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**Kumaun University Nainital**  
**CBCS Mode Syllabus of M. A. in Drawing and Painting**  
**First to Fourth Semester starting the Course from 2018 and on words**

**Aim and Objective:**

- To learn Understanding with knowledge for overall informative truths and facts about Visual Arts providing core, elective and related skillful topics
- To practices with different mediums, arts forms to understand, capture and express the value of that particular for the Visual Communication
- To develop self style, compositions, creativity and skills as per the need of individuals, art, culture and society
- To Study and research of core, critical and historical visual arts and artists including local, folk and tribal arts
- To provide knowledge, study and research to students of other streams related to interdisplanery subjects in the field.
- To build for the professional and self employment in the society and education as well as helping expert to other art lovers/promoters

**Core Course:** Students learn with the help of basic learnt techniques of mediums to create an image using any of the wide variety of advanced Dry and Wet techniques in different mediums of Drawings and Paintings. The use of applying pigment in a carrier or medium and a binding agent/glue on a two dimensional surfaces such a paper, canvas and a wall is learnt in painting. Finally they learn maximum practicum to develop their own visual language and adequate theory of the subjects with further scope of research.

**Elective Course:** Each Mandatory Elective Course, step by step, in each semester will extend gradually depth study and experience with uses of various surfaces, spaces and mediums along with their techniques used by artists including history of Visual Arts. Designing, Graphics, Photography, Poster making and Clay modeling are also taught in this course.

**General and Skill Enhancement Course:** This course/papers help to students who have interest in visual art offering other streams in learning. They can understand the feeling of the subject and does whatever deems fit with their way of learning to earn self resources in employment generation for self and others.

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**Kumaun University Nainital**  
**CBCS Mode Syllabus of M. A. in Drawing and Painting**  
**First to Fourth Semester starting the Course from 2018 and on words**

**M.A. Drawing & Painting I (First) Semester CBCS Mode Course Starting/Started from 2018 and on words**

Type of Course	Paper Code	Paper	Nomenclature	Exam	Sessional/ Internal	Total Marks	Time	Credit
General/Core	MADP-101	Theory Paper- I	Indian Painting	75	25	100	3 Hours	4
General/Core	MADP-10 2	Theory Paper- II	Art and Indian Aesthetic	75	25	100	3 Hours	4
Core/ Elective	MADP-103	Practical Paper- III	Portrait Drawing or Painting	75	25	100	9 Hours	6
Elective	MADP-104	Practical Paper- IV	Pictorial Composition	75	25	100	9 Hours	6
<b>Total</b>						<b>400</b>		<b>20</b>

**M.A. Drawing & Painting II (Second) Semester (w.e.f. the CBCS Mode Course started from 2018 and on words)**

Type of Course	Paper Code	Paper	Nomenclature	Exam	Sessional/ Internal	Total Marks	Time	Credit
General/Core	MADP-201	Theory Paper- I	Western Painting	75	25	100	3 Hours	4
General/Core	MADP-202	Theory Paper- II	Western Aesthetic	75	25	100	3 Hours	4
Core	MADP-203	Practical Paper- III	Anatomy Drawing & Life Study	75	25	100	9 Hours	6
Elective	MADP-204	Practical Paper-IV	Media and Technique Application	75	25	100	9 Hours	6
<b>Total</b>						<b>400</b>		<b>20</b>

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**M.A. Drawing & Painting III (Third Semester) (w.e.f. the CBCS Mode Course started from 2018 and on words)**

Type of Course	Paper Code	Paper	Nomenclature	Exam	Sessional/ Internal	Total Marks	Time	Credit
General/Core	MADP-301	Theory Paper-I	Art of China, Korea & Japan	75	25	100	3 Hours	4
General/Core	MADP-302	Theory Paper-I	Indian Modern Art	75	25	100	3 Hours	4
Core	BADP-303	Practical Paper-I	Compositions	75	25	100	9 Hours	6
Elective	BADP-304	Practical Paper-II	Advanced Designing	75	25	100	9 Hours	6
<b>Total</b>						<b>400</b>		<b>20</b>

