

**BA(FINE ARTS)**

<b>Semester</b>	<b>Subject Code</b>	<b>Subject</b>
Sem-I	BA(Fine Arts)-101	PAPER–A: FINE ARTS (DRAWING & PAINTING) (THEORY)
Sem-I	BA(Fine Arts)-102	PAPER–B: STILL LIFE (DRAWING) (PRACTICAL)
Sem-I	BA(Fine Arts)-103	PAPER–C: LETTER WRITING (PRACTICAL)
Sem-III	BA(Fine Arts)-301	PAPER–A: FINE ARTS (DRAWING & PAINTING) (THEORY)
Sem-III	BA(Fine Arts)-302	PAPER–B FINE ARTS (DRAWING & PAINTING) (PRACTICAL)
Sem-III	BA(Fine Arts)-303	PAPER–C (PRACTICAL) HEAD STUDY
Sem-V	BA(Fine Arts)-501	PAPER–A: FINE ARTS (DRAWING & PAINTING) (THEORY)
Sem-V	BA(Fine Arts)-502	PAPER: B– LANDSCAPE (ON THE SPOT) (PRACTICAL)
Sem-V	BA(Fine Arts)-503	PAPER: C–FULL LIFE DRAWING (PRACTICAL)

## LESSON PLAN B.A. (FINE ARTS) Semester I

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
INTRODUCTION	<b>Pre-historic paintings: Bhim Bhetka caves</b>	3 Days
BODY OF LESSON	<ul style="list-style-type: none"> <li>In this topic teacher will discuss about the history of cave paintings in India or rock art range from drawings and paintings from prehistoric times, at the Bhim Betka, Panchmadi, Mirzapur and Hoshangabad rock shelters.</li> </ul>	45 Minutes each day.
CONCLUSION	Students will work on the slides from these sites to increase their information on the topic.	

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
INTRODUCTION	<b>Six limbs of Indian paintings</b>	3 Days
BODY OF LESSON	<ul style="list-style-type: none"> <li>Students will learn about '<b>Shadang</b>' or the six limbs of <b>Indian Art</b> which find their first mention in <i>Vatsyayana's</i> celebrated text <i>Kama Sutra</i>.</li> <li><i>Shadang</i> weaves the language of an art work. It defines the principles of creation of an artwork. It mirrors the limbs of art, without which an art work is deficient.</li> <li>Six limbs of Indian Art- <i>Rupa-bheda</i> (secrets of form), <i>pramanani</i> (proportion), <i>bhava</i> (<i>emotional Disposition</i>), <i>lavanya-yojanam</i> (gracefulness in composition), <i>sadrisyam</i> (('similitude') and <i>varnika-bhanga</i> (color differentiation).</li> </ul>	45 Minutes each day.
CONCLUSION	Students will add examples related to each limb according to their choice and relevance.	

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
INTRODUCTION	<b>Elements of Art</b>	3 Days
BODY OF LESSON	<ul style="list-style-type: none"> <li>The elements of art are the basic points of all art. Every piece of art ever created includes one or more of these elements.</li> <li>Learn about line, color, shape, form, value, space, and texture.</li> </ul>	45 Minutes each day.
CONCLUSION	Students will add examples of art works related to each element according to their choice and relevance.	

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
INTRODUCTION	<b>Principles of Art</b>	3 Days
BODY OF LESSON	<ul style="list-style-type: none"> <li>• In this lesson students will become familiar with the Principles of Art.</li> <li>• An overview of the Principles of Design used in art.</li> <li>• Awareness of these principles will help students understand the images seen in any art work.</li> <li>• This vocabulary will also help students communicate their ideas through art.</li> </ul>	45 Minutes each day.
CONCLUSION	Students will make an art works which includes all the Principles and then exhibit it the class.	

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
INTRODUCTION	<b>Ajanta paintings</b>	3 Days
BODY OF LESSON	<ul style="list-style-type: none"> <li>• Students are going to learn in this about Ajanta paintings.</li> <li>• Ajanta caves are a series of 30 Buddhist caves located in Aurangabad district, Maharashtra. It encompasses both Hinayana and Mahayana Buddhist traditions.</li> <li>• The Ajanta caves preserve some of the best masterpieces of Buddhist art in India. Students will cover following paintings:-  <b>Boddhisatva Padampani</b>  <b>Mother and child before Buddha</b>  <b>Chhadanta jataka</b>  <b>Dying princess</b>  <b>Dream of Maya</b> </li> </ul>	45 Minutes each day.
CONCLUSION	Students will cover TWO more paintings from Ajanta caves and make their notes by their own.	

