	100	Student may opt any one
	D&P DSE – 01B	Clay Modeling (Submission and Display)	4	0	0	4	30	70	100	
10	D&P DCC – 09	Study of Art Work (Submission and Display)	4	0	0	4	30	70	100	

			Total Credits in Semester II			20	Total Marks in Semester II		500	
SEMESTER – III										
11	D&P DCC – 10	History and Philosophy of Modern Art (Neoclassicism to Cubism)	4	0	0	4	30	70	100	
12	D&P DCC – 11	Brief Study of Eastern Aesthetics	4	0	0	4	30	70	100	
13	D&P DSE – 02A	Print Making (Linocut)	4	0	0	4	30	70	100	Student may opt any one
	D&P DSE – 02B	Print Making (Etching)					30	70		
14	D&P DSE – 03A	Folk and Tribble Art of India (Submission and Display)	4	0	0	4	30	70	100	Student may opt any one
	D&P DSE – 03B	Collage Painting					30	70		
15	D&P DCC – 12	Study from Life (Full Figure)	4	0	0	4	30	70	100	
			Total Credits in Semester III			20	Total Marks in Semester III		500	
SEMESTER – IV										
16	D&P DCC – 13	History and Philosophy of Modern Art (Expressionism to Post Modern era)	4	0	0	4	30	70	100	
17	D&P DCC – 14	Brief Study of Western Aesthetics	4	0	0	4	30	70	100	
18	D&P DSE – 04A	Creative Composition	4	0	0	4	30	70	100	Student may opt any one
	D&P DSE – 04B	Experimental Painting					30	70		
19	D&P DSE – 05A	Print Making (MDF Board and Woodcut)	4	0	0	4	30	70	100	Students may opt any one
	D&P DSE – 05B	Print Making (Lithography)					30	70		
20	D&P DCC – 15	Study of Art Work (Submission and Display)	4	0	0	4	30	70	100	
			Total Credits in Semester IV			20	Total Marks in Semester IV		500	
		Total Credits in all semester (20+20+20+20)				80	Total Marks in all semesters		2000	

Note: Course Categories: DCC–Discipline Core Course ;DSE–Discipline Specific Elective;
Contact Hours:Lecture-1 Credit=1Hour/ Week

Course Outcome

The course outcomes of an MA in Drawing and Painting typically encompass a range of skills and knowledge that students are expected to acquire upon completion of the program. Here are some common course outcomes:

Advanced Technical Skills: Students will develop advanced technical skills in various drawing and painting mediums, including but not limited to oil, acrylic, watercolor, charcoal, and mixed media.

Historical and Theoretical Knowledge: Students will gain a comprehensive understanding of art history, theory, and criticism, enabling them to contextualize their work within broader artistic movements and traditions.

Professional Practice: Students will acquire knowledge of professional practices in the art world, including portfolio development, exhibition planning, and marketing strategies.

Interdisciplinary Approaches: Students will explore interdisciplinary approaches to art, integrating techniques and concepts from other fields such as digital media, sculpture, and performance art.

Ethical and Cultural Awareness: Students will become aware of the ethical considerations and cultural contexts related to the creation and presentation of art.

These outcomes are designed to prepare graduates for a variety of careers in the arts, including professional artists, art educators, gallery curators, and more. Specific outcomes may vary depending on the institution and the focus of the program.

Programme Outcomes

The program outcomes of an MA in Drawing and Painting reflect the broader goals and objectives of the program. These outcomes are designed to prepare students for successful careers and meaningful contributions to the field of visual arts. Here are some common program outcomes:

Mastery of Artistic Techniques: Graduates will demonstrate a high level of proficiency in various drawing and painting techniques, using a wide range of materials and methods.

Creative and Conceptual Development: Graduates will be able to develop and express original ideas and concepts through their artwork, showcasing creativity and innovation.

Research and Scholarship: Graduates will have the ability to conduct thorough research in the field of visual arts, producing scholarly work that contributes to academic and artistic discourse.

Exhibition and Presentation Skills: Graduates will be adept at planning, organizing, and presenting art exhibitions, effectively communicating their artistic vision to diverse audiences.

Interdisciplinary Integration: Graduates will be able to integrate techniques and concepts from other disciplines into their artwork, fostering interdisciplinary collaboration and innovation.

Course Objectives

The course objectives of an MA in Drawing and Painting outline the specific goals and aims that the program intends to achieve. These objectives guide the curriculum and learning activities, ensuring that students acquire the necessary skills, knowledge, and experiences to succeed in the field of visual arts. Here are some common course objectives:

Encourage Professional Practices: To prepare students for professional careers in the art world by teaching essential skills such as portfolio development, exhibition planning, and marketing strategies.

Strengthen Communication Skills: To develop students' abilities to effectively communicate their ideas and artistic concepts, both verbally and in writing, to diverse audiences.

Support Lifelong Learning: To instill a commitment to lifelong learning and continuous artistic development, preparing students to adapt and thrive in the ever-evolving art world.

Learning Outcomes

The learning outcomes of an MA in Drawing and Painting define the specific competencies, knowledge, and skills that students are expected to achieve by the end of the program. Here are some typical learning outcomes:

Advanced Artistic Skills: Demonstrate advanced proficiency in various drawing and painting techniques, using a wide range of media and tools effectively.

Creative and Conceptual Thinking: Exhibit the ability to generate original ideas and concepts, and express them creatively and coherently through their artwork.

Critical Analysis: Apply critical thinking and analytical skills to assess their own work and the work of others, providing and incorporating constructive feedback.

Art Historical Knowledge: Demonstrate a comprehensive understanding of art history, including significant movements, artists, and cultural contexts, and be able to relate this knowledge to their own work.

Theoretical Understanding: Apply theoretical frameworks and critical perspectives to their artistic practice, enhancing the conceptual depth of their work.

Personal Artistic Style: Develop and articulate a distinctive personal style and artistic voice that reflects their individual vision and influences.

Professional Practice: Demonstrate knowledge of professional practices in the art world, including portfolio development, exhibition organization, and marketing strategies.

Research Competence: Conduct thorough and independent research in the field of visual arts, integrating findings into their creative practice and academic work.

Interdisciplinary Collaboration: Integrate techniques and concepts from other disciplines into their artwork, fostering a multidisciplinary approach to creativity.

Communication Skills: Exhibit strong verbal and written communication skills, effectively presenting and discussing their work and ideas to various audiences.

