

BA DEGREE OF FINI ARTS

PART – I

Common For All Group – A, B & C

Group A: PAINTING

Group B: APPLIED ARTS

Group C: SCULPTURE


UNIVERSITY

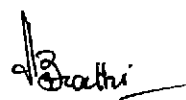
Institute of Fine Arts
C.S.J.M. University, Kanpur
Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)
Painting – Group A
(w. e. f. the academic session 2018-19 onwards)

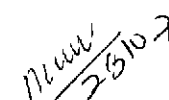
Examination: B.F.A. – 1st Year (Common Course for Painting, Applied Arts & Sculpture)

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed	
			Examination	Sessional	Total		
Theory	BFA-A-101	History of Visual Arts & Design	100	--	100	3 Hrs.	
Practical	Painting	BFA-A-102	Drawing *	50	25	75	3 Hrs.
		BFA-A-103	Sketching *	50	25	75	1 Hour
		BFA-A-104	Composition (Painting)	75	25	100	12 Hrs.
		BFA-A-105	Still – Life	75	25	100	12 Hrs.
		BFA-A-106	Print Making	75	25	100	12 Hrs.
	Textile Design	BFA-A-107	Design For Weaving	100	50	150	12 Hrs.
		BFA-A-108	Design – 2D & 3D	100	50	150	6 Hrs.
	Sculpture	BFA-A-109	Antique	100	50	150	6 Hrs.
		BFA-A-110	Composition in Clay	100	50	150	12 Hrs.
	Pottery/ Ceramic	BFA-A-111	Shape Making	100	50	150	12 Hrs.
		BFA-A-112	Design (Engobe)	100	50	150	12 Hrs.
	Applied Arts	BFA-A-113	Graphic Design	50	25	75	12 Hrs.
		BFA-A-114	Lettering	50	25	75	6 Hrs.
		BFA-A-115	Photography	30	20	50	6 Hrs.
		BFA-A-116	Geometry, Perspective and Calligraphy	30	20	50	12 Hrs.
		BFA-A-117	Typography	30	20	50	6 Hrs.
Total =			1750				

* Date and Examiners (Int. & Ext.) shall be same for BFA – A – 102 & BFA – A – 103.


Prof. Rajeev Nayan
(Member)


Dr. Shashi Bala Rathi
(Member)


Dr. Mahju Singh
(Member)


Dr. Brijesh Swaroop Katiyar
(Convener)

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Examination: B.F.A. – 2nd Year, Painting – Group A

	Paper Code	Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-201	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-A-202	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-A-203	Composition	100	50	150	18 Hrs.
	BFA-A-204	Head Study	100	50	150	12 Hrs.
	BFA-A-205	Drawing	100	50	150	6 Hrs.
	BFA-A-206	Still – Life	100	50	150	12 Hrs.
	BFA-A-207	Optional : Select any one Opt. – 1 st (Mural) Or Opt. – 2 nd (Traditional Indian Painting) Or Opt. – 3 rd (Textile Design)	100	50	150	18 Hrs.
Total =					950	

Examination: B.F.A. – 3rd Year, Painting – Group A

	Paper Code	Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional/ Int. assmnt	Total	
Theory	BFA-A-301	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-A-302	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-A-303	Composition	100	50	150	18 Hrs.
	BFA-A-304	Portrait Painting & Life Study	100	50	150	18 Hrs.
	BFA-A-305	Drawing	75	25	100	6 Hrs.
	BFA-A-306	Landscape	100	50	150	6 Hrs.
	BFA-A-307	Optional : (Carry on from 2 nd year)	100	50	150	18 Hrs.
	BFA-A-308	Assignment * (Indian monumental study)	--	50	50	--
Total =					950	

* Internal assessment

Examination: B.F.A. – 4th Year, Painting – Group A

	Paper Code	Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-401	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-A-402	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-A-403	Advance Composition	100	50	150	18 Hrs.
	BFA-A-404	Life Study	100	50	150	18 Hrs.
	BFA-A-405	Drawing	100	50	150	6 Hrs.
	BFA-A-406	Advance Landscape	100	50	150	12 Hrs.
	BFA-A-407	Optional : (Carry on from 3 rd year)	100	50	150	18 Hrs.
Total =					950	

Prof. Rajeev Nayan
(Member)

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Examination: B.F.A. – 2nd Year, Applied Arts – Group B

