

AIMS & OBJECTIVES

The **Bachelor of Fine Art (BFA)** is a four year under-graduate programme in **Painting** that aims toward providing the students an opportunity to enhance their skills in the discipline of **Drawing and Painting** and in turn apply these skill to express and evolve their own visual language to manifest and express their creative ideas and bring about new concepts and contribute to establish higher standards in the aesthetical aspects and to establish themselves in their professional field and for teaching of the subject at various levels of Schooling up to university level.

In addition to Painting as their Major discipline the students are exposed to the various other related fields of art, such as – **Computer aided Art** i.e. **Digital Art, Video Art, Animation, Optional Subjects i.e. Print-Making, Sculpture and Mural Painting** (Students have choice to select any one of the Optional Subjects)

Apart from that there are **two qualifying languages – Urdu and English**

And other theory subjects i.e. **History of Art, Methods and Materials** are also the part of their curriculum to fulfill the requirement of the Under-Graduate Programme of four year duration.

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 same 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.

REGULATIONS REGARDING THE BACHELOR OF FINE ARTS IN PAINTING

FOUR YEARS PROFESSIONAL DEGREE COURSE IN EIGHT SEMESTER

EXAMINATION SYSTEM

(A) PRACTICAL

Semester I to VI, the practical submission of class work will be assessed 100% internal. These Marks will be subject to a Moderation Board.

Semester VII and VIII, the class work (practical) will be assessed as 50% of the total marks internally by the concerned teacher and 50% externally by a committee of two External Experts. The assessment of Practical work shall be held in the form of **Display of work/submission** of total work done during the respective semesters.

(B) WRITTEN PAPER

- I. Examination the theory paper for the degree of BFA shall be held in all the eight semesters i.e. 25% Internal and 75% External.
- II. Written Sessional work will be assessed by internal teacher in all semesters.
- III. Written examination papers will be assessed by external examiners appointed by BOS (Board of studies).

(C)

- I. Their will be total 4625 marks and 380 credits in semester I, II, III, IV, V, VI, VII and VIII in the Department of Painting.
- II. In the VII and VIII semester 50% of marks will be assessed by external examiner in the practical examination. The name of the examiners will be appointed and approved by the BOS (Board of studies).
- III. Moderation board consisting two external members approved by BOS along with HOD will moderate the entire internal semester marks from I to VIII in every semester end.

RULES & REGULATION / SCHEMES OF EXAMINATION

- The whole Course of Four years of the BFA in Painting is divided into eight semesters in a way that the each academic year consists of two semesters each.
- A student can complete this course in a maximum time period of 6 years failing which she / he will not be entitled to the BFA degree.
- Each semester consists of 90 working days or 18 weeks, each week consisting five working days, each day consisting 07 hours = 09 periods. The division of each semester of the academic session is as:

July 15 to December 10----- ‘Odd Semester’

January 6 to May 15----- ‘Even Semester’.

- The whole course consists of 380 credits and correspondingly 4625 marks roughly divided into eight parts in eight semesters.
- It is essential for a student to attend a minimum of the 75% of the classes (both practical and theory) to take the end semester examination failing which she / he will not be permitted to take the examination.
- There will be practical examination at the end of VII and VIII semester along with internal submission. In theory papers the external exam will be conducted every semester end.

This practical examination will be in the form of

Display / Presentation of the Practical work done during the semester.

Written examination for the Art History.

- The division of total percentage of marks will be as:
25% Internal Marks and 75% External Marks in theory subject from I to VIII semester.
In practical from I to VI semester contains 100% Internal and in VII to VIII 50% internal and 50% External.
- There will be a grading system based on the above percentage according to the total percentage of marks secured by the student.
80% and above - O
Between 70% and 79.99% - A
Between 60% and 69.99% - B
Between 55% and 59.99% - C

Between 50% and 54.99% - D (which is the minimum passing standard)

Below 50% - E (will be considered fail)

Below combined marks obtain by a student in the two components of evaluation (Mid semester evaluation and semester examination) of a course shall be the on basis of award of letter grades (A, B, C, D and E) on 10 points scale in accordance with the table given below:

Grade	Range of Marks (M)#	Grade Point (G)
A+	$M \geq 90$	10
A	$80 \leq M < 90$	9
B+	$70 \leq M < 80$	8
B	$60 \leq M < 70$	7
C+	$50 \leq M < 60$	6
C	$40 \leq M < 50$	5
D	$M < 40$	0

M: marks obtained by a student on the 100-Point Scale.

- If a student fails in the practical subject she / he will be considered fail in the semester. She / He will, though be promoted to the next semester but shall have to repeat the same corresponding semester (Even or Odd semester) during the next year.
- If a student fails in a written / theory examination will be promoted to the next semester but she / he shall have to take the same examination in the next corresponding (Odd or Even) semester during the next year.

Semester Wise Programme

First Semester: 16 weeks

S.No.	Paper	Total Duration (Week)	Internal		External	Total Marks	Credits
				Marks	Marks		
1	Core Subject					400	32
	1.Painting	3	It is compulsory to submit the internal submission to pass the semester week wise in the end of the semester according to the subject.	50			04
	2. Sketching	2		50			04
	3.Drawing	3		50			04
	4.Graphic Design	2		50			04
	5.Portrait	2		50			04
	6.Clay	2		50			04
	7.Print Making	2		50			04
	8.Digital composition	2		50			04
2	Theory Paper	2 Lectures per weeks					
	1 Story of Art		12	38	50	04	
	2 English		12	38	50	04	
	3 Theory of Art Education		12	38	50	04	
	4 Urdu		12	38	50	04	
Total				436	114	550	48

- The elementary Urdu is a qualifying subject only and the marks are not included in the grand total.
- One Week=5Days, 1Day = 9Periods (Lecture /Tutorial, 2 Periods + Practical, 7 Periods), 01 Period = 45 minutes.

Semester Wise Programme

Second Semester: 16 weeks

S.No.	Paper	Total Duration	Internal		External	Total Marks	Credits
				Marks	Marks		
1	Core Subjects:					400	32
	1.Painting	2	It is compulsory to submit the internal submission to pass the semester week wise in the end of the semester according to the subject.	50			04
	2. Sketching	2		50			04
	3.Drawing	2		50			04
	4.Graphic Design	2		50			04
	5.Portrait	2		50			04
	6.Clay	2		50			04
	7.Print Making	2		50			04
	8.Digital composition	2		50			04
2	Theory Paper	2 Lectures per weeks					
	1 Story of Art		12	38	50	04	
	2 English		12	38	50	04	
	3 Theory of Art Education		12	38	50	04	
	4 Urdu		12	38	50	04	
Total				436	114	550	48

- **The elementary Urdu** is a qualifying subject only and the marks are not included in the grand total.
- One Week=5Days, 1Day = 9Periods (Lecture /Tutorial, 2 Periods + Practical, 7 Periods), 01 Period = 45 minutes.