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>INDUS VALLEY CIVILIZATION</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>The Indus River Valley Civilization, 3300-1300 BCE, also known as the Harappan Civilization, extended from modern-day northeast Afghanistan to Pakistan and northwest India.</li> <li>Important innovations of this civilization include standardized weights and measures, seal carving, and metallurgy with copper, bronze, lead, and tin. Little is understood about the Indus script, and as a result, little is known about the Indus River Valley Civilization's institutions and systems of governance. The civilization likely ended due to climate change and migration.</li> </ul>	45 Minutes each day.
<b>CONCLUSION</b>	Recap with photos of the artifacts in the Museum section. Ask students to work in pairs and list the materials they were made of. Students can check websites for further study.	

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>MAURYAN SCULPTURES</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li><b>Sculptures</b> of the <b>Mauryan Empire</b> include those forms of art which were crafted during this period and are renowned specimens of <b>Mauryan Art</b>.</li> <li>The Mauryan Empire is marked for its great achievements in <b>art, culture, architecture</b> and <b>literature</b>, since the period of King <b>Ashoka</b> led to the base of sculpturing art of India in later period.</li> <li>Discussion about these sculptures:- <ol style="list-style-type: none"> <li><b>LION CAPITAL OF SARNATH</b></li> <li><b>BULL CAPITAL FROM RAMPURVA</b></li> <li><b>YAKSHI FROM DIDARGANJ</b></li> <li><b>YAKSHA FROM PARKHAM</b></li> </ol> </li> </ul>	45 Minutes each day.
<b>CONCLUSION</b>	Study about the Mauryan sculptures from books in library.	

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>BHARHUT SCULPTURES</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• <b>Bharhut sculpture</b>, early Indian sculpture of the Shunga period (mid-2nd century BCE) that decorated the great <u>stupa</u>, or relic mound, of <u>Bharhut</u>, in Madhya Pradesh state.</li> <li>• Bharhut sculpture is indispensable for an understanding of Buddhist iconography.</li> <li>• With the detailed study of following sculptures:- <ol style="list-style-type: none"> <li>1. <b>DREAM OF QUEEN MAYA</b></li> <li>2. <b>CHOLAKOKA DEVTA</b></li> <li>3. <b>RURU JATAKA</b></li> </ol> </li> </ul>	45 Minutes each day.
<b>CONCLUSION</b>	Sketching with the reference of Bharut sculptures.	

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>SANCHI STUPA</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• One of the oldest stone structures in India, the Great Stupa at Sanchi is an important Buddhist monument. Built by Emperor Ashoka to honor Lord Buddha, the stupa stands proud as an icon of Sanchi, though there are other architectural marvels in the vicinity.</li> <li>• A hemispherical brick structure, the Stupa is surrounded by four gateways called Toranas, each representing love, trust, courage and peace. These gateways are beautifully crafted and sculptured, some having its own dramatic narrations.</li> <li>• Specifically study about the <b>EASTERN GATE of SANCHI</b>.</li> </ul>	45 Minutes each day.
<b>CONCLUSION</b>	Detailed study about the railing sculptures and narrative stories of Sanchi with the help of reference of books.	

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>KUSHANA PERIOD</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• Students will know that during the first century AD, <b>Gandhara</b> and <b>Mathura</b> School of Art flourished mainly during reign of Kushana emperor Kanishka.</li> <li>• Mathura School had developed indigenously. The main traditional centre of production in this school was Mathura, and other important centres were Gandhara.</li> <li>• Master pieces of Mathura sculpture:-               <ol style="list-style-type: none"> <li>1. <b>PORTRAITS-KANISHKA AND WIMA KADAPHISES</b></li> <li>2. <b>SEATED BUDDHA FROM KATRA</b></li> <li>3. <b>HEAD OF BUDDHA</b></li> </ol> </li> <li>• Master pieces of Gandhara sculpture:-               <ol style="list-style-type: none"> <li>1. <b>STANDING BODHISATTAVA</b></li> </ol> </li> </ul>	45 Minutes each day.
<b>CONCLUSION</b>	To show students the documentary on Kushana period art.	

