

## DEPARTMENT OF FINE ARTS, ALIGARH MUSLIM UNIVERSITY, ALIGARH

### BACHELOR OF FINE ARTS (BFA) IN PAINTING CBCS BASED SEMESTER SYSTEM - SYLLABI

#### B.F.A. (I) SEMSTER (Theory)

Title of the Paper	Units	Credits	Marks	Suggested Readings/Texts/References
<b>History and Fundamentals of Visual Arts</b>	<p><b>Unit - I</b> - Pre-Historic Cave Painting: Altamira, Lascaux and Bhimbetka.</p> <p><b>Unit II</b> - Great Civilizations- Egyptian, Mesopotamian and Chinese Civilization (Tomb and Pyramid Sculpture, Terracotta/ Painted Pottery, Seals etc.) Indus Valley Civilization (Terracotta/Painted Pottery, Seals etc.)</p> <p><b>Unit III</b> - Art Fundamentals- Principles and Elements of Art. Importance of Methods and Materials, Nature and Characteristics of Drawing and Painting media such as pencil, crayon, charcoal, pastel, pen and ink, water colour, Oil and Acrylic.</p>	<b>4</b>	<b>100</b>	<p>Cave Art by Jean Clottes The Cave of Altamira by Matilde Muzquiz Perez-Seoane (Author) The Cave Painters: Probing the Mysteries of the World's First Artists by Gregory Curtis The Mind in the Cave: Consciousness and the Origins of Art, David Lewis-Williams Introduction to Rock Art Research, Second Edition, by David S Whitley Ancient Cities of the Indus Valley Civilization by Jonathan Mark Kenoyer Civilizations of the Indus Valley and Beyond by Robert Eric Mortimer Wheeler Ancient Cholistan: Archaeology and Architecture by M. Rafique Mughal Excavations at Harappa: Being an Account of Archaeological Excavations at Harappa carried out between the Years 1920-1921 and 1933-34 by Madhu Sarup Vats Excavations at Mohenjodaro, Pakistan The Pottery: With an Account of the Pottery from the 1950 The Indus Civilization by Sir Mortimer Wheeler Mohenjo-daro and the Indus Civilization edited by John Marshall The Nile and Egyptian Civilization by Alexandre Moret The Civilization Of Ancient Egypt by Paul Johnson Chinese Civilization: A Sourcebook, 2nd Ed by Patricia Buckley Ebrey (Edito Art Fundamentals: Theory and Practice by Robert E. Stinson Art Fundamentals: Color, Light, Composition, Anatomy, Perspective, and Depth by Gilles Beloeil Digital Painting Techniques: Volume 5, by Brian Sum</p>

**B.F.A (I) SEMESTER (Studio Practice)**

Type of Course	Course Title	Objectives	Credits	Marks
Core	Still Life	Study of basic geometrical objects. Drawing from cubes, cones, cylindrical objects, casts, drapery etc. observed and studied in various rendering media (such as pencils, crayons, pastels, charcoal).	6	100
	Composition	Developing an awareness of pictorial elements such as point, line, shape, volume, texture, light and color. Medium: Pencil, Crayons, Inks, poster color	6	100
Elective (Discipline Centric)	Clay Modeling	Elementary introduction to various type of clay used in pottery. To develop the sense of structure. Operational problems in building up structures. Simple assignments to work with clay to develop three dimensional shapes/structures.	4	100
	Print Making	Introduction of materials and its use for making a design based on gathering impressions from various surfaces. Simple assignments based on: Rubbing, potato prints, monoprints, Lino cut, wood cut.	4	100
	Graphic Designing	Study of fundamental problems in two-dimensional design, stressing the use of space and color Emphasis is placed on basic elements such as dot, line, masses, basic grid etc.Fundamentals of Design (Dot, Line, Masses, Basic Grid, Shapes, Forms, Tones, Colour &Textures etc. Design Principles. Division of Negative and Positive space. Basic Calligraphy and Lettering.	4	100