Semester Wise Programme

Third Semester: 16 weeks

S.No.	Paper	Total Duration	Internal		External	Total Marks	Credits
				Marks	Marks		
1	Core Subject:					400	32
	1. Composition	3	It is compulsory to submit the internal submission to pass the semester week wise in the end of the semester according to the subject.	100			08
	2. Drawing	3		50			04
	3. Portrait	3		50			04
	4. Life Study	3		50			04
	5. Sketching	2		50			04
	6. Digital Art	2		50			04
	7. Optional	3		50			04
a. Print							
b. Sculpture							
c. Mural Painting							
2	Theory Paper	2 Lectures per weeks					
	1 History of Art			12	38	50	04
	2 Method & Materials Sessional Work			12	38	50	04
Total				424	76	500	40

- One Week=5Days, 1Day = 9Periods (Lecture /Tutorial, 2 Periods + Practical, 7 Periods), 01 Period = 45 minutes.

Semester Wise Programme

Fourth Semester: 16 weeks

S.No.	Paper	Total Duration	Internal		External	Total Marks	Credits
				Marks	Marks		
1	Core Subject:					400	32
	1.Composition	3	It is compulsory to submit the internal submission to pass the semester week wise in the end of the semester according to the subject.	100			08
	2.Drawing	2		50			04
	3.Portrait	3		50			04
	4. Life Study	3		50			04
	5.Sketching	2		50			04
	6.Digital Art	2		50			04
	7. Optional	3		50			04
a. Print b. Sculpture c. Mural Painting							
2	Theory Paper	2 Lectures per weeks					
	1 History of Art			12	38	50	04
	2 Method & Materials Sessional Work			12	38	50	04
Total				424	76	500	40

- One Week=5Days, 1Day = 9Periods (Lecture /Tutorial, 2 Periods + Practical, 7 Periods),
01 Period = 45 minutes.

Semester Wise Programme

Fifth Semester: 16 weeks

S.No.	Paper	Total Duration	Internal		External	Total Marks	Credits
				Marks	Marks		
1	Core Subject:					525	42
	1. Composition	6	It is compulsory to submit the internal submission to pass the semester week wise in the end of the semester according to the subject.	150			12
	2. Nature Study	3		75			06
	3. Portrait	4		75			06
	4. Life Study	3		75			06
	5. Digital Art	2		75			06
	6. Optional	3		75			06
a. Print b. Sculpture c. Mural Painting							
2	Theory Paper	2 Lectures per weeks					
	1 History of Art			12	38	50	04
	2 Method & Materials			12	38	50	04
	Total			549	76	625	50

- One Week=5Days, 1Day = 9Periods (Lecture /Tutorial, 2 Periods + Practical, 7 Periods), 01 Period = 45 minutes.

Semester Wise Programme

Sixth Semester: 16 weeks

S.No.	Paper	Total Duration	Internal		External	Total Marks	Credits
				Marks	Marks		
1	Core Subject:					525	42
	1.Composition	6	It is compulsory to submit the internal submission to pass the semester week wise in the end of the semester according to the subject.	150			12
	2. Nature Study	2		75			06
	3.Portrait	3		75			06
	4.Life Study	2		75			06
	5.Digital Art	1		75			06
	6.Optional	2		75			06
a. Print b. Sculpture c. Mural Painting							
2	Theory Paper	2 Lectures per weeks					
	1 History of Art		12	38	50	04	
	2 Method & Materials		12	38	50	04	
	Total			549	76	625	50

- One Week=5Days, 1Day = 9Periods (Lecture /Tutorial, 2 Periods + Practical, 7 Periods), 01 Period = 45 minutes.

Semester Wise Programme

Seventh Semester: 16 weeks

S.No.	Paper	Total Duration	Internal		External	Total Marks	Credits
				Marks	Marks		
1	Core Subject:					525	42
	1.Composition	5		75	75	150	12
	2.Portrait	3		37	38	75	06
	3.Life Study	3		37	38	75	06
	4.Nature study	2		37	38	75	06
	5.Digital Art	2		37	38	75	06
	6.Optional a. Print b. Clay c. Mural Painting	3		37	38	75	06
2	Theory Paper 1 History of Art	2 Lectures per weeks		12	38	50	04
	Total			272	303	575	46

- One Week=5Days, 1Day = 9Periods (Lecture /Tutorial, 2 Periods + Practical, 7 Periods),
01 Period = 45 minutes.

Semester Wise Programme

Eighth Semester: 16 weeks

S.No.	Paper	Total Duration	Internal		External	Total Marks	Credits
				Marks	Marks		
1	Core Subjects:					525	42
	1. Composition	5		75	75	150	12
	2. Portrait	3		37	38	75	06
	3. Life Study	3		37	38	75	06
	4. Nature-Study	2		37	38	75	06
	5. Digital Art	2		37	38	75	06
	6. Optional a. Print b. Clay c. Mural Painting	3		37	38	75	06
2	Theory Paper	2 Lectures per weeks					
	1 History of Art			12	38	50	04
	2 Viva Voice & Dissertation				25+75	100	08
3 Educational Tour / Camp			25		25	04	
Total				297	403	700	58

- One Week=5Days, 1Day = 9Periods (Lecture /Tutorial, 2 Periods + Practical, 7 Periods),
01 Period = 45 minutes.
- Total marks from I to VIII Semester - 4625
- Total credit from I to VIII Semester - 380

B.F.A. I SEMESTER (PAINTING)

PRACTICAL COURSES:

A fundamental course in Visual arts i.e. Drawing, Painting, Design and Colour. The course serves to expand the student's awareness of the Visual Arts and her/his creativity precision use of tools and material.

1. Sketching:

- a) Quick sketches from Human figures.
- b) Quick sketches from Animals and Birds.
- c) Quick sketches from Nature.

2. Drawing:

- a) Drawing exercises to study nature to observe and acquire skills for its graphic representation.
- b) Exercises to explore the expressive quality of line using different media like pencil, charcoal, crayon, pen and ink, brush and ink etc.
- c) Drawing from imagination.
- d) Study of line through constructions using different media like wire, straw, thread etc.
- e) Cultivating sketching habits, both indoor and outdoor. It will continue in summer vacation also for all the students.