**M.A. Drawing & Painting IV (Fourth Semester) (w.e.f. the CBCS Mode Course started from 2018 and on words)**

Type of Course	Paper Code	Paper	Nomenclature	Exam	Sessional/ Internal	Total Marks	Time	Credit
General/Core	MADP-401	Theory Paper-I	European and Western Painting	75	25	100	3 Hours	4
General/ Core	MADP-402	Theory Paper-II	Environmental, Folk and Tribal Art	75	25	100	9 Hours	4
Elective	MADP-403	Practical Paper-II	Media and Technique Specialization	75	25	100	9 Hours	6
Ability Enhancement (Discipline Centric)	MADP-404	Paper-IV Project	Dissertation Or Monograph	75	25	100	9 Hours	6
<b>Total</b>						<b>400</b>		<b>20</b>
<b>G Total (I-IV Semester)</b>						<b>1600</b>		

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**M.A. Drawing & Painting I (First) Semester CBCS Mode Course Starting/Started from 2018 and on words**

Type of Course	Paper Code	Paper	Nomenclature	Course Contents	Exam	Sessional / Internal	Total Marks	Time	Credit
General /Core	MADP -101	Theory Paper-I	Indian Painting	Pre – historic and rock paintings, Art of Indus Valley, Cave Paintings- Ajanta, Ellora, Elephant a, Sigiria, Apbrhans School, Mughal School- Babur, Humaun, Jahangir, , Rajasthani – Mewar, Jaipur, Kishangarh, Bundi, Kota , Alwar, & Pahari Schools- Kangara, Guler, Chamba, Kullu, Mandi, Garhwal School, Company School,	75	25	100	3 Hours	4
General /Core	MADP -102	Theory Paper-II	Art and Indian Aesthetic	Art (Origin, Definition, Meaning & Classification of Art, Fine Arts and its Branches, Shadang (Six Limbs of Painting) , Based on Ancient Manuscripts and Literature, Bharat Muni Theory of Rasa, Abhinav Gupta, Dahavani, Alamkara, Rabindra Nath Thakur; Anand Kumar swami, E.V. Havel, Philosophy of Art – Art & Society, Art & Morality, Art & Religion, Art & Symbols, Art & Nature, Art & Tradition, Art & Education, Art & Communication, Theory of Rasa, Dahavani, Alamkara Inter-relationship of the above concepts and their relevance to arts.	75	25	100	3 Hours	4
Core/ Elective	MADP -103	Practical Paper-III	Portrait Drawing or Painting	Detailed study of Head its characteristics, resemblance to the model in Drawing and Painting references from directly by Model art history, by photograph, Medium: Pen and Ink, Coloured Pencil, Water Colour, Oil color, Acrylic color, Mixed media.	75	25	100	9 Hours	6
Elective	MADP -104	Practical Paper-IV	Pictorial Composition	<b>Dry and Wet:</b> Analytical study of objective forms of thematic development in painting. Exploration of various possibilities of expression. Compositional exercises to establish personal modes of visualization. Medium: Oil-color, Acrylic-color, Mixed Media <b>Sculpture:</b> Medium: As per demand of the medium <b>Graphic:</b> As per need of the Applied Art	75	25	100	9 Hours	6
<b>Total</b>							<b>400</b>		<b>20</b>

**Recommended Books:** Cave Art by Jean Clottes; The Indus Civilization by Sir Mortimer Wheeler; Mohenjo-daro and the Indus Civilization edited by John Marshall; The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian; The Triumph of Modernism: India's Artists and the Avant-garde 1922-1947 by Mitter, Partha Indian Art: A Concise History (World of Art) by Roy C. Craven; Contemporary Indian Artists : Geeta Kapoor, Bharat ki Chitrakala-RaiKrishana Das; Bharat ki Pramukh Chitra Shailiya- Dr M.S. Mawri; Kala aur Kalam- Dr Girraj Kishor Agrawal; Bhartiya Chitra kala Itihas- Avinash Bahadur Varma; Kala Darshan - Hardwari Lal Sharma; Saundarya Shastra - Hardwari Lal Sharma; Kala Darshn = Prakash Vereshwer and Nupur Sharma; Bhartiya Saundrya Shastra ki Bhumika- Nagendra; Saundrya - Rajendra Bajpai; Saundarya Shastra - Mamta Chaturvedi; Kala Saundraya Aru Samiksha- Ashok; Bhartiya Saundryashastra ki Vivechana- Sonu Dwivedi; Rajasthani Chitrkal main Kala Tatv- Sanjeev Arya, Marubhumi ki Chitrakala Ek Samgra Adhyan- Sanjeev Arya

Internal / sessional marks of Theory will be given on the basis of Assignment/ Presentation/Attendance.