### PRACTICAL SEM I

#### PAPER- B (STILL LIFE)

TOPIC	STRATEGIES	TIME
Sketching for Still Life	<ul style="list-style-type: none"> <li>• Students will make 25 sketches on the basis of still life objects.</li> <li>• Sketches should include the objects of different shapes, textures, and sizes.</li> <li>• Sketching of drapery should also be there.</li> <li>• 5 main sheets should be completed in the session.</li> <li>• Final works should carry Proportions, Volume, texture, study</li> </ul>	6 days for approximately 5 to 6 sketches.
Sessional work		6 days for each sheet.

	<ul style="list-style-type: none"> <li>of light and shades.</li> <li>• Medium of sheet can be pencil/oil/water/pastel colors.</li> <li>• Sheet size is ½ imperial sizes.</li> </ul>	
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**PAPER- C (LETTER WRITING)**

<b>TOPIC</b>	<b>STRATEGIES</b>	<b>TIME</b>
Letter writing	<ul style="list-style-type: none"> <li>• Students should study of different styles of alphabets.</li> <li>• Do creative writing of different styles.</li> <li>• They can opt any language like English, Hindi or Punjabi.</li> <li>• Size of the sheet should be ½ imperial.</li> <li>• 3 sheets should be completed as session work.</li> </ul>	4 days for each sheet.
Design (textile)	<ul style="list-style-type: none"> <li>• Design should be based on natural, decorative and geometrical motifs.</li> <li>• 3 sheets of different compositions of designs like Border, Corner, Allover designs should be submitted.</li> <li>• 25 sketches should also be submitted on the basis of letter writing sketching and design sketching.</li> </ul>	6 days for each sheet.

## LESSON PLAN B.A. (FINE ARTS) SEMESTER III

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>CLASSICAL SCULPTERS:- THE GUPTA</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• In this lesson we will discuss the Gupta Empire, which ruled the Indian subcontinent from 320 to 550 AD, ushered in a golden age of Indian civilization</li> <li>• It will forever be remembered as the period during which literature, science, and the arts flourished in India as never before.</li> <li>• We will cover <b>MATHURA</b> and <b>SARNATH</b> in this chapter.</li> </ul>	45 Minutes each day.
<b>CONCLUSION</b>	Students will make a PPT on the flourishing of GUPTA PERIOD in Indian art.	

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>Post classical sculptures</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• The <b>Ellora Caves</b> are an impressive complex of Buddhist, Hindu and Jain cave temples built between the 6th and 10th centuries AD near the ancient Indian village of Ellora.</li> <li>• It contains the some masterpieces of Hindu deities like SHIV, PARVATI and VISHNU etc</li> <li>• In this students will also learn about other sites of post classical art like <b>ELEPHANTA</b> and <b>MAHABALIPURAM</b> with special reference of some sculptures.</li> </ul>	45 Minutes each day.
<b>CONCLUSION</b>	Students will make notes on their own on one more sculpture from each site of Post classical sculptures.	

<b>TOPIC</b>	<b>NOTES/STRATEGIES/RESOURCES</b>	<b>TIME</b>
<b>INTRODUCTION</b>	<b>Chola Bronzes</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• In this lesson the famous South Indian art form is going to be discussed that is CHOLA BRONZES ART.</li> <li>• These Chola temples reveal the gradual evolution of the Chola art and architecture.</li> <li>• In this sculpture of PARVATI, SHIVA NATRAJA and KALI will going to be discuss in detail.</li> </ul>	45 Minutes each day.
<b>CONCLUSION</b>	Students will make an assignment to make a small piece of sculpture in the technique of Chola art i.e. LOST WAX METHOD.	