3. Painting:

- a) Exercises in collage (Paper tearing and mixed media) to develop an understanding of the relationship between different shapes, in different colours, overlapping and grouping etc.
- b) Use of different painting media like water colour, poster colour, tempera, pastel and wax pastels.
- c) Painting from objects and nature to study form colour, tone and texture, study of perspective, difference in handling of nearer and distant objects, controlled light and shade, ability to simplify treating the essential, omitting detail.

4. Graphic Design:

- a) Understanding design as an organised visual arrangement.
- b) Line drawing from nature for creating a motif and using it for regular organised pattern in different geometrical shapes i.e. Square, Circle, Rectangle and Triangle etc. and its decorative applications.

- c) **Understanding design as visual arrangement of both two dimensional as well as three dimensional.**
- d) **Understanding colour, colour wheel, colour sensation i.e. hue, tone, chrome, harmony and contrast of warm and cool colours. Appreciation and understanding of colour qualities, Mixing of colours.**
- e) **Introduction of typography Roman and Gothic type and their classification.**

5. Clay Modeling:

- a) **Concept of mass, volume and space.**
- b) **Creative forms through the manipulation of clay or plaster of paris, simple compositions based on human, animals and bird forms.**
- c) **Biscuiting of clay models (Terracotta).**
- d) **Exercises for relief work on clay slabs.**

6. Print Making

- a) **Basic techniques in print making (surface printing and relief media).**
- b) **Monoprint and multicolour prints.**
- c) **Simple methods of making blocks with cork, card board, plywood and linoleum. Understanding the development of design and composition in black and white.**
- d) **Experimenting and exploring various textures of different surfaces by using materials like wire mesh, coarse cloth and cord etc.**

7. Portrait (Head Study):

Construction of skull planes and masses of head, details such as eyes, nose, mouth etc. relative proportions of head, neck and shoulders in pencil and charcoal.

8. Digital Art Composition:

To create a Design or Composition with the help of computer as a tool to create visual elements i.e. Line, Form, Tone, Colour and Textures exploiting the possibilities using various softwares to create the desired effects.

Submit two A4/A3 size prints of two different Compositions. (Each week)

STORY OF VISUAL ART

GENERAL INTRODUCTION:

1. The purpose of this paper is to develop student's visual acquaintance to great works of art.
2. To help the students understand the creative process and its final product.
3. To help the students understand the environment or social condition which produced different styles.
4. To help the students understand one's creative process on the basis of best examples from the past and present.
5. To help the students understand the creative expression of today.

The method of teaching shall not treat the works of art as relics of history. The periods and chronology would be used for having a broad knowledge of different periods.

The work of art would be discussed as follows:

- a) Pictorial qualities such as use of lines, colours, forms etc.
 - b) The material or the technique involved and how these have been utilized during different periods.
 - c) A board description of the socio cultural environment which produced different types of art.
 - d) An understanding of these art forms to develop self expression.
6. Fine Art and Functional Art.
 7. Transformation of nature into art. Principles underlying in the nature and work of art.
 8. Visual arts and its characteristics: Painting, Sculpture and Minor Arts.

Visual Acquaintance of Great Works of Art through Different Periods Based on Pictorial Similarities:

1. Conceptual Art:
 - a) Pre-Historic Art, Child Art, Folk Art, Early Christian Art, Early Indian Miniatures and Persian Miniatures.
 - b) Egyptian Wall Paintings, Ajanta Paintings, Chinese and Japanese Paintings.
2. Realistic Art:

Greek Art, High Renaissance, Baroque, Rococo, Colonial Period in Indian Art Concept of Line.

1. a) Pre-historic drawings.
b) The early attempts of the child art.
c) Folk Paintings.
d) Egyptian Wall Painting and reliefs.
e) Calligraphic Paintings of China and Japan.
f) Matisse, Picasso and Rouault.
g) Decorative designs.
2. Concept of Space:
 - a) Early Christian Paintings.
 - b) Jain Miniatures.
 - c) Ajanta Paintings.
 - d) Egyptian Wall Painting and reliefs.
 - e) Cubistic works of Picasso, Braque and Gris.
 - f) Frescos of Corregio, Paolo Veronese (Church Domes).

THEORY OF ART EDUCATION

INTRODUCTION

Before facing the class as an Art Teacher, the pupil Teacher is expected to know the nature and function of Art in the School Programme. This paper is to provide adequate knowledge about important aspects of pedagogy.

1. Basic concept of Art Education:
 - a) How the Teaching Art is different from the Teaching of Other subject.
 - b) Understanding the different stages of Art expressions among the children of different age groups.
 - c) Motivation in different Art activities.
 - d) Understanding different techniques in teaching of Art which could be applied to children of different age groups.
 - e) Conducting group activities.
 - f) Working atmosphere in the classroom.

2. **Classroom interaction and motivations.**
 - a) **Verbal discussions.**
 - b) **First hand Art experiences.**
 - c) **Visual Art experiences and its motivation.**
 - d) **Art idea experiences.**
3. **Medium and Techniques.**
 - a) **Teaching of Art skill through selective Art media understanding of advance techniques through elementary medium as:**
 1. **Painting**
 2. **Sculpture**
 3. **Graphic Art**
 4. **Constructions**

B.F.A. II SEMESTER (PAINTING)

PRACTICAL SUBJECTS:

A fundamental course in Visual arts i.e. Drawing, Painting, Design and Colour. The course serves to expand the student's awareness of the Visual Arts and her/his creativity precision use of tools and material.

1.Sketching:

- a) **Quick sketches from Human figures.**
- b) **Quick sketches from Animals and Birds.**
- c) **Quick sketches from Nature.**

2.Drawing:

- a) **Drawing exercises to study nature to observe and acquire skills for its graphic representation.**
- b) **Exercises to explore the expressive quality of line using different media like pencil, charcoal, crayon, pen and ink, brush and ink etc.**
- c) **Drawing from imagination.**
- d) **Study of line through constructions using different media like wire, straw, thread etc.**
- e) **Cultivating sketching habits, both indoor and outdoor. It will continue in summer vacation also for all the students.**

3. Painting:

- a) Exercises in collage (Paper tearing and mixed media) to develop an understanding of the relationship between different shapes, in different colours, overlapping and grouping etc.
- b) Use of different painting media like water colour, poster colour, tempera, pastel and wax pastels.
- c) Painting from objects and nature to study form colour, tone and texture, study of perspective, difference in handling of nearer and distant objects, controlled light and shade, ability to simplify treating the essential, omitting detail.

