

## **OBJECTIVES AND CONCEPT OF ART EDUCATION**

The primary goal of degrees awarded in Art Education is to train students as artists/art teachers. The emphasis here is to develop and enhance both the skills as well as the creativity of the art students to engage with both 'teaching' art as well as 'making' art.

This is an approach based on integrating theory and practice in art. The student teacher exposed to different levels of making art objects, using a variety of media and methods. A wide spectrum of choices in making craft as well as more creative endeavors in painting and sculpture equip the student – teacher with technical proficiency. Necessary insights into the nature of different media and their physical limitations-with such a thorough background in artistic activity and art language, the student teacher will be more confident and fully aimed to fit the role of an art teacher/educator/artist.

The Bachelor's as well as the Master's course is designed with full awareness of the necessity of an art teacher to be familiar and well trained in the understanding to the art processes that they will impart to students as art teachers/educators/artist. Though one can instantly notice overlaps between Fine Arts & Art Education courses offered to students at the Master's and Bachelor's level, on close look, the focus and purpose of both these streams vary and take somewhat a different path. While the art education courses apart from practicing art, will focus heavily on the pedagogy of teaching art for instance, on how to teach art, what constitutes art, what are the evaluative criteria in art and how 'art exercises' and 'art teaching' can be made more engaging and relevant at the school/college level. These courses are equivalent as BEd & MEd courses due to teaching practice and teaching assistant ship programs in BFA & MFA. this course include all the components which are necessary to get admission in MFA course like painting sculpture applied or Graphic Art history etc in any university

The art education syllabus has additional courses other than fine arts that take care of the interrelations between art history, art theory of art education and practice teaching and crafts

Fresh changes have been introduced in the evaluative pattern of Art Education Students will follow a unit syllabus which will weekly assess their work and turn into a portfolio which will carry their cumulative assessment and developmental graph. The emphasis on internal marking is to observe the student through objective and day-to-day evaluation system that keeps the student working regularly and with his class.

**SCHEDULE OF B.F.A. (BACHELORS OF FINE ARTS) IN ART  
EDUCATION FIRST SEMESTER**

**PRACTICAL PAPERS:**

CODE NO.	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDIT
BFE-1	SKETCHING	50	NIL	50	4
BFE-2	DRAWING	50	NIL	50	4
BFE-3	PAINTING	50	NIL	50	4
BFE-4	APPLIED ART	50	NIL	50	4
BFE-5	SCULPTURE	50	NIL	50	4
BFE-6	PRINT MAKING	50	NIL	50	4
BFE-7	<b>OPTIONAL SUBJECT(any one of the following):</b> a) Metal craft or b) Pottery or c) Woodcraft or d) Batik or e) Computer (basic) f) Stage Arts.	50	NIL	50	4
	<b>TOTAL</b>	<b>350</b>	<b>NIL</b>	<b>350</b>	<b>28 CRED</b>

**THEORY PAPERS:**

CODE NO.	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDIT
BFE -8	ENGLISH	12	38	50	1+3=4
BFE- 9	ELEMENTARY URDU*	12	38	50	1+3=4
BFE -10	HISTORY OF ART	12	38	50	1+3=4
BFE- 11	THEORY OF ART EDUCATION	12	38	50	1+3=4
<b>TOTAL</b>		<b>48</b>	<b>152</b>	<b>200</b>	<b>16</b>
		<b>398</b>	<b>152</b>	<b>550</b>	<b>44</b>
<b>TOTAL</b>		<b>550</b>	<b>44</b>		

**SCHEDULE OF B.F.A. (BACHELORS OF FINE ARTS) IN ART  
EDUCATION SECOND SEMESTER**

**PRACTICAL PAPERS:**

CODE NO	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDIT
BFE- 12	SKETCHING	50	NIL	50	4
BFE- 13	DRAWING	50	NIL	50	4
BFE- 14	PAINTING	50	NIL	50	4
BFE- 15	APPLIED ART	50	NIL	50	4
BFE- 16	SCULPTURE	50	NIL	50	4
BFE- 17	PRINT MAKING	50	NIL	50	4
BFE- 18	<b>OPTIONAL SUBJECT(carry forward from `1st semester):</b> a) Metal craft or b) Pottery or c) Woodcraft or d) Batik or e) Computer (basic) f) Stage Arts.	50	NIL	50	4
	<b>TOTAL</b>	<b>350</b>	<b>NIL</b>	<b>350</b>	<b>28</b>

**THEORY PAPERS:**

CODE NO	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDIT
BFE-19	ENGLISH	12	38	50	1+3=4
BFE-20	ELEMENTARY URDU	12	38	50	1+3=4
BFE-21	HISTORY OF ART	12	38	50	1+3=4
BFE- 22	THEORY OF ART EDUCATION	12	38	50	1+3=4
<b>TOTAL</b>		<b>48</b>	<b>152</b>	<b>200</b>	<b>16</b>
		<b>398</b>	<b>152</b>	<b>550</b>	<b>44</b>

**SCHEDULE OF B.F.A. (BACHELORS OF FINE ARTS) IN ART EDUCATION  
THIRD SEMESTER**

**PRACTICAL PAPERS:**

CODE NO.	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDIT
BFE- 23	NATURE STUDY	50	NIL	50	4
BFE-24	PORTRAIT	50	NIL	50	4
BFE-25	LIFE STUDY	50	NIL	50	4
BFE-26	COMPOSITION	50	NIL	50	4
BFE- 27	TEACHING PRACTICE (20 LESSON)	100	100	200	16
BFE- 28	<b>OPTIONAL SUBJECT</b> (carry on from 2 <sup>nd</sup> semester ) a.Metal craft or b.Pottery or c.Wood craft or d.Batik or e.Computer (BASICS) f.Stage Art	50	NIL	50	4
BFE-29	<b>ELECTIVE SUBJECT</b> (any one from the A,S &.P ) <b>A, Applied Art</b> 1.Illustration 2.Graphic Designing <b>S, Sculpture</b> 1.Portrait 2.Life Study <b>P Printmaking</b> 1.Etching 2.Lithography	50  30 20  30 20  30 20	NIL	50	4
	<b>TOTAL</b>	<b>400</b>	<b>100</b>	<b>500</b>	<b>40</b>

**THEORY PAPERS:**

CODE NO.	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDIT
BFE-30	HISTORY OF ART	12	38	50	1+3=4
BFE-31	THEORY OF ART EDUCATION.	12	38	50	1+3=4
<b>BFE-32</b>	<b>ELEMENTRY URDU</b>	<b>12</b>	<b>38</b>	<b>50</b>	<b>1+3=4</b>
	<b>TOTAL</b>	<b>436</b>	<b>114</b>	<b>650</b>	<b>52</b>

**SCHEDULE OF B.F.A. (BACHELORS OF FINE ARTS) IN ART  
EDUCATION FOURTH SEMESTER**

**PRACTICAL**

CODE NO.	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDIT
BFE- 33	NATURE STUDY	50	NIL	50	4
BFE-34	PORTRAIT	50	NIL	50	4
BFE-35	LIFE STUDY	50	NIL	50	4
BFE-36	COMPOSITION	50	NIL	50	4
BFE-37	<b>OPTIONAL SUBJECT (carry on from 3<sup>rd</sup> semester)</b> a Metal craft or b Pottery or c Wood craft or d Batik or e Computer (BASICS) f Stage Art	50	NIL	50	4
BFE-38	<b>ELECTIVE SUBJECT (carry on from 3<sup>rd</sup> semester)</b>  <b>A Applied Art</b> 3.Illustration 4.Graphic Designing <b>S Sculpture</b> 3.Portrait 4.Life Study  <b>P Printmaking</b> 3.Etching 4.Lithography	50  30 20  30 20 30 20	NIL	50	4
	<b>TOTAL</b>	<b>300</b>	<b>NIL</b>	<b>300</b>	<b>24</b>

**THEORY PAPERS:**

CODE NO.	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDIT
BFE- 39	HISTORY OF ART	12	38	50	1+3=4
BFE-40	THEORY OF ART EDUCATION.	12	38	50	1+3=4
<b>BFE-41</b>	<b>ELEMENTRY URDU</b>	<b>12</b>	<b>38</b>	<b>50</b>	<b>1+3=4</b>
	<b>TOTAL</b>	<b>336</b>	<b>114</b>	<b>450</b>	<b>36</b>

**SCHEDULE OF B.F.A. (BACHELORS OF FINE ARTS) IN ART EDUCATION  
FIFTH SEMESTER**

**PRACTICAL PAPERS:**

CODE NO.	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDIT
BFE- 42.	LANDSCAPE	50	NIL	50	4
BFE-43.	PORTRAIT	50	NIL	50	4
BFE-44.	LIFE STUDY	50	NIL	50	4
BFE-45.	COMPOSITION	50	NIL	50	4
BFE-46.	COMPUTER (GRAPHICS)	25	NIL	25	2
BFE-47.	TEACHING PRACTICE (20 LESSONS)	100	100	200	16
BFE-48.	<b>ELECTIVE SUBJECT</b> <b>(carry on from 4th semester)</b> <b>A Applied Art</b> 5 Illustration 6 Graphic Designing 7 Photography <b>S Sculpture</b> 5 Portrait 6 Life Study 7 Composition <b>P Printmaking</b> 5 Serigraph 6 Etching 7 Lithograph	75   25 25 25 25 25 25 25 25 25	NIL	75	   2 2 2 2 2 2 2 2 2
<b>TOTAL</b>		<b>400</b>	<b>100</b>	<b>500</b>	<b>40</b>

**THEORY PAPERS:**

CODE NO.	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDIT
BFE- 49.	HISTORY OF ART	12	38	50	1+3=4
BFE- 50.	METHOD AND MATERIAL	12	38	50	1+3=4
<b>TOTAL</b>		<b>24</b>	<b>76</b>	<b>100</b>	<b>8</b>
		<b>424</b>	<b>176</b>	<b>600</b>	<b>48</b>

**SCHEDULE OF B.F.A. (BACHELORS OF FINE ARTS) IN ART EDUCATION  
SIXTH SEMESTER**

**PRACTICAL PAPERS:**

CODE NO.	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDIT
BFE 51.	LANDSCAPE	50	NIL	50	4
BFE-52.	PORTRAIT	50	NIL	50	4
BFE-53.	LIFE STUDY	50	NIL	50	4
BFE-54.	COMPOSITION	50	NIL	50	4
BFE-55.	COMPUTER (GRAPHICS)	25	NIL	25	2
BFE-56.	<b>ELECTIVE SUBJECT</b> (carry on from 5 <sup>th</sup> semester) <b>A Applied Art</b> 8 Illustration 9 Graphic Designing 10 Photography  <b>S Sculpture</b> 8 Portrait 9 Life Study 10 Composition <b>P Printmaking</b>  8 Serigraph 9 Etching 10 Lithograph	75  25 25 25  25 25 25  25 25 25	NIL	75	2  2 2 2  2 2 2  2 2 2
<b>TOTAL</b>		<b>300</b>	<b>NIL</b>	<b>300</b>	<b>24</b>

**THEORY PAPERS:**

CODE NO.	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDIT
BFE 57	HISTORY OF ART	12	38	50	1+3=4
BFE 58.	METHOD AND MATERIAL	12	38	50	1+3=4
<b>TOTAL</b>		<b>24</b>	<b>76</b>	<b>100</b>	<b>8</b>
		<b>324</b>	<b>76</b>	<b>400</b>	<b>32</b>

**SCHEDULE OF B.F.A. (BACHELORS OF FINE ARTS) IN ART EDUCATION  
SEVENTH SEMESTER**

**PRACTICAL PAPERS:**

CODE NO.	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDIT
BFE-59	PORTRAIT	50	NIL	50	2
BFE-60.	LIFE STUDY	75	NIL	75	3
BFE-61.	COMPOSITION	100	NIL	100	4
BFE-62.	COMPUTER	50	NIL	50	2
BFE-63.	<b>ELECTIVE SUBJECT (carry on from 6<sup>th</sup> semester)</b> <b>A Applied Art</b> 11 Illustration 1 2 Graphic Designing 13 Photography <b>S. Sculpture</b> 11 Portrait 12 Life study 13 Composition <b>P. Printmaking</b> 11 Serigraph 12 Etching 13 Lithograph	75  25 25 25  25 25 25  25 25 25	NIL	75	4
<b>TOTAL</b>		<b>350</b>	<b>NIL</b>	<b>350</b>	<b>28</b>

CODE NO.	PAPER	INTERNAL	EXTERNAL	TOTAL	CREDITS
BFE-64	EDUCATION TOUR	25	NIL	25	2
	<b>TOTAL</b>	<b>25</b>	<b>NIL</b>	<b>25</b>	<b>2</b>

**THEORY PAPERS:**

CODE NO.	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDITS
BFE-65	HISTORY OF ART	12	38	50	4
	<b>TOTAL</b>	<b>12</b>	<b>38</b>	<b>50</b>	<b>4</b>
		<b>387</b>	<b>38</b>	<b>425</b>	<b>32</b>



**SCHEDULE OF B.F.A. (BACHELORS OF FINE ARTS) IN ART EDUCATION  
EIGHTH SEMESTER**

**PRACTICAL PAPERS:**

CODE.NO	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDIT
BFE-66.	PORTRAIT		50		4
BFE-67	LIFE STUDY		75		6
BFE-68.	COMPOSITION		150		12
BFE-69.	COMPUTER		50		4
BFE-70.	<b>ELECTIVE SUBJECT</b> (carry on from III year) <b>A Applied Art</b> 14 Illustration 15 Graphic Designing 16 Photography <b>S. Sculpture</b> 14 Portrait 15 Life study 16 Composition <b>P . Printmaking</b> 14 Serigraph 15 Etching 16 Lithograph		75		6
<b>TOTAL</b>			<b>400</b>		<b>32</b>

CODE. NO	PAPER	INTERNAL	EXTERNAL	TOTAL	CREDITS
BFE-71	DISSERTATION	NIL	100	125	8
	VIVA		25		2
	<b>TOTAL</b>	<b>NIL</b>	<b>125</b>	<b>125</b>	<b>10</b>

**THEORY PAPERS:**

CODE NO.	PAPER	INTERNAL MARKS	EXTERNAL MARKS	TOTAL	CREDITS
BFE-72	HISTORY OF ART	12	38	50	4
	<b>TOTAL</b>	<b>12</b>	<b>38</b>	<b>50</b>	<b>4</b>
		<b>203</b>	<b>560</b>	<b>575</b>	<b>46</b>

550+550+650+450+600+400+425+575=4200/ credits 44+44+52+36+48+32+36+46=336

<b>TOTAL (EIGHTH SEMESTER)</b>		
<b>GRAND TOTAL (1<sup>ST</sup>, 2<sup>ND</sup>, 3<sup>RD</sup> &amp; 4<sup>TH</sup>, 5<sup>TH</sup>, 6<sup>TH</sup>, 7<sup>TH</sup>, 8<sup>TH</sup>)</b>	4200	336

# **BACHELOR OF FINE ARTS (B.F.A.) IN ART EDUCATION FIRST SEMESTER**

## **PRACTICAL COURSES**

### **CONCEPT:**

A fundamental course in visual arts i.e. drawing, painting, design and color. The course serves to expand the student's awareness of visual arts and his creativity, precision, use of tools materials and teaching abilities of art. The introduction of unit system is to make the student regular and up-to-date.