**B.F.A. (II) SEMSTER (Theory)**

<b>Title of the Paper</b>	<b>Units</b>	<b>Credits</b>	<b>Marks</b>	<b>Suggested Readings/Texts/References</b>
<b>History and Fundamentals of Visual Arts</b>	<b>Unit I-</b> 1. Greek Painting and Sculpture 2. Roman Painting and Sculpture  <b>Unit II</b> - 1. Chinese Painting, Calligraphy, Prints and Pottery 2. Six Canons of Chinese Painting  <b>Unit III</b> - Japanese Painting, Calligraphy, Prints and Pottery	<b>4</b>	<b>100</b>	Reflections on the Painting and Sculpture of the Greeks: With Instructions for the Connoisseur, and an Essay on Grace in Works of Art by Johann Joachim Winckelmann The History of Art-Painting from Giotto to the Present Day- by A.N. Hodge Art of Ancient Greece: Sculpture, Painting, Architecture by Claude Laisné Ancient Greece: From Prehistoric to Hellenistic Times (Yale Nota Bene) by Thomas R. Martin Ancient Rome: The Rise and Fall of An Empire by Simon Baker Roman Sculpture (Yale Publications in the History of Art) by Diana E. E. Kleiner Roman Art by Nancy H. Ramag Chinese Brushwork in Calligraphy and Painting: Its History, Aesthetics, and Techniques (Dover Fine Art, History of Art) by Kwo Da-Wei Chinese Painting and Calligraphy: A Pictorial Survey by Wan-Go H. Weng Beyond Representation: Chinese Painting and Calligraphy, 8Th-14th Century (Princeton)

**B.F.A (II) SEMESTER (Studio Practice)**

Type of Course	Course Title	Objectives	Credits	Marks
<b>Core</b>	<b>Still Life</b>	Study of objects (man-made and natural) such as bottles, flower-pots, fruits, vegetables, drapery etcetera. Introduction of water-color and gauche techniques to render the objects in various light conditions.	<b>6</b>	<b>100</b>
	<b>Composition</b>	Knowledge of color: Primary, Secondary, Tertiary and their inter-relation. Introduction to shapes: Natural & Geometrical. Explore pattern, rhythm, and movement in space. Handling of various types of material for pictorial organization and rendering, such as: Pencil, pen, brushes, water colors, poster paints, pastel crayons, inks, newsprint and other collage materials, gums and adhesives etc.,	<b>6</b>	<b>100</b>
<b>Elective (Discipline Centric)</b>	<b>Clay Modeling</b>	Elementary introduction to various type of clay used in pottery. To develop the sense of structure. Operational problems in building up structures. Simple assignments to work with clay to develop three dimensional shapes/structures. Develop skills to conceive simple figures, group-figures and objects of common use in clay.	<b>4</b>	<b>100</b>
	<b>Print Making</b>	Introduction of materials and its use for making a design based on gathering impressions from various surfaces. Observation of intrinsic texture of various surfaces and the texture of natural and man-made things. Simple assignments based on: Rubbing, potato prints, monoprints, Lino cut, wood cut.	<b>4</b>	<b>100</b>
	<b>Graphic Designing</b>	Study of fundamental problems in two-dimensional design, stressing the use of space and color Emphasis is placed on basic elements such as dot, line, masses, basic grid etc. Fundamentals of Design (Dot, Line, Masses, Basic Grid, Shapes, Forms, Tones, Color & Textures etc. Design Principles. Division of Negative and Positive space. Basic Calligraphy and Lettering.	<b>4</b>	<b>100</b>