4. Graphic Design:

- a) Understanding design as an organized visual arrangement.
- b) Line drawing from nature for creating a motif and using it for regular organized pattern in different geometrical shapes i.e. Square, Circle, Rectangle and Triangle etc. and its decorative applications.
- c) Understanding design as visual arrangement of both two dimensional as well as three dimensional.
- d) Understanding colour, colour wheel, colour sensation i.e. hue, tone, chrome, harmony and contrast of warm and cool colours. Appreciation and understanding of colour qualities, mixing of colours.
- e) Introduction of typography Roman and Gothic type and their classification.

5. Clay Modeling:

- a) Concept of mass, volume and space.
- b) Creative forms through the manipulation of clay or plaster of paris, simple compositions based on human, animals and bird forms.
- c) Biscuiting of clay models (Terracotta).
- d) Exercises for relief work on clay slabs.

6. Print Making:

- a) Basic techniques in print making (surface printing and relief media).
- b) Monoprint and multicolour prints.
- c) Simple methods of making blocks with cork, card board, plywood and linoleum. Understanding the development of design and composition in black and white.
- d) Experimenting and exploring various textures of different surfaces by using materials like wire mesh, coarse cloth and cord etc.

7.Portrait (Head Study):

Construction of skull planes and masses of head, details such as eyes, nose, mouth etc. relative proportions of head, neck and shoulders in pencil and charcoal.

8.Digital Art Composition:

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5. To help the students understand the creative expression of today.

The method of teaching shall not treat the works of art as relics of history. The periods and chronology would be used for having a broad knowledge of different periods.

The work of art would be discussed as follows:

- a) Pictorial qualities such as use of lines, colours, forms etc.
- b) The material or the technique involved and how these have been utilized during different periods.
- c) A broad description of the socio cultural environment which produced different types of art.
- d) An understanding of these art forms to develop self expression.

6. **Fine Art and Functional Art.**
7. **Transformation of nature into art. Principles underlying in the nature and work of art.**
8. **Visual arts and its characteristics: Painting, Sculpture and Minor Arts.**

Visual Acquaintance of Great Works of Art through Different Periods Based on Pictorial Similarities:

1. **Concept of Volume & Depth:**
 - a) **Works of Giotto, Michelangelo, Rembrandt, Cezanne, South Indian Mural Paintings of Sitanavasal. Chola and Hoyasala Period and Kalighat Paintings.**
 - b) **The evolution of Chiaroscuro from Giotto to its ultimate/maturity in the works to Renaissance Painters.**

2. **Concept of Colour:**
 - a) **Folk Art, Child Art, Early Christian Paintings, Early Indian Miniatures, Basholi Paintings, Works of Fauvists and Pop Artists, Works of Jamint Roy.**
 - b) **Persian Miniature, Japanese Scroll Paintings, Gauguin Toulouse Ljautrec, Japanese Wood Cuts.**
 - c) **Leonardo da Vinci, Rembrandt, Seurat, Soutine, Jackson Pollack.**

THEORY OF ART EDUCATION

INTRODUCTION

Before facing the class as an Art Teacher, the pupil Teacher is expected to know the nature and function of Art in the School programmed. This paper is to provide adequate knowledge about important aspects of pedagogy.

1. **Grouping activities and how they can be organized.**
 - a) **Preparing a play.**
 - b) **Organizing a puppet theatre.**
 - c) **Arranging an Exhibition.**
 - d) **Decorating a wall.**

2. **Preparation of Art Curriculum.**

- a) Nature of Art Curriculum.
 - b) Stage wise preparation of Art Curriculum.
3. Evaluation in Art Education.
- a) New concept of Evaluation of Art Work.
 - b) Evaluation techniques.
 - c) Medium and techniques.

BOOKS RECOMMENDED FOR HISTORY OF ART

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|-----|-----------------------------|--|
| 1. | Baldinger, Wallace S. | The Visual Arts, Holt, Rinehart and Wiston.
New York, 1960 |
| 2. | Christensen | History of Art |
| 3. | Gardner, Hellen | Art through the ages |
| 4. | Gombrich, E.H. | Story of Art, London, Phaidon Press. |
| 5. | Idwin, V. | Folk Painting of India |
| 6. | Janson, H.W. and Janson, D. | The picture History of Painting, New York, Harry N. Abrahams. |
| 7. | Myers, Bernard S. | Understanding the Art |
| 8. | Newton, Eric | Art of the World series, London, Methun, 1959. |
| 9. | Newton, Eric | Art in Man, London, Thames and Hudson, 1960. |
| 10. | Rowland, Benjamin U. | Art in East & West, Cambridge, Harvard University Press, 1954. |
| 11. | Rubissow, H. | Art of Asia, New York, Philosophical Library, Inc., 1954. |
| 12. | Sherman, E. Lee | An History of Far Eastern Arts, London, Thames & Hudson, 1964. |
| 13. | Vincent, Jean A. | History of Art, New York, Barnes & Noble Inc., 1962. |

BOOKS RECOMMENDED FOR ART EDUCATION

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|----|------------------|--|
| 1. | Lownfeld, Viktor | Your child and his art, Macmillan Co., New York, 1954. |
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|----|------------------------|---|
| 2. | Lownfeld, Viktor | Creative and mental growth, Lambert Britain Macmillan. |
| 3. | Luca Mark, Kent Robert | Art Education, Stratagis of Teaching Prentice Hall, New Jersey, 1968. |
| 4. | Whitford, William | Art appreciation for children, Scott Foreman and C. |
| 5. | Linderman, Earl. W. | Teaching Secondary School Art W.M.C. Brom Com Pup 1947. |
| 6. | Ziegfeld. Edwin | Education and Art, Unesco, 1953. |

B.F.A. III SEMESTER (PAINTING)

(Specialization in Painting)

PRACTICAL SUBJECTS:

1. Drawing & Painting

- a) To study nature, perspective, texture, tone, light, and shade of three dimensional objects through the use of different media like pencil, crayons, pen and ink, colour etc.
- b) Still Life:

Drawing and Painting of three dimensional objects of various shapes, colours and character along with different types of draperies.

2. Portrait (Head Study)

Construction of skull planes and masses of head, details such as eyes, nose, mouth etc. relative proportions of head, neck and shoulders in pencil, water colour, pastels, charcoal etc.