	Paper Code	Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-201	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-B-202	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-B-203	Poster Design	100	50	150	18 Hrs.
	BFA-B-204	Press Layout	50	25	75	18 Hrs.
	BFA-B-205	Illustration	50	25	75	12 Hrs.
	BFA-B-206	Drawing	100	50	150	18 Hrs.
	BFA-B-207	Commercial Reproduction	50	25	75	12 Hrs.
	BFA-B-208	Graphic Design	50	25	75	12 Hrs.
	BFA-B-209	Optional : select any two Opt. – 1 st (Photography) Or Opt. – 2 nd (Screen Printing) Or Opt. – 3 rd (Print Making)	100 (50+50)	50 (25+25)	150	12 Hrs.
Total =					950	

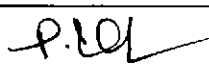
Examination: B.F.A. – 3rd Year, Applied Arts – Group B

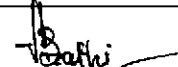
	Paper Code	Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional/ Int. Assmt	Total	
Theory	BFA-A-301	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-B-302	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-B-303	Poster Design	50	25	75	12 Hrs.
	BFA-B-304	Press Layout	50	25	75	12 Hrs.
	BFA-B-305	Illustration	100	50	150	12 Hrs.
	BFA-B-306	Drawing	75	25	100	18 Hrs.
	BFA-B-307	Magazine Layout & Typography	50	25	75	12 Hrs.
	BFA-B-308	Computer Graphics	50	25	75	6 Hrs.
	BFA-B-309	Optional : Carry on from 2 nd year (any two practical)	100 (50+50)	50 (25+25)	150	12 Hrs.
	BFA-B-310	Assignment * (Indian monumental study)	--	50	50	--
Total =					950	

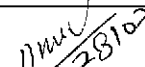
* Internal assessment

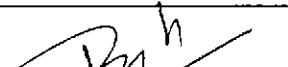
Examination: B.F.A. – 4th Year, Applied Arts – Group B

	Paper Code	Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-401	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-B-402	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-B-403	Product Campaign Design	100	50	150	12 Hrs.
	BFA-B-404	Social Campaign Design	50	25	75	12 Hrs.
	BFA-B-405	Illustration	100	50	150	12 Hrs.
	BFA-B-406	Drawing	100	50	150	18 Hrs.
	BFA-B-407	Computer Graphics	100	50	150	18 Hrs.
	BFA-B-408	Optional : Carry on from 3 rd year (any one practical)	50	25	75	12 Hrs.
Total =					950	


Prof. Rajeev Nayan
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Examination: B.F.A. – 2nd Year, Sculpture – Group C

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-201	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-C-202	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-C-203	Drawing	100	50	150	12 Hrs.
	BFA-C-204	Portrait	100	100	200	18 Hrs.
	BFA-C-205	Composition	100	100	200	18 Hrs.
	BFA-C-206	Advance Composition	100	100	200	18 Hrs.
Total =					950	


Examination: B.F.A. – 3rd Year, Sculpture – Group C

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional/ Int. Assmt.	Total	
Theory	BFA-A-301	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-C-302	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-C-303	Drawing	75	25	100	12 Hrs.
	BFA-C-304	Portrait	100	100	200	18 Hrs.
	BFA-C-305	Composition	100	100	200	18 Hrs.
	BFA-C-306	Advance Composition	100	100	200	18 Hrs.
	BFA-C-307	Assignment * (Indian monumental study)	--	50	50	--
Total =					950	

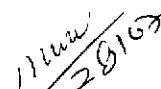
* Internal assessment

Examination: B.F.A. – 4th Year, Sculpture – Group C

Paper Code		Nomenclature of the Paper	Max. Mark			Time Allowed
			Examination	Sessional	Total	
Theory	BFA-A-401	History of Visual Arts & Design	100	--	100	3 Hrs.
	BFA-C-402	Material & Methods	100	--	100	3 Hrs.
Practical	BFA-C-403	Drawing	100	50	150	12 Hrs.
	BFA-C-404	Life study	100	100	200	18 Hrs.
	BFA-C-405	Composition	100	100	200	18 Hrs.
	BFA-C-406	Advance Composition	100	100	200	18 Hrs.
Total =					950	


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BA. POL. SCIENCE AND ARTS

PART - I

CONTAINS OF THEOR

Group A: PAINTING

Group B: APPLIED ARTS

Group C: SCULPTURE

UNIVERSITY

Detailed Syllabus (Theory)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations B.F.A. (BACHELOR OF FINE ARTS)

(w. e. f. the academic session 2018-19 onwards)

Instructions:

- (i) No. of Questions to be set: 11 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) **Section A:** Question No. 01 is compulsory. There are 10 short type Questions. Each Questions of 04 marks
- (iii) **Section B :** There are descriptive type 10 Questions. 06 Questions to be attempted from this section & each Question 10 marks.

