

तार : विश्वविद्यालय
Gram : UNIVERSITY



टेलीफोन : कार्यालय : 2320496
मुख्यालय : निवास : 2321214
फैक्स : 0510 : 2321667

बुन्देलखण्ड विश्वविद्यालय, झाँसी
BUNDELKHAND UNIVERSITY, JHANSI

झाँसी (उ.प्र.) 284128

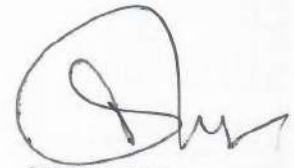
संदर्भ. 45/BU/IFA

दिनांक. 15/07/2022

The Minutes of Meeting of BOS

In reference to the BOS of department of
....., Institute of Fine Arts,
..... held on 15/07/2022 regarding the
revision of syllabus in tune with CBCS/NEP-2020 and subsequent
approval from Academic Council. This is to certify that the syllabus is
100% revised.


Registrar
Bundelkhand University
JHANSI


HOD/Coordinator

INSTITUTE OF FINE ART
 Bundelkhand University Jhansi
 Bachelor of Fine Art (BFA) (Painting)
 Paper Pattern

Semester	Nature of Course	BFA Painting	Sessional Exam		External Exam		Credit
			Maximum	Minimum	Maximum	Minimum	
First	Theory 1 st	History of Indian Art (Pre Historical to Indus Valley Civilization)	30	12	70	28	6
	Theory 2 nd	Method and Material	30	12	70	28	6
	Practical 1 st	Basic Lettering	30	12	70	28	3
	Practical 2 nd	Still Life and Drawing	30	12	70	28	3
Total Credit							18
Second	Theory 1 st	History of Indian Caves Painting	30	12	70	28	6
	Theory 2 nd	Elements of Art and Designing	30	12	70	28	6
	Practical 1 st	Nature Study	30	12	70	28	3
	Practical 2 nd	Graphic Design	30	12	70	28	3
Total Credit							18
Third	Theory 1 st	Schools of Paintings -I	30	12	70	28	6
	Theory 2 nd	Buddhisht Art and Culture	30	12	70	28	6
	Practical 1 st	Anatomic Study	30	12	70	28	3
	Practical 2 nd	Copy of Indian Old Masters	30	12	70	28	3
Total Credit							18
Fourth	Theory 1 st	Schools of Paintings -II (Rajsthani, Mughal, Pahadi)	30	12	70	28	6
	Theory 2 nd	Indian Folk Arts	30	12	70	28	6
	Practical 1 st	Copy of Western Old Masters	30	12	70	28	3
	Practical 2 nd	Head Study	30	12	70	28	3
Total Credit							18
Fifth	Theory 1 st	History of Western Art – I	30	12	70	28	6
	Theory 2 nd	History of Indian Architect – I	30	12	70	28	6

	Practical 1 st	Composition – I	30	12	70	28	3
	Practical 2 nd	Full Figure Study	30	12	70	28	3
Total Credit							18
Sixth	Theory 1 st	History of Western Art – II	30	12	70	28	6
	Theory 2 nd	History of Indian Architect – II	30	12	70	28	6
	Practical 1 st	Landscape	30	12	70	28	3
	Practical 2 nd	Composition – II	30	12	70	28	3
Total Credit							18
Seventh	Theory 1 st	Revolution Period of Indian Art – I	30	12	70	28	6
	Theory 2 nd	Introduction of Indian Contemporary Art	30	12	70	28	6
	Practical 1 st	Creative Composition	30	12	70	28	3
	Practical 2 nd	Creative Rendering	30	12	70	28	3
		Project Work		30	12	70	28
Total Credit							22
Eight	Theory 1 st	Revolution Period of Indian Art -II	30	12	70	28	6
	Theory 2 nd	Indian Contemporary Artist	30	12	70	28	6
	Practical 1 st	Creative Landscape	30	12	70	28	3
	Practical 2 nd	Live Study	30	12	70	28	3
		Project Work		30	12	70	28
Total Credit							22
Grand Total Credit							152

INSTITUTE OF FINE ART
 Bundelkhand University Jhansi
 Bachelor of Fine Art (BFA) (Applied)
 Paper Pattern