**B.F.A. (III) SEMSTER (Theory)**

<b>Title of the Paper</b>	<b>Units</b>	<b>Credits</b>	<b>Marks</b>	<b>Suggested Readings/Texts/References</b>
<b>Art Appreciation and Techniques</b>	<b>Unit I</b> - Art and Aesthetics in Ancient Indian Texts- Shadanga, Rasa Theory  <b>Unit II</b> – 1. Mural Paintings of Ajanta and Elora, Gandhara and Gupta Art 2. - Islamic Art- Calligraphy (the art of the book), Glass and Ceramic.  <b>Unit III</b> - Painting Technique- Tempera, Encaustic, Technique of Mural- Print Making and Screen printing.	<b>4</b>	<b>100</b>	A Modern Introduction to Indian Aesthetic Theory by S.S. Barlingay Chinese Brushwork in Calligraphy and Painting: Its History, Aesthetics, and Techniques (Dover Fine Art, History of Art) by Kwo Da-Wei Chinese Painting and Calligraphy: A Pictorial Survey by Wan-Go H. Weng Beyond Representation: Chinese Painting and Calligraphy, 8Th-14th Century (Princeton) Indian Art And Aesthetics BY Maruti Nandan Tiwari and Kamal Giri Discourse in Early Buddhist Art: Visual Narratives of India by Vidya Dehejia Indian Aesthetics by Seturaman The Dance of Shiva: Fourteen Essays (Antiquities) by Ananda Coomaraswamy India: Paintings from Ajanta Caves. by Madanjeet Singh The Buddhist Art of Gandhara: The Story Of The Early School, Its Birth, Growth, And Decline by Sir John Marshall Art and Architecure of Post Gupta Period by Himani Khanna Islamic Art by William M. Milliken and Cleveland Museum of Art Islamic Art (Taschen Basic Genre Series) by Norbert Wolf Islamic Calligraphy by Professor Sheila S. Blair Traces of the Calligrapher - Islamic Calligraphy in Practice, c. 1600-1900 (Museum of Fine Arts, Houston) by Mary Mcwilliams and David J Roxburgh The Splendour of Islamic Calligraphy by Abdelkebir Khatibi and Mohammed Sijelmassi Egg Tempera Painting, Tempera Underpainting, Oil Emulsion Painting - A Manual Of Technique by Vaclav Vytlacil Tempera: The Materials, Techniques, and Exercises to Teach Yourself to Paint with Temp (I Draw, I Paint Series... by Isidro Saanchez Saanchez, Vincen c Ballestar and Jordi Sabat New Techniques in Egg Tempera by Robert Vickery Encaustic Painting Techniques: The Whole Ball of Wax by Patricia Baldwin Seggebruch

**B.F.A (III) SEMESTER (Studio Practice)**

Type of Course	Course Title	Objectives	Credits	Marks
Core	Drawing	<p>Rendering</p> <p>1. Introduction of geometrical shapes, rendering in tone and texture from nature as well as object(s).</p> <p>2. Introducing human forms. Sketching as quick drawing.</p>	6	100
	Composition	<p>Compositional exercises to develop the awareness of inter-relationship of different shapes and forms: Studies of objects and object groups in space. Studies of human figures and animal forms. Studies of local color.</p> <p>Medium: Crayons, Inks, poster color, water-color, collage.</p>	6	100
Elective (Discipline Centric)	Print Making (Wood Cut)	<p>Introduction of materials and its use for making a design for a relief print. Making relief print from wood and linoleum blocks.</p>	4	100
	Photography	<p>Introduction to different types of cameras, their mechanism and developments, printing, indoor and outdoor photography and darkroom practice.</p>	4	100
	Computer Graphics	<p>The course provides the basics of computer technology and its use in the field of art. The students will be able to operate computers and use them for their artistic purpose. They will learn the different types of basic software and graphic software, which are widely used for the graphical representation.</p> <p>Introduction to Computers, Types of computers and their Classification and application, Basic knowledge about Hardware and Software, Introduction to Windows, Use of PowerPoint, Introduction to Networks.</p>	4	100