B.F.A – I (Common for all group : Painting-A, Applied- B & Sculpture- C)

BFA – A – 101, Theory Paper (Only)- History of Visual Arts & Design / M.M.: 100 / Time: 3 hrs.

UNIT -I

Fundamentals in Indian Art- Shadang, Chitra Sutram & Chitra Lakshnam.

UNIT-II

Elements of Painting - Line, Form, Value, Texture, Colour, Light & Shade etc.

Principals of Composition – Space-division, Balance, Harmony, Rhythm, Proportion, Contrast etc.

UNIT-III

Creative process (Meaning of composition) -

Place and importance of subject, idea, feeling, imagination, expression, suggestion, symbolism, contrast, medium, technique and colours in composition.

UNIT-IV

Colour Theory -

Meaning of colour, origin of colour, solar spectrum, colour charts and circles, Primary colours, Secondary, colours etc

UNIT-V

Tools and their uses – (Painting, Graphic, Applied Art, Sculpture) equipments/ materials :

Papers, Pencils, Charcoal, Pastels, Brushes, Boards, Clay, Wood, Leno, Board pins, Colours, Printing inks, Sensitive materials, Air Brush, proof reading marks, printing methods, paper and its size, etc.

B.F.A II (PAINTING, APPLIED ARTS & SCULPTURE) (Common for all groups)

BFA – A – 201, Theory Paper I - History of visual Arts & Design / M.M.: 100 /Time: 3 hrs.

UNIT -I

The quest of pre - historic painting, important places, subject matter and style, viz. Mirzapur, Singhanpur, Pachmadhi, Hosangabad, Bhimbetka. Indus Vally civilization, Mohanjodaro, Harappa

UNIT-II

The literary-reference to Paintings in ancient India- Vedic and Buddhist records.

The art of Ajanta, Bagh, Sigiriya cave paintings.

UNIT-III

Study of Indian Miniature painting such as Jain, Rajasthani, Mughal & Pahari paintings

UNIT-IV

Main traditions of paintings in China & Japan

UNIT-V

Main traditions of Indian sculpture-Mauryan, Sugna, Kushan, Gandhara, Gupta sculptures, sculptures of Orissan and Khajuraho sculptures.

B.F.A III (PAINTING, APPLIED ARTS & SCULPTURE) (Common for all group)

BFA – A – 301, Theory Paper I : History of visual Arts & Design / M.M.: 100 / Time: 3 hrs.

UNIT -I

The quest of pre-historic painting and Important places of pre-historic art in Europe. Subject matter and style of pre historic art and Islamic painting tradition in West Asia, i.e. Persian, Egyptian etc.

UNIT-II

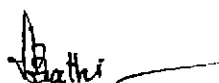
Renaissance in Italy and their important painters such as Leonardo Da Vinci, Raphael, Michelangelo etc.

Renaissance in German Painting and their important painters such as Albert Durer, Van Eyck etc.

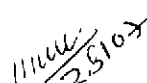
Study of Greek, Roman, Early Christian, Byzantine and Gothic painting



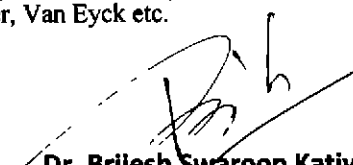
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(Member)



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Dr. Manju Singh
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(Convener)

UNIT-III

Mannerism and Baroque, important painters and their paintings
Lives and works of the 17th century painters like Rembrandt, Rubens, Vermeer, Velazquez and others.

UNIT-IV

Study of Egyptian sculpture, Sumerian sculpture, Greek Sculpture.
Sculpture roman sculpture, Romanesque sculpture, Gothic sculpture and Renaissance sculpture.

UNIT-V

Aesthetics - Origin of Art, Definitions of art, Classification of art and creation of beauty.

B.F.A IV (PAINTING, APPLIED ARTS & SCULPTURE) (Common for all group)

BFA – A – 401, Theory Paper I : History of visual Arts & Design / M.M.: 100 / Time: 3 hrs.