Internal / sessional marks of Practical will be given on the basis of showing minimum 5 selective works (minimum size : ¼ Imperial size in related medium as per course) done in each paper including 25 sketches in that particular except project. The Assignment should be hand written or typed both the side of paper at least minimum 20 pages expressing tables, visuals and others related to topic.

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**M.A. Drawing & Painting II (Second) Semester (w.e.f. the CBCS Mode Course started from 2018 and on words)**

Type of Course	Paper Code	Paper	Nomenclature	Course Contents	Exam	Sessional / Internal	Total Marks	Time	Credit
General /Core	MADP -201	Theory Paper-I	Western Painting	Primitive cave painting, Egyptian painting, Greek painting, Roman painting, Early Christian Art, Byzantine Art, Romanesque painting, Gothic painting, Renaissance painting.	75	25	100	3 Hours	4
General /Core	MADP -202	Theory Paper-II	Western Aesthetic	Etymology of Aesthetics Unit, Theories of Plato, Aristotle, Hegel, Kant, Croce, Tolstoy, Croce, Freud Baumgarten. Kant, Hegel, Tolstoy, Croce, Roger Fry, Clive Bell, Bullough, Bradely, Susanne Langer, Freud, Sartre Philosophy of Renaissance, Romanticism, & Realism.	75	25	100	3 Hours	4
Core	MADP -203	Practical Paper-III	Anatomy Drawing & Life Study	<b>Anatomy</b> and Detailed study of human figure in Drawing and color from live model or group of models. Treatment of skin and its various pigmentation, physique and postures. Harmony of drawing and composition. Drawing references from art history. Medium: Medium: Pen and Ink, Coloured Pencil, Water Colour, Oil color, Acrylic color, Mixed media. <b>Caricature and Cartooning</b> Famous and renowned personalities	75	25	100	9 Hours	6
Elective	MADP -204	Practical Paper-IV	Media and Technique Application	<b>Dry and Wet:</b> Execution of Paintings based on Pastels, Pen and Inks, Pencils including coloured Oil, Water, Tempera, Collage, Mixed Media, <b>Graphic:</b> Execution of Paintings with the use of graphics, prints, serigraphy, Photography etc. <b>Sculpture:</b> Clay Work / Wood Cut	75	25	100	9 Hours	6
<b>Total</b>							<b>400</b>		<b>20</b>
<p><b>Recommended Books:</b>            The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian; Anatomy Drawing by Victor Perad; A History of Fine Arts in India and the West by Edith Tomory; Foster series book related to paintings.</p> <p><i>Saundrya- Dr Rajendra Bajpai; Pashim ki Kala- G. K. Agrawal, SaundryaShastra- Mamta Chaturvedi, Pashchatya Kala- Mamta Chaturvedi, Adhunik Chitrakala ka Itihas: R.V. Saqkhalkar; Kala Bodh Saundrya- Dr Shukdev Kshotriya; Kala Saundrya aur Samiksha- Ashok; Graphic Design- Narendra Singh Yadav; Vigyapan Taknik avem Sidhant- Narendra Singh Yadav;</i></p>									

Internal / sessional marks of Theory will be given on the basis of Assignment/ Presentation/Attendance.