**B.F.A. (IV) SEMSTER (Theory)**

Title of the Paper	Units	Credits	Marks	Suggested Readings/Texts/References
<p><b>History of Visual Art in India and West</b></p>	<p><b>Unit I</b> – 1. Renaissance in Italy - Leonardo, Michelangelo, Raphael 2. Mannerism- El Greco, Tintoretto</p> <p><b>Unit II</b> –Indian Paintings 1. Pre Mughal Trends of Indian Painting- Jain Miniatures, Pala Manuscripts 2. - Mughal Painting- Akbar, Jahangir 3. Rajasthani Painting- Mewar, Kishangarh. Pahari Painting - Basohli, Kangra.</p> <p><b>Unit III</b> – 1. Company School of painting in India. 2. Post British Art in India- Raja Ravi Verma, Amrita Shergil</p>	<p><b>4</b></p>	<p><b>100</b></p>	<p>The Art of the Renaissance (World of Art) by Peter Murray and Linda Murray Art in Renaissance Italy 1350-1500 (Oxford History of Art) by Evelyn Welch El Greco The Greek: Mannerist Reproductions - Mannerism by Denise Ankele, Daniel Ankele and El Greco 165 Color Paintings of El Greco - Spanish Renaissance Painter, Sculptor and Architect (1541 - April 7, 1614) by Jacek Michalak and El Greco Renaissance and Mannerism: 0 by Diane Bodart Indian Miniature Paintings: Manifestation of a Creative Mind by Dr. Daljeet and P. C. Jain Framing the Jina: Narratives of Icons and Idols in Jain History by John Cort Indian Art (Oxford History of Art) by Partha Mitter Mughal and Rajput Painting (The New Cambridge History of India) by Milo Cleveland Beach A History Of Indian Painting: Manuscript, Moghul And Deccani Traditions by Krishna Chaitanya A History of Indian Painting: Rajasthani Traditions by Kridhna Chaitanya Rajasthani Miniatures: The Welch Collection from the Arthur M. Sackler Museum, Harvard University by Stuart Cary Welch Pahari Paintings of an Ancient Romance by Harsha V. Dehejia A History of Indian Painting: Pahari Traditions by Krishna Chaitanya Company Paintings: Indian Paintings of the British Period (Indian Art Series) by Mildred Arche Marvels Of Indian Painting: Rise And Demise Of Company School by Pran Nevil Images and Empires - Visuality in Colonial and Postcolonial Africa by Paul S Landa RAJA RAVI VERMA by Ranjit Desai The Diary of C. Raja Raja Verma by Neumayer Erwin and Schelberger Christine Poplar Indian Art and Iconography: The Oleographs of Ravi Varma by Erwin Neumayer, Raja Amrita Sher-Gil: A Life by Yashodhara Dalmia Amrita Sher-Gil An Indian Artist Family of the Twentieth Century by Deepak Anth Amrita Sher-Gil: A Self-Portrait in Letters and Writings by Sundaram and Vivan Book of Unforgettable Women by Khushwant Singh.</p>

**B.F.A (IV) SEMESTER (Studio Practice)**

Type of Course	Course Title	Objectives	Credits	Marks
Core	Drawing	1. Study of objects, nature, human head and full figure. 2. Creative drawing based on class exercises. Sketching as preparation.	6	100
	Composition	Analysis of various kinds of space in tradition. Experimentation based on introducing pictorial elements from day to day life activities. Exercises in the use of color and tonal-textural values exploration. Independent composition. Medium: Crayons, Inks, poster color, water-color, collage.	6	100
Elective (Discipline Centric)	Print Making (Wood Cut)	Introduction of materials and its use for making a design for a relief print. Making relief print from wood and linoleum blocks.	4	100
	Photography	Introduction to different types of cameras, their mechanism and developments, printing, indoor and outdoor photography and darkroom practice.	4	100
	Computer Graphics	The course provides the basics of computer technology and its use in the field of art. The students will be able to operate computers and use them for their artistic purpose. They will learn the different types of basic software and graphic software, which are widely used for the graphical representation Computer technology: Graphic Software, Digital Technology, Introduction to graphic softwares, Understanding, simple Vector and bitmaps software, Introduction to Photoshop, Working with Simple Image, Create Bitmap Graphic in Photoshop, Vector Graphics, Introduction to illustrator, Preference Settings, Working with Simple Objects, Create Vector Graphics in illustrator.	4	100

