



Outcomes-based Syllabus

(NBA)

DAYALBAGH EDUCATIONAL INSTITUTE

(FACULTY OF ARTS)

FOUR YEAR B.A.(Bachelor of Arts) PROGRAMME

DEPARTMENT OF DRAWING & PAINTING

COURSE LIST

(B.A.NEP.IV YEAR- ALL SEMESTERS)

(2024-25)

DEPARTMENT OF DRAWING AND PAINTING

FACULTY OF ARTS

DAYALBAGH EDUCATIONAL INSTITUTE

(DEEMED TO BE UNIVERSITY)

DAYALBAGH AGRA – 282005

VISION OF THE DEPARTMENT OF DRAWING AND PAINTING

- To transform the Department into a premier center of Excellence in the Visual Arts, Fostering innovation, Creativity, and Global Recognition.
- Advance Research Excellence through high Academic and Professional Standards.
- Foster positive mindsets by engaging with the Arts and their Aesthetic Values.
- Towards Empowerment and Development of Students through Multi-Faceted Entrepreneurial Skill Development.

EXCELLENCE- MISSION OF THE DEPARTMENT

- Department of Drawing and Painting, has been involved in pioneering effort towards empowerment and development of students of fine art and been imparting creativity through the diverse range of creative activities and mode of expression.
- The Department envisages and develops innovative programme to cater to development of students of fine arts. In the pursuance of same the Department makes efforts towards creating awareness and encouraging students in field of mural, graphics and creative painting.
- The Teaching program in the Department is focused on quality results in both creative painting and research.

DAYALBAGH EDUCATIONAL INSTITUTE
(FACULTY OF ARTS)
FOUR YEAR B.A.NEP (DEPARTMENT OF DRAWING & PAINTING)
COURSE LIST 2024-25

Course Number	Course Title	Credits	End Sem. Exam.Exists	Theory/ Practical
SEMESTER FIRST				
DEPARTMENTAL SPECIFIC CORE COURSE (MAJOR COURSE) DSC				
DPM101	STILL LIFE (PRACTICAL)	3.0	Yes	P
DPM102	RENDERING (PRACTICAL)	3.0	Yes	P
DPM103	INTRODUCT. TO FUNDAMENTALS OF ARTS	2.0	Yes	T
ABILITY ENHANCEMENT COMPULSORY COURSE (SGD) AECC (Anyone Language Course + SGD)				
DPM104	SEMINAR & GROUP DISCUSSION	1.0	No	P
ENL101	ENGLISH ENHANCEMENT COURSE I	2.0	Yes	T
HIL101	HINDI BHASHA KAUSHAL	2.0	Yes	T
STL101	BHASHA SAMPRESHAN – I	2.0	Yes	T
MIULTIDISCIPLINARY COURSES (FACULTY LEVEL)				
DPH101	SKILLS OF ART (PRACTICAL)	2.0	Yes	P
DPH102	ART APPRECIATION	2.0	Yes	T
SKILL ENHANCEMENT COURSE (WORK EXPERIENCE COURSE) SEC				
DPW101	COMMERCIAL ART I	2.0	No	P
DPW102	BATIK PAINTING I	2.0	No	P
DPW103	TEXTILE PRINTING I	2.0	No	P
DPW104	SCULPTURE- CLAY MODELING I	2.0	No	P
HOLISTIC VALUE-BASED COURSE (CORE COURSE) HVBC				
CEC151	CULTURAL EDUCATION	2.0	No	T
ESC151	ENVIRONMENTAL STUDIES	2.0	No	T
GKC151	SC.METH. G.K. & CURRENT AFFAIRS I	1.0	No	T
RDC151	RURAL DEVELOPMENT	1.0	No	P
	TOTAL CREDITS	23.00		

SEMESTER SECOND				
DEPARTMENTAL SPECIFIC CORE COURSE (MAJOR COURSE) DSC				
DPM201	HEAD STUDY (PRACTICAL)	3.0	Yes	P
DPM202	RENDERING (PRACTICAL)	3.0	Yes	P
DPM203	HISTORY OF INDIAN PAINTING I	2.0	Yes	T
ABILITY ENHANCEMENT COMPULSORY COURSE (SGD) AECC				
DPM204	SEMINAR & GROUP DISCUSSION	1.0	No	P
OPT ANYONE LANGUAGE = ENH/HH/STH				
ENL201	ENGLISH ENHANCEMENT COURSE II	2.0	Yes	T
HIL201	GYAN KE VIVIDH KSHETRA AUR HINDI	2.0	Yes	T
STL 201	BHASHA SAMPRESHAN – II	2.0	Yes	T
SKILL ENHANCEMENT COURSE (WORK EXPERIENCE COURSE) SEC (Any 1 to Dis. Sp. Major + RDC 1 & 2)				
DPW201	COMMERCIAL ART II	2.0	No	P
DPW202	BATIK PAINTING II	2.0	No	P
DPW203	TEXTILE PRINTING II	2.0	No	P
DPW204	SCULPTURE (CLAY MODELLING-II)	2.0	No	P
RDC251	AGRICULTURAL OPERATIONS	1.0	No	P
RDC252	SOCIAL SERVICE	1.0	No	P
HOLISTIC VALUE-BASED COURSE (CORE COURSE) HVBC				
CAC251	CO-CURRICULAR ACTIVITIES	3.0	No	P
CRC251	COMPARATIVE STUDY OF RELIGION	2.0	No	T
GKC251	SC.METH. G.K. & CURRENT AFFAIRS II	1.0	No	T
MUTLIDISCIPLINARY COURSES (NON-FACULTY LEVEL)				
DPH231	SKILLS OF ART(PRACTICAL)	2.0	Yes	P
DPH232	ART APPRECIATION	2.0	Yes	T

DPH291	SKILLS OF ART(PRACTICAL)	2.0	Yes	P
DPH292	ART APPRECIATION	2.0	Yes	T
SEMESTER THIRD				
DEPARTMENTAL SPECIFIC CORE COURSE (MAJOR COURSE) DSC				
DPM301	LANDSCAPE STUDY (PRACTICAL)	3.0	Yes	P
DPM302	RENDERING (PRACTICAL)	3.0	Yes	P
DPM303	HISTORY OF INDIAN PAINTING-II	3.0	Yes	T
DPM304	COPY FROM INDIAN MINIATURE PAINTING	3.0	Yes	P
	TOTAL CREDITS	12.0		
ABILITY ENHANCEMENT COMPULSORY COURSE (SGD) AECC				
DPM305	SEMINAR & GROUP DISCUSSION	1.0	No	P
MULTIDISCIPLINARY COMPULSORY COURSE				
SDC351	SAFETY AND DISASTER MANAGEMENT	2.0	No	T
SKILL ENHANCEMENT COURSE (WORK EXPERIENCE COURSE) SEC				
DPW301	COMMERCIAL ART III	2.0	No	P
HOLISTIC VALUE-BASED COURSE (CORE COURSE) HVBC				
GKC351	SC.METH., G.K. & CURRENT AFFAIRS III	1.0	No	T
SEMESTER FOURTH				
DEPARTMENTAL SPECIFIC CORE COURSE (MAJOR COURSE) DSC				
DPM401	DRAWING FROM LIFE STUDY (PRACTICAL)	3.0	Yes	P
DPM402	RENDERING (PRACTICAL)	3.0	Yes	P
DPM403	HISTORY OF INDIAN PAINTING-III	3.0	Yes	T
DPM404	COPY FROM INDIAN MINIATURE PTG.-II	3.0	Yes	P
ABILITY ENHANCEMENT COMPULSORY COURSE (SGD) AECC				
DPM405	SEMINAR & GROUP DISCUSSION	1.0	No	P
HOLISTIC VALUE-BASED COURSE (CORE COURSE) HVBC				
GKC451	SC.METH. G.K. & CURRENT AFFAIRS IV	1.0	No	T
CAC451	CO-CURRICULAR ACTIVITIES	3.0	No	P

SEMESTER FIFTH				
DEPARTMENTAL SPECIFIC CORE COURSE (MAJOR COURSE) DSC				
DPM501	DESIGN FOR MURAL (PRACTICAL)	4.0	Yes	P
DPM502	GRAPHICS - PRINT MAKING I (PRACTICAL)	4.0	Yes	P
DPM503/ DPM504	COMPOSITION I (PRACTICAL)/ PORTRAIT PAINTING I (PRACTICAL)	4.0 4.0	Yes Yes	P P
DPM505	HISTORY OF EUROPEAN PAINTING I	4.0	Yes	T
	TOTAL CREDITS	16.0		
DPM511	COMPOSITION I (PRACTICAL)	4.0	Yes	P
DPM512	PORTRAIT PAINTING I (PRACTICAL)	4.0	Yes	P
DPM513	HISTORY OF EUROPEAN PAINTING I	4.0	Yes	T
ABILITY ENHANCEMENT COMPULSORY COURSE (SGD) AECC				
DPM506	SEMINAR & GROUP DISCUSSION	1.0	No	P
SKILL ENHANCEMENT COURSES				
SIC501	SUMMER INTERNSHIP	3.0	No	P
SEMESTER SIXTH				
DEPARTMENTAL SPECIFIC CORE COURSE (MAJOR COURSE) DSC				
DPM601	MURAL-DUMMY WALL DECORATION (PRAC.)	4.0	Yes	P
DPM602	GRAPHICS - PRINT MAKING II (PRACTICAL)	4.0	Yes	P
DPM603/ DPM604	COMPOSITION II (PRACTICAL)/ PORTRAIT PAINTING II (PRACTICAL)	4.0 4.0	Yes Yes	P P
DPM605	HISTORY OF EUROPEAN PAINTING II	4.0	Yes	T
ABILITY ENHANCEMENT COMPULSORY COURSE (SGD) AECC				
DPM606	SEMINAR & GROUP DISCUSSION	1.0	No	P
MIONR COMPULSORY COURSE				
DPM611	COMPOSITION II (PRACTICAL)	4.0	Yes	P
DPM612	PORTRAIT PAINTING II (PRACTICAL)	4.0	Yes	P

DPM613	HISTORY OF EUROPEAN PAINTING II	4.0	Yes	T
		25.00		
SEMESTER SEVENTH				
DEPARTMENTAL SPECIFIC CORE COURSE 20 credits				
DPM701	BASIC RES. METH.,STAT. TOOLS & ANAL.	4.0	Yes	T
DPM702/712	BRIEF HIST. OF PTG. (CHINA & JAPAN)	4.0	Yes	T
DPM703/713	GRAPHICS - PRINT MAKING I /	8.0	Yes	P
DPM704/714	MURAL WORK I (PRACTICAL)/	8.0	Yes	P
DPM705/715	CREATIVE PAINTING I/	8.0	Yes	P
DPM706	LANDSCAPE (PRACTICAL)	4.0	Yes	P
	SKILL ENHANCEMENT/PRE- DISSERTATION (2 Credits)			
DPM 707	SELF STUDY PROJECT WORK-I (Non-Research)	2.0	Yes	P
DPM 707	RES. PROJECT / DISSERTATION / PROPOSAL /SYNOPSIS(With Research)	2.0	Yes	P
SEMESTER EIGHTH				
DEPARTMENTAL SPECIFIC CORE COURSE 16 Credits				
DPM801	SELF STUDY & VIVA VOCE	4.0	Yes	T
DPM802/812	HISTORY OF INDIAN SCLUPTURE	4.0	Yes	T
DPM803/813	GRAPHICS - PRINT MAKING II/	8.0	Yes	P
DPM804/814	/MURAL WORK II (PRACTICAL)	8.0	Yes	P
DPM805/815	/CREATIVE PAINTING II	8.0	Yes	P
	SKILL ENHANCEMENT/INTERNSHIP/DISSERTATION (10 Credits)			
DPM806	RES. PROJECT / DISSERTATION (With Research)	10.0	Yes	P
DPM807	SELF STUDY PROJECT WORK-II (Non-Research)	5.0	Yes	P
DPM808	INDIAN FOLK AND TRIBAL ARTS (Non-Research)	5.0	Yes	P

PROGRAMME OUTCOMES

B.A.(BACHELOR OF ARTS) (DRAWING AND PAINTING)

1. Art formal knowledge (e.g. visual elements and principles of Art) and knowledge of art forms, media, materials, techniques and apply and synthesize the elements of art and principles of Art.
2. Knowledge of art forms, artists, and art works by referencing their work in art both a historical and contemporary context.
3. Demonstrate foundation skills in the use of art process and media that enable clear, creative visual communication. Identify and explain the various mediums and methods/processes used in the creation of two-dimensional and three-dimensional artworks.
4. Develops the drawing ability and improve the observational skill and rendering of shape, tone, color, pattern, and texture.
5. Familiarize the student with prehistoric rock art of India. This course is also focus to understand the development, role and function of Indian prehistoric Art.
6. Introduce students to landscape study and painting using water colors. Subject matter will be based upon observation. Also provide training in the practice skills for original Traditional Indian Miniature Painting in different styles.
7. Provide an understanding of the foundational skills of Mural by learning to use mixed media material to create visual work. Also provide an understanding of the basic and advanced methods of wood cut Printing.
8. Develop perceptual skills, sensitivity, association, imagination, observation and creativity through looking at and responding to various works of art and visual phenomena.
9. Employ communication skills to respond to, reflect on and evaluate artwork in verbal and written forms. Develop personal response to artwork, art phenomena and the visual environment that are highly significant to the students.

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DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS

Program Name- **B.A.,(BACHELOR OF ARTS)- FIRST YEAR - I SEMESTER**

Status of Course & Credit: MAJOR COURSE PRACTICE - 3 Credit

Course Number & Title: DPM- **101 STILL LIFE (PRACTICAL-I)**

Lectures/Week:of 55 mts.Each. (Week 13per semester): L- 5

Total Lectures/Semester: 65

Introduction:

This hands-on course introduces you to the fundamental principles and techniques of still life drawing and painting, fostering observational skills, creative expression, and artistic growth in either water or oil/pastel colour sketching.

Objectives:

- CO1: Develop observational drawing skills using various mediums (pencils, charcoal, ink). Master still life composition and setup principles.
- CO2: Render textures, forms, and Develop proficiency in using various artistic tools and materials of water or oil/pastel colour sketching
- CO3: Create visually appealing and balanced compositions. Showcase artistic growth and versatility in water sketching.
- CO4: Observe and render still life subjects accurately. Study and replicate textures, patterns, and details.
- CO5: Experiment with various artistic mediums and techniques. Demonstrate understanding of artistic principles (balance, proportion, contrast).

Course Outcomes (CO):

At the end of the course, the student will be able to:

- CO1: Render textures, forms, and spatial relationships effectively. Showcase artistic growth, creativity, and expression in water sketching.
- CO2: Demonstrate technical proficiency in still life drawing and painting. Develop artistic expression and creativity oil colour sketching.
- CO3: Showcase observational and rendering skills. Prepare for advanced artistic pursuits in water or oil/pastel colour sketching.
- CO4: Produce artworks that demonstrate technical proficiency. Develop time management and organizational skills.
- CO5: Demonstrate understanding of artistic movements and styles. Prepare for advanced artistic pursuits.

Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Understanding Geometrical Shapes and use of pencil.	(12 period)	<p>Remembering: Identify and define basic geometrical shapes (cube, sphere, cone, cylinder). Activity: Students will draw and label basic shapes, understanding their properties and how they form the basis of more complex forms.</p>
2.	Sketching and Drawing	(12 period)	<p>Understanding: Identify and describe the characteristics of various vegetables (e.g., texture, shape, color). Activity: Students will study different vegetables, noting their unique features and creating quick sketches to capture their essence.</p>
3.	Use of Ink and Charcoal	(12 period)	<p>Applying: Use ink to create line drawings and explore different ink techniques (e.g., cross-hatching, stippling). Use charcoal to create tonal drawings of simple household objects. Activity: Students will practice using ink to create expressive drawings of vegetables, focusing on line quality and mark-making. Students will practice using charcoal to render different textures and values, focusing on capturing the form and volume of everyday objects.</p>
4.	Use of Colours	(14 period)	<p>Analyzing: Analyze the use of line and mark-making in creating texture and form. Analyze the use of color and composition in creating visually appealing flower paintings. Activity: Students will discuss how different ink techniques can be used to represent the textures and forms of vegetables. Students will discuss how color choices and composition contribute to the overall mood and impact of their flower paintings.</p>
5.	Final Project and various practical's	(8 period)	<p>Evaluating: Evaluate the effectiveness of different mixed media approaches. Activity: Students will discuss the advantages and challenges of working with mixed media, analyzing how different combinations of materials can enhance or detract from a piece. Creating: Develop a final mixed media still life, integrating various techniques and</p>

			demonstrating a comprehensive understanding of artistic principles. Develop a final watercolor painting of a floral still life. Activity: Students will create a final mixed media still life, showcasing their skills in composition, color, and technique, and demonstrating their understanding of balance, proportion, and contrast.
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**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- B.A.,(BACHELOR OF ARTS)- FIRST YEAR - I SEMESTER			
Status of Course & Credit: MAJOR PRACTICE COURSE- 3 Credit			
Course Number & Title: DPM-102, RENDERING (PRACTICAL)			
Lectures/Week:of 55 mts.Each. (Week 13 per semester): L- 5			
Total Lectures/Semester: 65			
Introduction:			
This hands-on course focuses on the art of rendering, exploring various techniques and mediums to capture texture, form, and light in artistic representations.			
Objectives:			
CO1: Master rendering techniques using diverse mediums (pencils, charcoal, ink, paint). Develop skills in capturing texture, pattern, and detail. CO2: Understand and apply light and shadow principles. Utilize colour theory in rendering. CO3: Observe and render subjects accurately. Study and replicate textures, patterns, and details. CO4: Develop awareness of light and shadow. Understand spatial relationships and composition. CO5: Create cohesive and visually appealing artworks. Demonstrate understanding of artistic principles (balance, proportion, contrast).			
Course Outcomes (CO):			
At the end of the course, the student will be able to: CO1: Demonstrate proficiency in rendering using diverse mediums. CO2: Create accurate and detailed renderings of various subjects. CO3: Apply texture, pattern, and detail in artistic representations. CO4: Demonstrate technical proficiency in rendering. Develop artistic expression and creativity. CO5: Prepare for careers in fine arts, illustration, and design. Develop skills for freelance or commissioned artwork			
Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Pencil work and shading.	(13 period)	Remembering: Define and differentiate between various values (light to dark). Activity: Students will create value scales and practice rendering simple geometric forms using different pencil grades.
2.	Understanding light & Shadow, Use of Ink. Understanding Colours	(13 period)	Understanding: Understand the principles of light and shadow (e.g., highlights, shadows, reflected light). Understand basic color theory principles (e.g., primary, secondary, tertiary colors, color harmonies). Activity: Students will study the behavior of light on different surfaces and learn how to represent these effects in their drawings. Students will create color wheels and explore different color relationships.
3.	Texture Rendering, Using charcoal, ink, pencil etc	(13 period)	Applying: Apply value shading to create the illusion of three-dimensional on simple objects. Use charcoal to render a variety of textures (e.g., rough, smooth, fabric). Activity: Students will render spheres, cubes, and cones, focusing on smooth transitions and accurate representation of light and shadow. Students will practice rendering different textures using charcoal, exploring techniques like smudging, blending, and layering.
4.	Colour Theory and analyzing various rendering techniques	(16 period)	Analyzing: Analyze the use of color in creating mood and conveying information in a rendering. Activity: Students will discuss how color choices can affect the emotional impact and visual communication of a piece.

5.	Final Project and various practical's	(10 period)	<p>Evaluating: Evaluate the effectiveness of different mixed media approaches. Analyze the use of composition and space in creating visually appealing and cohesive artworks.</p> <p>Activity: Students will discuss how elements like balance, proportion, and contrast contribute to the overall success of a composition.</p> <p>Creating: Develop a final mixed media rendering that integrates all learned skills and demonstrates artistic growth.</p> <p>Activity: Students will create a final project that showcases their mastery of rendering techniques, understanding of light and shadow, and application of color theory and composition principles.</p>
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DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS

Program Name- B.A.,(BACHELOR OF ARTS)- FIRST YEAR - I SEMESTER			
Status of Course & Credit: Major Theory Course - 2 Credit			
Course Number & Title: DPM-103- INTRODUCTION TO FUNDAMENTALS OF ARTS			
Lectures/Week:of 55 mts.Each. (Week 2 per semester): L- 2			
Total Lectures/Semester: 26			
Introduction:			
This course aims to outlines the significance and scope of Art Education, emphasizing its role in fostering creative expression, critical thinking,			
Objectives:			
CO1. To understand the fundamental principles and concepts of Art. CO2. To develop critical thinking, analytical skills, and visual literacy. CO3. To foster creativity, self-expression, and imagination. CO4. To appreciate the cultural, historical, and social contexts of Art. CO5. To integrate Art with other disciplines and subjects.			
Course Outcomes (CO):			
At the end of the course, the student will be able to: CO1: Students will develop skills in drawing, painting, and other visual art techniques. CO2: Understand the important features of ART and its types. CO3: Mastering in Developing artistic vision and style, Improved observation and perception skills. CO4: Value Art's therapeutic and stress-relieving benefits. CO5: Develop confidence and self-expression through Art.			
Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Unit-I Simple Study: Definition & Meaning of Arts	(6 period)	Students will identify the basic concepts of Art given by Indian and western philosophers.
2.	Unit – II Six limbs of Indian Painting (Shading).	(4 period)	Students will explain the various forms of Indian Painting(Shading)
3.	Unit- III: Elements of Painting Line, Form, Colour, Tone, Texture, Space.	(4 period)	Students will analyse different elements of Art like colour, tone, texture, line, Form and Space through proper examples.
4.	Unit – IV: Principals of Composition, Dominance, Harmony, Rhythm, Proportion, Unity & Balance	(6 period)	Students will analyse the impact & effectiveness of Composition by Dominance, Harmony, Rhythm, Proportion, Unity & Balance in Art.
5.	Unit–V:(a) Wall Painting(b) miniature paintings	(6 period)	Students will learn the compositional values, themes and techniques of Wall Painting and Miniature Painting.

References:

- 1.ART AND SOCIETY: Herbert Read
2. ART IN INDIA: Asher, F.M.
3. PRINCIPLES OF ART: R.G. Collingwood, UK
4. ART OF ANCIENT INDIA: Susan Huntington, New York
5. AESTHETIC THEORY AND ART: Ranjan K. Ghosh
6. ART, BEAUTY AND CREATIVITY: INDIAN AND WESTERN AESTHETICS:Shyamala Gupta
7. GREAT INDIAN THINKERS ON ART: CREATIVITY, AESTHETIC COMMUNICATION AND FREEDOM: Ranjan K. Ghosh
8. HISTORY OF INDIAN PAINTING: Krishna Chaityanya

9. COLOUR, FORM & COMPOSITION: Wayne Derge
 10. RASA BHAVA VICHAR: R.P. Kangale
 11. ROOPANKAN: G.K. Agarwal
 12. CHITRAKALA KE ANGA: C.L. Jha
 13. CHITRAN VIDHAN: Sharma & Kshetriya
 14. KALA SIDDHANTA AUR PARAMPARA: Saxena & Sudha Saran

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DEPARTMENT OF DRAWING AND PAINTING
 FACULTY OF ARTS

Program Name- B.A.,(BACHELOR OF ARTS)-FIRST YEAR - I SEMESTER			
Status of Course & Credit: AECC (SGD) - 1 Credit			
Course Number & Title: DPM-104 -Seminar & Group Discussion (INTRODUCTION TO FUNDAMENTALS OF ARTS)			
Lectures/Week:of 55 mts.Each. (Week 2 per semester): L- 1			
Total Lectures/Semester: 13			
Introduction:			
This course is based on the Theory paper DPM-103 INTRODUCTION TO FUNDAMENTALS OF ARTS . This seminar-based course aims to engage students in the foundational aspects of art through seminars and group discussions. The course fosters critical thinking, articulation, and the ability to analyze and appreciate visual art through structured group discussions and seminars.			
Objectives:			
By the end of this course, students will be able to:			
<ol style="list-style-type: none"> 1. To introduce students to the foundational concepts and definitions in visual arts. 2. To familiarize students with the six limbs (Shadanga) of Indian painting and their relevance. 3. To develop an understanding of the elements and principles of painting. 4. To explore traditional Indian art forms like wall and miniature paintings through seminars and group discussions. 5. To cultivate skills in critical discussion, visual analysis, and peer-led learning through seminars and group discussions 			
Course Outcomes (CO):			
Upon successful completion of this course, students will be able to:			
<ol style="list-style-type: none"> 1. Define and discuss the fundamental concepts of art and its significance. 2. Identify and explain the six limbs of Indian painting. 3. Analyze and interpret the elements and principles of painting. 4. Recognize and describe the characteristics of Indian wall and miniature paintings. 5. Engage effectively in academic discussions and articulate informed opinions about visual art through seminars and group discussions 			
Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Unit-I Simple Study: Definition & Meaning of Arts	(6 period)	Remembering: Define basic art terms such as <i>line, form, tone</i> , and recall the six limbs of Indian painting (Shadanga). Activity: Art Vocabulary Quiz: Conduct a short quiz or flashcard game to reinforce terminology and Shadanga concepts.
2.	Unit – II Six limbs of Indian Painting (Shadanga).	(4 period)	Understanding: Explain the meaning and significance of the elements and principles of art. Activity: Concept Mapping: Students create visual concept maps linking art elements to real artworks or scenarios.
3.	Unit- III: Elements of Painting Line, Form, Colour, Tone, Texture, Space.	(4 period)	Applying: Demonstrate understanding by applying art principles to evaluate or modify simple compositions. Activity: Composition Workshop: Students arrange shapes and colors to apply principles like balance and harmony.
4.	Unit – IV: Principals of Composition, Dominance, Harmony, Rhythm, Proportion, Unity & Balance	(6 period)	Analyzing: Break down and compare styles and techniques used in wall and miniature paintings. Activity: Artwork Comparison Task: Analyze two selected artworks (wall vs miniature) and create a comparison chart.

5.	Unit–V:(a) Wall Painting (b) miniature paintings	(6 period)	Evaluating: Justify preferences and critique artworks using technical vocabulary and theoretical concepts. Activity:Art Critique Session: Students present a reasoned critique of an artwork to peers using elements and principles. Creating: Design and lead a mini-seminar or group discussion integrating learned concepts from all units. Activity: Seminar Leadership: In groups, students prepare and facilitate a discussion on a selected unit topic.
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References:

- 1.ART AND SOCIETY: Herbert Read
2. ART IN INDIA: Asher, F.M.
3. PRINCIPLES OF ART: R.G. Collingwood, UK
4. ART OF ANCIENT INDIA: Susan Huntington, New York
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- 9.COLOUR, FORM & COMPOSITION: Wayne Derge
- 10.RASA BHAVA VICHAR: R.P. Kangale
11. ROOPANKAN: G.K. Agarwal
12. CHITRAKALA KE ANGA: C.L. Jha
13. CHITRAN VIDHAN: Sharma & Kshetriya
14. KALA SIDDHANTA AUR PARAMPARA: Saxena & Sudha Saran

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DEPARTMENT OF DRAWING AND PAINTING

Program Name- B.A.,(BACHELOR OF ARTS)- FIRST YEAR - I-SEMESTER
Status of Course- HALF COURSE- 2 Credit
Course Number & Title: DPH-101 -SKILL OF ART (PRACTICAL)
Lectures/Week:of 55 mts.Each. (Week 13 per semester): L- 2
Total Lectures/Semester: 26
Introduction:
This practical course explores the world of sketching art, from ancient civilizations to contemporary movements, cultivating critical thinking, visual literacy, and artistic awareness.
Objectives:
CO1: Recognize artistic techniques, mediums, and materials.
CO2: Showcase artistic awareness and appreciation about sketching, greeting cards.
CO3: Analyse artistic styles, themes, and motifs. Evaluate artistic expression and interpretation.
CO4: Engage in practical art activities and workshops. Develop observational and descriptive skills through art analysis.
CO5: Critique artworks using art historical and critical frameworks. Demonstrate understanding of artistic techniques, mediums, and materials.
Course Outcomes (CO):

At the end of the course, the student will be able to:

CO1: Students will be prepared for advance sketching.