Ethical and Cultural Awareness: Demonstrate an understanding of ethical considerations and cultural sensitivities related to the creation, presentation, and interpretation of art.

These learning outcomes ensure that graduates of the MA in Drawing and Painting program are well-prepared to pursue careers as professional artists, educators, curators, and other roles in the art world, equipped with the skills and knowledge to make significant contributions to the field.

Graduates with an MA in Drawing and Painting have a diverse array of career opportunities available to them, leveraging their advanced skills and knowledge in various professional contexts. Here are some potential career paths:

Professional Artist:

Art Educator:

Curator:

Art Conservation and Restoration:

Freelance and Commission Work:

Art Therapy:

Art Criticism and Writing

Art Director:

Entrepreneurship:

National Education Policy – 2020

M.D.S. University, Ajmer

Subject: Drawing & Painting

Proposed Structure of PG Drawing & Painting Syllabus

Continuous Evaluation Method of Assessment

(Applicable for all Theory courses)

Internal Assessment	Marks
Assignment of any topic of the course/Seminar/Overall performance throughout the semester (Includes Attendance, Behavior, Discipline and participation in different activities)	30
Total marks	30

Continuous Evaluation Method of Assessment

(Applicable for all practical courses)

Internal Assessment	Marks
Submission of Seasonal Work: Practical work-File/Plates/Canvas, Sketch book, Report	30
Total Marks	30

Submission of practical work (Internal Assessment)

1. Work should be done in the classroom duly signed by the subject teacher with date.
2. Submission work will be submitted to the head of the department of drawing& painting at the time of internal assessment.

M.A. DRAWING AND PAINTING

SEMESTER: I

D&P DCC – 01 (Theory Paper)

Title: History of Indian Art (Prehistoric to Medieval Period)

Credit: 4

Duration: 3 Hours

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

- Section A:** Section shall be of 20 marks and consist of 10 questions carrying 2 marks each to be answered in approximately 20 words each. All questions are compulsory.
- Section B:** Section of 30 marks, consist of 9 questions (3 question from each unit) carrying 5 marks each to be answered in approximately 250 words each. A Candidate has to attempt six questions choosing at least 1 question from each unit.
- Section C:** Section of 20 marks, consist of three questions (1 from each unit) carrying 10 marks each. Candidate has attempt two questions to be answered in 500 words each.
- Unit I:** Prehistoric Painting, Proto Historic art: Mohanjo-daro and Harappa - Sculptures, Pottery and Seals, Jogimara.
- Unit II:** Ajanta, Bagh, and Sigiriya cave paintings, Subject matter, characteristics and Techniques.
- Unit III:** Pal and Apbhransh School, Rajasthani Paintings: Sub schools-Mewar : Udaipur, Marwar : Jodhpur, Kishangarh, Bikaner, Hadoti: Kota, Bundi, Dhundhar: Jaipur and Alwar.

Books recommended:

- Indian Painting - Percy Brown, Calcutta, 1918.
- Indian Painting by M.S. Randhawa
- Indian Painting - Douglas barrett& Basil Gray, Geneva, 1963.
- The Art of India by Stella Kramrisch
- Kangra Valley Paintings - M.S. Randhawa, New Delhi, 1954.
- Mughal Paintings - Dr. A.K. Das
- Centres of Pahari Paintings - Chandramani Singh
- Trends in Indian Painting - ManoharKaul
- A Brief Study of Indian Painting – Dr. L.C. Sharma, Goyal Publishing House, Meerut, 1997
- भारतीय चित्रकला का इतिहास – डॉ. अविनाश बहादुर वर्मा
- भारतीय चित्रकला का इतिहास – डॉ. प्रेमचन्द गोस्वामी
- आधुनिक भारतीय चित्रकला – डॉ. जी. के. अग्रवाल
- भारतीय चित्रकला – राय कृष्णदास, इलाहाबाद, 1996

- भारतीय चित्रकला—वाचस्पति गैरोला, मित्रा प्रकाशन प्रा.लि., इलाहाबाद, 1963
- 'कला विलास' —आर.ए. अग्रवाल, डी.एस.ए. बुक्स इन्टरनेशनल, मेरठ

D&P DCC – 02(Theory Paper)

Title: History of Western Art (Prehistoric to Byzantine Art)

Credit: 4

Duration: 3 Hours

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Section A: Section shall be of 20 marks and consist of 10 questions carrying 2 marks each to be answered in approximately 20 words each. All questions are compulsory.

Section B: Section of 30 marks, consist of 9 questions (3 question from each unit) carrying 5 marks each to be answered in approximately 250 words each. A Candidate has to attempt six questions choosing at least 1 question from each unit.

Section C: Section of 20 marks, consist of three questions (1 from each unit) carrying 10 marks each. Candidate has attempt two questions to be answered in 500 words each.

Unit I: Prehistoric and Proto-historic cave and rock shelter paintings, Egyptian Painting and Sculpture.

Unit II: Mesopotamia Art, Ageian Art and Greek Painting &Sculpture

Unit III: Etruscan and Roman Art, Early Christian Art, Byzantine Art.

Books recommended:

- Outline of Arts by William Orpen
- A History of Western Art by John Lyes Sewall
- A History of Western Art by Michael Levey
- Series of the Contemporary Artists - Central Lalit Kala Academy
- The Story of Art by E.H. Gombrich
- The Story of Painting by H.W. Johnson
- The World's Greatest Painting by T. Leman Hare
- Dictionary of Twentieth Dynasties Art - Phaidon
- Janson's History of Art: The Western Tradition (8th Edition) 8th Edition by Penelope J.E. Davies
- पाश्चात्य कला - डॉ. ममता चतुर्वेदी
- पश्चिम की कला - डॉ. गिराज किशोर अग्रवाल
- आधुनिक यूरोपीय चित्रकला - डॉ. गिराज किशोर अग्रवाल
- पश्चिम की कला—अशोक, संजय पब्लिकेशन
- मध्यकालीन योरोपीय कला—डॉ. राजेन्द्र वाजपेयी, साहित्य निकेतन, कानपुर, 1989

- ग्रीक कला—डॉ. राजेन्द्र वाजपेयी, साहित्य निकेतन, कानपुर, 1972

D&P DCC – 03 (Practical Paper)

Title: Landscape Painting

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Syllabus: Students shall work on Landscape Study from different spots of Lanes, Nature, Street- scapes, Sky scapes, Hillscapes and cityscapes with historical monuments. Study of bridges, lakes and group of trees with special effects of environment Importance must be given to perspective, foreshortening and proportion with proper handling of medium. The students shall develop the skill of handling and treatment of medium in various ways suitable to Landscape painting. Emphasis shall be given on developing the 'Concept of Light & Shade'.