<b>TOPIC</b>	<b>NOTES/STRATEGIES/RESOURCES</b>	<b>TIME</b>
<b>INTRODUCTION</b>	<b>Early Miniature painting</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• As a reaction to large scale rock painting, miniature painting developed in 9th to 11th century in Western and Eastern India. “Pala School” in Eastern India.</li> <li>• Unique features: Sinuous lines, subdued tones and simple composition.</li> <li>• It is the Pala School which developed in Eastern India. This school is divided in two phases, <ol style="list-style-type: none"> <li>1. Illustrations made on palm leaf</li> <li>2. Illustrations made on paper</li> </ol> </li> </ul>	45 Minutes each day.

<b>TOPIC</b>	<b>NOTES/STRATEGIES/RESOURCES</b>	<b>TIME</b>
<b>INTRODUCTION</b>	<b>Western Miniature paintings</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• Western Miniature Figure paintings have three forth profile with pointed nose, eyes protruding out of facial line, abundance of accessory details and careful ornamentation.</li> <li>• Subject matter depicted in three fold in Jains and later in Vaishnav paintings like Gita Govinda.</li> </ul>	45 Minutes each day.

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>Mughal Miniature Painting</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>Mughal paintings show the realistic paintings with life portraying the life in court, war scene, social festival, nature, hunting etc.</li> <li>During Akbar's reign a new style developed which was Indian in character and influenced by Persian style.</li> <li>During Jahangir's reign, development of wildlife painting was patronized.</li> </ul>	45 Minutes each day.

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>Rajasthani Miniature Painting</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>Rajasthani or Rajput paintings developed under patronage of different kingdoms of Rajputana area in western India.</li> <li>This art form evolved here in Marwar-Mewar region as textual illustrations to the Jain text Kalpa-Sutras.</li> <li>Each kingdom developed its own art school. Though all schools are different but have basic similarities which correspond to generic Rajasthani paintings.</li> <li>The main principal schools are as follows: <ol style="list-style-type: none"> <li>Mewar</li> <li>Bundi</li> <li>Kishangarh</li> </ol> </li> </ul>	45 Minutes each day.

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>Pahari Miniature Painting</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>Pahari paintings, meaning paintings from the hills, come from the mountainous regions of northern India.</li> <li>Main centers of this school are as</li> </ul>	45 Minutes each day.

	follow: 1. Kangra 2. Basohli	
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**PRACTICAL SEM III**

**PAPER- B (DESIGN 2D&3D)**

<b>TOPIC</b>	<b>STRATEGIES</b>	<b>TIME</b>
Design of 2D&3D	<ul style="list-style-type: none"> <li>• Students will make 25 sketches on the basis of different design motifs.</li> <li>• Study of 2-dimensional and 3-dimensional designs based on Folk forms.</li> <li>• 2D design is any Folk motif with proper shading on a sheet.</li> <li>• 3D design is used some kind of original material like cardboard, stones or any other kind on sheet.</li> <li>• Material for the design is Poster colors.</li> <li>• 5 main sheets should be completed in the session.</li> <li>• Sheet size is ½ imperial sizes.</li> </ul>	6 days for each sheet.

**PAPER- C (HEAD STUDY)**

<b>TOPIC</b>	<b>STRATEGIES</b>	<b>TIME</b>
Head study sketching	<ul style="list-style-type: none"><li>• Students will make 25 sketches on the basis of human anatomy.</li><li>• Study of skull and anatomy of human head.</li><li>• 5 main sheets should be completed in the session.</li><li>• Final works should carry Proportions, Volume, texture, study of light and shades.</li><li>• Medium of sheet can be Charcoal/pencil.</li><li>• Sheet size is ½ imperial sizes.</li></ul>	6 days for each sheet.