CO2: Prepare for advanced studies or careers in art-related fields.

CO3: Recognize artistic techniques, mediums, and materials.

CO4: Showcase artistic awareness and appreciation about sketching.

CO5: Prepare for careers in fine arts, illustration, and design. Develop skills for freelance or commissioned artwork.

Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Designing based on Ornamental/Geometrical and Abstract Motifs	(13 period)	Remembering: Define and explain different types of motifs (ornamental, geometrical, abstract). Activity: Students will research and collect examples of various motifs. They will then create their own original motifs in each category.
2.	Basic Techniques of art	(13 period)	Understanding: Explain the concept of scale and proportion in art. Activity: Students will learn different methods of enlarging designs (e.g., grid method, projector).
3.	Painting	(13 period)	Applying: Apply basic painting techniques (e.g., color mixing, brushstrokes) to create original artworks. Activity: Students will experiment with different painting mediums (e.g., watercolor, acrylic) and explore various techniques.
4.	Advanced Painting Techniques	(16 period)	Analyzing: Analyze and interpret the use of color, composition, and technique in paintings. Activity: Students will study famous paintings and discuss the artist's choices.
5.	Final Project and various practical's	(10 period)	Evaluating: Critique and assess the effectiveness of greeting card designs in conveying intended messages. Activity: Students will present their greeting cards and receive feedback from peers and instructors. Creating: Design and create original greeting cards for various occasions. Develop and execute a final painting project, demonstrating learned skills and personal expression. Activity: Students will brainstorm ideas, develop sketches, and create finished greeting cards using various techniques (e.g., painting, collage, mixed media). Students will create a final painting project, incorporating the techniques and knowledge they have acquired throughout the course.

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DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS

Program Name-**B.A.,(BACHELOR OF ARTS)- FIRST YEAR - I SEMESTER**

Status of Course & Credit: HALF COURSE - 2 Credit

Course Number & Title: **DPH-102- ART APPRECIATION(THEORY)**

Lectures/Week:of 55 mts.Each. (Week 13 per semester): L- 2

Total Lectures/Semester: 26

Introduction:

This course aims to outlines the significance and scope of Art Education, emphasizing its role in fostering creative expression, critical thinking,

Objectives:

- CO1. To understand the fundamental principles and concepts of Art.
 CO2. To develop critical thinking, analytical skills, and visual literacy.
 CO3. To foster creativity, self-expression, and imagination.
 CO4. To appreciate the cultural, historical, and social contexts of Art.
 CO5. To integrate Art with other disciplines and subjects.

Course Outcomes (CO):

- At the end of the course, the student will be able to:
 CO1: Students will develop skills in drawing, painting, and other visual art techniques.
 CO2: Understand the important features of ART and its types.
 CO3: Mastering in Developing artistic vision and style, Improved observation and perception skills.
 CO4: Value Art's therapeutic and stress-relieving benefits.
 CO5: Develop confidence and self-expression through Art.

Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Unit-I: Simple Study: Definition & meaning of Arts.	(6 period)	Students will identify the basic concepts of Art given by Indian and western philosophers.
2.	Unit – II: Six limbs of Indian painting(Shading).	(4 period)	Students will explain the various forms of Indian Painting(Shading)
3.	Unit- III: Elements of Painting: Line, Form Colour, Tone, Texture, Space.	(4 period)	Students will analyse different elements of Art like colour, tone, texture, line, Form and Space through proper examples.
4.	Unit – IV: Principles of Composition: Dominance, Harmony, Rhythm, Proportion, Unity & Balance	(6 period)	Students will analyse the impact & effectiveness of Composition by Dominance, Harmony, Rhythm, Proportion, Unity & Balance in Art.
5.	Unit–V: (a) Wall Paintings (b) Miniature Painting	(6 period)	Students will learn the compositional values, themes and techniques of Wall Painting and Miniature Painting.

References:

- ART AND SOCIETY: Herbert Read
- ART IN INDIA: Asher, F.M.
- PRINCIPLES OF ART: R.G. Collingwood, UK
- ART OF ANCIENT INDIA: Susan Huntington, New York
- AESTHETIC THEORY AND ART: Ranjan K. Ghosh
- ART, BEAUTY AND CREATIVITY: INDIAN AND WESTERN AESTHETICS:Shyamala Gupta
- GREAT INDIAN THINKERS ON ART: CREATIVITY, AESTHETIC COMMUNICATION AND FREEDOM: Ranjan K. Ghosh
- HISTORY OF INDIAN PAINTING: Krishna Chaityanya
- COLOUR, FORM & COMPOSITION: Wayne Derge
- RASA BHAVA VICHAR: R.P. Kangale
- ROOPANKAN: G.K. Agarwal
- CHITRAKALA KE ANGA: C.L. Jha
- CHITRAN VIDHAN: Sharma &Kshetriya
- KALA SIDDHANTA AUR PARAMPARA: Saxena& Sudha Saran

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**DEPARTMENT OF DRAWING AND PAINTING
 FACULTY OF ARTS**

Program Name-**B.A.,(BACHELOR OF ARTS)FIRST YEAR - I SEMESTER**

Course No.: DPW101, Course Title: COMMERCIAL ART I

Class: B.A., Status of Course: WORK EXPERIENCE, Approved since session: 2021-22
 Total Credits:2, Periods(55 mts. each)/week:3(L-0+T-0+P/S-3), Min.pds./sem.:39

Objectives - The objective of this course is to provide practical training in applied work related to one of the major subjects is provide to create willingness and capacity to work with one's own hands, develop skills and generate a spirit of self-reliance.

OBJECTIVE- The student will be able to:

- To familiarize the students to the process of writing for various media and student will create the free hand Drawing and Sketching.
- To acquaint the students to the Lettering and typography- study of lettering of Roman and Devanagari Scripts.
- To familiarize the students to poster, magazine cover writing Development.
- To familiarize the students to Emblem or symbol design for different environments like school, institute, forest etc.
- To familiarize the students to Understanding typography/Calligraphy an organized visual arrangement of 2 Dimensional.

<p>OUTCOME- The student will be able to:</p> <ol style="list-style-type: none"> 1. The desired outcome is a student capable of producing appropriate creative and innovative works. 2. Student will demonstrate skill development in drawing, perspective, and various paint mediums. 3. Student will be able to demonstrate techniques and applications of hands on illustration techniques. 4. To able the student Demonstrate the use of various types of balance—symmetrical, asymmetrical, and radial—to enhance visual stability in their typography. 5. to able the student understanding of proportion and scale, and well-balanced visuals in Lettering and typography- study of lettering of Roman and Devanagari Scripts. 6. Students will understand the potential of typographic and how it can develop new ways of communicating, thinking and problem solving. 		
UNIT NO	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
Unit 1-Work 1 Drawing and Sketching	(8)	the student will create the free hand Drawing and Sketching.
Unit 2-Work 2 Lettering and typography	(7)	The Student will create Lettering and typography- study of lettering of Roman and Devanagari Scripts
Unit 3- Work 3 Symbol or Icons design	(8)	Symbol or Icons designs for various Environments like School, Institutions, forest, And factory etc.
Unit 4- Sketching File In door sketching work 25 nos.	(8)	Will make the drawings on A4 size drawing sheet.
Unit 5- Practice File Practice work 25 nos.	(8)	Will make the drawings on A4 size drawing sheet.

SUGGESTED READINGS:-

G Ram Rege: VIGYAPAN KALA AUR KALPANA
 G Ram Rege: DRIK VICHAR PARSARAN
 Rakesh Prasad Hatvaad: VIGYAPAN KALA

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**DEPARTMENT OF DRAWING AND PAINTING
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<p>Program Name-B.A.,(BACHELOR OF ARTS)FIRST YEAR – I SEMESTER</p>		
<p>Course No.: DPW102, Course Title: BATIK PAINTING I</p>		
<p>Class: B.A., Status of Course: WORK EXPERIENCE, Approved since session: 2021-22 Total Credits:2, Periods(55 mts. each)/week:3(L-0+T-0+P/S-3), Min.pds./sem.:39</p>		
<p>Introduction: This subject aims at imparting basic knowledge of Different types of dyes and their effect, Waxing and Retouching its principles and elements. Study of Batik Printing principles, forms of proportion, through composition.</p>		
<p>OBJECTIVE- The student will be able to:</p> <ol style="list-style-type: none"> 1. To familiarize the students to the process of Techniques of execution work like Block Printing Batik, Screen Painting, Hand Drawn Batik, Tie & Dye Batik. 2. To acquaint the students to the Method and Materials of Batik printing and set up your work spaces. 3. To familiarize the students to Saree/Suit Border Design, Cushion/Pillow Cover Design, Table Cloth Design, Wall Panel Design, Dupatta and Folk Painting on paper and cloth both Development. 4. The objective of this course is to provide practical training in applied work related to one of the major subjects is provide to create willingness and capacity to work with one's own hands, develop skills and generate a spirit of self-reliance. 5. To familiarize the students to Understanding Batik painting an organized visual arrangement of 2 Dimensional design of flowers motifs. 		
<p>OUTCOME- The student will be able to:</p> <ol style="list-style-type: none"> 1. The desired outcome is a student capable of producing appropriate creative and inventive works. Students can recognize traditional textile technique. 2. Students will understand the potential to Saree/Suit Border Design, Cushion/Pillow Cover Design, Wall Panel Design, Dupatta Design Folk Painting on paper and clothes and cloth both Development. 3. To able the student Demonstrate the use of various types of balance—symmetrical, asymmetrical, and tone, texture, colours to enhance visual stability in their Batik painting. 4. Student will be understanding of proportion and scale, Method and Materials and set up your work spaces in Batik painting. Students can apply the use of pattern design for clothing. 5. It can also do earning by the subject and gain knowledge of different subject. Students can understand and use the elements and principles of design. 		
UNIT NO	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
Unit 1- Work 1 Table Cloth or Saree Border	(8)	the student will create the layout of table cloth, saree border design.
Unit 2- Work 2	(7)	Students will prepare dupatta and cushion cover by applying hot wax.

Cushion Cover		
Unit 3- Work 3 Dupatta	(8)	Students will prepare painting by applying hot wax.
Unit 4- Practice File 50 Sketches Based on Batik Exercise	(8)	Will make the drawings on A4 size drawing sheet.
Unit 5- Practice File 50 Sketches Based on Batik Exercise	(8)	Will make the drawings on A4 size drawing sheet.

NOTE: (a) Sari border Design-on paper (b) Cushion cover Design-on paper (c) Table Cloth Design-on paper (4) Wall panel Design-on paper (5) Batik Technique
Each final work will have at least 8 comprehensive works/layouts with it.

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**DEPARTMENT OF DRAWING AND PAINTING
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Program Name- B.A.,(BACHELOR OF ARTS)- FIRST YEAR – I SEMESTER		
Course No.: DPW103, Course Title: Textile Printing		
Class: B.A., Status of Course: WORK EXPERIENCE, Approved since session: 2021-22 Total Credits:2, Periods(55 mts. each)/week:3(L-0+T-0+P/S-3), Min.pds./sem.:39		
Introduction: This subject aims at imparting basic knowledge of Different types of dyes and their effect, Waxing and Retouching its principles and elements. Study of Block printing principles, forms of proportion, through composition.		
OBJECTIVE- The student will be able to: 1. Students will create their own block print designs, exploring pattern, composition, and the relationship between positive and negative space. 2. Students will be encouraged to experiment with different techniques, materials, and designs to discover their own creative style and approach to block printing. 3. To familiarize the students to Saree/Suit Border Design, Cushion/Pillow Cover Design, Table Cloth Design, Wall Panel Design, Dupatta and Folk Painting on paper and cloth both Development. 4. The objective of this course is to provide practical training in applied work related to one of the major subjects is provide to create willingness and capacity to work with one's own hands, develop skills and generate a spirit of self-reliance. 5. Students will gain an understanding of block printing as a form of cultural heritage and its role in preserving traditions and artistic expression.		
OUTCOME- The student will be able to: 1. The desired outcome is a student capable of producing appropriate creative and inventive works. Students can recognize traditional textile technique. 2. Students will understand the potential for developing designs for saree/suit borders, cushion/pillow covers, wall panels, and dupattas. 3. They will experiment with color combinations and layering techniques to achieve desired effects. 4. to able the student understanding of proportion and scale, Method and Materials and set up your work spaces in Block printing Students can apply the use of pattern design for clothing. 5. It can also do earning by the subject and gain knowledge of different subject. Students can understand and use the elements and principles of design.		
UNIT NO	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
Unit 1- Work 1	8	the student will create the layout of table cloth, saree border design.
Unit 2- Work 2	7	Students will prepare dupatta and cushion cover by applying Block printing.
Unit 3- Work 3	8	Students will prepare printing by applying color with the block.
Unit 4- Sketching File	8	Will make the drawings on A4 size drawing sheet.
Unit 5- Practice File	8	Will make the drawings on A4 size drawing sheet.

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DEPARTMENT OF DRAWING AND PAINTING

Program Name- B.A.,(BACHELOR OF ARTS)- FIRST YEAR - I SEMESTER	
Status of Course & Credit: SCULPTURE- CLAY MODELING I, Credit -2	
Course Number & Title: DPW-104 -Status of course - WORK EXPERIENCE COURSE	
Lectures/Week of 55 mts.Each. (Week 13 per semester): L- 3	
Total Lectures/Semester: 39	
Introduction:	
This course guides students in creating realistic and expressive sculptures, emphasizing an understanding of structure, form, and proportion to	

achieve likeness, expression, and personality in three-dimensional works. Clay is the primary medium, enabling hands-on exploration of sculptural techniques and artistic expression.

Objectives:

By the end of the course, students will be able to:

CO1: Strengthen their understanding of proportion and anatomy through life-based clay modeling.

CO2: Acquire hands-on skills in plaster mold-making and casting techniques for sculptural reproduction.

CO3: Explore personal creativity by developing original slab-based sculptures drawn from imagination.

CO4: Learn and apply slip casting methods using prepared molds to create hollow or modular forms.

CO5: Develop the ability to plan, layout, and execute multiple comprehensive sculptural works across diverse techniques and media.

Course Outcomes (CO):

Upon successful completion of this course, students will be able to:

CO1: Create anatomically accurate, proportionate clay sculptures based on observational studies.

CO2: Demonstrate proficiency in constructing and using plaster molds for casting sculptural forms.

CO3: Design and produce imaginative slab sculptures informed by individual expression and conceptual thinking.

CO4: Prepare and use slip for casting clay into molds, achieving consistency and finish in hollow forms.

CO5: Present a cohesive portfolio showcasing technical skill, creativity, and process understanding.

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Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Proportionate Clay Modeling Work	(6 period)	<p>Remembering: Recall key sculptural techniques (pinching, coiling, slab work, slip casting). Identify materials and tools used in mold-making, plaster casting, and clay work.</p> <p>Activities: Quiz: Identify and define various clay modeling techniques and materials. Tool identification: Create a list of tools used for mold-making and casting.</p>
2.	Making Plaster Moulds and Casting Work	(4 period)	<p>Understanding: Explain the process of creating proportionate figures based on observation and life studies. Understand the basic principles of mold-making and casting in sculpture. Describe the steps involved in slab work and its artistic possibilities.</p> <p>Activities: Class Lecture & Demonstration: Walk through of mold-making process, with visual aids for each step.</p>
3.	Slab Work Drawing from Imagination	(4 period)	<p>Applying: Apply clay modeling techniques such as slab building and coiling to create sculptural works. Demonstrate plaster mold-making and slip casting processes to produce reproducible pieces.</p> <p>Activities: Hands-On Sculpture Practice: Create sculptures using slab and coil techniques based on life studies.</p>
4.	Slip Casting Work Using Moulds	(6 period)	<p>Analyzing: Compare the proportional accuracy and texture achieved in different works (e.g., slab vs. coil vs. slip cast).</p> <p>Activities: Peer Review Session: Critique completed sculptures in small groups based on proportion, texture, and overall design. Comparative Study: Compare two different sculptures (one made using slab work, another with coil) and analyze the differences in texture and form.</p>
5.	Final Project and various practical's	(6 period)	<p>Evaluating: Evaluate the quality of mold-making and casting outcomes based on finish, texture, and form.</p> <p>Activities: Formal Critique: Group discussion and critique of completed works, focusing on anatomical accuracy, proportion, and creativity. Creating: Create a final comprehensive sculpture portfolio that demonstrates proficiency in multiple sculptural techniques. Activity: Final project where students sculpt a detailed piece from a live model or their own design.</p>

**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- **B.A.,(BACHELOR OF ARTS)FIRST YEAR - II SEMESTER**

Status of Course & Credit: MAJOR COURSE PRACTICE - 3 Credit

Course Number & Title: **DPM-201 HEAD STUDY (PRACTICAL)**

Lectures/Week:of 55 mts.Each. (Week 13per semester): L- 5

Total Lectures/Semester: 65

Introduction:

This practical course focuses on the study of human portraits through sketching and drawing from plaster casts and live models.

Objectives:

By the end of this course, students will be able to:

1. To develop observational and technical skills in portrait drawing.
2. To understand facial anatomy, structure, and proportion through cast and life model studies.
3. To explore light and shadow in shaping facial features.
4. To build proficiency in monochrome rendering techniques using pencil and charcoal.
5. To encourage expressive and realistic portrait depiction from different angles.

Course Outcomes (CO):

At the end of the course, the student will be able to:

1. Students will be able to accurately draw facial proportions from casts and live models.
2. Students will demonstrate knowledge of facial anatomy and structure.
3. Students will apply value, shading, and contrast to create realistic portraits.
4. Students will exhibit skill in pencil and charcoal techniques in monochrome rendering.
5. Students will produce expressive and technically sound portrait drawings.

Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Introduction to Head Proportion and Basic Structure	(12 period)	Remembering: Identify key facial features and basic proportions of the human head. Activity: Label a facial anatomy chart with basic parts (eye, nose, mouth, chin, etc.).
2.	Cast Study – Front and Profile Views	(12 period)	Understanding: Explain the relationship between light, shadow, and form in head rendering. Activity: Sketch a basic head with light source indication and tonal value blocks.
3.	Anatomy of the Human Head	(12 period)	Applying: Apply proportion and shading techniques to render a head from a plaster cast. Activity: Create a portrait sketch from a front-view plaster cast using pencil.
4.	Life Model Study – Expression and Likeness	(14 period)	Analyzing: Compare differences in structure between cast study and life model portraits. Activity: Draw one portrait from a cast and another from a life model, then reflect on anatomical variance.
5.	Tonal Study in Monochrome (Pencil and Charcoal)	(8 period)	Evaluating: Critique the accuracy and expression of a peer's portrait drawing. Activity: Conduct a peer review session analyzing the proportion, likeness, and tonal quality. Creating: Compose and render a detailed and expressive portrait from a live model. Activity: Students will create a final project a monochrome portrait from a view of a live model using charcoal.

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Program Name- B.A.,(BACHELOR OF ARTS) FIRST YEAR - II SEMESTER		
Course No.: DPM202, Course Title: RENDERING (PRACTICAL)		
Class: B.A., Status of Course: MAJOR COURSE, Approved since session: 2021-22 Total Credits:3, Periods(55 mts. each)/week:5(L-0+T-0+P/S-6), Min.pds./sem.:65		
Introduction: Rendering is a course which introduces student to the drawing through observation and rendering a compare image from realistic drawing.		
OBJECTIVE- The student will be able to: 1. To familiarize the students to the use of imagination and principles of art in order to create original compositions. 2. To acquaint the students about how to compose realistic to creative drawing imaginary scenes. 3. To familiarize the students to the work with a creative thinking and through illustrative approach. 4. To acquaint the students to observe the various forms and shape in realistic and highly abstract forms. 5. In this course the student will learn the observational skill and Render through objects study as well as through placement or arrangement of visual elements in a work of art.		
OUTCOME- The student will be able to: CO1. To enable the students to apply the techniques for creating various composition and to conceptualize their own artistic techniques of composition. CO2. To enable the students to apply the innovative ideas and his own vision for creative compositions. CO3. The student will demonstrate knowledge to create forms. The Handling of different media- eg-oil pastels, dry pastels & water colours. CO4. Student will be able to use visual elements, principle of design, describe and analyze art work. CO5. Student will be able to applying an understanding of line, colours, volume, proportion, and perspective in a unified Composition.		
UNIT NO	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
Unit 1- Work 1 Rendering from Portrait Drawing	13 period	Recognize different object study technique like- Portrait drawing.
Unit 2- Work 2 Rendering from Portrait Study using colour, form, tone & texture.	10 period	Identity the importance of composition in painting and apply color theory to create harmonious composition.
Unit 3- Work 3 Rendering from Portrait Study using colour, form, tone & texture.	13 period	Use observation skill to render Portrait accurately and evaluate the balance of color and proportion in a composition.
Unit 4- Practice File-1 Skeching work, Exercise based on simple composition using everyday skeches of Portrait drawing.	13 period	Experiment with innovative techniques and assess the effectiveness of color choices in conveying emotion.
Unit 5- Practice File- 2 & 3 Skeching work, Exercise based on simple composition using everyday sketches of Portrait drawing.	16 period	Experiment with innovative techniques and assess the effectiveness of color choices in conveying emotion.

NOTE: (a) SIZE: A1 size Drawing Sheet (b) MEDIUM: Either Oil or Water or pastel colour
(c) DURATION FOR END SEMESTER EXAM.: 5 Hours in 2 sitting in one day.
Each final wok will have a tleast 8 comprehensive works/layouts with it.

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Program Name- B.A.,(BACHELOR OF ARTS) FIRST YEAR - II SEMESTER	
Status of Course & Credit: Major Theory Course - 2 Credit	
Course Number & Title: DPM-203- HISTORY OF INDIAN PAINTING I	
Lectures/Week of 55 mts. Each. (Week 13 per semester): L- 2	
Total Lectures/Semester: 26	
Introduction:	
This course enables learners to appreciate the aesthetic, cultural, and historical significance of artworks created in different regions and epochs of ancient and early medieval India.	
Objectives:	
By the end of this course, students will be able to: 1. Understand the evolution of Indian painting from prehistoric times to the early medieval period. 2. Identify and analyze the major centers of prehistoric and early historic paintings in India and neighboring regions. 3. Examine the stylistic features, themes, and techniques used in major cave paintings. 4. Interpret the cultural, religious, and social contexts influencing early Indian art. 5. Develop a critical perspective on the aesthetic and historical value of various schools of painting.	
Course Outcomes (CO):	

Upon successful completion of the course, students will be able to:

1. Describe the chronological development of Indian painting from prehistoric to early medieval periods.
2. Recognize and distinguish between various regional styles and schools of ancient Indian painting.
3. Analyze the iconography, motifs, and narratives present in different cave painting traditions.
4. Evaluate the impact of religious and cultural influences on the development of Indian painting.
5. Apply visual analysis and historical inquiry to understand the evolution of Indian aesthetics.

Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Pre-historic Painting: Paintings of important Centres.	(6 period)	Remembering: Recall key facts, sites, and periods such as Bhimbetka, Ajanta, and Harappa paintings. Activity: Conduct a short quiz on painting sites, time periods, and associated civilizations.
2.	Mohenjodaro and Harappa, Jogimara Cave.	(4 period)	Understanding: Understanding the cultural and philosophical influences on Indian paintings like and Harappa paintings. Activity: Students discuss the symbolic meanings and stylistic elements of selected artworks.
3.	Cave Paintings of Ajanta, Bagh, Sigiriya.	(4 period)	Applying: Identify and classify paintings from different regions and schools based on visuals. Activity: Students match images of paintings to their respective sites/schools.
4.	Cave Paintings of Badami, Sittanavasal.	(6 period)	Analyzing: Compare the features and cultural contexts of Ajanta and Sittanavasal cave paintings. Activity: Create a chart comparing at least two cave painting traditions.
5.	Pal and Apabhraṅsh Schools.	(6 period)	Evaluating: Critique the artistic value and historical relevance of paintings from the Pal school. Activity: Write an essay evaluating a chosen painting or school based on historical and artistic criteria. Creating: Design a visual or digital project linking themes across different painting schools. Activity: Final project to create original paintings that reflect a personal story, experience, or cultural value.

References:

1. Bharat Ki Chitrakala: Raikrishna Das
2. Bhartiya Chitrakala Ka Itihaas: CL Jha
3. Bhartiya Chitrakala Ka Aitihasic Sandarbh: Gopal Madhukar Chaturvedi
4. Bhartiya Chitrakala Ka Sankshipta Parichaya: Vachaspati Garola
5. Kala aur Kalam: GK Agarwal
6. Bhartiya Chitrakala Ka Itihaas: RA Agarwal
7. Bhartiya Chitrakala Ka Itihaas: Avinash Bahadur Verma
8. Indian Paintings: Percy Brown

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Program Name- B.A.,(BACHELOR OF ARTS) FIRST YEAR - II SEMESTER
Status of Course & Credit: AECC(SGD) Course - 1 Credit
Course Number & Title: DPM-204 - Seminar & Group Discussion (HISTORY OF INDIAN PAINTING- I)
Lectures/Week of 55 mts. Each. (Week 13 per semester): L- 1
Total Lectures/Semester: 13
Introduction:
This course is based on the Theory paper DPM-203 HISTORY OF INDIAN PAINTING I . This course offers an engaging exploration of the origins and evolution of Indian painting, focusing on significant periods and styles from prehistoric times to early classical schools through seminars and group discussions. Emphasis will be placed on visual analysis, historical context, and comparative evaluation to develop an informed appreciation of Indian art tradition through structured group discussions and seminars.
Objectives:
By the end of this course, students will be able to:
<ol style="list-style-type: none"> 1. To familiarize students with major periods and regional centers of early Indian painting. 2. To introduce students to the socio-cultural context of prehistoric and classical painting traditions.

3. To develop skills in analyzing and discussing stylistic features and thematic content in Indian art.
4. To encourage collaborative learning through group discussions and peer-led seminars.
5. To prepare students to articulate informed perspectives on historical art practices and their legacy.

Course Outcomes (CO):

Upon successful completion of the course, students will be able to:

1. Identify major periods and centers of early Indian painting.
2. Explain the significance of cave and prehistoric paintings in Indian art history.
3. Analyze stylistic and thematic features of Ajanta, Bagh, Sigiriya, Badami, and Sittanavasal murals.
4. Discuss the characteristics and evolution of the Pal and Apabhramsh schools.
5. Participate actively and critically in seminars and group discussions on historical art themes.

Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Pre-historic Painting: Paintings of important Centres.	(6 period)	Remembering: Recall key sites, artists, and time periods associated with early Indian paintings. Activity: Memory Map Game: Create a visual timeline or mind map connecting paintings to their respective periods/sites.
2.	Mohenjodaro and Harappa, Jogimara Cave.	(4 period)	Understanding: Describe the themes and techniques used in Ajanta, Bagh, and Sigiriya cave paintings. Activity: Group Reading & Summary: Students read and summarize cave painting descriptions in small groups.
3.	Cave Paintings of Ajanta, Bagh, Sigiriya.	(4 period)	Applying: Use historical knowledge to interpret the cultural context behind selected paintings. Activity: Scene Reconstruction: Based on a painting (e.g., Jogimara), students recreate the cultural setting in a skit.
4.	Cave Paintings of Badami, Sittanavasal.	(6 period)	Analyzing: Compare and contrast the visual style and themes of Pal and Apabhramsh school paintings. Activity: Venn Diagram Activity: Students create diagrams comparing themes, color use, and iconography between schools.
5.	Pal and Apabhramsh Schools.	(6 period)	Evaluating: Critically evaluate the influence of social, religious, and political contexts on painting styles. Activity: Debate Session: "Which center contributed more to classical Indian painting: Ajanta or Badami?" Creating: Organize and lead a thematic seminar session integrating insights from different painting periods. Activity: Mini Seminar Presentation: Each student group presents on one painting tradition followed by open discussion.