Time & Duration: 10 Hours (Two sessions of 2½ hours in two consecutive days. Two sittings every day with a break of ½ hour in between).

Submission: 04 Landscapes

Size of Paper: ½ Imperial

Medium: Oil colour, Acrylic colour or Water colour

Scheme of Examination: The Examiner will send an instructions paper to the Principal to be opened 24 hours before the fixed date for examination, in which he or she will clearly explain about the spot, medium etc. The Principal before the Head of the Department of Drawing and Painting will open the instructions paper and hand over to him/her so that he or she can make arrangements for the same. Examiner should reach at the centre at least one hour before the beginning of the examination. Examination should be conducted on the spot.

D&P DCC – 04 (Practical Paper)

Title: Portrait Painting

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Syllabus: Students shall work on Portrait Study from life model of different age groups showing facial features, anatomical structure, resemblance, proportion etc., and develop the skill of handling and treating colour in various ways suitable to portraiture. Emphasis shall be on developing the 'Concept of likeness with light and shade'.

Time & Duration: 10 Hours (Two sessions of 2½ hours in two consecutive days. Two sittings every day with a break of ½ hour in between).

Submission: 04 Portraits in water or oil

Size of Paper: ½ Imperial

Medium: Oil colour, Acrylic or Water colour

Instructions: The Examiner will send an instructions paper to the Principal to be opened 24 hours before the fixed date for examination, in which he or she will clearly explain about the model, background etc. The Principal before the Head of the Department of Drawing and Painting will open the instructions paper and hand over to him/her so that he or she can make arrangements for the same. Examiner should reach before the examination begins

D&P DCC – 05 (Practical Paper)

Title: Cityscape Painting (Architectural Study)

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Cityscape Painting is a mandatory practical component of the art curriculum wherein students shall explore and capture the urban landscape, architectural structures, and built environments on canvas or high-grade drawing sheets. Every student shall conduct on-site outdoor sketching and photographic documentation, translating these rough observations into structured compositions using mediums such as oil, acrylic, watercolor, or mixed media. Students must master linear and atmospheric perspective, accurately rendering vanishing points, structural scale, and the complex interplay of light and shadow on architectural surfaces. Through this rigorous studio and field practice, students shall analyze geometric forms, spatial depth, and the organic movement of urban life to create balanced, atmospheric arrangements. Furthermore, students must develop technical precision in architectural draftsmanship, tonal management, and a deep aesthetic understanding of the relationship between built forms and public spaces.

Time & Duration: 10 Hours (Two sessions of 2½ hours in two consecutive days. Two sittings every day with a break of ½ hour in between).

Submission: 04 Cityscape

Size of Paper: ½ Imperial

Medium: Oil colour, Acrylic colour or Water colour

Scheme of Examination: The Examiner will send an instructions paper to the Principal to be opened 24 hours before the fixed date for examination, in which he or she will clearly explain about the spot, medium etc. The Principal before the Head of the Department of Drawing and Painting will open the instructions paper and hand over to him/her so that he or she can make arrangements for the same. Examiner should reach at the centre at least one hour before the beginning of the examination. Examination should be conducted on the spot.

Note:-A **sketch-book** containing not less than 150 papers (sketches). Sketches should be of human figures, animals, study of trees, lanes, huts, rocks, hills and bridges, group of objects, monuments, buildings. Creative sketches can also be submitted. Size: ¼ Imperial. Medium: Pen, Pencil, Ink or Colour.

SEMESTER: II

D&P DCC – 06 (Theory Paper)

Title: History of Indian Art (Medieval Period to Modern Period)

Credit: 4

Duration: 3 Hours

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

- Section A:** Section shall be of 20 marks and consist of 10 questions carrying 2 marks each to be answered in approximately 20 words each. All questions are compulsory.
- Section B:** Section of 30 marks, consist of 9 questions (3 question from each unit) carrying 5 marks each to be answered in approximately 250 words each. A Candidate has to attempt six questions choosing at least 1 question from each unit.
- Section C:** Section of 20 marks, consist of three questions (1 from each unit) carrying 10 marks each. Candidate has attempt two questions to be answered in 500 words each.
- Unit I:** Mughal School - Historical development of the style, artistic characteristics and Techniques. Pahari Painting – Subject Matter, Characteristics and Techniques. Central Indian Painting and Deccan painting.
- Unit II:** Company style of painting: Raja Ravi Varma, Bengal School and its main artist –Abnindranath Tagore, Gagnedranath Tagore, Rabindranath Tagore, jamini Roy, Amrita Shergil, NandLalBos, Asit Kumar Haldar,.Binod Bihari Mukherji, Ram KinkerBaij and SailendranathDey.
- Unit III:** Modern and Contemporary art of India – N.S. Bendre, K.K. Hebbar, M.F. Hussain, F.N. Souza, Ramkumar, K.G. Subramanyam, Manjit Baba, B.C. Sanyal, J. Swaminathan, Tyeb Mehta, K.C.S. Paniker, G.R. Santosh, Akbar Padamsee, Bikas Bhattacharya. AparnaKaur, AnjoliElaMenon.

Books recommended:

- Indian Painting - Percy Brown, Calcutta, 1918.
- Indian Painting by M.S. Randhawa
- Indian Painting - Douglas barrett& Basil Gray, Geneva, 1963.
- The Art of India by Stella Kramrisch
- Kangra Valley Paintings - M.S. Randhawa, New Delhi, 1954.
- Mughal Paintings - Dr. A.K. Das
- Centres of Pahari Paintings - Chandramani Singh
- Trends in Indian Painting - ManoharKaul
- A Brief Study of Indian Painting – Dr. L.C. Sharma, Goyal Publishing House, Meerut, 1997
- भारतीय चित्रकला का इतिहास - डॉ. अविनाश बहादुर वर्मा
- भारतीय चित्रकला का इतिहास - डॉ. प्रेमचन्द गोस्वामी

- आधुनिक भारतीय चित्रकला - डॉ. जी. के. अग्रवाल
- भारतीय चित्रकला - राय कृष्णदास, इलाहाबाद, 1996
- भारतीय चित्रकला-वाचस्पति गैरोला, मित्रा प्रकाशन प्रा.लि., इलाहाबाद, 1963
- 'कला विलास' -आर.ए. अग्रवाल, डी.एस.ए. बुक्स इन्टरनेशनल, मेरठ

D&P DCC – 07 (Theory Paper)

Title: History of Western Art (Romanesque to Rococo Art)

Credit: 4

**Duration: 3
Hours**

Marks: 70

Min. Pass Marks = 28

**Total No. of
Lectures: 60**

Section A: Section shall be of 20 marks and consist of 10 questions carrying 2 marks each to be answered in approximately 20 words each. All questions are compulsory.