Semester	Nature of Course	BFA Painting	Sessional Exam		External Exam		Credit
			Maximum	Minimum	Maximum	Minimum	
First	Theory 1 st	History of Indian Art (Pre Historical to Indus Valley Civilization)	30	12	70	28	6
	Theory 2 nd	Method and Material	30	12	70	28	6
	Practical 1 st	Basic Lettering	30	12	70	28	3
	Practical 2 nd	Still Life and Drawing	30	12	70	28	3
Total Credit							18
Second	Theory 1 st	History of Indian Caves Painting	30	12	70	28	6
	Theory 2 nd	Elements of Art and Designing	30	12	70	28	6
	Practical 1 st	Nature Study	30	12	70	28	3
	Practical 2 nd	Graphic Design	30	12	70	28	3
Total Credit							18
Third	Theory 1 st	Schools of Paintings -I (Pall, APBHRANSH & Jain)	30	12	70	28	6
	Theory 2 nd	History of Advertising	30	12	70	28	6
	Practical 1 st	Anatomic Study	30	12	70	28	3
	Practical 2 nd	Advertising Design	30	12	70	28	3
Total Credit							18
Fourth	Theory 1 st	Schools of Paintings -II (Rajsthani, Mughal, Pahadi)	30	12	70	28	6
	Theory 2 nd	Advertising Art and Ideas	30	12	70	28	6
	Practical 1 st	Photography – I	30	12	70	28	3
	Practical 2 nd	Head Study	30	12	70	28	3
Total Credit							18

Fifth	Theory 1 st	History of Western Art – I	30	12	70	28	6	
	Theory 2 nd	History of Indian Architect – I	30	12	70	28	6	
	Practical 1 st	Life Study	30	12	70	28	3	
	Practical 2 nd	Graphic Designing	30	12	70	28	3	
Total Credit							18	
Sixth	Theory 1 st	Advertising Agency Management	30	12	70	28	6	
	Theory 2 nd	Legal Aspects of Advertising	30	12	70	28	6	
	Practical 1 st	Full Figure	30	12	70	28	3	
	Practical 2 nd	Illustration	30	12	70	28	3	
Total Credit							18	
Seventh	Theory 1 st	Revolution Period of Indian Art – I	30	12	70	28	6	
	Theory 2 nd	Marketing Research and Advertising	30	12	70	28	6	
	Practical 1 st	Computer Graphics	30	12	70	28	3	
	Practical 2 nd	Photography – II	30	12	70	28	3	
	Project Work			30	12	70	28	4
	Total Credit							22
Eight	Theory 1 st	Revolution Period of Indian Art -II	30	12	70	28	6	
	Theory 2 nd	Campaign Planning	30	12	70	28	6	
	Practical 1 st	Campaign Designing	30	12	70	28	3	
	Practical 2 nd	Advertising Designing	30	12	70	28	3	
	Project Work			30	12	70	28	4
	Total Credit							22
Grand Total Credit							152	

INSTITUTE OF FINE ART

Bundelkhand University Jhansi Master of Fine Art (MFA) (Painting) Paper Pattern

Semester	Nature of Course	MFA Painting	Sessional		External		Credit
			Maximum	Minimum	Maximum	Minimum	
First	Theory 1 st	Basics of Aesthetics	75	34	25	12	6
	Theory 2 nd	Origin and Development of Art in India	75	34	25	12	6
	Practical 1 st	Under the Guidance of Respected Teachers	75	34	25	12	3
	Practical 2 nd	Under the Guidance of Respected Teachers	75	34	25	12	3
	Project	Under the Guidance of Respected Teachers	75	34	25	12	4
	Viva voce		75	34	25	12	4
	Total Credit						
Second	Theory 1 st	Philosophy of Arts	75	34	25	12	6
	Theory 2 nd	Origin and Development of Art in World	75	34	25	12	6
	Practical 1 st	Under the Guidance of Respected Teachers	75	34	25	12	3
	Practical 2 nd	Under the Guidance of Respected Teachers	75	34	25	12	3
	Project	Under the Guidance of Respected Teachers	75	34	25	12	4
	Display of Artwork		75	34	25	12	4

	Total Credit						26
Third	Theory 1 st	Philosophers of Indian Aesthetics	75	34	25	12	6
	Theory 2 nd	Modern Art of India – since 1900 onward	75	34	25	12	6
	Practical 1 st	Under the Guidance of Respected Teachers	75	34	25	12	3
	Practical 2 nd	Under the Guidance of Respected Teachers	75	34	25	12	3
	Project	Under the Guidance of Respected Teachers	75	34	25	12	4
	Vive voce		75	34	25	12	4
	Total Credit						26
Fourth	Theory 1 st	Philosophers of Western Aesthetics	75	34	25	12	6
	Theory 2 nd	Modern Art of Western – since 1900 onward	75	34	25	12	6
	Practical 1 st	Under the Guidance of Respected Teachers	75	34	25	12	3
	Practical 2 nd	Under the Guidance of Respected Teachers	75	34	25	12	3
	Project	Under the Guidance of Respected Teachers	75	34	25	12	4
	Display of Artwork		75	34	25	12	4
	Total Credit						26
Grand Total Credit						104	

INSTITUTE OF FINE ART
 Bundelkhand University Jhansi
 Master of Fine Art (MFA) (Applied)
 Paper Pattern