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M.A. Drawing & Painting III (Third) Semester (w.e.f. the CBCS Mode Course started from 2018 and on words)

Type of Course	Paper Code	Paper	Nomenclature	Course Contents	Exam	Sessional / Internal	Total Marks	Time	Credit
General /Core	MADP-301	Theory Paper-I	Art of China, Korea & Japan	Art of China- Neolithic Period- Yang-Shao, Lung- Shan and Hsia-t'an culture; Chang Zhan period, Chin period, Shang Yin, Han, Sui, Tang and Sung dynasties; Art of Korea- Choson, Koryo, Sila, Unified Sila periods; & Art of Japan Neolithic Period : Jomon culture, Yayoi, Aasuki, Nara, Meian, Kamakura; Muromachi (Aashikaga), and Momoyama periods. Technique of Paintings	75	25	100	3 Hours	4
General /Core	MADP-302	Theory Paper-II	Indian Modern Art	Raja Ravi Varma, Bengal School and Its Artists- Abanindra Nath Tagore, Nand Lal Bose, Rabindra Nath Tagore, Asit Kumar Haldar, Gagendra Nath Tagore, Amrita Shergil, K. K. Hebbar, F. N. Souza, Raza, M. F. Husain, K. S. Kulkarni, Sailoz Mukerjee, N. S. Bendre, Satish Gujral, Ram Kumar, K. C. S. Paniker, Role of different Groups	75	25	100	3 Hours	4
Core	BADP-303	Practical Paper-I	Compositions	in three dimensions composition based on studies from Nature, Mythological, Historical, Cultural and Environmental themes in any media	75	25	100	9 Hours	6
Elective	BADP-304	Practical Paper-II	Advanced Designing	<p><b>Poster Designing:</b> for visual communication on any present issue, theme and subject related to individual or mass for the Education, Society, Commerce, Media, Nature &amp; Environment promotion</p> <p><b>2D and 3D Designing:</b> for Daily Uses items including clothes, fabric, utensils, and interior and out door designing for better art and environment</p> <p><b>Graphic Designing:</b> especially for clothes, fabrics, Clay relief and wood wooden reliefs in manual or graphic designing</p>	75	25	100	9 Hours	6
<b>Total</b>							<b>400</b>		<b>20</b>

**Recommended Books:** The Making of Modern Indian Art: The Progressives by Yashodhara Dalmia; Art for a Modern India, 1947 1980 (Objects/Histories) by Rebecca M. Brown; Contemporary Indian Art: Other Realities by Yashodhara Dalmia; Indian Contemporary Painting by Neville Tuli; India and Modern Art by W. G. Archer; Indian Modern and Contemporary Art by P.N. Mago, Contemporary Indian Artists : Geeta Kapoor, The Triumph of Modernism: India's Artists and the Avant-garde 1922-1947 by Mitter, Partha; A History of Fine Arts in India and the West by Edith Tomory; *Samkalin Bhartiya Kala : Mamta Chaturvedi; Samkalin Bhartiya Kala : Ram Viranjan, Japan Ki Kala- G. K. Agrawal, Chin ki Kala- G. K. Agrawal, Korea ki Kala-Shekhar Chandra Joshi, Samkalin Bhartiya Kala- Ramviranjan*

Internal / sessional marks of Theory will be given on the basis of Assignment/ Presentation/Attendance.

Internal / sessional marks of Practical will be given on the basis of showing minimum 5 selective works (minimum size : ½ Imperial size in related medium as per course) done in each paper including 25 sketches in that particular except project. The Assignment should be hand written or typed both the side of paper at least minimum 20 pages expressing tables, visuals and others related to topic.

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**M.A. Drawing & Painting IV (Fourth Semester) (w.e.f. the CBCS Mode Course started from 2018 and on words)**