Section B: Section of 30 marks, consist of 9 questions (3 question from each unit) carrying 5 marks each to be answered in approximately 250 words each. A Candidate has to attempt six questions choosing at least 1 question from each unit.

Section C: Section of 20 marks, consist of three questions (1 from each unit) carrying 10 marks each. Candidate has attempt two questions to be answered in 500 words each.

Unit I: Romanesque Art, Gothic Art and early Renaissance (Art, Trends and Artists)

Unit II: High Renaissance and Mannerism
(Art, Trends and Artists)

Unit III: Baroque and Rococo Styles of Painting

Books recommended:

- Outline of Arts by William Orpen
- A History of Western Art by John Lyes Sewall
- A History of Western Art by Michael Levey
- Series of the Contemporary Artists - Central Lalit Kala Academy
- The Story of Art by E.H. Gombrich
- The Story of Painting by H.W. Johnson
- The World's Greatest Painting by T. Leman Hare
- Dictionary of Twentieth Dynasties Art - Phaidon
- Janson's History of Art: The Western Tradition (8th Edition) 8th Edition by Penelope J.E. Davies
- पाश्चात्य कला - डॉ. ममता चतुर्वेदी
- पश्चिम की कला - डॉ. गिराज किशोर अग्रवाल

- आधुनिक यूरोपीय चित्रकला - डॉ. गिराज किशोर अग्रवाल
- पश्चिम की कला—अशोक, संजय पब्लिकेशन
- मध्यकालीन यूरोपीय कला—डॉ. राजेन्द्र वाजपेयी, साहित्य निकेतन, कानपुर, 1989
- ग्रीक कला—डॉ. राजेन्द्र वाजपेयी, साहित्य निकेतन, कानपुर, 1972

D&P DCC – 08 (Practical Paper)

Title: Pictorial Composition

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Syllabus: The candidate will prepare a composition on a given subject. Preliminary sketch (Layout) of the final composition will be done in colours and in ¼ Imp. size. The layout must be submitted after the first sitting which will be attached to the final composition. Students must arrange lines, shapes, colors, light, and shade on a two-dimensional surface to create a balanced, harmonious, and meaningful artwork. Unlike abstract art, the figures and environments students develop must remain natural and recognizable. Students should establish a clear focal point and balance spaces so no section feels ignored. Use light and shade to build depth, always planning ideas with sketchbook thumbnails before touching the final canvas. Treatment may be traditional, realistic or modern. At least three figures should be arranged

Time and Duration: 10 Hours (Two sessions of 2½ hours in two consecutive days. Two sittings every day with a break of ½ hour in between)

Submission: 05 Plates

Size: Full Imperial (Paper or Canvas) 24" x 30"

Medium: Oil colour, Acrylic or Water colour.

Scheme of Examination: The External Examiner will send practical Question paper along with direction before commencement of practical examination. The Internal Examiner and the External Examiner will evaluate the answer sheets (Practical work - Painting) on the last day after the last sitting.

D&P DSE – 01A (Practical Paper)

Title: Relief Mural Art (Submission and Display)

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Relief Mural should be done by any media like Paper Mache, Ceramics, any mineral powder with adhesive, Metal sheet or wire, Wood, Fiberglass or any type of plastic material etc. A student should focus his composition in abstract or creative style. Art work must be experimental regarding used material and technique.

Time and Duration: 10 Hours in 4 sittings of 2½ hours each of 2 consecutive days. Two sittings every day with a break of ½ hour in between.

Size of the Mural should not exceed 24"x36".

Submission: 03 plates.

Scheme of Examination: Evaluation shall be conducted by exhibiting the practical works at the end of the each Semester and evaluation of the practical paper shall be done by examiner appointed by Board of Study.

D&P DSE – 01 B (Practical Paper)

Title: Clay Modeling (Submission and Display)

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Clay Modeling is a mandatory practical component of the art curriculum wherein students shall manipulate and sculpt pliable wet clay using their hands and specialized modeling tools to create precise three-dimensional forms, realistic portraits, and abstract designs. Every student shall translate initial concepts and rough sketches from their sketchbooks into structured physical models, while demonstrating professional control over tactile materials and practicing continuous experimentation with volume, proportion, and weight. Through this rigorous studio practice, students must master three-dimensional perception, effectively balancing length, width, and depth in physical space. Furthermore, students shall refine their fine motor skills, hand-eye coordination, and finger dexterity, thereby developing the professional patience, focus, and technical foundational understanding required for advanced sculpture and spatial arts.

Time and Duration: 10 Hours in 4 sittings of 2½ hours each of 2 consecutive days. Two sittings every day with a break of ½ hour in between.

Size of the work should not exceed 12" or 15"(Height)

Submission: 03Works.

Scheme of Examination: Evaluation shall be conducted by exhibiting the practical works at the end of the each Semester and evaluation of the practical paper shall be done by examiner appointed by Board of Study.

D&P DCC – 09 (Practical Paper)

Title: Study of Art Work (Submission and Display)

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Syllabus: Student shall submit two works at the end of semester. Both works can be done from same one artist or from any two different artist while imitation of painting or creative working on painting. Student must understand the compositional values, colour scheme, creative and representation aspect of Form, Textural value and Technique of the Master Piece Painting.

Ustad Mansoor (Mughal), Molaram, Manku (Pahari) Sahabdin (Mewar), Nihalchand (Kishangarh) etc.