References:

1. Bharat Ki Chitrakala: Raikrishna Das
2. Bhartiya Chitrakala Ka Itihaas: CL Jha
3. Bhartiya Chitrakala Ka Aitihasic Sandarbh: Gopal Madhukar Chaturvedi
4. Bhartiya Chitrakala Ka Sankshipta Parichaya: Vachaspati Garola
5. Kala aur Kalam: GK Agarwal
6. Bhartiya Chitrakala Ka Itihaas: RA Agarwal
7. Bhartiya Chitrakala Ka Itihaas: Avinash Bahadur Verma
8. Indian Paintings: Percy Brown

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DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS

Program Name- **B.A.,(BACHELOR OF ARTS) FIRST YEAR-II SEMESTER**

Status of Course- NON FACULTY HALF COURSE- 2 Credit

Course Number & Title: **DPH-231/291 SKILLS OF ART (PRACTICAL)**

Lectures/Week:of 55 mts.Each. (Week 13 per semester): L- 2

Total Lectures/Semester: 26

Introduction:

This practical course explores the world of sketching art, from ancient civilizations to contemporary movements, cultivating critical thinking, visual literacy, and artistic awareness.

Objectives:

- CO1: Recognize artistic techniques, mediums, and materials.
- CO2: Showcase artistic awareness and appreciation about sketching, greeting cards.
- CO3: Analyse artistic styles, themes, and motifs. Evaluate artistic expression and interpretation.
- CO4: Eng age in practical art activities and workshops. Develop observational and descriptive skills through art analysis.
- CO5: Critique artworks using art historical and critical frameworks. Demonstrate understanding of artistic techniques, mediums, and materials.

Course Outcomes (CO):

- At the end of the course, the student will be able to:
- CO1: Students will be prepared for advance sketching.
 - CO2: Prepare for advanced studies or careers in art-related fields.
 - CO3: Recognize artistic techniques, mediums, and materials.
 - CO4: Showcase artistic awareness and appreciation about sketching.
 - CO5: Prepare for careers in fine arts, illustration, and design. Develop skills for freelance or commissioned artwork.

Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Designing based on Ornamental/Geometrical and Abstract Motifs	(13 period)	Remembering: Define and explain different types of motifs (ornamental, geometrical, abstract). Activity: Students will research and collect examples of various motifs. They will then create their own original motifs in each category.
2.	Basic Techniques of art	(13 period)	Understanding: Explain the concept of scale and proportion in art. Activity: Students will learn different methods of enlarging designs (e.g., grid method, projector).
3.	Painting	(13 period)	Applying: Apply basic painting techniques (e.g., color mixing, brushstrokes) to create original artworks. Activity: Students will experiment with different painting mediums (e.g., watercolor, acrylic) and explore various techniques.
4.	Advanced Painting Techniques	(16 period)	Analyzing: Analyze and interpret the use of color, composition, and technique in paintings. Activity: Students will study famous paintings and discuss the artist's choices.
5.	Final Project and various practical's	(10 period)	Evaluating: Critique and assess the effectiveness of greeting card designs in conveying intended messages. Activity: Students will present their greeting cards and receive feedback from peers and instructors. Creating: Design and create original greeting cards for various occasions. Develop and execute a final painting project, demonstrating learned skills and personal expression. Activity: Students will brainstorm ideas, develop sketches, and create finished greeting cards using various techniques (e.g., painting, collage, mixed media). Students will create a final painting project, incorporating the techniques and knowledge they have acquired throughout the course.

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DEPARTMENT OF DRAWING AND PAINTING
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Program Name- **B.A.,(BACHELOR OF ARTS)- FIRST YEAR - II SEMESTER**

Status of Course- NON FACULTY HALF COURSE THEORY- 2 Credit

Course Number & Title: DPH-232/292 ART APPRECIATION

Lectures/Week:of 55 mts.Each. (Week 13 per semester): L- 2

Total Lectures/Semester: 26

Introduction:

This course aims to outlines the significance and scope of Art Education, emphasizing its role in fostering creative expression, critical thinking,

Objectives:

CO1. To understand the fundamental of principles and concepts of Art.

CO2. To develop critical thinking, analytical skills, and visual literacy.

CO3. To the students develop creativity, self expression, and imagination.

CO4. To the students Introduce our cultural historical history and social contexts of Art.

CO5. To integrate Art with other disciplines and cultural .

Course Outcomes (CO):

At the end of the course, the student will be able to:

CO1: Students will understand To develop the skills in drawing, painting, and other visual art techniques.

CO2: Understand the important features of ART and its types.

CO3: Mastering in Developing artistic vision and style, Improved observation and perception skills.

CO4: Students will sheet Value Art's therapeutic and stress-relieving benefits.

CO5: students Develop confidence and self-expression through .

Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Unit-I: Simple Study: Definition & meaning of Arts.	(6 period)	Remembering: Students will recall key terms, definitions, and historical periods related to Indian painting. Activity: vocabulary quiz on history of painting.
2.	Unit – II: Six limbs of Indian painting (Shading).	(4 period)	Understanding: Summarize the key characteristics of different Indian painting traditions. Interpret the symbolism and meaning embedded in Indian artworks. Activity: Group discussions analysing Shadanga
3.	Unit- III: Elements of Painting: Line, Form Colour, Tone, Texture, Space.	(4 period)	Applying: Apply the Shadanga principles in their own painting exercises. Activity: Hands-on exercises demonstrating an understanding of composition principles in their artistic practice.
4.	Unit – IV: Principles of Composition: Dominance, Harmony, Rhythm, Proportion, Unity & Balance	(6 period)	Analyzing: Examine the influence of patronage on the development of Indian painting styles. Activity: Artwork Deconstruction: Analyze a complex Indian painting as a class. Break down the elements (line, color, form), principles (balance, rhythm), and discuss their effect on the viewer.
5.	Unit–V: (a) Wall Paintings (b) Miniature Painting	(6 period)	Evaluating: Critique Indian paintings based on aesthetic principles and historical context. Activity: Formal critique sessions with instructor guidance Creating: Produce artwork that demonstrates a sophisticated understanding of the elements and principles of art within the Indian context. Activity: Final project to create original paintings that reflect a personal story, experience, or cultural value, incorporating the styles and techniques learned in class.

References:

1.ART AND SOCIETY: Herbert Read

2.ART IN INDIA: Asher, F.M.

3. PRINCIPLES OF ART: R.G. Collingwood, UK

4. ART OF ANCIENT INDIA: Susan Huntington, New York

5. AESTHETIC THEORY AND ART: Ranjan K. Ghosh

6. ART, BEAUTY AND CREATIVITY: INDIAN AND WESTERN AESTHETICS:Shyamala Gupta

7. GREAT INDIAN THINKERS ON ART: CREATIVITY, AESTHETIC COMMUNICATION AND FREEDOM: Ranjan K. Ghosh

8. HISTORY OF INDIAN PAINTING: Krishna Chaityanya

9.COLOUR, FORM & COMPOSITION: Wayne Derge

10.RASA BHAVA VICHAR: R.P. Kangale

11. ROOPANKAN: G.K. Agarwal

12. CHITRAKALA KE ANGA: C.L. Jha
 13. CHITRAN VIDHAN: Sharma & Kshetriya
 14. KALA SIDDHANTA AUR PARAMPARA: Saxena & Sudha Saran

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**DEPARTMENT OF DRAWING AND PAINTING
 FACULTY OF ARTS**

Program Name- B.A.,(BACHELOR OF ARTS)FIRST YEAR-II SEMESTER		
Course No.: DPW201, Course Title: COMMERCIAL ART II		
Class: B.A., Status of Course: WORK EXPERIENCE, Approved since session: 2018-2019 Total Credits:2, Periods(55 mts. each)/week:3(L-0+T-0+P/S-3), Min.pds./sem.:39		
Introduction: This subject aims at imparting basic knowledge of Lettering and Typography/Calligraphy and its principles and elements. Study of typography principles, forms of proportion, through composition. Imparting knowledge to apply typography principles in the ideation, development, and production of visual messages through Monogram- Logo designing of Company and Product.		
OBJECTIVE- The student will be able to: 1. To familiarize the students to the process of writing for various media and student will create the free hand Drawing and Sketching. 2. To familiarize the students to the Logo or Monogram- Logo designing of Company and Product. 3. To familiarize the students to Emblem or symbol design for different environments like school, institute, forest etc. 4. To familiarize the students to Understanding typography/Calligraphy an organized visual arrangement of 2 Dimensional. 5. The objective of this course is to provide practical training in applied work related to one of the major subjects is provide to create willingness and capacity to work with one's own hands, develop skills and generate a spirit of self-reliance.		
OUTCOME- The student will be able to: 1. To enable the students Lettering and typography:-Develop an understanding of the basic terminology of typography and the historical origin of typographical terms and Concepts and its present implications. 2. Student will demonstrate skill development in drawing, perspective, and various paint mediums. Student will be able to demonstrate techniques and applications of hands on illustration techniques. 3. To able the student Demonstrate the use of various types of balance—symmetrical, asymmetrical, and radial—to enhance visual stability in their typography. 4. To able the student understanding of proportion and scale, and well-balanced visuals in Lettering and typography- study of lettering of Roman and Devanagari Scripts. 5. Students will understand the potential of typographic and how it can develop new ways of communicating, thinking and problem solving.		
UNIT NO	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
Unit 1- Work 1 Lettering and typography	(8)	Lettering and typography:-Develop an understanding of the basic terminology of typography and the historical origin of typographical terms and Concepts and its present implications.
Unit 2- Work 2 Logo or Monogram	(7)	Students will create Logo designing of Company and Product.
Unit 3- Work 3 Book Cover design	(8)	The Students will create Book Cover designing: of any magazine
Unit 4- Practice File 25 numbers of Outdoor sketching work	(8)	Will make the drawings on A4 size drawing sheet.
Unit 5- Practice File 25 numbers of Practice work	(8)	Will make the drawings on A4 size drawing sheet.

SUGGESTED READINGS:

- G Ram Rege: VIGYAPAN KALA AUR KALPANA
 G Ram Rege: DRIK VICHAR PARSARAN
 Rakesh Prasad Hatvaad: VIGYAPAN KALA

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**DEPARTMENT OF DRAWING AND PAINTING
 FACULTY OF ARTS**

Program Name- B.A.,(BACHELOR OF ARTS)FIRST YEAR-II SEMESTER		
Course No.: DPW202, Course Title: BATIK PAINTING II		
Class: B.A., Status of Course: WORK EXPERIENCE, Approved since session: 2021-22 Total Credits:2, Periods(55 mts. each)/week:3(L-0+T-0+P/S-3), Min.pds./sem.:39		
Introduction: This subject aims at imparting basic knowledge of Different types of dyes and their effect, Waxing and Retouching its principles and elements. Study of Batik Printing principles, forms of proportion, through composition. The objective of this course is to provide practical training in applied work related to one of the major subjects is provide to create willingness and capacity to work with one's own hands, develop skills and generate a spirit of self-reliance.		

OBJECTIVE- The student will be able to:

1. To familiarize the students to the process of Techniques of execution work like Block Printing Batik, Screen Painting, Hand Drawn Batik, Tie & Dye Batik.
2. To acquaint the students to the Method and Materials of Batik printing and set up your work spaces.
3. To familiarize the students to Saree/Suit Border Design, Cushion/Pillow Cover Design, Table Cloth Design, Wall Panel Design, Dupatta and Folk Painting on paper and cloth both Development.
4. To familiarize the students to Emblem or symbol design like for different folk motifs .
5. To familiarize the students to Understanding Batik painting an organized visual arrangement of 2 Dimensional design of flowers motifs.

OUTCOME- The student will be able to:

1. The desired outcome is a student capable of producing appropriate creative and inventive works. Students can recognize traditional textile technique.
2. Students will understand the potential to Saree/Suit Border Design, Cushion/Pillow Cover Design, Wall Panel Design, Dupatta Design Folk Painting on paper and clothes and cloth both Development.
3. To able the student Demonstrate the use of various types of balance—symmetrical, asymmetrical, and tone, texture, colours to enhance visual stability in their Batik painting.
4. to able the student understanding of proportion and scale, Method and Materials and set up your work spaces in Batik painting. Students can apply the use of pattern design for clothing.
5. It can also do earning by the subject and gain knowledge of different subject. Students can understand and use the elements and principles of design.

UNIT NO	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
Unit 1- Work 1 Wall Panel Design	(8)	the student will create the layout of saree border, wall panel design.
Unit 2- Work 2 Cushion Cover Design	(8)	Students will prepare folk painting design, dupatta and cushion cover by applying hot wax.
Unit 3- Work 3 Dupatta Printing	(8)	Students will prepare folk painting by applying hot wax.
Unit 4- Practice File Practice work 25 numbers	(7)	Student Will make the different types of dyes and their effect.
Unit 5- Practice File Practice work 25 numbers	(8)	Will make the drawings on A4 size drawing sheet.

NOTE: (a) Different types of dyes and their effect (b) Waxing (c) Retouching (4) Framing.
Each final wok will have at least 8 comprehensive works/layouts with it.

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**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- B.A.,(BACHELOR OF ARTS)FIRST YEAR – II SEMESTER)	
Course No.: DPW 203, Course Title: Textile Printing II	
Class: B.A., Status of Course: WORK EXPERIENCE, Approved since session: 2021-22 Total Credits:2, Periods(55 mts. each)/week:3(L-0+T-0+P/S-3), Min.pds./sem.:39	
1	Introduction: Textile Printing II builds on foundational printing techniques to explore advanced methods and innovative applications in textile design. This course focuses on printing processes, including multi-layer printing, integration of texture and colour backdrops, and the use of hybrid technologies such as screen and block printing.
2	Objectives: The student will be able to: <ol style="list-style-type: none"> 1. To understand the role of texture backdrops in enhancing the tactile appeal of printed pattern. 2. To explore creative approaches to using colour backdrops for depth and contrast in textile prints. 3. To develop innovative screen printing ideas for layered and detailed textile designs. 4. Experiment with block printing techniques to achieve bold and repeatable pattern effects. 5. Combine texture and colour backdrops with screen and block methods for advanced surface design.
3	Course Outcomes: After completion of the course, students will be able to: <ol style="list-style-type: none"> 1 Students will be able to analyze and apply texture backdrops to enhance the tactile and visual appeal of printed textiles. 2 Students will be able to apply creative colour backdrop techniques to add depth and contrast in textile print designs. 3 Students will be able to create innovative screen printing concepts that incorporate layering and intricate detailing in textile designs. 4 Students will be able to experiment with block printing methods to produce bold, consistent, and repeatable pattern effects on textiles. 5 Students will be able to integrate texture and colour backdrops with screen and block printing techniques to create advanced

	and dynamic surface designs.		
4	UNIT NO	Period Number of Lectures	Bloom's Taxonomy Learning outcome
	Unit 1- Work 1	8	Analyzing
	Unit 2- Work 2	7	Applying
	Unit 3- Work 3	8	Creating
	Unit 4- Sketching File	8	Creating
	Unit 5- Practice File	8	Applying/ Creating

Note: (a) Textured Back drop (b) Colour Back drop (c) Screen ideas (d) Block ideas
Each final work will have at least 8 comprehensive works/layouts with it

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**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- B.A.,(BACHELOR OF ARTS)FIRST YEAR - II SEMESTER
Status of Course & Credit: SCULPTURE- CLAY MODELING II credit -2
Course Number & Title: DPW-204,Status of Course-WORK EXPERIENCE COURSE
Lectures/Week of 55 mts.Each. (Week 13 per semester): L- 3
Total Lectures/Semester: 39
Introduction:
This course guides students in creating realistic and expressive sculptures, emphasizing an understanding of structure, form, and proportion to achieve likeness, expression, and personality in three-dimensional works. Clay is the primary medium, enabling hands-on exploration of sculptural techniques and artistic expression.
Objectives:
By the end of the course, students will be able to: CO1: Strengthen their understanding of proportion and anatomy through life-based clay modeling. CO2: Acquire hands-on skills in plaster mold-making and casting techniques for sculptural reproduction. CO3: Explore personal creativity by developing original slab-based sculptures drawn from imagination. CO4: Learn and apply slip casting methods using prepared molds to create hollow or modular forms. CO5: Develop the ability to plan, layout, and execute multiple comprehensive sculptural works across diverse techniques and media.
Course Outcomes (CO):
Upon successful completion of this course, students will be able to: CO1: Create anatomically accurate, proportionate clay sculptures based on observational studies. CO2: Demonstrate proficiency in constructing and using plaster molds for casting sculptural forms. CO3: Design and produce imaginative slab sculptures informed by individual expression and conceptual thinking. CO4: Prepare and use slip for casting clay into molds, achieving consistency and finish in hollow forms. CO5: Present a cohesive portfolio showcasing technical skill, creativity, and process understanding.

Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Proportionate Clay Modeling Work	(6 period)	Remembering: Recall key sculptural techniques (pinching, coiling, slab work, slip casting). Identify materials and tools used in mold-making, plaster casting, and clay work. Activities: Quiz: Identify and define various clay modeling techniques and materials. Tool identification: Create a list of tools used for mold-making and casting.

2.	Making Plaster Moulds and Casting Work	(4 period)	<p>Understanding: Explain the process of creating proportionate figures based on observation and life studies. Understand the basic principles of mold-making and casting in sculpture. Describe the steps involved in slab work and its artistic possibilities.</p> <p>Activities: Class Lecture & Demonstration: Walk through of mold-making process, with visual aids for each step.</p>
3.	Slab Work Drawing from Imagination	(4 period)	<p>Applying: Apply clay modeling techniques such as slab building and coiling to create sculptural works. Demonstrate plaster mold-making and slip casting processes to produce reproducible pieces.</p> <p>Activities: Hands-On Sculpture Practice: Create sculptures using slab and coil techniques based on life studies.</p>
4.	Slip Casting Work Using Moulds	(6 period)	<p>Analyzing: Compare the proportional accuracy and texture achieved in different works (e.g., slab vs. coil vs. slip cast).</p> <p>Activities: Peer Review Session: Critique completed sculptures in small groups based on proportion, texture, and overall design. Comparative Study: Compare two different sculptures (one made using slab work, another with coil) and analyze the differences in texture and form.</p>
5.	Final Project and various practical's	(6 period)	<p>Evaluating: Evaluate the quality of mold-making and casting outcomes based on finish, texture, and form.</p> <p>Activities: Formal Critique: Group discussion and critique of completed works, focusing on anatomical accuracy, proportion, and creativity. Creating: Create a final comprehensive sculpture portfolio that demonstrates proficiency in multiple sculptural techniques. Activity: Final project where students sculpt a detailed piece from a live model or their own design.</p>

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**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- B.A.,(BACHELOR OF ARTS)SECOND YEAR - III SEMESTER		
Course No.: DPM 301, Course Title: LANDSCAPE STUDY (PRACTICAL)		
Class: B.A., Status of Course: MAJOR COURSE, Approved since session: 2021-22 Total Credits:3, Periods(55 mts. each)/week:5(L-0+T-0+P/S-5), Min.pds./sem.:65		
Introduction: The Purpose of this course is to introduce students to landscape study and painting using water colours. Subject matter will be based upon observation.		
OBJECTIVE- The student will be able to:		
<ol style="list-style-type: none"> 1. To familiarize the students to the art of Landscape Painting and the students with the various styles of Landscape Painting. 2. To familiarize the students to the drawing and perspective for landscape. 3. To acquaint the students with the various techniques used to conduct nature study in art. 4. To familiarize the students to acquaint the students with Nature drawing through different shading and colours, as well as the study of tonal variation and contours in landscape. 5. To familiarize the students to the methods of drawing and creating Landscape. 		
OUTCOME- The student will be able to:		
<ol style="list-style-type: none"> 1. To enable the students to analyse the various methods used in composing, landscape drawing and perspective for; in order to conceptualize their own artistic vocabulary and technique of. 2. To enable the students to analyse the various styles and techniques of Landscape Painting and develop their own original technique of landscape painting. 3. To enable the students to create landscape from life as well as imagination. 4. To develop the observational skill and deep understating of water colour theory among the students. 5. Exploring different concepts & theme with in landscape painting can help you develop your own artistic voice and create meaning full work. 		
UNIT NO	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
Unit 1- Work 1	13 period	Students will learn to paint from nature like trees, plants & grass meadow etc.
Unit 2- Work 2	10 period	Students will learn to paint architectural buildings from site.

Unit 3- Work 3	13 period	Students will learn to paint landscape.
Unit 4- Practice Work	13 period	Use observation skill to Nature drawing accurately and evaluate the balance and proportion in a composition.
Unit 5- Practice Work	16 period	Use observation skill to Nature drawing accurately and evaluate the balance and proportion in a composition.

NOTE: (a) SIZE: A1 size Drawing Sheet (b) MEDIUM: Poster Color/Gouache Color
(c) DURATION FOR END SEMESTER EXAM: 5 Hours in 2 sittings in one day.
Each final wok will have at least 8 comprehensive works/layouts with it.

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DEPARTMENT OF DRAWING AND PAINTING

Program Name- B.A.,(BACHELOR OF ARTS)SECOND YEAR - III SEMESTER
Status of Course & Credit: MAJOR PRACTICE COURSE- 3 Credit
Course Number & Title: DPM-302- RENDERING (PRACTICAL)
Lectures/Week:of 55 mts.Each. (Week 13 per semester): L- 5
Total Lectures/Semester: 39
Introduction:
This hands-on course focuses on the art of rendering, exploring various techniques and mediums to capture texture, form, and light in artistic representations.
Objectives:
CO1: Master rendering techniques using diverse mediums (pencils, charcoal, ink, paint). Develop skills in capturing texture, pattern, and detail. CO2: Understand and apply light and shadow principles. Utilize colour theory in rendering. CO3: Observe and render subjects accurately. Study and replicate textures, patterns, and details. CO4: Develop awareness of light and shadow. Understand spatial relationships and composition. CO5: Create cohesive and visually appealing artworks. Demonstrate understanding of artistic principles (balance, proportion, contrast).
Course Outcomes (CO):
At the end of the course, the student will be able to: CO1: Demonstrate proficiency in rendering using diverse mediums. CO2: Create accurate and detailed renderings of various subjects. CO3: Apply texture, pattern, and detail in artistic representations. CO4: Demonstrate technical proficiency in rendering. Develop artistic expression and creativity. CO5: Prepare for careers in fine arts, illustration, and design. Develop skills for freelance or commissioned artwork

Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Pencil work and shading.	(13 period)	Remembering: Define and differentiate between various values (light to dark). Activity: Students will create value scales and practice rendering simple geometric forms using different pencil grades.
2.	Understanding light & Shadow, Use of Ink. Understanding Colours	(13 period)	Understanding: Understand the principles of light and shadow (e.g., highlights, shadows, reflected light). Understand basic color theory principles (e.g., primary, secondary, tertiary colors, color harmonies). Activity: Students will study the behavior of light on different surfaces and learn how to represent these effects in their drawings. Students will create color wheels and explore different color relationships.
3.	Texture Rendering, Using charcoal, ink, pencil etc	(13 period)	Applying: Apply value shading to create the illusion of three-dimensional on simple objects. Use charcoal to render a variety of textures (e.g., rough, smooth, fabric). Activity: Students will render spheres, cubes, and cones, focusing on smooth transitions and accurate representation of light and shadow. Students will practice rendering different textures using charcoal, exploring techniques like smudging, blending, and layering.
4.	Colour Theory and analyzing various rendering techniques	(16 period)	Analyzing: Analyze the use of color in creating mood and conveying information in a rendering. Activity: Students will discuss how color choices can affect the

			emotional impact and visual communication of a piece.
5.	Final Project and various practical's	(10 period)	<p>Evaluating: Evaluate the effectiveness of different mixed media approaches. Analyze the use of composition and space in creating visually appealing and cohesive artworks.</p> <p>Activity: Students will discuss how elements like balance, proportion, and contrast contribute to the overall success of a composition.</p> <p>Creating: Develop a final mixed media rendering that integrates all learned skills and demonstrates artistic growth.</p> <p>Activity: Students will create a final project that showcases their mastery of rendering techniques, understanding of light and shadow, and application of color theory and composition principles.</p>

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FACULTY- ARTS
DEPARTMENT-DRAWING AND PAINTING

Program Name- B.A.,(BACHELOR OF ARTS) SECOND YEAR-III SEMESTER	
Status of Course: MAJOR THEORY COURSE Credit: 03	
Course Number: DPM 303, Title: HISTORY OF INDIAN PAINTING-II	
Lectures/ Week: 03 of 55 mts. Each. [Week 13 per semester]: L-3+T-0+P-0+S-0	
Total Lectures / Semester: 39	
1	Introduction: This paper aims to familiarize the students with Indian classical art expression of the different parts of India. In continuation to the painting era of historical significance taught in the previous semester, this course covers the further evolution and development of new painting styles which lasted till late 18th century.
2	<p>Course Objectives:</p> <ol style="list-style-type: none"> 1: To familiarize the students with Indian classical art expression of the different parts of India. 2: To make the students understand the development, role and functions of Indian Art. 3: To provide knowledge of the political, social and religious contexts for the use of Art. 4: To enable the students to identify a range of Rajasthani, Mughal and Pahari images and subjects. 5: To make the students analyse the paintings from classical era i.e. Rajasthani, Mughal and Pahari.
3	<p>Learning Outcomes:</p> <p>After completion of the course, students will be able to:</p> <p>CO1 Develop the understanding of the Indian classical art expression of the different parts of India.</p> <p>CO2 Understand the development, role and functions of Indian Art.</p> <p>CO3 Comprehend the knowledge of different political, social and religious contexts for the use of Art.</p> <p>CO4 Recognize and identify various Rajasthani, Mughal and Pahari images and subjects and can make a difference between them.</p> <p>CO5 Analyse the paintings from classical era i.e. Rajasthani, Mughal and Pahari on the basis of their stylistic features and other characteristics.</p>

4	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	<p>Unit-I:School of Miniature Paintings & their Important Kalams (A):Mewar- Udaipur, Nathdwara, Marwar- Jodhpur, Bikaner.</p> <ul style="list-style-type: none"> • Historical Perspective • Development of different styles • Salient stylistic features 	09 pds	Understand the historical facts, identify and analyse different styles.
	<p>Unit – II:School of Miniature Paintings & their Important Kalams(B):Hadoti-Bundi, Kota, Dhundhar-Jaipur, Alwar.</p> <ul style="list-style-type: none"> • Historical Perspective • Development of different styles • Salient stylistic features 	09 pds	Understand the historical facts, identify and analyse different styles.
	<p>Unit – III: Mughal Origin (A):Babar,Humayun,Akbar.</p> <ul style="list-style-type: none"> • Historical Perspective • Development of style under each Emperor's era • Important artists of the times • Salient stylistic features 	07 pds	Understand the historical facts, identify and analyse different styles.
	<p>Unit – IV:Mughal Origin (B):Jahangir,Shahjahan, Aurangzeb.</p> <ul style="list-style-type: none"> • Historical Perspective • Development of style under each Emperor's era 	07 pds	Understand the historical facts, identify and analyse different styles.