3. Life Study

Study from live model to understand the structure of the body and its volume in perspective and foreshortening, proportions of male and female body, study of skeletal anatomy through various mediums like pencil, charcoal, crayons etc.

4. **Sketching:**

- a) Quick sketches from Human figures.
- b) Quick sketches from Animals and Birds.
- c) Quick sketches from Nature.

5. **Composition:**

The two dimensional surface and its structural possibilities. Understanding of the various elements involved like line, form, tone, texture, colour mass and space. Various compositional exercises in different media, abstract as well as concrete. Studies of objects, human figures and animals etc. and their imaginative use in composition.

6. **Optional:**

Any one of the following:

A. **Print Making:**

Simple print making intaglio, etching, engraving and planographic process and lithography. Methods and material of these processes.

B. **Sculpture:**

Three dimensional compositions both in solid and hollow process, and composition in relief clay and wood simplification of form. Understanding the Sculpture quality like the relationship between mass and space. Simple exercises in molding and casting with plaster of paris.

C. **Mural (Optional)**

Fresco: To create a piece on Experimental basis of 1'x1' or 2'x2' to learn and understand various techniques of Frescos i.e. Fresco buono and Fresco Secco

7. Digital Art

To create a composition/video/Performance Video/Animation Video using computer as tool. Student can use any software/s suitable to his choice and suitability of theme.

Submission: 2 Prints of A3 size or a Video of approximately 3 minute (can vary according to requirement of the theme)

METHODS & MATERIALS

1. **Different kinds of Surfaces for Drawing and Painting.**
 - a) **Wood, Plywood, Cardboard, Canvas and Paper.**
 - b) **Kinds of papers and their suitability according to the medium.**
2. **Sizing, stretching of paper.**
3. **Pastels & Crayons**
 - a) **Kinds of pastels, Oil Pastels, Dry Pastels or Chalk Pastels.**
 - b) **Surfaces for pastels.**
4. **Fixatives**
5. **General composition of Colour**
 - a) **Pigments**
 - b) **Binders and Glues**
 - c) **Thinners**

HISTORY OF ART (INDIAN ART)

General History & Classification of different periods:

1.
 - (a) **Indus Valley Civilization Mohan Jo Daro, seals and Sculptures.**
 - (b) **Mauryan Art Ashokan Capital Yaksha and Yakshini images, Bharhut, Sanchi, Nagarajuna Konda, Amaravati Sculpture and Architecture.**
 - (c) **Kushan and Gandhara Art, Mathura Sculpture, Greco Roman influences.**
 - (d) **General characteristics of rock cut architecture, Bhaja, Karla Ajanta, Aurangabad.**
2. **Medieval Period, Chalukyas, Pallavas, Rashtrakuttas.**
 - a) **Early structural temples at Aihola, Pattaddakal.**
 - b) **Rock out architecture at Ellora, Mahabalipuram and Elephanta.**
 - c) **The late medieval Baroque styles of Konark, Khajuraho and Mount Abu.**
 - d) **South Indian Bronzes from Chola to Vijayanagar, technique of lost wax process, iconographic forms of various Deities in South Indian images with special study of one or two best examples of South Indian Sculpture (i) Dance of Shiva (ii) Devi (iii) Balakrishna.**

B.F.A. IV SEMESTER (PAINTING)

(Specialization in Painting)

Practical Courses:

1. Drawing & Painting

- a) To study nature, perspective, texture, tone, light, and shade of three dimensional objects through the use of different media like pencil, crayons, pen and ink, colour etc.
- b) Still Life:

Drawing and Painting of three dimensional objects of various shapes, colours and character along with different types of draperies.

2. Portrait (Head Study)

Construction of skull planes and masses of head, details such as eyes, nose, mouth etc. relative proportions of head, neck and shoulders in pencil, water colour, pastels, charcoal etc.

3. Life Study

Study from live model to understand the structure of the body and its volume in perspective and foreshortening, proportions of male and female body, study of skeletal anatomy through various mediums like pencil, charcoal, crayons etc.

4. Sketching:

- a) Quick sketches from Human figures.
- b) Quick sketches from Animals and Birds.
- c) Quick sketches from Nature.

5. Composition:

The two dimensional surface and its structural possibilities. Understanding of the various elements involved like line, form, tone, texture, colour mass and space. Various compositional exercises in different media, abstract as well as concrete. Studies of objects, human figures and animals etc. and their imaginative use in composition.

6. Optional:

Any one of the following:

A. Print Making:

Simple print making intaglio, etching, engraving and planographic process and lithography. Methods and material of these processes.

B. Sculpture

Three dimensional compositions both in solid and hollow process, and composition in relief clay and wood simplification of form. Understanding the Sculpture quality like the relationship between mass and space. Simple exercises in molding and casting with plaster of paris.

C. Mural (Optional)

Fresco: To create a piece on Experimental basis of 1'x1' or 2'x2' to learn and understand various techniques of Frescos i.e.Fresco Secco, and Jaipur Fresco.

7. Digital Art

To create a composition/video/Performance Video/Animation Video using computer as tool. Student can use any software/s suitable to his choice and suitability of theme.

Submission: 2 Prints of A3 size or a Video of approximately 3 minute (can vary according to requirement of the theme)

METHODS & MATERIALS

- 1. Various types of colours, Pigments, Inks, Difference between Colours and Inks,**
- 2. Inks**
Types of Inks, Water-Proof Colour-Inks, Chinese Water Proof Inks.
- 3. Water Colour**
 - a) Equipment, Pigments, Brushes, Palette, Paper and mixing medium i.e. Water, Glues etc.**
 - b) Preparation of different surfaces for Painting in Water Colour.**
 - c) Stretching of paper.**
 - d) Chinese Painting, Japanese Painting, Wash Painting and Academic Water Colour Painting .**

Study of these techniques with reference to Chinese and Japanese ink Painting, Bengal School, Wash Painting and British academic water colours.