Raja Ravi Verma, Abanindranath Tagore, Jamini Roy, Amrita Shelgil, Wash Paintings from various artist of Bengal School and Contemporary Artist – M.F. Hussain, N.S. Bendre, K.K. Hebber, Tayeb Mehta, K.G. Subramaniam, Gulam M. Shekh, Ramkumar, S.H. Raja, Suza, Manjit Baba, B.C. Sanyal, J. Swaminathan, K.C.S. Paniker, Akbar Padamsee, Bikas Bhattacharya, Aparna Kaur, Anjali Elam Menon etc.

Submission: Two master works.

Size: 2'x3' size on Canvas or Board)

Medium: Oil colour, Acrylic, Mix Media

Scheme of Examination: Evaluation shall be conducted by exhibiting the practical works at the end of the each Semester and evaluation of the practical paper shall be done by examiner appointed by Board of Study.

Note:- A **sketch-book** containing not less than 150 papers (sketches). Sketches should be of human figures, animals, study of trees, lanes, huts, rocks, hills and bridges, group of objects, monuments, buildings. Creative sketches can also be submitted. Size: ¼ Imperial. Medium: Pen, Pencil, Ink or Colour.

SEMESTER: III

D&P DCC – 10 (Theory Paper)

Title: History and Philosophy of Modern Art (Neoclassicism to Cubism)

Credit: 4

Duration: 3 Hours

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Section A: Section shall be of 20 marks and consist of 10 questions carrying 2 marks each to be answered in approximately 20 words each. All questions are compulsory.

Section B: Section of 30 marks, consist of 9 questions (3 question from each unit) carrying 5 marks each to be answered in approximately 250 words each. A Candidate has to attempt six questions choosing at least 1 question from each unit.

Section C: Section of 20 marks, consist of three questions (1 from each unit) carrying 10 marks each. Candidate has attempt two questions to be answered in 500 words each.

Unit I: The turning point in the 19th century. Neoclassicism, Romanticism and Realism

Unit II: Barbizon Artists, Neo-Impressionism, Impressionism and Post-Impressionism

Unit III: Fauvism and Cubism

Books recommended:

- Modern Movements of Art by R.H. Wilenski
- Main Streams of Modern Art by John Canaday
- Dictionary of Twentieth Dynasties Art - Phaidon
- The History of Impressionism - John Rewalts
- Modern Art – Rajendra Bajpai, Kanpur, 1984
- Masters of Modern Art - Alfred H. Bars
- Modern Movements Art - R.H. Wilenski
- Story of Modern Art - Sheldon Cheney
- New Media in Art - Michael Rush, Publisher: Thomas & Hudson.
- आधुनिक कला के प्रणेता - डॉ. राजेन्द्र वाजपेयी
- आधुनिक चित्रकला का इतिहास-आर.वी. सांखलकर, राजस्थान हिन्दी ग्रन्थ अकादमी, जयपुर
- न्यू आर्ट ट्रेण्ड्स : डॉ. कृष्णा महावर, हिन्दी ग्रन्थ अकादमी, जयपुर

D&P DCC – 11 (Theory Paper)

Title: Brief Study of Eastern Aesthetics

Credit: 4

Duration: 3 Hours

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Section A: Section shall be of 20 marks and consist of 10 questions carrying 2 marks each to be answered in approximately 20 words each. All questions are compulsory.

Section B: Section of 30 marks, consist of 9 questions (3 question from each unit) carrying 5 marks each to be answered in approximately 250 words each. A Candidate has to attempt six questions choosing at least 1 question from each unit.

Section C: Section of 20 marks, consist of three questions (1 from each unit) carrying 10 marks each. Candidate has attempt two questions to be answered in 500 words each.

Unit I: Definition of Aesthetics for Eastern (Vedas, Upanishads and Ancient Indian Text and Literature), NatyaShastra - RasaSiddhant, Bhatt Lollat, Shankuk, AbhinavGupt and DhvaniSiddhant by Anandvardhan

Unit II: ShilpShastra : Chitra Sutra of Vishnu DharmottarPuran – Indian Concept of Inter-relationship between Fine Art, Kamsutra – Shadang, ChitraLakshan and SamranganSutradhar

Unit III: Contemporary Indian Thinkers – Rabindranath Tagore, A.K. Coomarswami and Niharranjan Ray

Books recommended:

- Tagore on Art and Aesthetics
- Christian and Oriental Philosophy of Art by A.K. Coomaraswamy
- Indian Aesthetics by Dr. K.C. Pandey
- The Hindu View of Art - Mulk Raj Anand
- Art and Aesthetics - Rabindranath Tagore, Calcutta, Bombay, Madras, New Delhi, 1961.
- Christian and Oriental Philosophy of Art - A.K. Coomaraswamy.
- Transformation of Nature by Art - A.K. Coomaraswamy.
- .Comparative Aesthetics -Dr. K.C. Pande, Chaukhamba, Varanasi, 1959.
- AESTHETICS – Rajendra Vajpayee, Kanpur, 1985
- Fundamental Questions in Aesthetics – P.C. Chatterjee, IAS, Simla, 1968
- सौन्दर्यशास्त्र - डॉ. राजेन्द्र वाजपेयी
- सौन्दर्यशास्त्र - डॉ. निर्मला जैन
- सौन्दर्य तत्व - एस.एन. गुप्ता
- कला सौन्दर्य और समीक्षा शास्त्र - डॉ. जी.के. अग्रवाल

D&P DSE – 02 A (Practical Paper)**Title: Print Making (Linocut)****Credit: 4****Marks: 70****Total No. of Lectures: 60****Min. Pass Marks = 28**

Syllabus: Designs should be based on pictorial elements of Mundane (Daily Life). Students should be initiated to develop their own style to create design for given medium with the skill to cut surface of lino. Importance shall be given to textural quality of form and space and proper handling of the tool for the above purpose.

Time & Duration: 10 Hours (Two sessions of 2½ hours in two consecutive days. Two sittings every day with a break of half hour in between) .

Size of the graphic print should not exceed 8”x 10” / 20 x 25cm..

Submission: 04 Plates (03 Linocut prints Black & White and 01 Linocut prints in two Colors).

Candidates will submit their preliminary sketches, blocks and prints.

Instructions: External Examiner and Internal Examiner will prepare the question paper in which they put at least five topics. Candidate will choose one topic from them and prepare a layout in Black and White colour/Colour on given drawing sheet and submit to the examiner after the first sitting. In the end, the candidate will submit their preliminary sketches and block with the final print. Examiner should reach before the examination begins.