Semester	Nature of Course	MFA Applied	Sessional		External		Credit
			Maximum	Minimum	Maximum	Minimum	
First	Theory 1 st	Basics of Aesthetics	75	34	25	12	6
	Theory 2 nd	Advertising Theory	75	34	25	12	6
	Practical 1 st	Under the Guidance of Respected Teachers	75	34	25	12	3
	Practical 2 nd	Under the Guidance of Respected Teachers	75	34	25	12	3
	Project	Under the Guidance of Respected Teachers	75	34	25	12	4
	Vive voce		75	34	25	12	4
	Total Credit						
Second	Theory 1 st	Philosophy of Arts	75	34	25	12	6
	Theory 2 nd	Advertising Agency Management	75	34	25	12	6
	Practical 1 st	Under the Guidance of Respected Teachers	75	34	25	12	3
	Practical 2 nd	Under the Guidance of Respected Teachers	75	34	25	12	3
	Project	Under the Guidance of Respected Teachers	75	34	25	12	4
	Display of Artwork		75	34	25	12	4
	Total Credit						

Third	Theory 1 st	Philosophers of Indian Aesthetics	75	34	25	12	6
	Theory 2 nd	Marketing and Advertising	75	34	25	12	6
	Practical 1 st	Under the Guidance of Respected Teachers	75	34	25	12	3
	Practical 2 nd	Under the Guidance of Respected Teachers	75	34	25	12	3
	Project	Under the Guidance of Respected Teachers	75	34	25	12	4
	Vive voce		75	34	25	12	4
	Total Credit						
Fourth	Theory 1 st	Philosophers of Western Aesthetics	75	34	25	12	6
	Theory 2 nd	Campaign Planning	75	34	25	12	6
	Practical 1 st	Under the Guidance of Respected Teachers	75	34	25	12	3
	Practical 2 nd	Under the Guidance of Respected Teachers	75	34	25	12	3
	Project	Under the Guidance of Respected Teachers	75	34	25	12	4
	Display of Artwork		75	34	25	12	4
	Total Credit						
Grand Total Credit							104

INSTITUTE OF FINE ART
 Bundelkhand University Jhansi
 Master of Fine Art (MA) (Drawing and Painting)
 Paper Pattern

Semester	Nature of Course	MA (Drawing and Painting)	Sessional		External		Credit
			Maximum	Minimum	Maximum	Minimum	
First	Theory 1 st	History of Indian Art and Sculpture	75	34	25	12	6
	Theory 2 nd	Method and Material	75	34	25	12	6
	Practical 1 st	Still Life	75	34	25	12	3
	Practical 2 nd	Nature Study	75	34	25	12	3
	Project	Under the Guidance of Respected Teachers	75	34	25	12	4
	Vive voce		75	34	25	12	4
	Total Credit						
Second	Theory 1 st	Aesthetics – I	75	34	25	12	6
	Theory 2 nd	Modern Art in Indian Paintings – I	75	34	25	12	6
	Practical 1 st	Composition	75	34	25	12	3
	Practical 2 nd	Collage	75	34	25	12	3
	Project	Under the Guidance of Respected Teachers	75	34	25	12	4
	Display of Artwork		75	34	25	12	4
	Total Credit						

Third	Theory 1 st	Aesthetics – II	75	34	25	12	6
	Theory 2 nd	History of Western Art	75	34	25	12	6
	Practical 1 st	Portrait	75	34	25	12	3
	Practical 2 nd	Creative Rendering	75	34	25	12	3
	Project	Under the Guidance of Respected Teachers	75	34	25	12	4
	Vive voce		75	34	25	12	4
	Total Credit						
Fourth	Theory 1 st	History and Evolution of Indian Painting	75	34	25	12	6
	Theory 2 nd	Modern art in Indian Painting – II	75	34	25	12	6
	Practical 1 st	Live Study	75	34	25	12	3
	Practical 2 nd	Landscape	75	34	25	12	3
	Project	Under the Guidance of Respected Teachers	75	34	25	12	4
	Display of Artwork		75	34	25	12	4
	Total Credit						
Grand Total Credit							104

BFA Syllabus

FIRST SEMESTER

Paper- 1st

History of Indian Art (Pre Historical to Indus Valley Civilization)

1. History of Pre-Historical paintings
2. Origin and development of Pre historical Paintings
3. Bhimbetka, Panchmarhi, Hoshangabad, Adamgadh, Singhanpur, Mirzapur, Likhunia etc.
4. Art Subject and Art Technique of Pre Historic period
5. Origin and Development of Indus valley civilization
6. Architect of Indus Valley

Paper 2nd

Method and Material

1. Study of colour as painting medium. Colour wheel, Basic forms of colour, Colour harmonies Rendering Techniques etc.
2. The properties of different colours and pigments.
3. Transparent and opaque colours-their properties and behaviour. Experience of mediums- Water Colour, Tempera. Gouache colour-Acrylic
4. Techniques of painting in oil, brief history of oil painting. Study of supports, priming vehicles (oil), pigments etc.