	<ul style="list-style-type: none"> • Important artists of the times • Salient stylistic features 			
	Unit – V: Pahari School & its Sub-schools:Basohli Kangra, Garhwal.		07 pds	Understand the historical facts, identify and analyse different styles.
	<ul style="list-style-type: none"> • Historical Perspective • Development of different schools • Important artists of the times • Salient stylistic features 			
5	TEXTBOOKS	AUTHOR(s)	EDITION, YEAR, PUBLISHER	PLACE
1	Bhartiya Chitrakala ka Itihas (Pragaitihasik kal se Bengal School tak)	Rakesh Goswami	1, 2022, Goswami Publication	Prayagraj
2	Bhartiya Chitrakala evam Murtikala ka Itihas	Dr. Rita Pratap	1, 2021, Rajasthan Hindi Granth Akadami	Jaipur
3	Bhartiya Chitrakala ka Itihas	Avinash Bahadur Verma, Anil Verma, Sangeeta Verma	12th, Prakash Book Depot	Bareilly
4	Bhartiya Chitrakala ka Sanshipt Itihas	Vachaspati Gairola	Lokbharti Prakashan	Prayagraj
5	Indian Miniature Painting	Anjan Chakraverty	1996, Lustre Press	New Delhi
6	A History of Indian Painting: Rajasthani Traditions	Krishna Chaitanya	1992, Abhinav Publications	New Delhi

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**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- B.A. , (BACHELOR OF ARTS) SECOND YEAR- III SEMESTER			
Status of Course & Credit: Major Course 3rd semester (3 credits)			
Course Number & Title: DPM-304, COPY ROM INDIAN MINIATURE PAINTING-I (PRACTICAL)			
Lectures/ Week: of 55 mts. Each. [Week 13 per semester]: 5 per week			
Total Lectures / Semester: 65/ semester			
1	Introduction This course offers students a hands-on introduction to the techniques, aesthetics, and traditions of Indian miniature painting through the method of copying selected masterpieces from various regional schools such as Mughal, Rajasthani, Pahari, and Deccan. Through this practical based course, students will engage in a step-by-step replication process—beginning with surface preparation, traditional drawing methods and pigment handling. Emphasis will be placed on observing original stylistic nuances, line quality, and color harmony while maintaining fidelity to the original artwork.		
2.	Course Objectives: <ol style="list-style-type: none"> 1. To develop foundational skills in traditional miniature painting through guided copying of historical works from various Indian schools such as Mughal, Rajasthani, Pahari, and Deccan. 2. To familiarize students with traditional materials and tools, including handmade paper, natural pigments, fine brushes, and techniques of surface preparation and color application. 3. To train the eye for detail and accuracy, encouraging close observation of line, form, color, and ornamentation used by traditional miniature artists. 4. To instill discipline and patience essential to the process of miniature painting, emphasizing the slow and precise nature of the art form. 5. To build a contextual understanding of Indian miniature painting traditions, enabling students to recognize stylistic characteristics and historical significance through practice. 		
3.	Learning Outcomes: <ol style="list-style-type: none"> 1. To develop foundational skills in traditional miniature painting through guided copying of historical works from various Indian schools such as Mughal, Rajasthani, Pahari, and Deccan. 2. To familiarize students with traditional materials and tools, including handmade paper, natural pigments, fine brushes, and techniques of surface preparation and color application. 3. To train the eye for detail and accuracy, encouraging close observation of line, form, color, and ornamentation used by traditional miniature artists. 4. To instill discipline and patience essential to the process of miniature painting, emphasizing the slow and precise nature of the art form. 5. To build a contextual understanding of Indian miniature painting traditions, enabling students to recognize stylistic characteristics and historical significance through practice. 		
4.	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	UNIT-1		
	INTRODUCTION TO INDIAN MINIATURE PAINTING AND MATERIAL	14 pds	

	<ul style="list-style-type: none"> Overview of the major schools (Mughal, Rajasthani, Pahari, Deccan). Introduction to traditional tools: squirrel-hair brushes, handmade paper, natural pigments, and burnishing stones. Demonstration of pigment grinding and preparation of natural colors. Understanding the structure and features of a miniature painting. 		Identify key characteristics, styles and Recall traditional materials
	UNIT-2		
	SURFACE PREPARATION AND DRAWING TECHNIQUES	14 pds	
	<ul style="list-style-type: none"> Preparation of wasli (traditional handmade paper) using layers and burnishing. Introduction to traditional drawing techniques: line transfer, charcoal sketching, and tracing. Copying a simple linear composition from a chosen miniature painting. Emphasis on proportion, posture, and decorative detailing in line drawing 		Explain the significance of layering, detailing, and fine brushwork and Describe the preparation process of traditional surfaces.
	UNIT-3		
	COLOR APPLICATION AND LAYERING	14 pds	
	<ul style="list-style-type: none"> Understanding the layering technique: base colors, flat tones, and wash methods. Practice in mixing and applying colors. Copying a colored miniature focusing on tonal balance and flat color application. Maintaining consistency and delicacy in color layering. 		Demonstrate accurate use of traditional tools and techniques and Execute the proper method for transferring drawings and applying base colors
	UNIT-4		
	ORNAMENTATION AND DETAILING TECHNIQUES	13 pds	
	<ul style="list-style-type: none"> Techniques of intricate pattern work: textiles, jewelry, floral borders, and architecture. Brush handling for fine detailing using single-hair and double-hair techniques. Copying details from original works focusing on decorative elements. Practicing gold and silver leaf application (optional based on resources). 		Differentiate between stylistic features of various regional schools and Compare compositional strategies used in different miniature artworks.
	UNIT-5		
	FINAL COPY PROJECT AND PRESENTATION	10 pds	
	<ul style="list-style-type: none"> Selection of a complete miniature painting (from any one school) for full replication. Execution of the complete copy: drawing, coloring, detailing, and finishing. Mounting and presentation of the final work. 		Integrate acquired techniques

Recommended Reading:

1. Neville Tuli, 1998, Indian Contemporary Painting, USA
2. Som Prakash Verma, Painting the Mughal Experience
3. M.S. Randhawa, The Technique of Pahari Painting
4. J.C. Harle Indian Miniatures" (The British Museum Collection)

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DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS

Program Name- **B.A.,(BACHELOR OF ARTS) SECOND YEAR-III SEMESTER**

Status of Course: AECC (SGD) Credit: 01

Course Number: DPM 305 Title: SEMINAR & GROUP DISCUSSION

1	Introduction: This course is based on the Theory paper DPM 303: HISTORY OF INDIAN PAINTING -II. This course explores the rich and diverse heritage of Indian classical art expression of the different parts of India, focusing on its historical development, stylistic characteristics and cultural significance. Through seminars and group discussions, students will engage with various aspects of Indian classical art.
2	Course Objectives: 1: To familiarize the students with Indian classical art expression of the different parts of India. 2: To provide knowledge of the political, social and religious contexts for the use of Art. 3: To enable the students to identify a range of Rajasthani, Mughal and Pahari images and subjects. 4: To develop critical thinking and analytical skills through discussions and debates on selected topics related to Indian classical art. 5: To foster effective communication and presentation skills through seminar presentations and group discussions.
3	Learning Outcomes: After completion of the course, students will be able to: CO1 Develop the understanding of the Indian classical art expression of the different parts of India. CO2 Comprehend the knowledge of different political, social and religious contexts for the use of Art. CO3 Recognize and identify various Rajasthani, Mughal and Pahari images and subjects and can make a difference between them. CO4 Analyse the paintings from classical era i.e. Rajasthani, Mughal and Pahari on the basis of their stylistic features and other characteristics. CO5 Engage in informed discussions and debates about Indian classical art, demonstrating critical thinking and analytical skills through effective communication and presentation skills.

4	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome	
	Unit-I: School of Miniature Paintings & their Important Kalams (A):Mewar-Udaipur, Nathdwara, Marwar- Jodhpur, Bikaner.	03 pds	Understand the historical facts, identify and analyse different styles.	
	<ul style="list-style-type: none"> Historical Perspective Development of different styles Salient stylistic features 			
	Unit – II: School of Miniature Paintings & their Important Kalams(B): Hadoti-Bundi, Kota, Dhundhar-Jaipur, Alwar.	03 pds	Understand the historical facts, identify and analyse different styles.	
	<ul style="list-style-type: none"> Historical Perspective Development of different styles Salient stylistic features 			
	Unit – III: Mughal Origin (A): Babar, Humayun, Akbar.	02 pds	Understand the historical facts, identify and analyse different styles.	
	<ul style="list-style-type: none"> Historical Perspective Development of style under each Emperor's era Important artists of the times Salient stylistic features 			
	Unit – IV: Mughal Origin (B): Jahangir, Shahjahan, Aurangzeb.	02 pds	Understand the historical facts, identify and analyse different styles.	
	<ul style="list-style-type: none"> Historical Perspective Development of style under each Emperor's era Important artists of the times Salient stylistic features 			
	Unit – V: Pahari School & its Sub-schools: Basohli Kangra, Garhwal.	03 pds	Understand the historical facts, identify and analyse different styles.	
	<ul style="list-style-type: none"> Historical Perspective Development of different schools Important artists of the times Salient stylistic features 			
5	TEXTBOOKS	AUTHOR(s)	EDITION, YEAR, PUBLISHER	PLACE
1	Bhartiya Chitrakala ka Itihas (Pragaitihasik kal se Bengal School tak)	Rakesh Goswami	1, 2022, Goswami Publication	Prayagraj

2	Bhartiya Chitrakala evam Murtikala ka Itihas	Dr. Rita Pratap	1, 2021, Rajasthan Hindi Granth Akadami	Jaipur
3	Bhartiya Chitrakala ka Itihas	Avinash Bahadur Verma, Anil Verma, Sangeeta Verma	12th, Prakash Book Depot	Bareilly
4	Bhartiya Chitrakala ka Sanshipt Itihas	Vachaspati Gairola	Lokbharti Prakashan	Prayagraj
5	Indian Miniature Painting	Anjan Chakraverty	1996, Lustre Press	New Delhi
6	A History of Indian Painting: Rajasthani Traditions	Krishna Chaitanya	1992, Abhinav Publications	New Delhi

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**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- B.A.,(BACHELOR OF ARTS) SECOND YEAR - III SEMESTER

Course No.: DPW 301, Course Title: COMMERCIAL ART III

Class: B.A., Status of Course: WORK EXPERIENCE, Approved since session: 2016-2017

Total Credits:2, Periods(55 mts. each)/week:3(L-0+T-0+P/S-3), Min.pds./sem.:39

Introduction: This subject aims at imparting basic knowledge of Lettering and Typography/Calligraphy and its principles and elements. Study of typography principles, forms of proportion, through composition. Imparting knowledge to apply typography principles in the ideation, development, and production of visual messages through Monogram- Logo designing of Company and Product.

OBJECTIVE- The student will be able to:

1. This course has its focus on broad study of study of typography art, this includes an analysis of both historical and contemporary trends in the design and the application of typography in the field of graphic design.
2. The objective of this course is to provide practical training in applied work related to one of the major subjects is provide to create willingness and capacity to work with one's own hands, develop skills and generate a spirit of self-reliance.
3. To familiarize the students to Book Cover designing: of any magazine cover writing Development and Logo or Monogram- Logo designing of Company and Product.
4. To familiarize the students to Publication Design- Press Layout design- Any product of Daily needs.
5. To familiarize the students to Understanding typography/Calligraphy an organized visual arrangement of 2 Dimensional.

OUTCOME- The student will be able to:

1. To enable the students Lettering and typography:- Develop an understanding of the basic terminology of typography and the historical origin of typographical terms and Concepts and its present implications.
2. To enable the students to ideate and develop original stories, logo, posters magazine cover and Product design. Student will be able to demonstrate techniques and applications of hands on illustration techniques.
3. To able the student Demonstrate the use of various types of balance—symmetrical, asymmetrical, and radial—to enhance visual stability in their typography. Student will demonstrate skill development in drawing, perspective, and various paint mediums.
4. Students will be able to solve creative design problems using basic elements of graphic communication with an introduction to typography, composition and materials.
5. Students will understand the potential of typographic and how it can develop new ways of communicating, thinking and problem solving.

UNIT NO	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
Unit 1- Work 1 Press Layout design	(8)	Publication Design- Press Layout design- Any product of Daily needs.
Unit 2- Work 2 Magazine Layout	(8)	Magazine Layout design- Any Product of Daily needs.
Unit 3- Work 3 Poster Design	(8)	Poster Design- Social/cultural issues
Unit 4- Practice File Fundamentals of Computers	(7)	Designing Skill Developments- Coral Draw (Basic) Photoshop (Basic) Creating Corporate Identity with visiting Cards.
Unit 5- Practice File Outdoor sketching 50 numbers.	(8)	Will make the drawings on A4 size drawing sheet.

SUGGESTED READINGS:

G Ram Rege: VIGYAPAN KALA AUR KALPANA

G Ram Rege: DRIK VICHAR PARSARAN

Rakesh Prasad Hatvaad: VIGYAPAN KALA

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**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- B.A., (BACHELOR OF ARTS) SECOND YEAR - IV SEMESTER		
Course No.: DPM401, Course Title: LANDSCAPE STUDY (PRACTICAL)		
Class: B.A., Status of Course: MAJOR COURSE, Approved since session: 2021-22 Total Credits:3, Periods(55 mts. each)/week:5(L-0+T-0+P/S-5), Min.pds./sem.:65		
Introduction: The Purpose of this course is to introduce students to study from full figure life through observation in pencil medium.		
OBJECTIVE- The student will be able to: 1. To familiarize the students to the art of Human study (life Painting) and the students with the various styles of Human forms. 2. To familiarize the students to the drawing and perspective for life drawing. 3. To equip students with the skills knowledge necessary to create expressive, accurate and insightful drawings of human form. 4. To familiarize the students to acquaint the students with human details of different shading and colours, as well as the study of tonal variation and contours in Portraits. 5. To acquaint the students the various technique and style of making portraits in different mediums.		
OUTCOME- The student will be able to: 1. To enable the students to analyse the various methods used in composing, drawing and perspective for life human study; in order to conceptualize their own artistic vocabulary and technique. 2. To enable the students to analyse the various styles and techniques of Life Painting and develop their own original technique of doing Human Body Sketches. 3. To enable the students to create landscape from life as well as from imagination. 4. To enable the students to analyse the techniques and style of creating portrait in pencil medium, water colour, pencil colours. 5. Exploring different concepts & theme with in life human drawing can help you develop your own artistic voice and create meaning full work.		
UNIT NO	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
Unit 1- Work 1	13 period	Students will learn to draw correct proportions of human figure- male, female and child.
Unit 2- Work 2	10 period	Students will learn to draw various sketches and drawing figures proportionately in relation to the life modal.
Unit 3- Work 3	13 period	Students will learn to draw own human figure.
Unit 4- Practice Work	13 period	Use observation skill to life study drawing accurately and evaluate the balance and proportion in a composition.
Unit 5- Practice Work	16 period	Use observation skill to life study drawings accurately and evaluate the balance and proportion in a composition.

NOTE: (a) SIZE: Not less than A1 size Drawing Sheet (b) MEDIUM: Monochrome (Pencil & Charcoal) (c) DURATION FOR END SEMESTER EXAM.: 6 Hours in 2 sittings in one day.
Each final work will have at least 8 comprehensive works/layouts with it.

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**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- B.A.,(BACHELOR OF ARTS)SECOND YEAR - IV SEMESTER	
Status of Course & Credit: MAJOR PRACTICE COURSE- 3 Credit	
Course Number & Title: DPM-402- RENDERING (PRACTICAL)	
Lectures/Week of 55 mts.Each. (Week 6 per semester): L- 5	
Total Lectures/Semester: 65	
Introduction:	
This course focuses on the practical application of rendering techniques derived from direct observation of life subjects. Students will explore form, light, and texture to create realistic and expressive drawings.	
Objectives:	
CO1: Develop keen observational skills to interpret human forms and objects accurately. CO2: Understand and apply rendering techniques to depict form, volume, and texture effectively. CO3: Explore various mediums and tools for rendering, including pencil, charcoal, ink, and dry pastels. CO4: Enhance understanding of light, shadow, and tonal values to create three-dimensional effects. CO5: Cultivate personal expression while maintaining anatomical and proportional accuracy in drawings.	
Course Outcomes (CO):	

At the end of the course, the student will be able to:

CO1: Demonstrate proficiency in rendering life subjects with appropriate techniques and materials.

CO2: Accurately capture human anatomy, gesture, and posture through practical application.

CO3: Translate observed visual information into expressive and technically sound artworks.

CO4: Apply tonal rendering to communicate depth, volume, and light direction convincingly.

CO5: Exhibit a personal style while adhering to academic drawing standards and visual accuracy.

Unit No	Course Contents (not as running matter, should be points wise with title of unit)	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
1.	Introduction to Rendering Techniques	(13 period)	<p>Remembering: Identify basic rendering tools, materials, and techniques. Recall anatomical landmarks and figure proportions.</p> <p>Activities: Tool and material identification quiz. Labeling exercises on anatomical sketches. Vocabulary worksheets (rendering techniques and terms).</p> <p>Understanding: Explain light and shadow behavior on three-dimensional forms. Describe how texture affects rendering choices.</p> <p>Activities: Class demonstration with live light source on objects. Group discussions on texture samples. Sketch journal reflections on observed textures and lighting.</p>
2.	Understanding Light, Shadow, and Form	(13 period)	<p>Applying: Apply rendering techniques (shading, hatching, blending) in life studies. Use accurate proportions and tone in human figure drawings.</p> <p>Activities: Weekly practical exercises drawing from life models. Medium-based assignments (e.g., graphite, charcoal, dry pastel). Tonal value scale practice with real objects and busts.</p>
3.	Human Anatomy in Rendering, Texture Rendering, Using charcoal, ink, pencil etc	(13 period)	<p>Analyzing Differentiate between rendering styles and their effectiveness. Analyze light direction and form interaction in a composition.</p> <p>Activities: Comparative study of artworks by different artists. Peer-review critique sessions. Annotated drawings showing light direction and form breakdown.</p>
4.	Colour Theory and analyzing various rendering techniques	(16 period)	<p>Evaluating Critique personal and peer artworks for accuracy and expression. Justify artistic choices in medium and rendering technique.</p> <p>Activities: Critique rubrics for structured peer feedback. Artist statement writing for submitted works. Oral presentations explaining rendering approach.</p>
5.	Expressive and Creative Rendering	(10 period)	<p>Creating: Create life drawings showing expressive, technically sound rendering. Design original compositions incorporating live figures and environments.</p> <p>Activities: Final project: A complete life study drawing with personal expression. Open studio sessions for guided creative work. Exhibition of selected student works with reflections.</p>

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FACULTY OF ARTS

DEPARTMENT OF DRAWING AND PAINTING

Status of Course: MAJOR THEORY COURSE	Credit: 3.0
Course Number: DPM 403, Title: HISTORY OF INDIAN PAINTING III	
Lectures/ Week: 03 of 55 mts. Each. [Week 13 per semester]: L-3+T-0+P-0+S-0	
Total Lectures / Semester: 39	

1	Introduction: This paper aims to familiarize the students with the history and development of the rich heritage of Modern Indian Art. In continuation to the painting era of historical significance taught in the previous semester, this course covers the further evolution and development of new painting styles which lasted till late 19th century.
2	Course Objectives: 1: To familiarize the students with the history and evolution of the rich heritage of Modern Indian Art. 2: To make the students understand the development, role and functions of Modern Indian Art. 3: To provide knowledge of the National political, social and religious contexts for the use of Art. 4: To enable the students to identify the diversity in the art works of famous Indian Modern Artists. 5: To make the students critically analyse the importance and contribution of famous Indian Modern Artists and their works.
3	Learning Outcomes: After completion of the course, students will be able to: CO1 Develop the understanding of the history and evolution of the rich heritage of Modern Indian Art. CO2 Understand the development, role and functions of Modern Indian Art. CO3 Comprehend the knowledge of the National political, social and religious contexts for the use of Art. CO4 Recognize and identify the diversity in the art works of famous Indian Modern Artists. CO5 Critically analyse the importance and contribution of famous Indian Modern Artists and their works on the basis of their stylistic features and other characteristics.

4	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome	
	Unit-I: Company School and Raja Ravi Verma.	06pds	Understand the historical facts, identify and analyse different stylistic features of famous art works.	
	<ul style="list-style-type: none"> • Historical Perspective • Development of style • Salient stylistic features • Important artists of the times • Life-sketch • Famous art works and their critical analysis 			
	Unit – II: Bengal School of Art- Abanindranath Tagore, Nandlal Bose, D.P. Roy Choudhury, Kshitindranath Mazumdar, K. Venkatappa, A.K. Haldar.	08pds	Understand the historical facts, identify and analyse the art works of important artists on the basis of their individual style.	
	<ul style="list-style-type: none"> • Historical Perspective • Development of style • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis 			
	Unit – III: Modern trend's Individual Artists: Jamini Roy, Gaganendranath Tagore, Rabindranath Tagore, Amrita Sher-Gil, Benode Behari Mukherjee, Ramkinker Baij.	08pds	Understand the historical facts, identify and analyse the art works of important artists on the basis of their individual style.	
	<ul style="list-style-type: none"> • Historical Perspective • Development of style • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis 			
	Unit – IV: Calcutta Artists Group (CAG)- Paritosh Sen, Gopal Ghosh, Progressive Artists Group (PAG)- K.H. Ara, F.N. Souza, M.F. Husain, H.A. Gade, S.H. Raza, S.K. Bakre, K.K. Hebbar, N.S. Bendre.	11pds	Understand the historical facts, identify and analyse the art works of important artists on the basis of their individual style.	
	<ul style="list-style-type: none"> • Historical Perspective • Development of style • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis 			
	Unit – V: Delhi Artists-Sailoz Mukherjee, K.S. Kulkarni, B.C. Sanyal, Ram Kumar, Madras Artist- K.C.S. Panikkar.	06pds	Understand the historical facts, identify and analyse the art works of important artists on the basis of their individual style.	
	<ul style="list-style-type: none"> • Contemporary Perspective • Development of style • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis 			
5	TEXTBOOKS	AUTHOR(S)	EDITION, YEAR, PUBLISHER	PLACE

1	Bhartiya Chitrakala ka Itihas (Pragaitihasik kal se Bengal School tak)	Rakesh Goswami	1, 2022, Goswami Publication	Prayagraj
2	Bhartiya Chitrakala evamMurtikala ka Itihas	Dr. Rita Pratap	1, 2021, Rajasthan Hindi Granth Akadami	Jaipur
3	Bhartiya Chitrakala ka Itihas	Avinash Bahadur Verma, Anil Verma, Sangeeta Verma	12th, Prakash Book Depot	Bareilly
4	AdhunikBhartiya Chitrakala ke Aadhar Stambh	Prem Chandra Goswami	2015, Rajasthan Hindi Granth Akadami	Jaipur
5	Indian Painting	Percy Brown	2023, Creative Media Partners, LLC	
6	Indian Contemporary Painting	Neville Tuli	1998, Abrams, Inc.	U.S.A.
7	Abnindranath Tagore and the Art of His Times	Jaya Appasamy	1968, Lalit Kala Akademi	New Delhi

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FACULTY- ARTS
DEPARTMENT-DRAWING AND PAINTING

Program Name- B.A.,(BACHELOR OF ARTS)SECOND YEAR- IV SEMESTER			
Status of Course & Credit: Major Course 4th semester (3 credits)			
Course Number & Title: DPM-404 - COPY FROM INDIAN MINIATURE PAINTING-II (PRACTICAL)			
Lectures/ Week: of 55 mts. Each. [Week 13 per semester]: 5 per week			
Total Lectures / Semester:65/ semester			
1	<p>Introduction This course offers students a hands-on introduction to the techniques, aesthetics, and traditions of Indian miniature painting through the method of copying selected masterpieces from various regional schools such as Mughal, Rajasthani, Pahari, and Deccan. Through this practical based course, students will engage in a step-by-step replication process—beginning with surface preparation, traditional drawing methods and pigment handling. Emphasis will be placed on observing original stylistic nuances, line quality, and color harmony while maintaining fidelity to the original artwork.</p>		
2.	<p>Course Objectives:</p> <ol style="list-style-type: none"> To develop foundational skills in traditional miniature painting through guided copying of historical works from various Indian schools such as Mughal, Rajasthani, Pahari, and Deccan. To familiarize students with traditional materials and tools, including handmade paper, natural pigments, fine brushes, and techniques of surface preparation and color application. To train the eye for detail and accuracy, encouraging close observation of line, form, color, and ornamentation used by traditional miniature artists. To instill discipline and patience essential to the process of miniature painting, emphasizing the slow and precise nature of the art form. To build a contextual understanding of Indian miniature painting traditions, enabling students to recognize stylistic characteristics and historical significance through practice. 		
3.	<p>Learning Outcomes:</p> <ol style="list-style-type: none"> To develop foundational skills in traditional miniature painting through guided copying of historical works from various Indian schools such as Mughal, Rajasthani, Pahari, and Deccan. To familiarize students with traditional materials and tools, including handmade paper, natural pigments, fine brushes, and techniques of surface preparation and color application. To train the eye for detail and accuracy, encouraging close observation of line, form, color, and ornamentation used by traditional miniature artists. To instill discipline and patience essential to the process of miniature painting, emphasizing the slow and precise nature of the art form. To build a contextual understanding of Indian miniature painting traditions, enabling students to recognize stylistic characteristics and historical significance through practice. 		
4.	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	UNIT-1		

	INTRODUCTION TO INDIAN MINIATURE PAINTING AND MATERIAL	14 pds	
	<ul style="list-style-type: none"> Overview of the major schools (Pahari, Deccan). Introduction to traditional tools: squirrel-hair brushes, handmade paper, natural pigments, and burnishing stones. Demonstration of pigment grinding and preparation of natural colors. Understanding the structure and features of a miniature painting. 		Identify key characteristics, styles and Recall traditional materials
	UNIT-2		
	SURFACE PREPARATION AND DRAWING TECHNIQUES	14 pds	
	<ul style="list-style-type: none"> Preparation of wasli (traditional handmade paper) using layers and burnishing. Introduction to traditional drawing techniques: line transfer, charcoal sketching, and tracing. Copying a simple linear composition from a chosen miniature painting. Emphasis on proportion, posture, and decorative detailing in line drawing 		Explain the significance of layering, detailing, and fine brushwork and Describe the preparation process of traditional surfaces.
	UNIT-3		
	COLOR APPLICATION AND LAYERING	14 pds	
	<ul style="list-style-type: none"> Understanding the layering technique: base colors, flat tones, and wash methods. Practice in mixing and applying colors. Copying a colored miniature focusing on tonal balance and flat color application. Maintaining consistency and delicacy in color layering. 		Demonstrate accurate use of traditional tools and techniques and Execute the proper method for transferring drawings and applying base colors
	UNIT-4		
	ORNAMENTATION AND DETAILING TECHNIQUES	13 pds	
	<ul style="list-style-type: none"> Techniques of intricate pattern work: textiles, jewelry, floral borders, and architecture. Brush handling for fine detailing using single-hair and double-hair techniques. Copying details from original works focusing on decorative elements. Practicing gold and silver leaf application (optional based on resources). 		Differentiate between stylistic features of various regional schools and Compare compositional strategies used in different miniature artworks.
	UNIT-5		
	FINAL COPY PROJECT AND PRESENTATION	10 pds	
	<ul style="list-style-type: none"> ☐ Selection of a complete miniature painting (from any one school) for full replication. <ul style="list-style-type: none"> Execution of the complete copy: drawing, coloring, detailing, and finishing. Mounting and presentation of the final work. 		Integrate acquired techniques

Recommended Reading:

1. Neville Tuli, 1998, Indian Contemporary Painting, USA
2. Som Prakash Verma, Painting the Mughal Experience
3. M.S. Randhawa, The Technique of Pahari Painting
4. J.C. Harle Indian Miniatures" (The British Museum Collection)

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FACULTY OF ARTS, DEPARTMENT OF DRAWING AND PAINTING

1	Introduction: This course is based on the Theory paper DPM 403: HISTORY OF INDIAN PAINTING -III. This course explores the history and development of the rich heritage of Modern Indian Art focusing on its stylistic characteristics and cultural significance. Through seminars and group discussions, students will engage with various aspects of Modern Indian Art.
2	Course Objectives: 1: To familiarize the students with the history and evolution of the rich heritage of Modern Indian Art. 2: To provide knowledge of the National political, social and religious contexts for the use of Art. 3: To enable the students to identify the diversity in the art works of famous Indian Modern Artists. 4: To develop critical thinking and analytical skills through discussions and debates on selected topics related to Modern Indian Art. 5: To foster effective communication and presentation skills through seminar presentations and group discussions.
3	Learning Outcomes: After completion of the course, students will be able to: CO1 Develop the understanding of the history and evolution of the rich heritage of Modern Indian Art. CO2 Comprehend the knowledge of the National political, social and religious contexts for the use of Art. CO3 Recognize and identify the diversity in the art works of famous Indian Modern Artists. CO4 Critically analyse the importance and contribution of famous Indian Modern Artists and their works on the basis of their stylistic features and other characteristics. CO5 Engage in informed discussions and debates about Modern Indian Art, demonstrating critical thinking and analytical skills through effective communication and presentation skills.