## LESSON PLAN B.A. (FINE ARTS) SEMESTER V

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>Impressionism</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• ‘<b>Impressionism</b>’ was an artistic movement that drew inspiration from the simplicity of everyday life the name ‘Impressionism’ was given by an art critic in 1874.</li> <li>• The artists of impressionism followed a style or movement in art concerned with the effect of light on objects. They came out of the studio to paint in open air, working quickly to create an impression of what they felt in visible universe.</li> <li>• Some of the pioneering artists of this movement were <b>Claude Monet, Eduardo Manet, Auguste Renoir and Edgar Degas. Claude Monet</b> (1840-1926) was the primary inspiration for the new art movement of impressionism.</li> <li>• Pierre Auguste Renoir, was one of the leading members of the Impressionist movement. His paintings of beautiful women, charming children, lush landscapes, and lighthearted picnics or dances reflected his celebration of natural beauty and French leisure activities enjoyed in the countryside as well as in the cafés of Paris.</li> </ul>	45 Minutes each day.
<b>CONCLUSION</b>	Students will see all the art works of these artists and evaluate their technique and style of making. Students will visit this link <a href="http://www.masterpieceofthemonth.org">www.masterpieceofthemonth.org</a> to learn more about art of Monet. They will also work on 2 more paintings of Cloud monet and Renoir.	

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>Post Impressionism</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• Students will get to know about the main reason behind the Post Impressionism was rejecting interest in depicting the observed world, they instead looked to their memories and emotions in order to connect with the viewer on a deeper level. Rather than merely represent their surroundings, they relied upon the interrelations of</li> </ul>	45 Minutes each day.

	<p>color and shape to describe the world around them.</p> <ul style="list-style-type: none"> <li>• Despite the various individualized styles, most Post-Impressionists focused on abstract form and pattern in the application of paint to the surface of the canvas.</li> <li>• <b>Paul Cezanne</b> was the most influential artist on the next generation of modernist painters. He was considered as the father of Modern art.</li> <li>• <b>Vincent van Gogh</b> is one of the heroic figures of modern art, well known for his tormented life, his use of brilliant, startling color, and the drastic emotional power that radiates from his work.</li> </ul>	
<b>CONCLUSION</b>	Assign students to study the works of main artist of this Ism like Georges Seurat, Paul Gauguin, Vincent van Gogh, Paul Cézanne and Paul Signac.	

<b>TOPIC</b>	<b>NOTES/STRATEGIES/RESOURCES</b>	<b>TIME</b>
<b>INTRODUCTION</b>	<b>Expressionism</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• Expressionism is one of the main currents of art in the later 19th and the 20th centuries, and its qualities of highly subjective, personal, spontaneous self-expression are typical of a wide range of modern artists and art movements.</li> <li>• The expressionist artist strives to convey his personal feelings about the object painted, rather than merely record his observation of it. Some of the main artists of this Ism are <b>Edvard Munch</b> and <b>Wassily Kandinsky</b>.</li> <li>• <b>Munch</b> who worked in a variety of media, repeatedly exploring the same themes in painting, drawing, etching, lithography, photography and woodcuts.</li> <li>• <b>Wassily Kandinsky</b> was an Expressionist painter in early twentieth-century Germany. He associated his gestural and geometric motifs with particular spiritual meanings, and is often considered the first nonobjective painter.</li> </ul>	45 Minutes each day.
<b>CONCLUSION</b>	Students will understand the psychic	

	disturbance of the artist and also understands the reasons behind the strokes and subject matters of the Expressionists.	
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TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>Cubism</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• Cubism was one of the first truly modern movements to emerge in art. Cubism paved the way for geometric abstract art by putting an entirely new emphasis on the unity between the depicted scene in a picture, and the surface of the canvas.</li> <li>• The movement has been described as having two stages: 'Analytic' Cubism, in which forms seem to be 'analyzed' and fragmented; and 'Synthetic' Cubism, in which newspaper and other foreign materials such as chair caning and wood veneer, are collaged to the surface of the canvas as 'synthetic' signs for depicted objects. The pioneers of this movement were <b>Pablo Picasso</b> and <b>George Braque</b>.</li> <li>• Pablo Picasso was the most dominant and influential artist of the first half of the twentieth century. Associated most of all with pioneering Cubism, alongside Georges Braque, he also invented collage, and made major contributions to Symbolism, Surrealism, and to the classical styles of the 1920s.</li> <li>• Georges Braque was at the forefront of the revolutionary art movement of Cubism. Braque's work throughout his life focused on still lifes and means of viewing objects from various perspectives through color, line, and texture.</li> </ul>	45 Minutes each day.
<b>CONCLUSION</b>	Students will analyze the different style of cubism and will also try to make some paintings of their styles to study it better.	