Concerned teacher will do assessment of each unit periodically. An internal moderation committee of HOD, professors, one senior associate professor and one senior assistant professor will moderate the assessment with the concerned teacher. If he does not agree board can take the decision

### **FIRST SEMISTER**

#### **PAPER NO.1: SKETCHING**

##### **MAXIMUM MARKS: 50 (INTERNAL)**

##### **UNIT 1:**

Simple free hand drawing of human figure to study posture, proportion, centre of gravity, based on anatomical structure.

##### **UNIT 2:.**

Study of different parts of human body with full anatomy. 40X1/2 newsprint paper in a week.

##### **UNIT 3.**

Quick and rapid sketches of human figure based on anatomical proportion on newsprint paper in a week.

NOTE: 10 sketches daily must be done by the students for practice and selective sketches to be submitted by the end of the year.

#### **PAPER NO.2: DRAWING**

##### **MAXIMUM MARKS: 50 INTERNAL**

##### **UNIT 1: .**

Free hand drawing exercises from objects and nature to study proportion, volume, and visual perspective; suggestion of solidity by line as well light & shade, realization of rhythmic relationship between line, mass, value and texture. Phasis on variety of visual experience.

##### **UNIT 2: .**

Introduction to various aspects and techniques of drawing.

Still life: selection and arrangement of objects, composition, eye level, structure, source of light and its effects, tonal and textural values.

### UNIT 3:

Drawing: exercise of stippling work to study nature. To observe and acquire skill for its graphic representation with light & shade on Ivory sheet with pen and ink

### **PAPER NO.3: PAINTING**

#### **MAXIMUM MARKS: 50 INTERNAL**

##### *UNIT 1:*

Painting with emphasis on color, tone, texture of different objects; study of perspective; difference in handling of near and far objects; ability to simplify as per the programme directed by the teacher.

##### *UNIT 2:*

Use of different painting media like watercolor, poster color, tempera pastel and oil pastel etc as per the guidance of the teacher.

##### *UNIT 3:*

Exercise in collage (paper tearing and mixed media) to develop an understanding and relationship between different shapes and different colors, overlapping etc. under the guidance of the teacher.

Painting from imagination with special reference to teaching methodology of different age groups 5X1/4 sheets per day

### **PAPER NO.4: APPLIED ART**

#### **MAXIMUM MARKS: 50 INTERNAL**

##### *UNIT 1:*

Understanding designing as an organized visual arrangement of both 2D as well as 3D.

*UNIT 2: Maximum marks: 20;duration :8 periods a day( 40 in a week).*

Drawing from nature for creating motif and using it for regular organized pattern in different geometrical shapes. i.e. square, circle, rectangle etc & its decorative application.

##### *UNIT: 3*

Exercises to understand color, color wheel, harmony& contrast, warm and cool color, and understanding of color qualities

### **PAPER NO.5: SCULPTURE**

#### **MAXIMUM MARKS: 50 INTERNAL**

##### *UNIT 1:*

Concept of mass, volume and space;

##### *UNIT 2:*

Creative forms through manipulation of clay : simple composition based on human, animal& bird forms

##### *UNIT 3:*

Exercises for relief work on clay slab. Exercises based on different parts of the human body like hand, feet, eye, nose, ear, lips, etc.

## **PAPER NO.6: PRINT MAKING**

### **MAXIMUM MARKS: 50 INTERNAL**

UNIT 1.Introduction to relief printmaking and Basic technique in print making (surface printing and relief media)

UNIT 2

Exercise in mono color prints

UNIT 3:

Simple methods of making blocks with cork, cardboard, plywood, and linoleum and wood block.

Understanding the development of design and composition in black and white.

## **PAPER NO.7:OPTIONAL SUBJECT(any one from A, B, C, D, E.& F)**

### **MAXIMUM MARKS: 50 INTERNAL**

#### **7 A. METAL CRAFT**

UNIT 1:

- a)Introduction about tools, equipments and Machines their uses in Metal Workshop
- b) Elementary composition in Metals-their place of origin and availability in India.

UNIT 2:

Use of different Metals like, milled -steel sheet wire rod, Brass, Bronze and Aluminum etc and their knowledge of Metals Properties.

UNIT 3:

Drawing exercises, to study of small objects of Metals.

#### **7B. POTTERY**

### **MAXIMUM MARKS: 50 INTERNAL**

UNIT 1:

- A. 1. Acquaintance with the theoretical of different types of clay of used in pottery.
- 2. Acquaintance with the theoretical knowledge of different types of glazes used in pottery.
- 3. Acquaintance with the theoretical knowledge methods of firing, biscuiting glazing.
- 4. Acquaintance with the theoretical knowledge of methods of teaching pottery craft to the students in different age groups.

B. Pottery and ceramic wares: pot, jug, cup and saucer, plate, bowls, tiles, terra-cottas and toys.

UNIT 2:

Clay and clay preparation, definition, plasticity, color formation and variety.

- 1. Kinds of clay: sedimentary clay, ball clay modeling clay and other clay.
- 2. Pottery workshop: equipments and tools planning, running, and management.

UNIT 3:

Hand built pottery: coil process, thumb process, cutout process, and strip process and slap process.

## 7 C. WOOD CRAFT

MAXIMUM MARKS: 50 INTERNAL

UNIT 1:

Knowledge of wood craft

- a) Handling and using the tools in wood work
- b) Knowledge about Indian timber and uses

UNIT 2:

Name of the tool equipment and maintenance

- a) Seasoning timber, common flaws of timber and preparation of timber
- b) Making simple objects of use in everyday life.
- c) Setting of different kind of things.

UNIT 3

Knowledge of joints and joints material like nails screw staple and their proper names and standard size and different joints and their uses.

## 7 D. BATIK

MAXIMUM MARKS: 50 INTERNAL

UNIT 1: ).

Preparation of Tie-n-Dye in hot color.

- a) designing and planning
- b) color combination
- c) tracing of design

Item suggested with the guidance of a teacher. Item should be completed within given time and planned accordingly.

UNIT 2:

*Tie – n – Dye in cold color*

Item- Pair of cushion covers and three hankies as per teacher direction.

Item should be completed within given time and planned accordingly.

Surface- cotton cloth.

UNIT 3:

Tie – n- Dye in different method (such as stitching)

Item should be completed within given time and planned accordingly. And items as per teacher direction.

## 7 E. COMPUTER BASICS

MAXIMUM MARKS: 50 INTERNAL

UNIT 1:

Introduction to computer.

UNIT 2:

Knowledge of different parts of computer

UNIT 3: .

Knowledge of Software and Hard wares.

## **7 F STAGE ART**

### **MAXIMUM MARKS: 50 INTERNAL**

#### **UNIT 1:**

Aims, nature and need of stage art

- a) Need and importance of music dance and drama in school education
- b) Objectives of stage art at different level of education
- c) Role of an art teacher in teaching of stage art
- d) Selection of appropriate art material of stage arts (life costume make-up, musical instrument, hand / stage properties, light-sound equipments ) for various age group

#### **UNIT 2:**

- a) Practice of simple movements in standing, sitting & lying positions  
Understanding of the basic movements of the different points of the body. Use of hands neck, waist, knees, head, legs, toes for creative movement
- b) Exercise related to movements motivated by objects in Nature such as plants, trees, birds, animals and movements motivated by natural phenomena such as wind, storm, rain, sea etc

#### **c) .UNIT 3:**

- d) Body Exercise: - Yoga in relation to theatre, 10 postures Exercise pertaining to eye, Eyebrows.

### **.THEORY PAPERS:**

#### **PAPER NO.8: ENGLISH**

**MAXIMUM MARKS: 50 (12 INTERNAL+38 EXTERNAL) TIME: 2 PERIODS  
A WEEK**

**UNIT 1:** Five chosen lessons from the book, 'The joy of reading'

- ☐ 'An astrologer's day' by R.K Narayan
- ☐ 'Between the Mosque and the Temple' by Boman Desai
- ☐ 'The child' by Premchand
- ☐ 'My financial career' by Stephen Leacock
- ☐ 'Where the mind is without fear' by Rabindranath Tagor
- ☐ Comprehension
- ☐ Tense (Use of Verbs)
- ☐ Use of preposition
- ☐ Voic

**PAPER NO.9 URDU**

**MAXIMUM MARKS: 50 (12 INTERNAL+38 EXTERNAL) TIME: 2 PERIODS A WEEK**

مضمون اوردو

ص بی ایف اے پہلا سمسٹر

یہ پرچہ ۵۰ نمبر کا ہوگا جس میں ۱۲ نمبر انٹرنل اسمنٹ کے اور ۳۸ نمبر کا امتحان

ایکسٹرنل اسمنٹ کا ہوں گے ہفتے میں دو پیرنڈ کی پڑھائی ہوگی

نصاب حسب ذیل حصوں پر مستعمل ہوگا۔ سہارا کو پہلے سمسٹر میں پورا کیا جائے گا

یونٹ نمبر ایک ---

پڑھنا اور لکھنا سیکھنا۔

طریق صورت کے ذریعے پڑھنا سیکھنا۔

حرف تہجی کی شناخت۔ دو حرفیا، سہ حرفیا، چہار حرفیہ الفاظ کو پڑھنا۔

یونٹ نمبر ۲

اعراب اشاروں اور علامتوں کی شناخت اور انکا استعمال، پورے حروف لکھنا

آدھے حروف لکھنا، اور حروف کو ملا کر الفاظ لکھنا۔

یونٹ نمبر ۳

ہندی اور انگریزی مہینوں کے نام لکھنا۔

عزیزوں اور دوستوں کے نام خطوط

## **PAPER NO. 10: HISTORY OF ART (INTRODUCTORY)**

**MAXIMUM MARKS: 50 (12 INTERNAL+38 EXTERNAL) TIME: 2 PERIODS  
A WEEK**

### *UNIT-1*

The Pre-historic and Historic art:

Cave paintings; Primitive art;

Wall painting;

Indus valley civilization

### *UNIT-2*

Studies of various world art:

- a) Egyptian art
- b) Mesopotamian art
- c) Indian art
- d) Chinese art
- e) Japanese art
- f) Greek art
- g) Italian art
- h) Gothic art and renaissance art; mannerist; baroque and rococo
- i) Early Christian art; Byzantine art & Hindu; Buddhist and Islamic art :in relation to Europe and Asia

## **PAPER NO. 11: THEORY OF ART EDUCATION**

**MAXIMUM MARKS: MAXIMUM MARKS: 50 (12 INTERNAL+38 EXTERNAL)  
TIME: 2 PERIODS A WEEK**

### UNIT 1:

Art, Art Education and its basic concept

- i. Art, art education
- ii. Aims and objectives, characteristics and functions of art education.
- iii. Comparative study of growth and development at different level of ages:-
  - a. Physical growth
  - b. Mental growth: - intellectual growth, emotional growth, social growth, perceptual growth, aesthetic growth and creative growth.

### UNIT 2:

Development stages of art expression

- i. Scribbling stage
- ii. Pre-schematic stage
- iii. Schematic stage
- iv. Pseudo-naturalistic stage
- v. Gang age
- vi. Adolescent Stage

### UNIT 3:

Interaction and motivation

- i. Meaning and definition of interaction and motivation.
- ii. Purpose of motivation
- iii. Types of motivation
- iv. Medium of motivation
- v. Art materials
- vi. Motivation in different stages of art expression.



**BACHELORS OF FINE ARTS (B.F.A.) IN ART EDUCATION  
SECOND SEMESTER**

**PAPER NO.12: SKETCHING**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 4:*

Quick and rapid sketches of birds & animals and study of their different parts on newsprint paper in a week

*UNIT 5:*

Sketching of group of people and create an atmosphere with the surrounding objects, based on above 1 to 4 units.

NOTE: 10 sketches daily must be done by the students for practice and selective sketches to be submitted by the end of the year.

**PAPER NO.13: DRAWING**

**MAXIMUM MARKS: 50 INTERNAL**

UNIT 4:

Outdoor: selection of spot, picture frames, observation & study of variations in nature, addition and elimination, simplification, eye level and perspective, balance and rhythm for use in composition.