- e) Black ink soluble in water used for calligraphy and monochrome Painting, study of Japanese and Chinese Calligraphy and Ink Drawings.**
- f) Use of Water Colour by Modern Painters.**

4. Tempera Painting

- a) Ingredients of tempera.**
- b) Types of tempera techniques such as Indian miniature, Bengal School and Western Painting.**
- c) Egg tempera.**

5. Gouache

- (a) What is Gouache and how it is different than Water Colour and Tempera.**
- (b) Various ways of using Gouache in Indian and Western Painting**

HISTORY OF ART (INDIAN ART)

1. Religious & Social Background of Indian Art.

- a) Wall Paintings, Ajanta Paintings, Sitanavasala, Chola, Hoysala and Kerala murals.**
- b) Miniatures, Pala, Jain, Rajput, Mughal and Pahari Painting (Various school), Literary and religious themes of miniatures.**
- c) A comparative study of the medium and technique in mural and miniatures.**
- d) Comparative and analytical study of the main masterpieces of Christian Art and Buddhist Art.**

2. A study of plastic qualities of traditional Indian Art based on the following categories.

- a) Wall Paintings**
- b) Miniature Paintings**
- c) Sculpture as part of architecture**
- d) Indian Bronzes.**

3. Educational Tour, Report and Assignment.

BACHELOR OF FINE ARTS (III & IV Semester)

1. Archer, W.G. Indian miniature, New York, Graphic Society, 1960.
2. Barret, D. and Gray, Basil Painting if India, Ohio, World Publications, 1963.
3. Brown, Perey Indian Painting, New Dlehi, Y.M.C.A. Publishing House, 1965.
4. Born, Wash and Bailey, Gordon Art of Mughul India, New York, Asia Society.
5. Coomaraswamy, Anand History of Indian and Indonesian Art, New York, Dover 1927.
6. Goetz, Herman India, London, Methuen 1964.
7. Ions. Veronica Indian Mythology
8. Iyer K. Bharat Indian Art, New Delhi, Asia Publishing House, 1950.
9. Kramrisch Stella Indian Sculpture, Philadelphia, University of Pensylvania Press 1960.
10. Randhava M.S. Kangra Paintings of Love.
11. Rowland, Benjamin Art in the East and West Harvard, 1954.
12. Rowland, Benjamin The Art and Architecture of India, Pelican History of Art, 1956.
13. Singh, M. Indian Painting from Ajanta Caves, New York, Graphic Society.
14. Sivaramamurit, C. South Indian Painting, New Delhi, National Museum.
15. Smith Vincent Fine Art in Indian and Ceylon, Bombay, Taraporlevala.
16. Zimmer, Henrich The Art of Indian Asia, New York, Bollingen Foundation (Pantheon Books).

B.F.A. V SEMESTER (PAINTING)

(Specialization in Painting)

PRACTICAL SUBJECTS:

1. **Nature Study:**

Study from nature, Landscape Paintings in water colour as well as in oil.

2. **Portrait Study:**

Portrait Painting, Head study in water colour as well as in oil.

3. **Life Study:**

Painting full figure in various media.

Advance model study from live model human structure, its contour and movement, age and sex characteristics equilibrium and locomotion.

4. **Composition:**

Theory of pictorial space, forms and space grouping of figures in relations to the space. Organizing and planning of composition based on objects working out colour scheme according to the subject and its moods, selection of pigments and its application, colour mixing.

5. **Optional:**

A. Print Making

Advance print making in Etching and Lithography, use of various materials, use of multicolours and method of registration, mounting, introduction to photography.

B. Sculpture

Three dimensional compositions and compositions in relief based on group of figures in clay. Molding and casting of Sculptures in plaster or paris.

C. Mural

Mosaic: To create a piece of Mosaic 1'x1' or 2'x2' using colour tiles on hard surface.

6. Digital Art :

To create a composition/video/Performance Video/Animation Video using computer as tool. Student can use any software/s suitable to his choice and suitability of theme.

Submission: 2 Prints of A3 size or a Video of approximately 3 minute (can vary according to requirement of the theme)

Landscape / Nature study:

Study of foliage, flora and fauna in surroundings.

Ecology and environmental concerns in city, urban and village landscapes.

7. Nature study:

Study of foliage, flora and fauna in surroundings.

Ecology and environmental concerns in city, urban and village landscapes.

METHODS & MATERIAL

OIL PAINTING

1.
 - (a) Types of Surface for the Painting.
 - (b) Preparation of Canvas, Stretching, Sizing, Priming.
 - (c) Equipment, Colours, Brushes
 - (d) Thinners and oils used in oil painting.
 - (e) Pigments: Earth Colours, Metal colours their combination and reactions.
 - (f) Study of various methods from time to time i.e. Oil and Resin method, Oil and Essential oil method, pure oil method, acrylic colour.
 - (g) Study of the use of oil medium since its beginning and the changes in approaches with the time from Van Eyke, Renaissance Art, Baroque, Impressionism and modern Time Art.
 - (h) Alla-Prima, Impasto, Long Paint and Short Paint, Chiaroscuro, Tenebreso, Sfumato.
2. Varnishes, Natural and Picture Varnish

HISTORY OF ART WESTERN ART

1.
 - (a) General characteristic of European Art from Renaissance to Neo Classical Period as an extension of the Greek concept of realism.
 - (b) Revival of the classical ideal humanism.

2. Renaissance Period

Evolution and characteristics of Renaissance as a total revival in terms of concepts and ideas.

- a) Some early exponents Giotto, Masaccio, Cimabue, Mantegna, Piero Della, Franchesca, Botticelli.
- b) Some exponents of high Renaissance Leonardo Da Vinci, Raphael, Michelangelo, Durer, Titian.

3. Mannerism

- a) The conscious revolt against the ideals of Renaissance.
- b) Certain works of Michelangelo (later period), Rasso, Parmagianino, Correggio, Tintoretto, El Greco, Brueghel.

B.F.A. VI SEMESTER (PAINTING)

PRACTICAL SUBJECTS:

1. **Nature Study:**

Study from nature, Landscape Paintings in water colour as well as in oil.

2. **Portrait Study:**

Portrait Painting, Head study in water colour as well as in oil.

3. **Life Study:**

Painting full figure in various media.

Advance model study from live model human structure, its contour and movement, age and sex characteristics equilibrium and locomotion.

4. **Composition:**

Theory of pictorial space, forms and space grouping of figures in relations to the space. Organizing and planning of composition based on objects working out colour scheme according to the subject and its moods, selection of pigments and its application, colour mixing.

5. **Optional:**

A. Print Making

Advance print making in Etching and Lithography, use of various materials, use of multicolours and method of registration, mounting, introduction to photography.

OR

B. Sculpture

Three dimensional compositions and compositions in relief based on group of figures in clay. Molding and casting of Sculptures in plaster or paris.

C.Mural

Mosaic: To create a piece of 1'x1' or 2'x2' using colour tiles on hard surface.

6. Digital Art :

To create a composition/video/Performance Video/Animation Video using computer as tool. Student can use any software/s suitable to his choice and suitability of theme.