Practical – 1st

Basic Lettering

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Practical – 2nd

Still Life and Drawing

Students will do their practical under the supervision of respected guide/Teacher/Mentor

SECOND SEMESTER

Paper 1st

History of Indian caves painting

1. History of Indian caves painting
2. History of Ajanta and Ellora caves.
3. Elephanta caves
4. Jogimara caves
5. Sigiriya/Sittanvasal
6. Badami/Bagh

Paper 2nd

Elements of Art and Designing

1. ELEMENTS OF ART: The visual components of colour, form, line, Shape, Space, Texture, and value
2. PRINCIPLES OF ART: Balance, emphasis, movement, proportion, rhythm, unity, and variety
3. Study of technique of traditional miniature painting.
4. Study of behaviour of colours and their chemical properties. Preparation of canvas and other supports and grounds. Refractive index of colour

Practical – 1st

Nature Study

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Practical – 2nd

Graphic Design

Students will do their practical under the supervision of respected guide/Teacher/Mentor

THIRD SEMESTER

Paper – 1st Schools of Paintings -I

1. Apbhrash Shaili
2. Jain School
3. Pal School
4. Shadang of Indian Painting

Paper – 2nd Buddhist Art and Culture

1. Introduction of Buddha
2. Buddha Architect
3. Buddha Paintings
4. Pothi Chitran, Miniature Painting
5. Sculpture Period

Practical – 1st Anatomic Study

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Practical – 2nd Copy of Indian Old Masters

Students will do their practical under the supervision of respected guide/Teacher/Mentor

FOURTH SEMESTER

Paper – 1st

Schools of Paintings -II

1. Introduction of Mughal and their painting
2. Mughal School
3. Rajsthani School – Mevad School, Kishangarh, Hadoti, Kota, Bundi, Dhundar School, Nathdwar, phad paintings
4. Pahadi Paintings – Introduction of Pahadi Paintings, Basauli Paintings, Kangra School, Garhwali School, Gular School, Bilaspur School,

Paper – 2nd

Indian Folk Arts

1. Introduction of Folk Arts
2. Origin and Development of Folk Arts
3. Types of Folk Arts
4. Important Folk Arts of the India with special reference to paintings
5. Folk Paintings of Uttar Pradesh as well as India
6. Folk painting of Bundelkhand region

Practical – 1st

Copy of Western Old Masters

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Practical – 2nd

Head Study

Students will do their practical under the supervision of respected guide/Teacher/Mentor

FIFTH SEMESTER

Paper – 1st

History of Western Art – I

1. CHAUVET Cave
2. Caves of Arcy-sur-cure
3. Caves of Lascaux
4. Caves of Altamira
5. Caves of La-Pasiega
6. Art of Ancient Greek Art : Sculpture, Architect and Pottery

Paper – 2nd

History of Indian Architect – I

1. Indian Rock cut architect – Ajanta, Ellora, Elephanta, Bagh, Barabar Caves of Bihar, Udaygiri and Akhandgiri Caves, Karla Caves, Sittanavasal Caves,
2. NAGAR Architect
3. BESARA Architect
4. DRAVID Architect

Practical – 1st

Composition – I

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Practical – 2nd

Full Figure Study

Students will do their practical under the supervision of respected guide/Teacher/Mentor

SIXTH SEMESTER

Paper – 1st

History of Western Art – II

1. Early Christian Art
2. Migration Period Art
3. Byzantine Art
4. Insular Art
5. Pre – Romanesque Period
6. Gothic Art

Paper – 2nd

History of Indian Architect – II

1. Renowned Architect of Mughal Period
2. Renowned Architect of British India
3. Renowned Indo-Islamic Architect
4. Renowned Religious Architect of India

Practical – 1st

Landscape

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Practical – 2nd

Composition – II

Students will do their practical under the supervision of respected guide/Teacher/Mentor

SEVENTH SEMESTER

Paper – 1st

Revolution Period of Indian Art – I

1. Establishment of East India Company
2. Impact of East India Company on Art
3. Company School of Painting
4. Kalighat School
5. Bangle School
6. E.V. Habbell & Raja Ravi Verma

Paper – 2nd

Introduction of Indian Contemporary Art

1. Introduction of Contemporary Art
2. Art world after Independence of India
3. Groups of Artists – Dilli Shilpi Chakra, Bombe Group of Arts, Chol Mandal, Baroda Group, Bombay Progressive Artists' Group, Calcutta Group, CAMP (studio), Cholamandal Artists' Village, Group 1890, Indian Radical Painters' and Sculptors' Association

Practical – 1st

Creative Composition

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Practical – 2nd

Creative Rendering

Students will do their practical under the supervision of respected guide/Teacher/Mentor