Medium-Pencil, Charcoal, Pen & Ink or Brush.

UNIT 5:

For the revision/continuation of unit 2,3,4.

**PAPER NO.14: PAINTING**

**MAXIMUM MARKS: 50 INTERNAL**

UNIT: 4

Advancement of unit: 3

UNIT 5: .

Painting from imagination with special reference to teaching methodology of different age groups 5X1/4 sheets per day.

**PAPER NO.15: APPLIED ART**

**MAXIMUM MARKS: 50 INTERNAL**

UNIT 4:

Introduction of Typography, Roman and Gothic type and there classification.

UNIT 5:

Creating designs by repetition of master block to be used for sanitary tiles, textile design or gift-wrapping paper.

## **PAPER NO 16: SCULPTURE**

**MAXIMUM MARKS: 50 INTERNAL**

UNIT:5

Use for POP as per teachers guidance.

UNIT 5:

Exercise of biscuiting clay models.

## **PAPER NO.17: PRINT MAKING**

**MAXIMUM MARKS: 50 INTERNAL**

UNIT4:

Exercise in multicolor printing.

UNIT 5

Experimenting and exploring with various textures of different surfaces by using materials like wire mesh coarse cloth, cord etc.

## **PAPER NO.18:OPTIONAL SUBJECT(carry forward from 1<sup>st</sup> semester) MAXIMUM MARKS: 50 INTERNAL**

### **18 A. METAL CRAFT**

**MAXIMUM MARKS: 50 INTERNAL**

UNIT 4:

Exercises to explore the expressive quality of different metallic objects like – small sculpture, wire mural, relief work.

UNIT 5

Continuation of unit

### **18.B. POTTERY**

**MAXIMUM MARKS: 50 INTERNAL**

UNIT 4:

Design in pottery and ceramics: form and function, regular and irregular forms, ornamental and decorative forms, natural and man made forms, geometrical and abstract forms.

UNIT 5:

Biscuits firing process, wood and coal kiln, using oil and coal and display the work of all the units.

### **18 C. WOOD CRAFT**

**MAXIMUM MARKS: 50 INTERNAL**

UNIT 4:

To true up piece of wood using planes. Try square gauge, making knife and hand saw

- a) Sawing and chiseling hand saw
- b) Oblique sawing and edge planing

UNIT 5:

In continuation of unit 4.

## **18 D BATIK**

### **MAXIMUM MARKS: 50 INTERNAL**

#### *UNIT 4:*

##### Preparation of Batik

- a) Designing and planning
- b) Combination of color
- c) Tracing of design
- d) Preparation of wax
- e) Demonstration of preparation of wax and its proportion and dye

Application of wax on cloth for 1<sup>st</sup> color

Process of Batik should be completed within given time.

Surface cotton cloth.

Item – neck or panel designing of Kurta.

#### *UNIT 5: .*

Two article of Batik on cotton in two colors in continuation of unit 4

Exercise of removal of wax after completion the work.

## **18 E. COMPUTER BASICS**

### **MAXIMUM MARKS: 50 INTERNAL**

#### *UNIT 4:*

Function of Monitor, CPU, Mouse, Key Board and UPS and their function

#### *UNIT 5:*

.Advancement of unit 4

## **18 F. STAGE ART**

### **MAXIMUM MARKS: 50 INTERNAL**

#### *UNIT 4:*

Stage Craft: -

- a) A general history of medium stages ancient & modern
- b) b) A general knowledge of basic requirements of stage, curtains, lights, Amplification system etc.
- c) Designing & construction of simple sets including different levels, platforms etc.
- d) Designing of construction of all characters of a one-act play, which the class will produce
- b) e) Making of masks and head dresses.
- f) A general Idea of appropriate stage make – ups.

#### *UNIT 5:*

- c) .Manipulation of any one of the units 2, or 3. The students should be expected to design the sets, costumes, jewelry etc themselves

## **THEORY PAPERS:**

### **PAPER NO.19: ENGLISH**

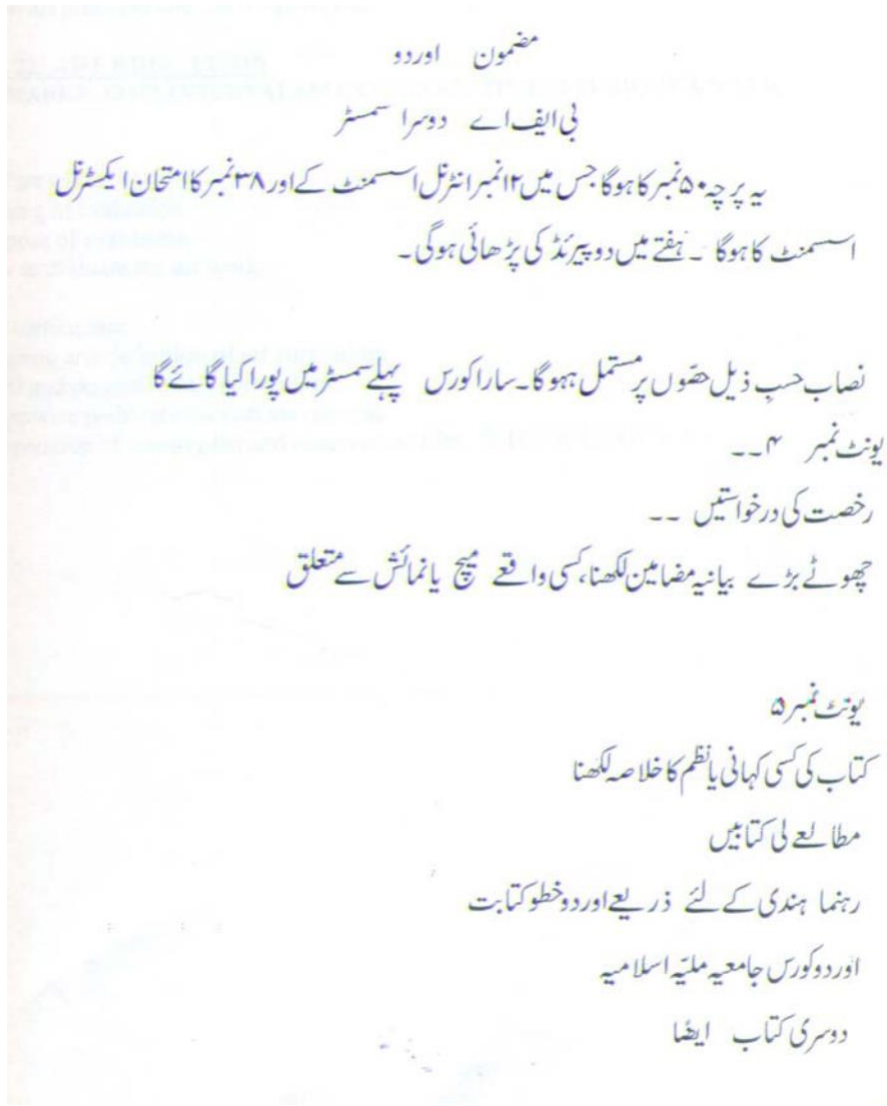
**MAXIMUM MARKS: 50 (12 INTERNAL+38 EXTERNAL) TIME: 2 PERIODS A WEEK**

#### **Comprehension**

- Articles
- Adjectives: comparative and superlative degrees.
- Application Writing
- Paragraph Writing

### **PAPER NO.20 URDU**

**MAXIMUM MARKS: 50 (12 INTERNAL+38 EXTERNAL) TIME: 2 PERIODS A WEEK**



## **PAPER NO.2 1: HISTORY OF ART (INTRODUCTORY**

**MAXIMUM MARKS: 50 (12 INTERNAL+38 EXTERNAL) TIME: 2 PERIODS A WEEK**

### *UNIT3*

Introductory version of modern art

- a) Pre-impressionism
- b) Impressionism
- c) Post- impressionism
- d) Cubism
- e) Expressionism
- f) Fauvism
- g) Surrealism
- h) Pop art
- i) Op art

### UNIT-4.

Post modernist art practices and contemporary art.

## **PAPER NO. 22: THEORY OF ART EDUCATION**

**MAXIMUM MARKS: 50 (12 INTERNAL+38 EXTERNAL) TIME: 2 PERIODS A WEEK**

### UNIT 4:

Evaluation of art works

- i. Meaning of evaluation
- ii Purpose of evaluation
- iii How to evaluate the art work

### UNIT 5: Art curriculum:

- i. Meaning and definition of art curriculum
- ii. Need and purpose of art curriculum
- iii. Stage wise preparation of art curriculum
- iv. Preparation of lesson plan and observation files. SCHEDULE OF B.F.A.

**(BACHELORS OF FINE ARTS) IN ART EDUCATION  
PRACTICAL COURSE  
THIRD SEMESTER**

**PAPER NO.23 NATURE STUDY**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 1:*

Foliage study in detail, 2 X1/4 cartridge sheet per day in watercolor

*UNIT 2:*

Fruits or objects study 2X1/4 cartridge sheet per day in watercolor

*UNIT 3:*

Nature study with trees 2X1/2 imperial sheet per day in watercolor

**PAPER NO. 24: PORTRAIT**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 1. Head Study:-* Construction of the skull: Planes and blocks of the head from different angles and finishing.

*UNIT 2:*

From Life:- Head study with the help of planes and blocks.

*UNIT 3:*

Detailed study of a portrait with the proper understanding of structure and proportion.  
Medium- Charcoal/ contee or lead pencil.

**PAPER NO. 25: LIFE STUDY**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 1*

Study of different parts of human body with the help of skeleton 4X1/4 sheets per day in pencil.

*UNIT 2:*

Study of full human body, size 1/2 imperial sheets per day pencil with shades.

*UNIT 3:*

Study of human body, 1/2 imperial sheet per day in charcoal contee, ink, color pencil, oil poster

**PAPER NO. 26 COMPOSITIONS**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 1:*

Discussion about various aspects of composition. Find and draw the surrounding objects and try to compose in a natural or simplified way with the understanding of composition. Four selected works to be submitted.

Medium- watercolor.

### UNIT 2:

Simple composition to be based on forms from nature in individual style. Subjects to be drawn from flora and fauna.

### UNIT 3:

The third dimension and the visual perspective, exercised based on abstract and semi-abstract arrangement of nature. Four work to be submitted. Medium- water color, Mix medium.

## **PAPER NO. 27: TEACHING PRACTICE**

### **MAXIMUM MARKS: 200 (100 INTERNAL+100 EXTERNAL)**

The concept of this part of the syllabus is to develop the confidence and professional responsibility towards profession of art education.

Teaching of graphics, 4 lessons of 20 lessons (4 lessons of applied art of teaching classes from nursery to 8<sup>th</sup> class, 5 lesson of criticism.)

A moderation board consist upon HOD, professors and two external expert of art education appointed by the Board of Studies and teaching Practice in charge will moderate the entire internal assessment of teaching aids or 20 lessons, completion of files before starting teaching practice.

### *UNIT 1: Maximum marks: 50*

Theory class for lesson plans and guidance for different teaching aids.

Approval of different teaching aids for lessons, completion of files before starting teaching practice

### *UNIT 2: Maximum marks: 100 duration: 8 periods a day per unit( 40 in a week)*

Teaching of lessons and observations in different classes in provided schools to available timetable.

### *UNIT 3: Maximum marks 50:*

Display of work done by the students only, taught by pupil teachers for moderation board.

## **PAPER NO. 28 OPTIONAL SUBJECT (carry forward from 2<sup>nd</sup> semester) 28A. METAL CRAFT**

### **MAXIMUM MARKS: 50 INTERNAL**

### *UNIT 1:*

Elementary knowledge of different type of welding, and process of welding

1. Knowledge of work operation the cutting, bending folding in different designs and making the models for everyday use at home.

### *UNIT 2:*

The theoretical knowledge of Metal casting.

1. Make the simple item cast by lid or aluminum Metal (Process by sand casting) like small sculpture and many other decorative items.

### *UNIT 3:*

Practical and theoretical knowledge of sheet metal work. In their work art and craft exercises like relief work, folded sculpture and portrait etc.

## **28 B. POTTERY**

### **MAXIMUM MARKS: 50 INTERNAL**

#### *UNIT 1:*

Wheel and Machine Pottery: Potter's wheel process (Indian) table and hand wheel process. Table wheel and foot process. Motor driver wheel process lathe process roller and frame process.

*UNIT 2: Maximum marks: 20;duration :8 periods a day( 40 in a week).*

Potter's Wheel Techniques. Throwing and centering drawing up and compressing knuckling, cylinder making, bowl making, turning and trimming, drying-throwing in sections joining sections.

#### *UNIT 3:*

Mould making casting and passing: Using clay and plaster of Paris

## **28 C.WOOD CRAFT**

### **MAXIMUM MARKS: 50 INTERNAL**

#### *UNIT1.*

Knowledge of furniture its drawing & design use in everyday life.

#### *UNIT 2:*

Practical knowledge of woodcarving.

#### *UNIT 3:*

Practical knowledge of method & materials in the finishing of objects like polishing, varnishing & laqar etc.

## **28 D BATIK**

### **MAXIMUM MARKS: 50 INTERNAL**

Practical knowledge and theoretical assignment based on handling and using different Batik methods.

- ☐ Knowledge of different colors used in Batik
- ☐ Knowledge of different cloth materials i.e. silk and cotton used in

#### Batik. *UNIT 1:*

Designing and planning for one item in one color. The item should be completed within given time and planned accordingly.

#### *UNIT 2:*

One article of Batik on cotton in two colors with tracing design. Preparation of wax and.