Type of Course	Paper Code	Paper	Nomenclature	Course Contents	Exam	Sessional/Internal	Total Marks	Time	Credit
General/Core	MADP-401	Theory Paper-I	European and Western Painting	Primitive cave painting. Egyptian, Greek, Roman, Early Christian and Byzantine, Romanesque, Gothic, and Renaissance Art, Mannerism, Baroque, Rococo, Romanticism, Realism, Impressionism, Post- Impressionism, Expressionism, Symbolism, Cubism, Fauvism, Dadaism Surrealism, Abstractionism. Futurism, Neo- Expressionism, Art Nouveau, Op and Pop Art.	75	25	100	3 Hours	4
General/Core	MADP-402	Theory Paper-II	Environmental, Folk and Tribal Art	Environmental, Installation and Land Art; Folk art of India Patchitra, Pichuai, Alpana, Kolam, Madhubani, Kantha, Kalighat, Phulkari, Aipan Phad, Warli, Gond, Kalamkari, Tanjore, Saura, Bhil, Bhotia/Ran, Jaunsari, Tharu, Buxa,	75	25	100	9 Hours	4
Elective	MADP-403	Practical Paper - II	Media and Technique Specialization	<b>Dry and Wet:</b> Execution of Paintings based on any one from Pastels, Pen and Inks, Pencils including coloured Oil, Water, Tempera, Collage, Mixed Media, <b>Graphic:</b> Execution of Paintings with the use of any one graphics, prints, / Lino cut / Serigraphy / Photography / Computer Graphics <b>Sculpture:</b> Execution of work from any one Clay Work / Wood Cut	75	25	100	9 Hours	6
Ability Enhancement (Discipline Centric)	MADP-404	Paper-IV Project	Dissertation Or Monograph	Dissertation or Monograph on any one artist and his/her art or self and yourself work or Any Exhibition keeping in mind Solo or Group Exhibition.  Project should based on the visit to any Art Gallery or Museum or Craft Center	75	25	100	9 Hours	6
<b>Total</b>							<b>400</b>		<b>20</b>

**Recommended Books:**

Folk Art by Jasleen Dhameja; A History of Fine Arts in India and the West by Edith Tomory; Chitrakala avam Lok Kala Vividh Aayam- Shrkhar Chandra Joshi; Adhunik Europiya Chitrakala : G.K. Agrawa; I Adhunik Chitrakala ka Itihas : R.V. Sakhalkar;

**Practical / Studio Course subjects (Roughly) 1 Credit = 15 contact hours; Theory subjects related to concerned papers (Roughly). 1 Credit = 6 contact hours. Duration: M.A. in 4 semesters [2 years]. Approximately 90 days per semester.**

Note: At least minimum 25 selective sketches based on nonliving objects/solids and living in single or group of people/ birds/ animals/ Trees and part of nature in each Practical Paper may concerned to that is essential to show to internal examiner/jury.

Internal / sessional marks of Theory will be given on the basis of Assignment/ Presentation/Attendance.

Internal / sessional marks of Practical will be given on the basis of execution by:the showing of the same minimum 5 selective works (minimum size : ½ Imperial size in related medium as per course) done in each paper including 25 sketches in that particular except project. The Assignment/Project/ Dissertation should be hand written or typed both the side of paper at least minimum 20 pages expressing tables, visuals and others related to topic.

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Kumaun University, Nainital

Syllabus of Six Months Pre Ph.D. Course Work for the Admitted Candidate of Ph.D. Degree in Drawing & Painting & BFA- Painting

Paper	Nomenclature	Course Contents	Exam	Session al/ Internal	Total Marks	Time
I (First)	Research Methodology and approaches	What is research: Aims, objectives and hypothesis; Plagiarism Identification (Collation of Visual and imperial data) Visual Analysis. Review of previous work published. Or As according to Faculty of Arts	75	25	100	3
II (Second)	Recent advances in the subject	Recent techniques, mediums, trends, approaches in Contemporary Indian Art including Painting styles and others (Abstraction, Neotantiric, Folk, Symbolism, Installation, Multimedia)  Keeping in mind the executed Indian and western themes, techniques, mediums and material used of the field.	75	25	100	3
III Third	Dissertation Presentation	Based on the topic taken under the supervision of concerned Teacher/guide			100	

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## Syllabus of Ph.D. (Drawing and Painting / Visual Arts) Entrance Examination for the Applicant 2018 and on words

### 1. Fundamentals of Art, Medium and Techniques

Fundamental of Arts, Principals of Compositions, Six Limbs, Elements of Visual Arts, Traditional and Modern techniques mediums and materials in making visual arts: Painting, Sculpture, Print- making, Mural, Design, Graphic design and multimedia art used from the Prehistoric to Modern period.