EIGHT SEMESTER

Paper – 1st

Revolution Period of Indian Art -II

1. Artists of Bangle School – Avnindra Nath Thakur, Nandlal Basu, BB Mukharjee, A.K. Haldar, Lalit Mohan Singh, Ram Kinker Baij, DP Roy Chaudhari. Chhitendra Nath Majumdar,
2. Jamini Roy, Amrita Shergill, Ravindra Nath Thakur, Gagnendra Nath Thakur

Paper – 2nd

Indian Contemporary Artist

FN Souza, Anupam Sood, Anjolie Ela Menon, Aparna Kaur, Gogi Saroj Pal, Jogen Chaudhari, KG Subhramanyam, MF Husain, Manjeet Bawa, Tyeb Mehta, S.H. Raza, Satish Gujral, Vivan Sundaram,

Practical – 1st

Creative Landscape

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Practical – 2nd

Live Study

Students will do their practical under the supervision of respected guide/Teacher/Mentor

MFA Syllabus (Painting & Applied)

FIRST SEMESTER

Paper- 1st

Basics of Aesthetics

(Common to Painting and Applied)

Aestheticism in Art, What is aesthetics? Art and Aesthetics. Relationship of Art and Aesthetics. Relationship of Artist, Art and Aesthetics.

Indian Aesthetics – Introduction and Historical Perspective Understanding Indian aesthetics. Indian historical perspective. Origin and development.

Paper- 2nd

Origin and Development of Art in India

(Painting)

Rock Paintings, Indus Valley Civilization, Vaidik Period, Maurya Period, Buddhist Art, Kushan Period, Gupta Period,

Art in Medieval Period, Arts of Dynasty

Early Modern & Colonial Era

Paper- 2nd

Advertising Theory

(Applied)

Introduction to advertising- define advertising, types of advertising, role of advertising, functions of advertising, evolution of advertising, the three players in advertising, the effect of advertising on demand, ethical issue in advertising on demand, the criteria of ethics, problems of being ethical , ethical issue.

Advertising Organizations and Facilitators- Advertising Agency. Its Role and functions, How agencies are organized, How they are paid, Agency-Client relationship, Other Advertising Services.

Media-Types of Media and their characteristics. Media Planning – The functions of Media Planning in Advertising

Setting objectives and strategies. Media selection procedure, Components of the Media Plan, The Cross-media Concept. Media Buying, Media Research.

Practical – 1st
Creative Landscape

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Practical – 2nd
Live Study

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Project

Students will do their Project under the supervision of respected guide/Teacher/Mentor

Viva Vice

Internal and External teachers will map the knowledge of students at the end of the semester.

SECOND SEMESTER

Paper- 1st

Philosophy of Arts

(Common to Painting and Applied)

Indian Philosophy of Aesthetics- Philosophy Five Schools of Indian Aesthetics. Study of their emergence. Role in development of art. Theory of Rasa and Bhava. Rasa in different form of artistic expressions. Understanding of viewer experience.

Western Philosophy of Aesthetics – Origin of Aesthetics, Art & Beauty, Beauty reference to Western Aesthetics,

Influence of western Art Aesthetics

Paper- 2nd

Origin and Development of Art in World

(Painting)

European art History - Pre Historical Art, Ancient Art (3000 BC to AD 400), Medieval (AD 500 to AD 1400), Renaissance (1400-1600), Mannerism (1527-1580), Baroque (1600-1750), Rococo (1699-1780), Neoclassicism (1750-1850), Romanticism (1780-1850), Realism (1848-1900)

Paper- 2nd

Advertising Agency Management

(Applied)

The Creative side of Advertising -What makes an Idea creative? The creative concept developments .Images and advertising. The creative process. Structure of an advertisement.

Advertising Campaign-The structure of a campaign plan Evaluating the campaign

Advertising evaluation- evaluating the Campaign as a whole Some Methods of Advertising evaluation

Practical – 1st

Creative Landscape

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Practical – 2nd

Live Study

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Project

Students will do their Project under the supervision of respected guide/Teacher/Mentor

Viva Vice

Internal and External teachers will map the knowledge of students at the end of the semester.