#### *UNIT:3*

One article of Batik on silk in two colors. Tracing design. Preparation of wax and dye



## **28 E. COMPUTERS (BASICS)**

### **MAXIMUM MARKS: 50 INTERNAL**

*UNIT 1:* .

Proper use of Key Board and Mouse

*UNIT 2:*

Knowledge of different shortcuts to create an image.

*UNIT 3*

Knowledge of Microsoft word, Power Point, Corel draw and Photoshop

## **28f. STAGE ARTS**

### **MAXIMUM MARKS: 50 INTERNAL**

*UNIT 1:* .

Production Brief introduction to Music composition and editing

Costume and Make up, Jewellery

Production and Back stage Lights

*UNIT 2:*

. Puppetry Introduction to different styles of puppetry

Voice over and play back music

Performance and visual documentation

*UNIT 3:*

Personality Development programme

Art appreciation in continuation

Soft skill training

Corporate training

## **PAPER NO. 29 ELECTIVE SUBJECT (any one of A, S, or**

### **P) MAXIMUM MARKS: 50 INTERNAL**

## **29 A. APPLIED ART**

### **MAXIMUM MARKS: 50 INTERNAL**

1 Illustration

2 *UNIT 1:* Understanding the need of illustration as a communicating media.

Using Images from nature and surroundings, composing and simplifying it further for appropriate use in applied art.

## **2 *Graphic Designing***

*UNIT 2:*

Using the detailed study of still objects, simplifying and composing it as a graphic illustration.

*UNIT 3:*

Understanding the basic proportions of animals, birds or human figures.

Simplifying it further for appropriate use in Applied Art.

## **20S. SCULPTURE**

1 . Portrait

*UNIT 1:* .

Drawing study of human skeleton

Life Study

*UNIT2*

Life study in clay ¼ life size

*UNIT 3:*

moulding and casting in plaster.

## **20 P . PRINTMAKING**

**MAXIMUM MARKS: 50 INTERNAL**

1. Etching

*UNIT 1:*

Introduction to simple printmaking in intaglio, etching, engraving and method and material of these process.

*UNIT 2:*

Mono color exercise in dry point using line, tone and texture.

3 *Lithography*

*UNIT 3:*

Mono color exercise in etching using line, tone and texture.

## **THEORY PAPERS**

### **PAPER NO. 30 HISTORY OF ART: INDIAN**

**MAXIMUM MARKS: 50 (12 INTERNAL+38 EXTERNAL) DURATION:**

**2 PERIODS A WEEK**

UNIT 1: 1. Indus Valley civilization: Studies of life and art with special emphasis on Mohen jo daro and Harappa sites

2. Mauryan art and its main manifestation

3. Sunga art: Studies of Bharut, Sanchi, Nagarjuna konda and Amravati

4. Kushan and Ghandhara art

UNIT 2:1. Gupta ar

2. Art of the Chalukyas, Pallavas, Rashtrakutas and Chola

3. Studies of the Kinder, Bhaja, Karle, Elephanta, Ajanta,

Pitalkhora, Ellora cave

UNIT 3:1. Studies of Mahabalipuram Konark: Khajuraho: Mount Abu, Halebid temple art 2. Studies of south Indian bronzes technique, Iconography, and its contribution in the development of Indian sculpture

UNIT 4:1.Studies of wall paintings, Ajanta, Ellora, Pitalkhora, Sittanwasla,

Kerala,Rajasthan and Gujarat. Advancement of unit

2. Studies of miniature art: Pala western Indian Sultanate: Mughal: Rajasthani:

Pahari and bazaar school

## **PAPER NO. 31: THEORY OF ART EDUCATION**

***Maximum marks: 50 (12 internal + 38 external); Duration: 2 periods in a week***

### **Unit-1**

Evolution of art education in Europe

1. Evolution of art education in pre-historic period.
2. Evolution of art education in Egypt
3. Evolution of art education in Greece.
4. Evolution of art education in Italy.
5. Evolution of art education in France.
6. Evolution of art education in London

### **7. UNIT-2**

8. Evolution of art Education in India

1. Evolution of Art Education in pre- Historic period
2. Evolution of Art Education in Ancient period
3. Evolution of Art Education in Medieval period
4. Evolution of Art Education under British rule
5. Art Education after British rule
6. UNIT-3 )

Pioneers of modern concept of art education.

- |                     |                   |
|---------------------|-------------------|
| 1. Herbert Spencer  | 6 Ebenezer Cooke  |
| 1. Alexander Bain   | 7 Herbert Read    |
| 2. Victor Lowelfeld | 8 Edwin Zeingfeld |
| 3. James Sully      | 9Victor d Ammico  |
| 4. Franz Cize       |                   |

**(BACHELORS OF FINE ARTS IN ART EDUCATION  
PRACTICAL COURSE  
FOURTH SEMESTER**

**PAPER NO.33 NATURE STUDY**

**MAXIMUM MARKS: 50 INTERNAL**

UNIT 4:

Outdoor study 1X1/2 imperial sheet per day in watercolor

UNIT 5:

Exercise Continuation of unit 4

**PAPER NO. 34: PORTRAIT**

**MAXIMUM MARKS: 50 INTERNAL**

UNIT 4:

Study of character of a model with proper light and shade.

Medium- lead pencil, colored pencils.

UNIT 5:

Detailed study of a Portrait with character and expression of a model.

Medium - colored pencil / watercolor / oil pastels.

**PAPER NO. 35: LIFE STUDY**

**MAXIMUM MARKS: 50 INTERNAL**

UNIT 4:

Study of human body, ½ imperial sheet per day in watercolor

UNIT 5:

Study of full human body, ½ imperial sheets in watercolor & oil color on oil sheet.

**PAPER NO. 36 COMPOSITIONS**

**MAXIMUM MARKS: 50 INTERNAL**

UNIT 4:

On the basis of theories of composition taught earlier, make a composition on any of the topics given below-emphasizing your own expression, harmony, rhythm and space arrangement. Topic- Gossip or canteen or as per teacher's direction. Medium- watercolor, colored pencils, gouache.

UNIT 5:

Composition based on the topics of "Everyday life" experiences. Preliminary drawings along with the finished compositions to be submitted.

**PAPER NO. 37 OPTIONAL SUBJECT (carry forward from  
3<sup>rd</sup> semester)**

**MAXIMUM MARKS: 50 INTERNAL**

**37 A.METAL CRAFT**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 4:*

Furniture designing with mild steel bars, angle iron and steel tube or pipe.

Preparation of models for decorative and personal use in different artistic forms.

The elementary knowledge of cleaning, coloring and polishing of different type metallic objects.

*UNIT 5:*

The many different ideas for creative work in artistic forms from. Raw materials or waste materials (Design & composing of many type of metallic Art & craft items like animals, birds, drumfigures, remging etc.

**37 B POTTERY**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 4:*

Basic Composition of glaze composition: Transparent glazes, matt and Fritted colored glazes in oxides, opaque glazes.

- a) Blue Oxide of Cobalt
- b) Green Black Oxide of Copper.
- c) Green Red Oxide of Copper
- d) Terra Cotta Biscuit & Red Oxide of Iron
- e) Yellow occur Yellow Oxide of Iron
- f) Purple Brown Oxide of Manganese
- g) Red and Pink Oxide
- h) Grey Nickel Oxide
- i) Orange Uranium Oxide

*UNIT 5:*

Glazing and glaze firing: Glazing of unfired pottery glazing of biscuit ware, application, pouring and spray process. Lapping process painting process

Packing and setting of gloss kiln use of cones shelving. Stiling firing and cooling unpacking of fired gloss kiln glazing temperatures

**37.C WOOD CRAFT**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 4:*

Practical work, Marks, wall hanging. Toys and many other crafts times.

*UNIT 5:*

Advancement of unit 4.

### **37 D.BATIK**

#### **MAXIMUM MARKS: 50 INTERNAL**

Practical knowledge and theoretical assignment based on handling and using different Batik methods.

- ☐ Knowledge of different colors used in Batik
- ☐ Knowledge of different cloth materials i.e. silk and cotton used in Batik.

*UNIT: 4*

Designing and planning of one item, which could be anyone of shirt, TV cover, bed sheet, tea-cozy, sofa set cover, bag, scarf etc.

*UNIT: 5*

Continuation of unit 4

### **37E.COMPUTER (BASICS)**

#### **MAXIMUM MARKS: 50 INTERNAL**

*UNIT 4:*

Knowledge of networking (to search site, send and receive e-mail, and to create an ID.)

*UNIT 5:*

Advancement of unit 4

### **37F. STAGE ARTS**

#### **MAXIMUM MARKS: 50 INTERNAL**

*UNIT 4:*

Event Programming

Designing of an event

Event coordination

Scripting, compering, Ushering

*UNIT 5:*

a) Puppets show production

Puppets show production with sets, lightings etc of 30 minutes duration. The students are expected to make and move the puppets themselves. OR

b) Stage presentation

Stage presentation of two creative short stories or two creative Poems. (The stories & poems & should have prior acceptance of the department).

### **PAPER NO. 38 ELECTIVE SUBJECT (carry forward from 3<sup>rd</sup> semester )**

#### **MAXIMUM MARKS: 50 INTERNAL**

##### **38A .APPLIED ART**

#### **MAXIMUM MARKS: 50 INTERNAL**

Illustration

### **4 GRAPHICS DESIGNING**

*UNIT 4:*

Study of Roman and Gothic forms of letters as design. Spacing study of basic typefaces to create a graphic design. Study of fundamentals of layout and their practical applications show cards or poster.

*UNIT 5:*

Understanding the application and representation of other print media. Create an appropriate design for press or magazine advertising.

**38 S .SCULPTURE**

**MAXIMUM MARKS: 50 INTERNAL 3 PORTRAITS**

*UNIT 4*

.Portrait Study from human face in clay.

**3 LIFE STUDY**

*UNIT 5:*

Ful figure study ½ life size in clay. Molding and casting.

**38 P PRINT MAKING**

**MAXIMUM MARKS: 50 INTERNAL**

**3.Etching**

**4 Lithography**

*UNIT 4:*

Introduction to simple printmaking in lithography process, method and materials.

*UNIT 5:*

Exercise in mono color printing using line, tone and texture.

**THEORY PAPERS**

**PAPER NO. 39 HISTORY OF ART: INDIAN**

**MAXIMUM MARKS: 50(12 INTERNAL+38 EXTERNAL)**

**DURATION: 2 PERIODS A WEEK**

*UNIT 3:*

1. Studies of Mahabalipuram Konark: Khajuraho: Mount Abu, Halebid temple art
2. Studies of south Indian bronzes technique, Iconography, and its contribution in the development of Indian sculpture.

*UNIT 4:*

1. Studies of wall paintings, Ajanta, Ellora, Pitalkhora, Sittanwasla, Kerala, Rajasthan and Gujarat. Advancement of unit 1
2. Studies of miniature art: Pala western Indian Sultanate: Mughal: Rajasthani: Pahari and bazaar school

**PAPER NO. 40: THEORY OF ART EDUCATION**  
**MAXIMUM MARKS: 50(12 INTERNAL+38 EXTERNAL) DURATION:**  
**2 PERIODS A WEEK**

UNIT 4)

Contemporary Methods and Techniques of Art Teaching

1. Specified visual aid method

2 Specified topic method 3 Free  
expression

4 Group activities

5 UNIT 5:

1. Art Appreciation

2. Constituents of pictorial art, its elements as



**(BACHELORS OF FINE ARTS IN ART EDUCATION  
PRACTICAL COURSE  
FIFTH SEMESTER**

**PAPER NO. 42 : LANDSCAPE**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 1:*

Painting from “Nature”. Discussion on the impressionistic paintings from nature- Its techniques and concepts. One finished work to be submitted in oil or acrylic on canvas or oil pastels on paper.

*UNIT 2:*

Outdoor study of perspective in nature, difference in handling of near and far objects.

*UNIT 3:*

Outdoor study of nature/architecture in the natural light conditions, use of perspective in relation to form and color. Discussion on the personal approach/language based on the examples of impressionistic methods of paintings.

**PAPER NO. 43: PORTRAIT**

**MAXIMUM MARKS:**

**50 INTERNAL**

*UNIT 1:*

Portrait Study- Introduction to the various techniques of color application in monochrome and full color.

Medium- oil color or acrylic color

*UNIT 2:*

Copy work of any old master's portrait study in oil color as per teacher direction.

*UNIT 3:*

Portrait study from life with emphasis on the structure of the face and the handling of a particular medium and color to create 3 dimensionality of a human face. Medium- oil color.

**PAPER NO. 44 : LIFE STUDY**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 1:*

Study from live models on full size cartridge sheet in charcoal.

*UNIT 2:*

Study from live model (male & female) in watercolor

*UNIT 3:*

Study from life in oil colors.

**PAPER NO. 45 : COMPOSITION.****MAXIMUM MARKS: 50 INTERNAL****UNIT 1:**

Theory of composition. Exercises based on irregular rhythm, contrast and its content, form and style.

Subject- Delhi Street or etc.

**UNIT 2:**

Discussion in grouping and sub-division.

Subject- Transformation

One finished work based on the experience gained from above discussions to be submitted.

**UNIT 3:**

Copy work of old masters in oil color or poster color.

**PAPER NO. 46: COMPUTER (GRAPHICS)****MAXIMUM MARKS: 25 INTERNAL****UNIT 1:**

Proper knowledge of different software, such as Corel draw, Illustrator, Photoshop

**UNIT 2:**

.Knowledge Scanning & Printing & the other related gadgets. Basic resolution / formats

**PAPER NO. 47: TEACHING PRACTICE****MAXIMUM MARKS: 100 INTERNAL+100 EXTERNAL=200**

Teaching practice comprises on 1, 2, 3, 4, 5&6 units.