4	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	Unit-I: Company School and Raja Ravi Verma.	02 pds	Understand the historical facts, identify and analyse different stylistic features of famous art works.
	<ul style="list-style-type: none"> • Historical Perspective • Development of style • Salient stylistic features • Important artists of the times • Life-sketch • Famous art works and their critical analysis 		
	Unit – II: Bengal School of Art- Abanindranath Tagore, Nandalal Bose, D.P. Roy Choudhury, Kshitindranath Mazumdar, K. Venkatappa, A.K. Haldar.	03 pds	Understand the historical facts, identify and analyse the art works of important artists on the basis of their individual style.
	<ul style="list-style-type: none"> • Historical Perspective • Development of style • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis 		
	Unit – III: Modern trend's Individual Artists: Jamini Roy, Gaganendranath Tagore, Rabindranath Tagore, Amrita Sher-Gil, Benode Behari Mukherjee, Ramkinker Baij.	02 pds	Understand the historical facts, identify and analyse the art works of important artists on the basis of their individual style.
	<ul style="list-style-type: none"> • Historical Perspective • Development of style • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis 		
	Unit – IV: Calcutta Artists Group (CAG)- Paritosh Sen, Gopal Ghosh, Progressive Artists Group (PAG)- K.H. Ara, F.N. Souza, M.F. Husain, H.A. Gade, S.H. Raza, S.K. Bakre, K.K. Hebbar, N.S. Bendre.	04 pds	Understand the historical facts, identify and analyse the art works of important artists on the basis of their individual style.
	<ul style="list-style-type: none"> • Historical Perspective • Development of style • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis 		
	Unit – V: Delhi Artists-Sailoz Mukherjee, K.S. Kulkarni, B.C. Sanyal, Ram Kumar, Madras Artist- K.C.S. Panikkar.	02 pds	Understand the historical facts, identify and analyse the art works of important artists on the basis of their individual style.
	<ul style="list-style-type: none"> • Contemporary Perspective • Development of style • Salient stylistic features • Important artists of the times 		

	<ul style="list-style-type: none"> Life-sketch of artists Famous art works and their critical analysis 			
5	TEXTBOOKS	AUTHOR(s)	EDITION, YEAR, PUBLISHER	PLACE
1	Bhartiya Chitrakala ka Itihas (Pragaitihasik kal se Bengal School tak)	Rakesh Goswami	1, 2022, Goswami Publication	Prayagraj
2	Bhartiya Chitrakala evam Murtikala ka Itihas	Dr. Rita Pratap	1, 2021, Rajasthan Hindi Granth Akadami	Jaipur
3	Bhartiya Chitrakala ka Itihas	Avinash Bahadur Verma, Anil Verma, Sangeeta Verma	12th, Prakash Book Depot	Bareilly
4	Adhunik Bhartiya Chitrakala ke Aadhar Stambh	Prem Chandra Goswami	2015, Rajasthan Hindi Granth Akadami	Jaipur
5	Indian Painting	Percy Brown	2023, Creative Media Partners, LLC	
6	Indian Contemporary Painting	Neville Tuli	1998, Abrams, Inc.	U.S.A.
7	Abnindranath Tagore and the Art of His Times	Jaya Appasamy	1968, Lalit Kala Akademi	New Delhi

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DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS

Program Name- B.A.,(BACHELOR OF ARTS) THIRD YEAR- V SEMESTER			
Status of Course & Credit: Major Course 5th semester (4 credits)			
Course Number & Title: DPM-501 DESIGN FOR MURAL (PRACTICAL)			
Lectures/ Week: of 55 mts. Each. [Week 13 per semester]: 6 per week			
Total Lectures / Semester: 78/ semester			
1	<p>Introduction</p> <p>The Design for Mural (Practical) course focuses on the development of creative compositions for murals, emphasizing the use of geometrical forms and their relationship with nature. Students will explore the art of designing large-scale works for public or private spaces, learning how to integrate thematic concepts into mural compositions. The course combines technical skills in mural design with creative exploration, encouraging students to develop both figurative and non-figurative designs based on specific themes.</p>		
2.	<p>Course Objectives:</p> <ol style="list-style-type: none"> The objectives of this course are to provide an understanding of the foundational skills of Mural by learning to use mixed media material to create visual work. Students apply knowledge to actual situations. To develop a deep understanding of how to incorporate geometric shapes into mural compositions. To explore how geometric forms can be used symbolically or structurally in relation to nature. To develop advanced skills in creating visually engaging compositions for large surfaces. To experiment with different mediums, techniques, and tools commonly used in mural creation. 		
3.	<p>Learning Outcomes:</p> <ol style="list-style-type: none"> Students able to produce their own work by using those skills. The student can design and create new idea with available materials. Students will possess the skills to translate abstract concepts into meaningful and engaging large-scale works. They will demonstrate an understanding of how nature can influence color schemes, forms, and thematic expression in mural art. They will be able to select appropriate materials, techniques, and tools for mural-making, considering the surface, location, and environmental factors. 		
4.	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	UNIT-1		
	DESIGN BASED ON GEOMETRICAL FORMS WITH A SIGNIFICANT RELATION WITH NATURE.	17 pds	
	<ul style="list-style-type: none"> Fundamentals of Mural Art, sketch basic 		Students will recall and name geometric forms (e.g.,

	<p>geometric patterns inspired by natural elements.</p> <ul style="list-style-type: none"> • Techniques for observing and drawing natural forms (plants, trees, water, etc.). • Exploring organic forms (waves, leaves, vines, etc.) and translating them into geometric compositions. • Develop a composition combining organic and geometric forms based on a natural theme 		circles, triangles, spirals) and recognize patterns in nature (e.g., symmetry in flowers, branching in trees)
	UNIT-2		
	DESIGN BASED ON GEOMETRICAL FORMS WITH A SIGNIFICANT RELATION WITH NATURE.	17 pds	
	<ul style="list-style-type: none"> • Understanding scale, balance, and proportion in mural design. • The role of color in enhancing mood, theme, and nature-inspired murals. • Harmonizing color with geometric and natural forms. • Develop a color scheme for a nature-based geometric mural. 		Students will experiment with combining basic geometric shapes with natural forms in initial design drafts.
	UNIT-3		
	CREATIVE COMPOSITION BASED ON A THEME (FIGURATIVE/NON-FIGURATIVE).	17 pds	
	<ul style="list-style-type: none"> • Exploration of themes in mural art: social, political, personal, and environmental themes. • Figuration and abstraction • Sketching figurative elements for murals (people, animals, objects). • Principles of composition in non-figurative murals: balance, rhythm, and harmony. • Using color, shape, and texture to evoke emotional or conceptual responses. 		Students will analyze how artists use color, form, and texture to enhance a theme in both figurative and non-figurative art.
	UNIT-4		
	CREATIVE COMPOSITION BASED ON A THEME (FIGURATIVE/NON-FIGURATIVE).	17 pds	
	<ul style="list-style-type: none"> • The role of color in reinforcing theme and mood. • How to use color effectively in large compositions. • Introduction to mural-making materials, acrylics, oils, and mixed media. • Tools and techniques for mural execution: stencils, and projection. • Techniques for transferring designs: grid method, projection, and freehand. 		<i>Design and produce</i> an original, thematic composition in either a figurative or non-figurative style, demonstrating creative thinking and technical skill.
	UNIT-5		
	PRACTICE FILE	10 pds	
	<ul style="list-style-type: none"> • Regular exercises focused on sketching, thematic development, and experimentation with figurative and non-figurative approaches. 		Students will create diverse works that express a specific theme and mood through a variety of formats and sizes

Recommended Reading:

1. Mural Painting and How It Is Done, Allyn Cox.
2. Mural Masters: A Comprehensive Guide to Mural Techniques and Styles , Pascal Amieva.
3. The Art of Composition: A Simple Application of Dynamic Symmetry b, Michel Jacobs, [Doubleday](#),1926.

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**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- B.A (BACHELOR OF ARTS) THIRD YEAR –V SEMESTER)		
Course No.: DPM502, Course Title: GRAPHICS – PRINT MAKING I (PRACTICAL)		
Class: B.A., Status of Course: MAJOR COURSE, Approved since session: 2021-22 Total Credits:5, Periods(55 mts. each)/week:6 (L-0+T-0+P/S-6), Min.pds./sem.:78		
Introduction: Basicprinting techniques using print size A4, leaves, Birds, Flowers etc. Size of sheet: A4.		
<p>OBJECTIVE- The student will be able to:</p> <ol style="list-style-type: none"> 1. To familiarize the students to the skills of making Print making techniques. 2. To acquaint the students to anatomical details of human face, as well as the study to tonal variation and contours in print making. 3. To familiarize the students to the skill of Drawing Portrait, life study, landscape, animal drawing anything else. 4. To acquaint the students with Print making details of different way, as well as the study of tonal variations. 5. The aim of this program is to further develop the skills and to shape the personality of the student, where in creative freedom co-exists with known practical requirement. Personal growth will be based on research in various methods and styles of print making and related technology. 		
<p>OUTCOME- The student will be able to:</p> <ol style="list-style-type: none"> 1. To enable the students to sketch portraits, landscape from life as well as create (light and shade) through pencil. 2. A student is trained in the skill of original and creative expression. Similarly, in this Course in Printmaking it is aimed to gradually develop proficiency in originality and creative expression and understanding of the pictorial concepts and symbolism; their perceptual and expressive awareness thus exposing them maximum opportunities for advancement. 3. The Course is devised with a conviction that technical competence provided the most satisfactory foundation for creative expression. However, fully realizing that the mastery of technique is a means and not an end, the aim is to enhance each student’s potential as a creative artist through the use of printmaking. 4. Implement the fundamentals of the Graphic process which involves thinking, perceiving, analyzing, Drawing, symbolizing then understand the print process. 5. The experience from study of B.A should have honed the capability of the student to communicate through various medium and technology. 		
UNIT NO	Period Number of Lectures	Bloom’s Taxonomy Learning Outcomes
Unit 1- Work 1	13 period	Students will first make a Free Theme Drawing in their work and then Print
Unit 2- Work 2	10 period	Students will first make a portrait in their work and then Print
Unit 3- Work 3	13 period	Students will first make a folk art in their work and then Print
Unit 4- Sketching Work	13 period	Will make the drawing on a 4 size drawing sheet.
Unit 5- Practice Work	16 period	Will make the drawing on a 4 size drawing sheet.

NOTE: (a) SIZE: A3 size Drawing Sheet, (b) MEDIUM: Printing Ink
(c) DURATION FOR END SEMESTER EXAM: 10 Hours in 4 sittings in two days.
Each final wok will have at least 8 comprehensive works/layouts with it.

NOTE:

(a) SIZE: A3 size Drawing Sheet.
(b) MEDIUM: Printing Ink.
(c) DURATION FOR END SEMESTER EXAM: 10 Hours in 4 sittings in two days.
Each final wok will have at least 8 comprehensive works/layouts with it

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**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- B.A. (BACHELOR OF ARTS)	
Status of Course: MAJOR COURSE Credit: 4.0	
Course Number: DPM 503 Title: COMPOSITION I (PRACTICAL)	
Lectures/ Week: 06 of 55 mts. Each. [Week 13 per semester]: L-0+T-0+P-6+S-0	
Total Lectures / Semester: 78	
1	<p>Introduction: The Composition course aims to provide training in the practice skills for original and creative visual expression. This course focuses on developing skills in painting composition, exploring principles of art and applying techniques to create visually appealing and meaningful artworks.</p>
2	<p>CourseObjectives:</p> <ol style="list-style-type: none"> 1: To provide training in the practice skills for original and creative visual expression. 2: To enhance the observational skills for rendering a complex image from realistic drawing. 3: To enable the students to create complex compositions on different Traditional, Social and Contemporary themes. 4: To make the students demonstrate proficiency in painting mediums e.g. Water Colours, Tempera and Oil Colours.

	5: To enhance the creative expression power of the students.		
3	Learning Outcomes: After completion of the course, students will be able to: CO1 Develop the practice skills for original and creative visual expression. CO2 Enhance their observational skills for rendering a complex image from realistic drawing. CO3 Create complex compositions on different Traditional, Social and Contemporary themes. CO4 Demonstrate proficiency in painting mediums e.g. Water Colours, Tempera and Oil Colours. CO5 Demonstrate their enhanced creative expression power.		
4	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	Unit-I: Composition based on Traditional theme	18pds	Demonstrate technical skills, composition principles and basic painting techniques.
	<ul style="list-style-type: none"> • Sketching work for Work - 1 • Layouts preparation • Different Colour scheming • Final Work 		
	Unit-II: Composition based on Social theme	18pds	Apply colour theory to create harmonious composition.
	<ul style="list-style-type: none"> • Sketching work for Work - 2 • Layouts preparation • Different Colour scheming • Final Work 		
	Unit-III: Composition based on Contemporary theme	18pds	Design and execute original paintings experimenting with techniques.
	<ul style="list-style-type: none"> • Sketching work for Work - 3 • Layouts preparation • Different Colour scheming • Final Work 		
	Unit-IV: Practice File - 1	12pds	Critique own work and evaluate the composition
	<ul style="list-style-type: none"> • Sketching work • Exercises based on creative compositions using different Traditional, Social and Contemporary themes. 		
	Unit-V: Practice File – 2 & 3	12pds	Assess the effectiveness of colour choices in conveying emotion and develop personal artistic style.
	<ul style="list-style-type: none"> • Sketching work • Layouts preparation • Different Colour scheming • Exercises based on creative compositions using different Traditional, Social and Contemporary themes. 		

NOTE:

(a) SIZE: A2 size Drawing Sheet

(b) MEDIUM: Water Colours, Tempera and Oil Colours.

(c) DURATION FOR END SEMESTER EXAM: 10 Hours in 4 sittings in two days.

Each final work will have at least 8 comprehensive works/layouts with it.

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**DEPARTMENT OF DRAWING AND PAINTING
 FACULTY OF ARTS**

Program Name- B.A., (BACHELOR OF ARTS) THIRD YEAR – V SEMESTER
Course No.: DPM504, Course Title: PORTRAIT PAINTING- I (PRACTICAL)
Class: B.A., Status of Course: MAJOR COURSE, Approved since session: 2021-22 Total Credits:4, Periods(55 mts. each)/week:6(L-0+T-0+P/S-6), Min.pds./sem.:78
Introduction: This Course in Painting is to provide training in the practice skills for original and creative visual expression. this the Course one would seek to cultivate in the candidates their personal aesthetic growth and professional responsibility at large. In this course students will gain confidence in handling of oil medium by creating colours variation & variety in their portrait study. Students are encouraged to create likeness in a portrait study.

OBJECTIVE- The student will be able to:

1. To familiarize the students to the skill of Drawing Portrait.
2. To acquaint the students to anatomical details of human face, as well as the study to tonal variation and contours in portraits.
3. To acquaint the students the various techniques and styles of oil portraits.
4. To familiarize the students to create portraits in oil & creative working, student will develop a concept for a body of work.
5. The Curriculum is planned to further enhance the skills of the student while encouraging personal growth based on research in various styles of portrait painting and the related technology.

OUTCOME- The student will be able to:

1. Students will gain command on the handling in oil medium and will demonstrate knowledge of different tools, material & techniques for making oil paintings.
2. To enable the students to sketch portraits, landscape from life as well as create (light and shade) through pencil and charcoal shading.
3. To enable the students to analyse the techniques and styles of oil portraits in order to create their individual style of making oil portraits.
4. To enable the students to analyze and develop the skills that will be utilized for preparing Portrait Sketching layouts.
5. Implement the fundamentals of the Drawing process which involves thinking, perceiving, analyzing, symbolizing and abstraction.

UNIT NO	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
Unit 1- Work 1	13 period	Abstraction, using reality as a basis of design based painting, distortion and simplification will encouraged.
Unit 2- Work 2	10 period	Abstraction, mixing of medium, stylization, using reality as a basis of design based painting, employing cubic form, distortion and simplification will encouraged.
Unit 3- Work 3	13 period	Final critiques and class discussions to develop individual artistic vocabulary and approach.
Unit 4- Sketching Work	13 period	Use observation skill to Portrait drawing accurately and evaluate the balance and proportion in a drawing.
Unit 5- Practice Work	16 period	Use observation skill to Portrait drawing accurately and evaluate the balance and proportion in a composition.

(b) MEDIUM: Either Oil or Water colour

(c) DURATION FOR END SEMESTER EXAM: 10 Hours in 4 sittings in two days.

Each final work will have at least 8 comprehensive works/layouts with it

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**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- B.A.,(BACHELOR OF ARTS) THIRD YEAR- V SEMESTER	
Status of Course: MAJOR THEORY COURSE Credit: 4.0	
Course Number: DPM 505 Title: HISTORY OF EUROPEAN PAINTING I	
Lectures/ Week: 04 of 55 mts. Each. [Week 13 per semester]: L-4+T-0+P-0+S-0	
Total Lectures / Semester: 52	
1	Introduction: This paper aims to introduce the students to the history and development of European Visual Art from pre-historic times to approximately 1250 A.D. (Gothic Art).
2	Course Objectives: 1: To introduce the students to the history and development of European Visual Art from pre-historic times to approximately 1250 A.D. (Gothic Art). 2: To make the students understand the development, role and functions of the Visual Art in the period covered in the course. 3: To familiarize the students with European classical art expression and its greatest achievements. 4: To provide knowledge of the historical, political, social, cultural and religious contexts for the use of Art. 5: To make the students analyse various art works of different periods on the basis of their salient features.
3	Learning Outcomes: After completion of the course, students will be able to:
CO1	Develop the understanding of the history and development of European Visual Art from pre-historic times to approximately 1250 A.D. (Gothic Art).
CO2	Understand the development, role and functions of European Visual Art.
CO3	Understand the European classical art expression and its greatest achievements.

CO4 CO5	Comprehend the knowledge of different historical, political, social, cultural and religious contexts for the use of Art. Analyse various art works of different periods on the basis of their stylistic features and other characteristics.		
4	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	Unit – I: Pre-historic Painting & Paintings of Important Caves	10 pds	Understand the background, identify, analyse and evaluate the Pre-historic Painting.
	Franco-Cantabrian Rock Art, Altamira, Lascaux, El Castillo, Niaux, Font-de-Gaume, Les Combarelles, Cave of the Trois-Freres, Neo-lithic Painting, Characteristic features.		
	Unit – II: Egypt: Art at the beginning of Dynastic Period - Old Kingdom, Middle Kingdom, New Kingdom	08 pds	Understand the historical facts, identify, analyse and evaluate the Egyptian Art.
	<ul style="list-style-type: none"> • Historical Perspective • Development of various art forms • Salient characteristics 		
	Unit – III: Classical Art (Painting) Greek and Roman Art	12 pds	Understand the historical facts, identify, analyse and evaluate the Classical Art.
	<ul style="list-style-type: none"> • Historical Perspective • Greek Architecture and Sculptures • Important Greek Sculptors • Greek Vase Painting and famous painters • Salient characteristics of Greek art • Roman Art and its various forms • Characteristic features of Roman art 		
	Unit – IV: Early Christian and Byzantine Painting	12 pds	Understand the historical facts, identify, analyse and evaluate the Early Christian and Byzantine Art.
	<ul style="list-style-type: none"> • Historical Perspective • Political, social, cultural and religious contexts of the period • Various art forms – Architecture, Painting and Sculpture • Salient characteristics 		
	Unit – V: Romanesque and Gothic Painting	10 pds	Understand the historical facts, identify, analyse and evaluate the Romanesque and Gothic Art.
	<ul style="list-style-type: none"> • Historical Perspective • Political, social, cultural and religious contexts of the period • Various art forms – Architecture, Painting and Sculpture • Salient characteristics 		

S.R no.	TEXTBOOKS	AUTHOR(s)	EDITION, YEAR, PUBLISHER	PLACE
1	Pashchim ki Kala	G.K. Agarwal	2019, Sanjay Publication	
2	The Picture History of Painting	H.W. Janson & Dora Jane Janson		
3	Landmarks of the World's Art	Paul Hamlyn		
4	Yuropiya Chitrakala ka Itihas	R.V. Sakhalkar	2021, Rajasthan Hindi Granth Academy	Jaipur
5	The History of Western Art	Sandhya Ketkar	2017, Jyotsna Prakashan	New Delhi

Recommended Reading:

4. Mural Painting and How It Is Done by Allyn Cox.
5. Mural Masters: A Comprehensive Guide to Mural Techniques and Styles by Pascal Amieva.
6. The Art of Composition: A Simple Application of Dynamic Symmetry by Michel Jacobs.

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DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS

Program Name- B.A.,(BACHELOR OF ARTS)THIRD YEAR-V SEMESTER
Status of Course: AECC (SGD) Credit: 1.0
Course Number: DPM 506 Title: SEMINAR & GROUP DISCUSSION

1	Introduction: This course is based on the Theory paper DPM 505: HISTORY OF EUROPEAN PAINTING I. This paper aims to introduce the students to the history and development of European Visual Art from pre-historic times to approximately 1250 A.D. (Gothic Art). Through seminars and group discussions, students will engage with various aspects of European Visual Art.			
2	Course Objectives: 1: To introduce the students to the history and development of European Visual Art from pre-historic times to approximately 1250 A.D. (Gothic Art). 2: To familiarize the students with European classical art expression and its greatest achievements. 3: To provide knowledge of the historical, political, social, cultural and religious contexts for the use of Art. 4: To develop critical thinking and analytical skills through discussions and debates on selected topics related to European Visual Art. 5: To foster effective communication and presentation skills through seminar presentations and group discussions.			
3	Learning Outcomes: After completion of the course, students will be able to:			
CO1	Develop the understanding of the history and development of European Visual Art from pre-historic times to approximately 1250 A.D. (Gothic Art).			
CO2	Understand the European classical art expression and its greatest achievements.			
CO3	Comprehend the knowledge of different historical, political, social, cultural and religious contexts for the use of Art.			
CO4	Analyse various art works of different periods on the basis of their stylistic features and other characteristics.			
CO5	Engage in informed discussions and debates about European Visual Art, demonstrating critical thinking and analytical skills through effective communication and presentation skills.			
4	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome	
	Unit-I: Pre-historic Painting & Paintings of Important Caves	2 pds	Understand the background, identify, analyse and evaluate the Pre-historic Painting.	
	Franco-Cantabrian Rack Art, Altamira, Lascaux, El Castillo, Niaux, Font-de-Gaume, Les Combarelles, Cave of the Trois-Freres, Neo-lithic Painting, Characteristic features.			
	Unit – II: Egypt: Art at the beginning of Dynastic Period - Old Kingdom, Middle Kingdom, New Kingdom	2 pds	Understand the historical facts, identify, analyse and evaluate the Egyptian Art.	
	<ul style="list-style-type: none"> Historical Perspective Development of various art forms Salient characteristics 			
	Unit – III: Classical Art (Painting) Greek and Roman Art	3 pds	Understand the historical facts, identify, analyse and evaluate the Classical Art.	
	<ul style="list-style-type: none"> Historical Perspective Greek Architecture and Sculptures Important Greek Sculptors Greek Vase Painting and famous painters Salient characteristics of Greek art Roman Art and its various forms Characteristic features of Roman art 			
	Unit – IV: Early Christian and Byzantine Painting	3 pds	Understand the historical facts, identify, analyse and evaluate the Early Christian and Byzantine Art.	
	<ul style="list-style-type: none"> Historical Perspective Political, social, cultural and religious contexts of the period Various art forms – Architecture, Painting and Sculpture Salient characteristics 			
	Unit – V: Romanesque and Gothic Painting	3 pds	Understand the historical facts, identify, analyse and evaluate the Romanesque and Gothic Art.	
	<ul style="list-style-type: none"> Historical Perspective Political, social, cultural and religious contexts of the period Various art forms – Architecture, Painting and Sculpture Salient characteristics 			
5	TEXTBOOKS	AUTHOR(s)	EDITION, YEAR, PUBLISHER	PLACE
1	Pashchim ki Kala	G.K. Agarwal	2019, Sanjay Publication	
2	The Picture History of Painting	H.W. Janson & Dora Jane Janson		
3	Landmarks of the World's Art	Paul Hamlyn		
4	Yuropiya Chitrakala ka Itihas	R.V. Sakhalkar	2021, Rajasthan Hindi Granth Academy	Jaipur
5	The History of Western Art	Sandhya Ketkar	2017, Jyotsna Prakashan	New Delhi

**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- B.A.,(BACHELOR OF ARTS)THIRD YEAR-VI SEMESTER			
Status of Course & Credit: Major Course 6th semester (4 credits)			
Course Number & Title: DPM-601 DESIGN FOR MURAL (PRACTICAL)			
Lectures/ Week: of 55 mts. Each. [Week 13 per semester]: 6 per week			
Total Lectures / Semester: 78/ semester			
1	<p>Introduction- The Design for Mural (Practical) course focuses on the development of creative compositions for murals, emphasizing the use of geometrical forms and their relationship with nature. Students will explore the art of designing large-scale works for public or private spaces, learning how to integrate thematic concepts into mural compositions. The course combines technical skills in mural design with creative exploration, encouraging students to develop both figurative and non-figurative designs based on specific themes.</p>		
2.	<p>Course Objectives:</p> <ol style="list-style-type: none"> 1. The objectives of this course are to provide an understanding of the foundational skills of Mural by learning to use mixed media material to create visual work. Students apply knowledge to actual situations. 2. To develop a deep understanding of how to incorporate geometric shapes into mural compositions. 3. To explore how geometric forms can be used symbolically or structurally in relation to nature. 4. To develop advanced skills in creating visually engaging compositions for large surfaces. 5. To experiment with different mediums, techniques, and tools commonly used in mural creation. 		
3.	<p>Learning Outcomes:</p> <ol style="list-style-type: none"> 1. Students able to produce their own work by using those skills. 2. The student can design and create new idea with available materials. 3. Students will possess the skills to translate abstract concepts into meaningful and engaging large-scale works. 4. They will demonstrate an understanding of how nature can influence color schemes, forms, and thematic expression in mural art. 5. They will be able to select appropriate materials, techniques, and tools for mural-making, considering the surface, location, and environmental factors. 		
4.	Course Contents	Period Number of Lectures	Bloom's Taxonomy Learning outcome
	UNIT-1		
	DESIGN BASED ON GEOMETRICAL FORMS WITH A SIGNIFICANT RELATION WITH NATURE.	17 pds	
	<ul style="list-style-type: none"> • Fundamentals of Mural Art, sketch basic geometric patterns inspired by natural elements. • Techniques for observing and drawing natural forms (plants, trees, water, etc.). • Exploring organic forms (waves, leaves, vines, etc.) and translating them into geometric compositions. • Develop a composition combining organic and geometric forms based on a natural theme. 		<i>Compare and contrast various geometric design.</i>
	UNIT-2		
	DESIGN BASED ON GEOMETRICAL FORMS WITH A SIGNIFICANT RELATION WITH NATURE.	17 pds	
	<ul style="list-style-type: none"> • Understanding scale, balance, and proportion in mural design. • The role of color in enhancing mood, theme, and nature-inspired murals. • Harmonizing color with geometric and natural forms. • Develop a color scheme for a nature-based geometric mural. 		Students will evaluate different ways geometric shapes can be aligned with natural forms .
	UNIT-3		
	CREATIVE COMPOSITION BASED ON A THEME	17 pds	

	(FIGURATIVE/NON-FIGURATIVE).		
	<ul style="list-style-type: none"> • Exploration of themes in mural art: social, political, personal, and environmental themes. • Figuration and abstraction • Sketching figurative elements for murals (people, animals, objects). • Principles of composition in non-figurative murals: balance, rhythm, and harmony. • Using color, shape, and texture to evoke emotional or conceptual responses 		Students will explain how a single theme can be expressed differently in figurative versus non-figurative compositions
	UNIT-4		
	CREATIVE COMPOSITION BASED ON A THEME (FIGURATIVE/NON-FIGURATIVE).	17 pds	
	<ul style="list-style-type: none"> • The role of color in reinforcing theme and mood. • How to use color effectively in large compositions. • Introduction to mural-making materials, acrylics, oils, and mixed media. • Tools and techniques for mural execution: brushes, rollers, stencils, and projection. • Techniques for transferring designs: grid method, projection, and freehand. 		Students will create diverse works that express a specific theme and mood through a variety of formats and sizes
	UNIT-5		
	PRACTICE FILE	10 pds	
	<ul style="list-style-type: none"> • Regular exercises focused on sketching, thematic development, and experimentation with figurative and non-figurative approaches. 		Students will create diverse works that express a specific theme and mood through a variety of formats and sizes

Recommended Reading:

1. Mural Painting and How It Is Done by Allyn Cox.
2. Mural Masters: A Comprehensive Guide to Mural Techniques and Styles by Pascal Amieva.
3. The Art of Composition: A Simple Application of Dynamic Symmetry by Michel Jacobs.