D&P DSE – 02 B (Practical Paper)**Title: Print Making (Etching)****Credit: 4****Marks: 70****Total No. of Lectures: 60****Min. Pass Marks = 28**

Students shall delve into the intricate intaglio printing process, utilizing controlled chemical action to incise original designs into metal matrices. Every student shall prepare and degrease copper or zinc plates, apply an acid-resistant wax ground, and use a fine etching needle to draw detailed imagery by exposing the underlying metal. Students must carefully manage the chemical biting process in acid baths, controlling exposure time to achieve deep, varied line weights and rich tonal gradations. Through manual wiping, ink application, and operating a high-pressure intaglio press, students shall master the art of pulling clean, consistent, limited-edition prints on damp archival paper. Furthermore, students must develop strict technical precision, chemical safety disciplines, and the methodical patience required to translate fine line draftsmanship into professional fine art prints.

Time & Duration: 10 Hours (Two sessions of 2½ hours in two consecutive days. Two sittings every day with a break of half hour in between).

Size of the graphic print should not exceed 8”x10”.

Submission: 03 Etching prints - two black & white and One color.

Students will be encouraged to create innovative designs that will incorporate technical skill, adventurous thinking and will be encouraged to do experimentation with design, space and texture. Candidates will submit their preliminary sketches, blocks and prints.

Instructions: External Examiner and Internal Examiner will prepare the question paper in which they put at least five topics. Candidate will choose one topic from them and prepare a layout in Black and White colour/Colour on given drawing sheet and submit to the examiner after the first sitting. In the end, the candidate will submit their preliminary sketches and block with the final print. Examiner should reach before the examination begins.

D&P DSE – 03 A (Practical Paper)

Title: Folk and Tribal Art of India (Submission and Display)

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Syllabus: Students have to make two paintings from the following art forms:- **Rajasthani, Mandana, Madhubani Art, Alpana Art, Bhil Art, Pithora Art, Warli Art, Phad Art, Tanjore Art, Kalamkari, Santhal Art, Gond Art**

The Art should be based on the elements of the Art Form chosen by the student. Students can make painting on either canvas, cloth, paper or handmade sheet or any other. Emphasis should be given on depicting the indigenous style of Folk/Tribal Art Form chosen.

Size: 2'x2' (minimum size) Paper or Canvas or Board

Submission: 02 Paintings of one Art Form mentioned above.

Medium: Oil/Water/Acrylic etc.

Student shall submit two works at the end of semester. Both works have to be done from same art form or from any two different art forms mentioned above. Student must understand the compositional values, colour scheme, creative and representation aspect of Form and Technique of the Folk and Tribal Art. This paper will help the students to understand the Folk and Tribal Art culture of India.

Scheme of Examination: Evaluation shall be conducted by exhibiting the practical works at the end of the each Semester and evaluation of the practical paper shall be done by examiner appointed by Board of Study.

D&P DSE – 03 B (Practical Paper)

Title: Collage Painting

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Collage Painting is a mandatory practical component of the art curriculum wherein students shall explore and execute advanced mixed-media techniques by strategically cutting, tearing, and arranging diverse materials—such as textiles, textured papers, sand, and found objects—onto archival surfaces. Every student shall creatively integrate these external elements with traditional wet mediums like oil or acrylic, translating initial sketchbook concepts into highly stylized, semi-abstract, or fully transformed compositions. Through this continuous experimentation, students must focus on expressive design, subjective colors, and unique surface treatments to break away from reality and build distinct aesthetic layouts. Furthermore, students shall master the principles of visual harmony, layer-by-layer construction, and spatial relationships, thereby refining their individualistic creativity, technical versatility, and critical evaluation of form required for contemporary studio practice.

Time & Duration: 10 Hours (Two sessions of 2½ hours in two consecutive days. Two sittings every day with a break of one hour in between).

Submission: 05 Plates

Size of Paper: Full Imperial (Paper or Canvas or Board) 24" x 30"

Scheme of Examination: The Examiner will send an instructions paper to the Principal to be opened 24 hours before the fixed date for examination, in which he or she will clearly explain about the spot, medium etc. The Principal before the Head of the Department of Drawing and Painting will open the instructions paper and hand over to him/her so that he or she can make arrangements for the same. Examiner should reach at the centre at least one hour before the beginning of the examination. Examination should be conducted on the spot.

D&P DCC – 12 (Practical Paper)

Title: Study from Life (Full Figure)

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Syllabus: Students shall work on full life Study from life model of different age groups showing characteristics, vitality, resemblance, proportion, features etc., and develop the skill of handling and treating colour in various ways suitable to portraiture. Emphasis shall be on developing the 'Concept of likeness with light and shade.

Time and Duration: 15 Hours in 6 sittings of 2½ hours each of 3 consecutive days. Two sittings every day with a break of ½ hour in between.

Submission: 05 Life Studies

Size: Full Imperial (Paper or Canvas)

Medium: Oil colour, Acrylic or Water colour

Instructions: The External Examiner will send practical Question paper along with directions before commencement of examination, in which he or she will clearly explain about the

model, background etc. The Internal and External Examiners will jointly evaluate the work on the last day after the last sitting of practical examination.

Note:-

- A sketch-book containing not less than 150 papers (sketches), should be of human figures, animals, bridges, huts, rocks, hills, monuments, buildings, lanes, groups of trees. Creative sketches can also be submitted. Size: ¼ Imperial. Medium: Pen, Pencil, Ink or colour.
- An analytical report based on any historical places, contemporary art centres, national exhibitions, modern art galleries, art colleges etc. should be submitted in minimum ten pages duly typed with photographs. OR An analytical report on any contemporary artist and his works.

M.A. DRAWING AND PAINTING

SEMESTER: IV

D&P DCC – 13 (Theory Paper)

Title: History and Philosophy of Modern Art (Expressionism to Post Modern era)

Credit: 4

Duration: 3 Hours

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Section A: Section shall be of 20 marks and consist of 10 questions carrying 2 marks each to be answered in approximately 20 words each. All questions are compulsory.

Section B: Section of 30 marks, consist of 9 questions (3 question from each unit) carrying 5 marks each to be answered in approximately 250 words each. A Candidate has to attempt six questions choosing at least 1 question from each unit.

Section C: Section of 20 marks, consist of three questions (1 from each unit) carrying 10 marks each. Candidate has attempt two questions to be answered in 500 words each.