Third SEMESTER

Paper- 1st

Philosophers of Indian Aesthetics

(Common for Painting & Applied)

Aesthetics in Indian Testament

Gautam Rishi, Vatsayayan, Vachaspati, Udyan, Jai Bhatt, Keshaw Mishra, Jaidev, Vasudev sarbhaum, Raghunath siromani, Bharat Muni, Ravindra Nath Tagore, Anand Kumar Swami, Shankarachaya

Paper- 2nd

Modern Art of India – since 1900 onward

(Painting)

1. Introduction of Contemporary Art
2. Art world after Independence of India
3. Groups of Artists – Dilli Shilpi Chakra, Bombe Group of Arts, Chol Mandal, Baroda Group, Bombay Progressive Artists' Group, Calcutta Group, CAMP (studio), Cholamandal Artists' Village, Group 1890, Indian Radical Painters' and Sculptors' Association
4. Government Art Academies and Galleries

Paper- 2nd

Modern Art of India – since 1900 onward

Marketing and Advertising

(Applied)

1. Market and its types
2. Market Segmentation
3. Need of Advertising for Marketing
4. Advertising Media
5. Advertising Planning for Marketing
6. Market Research and Advertising Planning
7. Concept of Mega Marketing
8. ASCI and Advertising Code of Conduct
9. Rules and regulation related to advertising

Practical – 1st

Creative Landscape

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Practical – 2nd

Live Study

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Project

Students will do their Project under the supervision of respected guide/Teacher/Mentor

Viva Vice

Internal and External teachers will map the knowledge of students at the end of the semester.

SEMESTER FOURTH

Paper- 1st

Philosophers of Western Aesthetics

(Common for Painting & Applied)

Plato, Aristotle, Longinus, Descarte, Berkeley, Kant, Hegal, Schopenhouser, Nietzsche, Lipps, Dewey, Croce, Gentile, Worringer, Herbert Read

Paper- 2nd

Modern Art of Western – since 1900 onward

(Painting)

Impressionism (1865-1885), Post Impressionism (1885-1910), Fauvism (1900-1935), Expressionism (1905-1920), Cubism (1907-1914), Surrealism (1917-1950), Abstract Expressionism (1940-1950), Op art (1950-1960), Pop Art (1950-1960), Arte Povera (1960), Minimalism (1960-1970), Conceptual Art (1960-1970) and contemporary art.

Paper- 2nd

Campaign Planning

(Applied)

1. Advertising Appeals
2. Planning of Advertising Campaign
3. Case study of Advertising Campaign
4. Factors effecting advertising campaign
5. Media Planning for advertising
6. Media Buying and selling

Practical – 1st

Creative Landscape

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Practical – 2nd

Live Study

Students will do their practical under the supervision of respected guide/Teacher/Mentor

Project

Students will do their Project under the supervision of respected guide/Teacher/Mentor

Viva Vice

Internal and External teachers will map the knowledge of students at the end of the semester.

SYLLABUS OF M.A (DRAWING & PAINTING)

DURATION: FOUR SEMSTER

TOTAL MARKS:

1600

THE TOTAL MARKS FOR COMPLPLTING 2 SEMSTER MASTER'S DEGREE WOULD BE 500 WITHINTERNAL 30 MARKS AND EXAMINATION 70 MARKS IN EACH OTHER.

YEAR	PAPERS	SUBJECT CODE	TITLE OF THE SUBJECT
FIRST SEMSTER	THEORY		HISTORY OF INDIAN ART & SCLUPTURE
			METHOD & MATERIAL
	PRACTICAL		STILL LIFE
			NATURE STUDY
SECOND SEMSTER	THEORY		AESTHETICS (Philosophy of beauty)
			MODERN ART IN INDIAN PAINTING FROM 1850 CENTURY UPTO 19 TH CENTURY
	PRACTICAL		COMPOSITION (3-5 human figures are compulsory)
			COLLAGE
THIRD SEMSTER	THEORY		AESTHETICS (Philosophy of Indian beauty)
			HISTORY OF WESTERN ART
	PRACTICAL		PORTRAIT
			CREATIVE RENDERING
FORTH SEMSTER	THEORY		HISTORY & EVOLUTION OF INDIAN PAINTING
			MODERN ART IN INDIAN PAINTING
	PRACTICAL		LIFE STUDY (FULL FIGURE)
			LANDSCAPE

DETAIL OF PAPERS

M.A. FIRST SEMSTER

HISTORY AND FUNDAMENTAL OF INDIAN PAINTING

History and fundamental of Indian painting

1- Prehistoric painting

- 2- reference of painting in ancient literature
- 3- painting of Ajanta Caves
- 4- Pal School of painting
- 5- apbramsh School of painting
- 6- Plastic elements of painting
7. Fundamentals of composition

Method & Material (Element of art & design)

- a. Meaning and classification of Art & Beauty
- b. Element of Art – Line, Form, Color, Tone, Textures & Spece.
- c. Element of composition
- d. Study of medium of Painting. E.g. Water, Tempera, Oil and Gnocchi

M.A. SECOND SEMSTER

AESTHETICS (Philosophy of beauty)

HISTORY OF INDIAN ART & SCULPTURE (THEORY PAPER)

History of Indian Temple Architecture, Sculpture And Painting Beginning of Art. Background of Indian Civilisation, Painting In Pre-Historic India Indus Valley Civilisation. Early Literary Sources Of Paintings. Mural Tradition Painting During The Mughal Period In Akbar, Jahangir, Shahjahan And Aurangazeb. Maurya (Ashoken Pillars) Shunga (Shanchi And Bharuhut) Kushna (Matura And Gandaara Sculptures) Gupta (Evolution Of Temples And Sculptures Matura Sarnath) And Mediveval Period Temples And Sculptures At Khajuraho And Orissan Temples.