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>Surrealism</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• The Surrealist movement was founded in Paris 1924 by a small group of writers and artists who</li> </ul>	45 Minutes each day.

	<p>sought to channel the unconscious as a means to unlock the power of the imagination.</p> <ul style="list-style-type: none"> <li>• The Surrealists believed the conscious mind repressed the power of the imagination, weighting it down with taboos the Surrealist impulse to tap the subconscious mind, and their interests in myth and primitivism, went on to shape the Abstract Expressionists, and they remain influential today. Figures like <b>Salvador Dalí</b> and <b>Max Ernst</b> not only had an important influence they brought the style to a huge popular audience.</li> <li>• Salvador Dalí was a Spanish Surrealist painter who combined a hyperrealist style with dream-like, sexualized subject matter. His collaborations with Hollywood and commercial ventures, alongside his notoriously dramatic personality, earned him scorn from some Surrealist colleagues.</li> <li>• Max Ernst was a German Dadaist and Surrealist whose paintings and collages combine dream-like realism, automatic techniques, and eerie subject matter.</li> </ul>	
<b>CONCLUSION</b>	Students will see the documentaries of these painters to study their art and life style.	

<b>TOPIC</b>	<b>NOTES/STRATEGIES/RESOURCES</b>	<b>TIME</b>
<b>INTRODUCTION</b>	<b>Company School</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• The style Company paintings has been declared by the art historians for a special type of Indian painting which was produced for Europeans and was highly influenced by European taste.</li> <li>• With the decline of Mughal and Rajput paintings this style of painting was successful in creating their image.</li> </ul>	45 Minutes each day.

<b>TOPIC</b>	<b>NOTES/STRATEGIES/RESOURCES</b>	<b>TIME</b>
<b>INTRODUCTION</b>	<b>Bengal School- Abanindranath Tagore</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• This growing wave of Orientalism influencing European art and thought, as well as the political climate and its urgent issue of</li> </ul>	45 Minutes each day.

	<p>national identity in the field of art. At this point, E.B. Havell, with Abanindranath Tagore and others created a movement to revive the neglected Indian cultural heritage.</p> <ul style="list-style-type: none"> <li>Abanindranath Tagore was the first significant artist of Modern Indian Art. “Under the guidance of Havell , He founded the movement called Bengal school of art, which led to the development of Indian painting in the Modern period.”</li> </ul>	
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TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>Rabindranath Tagore</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>Rabindranath Tagore had sporadically experimented, his earlier career as a painter flourished in the first half of the 1920’s.</li> <li>Tagore went on to produce close to 2,500 paintings, exhibited across India, Europe and Asia.</li> <li>Tagore’s own ideas on art can be classified into three main stages and they roughly coincide with his educational ideas.</li> </ul>	45 Minutes each day.

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>Amrita Shergill</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>Amrita Sher-Gil was the first important woman artist to emerge out of India in the 1930s. In her brief life span of 28 years, she led the modern Indian art movement, which was then taken ahead by the Bombay Progressive Artists Group.</li> <li>She developed her own style that was a mix of the western and oriental art styles, with the themes being predominantly women oriented and feminist.</li> </ul>	45 Minutes each day.

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>Jamini Rai</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>“Jamini Roy’s contribution in the growth and shaping of modern Indian art is well-established and enormously significant. His artworks have a particular appeal in the popular imagination because of their strong, simple forms and vibrant colours...”</li> </ul>	45 Minutes each day.

	<ul style="list-style-type: none"> <li>• His painting style is an eclectic representation of both Western training and Indian inspiration.</li> <li>• Seeing his style one might refer to him as modern India's outsider artist. But there is lot more to the artist and his work.</li> </ul>	
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TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>S. Sobha Singh</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• One of the great artists of twentieth century S.Sobha Singh studied European paintings and got inspiration from the works of English painters.</li> <li>• Sobha Singh was famous for his Sikh Guru paintings and folk story characters.</li> </ul>	45 Minutes each day.

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>Dhanraj Bhagat</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• Dhanraj Bhagat is regarded as one of the most innovative sculptors in the art history of the subcontinent.</li> <li>• Bhagat frequently experimented with new and unusual media in his work.</li> </ul>	45 Minutes each day.