Teaching practice is based on 20 lesson(4 lesson of painting, 4 lessons of Drawing, 4 lessons of applied art, 4 lessons of sculpture and 4 lessons of graphics).5 lessons of observation & criticism. Moderation will be done by the same board as in 2<sup>nd</sup> year.

Unit 1, 2 & 3 will proceed in way as in 2<sup>nd</sup> year.

**PAPER NO. 48: ELECTIVE SUBJECT carry forward from 4rth semester)****MAXIMUM MARKS: 75 INTERNAL****48 A. APPLIED ARTS****MAXIMUM MARKS: 50 INTERNAL****4 Illustration****UNIT 1:**

Creating symbolic illustrative design for the purpose of stamp or social communicational representation.

Balance the layouts with visual and textural counterparts.

**6 Graphic Design****UNIT 3:**

Comparative study of different types of layouts. Designing for stationary application or Company profile.

*UNIT 4:*

Exercises to create designs for calendars or outdoor Advertising.

7 Photography

*UNIT 6:*

1. Brief history of photography

Introduction of camera 35 m.m. Medium format camera, large format camera. Range finder cameras and SLR cameras. Digital camera.

Different types of lenses (short, medium and large focal lengths) Tele lenses and zoom lenses (Depth of field)

Knowledge of different kind of films and ISO value.

How to care and handle photography gadgets.

**48 S. SCULPTURE**

MAXIMUM MARKS: 75 INTERNAL

5 Portrait

*UNIT 1:*

Study and copy of the old masters works in clay.

6 . Life study

*UNIT 3:*

Study from live models full size in clay.

7 Composition

*UNIT 5:*

Study and create birds, animals and human figures in clay.

*UNIT 6:*

Enlargements, molding and casting from the work done in 3 Unit

**48 P.PRINTMAKING**

MAXIMUM MARKS: 50 INTERNAL

5 Seri graph

*UNIT 1: .*

Introduction to Seri graph (method and material).

6 . intaglio

*UNIT 3:*

Introduction to aquatint process, methods and material.

*UNIT 4:*

Exercise in mono color printing using aquatint process.

7 . Lithography

*UNIT 5:*

Introduction of color printing in lithography emphasizing on the use of tusche ink photo transfer etc.

*UNIT 6:*

Exercise in color printing by using tusche ink and photo transfer methods.

## **THEORY PAERS**

### **PAPER NO.49 HISTORY OF ART**

**MAXIMUM MARKS: 50 (12 INTERNAL+38 EXTERNAL) DURATION:  
2 PERIODSA WEEK**

#### **UNIT-1)**

General characteristics of European art: From early renaissance to neo-classical period

1. Study of the art works of Giotto; Masaccio; Cimabue; Mantegna; Botticelli; Leonardo da Vinci; Raphael; Michael Angelo; Durer; Titian, Russo; Tintoretto; El Greco;
2. Study of art works of Caravaggio; Rembrandt; Vermeer; Franz hall; Rubens; Valazquez.
3. Ideas; concepts and visual exploration in the art works of neo classical artists David and Poussin.
4. UNIT-2 General characteristics of Asian arts: the art of china and Japan
  1. China: development in art and philosophies
  2. Study of paintings; calligraphy; functions and techniques.
  3. Study of important Chinese artists and art works.
  4. Study of art of Japan in context to developments in China and south East Asia.
  5. Study of woodcut print and silkscreen printing.

Study of important Japanese artists and art works

### **PAPER NO. 50: METHODS & MATERIALS**

**MAXIMUM MARKS: 50(12 INTERNAL + 38 EXTERNAL): 2  
PERIODS IN A WEEK**

**UNIT-1 :** Different kinds of surfaces for painting

1. Wood, Plywood, Cardboard, Canvas.
2. Kinds of papers and their sustainability according to their medium.

**UNIT-2 :** Different kinds of mediums for painting

1. Water colour:
  - ☐ Equipment: pigment, brushes, palette, paper and mixing medium i.e. water glues etc.
  - ☐ Various style and techniques: Japanese, Chinese, wash painting and academic water colour. Bengal school and British Academic water colour
2. Tempera colours
  - ☐ Types of tempera
  - ☐ Use of tempera technique in India
  - ☐ Traditional tempera techniques of miniature painters
3. Pastels and Crayons:
  - ☐ Kind of pastels – oil pastels, dry pastels or chalk pastels
4. Oil paintings
  - ☐ Preparation of canvas – kind of primers
  - ☐ Equipments – colours brushes and oil

**BACHELORS OF FINE ARTS IN ARTEDUCATION  
PRACTICAL COURSE  
SIXTH SEMESTER**

**PAPER NO. 51 :LANDSCAPE**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 4:*

In continuation of unit 3.

*UNIT 5:*

Addition and elimination of the object from picture frame, eye levels and perspective balance and rhythms for use of landscape paintings  
.Minimum size- 30X40 inches, medium- oil/acrylic colors Surface- canvas.

**PAPER No. 52 PORTRAIT**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 4:*

Head study from life model with emphasis on the proportion and modeling.  
Proper use of medium and manner of execution. One work in oil or acrylic color to be submitted.

*UNIT 5:*

Detailed study of a portrait with complete background. Character and the mood of the model will be important with the development of a personal style.

**PAPER No. 53 LIFE STUDY**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 4:*

.Continuation of unit 3 for further practice.

*UNIT 5:*

Further study from unit 3 as per the instructions of the teacher.  
\*Minimum size -30x 40 inches, medium -oil/acrylic color, surface -canvas.

**PAPER No. 54: COMPOSITION**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 4:*

Create a composition based on imagination (human and animal figure).

*UNIT 5:*

Use of "Narration" as a pictorial concept/language. Discussion on narrative paintings with examples. Students are free to select topics of their choice. One finished work on canvas or board with any medium to be submitted.

**PAPER No. 55: COMPUTER GRAPHICS**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 3:*

Advancement of unit 1 and 2

**PAPER No. 56: ELECTIVE SUBJECT (carry forward from 5<sup>th</sup> semester)**

**MAXIMUM MARKS: 50 INTERNAL**

**56A APPLIED ART**

7. Illustration

MAXIMUM MARKS:25 INTERNAL

*UNIT 1*

Creating Illustrative artwork for book jacket, folder, Children book or educational aids. Further, balance the layouts with visual and textural counterparts.

9 Graphic Designing

MAXIMUM MARKS:25 INTERNAL

*UNIT 2*

Creating 3-D designs for commercial packaging of fashion or edible goods.

10 PHOTOGRAPHY

MAXIMUM MARKS:25 INTERNAL

*UNIT-3*

1. Arrangement of Dark room.

- ☐ Use of Dark room. (Knowledge of Enlarger, use of chemicals, time, Temperature and light.)
- ☐ Knowledge of different kind of photography paper and chemicals.
- ☐ Film developer and paper developer and then case.
- ☐ Making of contact sheet
- ☐ Making an enlargement from different formats of negatives.
- ☐ Indoor photography. (Table Top, Portrait, fashion, and composition of different kind of objects. ( Rule of thirds)
- ☐ Knowledge of different kind of lights, exposure meter, and handling of lights.
- ☐ Outdoor photography knowledge of natural light, Rule Sunny 16, landscape, architecture, nature, wild life, events, study of common day to day life.)
- ☐ Black and white and color photography and Mounting and framing

**56 S .SCULPTURE**

MAXIMUM MARKS: 50 INTERNAL

5 Portrait

9

MAXIMUM MARKS: 25 INTERNAL

Study and copy of the old masters works in clay.

6 . Life study

10

MAXIMUM MARKS: 25 INTERNAL

*UNIT 3:*

Study from live models full size in clay.

Composition

MAXIMUM MARKS: 25 INTERNAL

*UNIT 5:*

Study and create birds, animals and human figures in clay.

*UNIT 6:*

Enlargements, molding and casting from the work done in 3 Unit.

**56 P.PRINTMAKING MAXIMUM  
MARKS: 50 INTERNAL**

**8. Seri graph**

MAXIMUM MARKS:25 INTERNAL

*UNIT 1:*

Introduction to Seri graph (method and material).

12 intaglio

MAXIMUM MARKS:25 INTERNAL

*UNIT 3:*

Introduction to aquatint process, methods and material.

*UNIT 4: .*

Exercise in mono color printing using aquatint process.

10. Lithography

MAXIMUM MARKS:25 INTERNAL

*UNIT 5:*

Introduction of color printing in lithography emphasizing on the use of tusche ink  
photo transfer etc.

*UNIT 6: .*

Exercise in color printing by using tusche ink and photo transfer methods.

## **THEORY PAPERS**

### **PAPER NO .57 HISTORY OF ART**

**MAXIMUM MARKS: 50 (12 INTERNAL+38 EXTERNAL) DURATION:  
2 PERIODS A WEEKS**

#### **UNIT-3**

1. Romanticism with reference to Ingress; Goya; Delacroix and Blake
2. Realism and the art of Courbet; Corot; and Millet
3. Impressionism and art of Manet; Monet; Degas and Renoir
4. Post impressionism and the art of Van Gogh; Paul Gauguin; Cezanne; Seurat; and Toulouse Lautrec

### **PAPER NO. 58: METHODS & MATERIALS**

**MAXIMUM MARKS: 50(12 INTERNAL + 38 EXTERNAL): 2  
PERIODS IN A WEEK**

#### *Unit-3*

Different kind of materials for sculpture

1. Clay
  - ☐ Techniques for the preparation of clay
  - ☐ Techniques of firing and baking, low temperatures – high temperatures-local Indian process.
2. Fibre Glass:
  - ☐ Theory of material, its chemical ingredients and their processes.
  - ☐ Use of material, methods of moulding.
  - ☐ Types of material: resins, mattes, hardeners, catalysts.
  - ☐ Techniques-pouring and brushing.
3. Plaster of Paris, cement, stones and welding – an introduction



**BACHELORS OF FINE ARTS) IN ART EDUCATION  
PRATICAL COURSE  
SEVENTH SEMESTER**

**PAPER No. 59: PORTRAIT**

**MAXIMUM MARKS: 50 INTERNAL**

**UNIT 1:**

Detailed study of a portrait from live model with complete background, emphasis should be on the structure, character and handling of a medium.

**UNIT 2:**

Study from live model with emphasis on the character of the model. Creative approach in one's own style and proper use of the medium and manner of execution. One work in oil or acrylic color to be submitted.

**UNIT 3:**

Students are free to adopt any style of painting portrait. Color should define the character and mood of the model.

**UNIT 4:**

In continuation of Unit 3.

**PAPER No. 60: LIFE STUDY**

**MAXIMUM MARKS: 75 INTERNAL**

**UNIT 1:**

Life drawing and painting from full figure with emphasis on character, distortion and various expressions with emphasis on development of personal style.

**UNIT 2:**

In continuation of Unit 1.

**UNIT 3:**

In continuation of Unit 2.

**UNIT 4:**

In continuation of Unit 3.

**UNIT 5:**

Same as in unit 4.

**PAPER No. 61: COMPOSITION**

**MAXIMUM MARKS: 100 INTERNAL**

**UNIT 1:**

Make a composition with emphasis on experimentation of format, surface, new technologies etc., subject of your own choice. Size variable, any medium

**UNIT 2:**

Make a creative painting. Size variable, any medium.

*UNIT 3:*

Students are free to select their topics and any style of execution suitable to the concept in which the composition is based on. A discussion can be held on the issues of figurative/expressionistic/abstract/semi abstract/concept etc. Size-30x40 inches

*UNIT 4:*

Same as in unit 2.

*UNIT 5: .*

Same as in unit 2.

**PAPER No. 62: COMPUTER GRAPHICS**

**MAXIMUM MARKS: 50 INTERNAL**

*UNIT 1:*

Using the knowledge of different software and gadgets in graphic arts and illustrator subjects

*UNIT 2:*

Advancement of unit 1

**PAPER No. 63: ELECTIVE SUBJECT (carry forward from 6<sup>th</sup> semester)**

**8 A APPLIED ART**

**MAXIMUM MARKS: 75 INTERNAL**

**i. Illustration**

**MAXIMUM MARKS: 25 INTERNAL**

*UNIT 1: .*

Two project oriented illustrations to be submitted on the influence of modern trends on teaching methodology.

*UNIT 2 And UNIT 3:*

**ii Graphic Designing**

**MAXIMUM MARKS: 25 INTERNAL**

*UNIT 4: .*

A project on advertising campaign with press layouts, magazine advertising, poster, hoarding, packaging and props.

*UNIT 5 and UNIT 6: .*

Extension and completion of Advertising Campaign for the final submission,

- iii. Photography
- iv. MAXIMUM MARKS:25 INTERNAL

*UNIT 7:*

Same as III year and complete knowledge of digital photography  
Along with the use Photoshop and Corel Draw, Transfer of image  
through computer and printing procedure.

*UNIT 8:*

In continuation of unit 7.

## 12 S.SCULPTURE

### i. Portrait

MAXIMUM MARKS:25 INTERNAL

*UNIT 1:*

In continuation of 3<sup>rd</sup> years program.

*UNIT 2: .*

In continuation of Unit 1.

*UNIT 3:.*

In continuation of Unit 2.

### ii. Life Study

MAXIMUM MARKS:25 INTERNAL

*UNIT 4:.*

In continuation of 3<sup>rd</sup> years program.

*UNIT 5: .*

In continuation of Unit 4.

### iii. Composition

MAXIMUM MARKS:25 INTERNAL

*UNIT 7: .*

In continuation of 3<sup>rd</sup> years program.

*UNIT 8:.*

In continuation of Unit 7

13 **P.PRINTMAKING**

i. serigraphy

MAXIMUM MARKS: 25 INTERNAL

*UNIT 1:* .