**B.F.A. (V) SEMSTER (Theory)**

<b>Title of the Paper</b>	<b>Units</b>	<b>Credits</b>	<b>Marks</b>	<b>Suggested Readings/Texts/References</b>
<b>History &amp; Philosophy of Visual Art in India and Europe</b>	<p><b>Unit-I.</b> 1. Baroque – Caravaggio, Ruben, Rembrandt, Frans Hals 2. Rococo - Francois Boucher, Jean-Antoine Watteau</p> <p><b>Unit-II.</b> 1. Definition of art 2. Concept of Beauty in Art -Plato &amp; Aristotle 3. Aesthetics – Aesthetic concepts, Judgment, Pleasure</p> <p><b>Unit-III.</b> Bengal School -Abanindranath Tagore, Nandalal Bose, Jamini Roy, Rabindranath Tagore.</p>	<b>4</b>	<b>100</b>	<p>Caravaggio and Pictorial Narrative: Dislocating the Istorica in Early Modern Painting (Harvey Miller Studies in... by Lorenzo Pericolo Rubens in London: Art and Diplomacy (Studies in Baroque Art) by Gregory Martin The Early Baroque - Art &amp; Architecture in Italy 1600-1750 4ed (Pelican History of Art) by Rudolf Wittkower The High Baroque Art &amp; Architecture in Italy 1600 - 1750 4e: 2 (Pelican History of Art) by Rudolf Wittkower Baroque &amp; Rococo (Art &amp; Ideas) by Gauvin Alexander Bailey The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories (Bloomsbury Studies in... by Natalia Iacobelli and Tiziana Andina Concepts of Beauty in Renaissance Art by Francis Ames-Lewis, Mary Rogers and Elizabeth Cropper What Is Art? (Penguin Classics) by Leo Tolstoy, Richard Pevear and Larissa Volokhonsky The Nature of Art (Problems of Philosophy) by A. L. Cothey. Aesthetics: A Comprehensive Anthology (Blackwell Philosophy Anthologies) by Steven M. Cahn and Aaron Meskin 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.</p>

**B.F.A (V) SEMESTER (Studio Practice)**

Type of Course	Course Title	Objectives	Credits	Marks
<b>Core</b>	<b>Drawing</b>	1. Study of the structure of the human body and its articulation. 2. Exploring figure-ground relationship and multiple approaches to space. 3. Observational as well as non-observational drawings through projects Sketching/Sketchbook.	<b>6</b>	<b>100</b>
	<b>Composition</b>	Application of Compositional Techniques. (Exercises + Home Work) Exercises in exploration of space in painting. Analyzing Composition. Creating composition from drawings. Medium: Crayons, Inks, poster color, water-color, collage.	<b>6</b>	<b>100</b>
<b>Elective (Discipline Centric)</b>	<b>Print Making (Serigraphy)</b>	Introduction to Serigraphy Techniques & Chemicals	<b>4</b>	<b>100</b>
	<b>Photography</b>	Introduction to creative Photography. Developing, techniques, enlarging, dodging and cropping, reductions, intensification and toning process.	<b>4</b>	
	<b>Computer Graphics (Advanced)</b>	The course provides the basics of computer technology and its use in the field of art. The students will be able to operate computers and use them for their artistic purpose. They will learn the different types of basic software and graphic software, which are widely used for the graphical representation Introduction to Productivity tools, Working with Vector, Vector graphic software, Illustration techniques, Printing techniques for vector graphics Working with Bitmap, Bitmap graphic software, Rendering techniques, Printing techniques for bitmap graphics.	<b>4</b>	<b>100</b>
<b>Ability Enhancement (Discipline Centric)</b>	<b>Project based on the visit to any Art Gallery or Museum or Craft Center</b>	Students are required to visit any Art Gallery/ or Museum/Craft Center at least once in an academic Semester. The project will comprise of: The student's firsthand experience with art or artifacts. Interaction with the artist/s, art curators, Gallery owners, Museum director/s, etcetera. To write a brief synopsis highlighting the experience. Preparation of PowerPoint presentation based on the experience obtained from the visit. The assessment/evaluation will be based on the submission of synopsis and PowerPoint presentation.	<b>2</b>	<b>100</b>