Submission: 2 Prints of A3 size or a Video of approximately 3 minute (can vary according to requirement of the theme)

7. Nature study:

Study of foliage, flora and fauna in surroundings.

Ecology and environmental concerns in city, urban and village landscapes.

METHODS & MATERIAL

1. Acrylic Colours

(a) Study and the use of Acrylic Colours.

2. Preservation of Paintings

(a) Cleaning of Paintings.

(c) Mounting and framing of pictures.

3. Murals,

(a) Mosaic

(b) Fresco, various types of Frescos i.e. Fresco Secco, Fresco Buono, Jaipur Fresco,

(a) Ajanta Murals

4. Other kinds of Materials used in the Contemporary Art forms such as installations and the new Media.

HISTORY OF ART WESTERN ART

1. Baroque & Raccoco

a) The opulent extravagance in the art of the period some exponents Giovanni Bernini, Carvaggio, Rembrandt, Vermeer, Franz, Hall, Rubens, Velazquez.

- b) **The dramatic use of light in the works of Vermeer, Rembrandt and Velazquez.**
- 2. **Neo classical Paintings: The works of David and Poussain.**
 - Art of China & Japan.**
 - I. **The spreading of Buddhism to China, Japan and South East Asia.**
 - II. **The Art of China**
 - a) **Cannons of Paintings, Calligraphy its function, technique and tools.**
 - b) **A general survey of Chinese art and its important Artists.**
 - III. **The Art of Japan**
 - a) **Extension of Chinese Art to Japan and South East Asia.**
 - b) **A general survey of Japanese Art and its important Artists.**
 - c) **Wood cuts and silk-screen Paintings of Japan.**

BACHELOR OF FINE ART (V & VI Semester)

- | | | |
|-----|----------------------------|---|
| 1. | Arnason, H.H. | A History of modern Art. |
| 2. | Baarr, Alfred (Ed.) | London, Thames & Hudson, 1969. |
| 3. | Fabri, Charles | Masters of modern Art, Museum of modern Art, 1958. |
| 4. | Fant, Ozen | Foundations of modern Art, New York, Ddover Publications. |
| 5. | Kiston, Michael | The age of Baroque, London, Paul, Hamlyn, 1966. |
| 6. | Kiston, Michael | The modern world London, Nobert Lynton Paul Hamlyn, 1966. |
| 7. | Laurence, Binyon | Painting in the Far East. |
| 8. | Martindale, Andlew | Man and the Renaissance, London Paul Hamlyn, 1966. |
| 9. | Welcher C.G. | Contemporary Sculpture, Faber and Faber. |
| 10. | Ziegfeld, Edwin | Art tody, Winston, Holt rinehart, Faulkner, R. Rinehart, 1969. |

B.F.A. VII SEMESTER (PAINTING)

(Specialization in painting)

PRACTICAL SUBJECTS:

1. **Portrait Study**

Finished Portrait Painting in colour from live models, individual interpretation of character and expression, stylistic portraiture.

2. **Life Study**

Painting full figure from Model.

Detailed study of human form or forms in colour from live model or models, treatment of skin and its various pigmentations, physique and postures, harmony of drawing and composition in painting experiments in manneristic execution.

3. **Composition**

Advance compositional exercises, execution of a visualized plan or scheme in a complete pictorial expression. Development of individual technique and personal expression through the utilization of pigments and brush work, handling of brush and spatula etc. Advanced studio work with emphasis on independent creative Painting.

4. **Optional**

A. **Print Making**

Advanced Print Making in Itaglio and Lithography in multicolours, methods of registration, mouting, practical assignments in photography with reference to its application in print making.

OR

B. **Sculpture**

Creative composition in clay, plaster of paris and cement, casting and moulding in plaster of paris and cement.

OR

C. **Mural (Optional)**

Experiment in other Mediums: to create a piece of approximately 3'x4' experimenting with the surface (as creating 3D relief with different material and modern painting mediums i.e. Acrylic colours etc.

5. **Digital Art :**

To create a composition/video/Performance Video/Animation Video using computer as tool. Student can use any software/s suitable to his choice and suitability of theme.

Submission: 2 Prints of A3 size or a Video of approximately 3 minute (can vary according to requirement of the theme)

6. **Nature study:**

Study of foliage, flora and fauna in surroundings.

Ecology and environmental concerns in city, urban and village landscapes.

THEORY PAPERS

1. **Methods & Material**

- a) **The students should write a dissertation under the supervision of subject teacher in the specialization area.**
- b) **The dissertation will be examined externally and Viva Voce will be conducted.**
- c) **The students will submit two copies of their dissertation to the subject teacher before starting annual practical examination.**
- d) **Exhibition & display of the work done during the Art Camp. Camp organized at any Artistic site.**

MODERN ART

HISTORY OF ART

Social and historical background of 20th century Art.

Modern European Art

1. **Romanticism with reference to the works of Ingres, Goya, Delacroix and William Blake.**
2. **Impressionism**
 - a) **History of impressionism and its concept in terms of the previous styles of European Painting.**
 - b) **The impact of the technical innovation by impressionists in scientific developments.**

- c) **Pioneers of the movement, Short Biographies and discussion on their major works, Courbet, Millet, Corot, Manet, Degas, Monet and Renior.**
3. **Post Impressionism**
- a) **The development of personal styles and concept.**
- b) **Detailed study of the works of Van Gogh, Paul Gauguin, Cezanne and Seurat.**
4. **Symbolism**
- Odelon Redon, Toulouse Lautrec, Munch and Bonnard.**
5. **Cubism**
- a) **The history and philosophy of cubistic Movement along with the technical innovation of cubist Painters.**
- b) **Detailed study of the works of Picasso, Braque, Gris and Villon.**
6. **Fauvism**
- The characteristic of Fauvism with study of the work of Matisse, Duffy and Vlammnick.**
7. **Expressionism**
- The experimental movement in Europe. Its relations with early masters to the dramatic quality of expression and its technique on the basis of the works of Picasso, Munch, Nolde, Kokoschka, Soutine, Rouault, Kirchner, Kandinsky, Beckmann, De Kooning and Rivera.**
8. **Surrealism**
- a) **The historical development of Surrealism and its relation to the development of psychology.**
- b) **Study on the works of Andre Bretoon, Chirico, Arp, Marcel, Duchamp, Max Earnst, Mondrain, Chagall, Dali, Paul Klee, Jean Miro, Yves Tanguy, Rane Magritt, Paul Deleaveu, Matta.**
9. **Modern Sculpture works of Brancusi, Picasso, Henry Moore and Giacomette.**
10. **A comparative study of modern masters Cezanne, Gauguin, Van Gogh, Matisse, Picasso, Paul Klee, Kandinsky, Miro, Max Earnst Dali, Chagall, Modrian, Pollock.**
11. **Changing trends in modern Art and recent experiments. Works of alberto Burri, Jean Dubffet, Jackson Pollock, De Kooning, Hans Hoffman, Mark Tobey, Victor Vasarely, Francis Bacon, David, Hockney, Robert Raushenbuerg, Jasper Johns,**

Tom phillps, Kozo Mio etc.