Advance process in multicolor printing.

*UNIT 2:*

Exercise in multicolor using photo process.

*UNIT 3;*

In continuation of Unit 2.

ii. Intaglio

MAXIMUM MARKS:25 INTERNAL

*UNIT 4:*

Introduction to multicolor printing, methods and materials.

Exercise based on color printing using stencil.

*UNIT 5:*

Exercise in viscosity printing process.

iii. Lithography

MAXIMUM MARKS:25 INTERNAL

*UNIT 7:*

Exercise in multicolor printing.

*UNIT 8:*

Exercise in multicolor printing using photo process.

**PAPER NO 64 EDUCATIONAL TOURS**

**MAXIMUM MARKS 25 INTERNAL**

## THEORY PAPERS

### **PAPER NO.65 HISTORY OF ART**

MAXIMUM MARKS: 50 (12 INTERNAL+38 EXTERNAL)

DURATION: 2 PERIODS A WEEK.

#### *Unit-1)*

Modern European art

1. Symbolism and art work of Odilon Redon; Toulouse Lautrec; Munch and Bonnard
2. Cubism and study of art work of Picasso, Braque and Gris
3. Fauvism and study of art work of Matisse and Vlaminck and Derain
4. Abstract Expressionism and study of art of William De-Kooning
5. Surrealism and psychology and the art work of Chirico; Arp; Marchel Duchamp; Max Ernst; Chagall; Paul Delacroix; Salvador Dali and Rene Magritte
6. Modern sculpture and art work of Brancusi ; Henry Moore etc.
7. Pop art: Work by Andy Warhol; Rauschenberg; Jasper John and David Hockney; K.B. Kitaj ; Richard Hamilton; Lichtenstein; Wesselmann; Oldenberg.
8. Op art: Art work of Victor Vasarely.
9. Art practices of post-modern period and contemporary art.

**BACHELORS OF FINE ARTS IN ART EDUCATION  
PRACTICAL COURSE  
EIGHTH SEMESTER**

**PAPER No. 66: PORTRAIT**

**MAXIMUM MARKS: 50. EXTERNAL**

*UNIT 4:*

Detailed study of a portrait with the development of a personal style. Emphasis on color handling, character and expression.

*UNIT 5:*

Extension and improvising of unit 1 to 4 in any style of portrait painting. The character and the mood of the model will be important with appropriate background.

Medium :oil and acrylic on canvas.

**PAPER No. 67: LIFE STUDY**

**MAXIMUM MARKS: 75 EXTERNAL**

*UNIT 5:*

In continuation of Unit 4

*UNIT 6:*

In continuation of Unit 5.

**PAPER No. 68: COMPOSITION**

**MAXIMUM MARKS: 150 EXTERNAL**

*UNIT 6:*

Make a composition with choices of any topics and mediums. General discussion can be done with examples from the modern-post modernistic issues in painting. Size- 30x40 inches

*UNIT 7:*

Composition continued.

**PAPER No. 69: COMPUTER GRAPHICS**

**MAXIMUM MARKS: 50 EXTERNAL**

*UNIT 3:*

Advancement of unit 2

**PAPER No. 70: ELECTIVE SUBJECT (carry forward from 7<sup>th</sup> semester)**

**MAXIMUM MARKS: 75 EXTERNAL**

**14A APPLIED ART**

**ii. Illustration**

**MAXIMUM MARKS: 25 EXTERNAL**

*UNIT 2 And UNIT 3.*

Extension and completion of Unit: 1 for final submission, of mainly two projects.

**ii. **Graphic Designing****

**MAXIMUM MARKS: 25 EXTERNAL**

*UNIT 5 and UNIT 6:*

Extension and completion of Advertising Campaign for the final submission, with 25 works in total.

**iii. **Photography****

**MAXIMUM MARKS: 25 EXTERNAL**

*UNIT 7:*

In continuation of unit 6

**15 S. SCULPTURE**

**iv. **Portrait****

**MAXIMUM MARKS: 25 EXTERNAL**

*UNIT 1:*

In continuation of Unit

*UNIT 3:*

In continuation of Unit 2.

**ii. Life Study**

**MAXIMUM MARKS: 25 EXTERNAL**

*UNIT 4:*

In continuation of Unit .

**iii. **Composition****

**MAXIMUM MARKS: 25 EXTERNAL**

*UNIT 7:*

In continuation of Unit

*UNIT 9:*

In continuation of Unit 8

## **16 P. PRINTMAKING**

### **i. serigraphy**

MAXIMUM MARKS:25 EXTERNAL

#### *UNIT 1:*

In continuation of Unit

#### *UNIT 2;*

In continuation of Unit 1

### **ii. Intaglio**

MAXIMUM MARKS:25 EXTERNAL

#### *UNIT 6: .*

Exercise in color printing based on photo process.

### **iii. Lithography**

MAXIMUM MARKS:25 EXTERNAL

#### *UNIT 7:*

Exercise in color printing based on photo process..

#### *UNIT 6:.*

Exercise in color printing based on photo process.

## **PAPER No. 71 DISSERTATION AND VIVA**

MAXIMUM MARKS: 100+25=125 EXTERNAL

The concept of writing a dissertation is to develop skills of research, conceiving, writing and presentation abilities of the student. This research project can be based on any one of the following.

1. History of art
2. Methods and material
3. Art education
4. Teaching methodology of art for physically and mentally challenged human beings.

Minimum 40 pages of subject writing in A-4 size

Date of submission latest 15 of March duly signed by the guide

## **THEORY PAPERS**

### **PAPER NO.72 HISTORY OF ART**

**MAXIMUM MARKS: 50 (12 INTERNAL+38 EXTERNAL) DURATION: 2 PERIODS A WEEK.**

#### *Unit-2*

Modern and contemporary art

1. Establishment of art schools by the Britishers: their role and function
2. The propagation of European academic principles and total negation of the conventional Indian art educational system



3. Study of major Indian artists who practiced academic principles and techniques
4. Raja Ravi Verma; analysis of his art work; his contribution in the making of modern Indian art  
The national movement and the revival of traditional Indian art practices and philosophy
5. Study of the contribution of E.B Havell; Anand Coomarswamy and Abanindranath Tagore
6. The Bengal art school and artists associated with this movement: Abanindranath Tagore; Nandalal Bose and Asit Kumar Haldar
7. Rabindranath Tagore and the establishment of Kala Bhavan at Shantiniketan
8. Gaganendranath Tagore and international modernism
9. Binode Bihari Mukherjee and Indian modernism
10. Ramkinkar Baij and the making of modern Indian sculpture
11. Jamini Roy and the making of modern Indian art
12. Sailoz Mukherjee and his contribution to contemporary Indian art
13. Amrita Sher-Gill and her place in the making of modern Indian art
14. Study of important post independence Indian art movements; the Bombay progressive group; the Baroda group of artists; the Group 1890; the Chola Mandal artist group
15. Study of important artists of seventies and eighties ; B.C Sanyal; Amarnath Sehgal; M. F. Hussain; F.N Souza; Ram Kumar; S.H Raza; Arshad Ghafoor; S.V. Chavda; Krishen Khanna; K.C.S. Panikkar; Bendre; K.G Subramanyan; Laxman Goud; Ganesh Pyne
16. Study of new trends in contemporary Indian art.

**REGULATIONS REGARDING THE MASTER OF FINE ARTS IN ART EDUCATION  
TWO YEARS PROFESSIONAL DEGREE COURSE  
IN FOUR SEMESTER**

**Aims & Objectives**

The Masters of Fine Art (MFA) Course in Art Education provides the student an opportunity to attained higher standards in their field to establish themselves in their professional field and also as for trained teacher of the subject at various levels up to the School/Collage / University.

The newly formulated credit based semester system provides the student an opportunity to not only continuously practice and assess his / her work but also side by side to update his / her knowledge toward his / her art practice to meet the challenges of contemporary art practice in India and rest of the world.

The new semester system based on credits / grades is to make the course of study compatible to the same course being conducted at the other Universities & Institutes in India & Abroad through an objective assessment of the body of work qualitatively and quantitatively so, that the interchangeability is possible for a student to get admission in any other Collage in Painting or any optional subject.

The system enhances the possibilities of learning in the related cross / inter-disciplinary fields of knowledge and thereby makes the process of learning / teaching more open ended. Also this system provides student an exposure to the other related contemporary art practices which in turn helps him / her to keep him / her updated toward the present art practice and its developments up to the date.

**FIRST SEMESTER JULY TO DEC.**  
**SCHEDULE OF M.F.A. (MASTERS OF FINE ARTS) IN ART EDUCATION**

CODE NO	PAPERS	TOTAL DURATION	INTERNAL ASSESSMENT			EXTERNAL ASSESSMENT		TOTAL MARKS	TOTAL CR
	<b><u>(STUDIO WORK)</u></b>	<b>8PX5DX18W=720</b>	<b>MAX.M</b>		<b>*CR</b>	<b>MIN.M</b>	<b>*CR</b>		
MFE-1	PROJECT 1 DRAWING (5 WORKS)	8PX5DX4W=160	50		4	50	4	50+50=100	8
MFE-2	+ PROJECT 2 PAINTING (5 WORKS)	8X5DX8W=320	100		8	100	8	100+100=200	16
MFE-3	+ PROJECT 3 OPTIONAL (3 WORKS)	8X5DX4W=160	50		4	50	4	50+50=100	8
MFE-3(A)	ANY ONE FROM A,G,&S								
MFE-3(G)									
MFE-3(S)	<b>APPLIED ART</b>								
	OR								
MFE-4	<b>GRAPHIC ART</b>		25		2	25	2	50	4
	OR								
	<b>SCULPTURE</b>								
	PP PRESENTATI ON AND DISPLAY								
MFE-5	PROJECT 5 TEACHING ASSISTANTSHIP	1PX2DX18W=36	100	8	NILL	NILL		100	8
	<b><u>PRACTICAL / STUDIO WORK</u></b> PROJECT 1+2+3+4+5+6+7	<b>TOTAL MARKS</b>	<b>325</b>	<b>26</b>	<b>225</b>	<b>18</b>		<b>550</b>	<b>40</b>
MFE-6	<b><u>THEORY/ WRITTEN PAPERS</u></b> PROJECT 6 HISTORY OF ART(EUROPEAN AND MODERN)	1PX2DX18W=36	25	2	75	6		25+75=100	8
MFE-7	PROJECT 7 THEORY OF ART EDUCATION	1PX2DX18W=36	25	2	75	6		25+75=100	8
<b>THEORY/ PPAPER WRITTEN</b>		<b>TOTAL MARKS</b>	<b>50</b>	<b>4</b>	<b>150</b>	<b>12</b>		<b>200</b>	<b>16</b>
<b>GRAND TOTAL = 1+2+3+4+5+6+7</b>			<b>375</b>	<b>30</b>	<b>375</b>	<b>30</b>		<b>750</b>	<b>60</b>

**SECOND SEMESTER JAN. TO MAY**  
**SCHEDULE OF M.F.A. (MASTERS OF FINE ARTS) IN ART EDUCATION**

CODE NO	PAPERS	TOTAL DURATION	INTERNAL ASSESSMENT		EXTERNAL ASSESSMENT		TOTAL MARKS	TOTAL CR
	<b><u>(STUDIO WORK)</u></b>	<b>8PX5DX18W=720</b>	<b>MAX.M</b>	<b>*CR</b>	<b>MIN.M</b>	<b>*CR</b>		
MFE-(8)	PROJECT 8 DRAWING (5 WORKS) +	8PX5DX4W=160	50	4	50	4	50+50=100	8
MFE-(9)	PROJECT 9 PAINTING (4 WORKS) +	8X5DX8W =320	100	8	100	8	100+100=200	16
MFE-(10)	PROJECT 10 OPTIONAL (3 WORKS) SAME FROM 1 <sup>ST</sup> SYMESTER	8X5DX4W=160	50	4	50	4	50+50=100	8
MFE-10-(A)	APPLIED ART							
MFE-10(G)	GRAPHIC ART		25	2	25	2	50	4
MFE-10(S)	SCULPTURE							
MFE-11	PP PRESENTATION AND DISPLAY OR TOUR							
MFE-12	PROJECT -12 TEACHING ASSISTANTSHIP	1PX2DX18W=36	100	8	NILL	NILL	100	8
	<b><u>PRACTICAL/STUDIO WORK</u></b> PROJECT 8+9+10+11+12	<b>TOTAL MARKS</b>	<b>325</b>	<b>26</b>	<b>225</b>	<b>18</b>	<b>500</b>	<b>44</b>
MFE-13	<b><u>THEORY/ WRITTEN PAPERS</u></b> <b><u>PROJECT 13</u></b> HISTORY OFART(EUROPEAN AND MODERN)	1PX2DX18W=36	25	2	75	6	25+75=100	8
MFE-14	PROJECT 14 THEORY OF ART EDUCATION	1PX2DX18W=36	25	2	75	6	25+75=100	8
<b>THEORY/ WRITTEN PPAPER</b>		<b>TOTAL MARKS</b>	<b>50</b>	<b>4</b>	<b>150</b>	<b>12</b>	<b>200</b>	<b>16</b>
<b>GRAND TOTAL = 8+9+10+11+12+13+14</b>			<b>375</b>	<b>30</b>	<b>375</b>	<b>30</b>	<b>750</b>	<b>60</b>