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>K. K. Hebbar</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• Despite training in the Western tradition, Hebbar's body of work remained rooted in the folk traditions of India.</li> <li>• Hebbar was highly influenced by Paul Gauguin and Amrita Sher Gill. The body of work he created during his career, covering more or less a decade starting from 1946, is considered extremely influential in the development of modern Indian art and occupies an important place in Indian art history.</li> </ul>	45 Minutes each day.

TOPIC	NOTES/STRATEGIES/RESOURCES	TIME
<b>INTRODUCTION</b>	<b>M. F. Hussain</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• For Husain, art is not mere aesthetic creation that is different from him, it is himself.</li> <li>• Every stroke, composition, color adds to his growth. To say the least, his works are not "mirror" of his</li> </ul>	45 Minutes each day.

	<p>thought, experience, or nature, but they are thought, experience, and nature themselves.</p> <ul style="list-style-type: none"> <li>• In 1947, he joined the Progressive Artists Group in Mumbai (then called Bombay), a group of young artists determined to break with tradition and promote a modern, and internationally engaged art movement in India. He was at the forefront of contemporary Indian art.</li> </ul>	
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<b>TOPIC</b>	<b>NOTES/STRATEGIES/RESOURCES</b>	<b>TIME</b>
<b>INTRODUCTION</b>	<b>Satish Gujral</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• Satish Gujral attained skills in draughting, metal works, carpentry and painting. Though he is not a professional architect, his skills helped him in visualizing and developing spaces. His design is completely organic and the material is exposed.</li> <li>• As an artist, he never visualized his painting. He always placed objects and left it to the critiques to interpret. He used bold colors in his paintings.</li> </ul>	45 Minutes each day.

<b>TOPIC</b>	<b>NOTES/STRATEGIES/RESOURCES</b>	<b>TIME</b>
<b>INTRODUCTION</b>	<b>Kalighat Paintings</b>	3 Days
<b>BODY OF LESSON</b>	<ul style="list-style-type: none"> <li>• Kalighat Paintings refer to the class of paintings and drawings on hand-made or more usually on machine-made paper produced by a group of artists called 'Patuas' in the neighbourhood of the famous Kali temple at Kalighat in between 19th and earlier 20th Century.</li> <li>• "The Kalighat School of painting is perhaps the first school of painting in India that is truly modern as well as popular. With their bold simplifications, strong lines, vibrant colors and visual rhythm, these paintings have a surprising affinity to modern art".</li> </ul>	45 Minutes each day.

**PRACTICAL SEM V**  
**PAPER- B (LANDSCAPE)**

<b>TOPIC</b>	<b>STRATEGIES</b>	<b>TIME</b>
Landscape	<ul style="list-style-type: none"> <li>• Students will observe outdoor plants, trees, flowers, leaves, buildings and human figures after the demonstration by teacher.</li> <li>• Students will know about light and shade with pencil.</li> <li>• Different textures and perspective (liner and aerial) will be practiced.</li> <li>• Students will know the composition of a landscape in different ways like L shape, U shape, H shape.</li> <li>• Arrangement of shape based on subjects like human forms and animal forms</li> <li>• Students will complete 25 sketches from outdoor study of nature.</li> <li>• Students will know about the landscape painting in oil/Acrylic colors of their choice.</li> <li>• Sheet size is ½ imperial sizes.</li> <li>• 5 main sheets should be completed in the session.</li> <li>• Final works should carry Perspective, Proportions, Volume, texture, study of light and shades.</li> </ul>	6 Days for each sheet.

**PAPER- B (FULL LIFE DRAWING)**

<b>TOPIC</b>	<b>STRATEGIES</b>	<b>TIME</b>
Full life study	<ul style="list-style-type: none"><li>• Students will make 25 sketches on the basis of human anatomy.</li><li>• Study of head and anatomy of human body from life model.</li><li>• Rendering of the full life study of muscles and bones should be done in pencil or charcoal.</li><li>• 5 main sheets should be completed in the session.</li><li>• Final works should carry Proportions, Structure, Volume, texture, study of light and shades.</li><li>• Medium of sheet can be Charcoal/pencil.</li><li>• Sheet size is ½ imperial sizes.</li></ul>	