**B.F.A. (VI) SEMSTER (Theory)**

<b>Title of the Paper</b>	<b>Units</b>	<b>Credits</b>	<b>Marks</b>	<b>Suggested Readings/Texts/References</b>
<b>History &amp; Philosophy of Visual Art in India and Europe</b>	<p><b>Unit-I.</b> 1. Romanticism - Francisco Goya, Théodore Géricault, Eugène Delacroix, J.M.W. Turner, John Constable. 2. Realism- Gustave Courbet, Jean-François Millet</p> <p><b>Unit-II.</b> Prominent Aesthetic Theorists - Absolute Idealism-Immanuel Kant, Hegel, Croce,</p> <p><b>Unit-III.</b> Folk Art of different states of India- a. Patta painting (Bengal) b. Madhubani painting-( Mithila-Bihar) c. Warly painting-( Maharashtra) d. Kalamkari painting -(Chennai and Hyderabad) e. Patchitra-(Orissa)</p>	<b>4</b>	<b>100</b>	<p>Romanticism and Art (World of Art) by William Vaughan Romanticism (Art of Century) by Leon Rosenthal Awakening the Night: Art from Romanticism to the Present by Agnes Husslein-Arco and Brigitte Borchhardt-Birbaumer Realism (Movements in Modern Art) by James Malpas Manet: A New Realism (Great Artists Series - Snapping Turtle Guides) by David Spence Gustave Courbet: With a Biographical and Critical Study (1913) by Leonce Benedite The Critique of Judgement: (Containing Kant's `Critique of Aesthetic Judgement' and `Critique of Teleological... by Immanuel Kant and James Creed Meredith Kant's Aesthetic Theory: An Introduction by Salim Kemal Hegel's Art History and the Critique of Modernity (Res Monographs in Anthropology and Aesthetics) by Beat Wyss The Philosophy of Art: The Question of Definition: From Hegel to Post-Dantian Theories (Bloomsbury Studies in... by Natalia Iacobelli and Tiziana Andina The Aesthetic as the Science of Expression and of the Linguistic in General, Part 1, Theory by Benedetto Croce and Colin Lyas Speaking with Pictures: Folk Art and the Narrative Tradition in India (Critical Asian Studies) by Roma Chatterji Traditional Embroideries of India by Shailaja D. Naik Warli Paintings: Traditional Folk Art From India by K. Prakash Performers and Their Arts: Folk, Popular and Classical Genres in a Changing India by Simon Charsley and Laxmi N. Kadekar Folk Arts of West Bengal and The Artist Community by Tarapada Santra Rajasthani Folk Art by K Prakash Handmade in India: Crafts of India by Aditi Ranjin</p>

**B.F.A (VI) SEMESTER (Studio Practice)**

Type of Course	Course Title	Objectives	Credits	Marks
Core	Drawing	Drawing from life, icons and other objects with a view to study the structural harmony of the object. Reference drawing for Composition.	6	100
	Composition	Application of Compositional Techniques. (Exercises + Home Work) Exercises in exploration of space in painting. Analyzing Composition. Creating composition from drawings. Preparing composition more suited towards independent exploration.	6	100
Elective (Discipline Centric)	Print Making (Serigraphy)	Using Photo Stencils and making multi-color prints.	4	100
	Computer Graphics (Advanced)	The course provides the basics of computer technology and its use in the field of art. The students will be able to operate computers and use them for their artistic purpose. They will learn the different types of basic software and graphic software, which are widely used for the graphical representation Digital Posters, Poster for print production, Poster for digital printing, Create Poster in Vector Graphics in illustrator □ Create Poster in Bitmap Graphic in Photoshop, Brochure Design, Print production of Brochure, Create Brochure design in Adobe In-design Signage Design, Signage technology, Print production of signage design, Create a signage in Illustrator/Photoshop.	4	100
Ability Enhancement (Discipline Centric)	Project based on the visit to any Art Gallery or Museum or Craft Center	Students are required to visit any Art Gallery/ or Museum/Craft Center at least once in an academic Semester. The project will comprise of: The student's firsthand experience with art or artifacts. Interaction with the artist/s, art curators, Gallery owners, Museum director/s, etcetera. To write a brief synopsis highlighting the experience. Preparation of PowerPoint presentation based on the experience obtained from the visit. The assessment/evaluation will be based on the submission of synopsis and PowerPoint presentation.	2	100