**THIRD SEMESTER JULY TO DEC.**  
**SCHEDULE OF M.F.A. (MASTERS OF FINE ARTS) IN ART EDUCATION**

CODE NO	PAPERS	TOTAL DURATION	INTERNAL ASSESSMENT		EXTERNAL ASSESSMENT		TOTAL MARKS	TOTAL CR
	<b><u>(STUDIO WORK)</u></b>	<b>8PX5DX18W=720</b>	<b>MAX.M</b>	<b>*CR</b>	<b>MIN.M</b>	<b>*CR</b>		
MFE-15	PROJECT 15 DRAWING (5WORKS) +	8PX5DX4W=160	50	4	50	4	50+50=100	8
MFE-16	PROJECT 16 PAINTING (5WORKS) +	8X5DX8W =320	100	8	100	8	100+100=200	16
MFE-17	PROJECT 15 OPTIONAL (3 WORKS) SAME FROM 2 <sup>ND</sup> SYMESTERA,G, &S	8X5DX4W=160	50	4	50	4	50+50=100	8
MFE-17(A)	APPLIED ART							
MFE-17(G)	GRAPHIC ART							
MFE-17(S)	SCULPTURE							
MFE-18	PROJECT 18 PP PRESENTATION + DISPLAY & SEMINAR		25	2	25	2	50	4
MFE-19	PROJECT 19 TEACHING ASSISTANTSHIP	1PX2DX18=36	100	8	NILL	NILL	100	8
	<b><u>PRACTICAL/STUDIO WORK</u></b> PROJECT15+16+17+ 18+19	<b>TOTAL MARKS</b>	<b>325</b>	<b>26</b>	<b>225</b>	<b>18</b>	<b>550</b>	<b>44</b>
MFE-20	<b><u>THEORY/ WRITTEN PAPERS</u></b> <b><u>PROJECT 20</u></b> HISTORYOF ART(EUROPEAN AND MODERN)	1PX2DX18W=36	25	2	75	6	25+75=100	8
<b>THEORY/ WRITTEN PPAPER</b>		<b>TOTAL MARKS</b>	<b>25</b>	<b>2</b>	<b>75</b>	<b>6</b>	<b>100</b>	<b>8</b>
<b>GRAND TOTAL =15+16+17+18+19+20</b>			<b>350</b>	<b>28</b>	<b>300</b>	<b>24</b>	<b>650</b>	<b>52</b>

**FOURTH SEMESTER JAN TO MAY**  
**SCHEDULE OF M.F.A. (MASTERS OF FINE ARTS) IN ART EDUCATION**

CODE NO	PAPERS	TOTAL DURATION	INTERNAL ASSESSMENT		EXTERNAL ASSESSMENT		TOTAL MARKS	TOTAL CR
	<b><u>(STUDIO WORK)</u></b>	<b>8PX5DX18W=720</b>	<b>MAX.M</b>	<b>*CR</b>	<b>MIN.M</b>	<b>*CR</b>		
MFE-21	PROJECT 21 DRAWING (5 WORKS)	8PX5DX4W=160	50	4	50	4	50+50=100	8
MFE-22	PROJECT 22 PAINTING (5 WORKS)	8X5DX8W =320	125	10	125	10	125+125=250	20
MFE-23	PROJECT 23 OPTIONAL (3 WORKS) SAME FROM 3 <sup>RD</sup> SYMESTER A,G,&S	8X5DX4W=160	50	4	50	4	50+50=100	8
MFE-23(A)	APPLIED ART							
MFE-23(G)	GRAPHIC ART							
MFE-23(S)	SCULPTURE							
MFE-24	PROJECT 24 DISSERTATION & VIVA	2PX1W= 18			125 25	10 2	125 25	10 2
MFE-25	PROJECT 25 DISPLAY & PP PRESENTATION	9PX1D=9 & 30MINUTES	25	2	25	2	50	4
MFE-26	PROJECT 26TEACHING ASSISTANTSHIP	1PX2DX18=36	100	8	NIL	NIL	100	8
	<b><u>PRCTICAL/ STUDIO WORK</u></b>	<b>TOTAL MARKS</b> 21+22+23+24+25+26	<b>350</b>	<b>28</b>	<b>400</b>	<b>32</b>	<b>750</b>	<b>60</b>
MFE-27	<b><u>WRITTEN PAPERS</u></b> PROJECT 27 HISTORY OF ART(EUROPEAN AND MODERN)	1PX2DX18W=36	25	2	75	6	25+75=100	8
FOURTH SEMESTER TOTAL 21+22+23+24+25+26+27		GRAND TOTAL	375	30	475	38	850	68

**GRAND TOTAL (I ,II,III AND IV SEMESTER)**

**700 + 700 +650 + 850 = 3000**

**GRAND TOTAL I,II,III AND IV SEMESTER**

**60 +60+ 52+68 = 240 CR**

**SCHEDULE OF M.F.A. (MASTERS OF FINE ARTS) IN ART**  
**EDUCATION**  
**FIRST SEMESTER (I/A STUDIO WORK)**

**PROJECT –1 DRAWING**

**Minimum 5 drawings, duration 4week max marks 50 internal+50 external=100 Credit =8**

With proper discussion and co cent with the guide a candidate may proceed on advance drawing studies to objects, figures; and groups with the emphasis on creative and methodological drawing and the development of personal idiom. At least four full size cartridge sheet s drawing are required for final submission and display of first semester.

**PROJECT - 2 PAINTING**

**Minimum 5 paintings10 lay out , duration 8 week 100internal+100xternal=200 Credit 16  
2=25marksx16 A candidate may opt any one specialization from (a) portrait painting,(b)life painting&(c)creative painting( candidate can change this option in next semester)**

With proper discussion and concern with the guide a candidate may proceed to put on emphasis on development of different stages of creative colour compositions and idiom technique while working

. At least five paintings minimum 30”x40” size and 10 layout are required for annual display for first semester.

**PROJECT 2A. Portrait Painting:**

Methodological, detailed and advanced studies and creative portrait compositions from models of different age group (male & female).

OR

**PROJECT 2B. Life Painting:**

Creative composition based on methodological process and advanced study of live models, birds and animals.

OR

**PROJECT 2C. Creative Painting:**

Compositions based on thematic, subjective or abstract; or creative teaching methodology and exploration of various phases of contemporary paintings in order to develop personal style.

**PROJECT – 3 OPTIONAL**

**Minimum 3 works, duration 4week max marks 50 internal+50 external=100, Credit 8  
: Any one of the provided options from (A) applied art (G) graphic art&(S) sculpture**

Any one of the provided subjects can be opted. At least three works are required for annual display. Objective of the optional subject is to provide specialized and comprehensive knowledge in the opted subject of specialization.

The objective of this optional subject is for the enhancement of the skill an artist as well as an art teacher, while encouraging personal growth based on related technology and skill of teaching.

### **PROJECT 3A. Applied Art**

The objective of applied art as an optional subject is planned for further enhancement of teaching skills as well as professional skills of applied art for further developments of the knowledge of design and skills acquired during undergraduate studies. The use of photography, any form of computer print is not allowed. Only manual work will be appreciated in the first semester of M.F.A. Any one of provided options:

#### **Graphics designing**

The creation of images for visual communication, advanced experience in designing symbols, trademarks, logotypes, sign etc. and its teaching skills.

---

**OR**

### **PROJECT 3G. Graphic Art**

The objectives of graphic art is in print media to develop further knowledge acquired from under graduate level and and its teaching methodology in print media.

#### **Silk screen & Lithography**

Advanced work in multicolor, photo processes and its teaching methodology.

Advanced work in monochrome and multicolor photo processes and its teaching methodology.

**OR**

### **PROJECT 3S. Sculpture: Creative Sculpture**

The objective of this optional subject is for the enhancement of the skill an artist as well as an art teacher, while encouraging personal growth based on related technology and skill of teaching. Any one of the provided options:

Advanced studies of different skills of teaching and study of different size of live human and animal models of different age groups (male & female), enlargements from maquettes/photography. PROJECT—4

### **DISPLAY (exhibition) P P PRESENTATION / Camp / Seminar/ Workshop/Tour**

The candidate has to display entire work of 1st semester with minimum 4 Drawings on full cartage sheet, 10 layouts, 4 painting s minimum 30"x40", 3 optional works on the pattern of one man show. A candidate has to give a power point presentation based on his works and the works of different artist related to his works under the guidance of his guide. Workshop:- Candidate has to attend any workshop or tour or camp during the semester.

### **PROJECT 5 - TEACHING ASSISTANTSHIP**

#### **Minimum , duration 1Px1Dx18week max marks 100 internal Credit 8**

Under the very strict guidance of guide the objectives of teaching assistantship are to improvise the teaching skills and knowledge gathered from undergraduate course. The program of this kind of training will make eligible to teach students from nursery to university level. During the training program students will assist their supervisors in teaching practice programs and submit a comprehensive report on teaching practice programme to his/her main guide under whom they are studying their M.F.A the candidate has deliver lecture to BFA students.



## **THEORY PAPERS**

### **PROJECT 6 HISTORY OF ART (WESTERN)**

**Duration 1px2dx18week, max marks 25 Internal+75 External=100, Credit**

**8** Study of 20<sup>th</sup> century of Western Art

- Study of romanticism; realism.
- study of impressionism and art works of Monet; Monet; Degas; Renoir; Sisley; Picasso; and Mary Cassatt
- Study of post-impressionist period and artwork of Van-Gogh; Cezanne; Gauguin; Seurat; Toulouse; Lautrec.
- Study of cubism and artwork of Picasso; Braque; Gris.
- Study of expressionism and art work of Munch; Nolde; Kokoschka; Kirchner; Kandinsky; Beckmann; De-kooning; Rouault; Kathe Kollwitz
- Fauvism and artwork of Henri Matisse; Raoul Dufy and Derain.

### **PROJECT- 7 PAPER THEORY OF ART EDUCATION**

**Duration 1px2dx18week max marks 25 internal+75 external=100, Credit 8**

Basic concept of art education:

- Art, Education & Art Educations
- Aims & Objectives, characteristic & function of art education
- comparative study of growth and development at different level of age(physical and mental growth)
- Developmental stages of art expression
- Growth characteristics of developmental stages of art expression
- Motivation in developmental stages of art expression
- Importance of art materials in different developmental stages of art expression
- The two creative types: visual minded & psychological analysis of hepatic minded.
- valuation of art works according to growth and development

**SCHEDULE OF M.F.A. (MASTERS OF FINE ARTS) IN ART EDUCATION**  
**SECOND SEMESTER (I/A STUDIO WORK)**

**PROJECT- 8 DRAWING**

**Minimum 5 drawings, duration 4week max marks 50 internal+50 external=100, Credit 8**

With proper discussion and consent with the guide a candidate may proceed from for further enhancement from semester on advance drawing studies to objects, figures; and groups with the emphasis on creative and methodological drawing and the development of personal idiom. At least four full size cartridge sheet drawings are required for final submission and display of second semester.

**PROJECT – 9- PAINTING (SAME FROM 1<sup>ST</sup> SYMESTER)**

**Minimum 5paintings, duration 8week max marks100 internal+100 external=200, Credit =16 A candidate may opt any one specialization from (a)portrait painting,(b)life painting&(c)creative painting( candidate can change this option in next semester)**

With proper discussion and consent with the guide a candidate may proceed to put on emphasis on development of different stages of creative colour compositions and idiom technique while working. At least five paintings are required for annual display for first semester.

**Project 9A Portrait Painting:**

Methodological, detailed and advanced studies of portrait compositions from models of different age group (male & female).

**OR**

**Project 9B Painting:**

Composition based on methodological and advanced study of live models, birds and animals.

**OR**

**Project 9C Creative Painting:**

Compositions based on thematic, subjective or abstract; with its teaching methodology and exploration of various phases of contemporary paintings in order to develop personal style.

**PROJECT 10 OPTIONAL (SAME FROM 1<sup>ST</sup> SYMESTER)**

**Minimum 3 works, duration 4week max marks 50 internal+50 external=100,  
Credit 8 (A) applied art (G) graphic art&(S) sculpture**

Any one of the following subjects can be opted. At least five works are required for annual display. Objective of the optional subject is to provide specialized and comprehensive knowledge in the opted subject of specialization.

The objective of this optional subject is for the enhancement of the skill as an artist as well as an art teacher, while encouraging personal growth based on related technology and skill of teaching. Any one of the provided options:

### **PROJECT 10(A). Applied Art**

The objective of applied art as an optional subject is planned for further enhancement of teaching skills as well as professional skills of applied art for further developments of the knowledge of design and skills acquired during undergraduate studies. The use of photography, any form of computer print is not allowed. Only manual work will be appreciated in the first semester of M.F.A. Any one of provided options:

#### **Illustrations**

Advanced studies in illustration for graphic expression. Emphasis on forming of individual style in illustration and cartooning and its teaching methodology.

**OR**

### **PROJECT 10(G). Graphic Art**

The objectives of graphic art are in print media to develop further knowledge acquired from under graduate level and its teaching methodology in print media.

#### **Etching**

Intaglio/photo process advanced printmaking in intaglio, use of multicolor relief print and mixed Medias, introduction of photo processes/etching printing and its teaching methodology.

**OR**

### **PROJECT 10 (S) Sculpture**

The objective of this optional subject is for the enhancement of the skill an artist as well as an art teacher, while encouraging personal growth based on related technology and skill of teaching. Any one of the provided options:

#### **Creative composition**

Creative compositions based on abstract or based on relevant subjects and environment supported by preparatory studies and teaching techniques of developing individual creative expiration.

## **PROJECT—11**

### **DISPLAY (exhibition) P P PRESENTATION/ Camp/ Seminar/ Work shop /Tour**

The candidate has to display entire work of 1st semester with minimum 4 Drawings on full cartage sheet, 10 layouts, 4 painting s minimum 30"x40", 3 optional workshop the pattern of one man show.

**P P PRESENTATION : Minimum , duration 30minits** A candidate has to give a power point presentation based on his works and the works of different artist related to his works under the guidance of his guide.