Unit I: Expressionism, Futurism, Constructivism

Unit II: Metaphysical painting, Dadaism and Surrealism

Unit III: Abstract Art and other art trends of Post Modern era like – Pop Art, Op Art, Installation Art, New Media Art, Performance, Site Specific Art

Books recommended:

- Modern Movements of Art by R.H. Wilenski

- Main Streams of Modern Art by John Canaday
- Dictionary of Twentieth Dynasties Art - Phaidon
- The History of Impressionism - John Rewalts
- Modern Art – RajendraBajpai, Kanpur, 1984
- Masters of Modern Art - Alfred H. Bars
- Modern Movements Art - R.H. Wilenski
- Story of Modern Art - Sheldon Cheney
- New Media in Art - Michael Rush, Publisher: Thomas & Hudson.
- आधुनिक कला के प्रणेता - डॉ. राजेन्द्र वाजपेयी
- आधुनिक चित्रकला का इतिहास— आर.वी. सांखलकर, राजस्थान हिन्दी ग्रन्थ अकादमी, जयपुर
- न्यू आर्ट ट्रेण्ड्स : डॉ. कृष्णा महावर, हिन्दी ग्रन्थ अकादमी, जयपुर

D&P DCC – 14 (Theory Paper)

Title: Brief Study of Western Aesthetics

Credit: 4

Duration: 3 Hours

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Section A: Section shall be of 20 marks and consist of 10 questions carrying 2 marks each to be answered in approximately 20 words each. All questions are be compulsory.

Section B: Section of 30 marks, consist of 9 questions (3 question from each unit) carrying 5 marks each to be answered in approximately 250 words each. A Candidate has to attempt six questions choosing at least 1 question from each unit.

Section C: Section of 20 marks, consist of three questions (1 from each unit) carrying 10 marks each. Candidate has attempt two questions to be answered in 500 words each.

Unit I: Concept of beauty according to Western Thinkers – Plato, Aristotle and Augustine.

Unit II: Leonardo-da-Vinci, Baumgarten, Kant, Hegel, Leo Tolstoy, S. Freud, Croce

Unit III: G. Santayana, S.K. Langer, Roger Fry, Clive Bell, Morris Weitz, I.A. Richards

Books recommended:

- Tagore on Art and Aesthetics
- Christian and Oriental Philosophy of Art by A.K. Coomaraswamy

- Indian Aesthetics by Dr. K.C. Pandey
- The Hindu View of Art - Mulk Raj Anand
- Art and Aesthetics - Rabindranath Tagore, Calcutta, Bombay, Madras, New Delhi, 1961.
- Christian and Oriental Philosophy of Art - A.K. Coomaraswamy.
- Transformation of Nature by Art - A.K. Coomaraswamy.
- .Comparative Aesthetics -Dr. K.C. Pande, Chaukhamba, Varanasi, 1959.
- AESTHETICS – Rajendra Vajpayee, Kanpur, 1985
- Fundamental Questions in Aesthetics – P.C. Chatterjee, IAS, Simla, 1968
- सौन्दर्यशास्त्र - डॉ. राजेन्द्र वाजपेयी
- सौन्दर्यशास्त्र - डॉ. निर्मला जैन
- सौन्दर्य तत्व - एस.एन. गुप्ता
- कला सौन्दर्य और समीक्षाशास्त्र - डॉ. जी.के. अग्रवाल

D&P DSE – 04 A (Practical Paper)

Title: Creative Composition

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Syllabus: Students have the absolute freedom to heavily distort, stylize, or fully abstract the forms based on personal imagination. Students are encouraged to explore and express their creativity in a very individualistic way. In such a creative process student must go through with continuity of experiments so that they could able to handle the elements of art and media in a very aesthetical manner. Student must give an emphasis to evaluation of form, creative use of space and proper relationship between form and space. The composition can be traditional, realistic or modern.

This creative composition course for semesters IV empowers students to explore and express their individualistic imagination through diverse artistic methods. By experimenting on a two-dimensional surface, you will master line and color studies, focusing on positive and negative spaces, optical illusions, and the interaction between organic and geometric shapes. You have absolute freedom to heavily distort, stylize, or completely abstract forms to break away from reality. Through continuous experimentation, you will learn to manage multiple wet and dry media—including oil, acrylic, watercolor, and collage techniques—on canvas or archival sheets. The curriculum emphasizes color dynamics, visual textures like impasto and scumbling, and structural design organization. You are expected to build your paintings layer-by-layer, maintaining a proper relationship between form and space.

Time and Duration: 10 Hours in 4 sittings of 2½ hours each of 2 consecutive days. Two sittings every day with a break of ½ hour in between.

Submission: 05 Plates

Size: Full Imperial (Paper or Canvas or Board) 24" x 30"

Medium: Oil Paint, Acrylic, Watercolor, or Mixed Media, etc.

Scheme of Examination: The External Examiner will send practical Question paper along with direction before commencement of practical examination. The Internal Examiner and the External Examiner will evaluate the answer sheets (Practical work - Painting) on the last day after the last sitting.

D&P DSE – 04 B (Practical Paper)

Title: Experimental Painting

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Experimental Painting is a mandatory practical component of the art curriculum wherein students shall break away from conventional representation to discover highly individualistic, avant-garde methods of visual expression. Every student shall engage in continuous, uninhibited experimentation on diverse surfaces, completely redefining traditional painting boundaries by integrating unconventional materials like chemical resins, industrial aggregates, found objects, and digital elements with multiple wet and dry media. Students must consciously challenge standard pictorial laws, utilizing spontaneous gestures, non-traditional tools, and innovative layering processes to construct highly abstract, tactile, or conceptual compositions.

The utility and benefits of this course are profound, as it directly fosters creative autonomy and liberating self-expression, pushing students to cultivate a distinct, authentic artistic voice. By navigating unpredictable material interactions, students shall master advanced problem-solving skills, extreme technical adaptability, and a deep, intuitive understanding of texture, color dynamics, and spatial relationships. Furthermore, this rigorous process strips away the fear of failure, instilling the professional resilience, cognitive flexibility, and conceptual depth necessary to thrive as a leading-edge contemporary artist.

Time and Duration: 10 Hours in 4 sittings of 2½ hours each of 2 consecutive days. Two sittings every day with a break of ½ hour in between.