**B.F.A. (VII) SEMSTER (Theory)**

<b>Title of the Paper</b>	<b>Units</b>	<b>Credits</b>	<b>Marks</b>	<b>Suggested Readings/Texts/References</b>
<b>Art and Criticism in Modern India &amp; West</b>	<p><b>Unit-I.</b> Art Criticism in India- E.B. Havel, Rabindranath Tagore, Ananda Coomaraswamy, Radha Kamal Mukherjee.</p> <p><b>Unit-II.</b> Impressionism- Manet, Monet, Degas, Renoir Post-impressionism- Cezanne, Van Gogh, Gauguin</p> <p><b>Unit-III.</b> 1. Modern Art Movements- Cubism, Fauvism, Futurism, 2. The birth of Abstract Art, Dada, Surrealism.</p>	<b>4</b>	<b>100</b>	<p>The volcano : some comments on the development of Rabindranath Tagore's aesthetic theories and art practice by Mulk Raj Anand (1967) The Transformation of Nature in Art by Ananda K. Coomaraswamy The Essential Ananda K. Coomaraswamy (Perennial Philosophy Series) by Ananda K. Coomaraswamy and Rama P. Coomaraswamy Christian and Oriental Philosophy of Art by Ananda K. Coomaraswamy The Door in the Sky by Ananda K. Coomaraswamy and Rama P. Coomaraswamy Rabindranath Tagore - Collection of Essays by Ratan Parimoo The Dance of Siva: Essays on Indian Art and Culture (Dover Fine Art, History of Art) by Ananda K. Coomaraswamy The Wisdom of Ananda Coomaraswamy: Reflections on Indian Art, Life, and Religion by Ananda K. Coomaraswamy, S. Durai Raja Singam, Joseph A. Fitzgerald and Whitall N. Perry Nothing If Not Critical: Selected Essays on Art and Artists by Robert Hughes What Happened to Art Criticism? (Prickly Paradigm) by James Elkins Interpreting Art: Reflecting, Wondering, and Responding by Terry Barrett Creativity and its Contexts by Chris Morash Impressionism: The History, The Artists, The Masterpieces by V. Kuvatova Modern Art: Impressionism to Post-Modernism by David Britt Critical Readings in Impressionism and Post-Impressionism: An Anthology by Mary Tompkins Lewis, Nicholas Green, Martha Ward and Philip Nord Theories of Modern Art: A Source Book by Artists and Critics (California Studies in the History of Art) by Herschel B. Chipp, Peter Selz and Joshua C. Taylor The Modern Art Invasion: Picasso, Duchamp, and the 1913 Armory Show That Scandalized America by Elizabeth Lunday Modern Art 1851-1929: Capitalism and Representation (Oxford History of Art) by Richard R. Brettell Isms: Understanding Modern Art by Sam Phillips Art in Theory 1900 - 2000: An Anthology of Changing Ideas by Charles Harrison and Paul J. Wood On Abstract Art by Briony Fer Meanings of Abstract Art: Between Nature and Theory (Routledge Advances in Art and Visual Studies) by Paul Crowther and Isabel Wünsche.</p>

**B.F.A (VII) SEMESTER (Studio Practice)**

Type of Course	Course Title	Objectives	Credits	Marks
<b>Core</b>	<b>Drawing</b>	Study from life: a. Figure- space relationship. b. Analysis of contemporary linguistic exploration. Exploring drawing as an independent vehicle of creative expression.	<b>6</b>	<b>100</b>
	<b>Composition</b>	Identification of Individual compositional problems. Developing personal expression. Medium: Oil-color, Acrylic-color, Mixed Media.	<b>6</b>	<b>100</b>
<b>Elective (Discipline Centric)</b>	<b>Print Making (Etching)</b>	Introduction and preparing suitable designs for Etching learn preliminary technique, use of hard & soft ground and make prints.	<b>4</b>	<b>100</b>
	<b>Photography</b>	Developing chemicals and fine grain developers, copying processes: Continuous, line, direct and indirect. Photographs and outdoor photography. Creative photography and darkroom practice.	<b>4</b>	<b>100</b>
	<b>Digital Art</b>	Elementary study and application of digital technology for creative process. The students will be encouraged to make the premium use of the digital technology in order to realize and discover the unlimited possibilities in the revolutionary new media art, which offers the vast panorama of hybrid forms of art and technology that constitute our contemporary world culture.	<b>4</b>	<b>100</b>
<b>Ability Enhancement (Discipline Centric)</b>	<b>Project based on Educational Tour/Project based on the study of the art work of any one recognized artist or artisan</b>	The project will be based on a participation in Education Tour <b>OR</b> a comprehensive analysis of art of any one reputed Indian artist. The assessment/evaluation will be based on the submission of synopsis and PowerPoint presentation.	<b>2</b>	<b>100</b>