M.A. THIRD SEMSTER

Philosophy of Art and modern Indian painting 18th century ad up to present age

- 1- definition and meaning of art
- 2- six lens of Indian painting (shandang)
- 3- life study of Raja Ravi Verma
- 4= life study abnindranath
- 5- Asit Kumar Haldar
- 6- Nandlal Basu
- 7- Jitendra Nath Majumdar

HISTORY OF WESTERN ART

(Including Egypt) (THEORY PAPER)

Pre-Historic Painting (Orgination Parigardeian Salutrean Magdaylian) Art Of Franco Centabrian Rock-Art ,Wall Painting In The Caves Of France Spani And Etali Altamira

Font-De Gaume Les Combaralles Lasacux Niaux Trois Isreres Labaumi Latrone Chabl
Ebbou Le Portal Tec D Audolberi Montespan Gargas Isteritx Pech Merll Sergeac Ri
Verdh Lausei Cap Blanc Pair-Non-Pair Knowalasax Santian El Castillo La Pasilga
Pindal Los Casares

La Pileta Levanzo Romanelli Addaura Niscemil Art Of Egypt And Mesopotamia. Creat
And Maisiniain Art Greek Art Archaic Period Arts Od Kingdom Classical Period
Hellenistic Art Itraskan Art Roman Art Mosaic Painting Byzantine Art . Art Of Western
Art Europe Romanesque The Great Gothic Cathedrals And Stained Glass Great Artists
From West Michaelangelo, Bunarroti 1474-1564, Leonardo-Da-Vici 1452-1519, Barok
Rembrandt Harmenszoon Van Rijn 1607-1669

M.A. FORTH SEMSTER HISTORY & EVOLUTION OF INDIAN PAINTING

- 1- Mughal painting
- 2- Rajasthani
- 3- Pahadi School
- 4- company School
- 5- Bengali School

MODERN ART IN INDIAN PAINTING DETAIL OF PAPERS

M.A SECOND SEMSTER

– HISTORY OF WESTERN ART (Including Egypt) (THEORY PAPER)

Pre-Historic Painting (Orgination Parigardeian Salutrean Magdaylian) Art Of Franco
Centabrian Rock-Art ,Wall Painting In The Caves Of France Spani And Etali Altamira
Font-De Gaume Les Combaralles Lasacux Niaux Trois Isreres Labaumi Latrone Chabl
Ebbou Le Portal Tec D Audolberi Montespan Gargas Isteritx Pech Merll Sergeac Ri
Verdh Lausei Cap Blanc Pair-Non-Pair Knowalasax Santian El Castillo La Pasilga
Pindal Los Casares

La Pileta Levanzo Romanelli Addaura Niscemil Art Of Egypt And Mesopotamia. Creat
And Maisiniain Art Greek Art Archaic Period Arts Od Kingdom Classical Period
Hellenistic Art Itraskan Art Roman Art Mosaic Painting Byzantine Art . Art Of Western
Art Europe Romanesque The Great Gothic Cathedrals And Stained Glass Great Artists

From West Michaelangelo, Bunarroti 1474-1564, Leonardo-Da-Vici 1452-1519, Barok Rembrandt Harmenszoon Van Rijn 1607-1669.

(PRACTICAL PALER)

– Composition (Including Collage)

Giving Importance To Composition Through Special Lectures Use The Computer For Explanation-Importance

Of Line Tone Texture And Colour From Space And Content In Composition Teaching Visual Beauty Through Different Aspects Teaching Different Type Of Techniques.

Collage Theory Slide Show Use Of Different Material Special Effect Arrangement Surfaces Pasting. **Composition Should Be Delend On These Principles Of Art** Balance Proportion Rhythm Unity Hormony Opposition Perspection Embrosis Medium-Pencil Oil Pastel Pen & Ink Water Volour And Colour Pencil Minimum Seven Plates Compulsory For Students In The During Year And The Student Will Have To Submit A Practical Record Of Faculty In Charge.

(Practical Paper)

– Portrait & Nature Study (Foliage)

Portrait- Portrait Theory And Technical Knowledge Slide Show Of Famous Portrait Painting Use Of Artistic Models For Practical Aspect Detailed Knowledge Of Age-Specified Facial Characteristics Special *demonstration* Of Eyes, Lips And Hair. Use Of Mirror For Self Portrait, Use Of Different Colour, Dropery, Knowledge Of Various Colour Schemes Of Different Complexions Face Study From Different Angles Medium-Oil Colour.