UNIT –I

Modern Movement in West such as Impressionism, Post Impressionism, Cubism, Expressionism, Dadaism, Surrealism etc.

UNIT-II

Contemporary Art movement in west such as -
Action painting, Synchronism, Orphism, Raynism, Constructivism, Abstract expressionism
etc. Current trends in western art.

UNIT-III

Important Modern Movement in India such as Bengal School and there important Painters-
A.N. Tagore, R.N. Tagore, G.N. Tagore, Nand Lal Bose, K.N. Majumdar, Jamini Roy, Khastgir, A.K. Haldar,
George Keyt, Amrita Shergil, Raja Ravi Verma, L.M.Sen, Ram Kinkar etc.

UNIT-IV

Art Movement of India such as Progressive Art Group, Shilpi Chakra. Important painters and Sculptors and there work -
Sooza, Raza, M.F. Hussain, Tayab Mehta, K.S.Kulkarni, RamKumar, Manjeet Bava, Swaminathan, G.R. Sanosh,
Himmat Shah, Jeram Patel, Ramchandran, Bhupen Khakkar, R.S.Bist, M. L. Nagar, A. S. Pawar, Satish Chandra,
B.N.Arya, Ram Chandra Shukla etc.

UNIT-V

Folk/Tribal art of India and its important regional style and techniques such as Madhubani, Orissan, Rajasthani etc.

B.F.A – II PAINTING (Group - A)

BFA – A – 202, Theory Paper II - Material & Method / M.M.: 100 /Time: 3 hrs.

UNIT –I

Meaning of Technical Theory.
Differences in the meaning of medium, Method, Process, Technique, Style, Expression and Communication.

UNIT-II

Drawing and Painting equipments materials tools their uses and techniques-
Lead Pencils, Charcoal, Crayons, Pastels, Erasers, Brushes, Boards, Board pins & Colours etc.

UNIT-III

Technique and process of fixing, distemper, Gouache, Water Colour

UNIT-IV

Place and importance of subject, idea, feeling, imagination, expression, suggestion, symbolism, contrast, medium, technique and colours in composition.

UNIT-V

Meaning colour Harmonies, symbolism and Psychology of colours, colouring materials and pigments, colour mediums such as pastel, Water colours, oil colours, temperary colours, Encaustic colours, casein colours, Poster Colours, Acrylic colours etc. and colour sensation, colour systems.

(Newton, Lambent, Hearing, Chewreul, Helmholtz. Maxwell, Munsell, Ostwald, Ridgeway, etc.)

B.F.A – III PAINTING (Group - A)

BFA – A – 302, Theory Paper II- Material & Method / M.M.: 100 / Time: 3 hrs.

UNIT -I

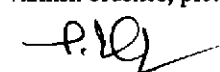
Different types of compositions: Traditional, Idealistic, Symbolic, Illustrative, Realistic, Modern, Impressionistic, Cubistic, Expressionistic, Surrealistic, Fantasy, Abstract, Constructive, Free and Creative compositions, Minimal composition.

UNIT-II

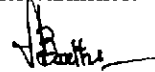
Oil Painting, Its equipments, Tools, Materials, Methods, Techniques and manufacture. Tools and equipment Palette, Dippers, Brushes, Care of Brushes, Knives, Easels, Brush, Cleaning cans.

UNIT-III

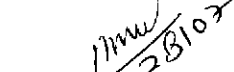
Colour Pigments - Chemical Properties, Physical Properties Manufacture. The whites, Permanence of pigments, Varnishes, Soft, Resin Varnishes, Wax Varnishes, Gum Resins, Mastic Varnish, rules for varnishing, preservation of varnish brushes, picture varnishing other varnishes.



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UNIT-IV

Supports-Types of supports, their qualities, advantages and disadvantages and their preparation, paper card-Board, Compressed boards wood panels, plywood sheet, canvas boards, canvas, metal supports stretchers, Stretching canvas, preparation of canvas.

UNIT-V

Under priming or sizing-leather waste sizing, commercial glue size, casein size, fish glue size.

Types of Priming or Ground-

oil ground, gesso or chalk ground, Emulsion Ground, Commercially prepared grounds, Acrylic Ground.

Methods and Techniques -

Quality of paint, consistency of paint, under painting, over painting. thin paint, textures, Impasto Knife painting.