**B.F.A. (VIII) SEMSTER (Theory)**

Title of the Paper	Units	Credits	Marks	Suggested Readings/Texts/References
<p><b>Art and Criticism in Modern India &amp; West/Viva-Voce</b></p>	<p><b>Unit-I.</b>                      1. Progressive Artist Groups of India- Bombay Progressive Artists –F. N. Souza, S.H. Raza and M..F. Husain, Calcutta Group-Paritosh Sen, Bikash Bhattacharya, Prodosh Das Gupta Madras Group – K C S Panniker, Sultan Ali, Delhi Shilpi Chakra, Group 1890 &amp; Baroda Group                      2. Contemporary Indian Art Trends</p> <p><b>Unit-II.</b>                      Art Criticism during Modern Period (West)-                      1. Anti-Aesthetics and Art - Dada                      2. Art and Subconscious-Surrealists</p> <p><b>Unit-III.</b>                      1. Art and Society                      2. Globalization in Art                      3. Art and Environment.</p>	<p><b>4</b></p>	<p><b>100</b></p>	<p>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                      M.F. Husain: A Pictorial Tribute by Pradeep Chandra                      Indian Art (Oxford History of Art) by Partha Mitter                      The Bauhaus in Calcutta by Sria Chatterjee, Boris Friedewald, Kathrin Rhomberg and Regina Bittne                      Art and Nationalism in Colonial India 1850-1922: Occidental Orientations. Cambridge- Mitter, Partha                      The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947 - Partha Mitter.                      Much Maligned Monsters: History of European Reactions to Indian Art. Oxford- Mitter, Partha                      Beyond the Aesthetic and the Anti-Aesthetic (Stone Art Theory Institutes) by James Elkins and Harper Montgomery                      Dadaism (Basic Art) by Dietmar Elger and Uta Grosenick</p> <p>Dada: Art and Anti-Art (World of Art) by Hans Richter</p> <p>Dada and Surrealism: A Very Short Introduction (Very Short Introductions) by David Hopkins.                      Surrealist Art (World of Art) by Sarane Alexandrian                      Manifestoes of Surrealism (Ann Arbor Paperbacks) by Andre Breton, Richard Seaver and Helen R. Lane                      Art And Society by Herbert Read                      Women, Art, and Society (Fifth Edition) (World of Art) by Whitney Chadwick                      Theory and Philosophy of Art: Style, Artist, and Society, Selected Papers Volume IV by Meyer Schapiro                      Art and Globalization (Stone Art Theory Institutes) by James Elkins, Zhivka Valiavicharska and Alice Kim                      Globalization and Contemporary Art by Jonathan Harris                      Art &amp; Activism in the Age of Globalization: Reflect No. 8 by Lieven De Cautier, Ruben De Roo and Karel Vanhaesebrouck.                      Globalization and Culture: Global Mélange by Jan Nederveen Pieterse                      The Age of New Waves: Art Cinema and the Staging of Globalization by James Tweedie                      Is Art History Global? (The Art Seminar) by James Elkins.                      Art, Community and Environment, Educational Perspectives, by Glenn Coutts (Author), Timo Jokela.</p>

**B.F.A (VIII) SEMESTER (Studio Practice)**

Type of Course	Course Title	Objectives	Credits	Marks
Core	Drawing	Intensive drawing as an independent vehicle of creative expression.	6	100
	Composition	Making finished compositions with focus on personal expression and defending it. Medium: Oil-color, Acrylic-color, Mixed Media	6	100
Elective (Discipline Centric)	Print Making (Etching)	Making grounds, hard ground and liquid ground. Aquatint and producing an edition. Advanced experiment in printing.	4	100
	Photography	Developing chemicals and fine grain developers, copying processes: Continuous, line, direct and indirect. Photographs and outdoor photography. Creative photography and darkroom practice.	4	100
	Digital Art	Elementary study and application of digital technology for creative process. The students will be encouraged to make the premium use of the digital technology in order to realize and discover the unlimited possibilities in the revolutionary new media art, which offers the vast panorama of hybrid forms of art and technology that constitute our contemporary world culture.	4	100
Ability Enhancement (Discipline Centric)	Project based on Educational Tour/Project based on the study of the art work of any one recognized artist or artisan	The project will be based on a participation in Education Tour <b>OR</b> a comprehensive analysis of art of any one reputed Indian artist. The assessment/evaluation will be based on the submission of synopsis and PowerPoint presentation.	2	100