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DEPARTMENT OF DRAWING AND PAINTING FACULTY OF ARTS

Program Name- B.A (BACHELOR OF ARTS) THIRD YEAR – VI SEMESTER
Course No.: DPM602, Course Title: GRAPHICS-PRINT MAKING II (PR)
Class: B.A., Status of Course: MAJOR COURSE, Approved since session: 2021-22 Total Credits:4, Periods(55 mts. each)/week:6(L-0+T-0+P/S-6), Min.pds./sem.78
Introduction:Basic to advance printing techniques using print size A4/A3, Object Drawing, Landscape, etc. Size of sheet: A3.
<p>OBJECTIVE- The student will be able to:</p> <ol style="list-style-type: none"> 1. To familiarize the students to the skills of making Print making techniques. 2. To acquaint the students to anatomical details of human face, as well as the study to tonal variation and contours in print making. 3. To familiarize the students to the skill of Drawing Portrait, life study, landscape, animal drawing anything else. 4. To acquaint the students with Print making details of different way, aswell as the study of tonal variations. 5. The aim of this program is to further develop the skills and to shape the personality of the student, where in creative freedom co-exists with known practical requirement. Personal growth will be based on research in various methods and styles of print making and related technology.
<p>OUTCOME- The student will be able to:</p> <ol style="list-style-type: none"> 1. To enable the students to sketch portraits, landscape from life as well as create (light and shade) through pencil. 2. A student is trained in the skill of original and creative expression. Similarly, in this Course in Printmaking it is aimed to gradually develop proficiency in originality and creative expression and understanding of the pictorial concepts and symbolism; their perceptual and expressive awareness thus exposing them maximum opportunities for advancement. 3. The Course is devised with a conviction that technical competence provided the most satisfactory foundation for creative expression. However, fully realizing that the mastery of technique is a means and not an end, the aim is to enhance each student's potential as a creative

artist through the use of printmaking.

4. Implement the fundamentals of the Graphic process which involves thinking, perceiving, analyzing, Drawing, symbolizing then understand the print process.

5. The experience from study of B.A should have honed the capability of the student to communicate through various medium and technology.

UNIT NO	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
Unit 1- Work 1	13 period	Students will first make a Free Theme Drawing in their work and then Print
Unit 2- Work 2	10 period	Students will first make a outdoor landscape in their work and then Print
Unit 3- Work 3	13 period	Students will first make a abstract composition (human figure) in their work and then Print
Unit 4- Sketching Work	13 period	Will make the drawing on A4 size drawing sheet.
Unit 5- Practice Work	16 period	Will make the drawing on A4 size drawing sheet.

NOTE: (a) SIZE: A3 size Drawing Sheet, (b) MEDIUM: Printing Ink

(c) DURATION FOR END SEMESTER EXAM: 10 Hours in 4 sittings in two days.

Each final wok will have at least 8 comprehensive works/layouts with it.

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DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS

Program Name- B.A.,(BACHELOR OF ARTS) THIRD YEAR-VI SEMESTER			
Status of Course: MAJOR COURSE Credit: 4.0			
Course Number: DPM 603 Title: COMPOSITION II (PRACTICAL)			
Lectures/ Week: 06 of 55 mts. Each. [Week 13 per semester]: L-0+T-0+P-6+S-0			
Total Lectures / Semester: 78			
1	Introduction: The Composition course aims to provide training in the practice skills for original and creative visual expression. This course focuses on developing skills in painting composition, exploring principles of art and applying techniques to create visually appealing and meaningful artworks.		
2	Course Objectives: 1: To provide training in the practice skills for original and creative visual expression. 2: To enhance the observational skills for rendering a complex image from realistic drawing. 3: To enable the students to create complex compositions on different Traditional, Social and Contemporary themes. 4: To make the students demonstrate proficiency in painting mediums e.g. Water Colours, Tempera and Oil Colours. 5: To enhance the creative expression power of the students.		
3	Learning Outcomes: After completion of the course, students will be able to: CO1 Develop the practice skills for original and creative visual expression. CO2 Enhance their observational skills for rendering a complex image from realistic drawing. CO3 Create complex compositions on different Traditional, Social and Contemporary themes. CO4 Demonstrate proficiency in painting mediums e.g. Water Colours, Tempera and Oil Colours. CO5 Demonstrate their enhanced creative expression power.		
4	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	Unit-I: Composition based on Traditional theme	18pds	Demonstrate technical skills, composition principles and basic painting techniques.
	<ul style="list-style-type: none"> • Sketching work for Work - 1 • Layouts prepration • Different Colour scheming • Final Work 		
	Unit-II: Composition based on Social theme	18pds	Apply colour theory to create harmonious composition.
	<ul style="list-style-type: none"> • Sketching work for Work - 2 • Layouts prepration • Different Colour scheming • Final Work 		
	Unit-III: Composition based on Contemporary theme	18pds	Design and execute original paintings experimenting with techniques.
	<ul style="list-style-type: none"> • Sketching work for Work - 3 • Layouts prepration • Different Colour scheming • Final Work 		
	Unit-IV: Practice File - 1	12pds	Critique own work and evaluate the composition
	<ul style="list-style-type: none"> • Sketching work • Exercises based on creative compositions using different Traditional, Social and Contemporary 		

themes.		
Unit-V:Practice File – 2 & 3		
<ul style="list-style-type: none"> • Sketching work • Layouts preparation • Different Colour scheming • Exercises based on creative compositions using different Traditional, Social and Contemporary themes. 	12pds	Assess the effectiveness of colour choices in conveying emotion and develop personal artistic style.

NOTE:

- (a) SIZE: A2 size Drawing Sheet
 (b) MEDIUM: Water Colours, Tempera and Oil Colours.
 (c) DURATION FOR END SEMESTER EXAM: 10 Hours in 4 sittings in two days.

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**DEPARTMENT OF DRAWING AND PAINTING
 FACULTY OF ARTS**

Program Name- B.A., (BACHELOR OF ARTS) THIRD YEAR –VI SEMESTER		
Course No.: DPM604, Course Title: PORTRAIT PAINTING II (PRACTICAL)		
Class: B.A., Status of Course: MAJOR COURSE, Approved since session: 2021-22 Total Credits:4, Periods(55 mts. each)/week:6(L-0+T-0+P/S-9), Min.pds./sem.78		
Introduction:the purpose of this Specialization Course in Portrait Painting is develop a deep understating of creating an original and creative visual expression. this the Course one would seek to cultivate in the candidates their personal aesthetic growth and professional responsibility at large. In this course students will gain confidence in handling of oil medium by creating colours variation & variety in their portrait study. Students are encouraged to create likeness in a portrait study.		
OBJECTIVE- The student will be able to: 1. To familiarize the students to the skill of Drawing Portrait. 2. To acquaint the students to anatomical details of human face, as well as the study to tonal variation and contours in portraits. 3. To acquaint the students the various techniques and styles of oil portraits. 4. To develop proficiency in handling oil paints, including mixing colours, applying paint with various brush strokes and blending techniques. 5. learn to capture the unique characteristics and personality of a subject through facial features and expression.		
OUTCOME- The student will be able to: 1. To enable the students to sketch portraits, landscape from life as well as create (light and shade) through pencil and charcoal shading. 2. To enable the students to analyse the techniques and styles of oil portraits in order to create their individual style of making oil portraits. Gain a solid understanding of human anatomy, particularly the structure of the Head & Face. 3. Implement the fundamentals of the Drawing processwhich involves thinking, perceiving, analyzing, symbolizing. 4. Students will be able to master their observation skill and knowledge of handling oil paints, will be well equipped to create compelling and expression oil portraits. 5. Students will be able to enhance their ability to observe and accurately represent the human face its unique characteristics including its proportion, features and expression.		
UNIT NO	Period Number of Lectures	Bloom’s Taxonomy Learning Outcomes
Unit 1- Work 1	13 period	Abstraction, using reality as a basis of design based paintingand simplification will encouraged. The relevance of the scale of assessment will be considered on the basis of several studies.
Unit 2- Work 2	10 period	Abstraction, mixing of medium, stylization, using reality as a basis of design based painting, employing cubic form, distortion and simplification will encouraged. The relevance of the scale of assessment will be considered on the basis of several studies.
Unit 3- Work 3	13 period	Final critiques and class discussions to develop individual artistic vocabulary and approach.
Unit 4- Sketching Work	13 period	Use observation skill to Portrait/Life drawing accurately and evaluate the balance and proportion in a composition.
Unit 5- Practice Work	16 period	Use observation skill to Portrait/Life drawing accurately and evaluate the balance and proportion in a composition.

- NOTE: (a) SIZE: A1 size Drawing Sheet, (b) MEDIUM: Either Oil or Water colour
 (c) DURATION FOR END SEMESTER EXAM: 10 Hours in 4 sittings in two days.
 Each final wok will have atleast 8 comprehensive works/layouts with it.

**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- Bachelor of Arts (B.A.)			
Status of Course: MAJOR THEORY COURSE		Credit: 4.0	
Course Number: DPM 605, Title: HISTORY OF EUROPEAN PAINTING II			
Lectures/ Week: 04 of 55 mts. Each. [Week 13 per semester]: L-4+T-0+P-0+S-0			
Total Lectures / Semester: 52			
1	Introduction: This paper aims to introduce the students to the history and development of European Visual Art from Early Renaissance times, High Renaissance to Baroque and Rococo Art.		
2	Course Objectives: 1: To introduce the students to the history and development of European Visual Art from Early Renaissance times to Baroque and Rococo Art. 2: To make the students understand the development, role and functions of the Visual Art in the period covered in the course. 3: To familiarize the students with European High Renaissance art expression and its greatest achievements. 4: To provide knowledge of the historical, political, social, cultural and religious contexts for the use of Art. 5: To make the students analyse various art works of different periods on the basis of their salient features.		
3	Learning Outcomes: After completion of the course, students will be able to:		
CO1	Develop the understanding of the history and development of European Visual Art from pre-historic times to approximately 1250 A.D. (Gothic Art).		
CO2	Understand the development, role and functions of European Visual Art.		
CO3	Understand the European classical art expression and its greatest achievements.		
CO4	Comprehend the knowledge of different historical, political, social, cultural and religious contexts for the use of Art.		
CO5	Analyse various art works of different periods on the basis of their stylistic features and other characteristics.		
4	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	Unit – I: Early Renaissance: Sienna and Early Florentine Art-Duccio, Lorenzetti Brothers, Cimabue, Giotto, Masaccio, Botticelli, Paolo Uccello.	08pds	Understand the historical facts, identify, analyse and evaluate the art works of important artists on the basis of their individual style.
	<ul style="list-style-type: none"> • Historical Perspective • Political, social, cultural and religious contexts of the period • Development of style • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis 		
	Unit – II: High Renaissance: Florentine Art-Leonardo-da-Vinci, Michelangelo, Raphael.	11pds	Understand the historical facts, identify, analyse and evaluate the art works of important artists on the basis of their individual style.
	<ul style="list-style-type: none"> • Historical Perspective • Political, social, cultural and religious contexts of the period • Development of various art form • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis 		
	Unit – III: High Renaissance: Venetian Art- Giorgione, Titian, Tintoretto.	10pds	Understand the historical facts, identify, analyse and evaluate the art works of important artists on the basis of their individual style.
	<ul style="list-style-type: none"> • Historical Perspective • Political, social, cultural and religious contexts of the period • Development of style • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis 		
	Unit – IV: High Renaissance: Flemish Art-Peter Paul Rubens, Van Dyck Brothers. Spanish Art-El-Greco, Velasquez, Goya. Art of Holland-Rembrandt, Hals, Vermeer. Art of German-Durer, Art of British-Hogarth, Reynolds, Gainsborough, Turner, Constable.	15pds	Understand the historical facts, identify, analyse and evaluate the art works of important artists on the basis of their individual style.
	<ul style="list-style-type: none"> • Historical Perspective • Political, social, cultural and religious contexts of the period 		

	<ul style="list-style-type: none"> • Development of style • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis 			
	Unit – V:Baroque and Rococo Style	08pds	Understand the historical facts, identify, analyse and evaluate the Baroque and Rococo Art.	
	<ul style="list-style-type: none"> • Historical Perspective • Political, social, cultural and religious contexts of the period • Development of style • Various art forms – Architecture, Painting and Sculpture • Salient stylistic features • Important artists of the times • Famous art works and their critical analysis 			
5	TEXTBOOKS	AUTHOR(s)	EDITION, YEAR, PUBLISHER	PLACE
1	Pashchim ki Kala	G.K. Agarwal	2019, Sanjay Publication	
2	The Picture History of Painting	H.W. Janson & Dora Jane Janson		
3	Landmarks of the World's Art	Paul Hamlyn		
4	Yuropiya Chitrakala ka Itihas	R.V. Sakhalkar	2021, Rajasthan Hindi Granth Academy	Jaipur
5	The History of Western Art	Sandhya Ketkar	2017, Jyotsna Prakashan	New Delhi
6	Essential History of Art	Laura Payne	2000, Parragon Publishing Book	New York
7	History of Art for Young People	H.W. Janson	1975, Thames & Hudson	New York

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**DEPARTMENT OF DRAWING AND PAINTING
FACULTY OF ARTS**

Program Name- B.A.(BACHELOR OF ARTS) THIRD YEAR-VI SEMESTER	
Status of Course: AECC (SGD) Credit: 1.0	
Course Number: DPM 606, Course Title: SEMINAR & GROUP DISCUSSION	
Lectures/ Week: 01of 55 mts. Each. [Week 13 per semester]: L-0+T-0+P-0+S-1	
Total Lectures / Semester: 13	
1	Introduction: This course is based on the Theory paper DPM 605: HISTORY OF EUROPEAN PAINTING II. This paper aims to introduce the students to the history and development of European Visual Art from Early Renaissance times, High Renaissance to Baroque and Rococo Art. Through seminars and group discussions, students will engage with various aspects of European Visual Art.
2	Course Objectives: 1: To introduce the students to the history and development of European Visual Art from Early Renaissance times to Baroque and Rococo Art. 2: To familiarize the students with European High Renaissance art expression and its greatest achievements. 3: To provide knowledge of the historical, political, social, cultural and religious contexts for the use of Art. 4: To develop critical thinking and analytical skills through discussions and debates on selected topics related to European Visual Art. 5: To foster effective communication and presentation skills through seminar presentations and group discussions.

3	<p>Learning Outcomes:</p> <p>After completion of the course, students will be able to:</p> <p>CO1 Develop the understanding of the history and development of European Visual Art from pre-historic times to approximately 1250 A.D. (Gothic Art).</p> <p>CO2 Understand the European classical art expression and its greatest achievements.</p> <p>CO3 Comprehend the knowledge of different historical, political, social, cultural and religious contexts for the use of Art.</p> <p>CO4 Analyse various art works of different periods on the basis of their stylistic features and other characteristics.</p> <p>CO5 Engage in informed discussions and debates about European Visual Art, demonstrating critical thinking and analytical skills through effective communication and presentation skills.</p>		
4	<p>Course Contents</p> <p>Unit – I: Early Renaissance: Sienna and Early Florentine Art-Duccio, Lorenzetti Brothers, Cimabue, Giotto, Masaccio, Botticelli, Paolo Uccello.</p> <ul style="list-style-type: none"> • Historical Perspective • Political, social, cultural and religious contexts of the period • Development of style • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis <p>Unit – II: High Renaissance: Florentine Art-Leonardo-da-Vinci, Michelangelo, Raphael.</p> <ul style="list-style-type: none"> • Historical Perspective • Political, social, cultural and religious contexts of the period • Development of various art form • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis <p>Unit – III: High Renaissance: Venetian Art- Giorgione, Titian, Tintoretto.</p> <ul style="list-style-type: none"> • Historical Perspective • Political, social, cultural and religious contexts of the period • Development of style • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis <p>Unit – IV: High Renaissance: Flemish Art-Peter Paul Rubens, Van Dyck Brothers. Spanish Art-El-Greco, Velasquez, Goya. Art of Holland-Rembrandt, Hals, Vermeer. Art of German-Durer, Art of British-Hogarth, Reynolds, Gainsborough, Turner, Constable.</p> <ul style="list-style-type: none"> • Historical Perspective • Political, social, cultural and religious contexts of the period • Development of style • Salient stylistic features • Important artists of the times • Life-sketch of artists • Famous art works and their critical analysis <p>Unit – V: Baroque and Rococo Style</p> <ul style="list-style-type: none"> • Historical Perspective • Political, social, cultural and religious contexts of the period • Development of style • Various art forms – Architecture, Painting and Sculpture 	<p>Period Number of Lecture(s)</p> <p>2 pds</p> <p>3 pds</p> <p>2 pds</p> <p>4 pds</p> <p>02 pds</p>	<p>Bloom’s Taxonomy Learning outcome</p> <p>Understand the historical facts, identify, analyse and evaluate the art works of important artists on the basis of their individual style.</p> <p>Understand the historical facts, identify, analyse and evaluate the art works of important artists on the basis of their individual style.</p> <p>Understand the historical facts, identify, analyse and evaluate the art works of important artists on the basis of their individual style.</p> <p>Understand the historical facts, identify, analyse and evaluate the art works of important artists on the basis of their individual style.</p> <p>Understand the historical facts, identify, analyse and evaluate the Baroque and Rococo Art.</p>

	<ul style="list-style-type: none"> • Salient stylistic features • Important artists of the times • Famous art works and their critical analysis 			
5	TEXTBOOKS	AUTHOR(s)	EDITION, YEAR, PUBLISHER	PLACE
1	Pashchim ki Kala	G.K. Agarwal	2019, Sanjay Publication	
2	The Picture History of Painting	H.W. Janson & Dora Jane Janson		
3	Landmarks of the World's Art	Paul Hamlyn		
4	Yuropiya Chitrakala ka Itihas	R.V. Sakhalkar	2021, Rajasthan Hindi Granth Academy	Jaipur
5	The History of Western Art	Sandhya Ketkar	2017, Jyotsna Prakashan	New Delhi
6	Essential History of Art	Laura Payne	2000, Parragon Publishing Book	New York
7	History of Art for Young People	H.W. Janson	1975, Thames & Hudson	New York

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FACULTY- ARTS
DEPARTMENT-DRAWING AND PAINTING

Program Name- B.A.(BACHELOR OF ARTS) FOURTH YEAR- VII SEMESTER			
Status of Course & Credit: Major Course 7th semester (4 credits)			
Course Number & Title: DPM 702, BRIEF HIST. OF PTG. (CHINA & JAPAN)			
Lectures/ Week: of 55 mts. Each. [Week 13 per semester]: 4 per week			
Total Lectures / Semester: 52/ semester			
1.	INTRODUCTION: This course provides a comprehensive introduction to the historical development of painting traditions in China and Japan. Through an examination of key periods, artists, techniques, and cultural influences, students will gain insight into the aesthetic philosophies, religious contexts, and innovations that shaped the visual arts in East Asia. The course will highlight both the unique aspects of each culture's artistic heritage and the points of cross-cultural exchange between China and Japan.		
2.	Course Objectives: <ol style="list-style-type: none"> 1. Understand the major periods and styles of Chinese and Japanese painting. 2. Explore the role of philosophy, religion, and politics in shaping the artistic output. 3. Analyze key artworks, artists, and movements from both cultures. 4. Identify the materials and techniques characteristic of Chinese and Japanese painting traditions. 5. Appreciate the impact of cultural exchange on the evolution of East Asian art. 		
3.	Learning Outcomes: After completion of the course, students will be able to: <ol style="list-style-type: none"> 1. Students will have a strong foundation in the historical developments of Chinese and Japanese painting 2. Students get information about the working styles and techniques of China and Japan 3. Students will be able to visualize and analyze the significant works of painting from China and Japan 4. Understanding how these artistic traditions have both diverged and influenced one another over time. 5. Introduction to the intertwined yet distinct histories of painting in China and Japan. 		
4.	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	UNIT-1		
	EARLY BACKGROUND OF CHINESE PAINTING: BUDDHIST PAINTING IN CHINA DURING HAN DYNASTY, THREE KINGDOM & SIX DYNASTY.	12 pds	
	<ul style="list-style-type: none"> • Early Chinese Painting: Neolithic to Han Dynasty • Prehistoric painted pottery and jade carvings. • The beginnings of representational art during the Han Dynasty. • Role of Confucianism and Daoism in shaping Chinese artistic thought. • Cave wall Paintings during three Kingdome 		Understand the historical facts, identify and analyse different styles of Paintings.
	UNIT-2		
	PAINTING IN CHINA: DURING SUI, TANG, FIVE, SUNG, YUAN, MING, CHING PERIODS	10 pds	
	<ul style="list-style-type: none"> • Golden Ages of Chinese Painting: Tang to Yuan Dynasty 		Understand the historical facts, identify and analyse different styles of Paintings.

	<ul style="list-style-type: none"> • Tang Dynasty's influence on figure painting and Buddhist art. • The rise of landscape painting during the Song Dynasty and the development of ink-wash painting. • Influence of Mongol rule during the Yuan Dynasty, and its effect on literati painting. • Flourishing of literati painting and calligraphy in the Ming period. • Ching (Qing) Dynasty court painting and the influence of Western techniques. 		
	UNIT-3		
	EARLY BACKGROUND OF JAPANESE PAINTING: BUDHIST PAINTING IN JAPAN DURING ASUKA & NARA PERIODS.	10 pds	
	<ul style="list-style-type: none"> • Origins of Japanese Painting: Asuka to Nara Periods • Tomb Wall paintings during Asuka period • Early Buddhist paintings influenced by Chinese Tang art. • Development of Yamato-e, a uniquely Japanese style • narrative and native subject matters 		Understand the historical facts, identify and analyse different styles of Paintings.
	UNIT-4		
	PAINTING IN JAPAN: DURING HEIAN, KAMAKURA, MORAMACHI, MOMOYAMA, EDO PERIODS.	10pds	
	<ul style="list-style-type: none"> • The Heian, Kamakura and Muromachi Periods: Zen Influence • Zen Buddhist themes in painting during the Kamakura and Muromachi periods. • Ink-wash painting (suibokuga) and the influence of Chinese Song and Yuan styles. • Japanese Painting during the Edo Period • Rise of the ukiyo-e woodblock prints, focusing on everyday life, landscapes, and Kabuki theater. • Influence of Chinese literati painting on Japanese Nanga school. 		Understand the historical facts, identify and analyse different styles of Paintings.
	UNIT-5		
	LANDSCAPE PAINTING: SCROLLS AND SCREEN PAINTING IN CHINA & JAPAN.	10pds	
	<ul style="list-style-type: none"> • Philosophical and Cultural Roots of Chinese and Japanese landscape painting • Zen and Ink-Wash Painting • Scroll Painting (Hand scrolls and Hanging Scrolls) China and Japan: six major Narrative Hand scrolls • Screen Painting in China and Japan: folding screens with painted landscapes, birds, flowers, or court scenes • The Kano School Japanese screen painting 		Understand the historical facts, identify and analyse different styles of Paintings.

SUGGESTED READINGS:

1. CHINI CHITRAKALA: Rajendra Bajpai, Sahitya Niketan, Kanpur
2. JAPNI CHITRAKALA: Chitralkha Singh
3. JAPNI CHITRANKAN: Rajendra Bajpai, Sahitya Niketan, Kanpur
4. CHINI CHITRAKALA: Ram Kanwar
5. THE BOOK OF ART: Grolier, (1 June 1976) Grolier Enterprises.
6. JAPANESE PAINTING: Akiyama Terukazu, (1961) Published by Skira, Geneva.
7. MASTERS OF MODERN ART-Alfred H. Bars, (January 1, 1954) First published
8. THE ART OF JAPAN: Chitrakala & Prem Nath, (1998) Crest Publishing House
9. **THE ARTS OF CHINA** : Michael Sullivan, Sixth Edition, Revised, University of California Press
10. **CHINESE PAINTING STYLE: MEDIA, METHODS, AND PRINCIPLES OF FORM** : Jerome Silbergeld, July 1, 1982, University of Washington Press
11. THREE THOUSAND YEARS OF CHINESE PAINTING, [Richard Barnhart](#), October 1, 2002, Yale University Press.