B.F.A. VIII SEMESTER (PAINTING)

(Specialization in painting)

PRACTICAL COURSES:

1. Portrait Study

Finished Portrait Painting in colour from live models, individual interpretation of character and expression, stylistic portraiture.

2. Life Study

Painting full figure from Model.

Detailed study of human form or forms in colour from live model or models, treatment of skin and its various pigmentations, physique and postures, harmony of drawing and composition in painting experiments in manneristic execution.

3. Composition

Advance compositional exercises, execution of a visualized plan or scheme in a complete pictorial expression. Development of individual technique and personal expression through the utilization of pigments and brush work, handling of brush and spatula etc. Advanced studio work with emphasis on independent creative Painting.

4. Optional

A. Print Making

Advanced Print Making in Itaglio and Lithography in multicolours, methods of registration, mouting, practical assignments in photography with reference to its application in print making.

OR

B. Sculpture

Creative composition in clay, plaster of paris and cement, casting and moulding in plaster of paris and cement.

OR

C. Mural

Experiment in other Mediums: to create a piece of approximately 3'x4' experimenting with the surface (as creating 3D relief with different material and modern painting mediums i.e. Acrylic colours etc.

5. Digital Art :

To create a composition/video/Performance Video/Animation Video using computer as tool. Student can use any software/s suitable to his choice and suitability of theme.

Submission: 2 Prints of A3 size or a Video of approximately 3 minute (can vary according to requirement of the theme)

6. Nature study:

Study of foliage, flora and fauna in surroundings.

Ecology and environmental concerns in city, urban and village landscapes.

THEORY PAPERS

1. Methods & Material

- a) **The students should write a dissertation under the supervision of subject teacher in the specialisation area.**
- b) **The dissertation will be examined externally and Viva Voce will be conducted.**
- c) **The students will submit two copies of their dissertation to the subject teacher before starting annual practical examination.**
- d) **Exhibition & display of the work done during the Art Camp. Camp organised at any Artistic site.**

MODERN ART

HISTORY OF ART

Social and historical background of 20th century Art.

CONTEMPORARY INDAIN ART

1. (a) **Introduction of Western academic Painting to India.**
 - i. **Decline of the traditional schools, introduction of European Art Curios, engravings and the impact of visiting European Artists.**
 - ii. **Changing tastes of the patrons of art under the impact of British Art.**
 - iii. **Colonial Period Paintings.**

- (b) **Academic Principles**
 - i. **Establishment of Art schools by the British.**
 - ii. **The academic principles and the early system of the teaching in art school.**
 - iii. **Indian Painters who practiced on academic principles.**
 - (c) **Detailed study of Paintings by Raja Ravi Verma.**
 - i. **Short Biography of Raja Ravi Verma.**
 - ii. **Critical analysis of his Paintings and Oeologrphs.**
 - iii. **The important followers of Raja Ravi Verma.**
- 2.
- (a) **The Bengal Renaissance movement and its background.**
 - i. **The National movement and the revival of traditional Indian Art.**
 - ii. **The cultural background and the contribution of E.B. Havell and Ananda Coomaraswamy.**
 - iii. **Tagore's concept of aesthetic training and establishment of Kala Bhavan at Shanti Niketan.**
 - (b) **Study of Paintings of Abaninidranath and Ganganendranath Tagore.**
 - i. **Short Biography of Abanindranath and Ganganendranath.**
 - ii. **Critical analysis of their major works.**
 - (c) **The works of Nandalal Bose, Benod Behari Mukherji and Ram Kinkar.**
 - i. **Short Biography of Nandalal Bose his experiments with traditional techniques and his concept of art teaching, a critical analysis of his works.**
 - ii. **Short Biography of Ram Kinker and Binod Behari Mukherji.**
 - iii. **Critical Study of the Paintings and Sculptures of Ram Kinkar.**
 - iv. **Critical study of the Painting of Binod Behari Mukherji.**
3. **Paintings of Rambindranath Tagore, Jamini Roy, Amrita Shergil and Sailoz Mukherji.**
- a) **The influences of modern concept form Europe.**
 - b) **Study & Biography of Amrita Shergil and her Paintings.**
 - c) **The influences of folk Art and the works of Jamini Roy.**
 - d) **A critical study of the Paintings of Rabindranath Tagore.**
 - e) **The Painting of Sailoz Mukherji.**

4. **The Bombay group of Painters (Progressive Artists Group).**
 - a) **The development in the Art scene in the post independent period.**
 - b) **Study of the important Paintings of Hussain and F.N. Souza.**
 - c) **The works of Raza, Ara, Hebber, Bendre, Bal Chavda, Gaintonde and others.**
5. **Important Artists of sixties and seventies.**
6. **New trends in Contemporary Indian Art.**

BACHELOR OF FINE ART (VII & VIII Semester)

HISTORY OF ART

- | | | |
|-----|---------------------------|---|
| 1. | Appasamy, Jaya | Abanindranath Tagroe and the Art of his time. |
| 2. | Archer, W.G. | Indian and modern Art, London, George Allen. |
| 3. | Arnasam, H.H. | A History of modern Art, London, Thames & Hudson, 1969. |
| 4. | Barr, Alfred (Ed.) | Masters of modern Art. |
| 5. | Chirstensen, Erwin | The History of Western Art, New York, New American Library. |
| 6. | Earnst, Max | Beyond Painting and other writings New York, wittenborn Schuttz Inc. 1948. |
| 7. | Fant, Ozen | Foundation of modern Art. |
| 8. | Kitson, Michael | The modern world, London, Nobert Lynton Paul Hamlyn, 1966. |
| 9. | Kakkar, K.N. | Sam Kalin Kala (Hindi), New Delhi, Lalit Kala Academy. |
| 10. | Kapoor, Geeta | Contemporary Indian Artsits, New Delhi, Vikas Publication. |
| 11. | Kaul, M. | Trends in Indain Painting, New Delhi, Dhoomimal Prakashan, 1961. |