## **PROJECT - 12. TEACHING ASSISTANTSHIP**

### **Minimum , duration 1Px1Dx16week max marks 100 internal Credit 8**

The objectives of teaching assistantship are to improvise the teaching skills and knowledge gathered from undergraduate course. The program of this kind of training will make eligible to teach students from nursery to university level. During this training program students will assist their supervisors in teaching practice programs and submit a comprehensive report on teaching practice programme to his/her main guide under whom they are studying their M.F.A. candidate has deliver lecture to BFA students.

## **THEORY PAPERS**

### **PROJECT - 13 HISTORY OF ART (WESTERN)**

**Duration 1px2dx18week, max marks 25 internal+75 external=100,Credit 8**

surrealism its genesis in the Dadaism and Freudian psychology and art work of Chirico; Marc Ernst;

Marcel champ; Salvador Dali; Jean Miro; Chagall.

Sources of influence on abstract expressionism including far eastern art. and ideology

. Pop art and the works of Andy Warhol; Robert Rauschenberg; David Hackney; K.B Kitaj; Richard Hamilton; Lichtenstein; Wassermann; Oldenburg.

- Op art and art work of Victor Vasarely; Bridget riley
- Art practices of postmodern period and contemporary art.

### **PROJECT - 14 THEORY OF ART EDUCATION**

**Duration 1px2dx18week, max marks 25 internal+75 external=100,Credit 8**

Evolution of art education in Europe

- Evolution of art education in pre-historic period.
- Evolution of art education in Egypt
- Evolution of art education in Greece.
- Evolution of art education in Italy.
- Evolution of art education in France. Evolution of art Education in India
- Evolution of Art Education in pre- Historic period
- Evolution of Art Education in Ancient period
- Evolution of Art Education in Medieval period
- Evolution of Art Education under British rule
- Evolution of Art Education after British rule
- Herbert Spencer, Herbert Read, Victor lowelfeld, Edwin Zeingfeld , James Sully, Victor d Ammico, Franz Cizek,
- Ebenezer Cooke ,Alexander calder, Ebenezer Cooke

**SCHEDULE OF M.F.A. (MASTERS OF FINE ARTS) IN ART EDUCATION**  
**THIRD SEMESTER (I/A STUDIO WORK)**

**PROJECT – 15, DRAWING**

**Minimum 5 drawings, duration 4week max marks50 Internal+50 External=100, Credit 8**

With proper discussion and co cent with the guide a candidate may proceed on advance drawing studies to objects, figures; and groups with the emphasis on creative and methodological drawing and the development of personal idiom. At least four full size cartridge sheets drawing are required for final submission and display of third semester.

**PROJECT- 16 PAINTING (SAME FROM 2<sup>ND</sup> SYMESTER)**

**Minimum 5 paintings, duration 8week max marks 100 internal+100external=200, Credit 16**

**: Any one of the provided options from (A) applied art (G) graphic art&(S) sculpture**

With proper discussion and co cent with the guide a candidate may proceed to put on emphasis on development of different stages of creative colour compositions and idiom technique while working. At least five paintings are required for annual display for first semester.

**PROJECT 16A. Portrait Painting:**

Methodological, detailed and advanced studies of portrait compositions from models of different age group (male & female).

**OR**

**PROJECT 16B. Life Painting:**

Composition based on methodological and advanced study of live models, birds and animals.

**OR**

**PROJECT16C. Creative Painting:**

Compositions based on thematic, subjective or abstract; with its teaching methodology and exploration of various phases of contemporary paintings in order to develop personal style.

**PROJECT – 17 OPTIONAL (SAME FROM 2<sup>ND</sup> SYMESTER)**

**Minimum 3 works, duration 3week max marks 50internal+50 external=100, Credit 8**

**: Any one of the provided options from (A) applied art (G) graphic art&(S) sculpture (candidate can change this option in next semester)**

**:**

Any one of the following subjects can be opted. At least five works are required for annual display. Objective of the optional subject is to provide specialized and comprehensive knowledge in the opted subject of specialization.

The objective of this optional subject is for the enhancement of the skill an artist as well as an art teacher, while encouraging personal growth based on related technology and skill of teaching.

Candidate has deliver lecture to BFA students

Any one of the provided options:

**PROJECT 17A. Applied Art**

The objective of applied art as an optional subject is planned for further enhancement of teaching skills as well as professional skills of applied art for further developments of the knowledge of design and skills acquired during undergraduate studies. The use of photography, any form of computer print is not allowed. Only manual work will be appreciated in the first semester of M.F.A. Any one of provided options:

### **Graphics designing**

The creation of images for visual communication, advanced experience in designing symbols, trademarks, logotypes, sign etc. and its teaching skills.

**OR**

### **PROJECT 17G. Graphic Art**

---

The objectives of graphic art is in print media to develop further knowledge acquired from under graduate level and and its teaching methodology in print media.

### **Silk screen & Lithography**

Advanced work in multicolor, photo processes and its teaching methodology.

Advanced work in monochrome and multicolor photo processes and its teaching methodology.

**OR**

### **PROJECT 17S. Sculpture**

The objective of this optional subject is for the enhancement of the skill an artist as well as an art teacher, while encouraging personal growth based on related technology and skill of teaching.

Any one of the provided option

### **Creative composition**

Creative compositions based on abstract or based on relevant subjects and environment supported by preparatory studies and teaching techniques of developing individual creative expiration.

### **PROJECT - 18 DISPLAY (exhibition), P P PRESENTATION AND Seminar / camp/ workshop/Tour**

**Minimum , duration 9Px1D max marks 25xternal, Credit 2**

The candidate has to display entire work of 1st semester with minimum 4Drawings on full cartage sheet, 10 layouts,4 painting s minimum 30"x40" ,3optional works on the pattern of one man show.

### **P P PRESENTATION**

A candidate has to give a power point presentation based on his works and the works of different artist related to his works under the guidance of his guide.

**25 marks internal 2 credits**

## **PROJECT – 19 TEACHING ASSISTANTSHIP**

**Minimum , duration 1Px1Dx18week max marks 100 internal Credit 8**

The objectives of teaching assistantship are to improvise the teaching skills and knowledge gathered from undergraduate course. The program of this kind of training will make eligible to teach students from nursery to university level. During this training program students will assist their supervisors in teaching practice programs and submit a comprehensive report on teaching practice programme to his/her main guide under whom they are studying their

**WRITTEN PAPERS**

**PROJECT – 20 HISTORY OF ART (INDIAN)**

**Duration 1px2dx18week, max marks 25 internal+75 external=100, Credit 8**

**MAXIMUM MARKS 25 internal +75 external=100, DURATION 2 PERIODS IN A WEEK**

- Introduction of western academic art in India
- Study of the decline of the traditional Indian art
- The establishment of art schools in Barolo cities: their role and function
- The debate generated by established neglect of Indian art & crafts
- The development of bazaar schools of art
- The development of company school of art
- Raja Ravi Verma and his place in Indian modern art
- The nationalist movement and art movement: with special reference to Bengal school of art
- Study of E.B. Havell; Anand Comarswamy and Abanindranath Tagore
- Rabindranath Tagore and his concept of aesthetics and his experiments in Shantiniketan
- Gaganendranath and his links with internationals.

**SCHEDULE OF M.F.A. (MASTERS OF FINE ARTS) IN ART EDUCATION**  
**FOURTH SEMESTER (I/A STUDIO WORK)**

**PROJECT - 21 DRAWING**

**Minimum 4 drawings, duration 4week max marks 50internal+50external=100, Credit 8** With proper discussion and co cent with the guide a candidate may proceed on advance drawing studies to objects, figures; and groups with the emphasis on creative and methodological drawing and the development of personal idiom. At least 4 full size cartridge sheet s drawing are required for final submission and display of first semester.

**PROJECT - 22 PAINTING (SAME FROM 3<sup>RD</sup> SYMESTER)**

**Minimum 4 paintings, duration 8week max marks 100 internal+100 external=200,Cradit=16 A** candidate may opt any one specialization from (a)portrait painting,(b)life painting&(c)creative painting

With proper discussion and co cent with the guide a candidate may proceed to put on emphasis on development of different stages of creative colour compositions and idiom technique while working At least five paintings are required for annual display for first semester.

**PROJECT 22A. Portrait Painting:**

Methodological, detailed and advanced studies of portrait compositions from models of different age group (male & female).

**OR**

**PROJECT 22B. Life Painting:**

Composition based on methodological and advanced study of live models, birds and animals.

**OR**

**PROJECT 22C. Creative Painting:**

Compositions based on thematic, subjective or abstract; with its teaching methodology and exploration of various phases of contemporary paintings in order to develop personal style.

**PROJECT - 23 PAPER OPTIONAL (SAME FROM 3<sup>RD</sup> SYMESTER)**

**Minimum 4 works, duration 4week max marks 50 internal+50 external=100,Cradit 8 :**

**Any one of the provided options from (A) applied art (G) graphic art&(S)sculpture**

Any one of the following subjects can be opted. At least five works are required for annual display. Objective of the optional subject is to provide specialized and comprehensive knowledge in the opted subject of specialization.

The objective of this optional subject is for the enhancement of the skill an artist as well as an art teacher, while encouraging personal growth based on related technology and skill of teaching. Any one of the provided options:



### **PROJECT 23A. Applied Art**

The objective of applied art as an optional subject is planned for further enhancement of teaching skills as well as professional skills of applied art for further developments of the knowledge of design and skills acquired during undergraduate studies. The use of photography, any form of computer print is not allowed. Only manual work will be appreciated in the first semester of M.F.A. Any one of provided options:

#### **Illustrations**

Advanced studies in illustration for graphic expression. Emphasis on forming of individual style in illustration and cartooning and its teaching methodology.

**OR**

### **PROJECT 23G. Graphic Art**

Advanced work in multicolor, photo processes and its teaching methodology.

Advanced work in monochrome and multicolor photo processes and its teaching methodology.

#### **Etching**

Intaglio/photo process advanced printmaking in intaglio, use of multicolor relief print and mixed Medias, introduction of photo processes/etching printing and its teaching methodology.

---

**OR**

### **PROJECT 23S. Sculpture**

The objective of this optional subject is for the enhancement of the skill an artist as well as an art teacher, while encouraging personal growth based on related technology and skill of teaching.

Any one of the provided option.

#### **Creative composition**

Creative compositions based on abstract or based on relevant subjects and environment supported by preparatory studies and teaching techniques of developing individual creative expiration.

### **PROJECT - 24 DISSERTATION AND VIVA max**

**marks 150 external, 12 credit = 150= 12 credit**

The concept of writing a dissertation is to develop skills of research, conceiving, writing and presentation abilities of the student. This research project will be submitted based on at least 70 pages in writing on A4 size on 30th march, for the departmental binding on any of the following.

- a. History of art
- b. Methods and material
- c. Art education
- d. Teaching methodology of art for physically and mentally challenged human beings
- e. Art aesthetics

**Viva maximum marks 50external Credit 4**

**Viva will be based on practical work ,dissertation and theory**

### **PROJECT – 25 DISPLAY and PP Presentation(exhibition)**

**Minimum , duration 9Px1D max marks 25external, Credit 2**

The candidate has to display entire work of 3<sup>rd</sup> & 4<sup>th</sup> semester with minimum 4+4 Drawings on full cartage sheet, 10+ 10 layouts, 4+4 painting s minimum 30”x40” ,3 +3 optional workshop the pattern of one man show.

## **P PRESENTATION**

A candidate has to give a power point presentation based on his works and the works of different artist related to his works under the guidance of his guide.

## **PROJECT - 26 TEACHING ASSISTANTSHIPS**

**Minimum, duration 1Px1Dx18week max marks 100 internal Credit 8**

The objectives of teaching assistantship are to improvise the teaching skills and knowledge gathered from undergraduate course. The program of this kind of training will make eligible to teach students from nursery to university level. During this training program students will assist their supervisors in teaching practice programs and submit a comprehensive report on teaching practice programme to his/her main guide under whom they are studying their M.F.A. candidate has deliver lecture to BFA students

## **THEORY PAPER**

### **PROJECT - 27 PAPER HISTORY OF ART (INDIAN)**

**Duration 1px2dx18week, max marks 25 internal+75 external=100,Credit 8**

- Study of Binode bihari mukherjee
- Study of Ramkiner baij
- Study of Jamini Roy
- Study of Amrita Shergil
- Study of Sailoz Mukherjee
- Study of important post independence Indian art movements; The Bombay progressive group; The Baroda group artist; the group 1890: The Chola Mandal artist group. B.C.Sanyal, F.N.Souza, Ara, Heber, Hussain, S.H.Raza, Tyeb Mehta, Ram Kumar, Akbar Padamsee, Krishnan Khanna, Chavda, K.N.S.Pannikker, K.G.Subramanyan, G.R.Santosh, Laxman Gaud, Ganesh Payne, Jahangir Sabavala, Ramachandran Nair, Anjolie Ela Menon, Swaminathan, Ghulam Mohammed Sheikh, bhupen Khakar. D.p.roy choudhary, Mahendra Pandya, Meera mukherjee, Jankiram Michy Patel, Kirti trivedi, Alique padamsee, Naved akhtar, Deepak choudhary. Somnath hore, Jyoti bhatt, Laxman, gaud, Jagmohan chopra Jyoti bhatt, Raghu rai, Pablo bartholomew, prabhudas gupta, Raghavraj. Study of major trends in contemporary Indian art, representational, non-representational, figurative, narrative, tantric, symbolic, realistic, abstract, minimalist, illustrative Major problems and concerns of contemporary art The juxta positioning the traditional and the modern The changing concepts of art, art gallery, art function, art patronage, art market and art promotion, art criticism and art history, art theory, art practice Art practices of postmodern period and contemporary art.