Program Name- B.A.,(BACHELOR OF ARTS) FOURTH YEAR- VII SEMESTER			
Status of Course & Credit: Major Course 7th semester (8 credits)			
Course Number & Title: DPM 703, Print making – I (Practical)			
Lectures/ Week: of 55 mts. Each. [Week 13 per semester]: 12 per week			
Total Lectures / Semester: 156/ semester			
1.	INTODUCTION: This hands-on course introduces students to the traditional technique of woodcut printmaking. Students will learn the fundamentals of designing, carving, and printing woodblocks, exploring the creative possibilities of this medium.		
2.	Course Objectives: <ol style="list-style-type: none"> 1. Understand the basics of woodcut printmaking, including design, carving, and printing. 2. Develop skills in carving and printing woodblocks. 3. Experiment with different techniques and materials to achieve unique prints. 4. Create a portfolio of original woodcut prints. 5. Safety procedures and workshop etiquette. 6. Principles of composition and design for woodcut printmaking. 7. Techniques for carving woodblocks, including tools and materials. 8. Experimenting with different papers and inks. 		
3.	Learning Outcomes: After completion of the course, students will be able to: <ol style="list-style-type: none"> 1. Students will gain hands-on experience with woodcut printmaking techniques. 2. Students will develop skills in designing, carving, and printing woodblocks. 3. Students will create a portfolio of original woodcut prints showcasing their technical skills and creative expression. 4. Will also learn Principles of composition and design for woodcut printmaking. 5. Student will able to create their own creative wood cut print with artistic values. 6. They will able to select the conceptual composition from surrounding to covert them into graphic print. 		
4.	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	UNIT-1		
	Gather Materials and drawings or selection of suitable composition for this technique.	35pds	
	<ul style="list-style-type: none"> • Sketching from surrounding whether its nature or man-made things. • finalized drawing for 1st print composition. • Woodblocks: Birch or basswood are good options for beginners. • Carving tools: Gouges, chisels, and mallets are essential for carving woodblocks. • Printing ink: Choose a high-quality printing ink suitable for woodcut printmaking. • Paper: Select a paper suitable for printmaking, such as cotton rag or watercolor paper. • Brayer or roller: For applying ink to the woodblock. • Printing press or baren: For transferring the image from the woodblock to paper. 		Principles of composition and design for woodcut printmaking.
	UNIT-2		
	Learn Basic Techniques of wood cut, preparation of wood board for carving.	35 pds	
	<ul style="list-style-type: none"> • Designing: Sketch out your design on paper before transferring it to the woodblock. • Tracing of design on wooden board according to size. • Carving: Learn basic carving techniques, such as cutting lines, shapes, and textures. • Inking: Understand how to apply ink to the woodblock evenly. • Printing: Learn to print selected design onto paper using a press or baren. 		Techniques for carving woodblocks, including tools and materials. Practice carving simple designs and shapes.
	UNIT-3		
	Experiment with different techniques:different carving and printing techniques to achieve unique effects.	35 pds	
	<ul style="list-style-type: none"> • Start with simple designs: Begin with simple shapes and lines to get a feel for the medium. • Experiment with different techniques: Try out different carving and printing techniques to achieve unique effects. • Practice regularly: The more student will practice, 		printing techniques, including hand rubbing and press printing. Experimenting with different papers and inks.

	the more comfortable he'll become with the process.		
	UNIT-4		
	Introduction of other print making techniques such as Lino/Collagraphy/Dry Point/Etching/Lithography	26 pds	
	<ul style="list-style-type: none"> • fundamentals of each technique, experiment with different materials and processes. • Visual analysis of Great master's work in different techniques. • History of other print making techniques. • Final print of selected art work in different colour inks. • Mixing of colours and learning of colour palette. 		comprehensive printmaking technique covers six traditional techniques: Linocut, Woodcut, Collagraphy, Drypoint, Etching, and Lithography with great masters work.
	UNIT-5		
	Practical file	25 pds	
	<ul style="list-style-type: none"> • sketches of student's design process, carving, and printing. • Sketches of design ideas, including any preliminary drawings or studies. • Select most impressive prints and documentation to showcase skills. • Show that student understand the technical aspects of woodcut printmaking. • Showcase students creative and experimental approach to woodcut printmaking. 		Evidence of creative and experimental approach to woodcut printmaking through making

SUGGESTED READINGS:

- **Woodcut: "Step-by-Step Lessons in Designing, Cutting and Printing the Woodblock" by David L. Oravez.**
- Printmaking: A Complete Guide to Materials & Processes by Beth Grabowski and Bill Fick
- **Prints and Printmaking By Antony Griffiths**
- **The Art of Print : From Hogarth to Hockney.**
- **Printmaking Revolution by Dwight Pogue**
- **History of Art (Essential Art**

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FACULTY- ARTS
DEPARTMENT-DRAWING AND PAINTING

Program Name- B.A.,(BACHELOR OF ARTS) FOURTH YEAR-VII SEMESTER	
Status of Course & Credit: Major Course 7th semester (8 credits)	
Course Number & Title: DPM-704 MURAL WORK I (PRACTICAL)	
Lectures/ Week: of 55 mts. Each. [Week 13 per semester]: 12 per week	
Total Lectures / Semester: 156/ semester	
1	<p>Introduction</p> <p>The Design for Mural (Practical) course focuses on the development of creative compositions for murals, emphasizing the use of geometrical forms and their relationship with nature. Students will explore the art of designing large-scale works for public or private spaces, learning how to integrate thematic concepts into mural compositions. The course combines technical skills in mural design with creative exploration, encouraging students to develop both figurative and non-figurative designs based on specific themes.</p>
2.	<p>Course Objectives:</p> <ol style="list-style-type: none"> 1. The objectives of this course are to provide an understanding of the foundational skills of Mural by learning to use mixed media material to create visual work. Students apply knowledge to actual situations. 2. To develop a deep understanding of how to incorporate geometric shapes into mural compositions. 3. To explore how geometric forms can be used symbolically or structurally in relation to nature. 4. To develop advanced skills in creating visually engaging compositions for large surfaces.

	5. To experiment with different mediums, techniques, and tools commonly used in mural creation.		
3.	Learning Outcomes: <ol style="list-style-type: none"> 1. Students able to produce their own work by using those skills. 2. The student can design and create new idea with available materials. 3. Students will possess the skills to translate abstract concepts into meaningful and engaging large-scale works. 4. They will demonstrate an understanding of how nature can influence color schemes, forms, and thematic expression in mural art. 5. They will be able to select appropriate materials, techniques, and tools for mural-making, considering the surface, location, and environmental factors. 		
4.	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	UNIT-1		
	DESIGN BASED ON GEOMETRICAL FORMS WITH A SIGNIFICANT RELATION WITH NATURE.	35 pds	
	<ul style="list-style-type: none"> • Fundamentals of Mural Art, sketch basic geometric patterns inspired by natural elements. • Techniques for observing and drawing natural forms (plants, trees, water, etc.). • Exploring organic forms (waves, leaves, vines, etc.) and anslating them into geometric compositions. • Develop a composition combining organic and geometric forms based on a natural theme. 		Students will explain how certain shapes like the hexagon reflect patterns found in nature (e.g., honeycombs in bees' nests).
	UNIT-2		
	DESIGN BASED ON GEOMETRICAL FORMS WITH A SIGNIFICANT RELATION WITH NATURE.	35 pds	
	<ul style="list-style-type: none"> • Understanding scale, balance, and proportion in mural design. • The role of color in enhancing mood, theme, and nature-inspired murals. • Harmonizing color with geometric and natural forms. • Experimenting with color palettes inspired by natural landscapes and environmental elements. Develop a color scheme for a nature-based geometric mural. 		Students will critique peers' designs by discussing how successfully they reflect both structure and organic flow.
	UNIT-3		
	CREATIVE COMPOSITION BASED ON A THEME (FIGURATIVE/NON-FIGURATIVE).	35 pds	
	<ul style="list-style-type: none"> • Exploration of themes in mural art: social, political, personal, and environmental themes. • Figuration and abstraction • Sketching figurative elements for murals (people, animals, objects). • Principles of composition in non-figurative murals: balance, rhythm, and harmony. 		<i>Examine</i> various artistic techniques and <i>analyze</i> how they enhance thematic expression in both figurative and non-figurative compositions.
	UNIT-4		
	CREATIVE COMPOSITION BASED ON A THEME (FIGURATIVE/NON-FIGURATIVE).	26 pds	

	<ul style="list-style-type: none"> The role of color in reinforcing theme and mood. How to use color effectively in large compositions. Introduction to mural-making materials, acrylics, oils, and mixed media. Tools and techniques for mural execution: brushes, rollers, stencils, and projection. Techniques for transferring designs: grid method, projection, and freehand. 		<i>Explain</i> the difference between figurative and non-figurative art and discuss how themes can influence both styles.
	UNIT-5		
	PRACTICE FILE	25pds	
	<ul style="list-style-type: none"> Regular exercises focused on sketching, thematic development, and experimentation with figurative and non-figurative approaches. 		Students will create diverse works that express a specific theme and mood through a variety of formats and sizes

Recommended Readings: 1.Mural Painting and How It Is Done by Allyn Cox.

2. Mural Masters: A Comprehensive Guide to Mural Techniques and Styles by Pascal Amieva.

3.The Art of Composition: A Simple Application of Dynamic Symmetry by Michel Jacobs.

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FACULTY- ARTS
DEPARTMENT-DRAWING AND PAINTING

Program Name- B.A.,(BACHELOR OF ARTS) FOURTH YEAR- VII SEMESTER			
Status of Course: MAJOR COURSE Credit: 8.0			
Course Number: DPM 705, Title: CREATIVE PAINTING I (PRACTICAL)			
Lectures/ Week: 12 of 55 mts. Each. [Week 13 per semester]: L-0+T-0+P-12+S-0			
Total Lectures / Semester: 156			
1	Introduction: The Creative Painting course aims to provide training in the practice skills for original and creative visual expression. This course focuses on developing skills in painting creative composition, exploring principles of art and applying techniques to create visually appealing and meaningful artworks.		
2	Course Objectives: 1: To provide training in the practice skills for original and creative visual expression. 2: To enable the students to create complex compositions on different Traditional, Social and Contemporary themes. 3: To enable the students to experiment with abstract and representational art. 4: To make the students demonstrate proficiency in painting mediums e.g. Water Colours, Tempera, Oil and Acrylic Colours. 5: To enhance the creative expression power of the students.		
3	Learning Outcomes: After completion of the course, students will be able to: CO1 Develop the practice skills for original and creative visual expression. CO2 Create complex compositions on different Traditional, Social and Contemporary themes. CO3 Experiment with abstract and representational art. CO4 Demonstrate proficiency in painting mediums e.g. Water Colours, Tempera, Oil and Acrylic Colours. CO5 Demonstrate their enhanced creative expression power.		
4	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	Unit-I: Creative Painting based on Traditional theme	35pds	Demonstrate technical skills, composition principles and basic painting techniques.
	<ul style="list-style-type: none"> Sketching work for Work - 1 Layouts preparation Different Colour scheming Final Work 		
	Unit-II: Creative Painting based on Social theme	35pds	Apply colour theory to create harmonious composition.
	<ul style="list-style-type: none"> Sketching work for Work - 2 		

	<ul style="list-style-type: none"> • Layouts preparation • Different Colour scheming • Final Work 		
	Unit-III: Creative Painting based on Contemporary theme	35pds	Design and execute original paintings experimenting with techniques.
	<ul style="list-style-type: none"> • Sketching work for Work - 3 • Layouts preparation • Different Colour scheming • Final Work 		
	Unit-IV: Practice File - 1	26pds	Critique own work and evaluate the effectiveness of composition
	<ul style="list-style-type: none"> • Sketching work • Exercises based on creative compositions using different Traditional, Social and Contemporary themes. 		
	Unit-V: Practice File – 2 & 3	25pds	Assess the aesthetic appeal of own artwork and develop personal artistic style.
	<ul style="list-style-type: none"> • Sketching work • Layouts preparation • Different Colour scheming • Exercises based on creative compositions using different Traditional, Social and Contemporary themes. 		

NOTE: (a) SIZE: A1 size Drawing Sheet (b) MEDIUM: Water Colours, Tempera, Oil and Acrylic Colours.

(c) DURATION FOR END SEMESTER EXAM: 12 Hours in 4 sittings in two days., Each final work will have at least 8 comprehensive works/layouts with it.

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DEPARTMENT OF DRAWING AND PAINTING
FACULTY- ARTS

Program Name- B.A., (BACHELOR OF ARTS) FOURTH YEAR –VII SEMESTER		
Course No. DPM 706 , Course Title: Self Study Project Work-I (PRACTICAL)		
Class: B.A., Status of Course: SKILL ENHANCEMENT COURSE (NON-RESEARCH), Approved since session: 2021-22		
Total Credits:2, Periods(55 mts. each)/week:9(L-0+T-0+P/S-9), Min.pds./sem.:52		
INTRODUCTION: This self-study course is designed to enhance your skills and deepen your understanding of these two distinct yet interconnected methods of relief printing. Woodcut, one of the oldest printmaking techniques, involves carving an image into the surface of a wooden block, while wood engraving allows for more intricate details through the use of harder wood and finer tools.		
OBJECTIVES- The student will be able to:		
<ol style="list-style-type: none"> 1.To develop an in-depth understanding of the historical and cultural significance of woodcut and wood engraving techniques in printmaking. 2. To acquire technical proficiency in the tools, materials, and processes involved in traditional and contemporary woodcut and wood engraving. 3. To Learn independent research skills through the exploration of various artists, movements, and innovations associated with these printmaking methods. 4. To encourage personal expression and conceptual development by creating original prints using learned techniques. 5. To document and critically reflect on the creative process, challenges faced, and solutions developed during the self-study project. 		
OUTCOME- The student will be able to:		
<ol style="list-style-type: none"> 1. Demonstrated practical skills in preparing wood blocks, carving, inking, and printing using both woodcut and wood engraving techniques. 2. A comprehensive project report or portfolio showcasing experimental and final artworks, research findings, and personal reflections. 3. Improved ability to analyze and interpret the aesthetic, technical, and thematic aspects of historical and contemporary prints. 4. Enhanced problem-solving and decision-making skills in adapting techniques to express individual artistic intentions. 5. Confidence in presenting and articulating one's work and research outcomes in both written and visual formats. 		
UNIT NO	Period Number of Lectures	Bloom's Taxonomy Learning Outcomes
Unit 1- ☑ Historical background and evolution ☑ Comparison of woodcut vs. wood engraving	11 period	Recall and define key terms, tools, and historical developments related to woodcut and wood engraving techniques.

<input type="checkbox"/> Major artists and landmark works Unit 2- <input type="checkbox"/> Types of wood and block preparation <input type="checkbox"/> Tools used in woodcut and engraving (gouges, burins, knives, etc.) <input type="checkbox"/> Inks, papers, and printing equipment	12 period	Explain the differences between woodcut and wood engraving, including materials, tools, and printing processes.
Unit 3- <input type="checkbox"/> Design transfer methods (drawing, tracing, carbon transfer) <input type="checkbox"/> Carving techniques for relief printing and fine engraving <input type="checkbox"/> Inking, registration, and printing methods (manual)	12 period	Students will Demonstrate the ability to prepare and execute basic woodcut and wood engraving techniques
Unit 4- <input type="checkbox"/> Conceptualization and research <input type="checkbox"/> Making a series of prints or a themed work	10 period	Students will Analyze the visual and technical aspects of one's own work
Unit 5- Finishing and mounting final works <input type="checkbox"/> Writing an artist's statement and project report	10 period	Students will create a project to explain the theoretical as well as practical knowledge.

REFERENCES-

1. "Indian Art (Oxford History of Art)" by Partha Mitter-(London, U. K., Oxford University Press, 2001).
2. "Indian Art: A Concise History" by Roy C. Craver, London 2001.
3. "Indian Art: A Concise History" by B. N. Goswamy, Asian Art Museum of San Francisco, N. Y. 1986.
4. "The Art of Ancient India" by Susan Huntington.
5. "Essence of Indian Art" by B.N. Goswamy, Asian Art Museum of San Francisco, New York-1986.
6. "Indian Contemporary Painting" by Neville Tuli, New York, USA, 1998.
7. "A History of India" by R.Thapar, India 1966.
8. "Art History (a very short introduction)" by Dana Arnold, London, 2003.
9. "The Art of India: Traditions of Indian Sculpture, Painting and Architecture" by Stelia Kramrisch, New York 1954.
10. "Prachin Bharat Ka Samajick, Sanskritic and Aarthic Itihas" (Both editions in English & Hindi) – Mac Milan Parkashan, New Delhi. V.S. Agarwal—"Indian Art".
11. "Essential History of Art" by Laura Payne, New York, 2001..
12. "Indian Miniatures Painting: The Mughal and Deccani School" by E. Binney 1973.
13. "History of Art for Young People" by H.W. Janson, Thames & Hudson, New York, 1975.
14. "An Approach to Indian Art" by Nihar Ranja Ray, Chandigarh, India, 1974.
15. "Early Views of India: The Pictorial Journeys of Thomas and Willion Dawell 1786-1794" by Mildred Archer, London, 1980.
16. "Bhartiya Chappachitrakala Adi to Aadhunic Kal" by R.Sunil Kumar, Bhartiya Kala Prakashan, Delhi, 2000.
17. Enamel Painting Techniques by Edward Winter, Elsevier Publishing Company Limited, London, 1970.
18. "Hand Book of Material & Techniques" by Ralph-Mayer (Faber & Faber) 1981.
19. The Glory of Indian Handicrafts" by Kamla Devi Chattopadhyaya, New Delhi, 1985.
20. "Arts of Bengal" by Skelton Robert and Francis Mark.
21. "Method of Painting" by Lynton Lamb, Oxford University, New York, 1970.
22. "Notes on the Techniques of Paintings" by Hilaire Hiler (Faber & Faber, London) 1969.
23. The Picture History of Painting, HW Janson & Dora Jane Janso
24. Landmarks of the World's Art, Paul Hamlyn.

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Program Name- B.A.,(BACHELOR OF ARTS) - IV YEAR , VII SEMESTER
Status of Course & Credit: MAJOR COURSES (With Research) Practical Course – 2 Credits
Course Number & Title: B.A,NEP, DPM707, Course Title: RES. PROJECT / DISSERTATION / PROPOSAL /SYNOPSIS (WITH RESEARCH)
Lectures/ Week: of 55 mts. Each. [Week 13 per semester]: L- 3
Total Lectures / Semester:26
<p>Introduction: Familiarize students with fundamental research concepts, methodologies, and formats applicable to the visual and creative arts.It aims to equip students with the essential skills and methodologies required to develop a coherent and academically sound research proposal in the subject of Drawing and Painting. It will include preparation and improvement of synopsis in consultation with concerning supervisor.</p> <p>OBJECTIVE- The objective of this course is to equip students with the foundational knowledge and practical skills required to conceptualize, develop, and present an original research project, dissertation, proposal, or synopsis within the domain of Drawing and Painting Subject.</p> <ol style="list-style-type: none"> 1. To Foster critical thinking and analytical abilities and encourage students to explore and articulate visual concepts, themes, and narratives relevant to contemporary and traditional practices in the Drawing and Painting subject. 2. To Develop students' ability to frame and create innovative research concepts. Enable students to independently choose a topic or theme and develop it into a well-structured research proposal, synopsis, or dissertation. 3. Promote Integration of Theory and Practice by encouraging the students to link their creative practice with academic research, reflecting critically on their own artistic processes and outputs. 4. Prepare students for future academic pursuits or professional careers that demand a strong foundation in research, documentation, and presentation in the field of visual arts.research questions, conduct literature reviews, and apply appropriate methodologies in the visual arts. 5. Equip students with the ability to express their research and creative ideas through both written (dissertation/proposal) and visual (artwork/presentation) formats.The course traces the journey of an array of indigenous art styles from traditional to contemporary. <p>After completion of the course, students will be able to:</p> <p>COURSE OUTCOMES- The student will be able to: Students should be able to identify appropriate research topics.</p> <p>CO1;Understand and explain key research concepts, methodologies, and tools applicable to the field of Drawing and Painting,able to Collect, analyze, and I I interpret visual and textual data from primary and secondary sources in a structured and ethical manner.</p> <p>CO2; Apply Critical and Analytical Thinking by evaluate existing artworks, art theories, and practices to draw meaningful conclusions and identify original perspectives.</p> <p>CO3: Students will be able to Design and present an original research project or dissertation that reflects critical inquiry and creative exploration in Drawing and Painting.</p> <p>CO4- Build a strong foundation for higher academic research (e.g., MFA, M.Phil.), art residencies, or professional work in curating, criticism, education, or visual practice.</p> <p>CO5: Students will be able to develop a innovative Research Proposal or Synopsis in the drawing and painting subject by Creating a coherent and well-structured research proposal or synopsis that outlines objectives, literature review, methodology, and expected outcomes.</p>

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DEPARTMENT OF DRAWING AND PAINTING
FACULTY- ARTS

Program Name- MA (DRAWING AND PAINTING) I Year-I- Semester			
Status of Course & Credit: Major Practical Course – 2 Credits			
Course Number & Title: Self Study & Viva Voce -DPM 801			
Lectures/ Week: of 55 mts. Each. [Week 13 per semester]: L- 4			
Total Lectures / Semester:52			
1	Introduction: The purpose of this course is to make students study the topics in the area of Fine Arts and viva is for accessing their knowledge and for improving interview skills and to foster independent learning,critical thinking and comprehensive understanding.		
Objectives: (At least 5)			
1. Understand the definition and fundamental meaning of Fine Arts and define and recall its meaning. 2. Explain the Six Limbs (Shadanga) and their importance in Indian painting, and describe their significance. 3. Recognize and apply the elements of painting such as line, form, colour, and space, and identify these elements. 4. z 5 .Explore and evaluate the methods and materials used in Wall and Miniature paintings, and assess their style and techniques.			
3	Course Outcomes (CO1: (At least 5) After completion of the course, students will be able to: CO1. Viva voce will be conducted after completion of each unit by the end of the semester which will be covering the complete syllabus, students will demonstrate their learning during the course and showcase their comprehensive learning and understanding through the viva assessment. CO2; focuses on the thinking skills of remembering and understanding , a well structured viva voca can push students to apply, analyze and evaluate their knowledge and able to interpret the meaning and symbolism in a artworks. CO3; Articulate ideas and opinions about art clearly and concisely. CO4;Evaluate the effectiveness of an artwork's use of colour,line and shape. CO5;Evaluate one's own artistic process and growth.		
4	Course Contents (not as running matter, should be points wise with title of the unit)	Period Number of Lecture(s) (P-39)	Bloom's Taxonomy Learning outcome
1	Unit – I Simple study: Definition and Meaning of Arts.	(8 Period)	Students will define and recall the meaning of Fine Arts.
2	Unit – II Six Limbs of Indian Painting (Shadanga)	(8 Period)	Students will explain the significance of the Six Limbs (Shadanga) in Indian painting.
3	Unit – III Elements of painting: Line, Form, Colour, tone, texture, space.	(8 Period)	Students will identify and apply the elements of painting such as line, form, colour, and texture.
4	Unit – IV Principles of Composition: Dominance Harmony, Rhythm, proportion, unity & Balance.	(8 Period)	Students will analyze the use of composition principles like harmony, balance, and rhythm in artworks and able to analyze the composition and structure of artworks.
5	Unit – V (A) Wall Painting (Methods & Material) (B) Miniature Painting (Methods & Material).	(7 Period)	Students will evaluate methods and materials used in Wall and Miniature painting techniques and able to compare and contrast different art styles and techniques.

REFERENCES-

1. "Indian Art (Oxford History of Art)" by Partha Mitter-(London, U. K.,Oxford University Press, 2001).
2. "Indian Art: A Conside History" by Roy C. Craver, London2001.
3. "Indian Art: A Conside History by B. N. Goswamy,Asian Art Museum of San Francisco, N. Y. 1986.
4. "The Art of Ancient India" by Susan Huntington.
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6. "Indian Contemporary Painting" by Neville Tuli, New York, USA, 1998.
7. "A History of India" by R.Thapar, India 1966.
8. "Art History (a very short introduction)" by Dana Arnold, London, 2003.
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11. "Essential History of Art" by Laura Payne, New York, 2001..
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13. "History of Art for Young People" by H.W. Janson, Thames & Hudson, New York, 1975.
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15. "Early Views of India: The Picturissqul Journeys of Thomes and Willion Dawell 1786-1794" by Mildred Archer, London, 1980.
16. "Bhartiya Chappachitrakala Adi to Aadhunic Kal" by R.Sunil Kumar, Bhartiya Kala Prakashan, Delhi, 2000. Enamel Painting

Techniques by Edward Winter, Elsevier Publishing Company Limited, London, 1970.

17. "Hand Book of Material & Techniques" by Ralph-Mayer (Faber & Faber) 1981.
18. "The Glory of Indian Handicrafts" by Kamla Devi Chattopadhyaya, New Delhi, 1985.
19. "Arts of Bengal" by Skelton Robert and Francis Mark.
20. "Method of Painting" by Lynton Lamb, Oxford University, New York, 1970.
21. "Notes on the Techniques of Paintings" by Hilaire Hiler (Faber & Faber, London) 1969.
22. Europe ki Chitrakala , Girraj Kishore Agarwal
23. European Painting, Rajendra Baipal
24. Madhyakaleen Europe ka Itihaas, Gopal Madhukar Chaturvedi
25. European Painting, Kamboj

26. The Picture History of Painting, HW Janson & Dora Jane Janson
 27. Landmarks of the World's Art, Paul Hamlyn

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**FACULTY OF ARTS,
 DEPARTMENT OF DRAWING AND PAINTING**

Program Name- B.A.,(BACHELOR OF ARTS) FOURTH YEAR-VIII SEMESTER			
Status of Course & Credit: Major Course 8th semester (4 credits)			
Course Number & Title: DPM 802/812, HISTORY OF INDIAN SCULPTURE			
Lectures/ Week: of 55 mts. Each. [Week 13 per semester]: 4 per week			
Total Lectures / Semester: 52/ semester			
1.	INTRODUCTION: This course offers an in-depth study of India's rich Sculptural heritage, spanning from the Prehistoric civilization to Medieval time. This course will trace the evolution of sculpture style, techniques and cultural influences.		
	Course Objectives: <ol style="list-style-type: none"> To understand the development of Indian sculpture in relation to the country's historical, religious, and cultural contexts. To examine major sculptural periods, such as the Indus Valley Civilization, Mauryan, Gupta, and medieval temple traditions. To analyze the significance of religious influences in sculptural forms, including Buddhist, Jain, and Hindu themes. To explore regional variations in sculptural styles across North and South India. To study the technical and aesthetic innovations in materials like stone, bronze, and terracotta. 		
3.	Learning Outcomes: After completion of the course, students will be able to: <ol style="list-style-type: none"> Analyze the evolution of Indian sculpture from prehistoric times to the modern era the development of sculpture, including the Indus Valley, Mauryan, Gupta, and medieval South Indian kingdoms. Identify the significant impact of religious beliefs, especially Buddhism, Hinduism, and Jainism, on the development of Indian sculptural traditions. Interpret the symbolic and iconographic elements present in sculptures, such as the representation of deities, religious figures, and mythological themes. Critically evaluate the aesthetic, cultural, and philosophical significance of major works of Indian sculpture. Conduct research on specific periods, styles, or themes within Indian sculpture, utilizing historical sources and visual evidence. 		
4.	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	UNIT-1		
	PRE-HISTORIC AND INDUS-VALLEY CIVILIZATION: MOHANJODARO AND HARAPPA	12 pds	

	<ul style="list-style-type: none"> • Introduction to Early Indian Sculpture • Overview of Indus Valley artifact (Harappa and Mohenjo-daro). • Advanced City Planning • Major Sculptural Forms • Terracotta figurines: Made of clay, these figurines represent animals, humans (especially women), and various symbols of fertility. • Bronze sculptures: The famous "Dancing Girl" is a bronze statuette showing mastery in metal casting, showcasing graceful movement and an understanding of the human form. • Stone sculptures: Notably, the "Priest-King" from Mohenjo-daro, a small stone bust wearing a robe with intricate designs. 		Understand the historical facts, identify and analyse the Sculptures of that time.
	UNIT-2		
	THE MAURYAN AND SUNGA PERIOD: BHARHUT, SANCHI & AMARAVATI.	10 pds	
	<ul style="list-style-type: none"> • Mauryan Dynasty (321–185 BCE) and Ashokan pillars Study of the Lion Capital of Sarnath (India's national emblem). • Buddhist and Jain Sculptural Traditions • Sanchi Stupas, gateways, and relief sculptures of Sanchi and their narrative reliefs. • Bharhut Stupas, gateways, and relief sculptures of Bharhut and their narrative reliefs. • Amravati Stupas, gateways, and relief sculptures of Amravati and their narrative reliefs. • Cultural and Religious Significance • Differences between the style, technique and iconography of the sculptures 		Understand the historical facts, identify and analyse the Sculptures of that time.
	UNIT-3		
	KUSHANA PERIOD: GANDHAR AND MATHURA SCHOOL.	10 pds	
	<ul style="list-style-type: none"> • Gandhara and Mathura schools of Buddhist art • Historical Context of Gandhar • Interaction with Hellenistic art • Iconography and themes (Buddhism, Greco-Buddhist influences) • Key Characteristics of Mathura Sculpture • Materials and techniques (red sandstone) • Iconography and themes (Hinduism, Buddhism) and Notable sculptures (e.g., Krishna, Bodhisattvas) • Comparative Analysis of Gandhar and Mathura Styles 		Understand the historical facts, identify and analyse the Sculptures of that time.
	UNIT-4		
	GUPTA PERIOD: AJANTA AND ELLORA	10pds	

	<ul style="list-style-type: none"> • Introduction of the Gupta Period: The Golden Age of Indian Sculpture • Iconography of Hindu deities • Buddhist sculpture and the evolution of the seated Buddha • Introduction to the Ajanta and Ellora caves • Analysis of key sculptures (Buddhist, Hindu, and Jain caves) • Techniques and materials used • Themes and iconography (deities, narratives) • The role of Buddhism, Hinduism, and Jainism in shaping art • Symbolism and spiritual significance in sculpture 		Understand the historical facts, identify and analyse the Sculptures of that time.
	UNIT-5		
	MEDIAEVAL SCULPTURE: KHAJURAHO, KONARK.	10pds	
	<ul style="list-style-type: none"> • The significance of the medieval period (c. 600-1200 CE) • Introduction to Khajuraho and Konark • Discovery and significance of Khajuraho • Architectural features and layout of the temples • Analysis of key sculptures (erotic, divine, and social themes) • Techniques and materials used • Iconography and symbolism in the sculptures • Overview of Konark Sun Temple • Analysis of key sculptures (Sun God, mythological narratives) • Techniques and materials used 		Understand the historical facts, identify and analyse the Sculptures of that time.