Nature Study (Foliage)- Detailed Study Of Different Leafs And Flower Out Door Trips For Nature Study Medium-Pencil Pastel. Water Or Oil Colour Minimum Seven Playes Compulsory For Students In The During Year And The Student Will Have To Submit A Practical Record To Faculty In Charge.

M.A FINAL YEAR

– AESTHETIC (PHILOSOPHY OF BEAUTY & ART)

Beauty & Pleasure, Aesthetic Sense, Beauty & Attractions, Beauty & Passion, Beauty-Eternal & Internal Origin Of Aesthetics Scope Of Aesthetics, Us Relation To A) Science B) Philosophy. Aesthetics & Science, Science Of Beauty Creation Appreciation Of Art, Language Of Art, Psychological Approach Aesthetics Judgement Beauty Criteria Beauty Subjective-Objective Beauty Eghness Aesthetics Experiment In Sensuous Or Transcendental Aesthetics Experiment Immediate Mefiate, Indian Aeshsetics Attitude, Emphy, Beauty Sensuous, Intellectual Spiritual, Imagery Intuition, Beauty Divergent Views, Study Of Aesthetics In Yhe Department Of Fine Arts (Emphasis On The Relationship Between The Avtual Work Of Art Andtheory Principles Of Aesthetic Of Significant Periods Of Art History.

Accidental : Concept Of Art And Beauty (With Special Referrnce To Thinkers Such As Socrates, Plato (Word Of India, Word Of Matter Imitation) Aristotle (Order, Definition, Symmertry, Magnitude) Plotinous, Augustine, Leonardo-Da-Vinci, Baumgartan, Kant, (Critique Of Pure Reason, Critique Of Practical, Reason, Critique Of Power The Judgement) Hegel, Schopenhauer, Bousanquet, Tolstoy, Emerson Lessing, Schilor, Hume, Ruskin, Croce, Santanyana, Colling Wood, Sir Herbertread, And Such As Early Breek, Roman, Medieval, Renaissance, Classical Modern.

Orientali : Oriental Aeshetic And Its Scope, Introduction To The Basic Principles, Indian Philosophy And Religious Through (Vedic, Upanishadic, Shankhayaic, Vedanam, Buddist, Jain, Shaivite, Vaishnavitr And Of The Bhakti And Sufi Cults) And

Thr Relations To Arts , Relationship Of The Mythology And Art In Indian Sources Evolution Of Aeshetics Concepts Of The Rasa Sutra And Its Commentaries, Alanka Bharat Muni-Natya Shastra, Internal Relationship Of Various Aeshetics Concepts Their Relevance To Work Of Art.

- HISTORY OF MODERN ART (THEORY PAPER)

Classicism Barbisan Artists, Romanticism, Realism, Naturalism, Impressionism, Neo Impressionism, Post Impressionism, Fauvism, Cubism. Expressionism, Dadaism, Surrealism, Abstract Of Non-Figurative Computer Art, Pop Art, Modern Art.

(PRACTICAL PAPER)

- COMPOSITION

Giving Importance To Composition Through Special Lectures Use The Computer For Explanation- Importance Of Line, Tone, Texture, And Color From Space And Content In Composition Teaching Visual Beauty Through Different Aspects. Teaching Different Type Of Techniques Minimum 3-5 Human Figures Are Compulsory On Full Sheet By The Use Of Colors.

Medium-Pencil, Oil Pastel, Pen & Ink, Water Color And Colour Pencil Minimum Seven Plates Compulsory For Student In The During Year And The Student Will Have To Submit A Practical Record To The Faculty In-Charge.

(Practical Paper)

- Landscape

Theory Of Landscap Use Of Perspective Selection Of Suitable And Artist View Through Small Paper Fream Outdoor Trip For Landscape Study Detailed Study Of Different Leafs And Flower. Trees Changing Light Of Sun Own Different Objects And Buildings Effect Of Different Water Sources Study Of Cityscape And Seascape Improving The Observation Power By The Use Of Oil-Colors. Minimum Seven Plates Compulsory For Student In The During Year And The Student Will Have To Submit A Practical Record To The Faculty In-Charge.

(Practical Paper)

- Live Drawing (Full Figures With Environment)

Detailed Theory Of Life Drawing. Skeleton Study Placing The Model In Different Postures Create Environment Detailed Study Of Different Part Of Body Drawing From Different Angles Individual And Group Demonstration Detailed Knowledge Of Age-Specified Facial Characteristics Special Demonstraion Of Eyes, Nose, Lips, Ears And Hair Use Of Mirror For Self Portrait Use Of Diffrent Colors Dropery, Knowledge Of Various Colour Scheme Of Diffrent Complexionsface Study From Diffrent Angles.

Medium- Oil Colour Minimum Seven Plates Compulsory For Student In The During Year And The Student Will Have To Submit A Practical Record To The Faculty In-Charge.