Submission: 05 Plates

Size: Full Imperial (Paper or Canvas or Board) 24" x 30"

Medium: Oil Paint, Acrylic, Pastel, Charcoal, Watercolor, or Mixed Media, etc.

Scheme of Examination: The External Examiner will send practical Question paper along with direction before commencement of practical examination. The Internal Examiner and the External Examiner will evaluate the answer sheets (Practical work - Painting) on the last day after the last sitting.

D&P DSE – 05 A (Practical Paper)

Title: Print Making (MDF Board and Woodcut)

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Syllabus: Designs should be based on pictorial elements of Mundane (Daily Life). Students should be initiated to develop their own style to create design for given medium with the skill to cut surface of Wood. Importance shall be given to textural quality of form and space and proper handling of the tool for the above purpose.

Time & Duration: 10 Hours (Two sessions of 2½ hours in two consecutive days. Two sittings every day with a break of half hour in between).

Size of the graphic print should not exceed 8"x 10" / 20 x 25cm..

Submission: 04 Plates (03 Woodcut prints Black & White and 01 Woodcut prints in two Colors).

Candidates will submit their preliminary sketches, blocks and prints.

Instructions: External Examiner and Internal Examiner will prepare the question paper in which they put at least five topics. Candidate will choose one topic from them and prepare a layout in Black and White colour/Colour on given drawing sheet and submit to the examiner after the first sitting. In the end, the candidate will submit their preliminary sketches and block with the final print. Examiner should reach before the examination begins.

D&P DSE – 05 B (Practical Paper)

Title: Print Making (Lithography)

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Lithography is a mandatory practical component of the art curriculum wherein students shall explore and execute the traditional planographic printmaking process based on the chemical antipathy of grease and water. Every student shall grain limestone slabs or aluminum plates, draw original designs directly onto the surface using greasy crayons or tusche, and chemically treat the matrix with nitric acid and gum arabic solutions to fix the image. Students must demonstrate professional control during the dampening, inking, and manual printing phases using a lithographic press to pull high-quality, consistent editions of their artwork. Through this rigorous studio practice, students shall master the intricacies of tonal gradation, reverse-image planning, and chemical balance. Furthermore, students must develop the technical precision, chemical safety disciplines, and methodical patience required to translate complex illustrations into professional fine art prints.

Time & Duration: 10 Hours (Two sessions of 2½ hours in two consecutive days. Two sittings every day with a break of half hour in between).

Size of the graphic print should not exceed 12"x18".

Submission: 03 Litho prints - two black & white and One color.

Instructions: External Examiner and Internal Examiner will prepare the question paper in which they put at least five topics. Candidate will choose one topic from them and prepare a

layout in Black and White colour/Colour on given drawing sheet and submit to the examiner after the first sitting. In the end, the candidate will submit their preliminary sketches and block with the final print. Examiner should reach before the examination begins.

D&P DCC – 15 (Practical Paper)

Title: Study of Art Work (Submission and Display)

Credit: 4

Marks: 70

Total No. of Lectures: 60

Min. Pass Marks = 28

Syllabus: Famous Paintings of Renaissance and Baroque artist Turner, Constable, David, Courbet and Delacroix , Famous Paintings of Impressionism and Post Impressionism , Famous Paintings of Cubism, Surrealism, Expressionism and Abstract Painter Mondrian, Jackson Pollack etc.

Student shall submit two works at the end of semester. Both works can be done from same one artist or from any two different artist while imitation of painting or creative working on painting. Student must understand the compositional values, colour scheme, creative and representation aspect of Form, Textural value and Technique of the Master Piece Painting.

Submission: Two master works.

Size: 2'x3' size on Canvas

Medium: Oil colour, Acrylic, Mix Media

Scheme of Examination: Evaluation shall be conducted by exhibiting the practical works at the end of the each Semester and evaluation of the practical paper shall be done by examiner appointed by Board of Study.

Note:-

- A sketch-book containing not less than 150 papers (sketches), should be of human figures, animals, bridges, huts, rocks, hills, monuments, buildings, lanes, groups of trees. Creative sketches can also be submitted. Size: ¼ Imperial. Medium: Pen, Pencil, Ink or colour.
- An analytical report based on any historical places, contemporary art centres, national exhibitions, modern art galleries, art colleges etc. should be submitted in minimum ten pages duly typed with photographs. OR An analytical report on any contemporary artist and his works.

GENERAL INSTRUCTIONS FOR THE DEPARTMENT

- The Thesis/Dissertation/Survey Report/Field work shall be type-written and submitted in triplicate to the principal of the college concerned or the head of the dept. concerned, as the case may be at least 7 days before the commencement of the theory examinations. The principal/head of the dept. concerned must ensure that the dissertation / Thesis / Survey Report so submitted reach to the office of the registrar, within a week's time. Evaluation of the dissertation and field work shall be conducted centralized.
- Practical Examination will be conducted at the Centre. An external examiner will examine the answer sheets in consultation with an internal examiner who is the subject teacher of the department of Drawing and Painting. One batch will consist of 15 students.
- There will be no supplementary examination and revaluation in practical paper.
- It is compulsory to pass in every paper separately including internal assessment. Candidate should pass in theory and practical paper separately.
- Computer is very helpful & important to the drawing & painting students in theory & practical studies. Therefore, the dept. should take care for providing the computers to the students.
- Private candidates shall not be allowed to appear in this M.A. Examination (Drawing & Painting). Only regular students are permitted.
- Practical examinations should be arranged one month before the commencement of the theory examination.
- The practical answer books shall be examined by one external and one internal examiner appointed by the University/Principal.
- Examination answer sheets (Paintings) will be retained in the department and will be preserved at least for two months after the declaration of the result. These should not be returned to the candidates.
- Educational Tour The department should arrange an educational tour to ancient and modern art centres like Ajanta, Ellora, Elephanta, Khajuraho, Mahabalipuram, National Exhibitions, Modern Art Galleries, Art Colleges and places suitable for outdoor sketching. This tour is compulsory for every candidate.
- Marks on the submission work (Internal Exam) will be awarded internally by the Head of the Department of Drawing and Painting with the consent of the subject teacher. The work of the candidate will be retained for one month after the declaration of the result and then returned to the candidate. If no claim is made 'Submission' will be destroyed.
- The department will take every care of the submission work but it will not be responsible for any damage or loss. The candidate will have no right to claim against the loss.