SUGGESTED READINGS:

1. BHARTIYA KALA KA ITIHAAS: Bhagwat Sharan Upadhyay, Pepuls Pulshing house.
2. BHARTIYA CHITRAKALA AUR MURTIKALA MAIN NAARI KA SWARUP-GUPTAKALEEN: Shashi Jha
3. KAJURAHO KI DEV PRATIMAYEN-PRATHAM KHAND: Ramashraya Awasthi
4. PRACHEEN BHARTIYA MURTI VIGYAN: Vasudev Upadhyay
5. BHARTIYA MURTIKALA KA PARICHAYA: Girraj Kishore Agarwal
6. GUPTA SCULPTURE :INDIAN SCULPTURE OF THE FOURTH TO THE SIXTH CENTURIES A. D.: JC Harle, Cambridge University Press
7. THE HERITAGE OF INDIA ART: V.S. Agarwal, Publications Division, Ministry of Information and Broadcasting,1964
8. BHARTIYA MURTIKALA KA ITIHAAS: Veena Pawan, Delhi Istern Book Linkars 1991
9. BHARTIYA MURTIKALA: Rai Krishna Das
10. THE INLUENCE OF INDIAN ART:F.H. Andrews,Sagar Book House,1990
11. HEAVENLY BEAUTIES OF INDIAN SCULPTURES: Asha Rohilla, Kindle Edition
12. NDIAN TEMPLE SCULPTURE, John Guy, Mapin Publishing 2017

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FACULTY- ARTS
DEPARTMENT-DRAWING AND PAINTING

Program Name- B.A.,(BACHELOR OF ARTS)FOURTH YEAR-VIII SEMESTER	
Status of Course & Credit: Major Course 8th semester (8credits)	
Course Number & Title: DPM 803/813, Print making – II (Practical)	
Lectures/ Week: of 55 mts. Each. [Week 13 per semester]: 12 per week	
Total Lectures / Semester: 156/ semester	
1.	INTODUCTION: This hands-on course introduces students to the traditional technique of woodcut printmaking. Students will learn the fundamentals of designing, carving, and printing woodblocks, exploring the creative possibilities of this medium.
2.	Course Objectives: <ol style="list-style-type: none"> 1. Understand the basics of woodcut printmaking, including design, carving, and printing. 2. Develop skills in carving and printing woodblocks.

	<ol style="list-style-type: none"> 3. Experiment with different techniques and materials to achieve unique prints. 4. Create a portfolio of original woodcut prints. 5. Safety procedures and workshop etiquette. 6. Principles of composition and design for woodcut printmaking. 7. Techniques for carving woodblocks, including tools and materials. 8. Experimenting with different papers and inks. 		
3.	<p>Learning Outcomes: After completion of the course, students will be able to:</p> <ol style="list-style-type: none"> 1. Students will gain hands-on experience with woodcut printmaking techniques. 2. Students will develop skills in designing, carving, and printing woodblocks. 3. Students will create a portfolio of original woodcut prints showcasing their technical skills and creative expression. 4. Will also learn Principles of composition and design for woodcut printmaking. 5. Student will be able to create their own creative wood cut print with artistic values. 6. They will be able to select the conceptual composition from surrounding to convert them into graphic print. 		
4.	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	UNIT-1		
	Gather Materials and drawings or selection of suitable composition for this technique.	17pds	
	<ul style="list-style-type: none"> • Sketching from surrounding whether its nature or man-made things. • finalized drawing for 1st print composition. • Woodblocks: Birch or basswood are good options for beginners. • Carving tools: Gouges, chisels, and mallets are essential for carving woodblocks. • Printing ink: Choose a high-quality printing ink suitable for woodcut printmaking. • Paper: Select a paper suitable for printmaking, such as cotton rag or watercolor paper. • Brayer or roller: For applying ink to the woodblock. • Printing press or baren: For transferring the image from the woodblock to paper. 		Principles of composition and design for woodcut printmaking.
	UNIT-2		
	Learn Basic Techniques of wood cut, preparation of wood board for carving.	17pds	
	<ul style="list-style-type: none"> • Designing: Sketch out your design on paper before transferring it to the woodblock. • Tracing of design on wooden board according to size. • Carving: Learn basic carving techniques, such as cutting lines, shapes, and textures. • Inking: Understand how to apply ink to the woodblock evenly. • Printing: Learn to print selected design onto paper using a press or baren. 		Techniques for carving woodblocks, including tools and materials. Practice carving simple designs and shapes.
	UNIT-3		
	Experiment with different techniques: different carving and printing techniques to achieve unique effects.	17pds	
	<ul style="list-style-type: none"> • Start with simple designs: Begin with simple shapes and lines to get a feel for the medium. • Experiment with different techniques: Try out different carving and printing techniques to achieve unique effects. • Practice regularly: The more student will practice, the more comfortable he'll become with the process. 		printing techniques, including hand rubbing and press printing. Experimenting with different papers and inks.
	UNIT-4		
	Introduction of other print making techniques such as Lino/Collagraphy/Dry Point/Etching/Lithography	17pds	
	<ul style="list-style-type: none"> • fundamentals of each technique, experiment with different materials and processes. • Visual analysis of Great master's work in different techniques. • History of other print making techniques. • Final print of selected art work in different colour inks. 		comprehensive printmaking technique covers six traditional techniques: Linocut, Woodcut, Collagraphy, Drypoint, Etching, and Lithography with great masters work.

	<ul style="list-style-type: none"> Mixing of colours and learning of colour palette. 		
	UNIT-5		
	Practical file	13pds	
	<ul style="list-style-type: none"> sketches of student's design process, carving, and printing. Sketches of design ideas, including any preliminary drawings or studies. Select most impressive prints and documentation to showcase skills. Show that student understand the technical aspects of woodcut printmaking. Showcase students creative and experimental approach to woodcut printmaking. 		Evidence of creative and experimental approach to woodcut printmaking through making

SUGGESTED READINGS:

- Woodcut: "Step-by-Step Lessons in Designing, Cutting and Printing the Woodblock" by David L. Oravez.**
- Printmaking: A Complete Guide to Materials & Processes by Beth Grabowski and Bill Fick
- Prints and Printmaking By Antony Griffiths**
- The Art of Print : From Hogarth to Hockney.**
- Printmaking Revolution by Dwight Pogue**
- History of Art (Essential Art)**

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FACULTY- ARTS
DEPARTMENT-DRAWING AND PAINTING

Program Name- B.A., (BACHELOR OF ARTS) FOURTH YEAR-VIII SEMESTER

Status of Course & Credit: Major Course 8th semester (8 credits)

Course Number & Title: DPM-804/814 MURAL WORK I (PRACTICAL)

Lectures/ Week: of 55 mts. Each. [Week 13 per semester]: 12 per week

Total Lectures / Semester: 156/ semester

1	<p>Introduction</p> <p>The Design for Mural (Practical) course focuses on the development of creative compositions for murals, emphasizing the use of geometrical forms and their relationship with nature. Students will explore the art of designing large-scale works for public or private spaces, learning how to integrate thematic concepts into mural compositions. The course combines technical skills in mural design with creative exploration, encouraging students to develop both figurative and non-figurative designs based on specific themes.</p>		
2.	<p>Course Objectives:</p> <ol style="list-style-type: none"> The objectives of this course are to provide an understanding of the foundational skills of Mural by learning to use mixed media material to create visual work. Students apply knowledge to actual situations. To develop a deep understanding of how to incorporate geometric shapes into mural compositions. To explore how geometric forms can be used symbolically or structurally in relation to nature. To develop advanced skills in creating visually engaging compositions for large surfaces. To experiment with different mediums, techniques, and tools commonly used in mural creation. 		
3.	<p>Learning Outcomes:</p> <ol style="list-style-type: none"> Students able to produce their own work by using those skills. The student can design and create new idea with available materials. Students will possess the skills to translate abstract concepts into meaningful and engaging large-scale works. They will demonstrate an understanding of how nature can influence color schemes, forms, and thematic expression in mural art. They will be able to select appropriate materials, techniques, and tools for mural-making, considering the surface, location, and environmental factors. 		
4.	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome

	UNIT-1		
	DESIGN BASED ON GEOMETRICAL FORMS WITH A SIGNIFICANT RELATION WITH NATURE.	24pds	
	<ul style="list-style-type: none"> • Fundamentals of Mural Art, sketch basic geometric patterns inspired by natural elements. • Techniques for observing and drawing natural forms (plants, trees, water, etc.). • Exploring organic forms (waves, leaves, vines, etc.) and translating them into geometric compositions. • Develop a composition combining organic and geometric forms based on a natural theme. 		Students will explain how certain shapes like the hexagon reflect patterns found in nature (e.g., honeycombs in bees' nests).
	UNIT-2		
	DESIGN BASED ON GEOMETRICAL FORMS WITH A SIGNIFICANT RELATION WITH NATURE.	24 pds	
	<ul style="list-style-type: none"> • Understanding scale, balance, and proportion in mural design. • The role of color in enhancing mood, theme, and nature-inspired murals. • Harmonizing color with geometric and natural forms. • Experimenting with color palettes inspired by natural landscapes and environmental elements. Develop a color scheme for a nature-based geometric mural. 		Students will critique peers' designs by discussing how successfully they reflect both structure and organic flow.
	UNIT-3		
	CREATIVE COMPOSITION BASED ON A THEME (FIGURATIVE/NON-FIGURATIVE).	24pds	
	<ul style="list-style-type: none"> • Exploration of themes in mural art: social, political, personal, and environmental themes. • Figuration and abstraction • Sketching figurative elements for murals (people, animals, objects). • Principles of composition in non-figurative murals: balance, rhythm, and harmony. • Using color, shape, and texture to evoke emotional or conceptual responses 		<i>Examine</i> various artistic techniques and <i>analyze</i> how they enhance thematic expression in both figurative and non-figurative compositions.
	UNIT-4		
	CREATIVE COMPOSITION BASED ON A THEME (FIGURATIVE/NON-FIGURATIVE).	24 pds	
	<ul style="list-style-type: none"> • The role of color in reinforcing theme and mood. • How to use color effectively in large compositions. • Introduction to mural-making materials, acrylics, oils, and mixed media. • Tools and techniques for mural execution: brushes, rollers, stencils, and projection. • Hands-on experimentation with different mediums and tools. • Techniques for transferring designs: grid method, projection, and freehand. 		<i>Explain</i> the difference between figurative and non-figurative art and discuss how themes can influence both styles.
	UNIT-5		
	PRACTICE FILE	21pds	
	<ul style="list-style-type: none"> • Regular exercises focused on sketching, thematic development, and experimentation with figurative and non-figurative approaches. 		Students will create diverse works that express a specific theme and mood through a variety of formats and sizes

Recommended Reading:

4. *Mural Painting and How It Is Done* by Allyn Cox.
5. *Mural Masters: A Comprehensive Guide to Mural Techniques and Styles* by Pascal Amieva.
6. *The Art of Composition: A Simple Application of Dynamic Symmetry* by Michel Jacobs.

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FACULTY- ARTS
DEPARTMENT OF DRAWING AND PAINTING

Program Name-B.A.,(BACHELOR OF ARTS) FOURTH YEAR-VIII SEMESTER			
Status of Course: MAJOR COURSE Credit: 8.0			
Course Number: DPM 805/815 Title: CREATIVE PAINTING II (PRACTICAL)			
Lectures/ Week: 12 of 55 mts. Each. [Week 13 per semester]: L-0+T-0+P-12+S-0			
Total Lectures / Semester: 156			
1	Introduction: The Creative Painting course aims to provide training in the practice skills for original and creative visual expression. This course focuses on developing skills in painting creative composition, exploring principles of art and applying techniques to create visually appealing and meaningful artworks.		
2	Course Objectives: 1: To provide training in the practice skills for original and creative visual expression. 2: To enable the students to create complex compositions on different Traditional, Social and Contemporary themes. 3: To enable the students to experiment with abstract and representational art. 4: To make the students demonstrate proficiency in painting mediums e.g. Water Colours, Tempera, Oil and Acrylic Colours. 5: To enhance the creative expression power of the students.		
3	Learning Outcomes: After completion of the course, students will be able to: CO1 Develop the practice skills for original and creative visual expression. CO2 Create complex compositions on different Traditional, Social and Contemporary themes. CO3 Experiment with abstract and representational art. CO4 Demonstrate proficiency in painting mediums e.g. Water Colours, Tempera, Oil and Acrylic Colours. CO5 Demonstrate their enhanced creative expression power.		
4	Course Contents	Period Number of Lecture(s)	Bloom's Taxonomy Learning outcome
	Unit-I: Creative Painting based on Traditional theme	35pds	Demonstrate technical skills, composition principles and advance painting techniques.
	<ul style="list-style-type: none"> • Sketching work for Work - 1 • Layouts preparation • Different Colour scheming • Final Work 		
	Unit-II: Creative Painting based on Social theme	35pds	Apply colour theory to create harmonious composition.
	<ul style="list-style-type: none"> • Sketching work for Work - 2 • Layouts preparation • Different Colour scheming • Final Work 		
	Unit-III: Creative Painting based on Contemporary theme	35pds	Design and execute original paintings experimenting with techniques.
	<ul style="list-style-type: none"> • Sketching work for Work - 3 • Layouts preparation • Different Colour scheming • Final Work 		
	Unit-IV: Practice File - 1	26pds	Critique own work and evaluate the effectiveness of composition
	<ul style="list-style-type: none"> • Sketching work • Exercises based on creative compositions using different Traditional, Social and Contemporary themes. 		
	Unit-V: Practice File – 2 & 3	25pds	Assess the aesthetic appeal of own artwork and develop personal artistic style.
	<ul style="list-style-type: none"> • Sketching work • Layouts preparation • Different Colour scheming • Exercises based on creative compositions using different Traditional, Social and Contemporary themes. 		

NOTE: (a) SIZE: A1 size Drawing Sheet
 (b) MEDIUM: Water Colours, Tempera, Oil and Acrylic Colours.
 (c) DURATION FOR END SEMESTER EXAM: 12 Hours in 4 sittings in two days.
 Each final work will have at least 8 comprehensive works/layouts with it.

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FACULTY- ARTS
 DEPARTMENT-DRAWING AND PAINTING

Program Name- B.A (BACHELOR OF ARTS) FOURTH YEAR –VIII SEMESTER		
Course No.: DPM 806 , Course Title: Self Study Project Work II (PRACTICAL)(NON-RESEARCH)		
Class: B.A., Status of Course: SKILL ENHANCEMENT COURSE, NON- RESEARCH) Approved since session: 2021-22		
Total Credits:5, Periods(55 mts. each)/week:7(L-0+T-0+P/S-9), Min.pds./sem.:91		
<p>INTRODUCTION:. This self-study course is designed to enhance your skills and deepen your understanding of these two distinct methods first is Etching printing and Sculptural techniques. Etching, a form of intaglio printmaking, involves using acid to bite into a metal plate to create images, offering a wide range of line qualities and tonal effects. In contrast, sculptural techniques focus on three-dimensional expression through materials such as clay, plaster, wood, or metal, emphasizing form, texture, and spatial composition.</p>		
<p>OBJECTIVES- The student will be able to:</p> <ol style="list-style-type: none"> 1. To explore the theoretical foundations of etching and sculptural practices within historical and contemporary art contexts. 2. To analyze materials, tools, and technical processes used in etching printmaking and various sculptural methods. 3. To develop critical thinking skills by examining the aesthetic, cultural, and conceptual aspects of both mediums. 4. To conduct independent research on significant artists, styles, and innovations in etching and sculpture. 5. To articulate personal insights and evaluations through written assignments, presentations, or research documentation. 		
<p>OUTCOME- The student will be able to:</p> <ol style="list-style-type: none"> 1. Demonstrated understanding of key techniques, terminology, and materials associated with etching and sculpture. 2. Completed research-based assignments reflecting in-depth knowledge of historical and modern practices in both fields. 3. Ability to critically evaluate the formal and thematic elements of prints and sculptures from different periods. 4. Well-developed written and verbal communication skills to present theoretical findings and interpret visual material. 5. Preparedness to apply theoretical knowledge in future studio practice or academic/artistic analysis. 		
UNIT NO	Period Number of Lectures	Bloom’s Taxonomy Learning Outcomes
Unit 1- Historical and Conceptual Foundations	11 period	Students will Identify and recall essential terms, materials, and historical developments related to etching and sculptural techniques.
Unit 2- Materials and Techniques (Theory-Based Study)	12 period	Students will Explain and interpret the processes, purposes, and cultural significance
Unit 3- Structural and visual differences between two-dimensional (etching) and three-dimensional (sculpture) practices	12 period	Students will Apply theoretical knowledge to analyze case studies and practical examples of etching and sculptural works.
Unit 4- Independent Research and Theoretical Documentation	10 period	Examine and compare the formal elements, materials, and technical approaches used in etching and sculpture
Unit 5- Reflection, Critique, and Presentation	10 period	Students will Develop and present a well-researched theoretical project that synthesizes historical, technical, and conceptual insights on selected etching and sculptural practices.

REFERENCES

1. “Indian Art (Oxford History of Art)” by Partha Mitter-(London, U.K.,Oxford University Press, 2001).
2. “Indian Art: A Consise History” by Roy C. Craver, London2001.
3. “Indian Art: A Consise History by B. N. Goswamy,Asian Art Museum of San Francisco, N. Y. 1986.
4. “Essence of Indian Art” by B.N. Goswamy, Asian Art Museum of San Francisco, New York–1986.
5. “Indian Contemporary Painting” by Neville Tuli, New York, USA, 1998.
6. “A History of India” by R.Thapar, India 1966.
7. “Art History (a very short introduction)” by Dana Arnold, London, 2003.
8. “The Art of India: Traditions of Indian Sculpture, Painting and Architecture” by Stelia Kramrisch, New York-1954.
9. “Prachin Bharat Ka Samajick, Sanskritic and Aarthic Itihas”(Both editionsin English & Hindi) – Mac Milan Parkashan, New DelhiStelia Kramrisch, New York-1954.
10. Enamel Painting Techniques by Edward Winter, Elsevier Publishing Company Limited, London, 1970.

Program Name- B.A.,(BACHELOR OF ARTS) FOURTH YEAR , VIII SEMESTER		
Status of Course & Credit: SKILL ENHANCEMENT COURSES (Non-Research) Practical Course – 5 Credits		
Course Number & Title: DPM 807 -INDIAN FOLK ART AND TRIBAL ART (NON-RESEARCH)		
Lectures/ Week: of 55 mts. Each. [Week 13 per semester]: L- 7		
Total Lectures / Semester:91		
	<p>Introduction: In this course students will study the various forms of Indian folk and tribal arts which is uniquely recognized all over the world not only for richness of aesthetics but also as indicators of age-old habitual belief.</p>	
	<p>Objectives: (At least 5)</p> <ol style="list-style-type: none"> 1. The course traces the journey of an array of indigenous art styles from traditional to contemporary. 2. Understanding the basic concept of origin of Folk Art and its importance. 3. Knowledge of different traditional folk art of various regions. 4. Learn traditional techniques and materials by hands on experience with the traditional materials and tools used in creating folk and tribal art. 4. Understanding the integrated style of the traditional folk art and Tribal art forms,their concept and techniques, style and adapting with individual application in creating new images, retaining the traditional content. 	
	<p>Course Outcomes After completion of the course, students will be able to:</p> <p>CO1. Develop a deeper understanding of colour theory,composition and other artistic principles through the study of folk and tribal art .</p> <p>CO2. Gain a greater appreciation for the cultural diversity and artistic traditions of India's rich heritage.</p> <p>CO3. Acquire a broader range of artistic technique and styles,enabling them to create more diverse and innovative artworks.</p> <p>CO4. Develop the ability to analyze and interpret the visual language,symbolism and storytelling embedded in folk and tribal artworks.</p> <p>CO5. Contribute to the preservation and promotion of India's rich cultural heritage by studying and appreciating folk and tribal art.</p> <p>Number of works for submission- 3 Works and 3 Sketching Work Files of 25 nos.each.(To enhance students understanding and skill for the core practical subjects.)</p>	
S.N O	Course Contents (not as running matter, should be points wise with title of the unit)	Bloom's Taxonomy Learning outcome
1	<p>Unit – I- Indian Folk Art (Meaning and definition) Madhubani Art (Bihar)</p> <ul style="list-style-type: none"> ● Origin and History ● Characteristics and Subject matter ● Madhubani artists and Madhubani Painting in present time 	18 period Students will recall the origin and history, key characteristic and motifs of madhubani art and able to analyze the symbolism and storytelling within madhubani paintings and create their own Madhubani painting incorporating traditional motif and techniques.
2	<p>Unit – II- Patachitra Art (Orissa)</p> <ul style="list-style-type: none"> ● Introduction and Characteristics ● Relevance in present scenario 	19 period Students will be able to identify the key characteristic and motifs of Patachitra art and able to interpret the emotions and conveyed through these artworks.
3	<p>Unit – III - Kalamkari (Andhra Pradesh)</p> <ul style="list-style-type: none"> ● History, Characteristics and Technique ● Kalamkari in present time 	18 period Students will be able to explain the cultural and religious significance of kalamkari art and analyze the symbolism and storytelling within kalamkari paintings and textiles.
4	<p>Unit – IV -Tribal Art (Meaning and definition)- Gond Art (Madhya Pradesh)</p> <ul style="list-style-type: none"> ● Introduction and Characteristics ● Relevance in Present scenario 	18 period Students will be able to evaluate the impact of globalization and modernization on Gond art traditions,and discuss the challenges faced by tribal artists in maintaining their traditional practices.
5	<p>Unit – V - Warli Art(Maharashtra)</p> <ul style="list-style-type: none"> ● Introduction and Characteristics ● Relevance in Present scenario 	18 period Students will develop the cognitive skills from basic recall to higher order thinking encouraging a deep engagement with the both technical and cultural aspects of the warli art form and able to critically examine the role of folk and tribal art in preserving cultural heritage and identity.

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1. Indian Folk and Tribal Paintings (2008), Charu Smita Gupta, ISBN-13 : 978-8174364654
2. Indian Folk and Tribal Art (2020), Anup Kumar, B R Publisher, ISBN-13 : 978-9388162135
3. Indian Folk Art (1985), Mode Heinz , ISBN-13 : 978-0881680102
4. Madhubani Art : Indian Art Series, Bharti dayal, Publisher- Niyogi Books, ISBN-10 : 9789385285080
5. The mystical World of Warlis(2018), Madhukar vadu,, Publisher- notion press, ISBN-13: 978- 164429826
6. Archer William G, The hill of flutes: Life, love, and poetry in tribal India: a portrait of the Santals, S. Chand Publications, New Delhi, 1974.
7. Archer, Mildered, Domestic Arts of Mithila: Painting, Mulk Raj Anand (Editor), Marg: A Magazine of the Arts: Volume XX, No. 1, 1966.
8. Dutt Gurusaday, The Importance of Folk Art, Folk Art and Its Relation to National Culture, Source: Gurusaday Dutta Museum, Kolkata
9. Jain Jyotindram, Other Masters: Five Contemporary Folk and Tribal Artists of India, Crafts Museum and The Handicrafts and Handlooms Exports Corporation of India Ltd. (New Delhi - India), 1998.
10. Joshi, T.: Timeless Traditions Contemporary Forms Art and Crafts of Madhya Pradesh, Wisdom Tree, New Delhi, 2007.
11. Lazaro Desmond Peter, Pichhvai Painting Tradition of Rajasthan: Materials, Methods and Symbolism, Mapin Publishing Gp Pty Ltd, 2006.
12. Ramani Shakuntala, Kalamkari and Traditional Design Heritage of India, Wisdom Tree, 2007.
13. Subramanyan K. G., Magic of Making, Essays on Art and Culture, Seagull Books, 2007
14. Subhramanyan K. G., 'The Nandalal Gandhi Rabindranath Connection', Rhythm of India, The Art of Nandalal Bose, San Diego Museum of Art, California, 2008.
15. Szanton David L and Malini Bakshi, Mithila Painting: The evolution of an Art Form, Pinkmango, San Francisco, USA, 2007.

Program Name- B.A,(BACHELOR OF ARTS) - FOURTH YEAR , VIII SEMESTER
Status of Course & Credit: MAJOR COURSES (With Research) Practical Course – 10 Credits
Course Number & Title: B.A,NEP, DPM806, Course Title: RES. PROJECT / DISSERTATION (WITH RESEARCH)
Lectures/ Week: of 55 mts. Each. [Week 13 per semester]: L-20
Total Lectures / Semester:260
<p>Introduction: It provides students with the opportunity to engage in independent and original research that bridges creative practice and academic inquiry, this course encourages experiential and research-based learning, allowing students to explore diverse artistic themes, historical contexts, techniques, and theoretical frameworks. Through this course, students learn how to identify research problems, formulate questions, conduct literature reviews, apply appropriate methodologies, and synthesize findings into a coherent dissertation or project report. By integrating practical studio work with critical analysis, the course enhances students' ability to think conceptually, write academically, and express themselves visually.</p>
<p>OBJECTIVE- The objective of this course is to develop students' ability to undertake independent, creative, and scholarly research in the field of Drawing and Painting. It aims to cultivate a research-oriented mindset by integrating theoretical knowledge with practical art-making. Through the formulation of a research proposal or dissertation, students will explore artistic themes, techniques, and historical or contemporary issues, while strengthening their critical thinking, visual analysis, and academic writing skills.</p> <ol style="list-style-type: none">1. To equip students with the fundamental skills necessary to conduct independent research within the field of Drawing and Painting. This includes identifying relevant research questions, formulating hypotheses or research aims, selecting appropriate research methodologies (e.g., historical analysis, material studies, critical analysis), and gathering and analyzing data.2. To foster the ability to critically examine and analyze artworks, artistic movements, techniques, and theoretical frameworks related to Drawing and Painting. Students will learn to interpret visual information, contextualize artistic practices, and articulate reasoned arguments based on evidence.3. To encourage students to delve deeply into a chosen area of interest within Drawing and Painting. This allows for a focused investigation, leading to a more nuanced understanding of a particular artist, movement, technique, theme, or the intersection of drawing/painting with other disciplines.4. To enable students to effectively communicate their research findings and insights through well-structured written discourse, supported by appropriate visual documentation. This includes developing academic writing skills, proper citation methods, and the ability to present visual material in a scholarly manner.5. Contribute to the Existing Body of Knowledge (at a BA level): To encourage students to make an original contribution, however modest at the undergraduate level, to the understanding of Drawing and Painting. This could involve offering a fresh perspective on an existing topic, exploring a less-studied area, or making connections between different aspects of the discipline.
<p>After completion of the course, students will be able to:</p> <p>COURSE OUTCOMES-</p> <p>CO1-Students will be able to demonstrate Proficiency in Research Methodology. They will be able to identify, evaluate, and apply appropriate research methodologies relevant to the study of Drawing and Painting.</p> <p>CO2- Students will be able to articulate Critical and Analytical Insights by critically analyze artworks, artistic theories, and historical contexts within Drawing and Painting, and articulate their insights in a clear, coherent, and well-supported written form.</p> <p>CO3- Students will be able to independently formulate research questions, develop a focused research plan, and conduct in-depth investigations into a specific topic within the field of Drawing and Painting.</p> <p>CO4- Students will be able to produce a well-organized and scholarly written dissertation or research project, demonstrating effective academic writing skills, proper citation, and the appropriate integration of visual material.</p> <p>CO5- Students will be able to develop Independent Learning and Problem-Solving Skill, through the process of conceiving, researching, and writing their project, students will have enhanced their capacity for independent learning, critical thinking, and problem-solving within the context of art historical or studio-based inquiry.</p>