### 2. Art History & Art Criticism

Indian Painting: Formal and stylistic aspects of pre – historic, Ajanta, Bagh and later mural, tradition, Manuscript painting ( Eastern Indian and Western Indian ), Chourapanchasika style, Mughal, School ( Akbar to Shahjahan), Rajasthani ( Mewar, Bundi, Kotah, Bikaner, Jaipur and Kishangarh), Malwa, Pahari ( Basholi, Guler, Kangra ) and Deccani (Ahmednagar, Bijapur and Golkonda ) schools; Company School, Bazar Painting, British Art Schools; Raja Ravi Varma and followers; Neo-Bengal School ( 'Revivalism' and early modernists ); Role of Groups Neo-Tantric art and artists

Indian Sculpture: Formal and stylistic aspects of sculpture in Indus Valley, Mauryan Sunga, Satvahana, Kushana ( Mathura and Gandhara ), Gupta ( Buddhist, Brahmanical and Jain ), Chalukya, Pallava, Chola, Rashtrakuta, Hoysala and Pala-Sena periods; Pre-Modern and Modern Indian Art

Art of China- Neolithic Period- Yang-Shao, Lung- Shan and Hsia-t'an culture; Chang Zhan period, Chin period, Shang Yin, Han, Sui, Tang and Sung dynasties; Art of Korea- Choson, Koryo, Sila, Unified Sila periods; & Art of Japan Neolithic Period : Jomon culture, Yayoi, Aasuki; Nara, Heian, Kamakura; Muromachi (Aashikaga), and Momoyama periods. Technique of Paintings

### 3. Art and Aesthetics

Art (Origin, Definition, Meaning & Classification of Art, Fine Arts and its Branches, Shadang (Six Limbs of Painting) , Based on Manuscripts and Literature, Jain and Buddha Philosophy, Based on Ancient Manuscripts and Literature, Bharat Muni Theory of Rasa, Abhinav Gupta, Dahavani, Alamkara, Rabindra Nath Thakur; Anand Kumar swami, E.V. Havel, Philosophy of Art – Art & Society, Art & Morality, Art & Religion, Art & Symbols, Art & Nature, Art & Tradition, Art & Education, Art

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& Communication, Theory of Rasa, Dahavani, Alamkara Inter-relationship of the above concepts and their relevance to arts;

Etymology of Aesthetics, Theories of Plato, Aristotle, Hegel, Kant, Croce, Tolstoy, Croce, Freud, Baumgarten, Kant, Hegel, Tolstoy, Croce, Roger Fry, Clive Bell, Susanne Langer, Freud, Vernon Lee, Sartre; Philosophy of Renaissance, Romanticism, & Realism.

**4. Western and European Arts- Paintings and Sculptures**

From Pre-Historic Art to Modern period: Pre-historic art ( France and Spain ), Egyptian, Greek, Roman, Early Christian, Byzantine, Gothic, Renaissance, Mannerist, Baroque, Rococo, Neo-Classicism, Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism, Fauvism, Cubism, Expressionism, Futurism, Dadaism, Surrealism, Abstract Expressionism, Futurism, Neo-Expressionism, Art Nouveau, Op-Art, Pop-Art and Minimalism.

**5. Major Artists:**

Abanindranath Tagore and disciples, Nandalal Bose, Benode Behari Mukherjee, Ramkinkar Baij, Rabindranath Tagore, Gaganendranath Tagore, Jamini Roy, Amrita Shergil, Karmarkar, Somnath Hore, Sudhir Khastgir, International Modernism and artists : F.N. Souza, Pradosh Dasgupta, K.C.S. Panikkar, B.C. Sanyal, Dinkar Kaushik, Nirode Majumdar, Paritosh Sen, M.F. Husain, Akbar Padamsee, Ramkumar, N.S. Bendre, K.K. Hebbar, Shankho Choudhuri, Krishna Reddy, Dhanraj Bhagat, V.S. Gaitonde, K. G. Subramanyam, K. C. S. Panikkar, Reddappa Naidu, S.B. Palsikar, Janaki Ram, Meera Mukherjee, Jyoti Bhatt, J. Swaminathan R. S. Bisht, A. S. Panwar etc.

**6. Environmental, Folk and Tribal Art**

Environmental, Land, and Installation Art; Folk art of India Patchitra, Pichuai, Alpana, Kolam, Madhubani, Kantha, Kalighat, Phulkari, Aipan Phad, Warli, Gond, Kalamkari, Tanjore, Saura, Bhil, Bhotia/Ran, Jaunsari, Tharu, Buxa, Vanrawt

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