B.F.A – IV PAINTING (Group - A)

BFA – A – 402, Theory Paper –II Material & Method / M.M.: 100/ Time: 3 hrs.

UNIT -I

Place and Importance of technique in Traditional Indian Art., Meaning of Tempera, Miniature Painting, Types of Mural Painting,

UNIT-II

Uses and Limitations of Tempera Painting., Supports or Carriers and grounds of Tempera Painting, plywood, wood Pulp material, sizing gesso, Application of gesso, Scraping the gesso, Testing the scrapping, Stoning, Methods of Drawing for Tempera Painting. Pigments and Brushes for Tempers Painting,

UNIT-III

Technique of Fresco Painting, Preparing Ground, Drawing and Tracing, Selection of colours, Preparation of colours, Fresco tools and their uses, Precautions and rules, Italian Fresco, Jaipuri Fresco, Ajanta Technique, Technique of Mosaic Painting ,

UNIT-IV

Function of pigments, Natural and artificial colours, coloured Earths. pigment character, Palettes, Transparent pigments, shell gold, Grinding the colours, sable and bristle Brushes, care of Brushes.

UNIT-V

Technique of Wax Painting, Technique of Collage Painting Technique of Acrylic Painting, Modern Colour Theories, use of colours and new techniques.

B.F.A – II APPLIED ARTS (Group - B)

BFA – B – 202, Theory Paper II Material & Method / M.M.: 100 / Time: 3 hrs.

UNIT –I

Meaning of Technical Theory of Applied Art :

Differences in the meaning of medium, Method, Process, Technique, Style, Expression and Communication.

UNIT-II

Elements of design, principles of design. layout defined (Back ground & factors rough visualization.

UNIT-III

Technique and process of fixing, distemper, Gouache, Water Colour.

UNIT-IV

Half tone art reproduction, photography, Historical review of photography parts of camera and their uses. Types of camera, chemistry of photography, Sensitive materials.

UNIT-V

Reproduction, Commercial Reproduction, proof reading marks, knowledge of printing, paper and its size, mode of printing, principle of composition.

B.F.A – III APPLIED ARTS (Group - B)

BFA – B – 302, Theory Paper II- Material & Method / M.M.: 100 / Time: 3 hrs.

Media of Communications illustration and colour

UNIT -I

Different types of - Traditional, Idealistic, Symbolic, Illustrative, Realistic, Modern, Impressionistic, Cubistic, Expressionistic, Surrealistic, Fantasy, Abstract, Constructive, Free and Creative compositions.

UNIT-II

Layout and reproduction Techniques

UNIT-III

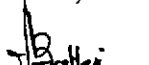
Media of advertising Poster, Hoarding, New paper show card, Calendar Journal and Magazines and Magazines, folder, booklet, television.

UNIT-IV

Photography - Optics, filter factors formula, focal length and depth of field, Commercial Reproduction.



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UNIT-V

Typography Difference between roman and sans-serif types, Gothic and script types, various kinds of proofs. Imposition upto eight pages, modern developments in printing difference between letter press and offset process.
Blockmaking Theory of colour, Half tone photography. Defects in negative and blocks modern developments in photo-negative, chemistry of developments stop bath, fixing, graining etching, etching & coating on wet plate.

B.F.A – IV APPLIED ARTS (Group - B)

BFA – B – 402, Theory Paper II Material & Method / M.M.: 100 / Time: 3 hrs.

UNIT -I

Advertising campaign planning: The information Revolution, Location & Forecasting the market, Understanding consumer behavior Influencing opinions attitude and beliefs.

UNIT-II

Photography - Advance technique in photography, trick photography, Advance chemistry, optics, Technical terms etc.

UNIT-III

Typography - Theory of Advance printing and identification of prints. Imposition-up to sixteen pages, world division principle.

UNIT-IV

Block Making - Filter and filter factor, colour marking tints laying cold enamel process of block making, electronic scanner.

UNIT-V

Printing processes Technique and its application.

B.F.A – II SCULPTURE (Group - C)

BFA – C – 202, Theory Paper II- Material & Method / M.M.: 100 / Time: 3 hrs.

UNIT –I

Meaning of Technical Theory, Differences in the meaning of medium, Method, Process, Technique, Style, Expression and Communication.

UNIT-II

Fundamentals of plastic medium, clay and its properties.

UNIT-III

Principle of modeling and casting.

UNIT-IV

Place and importance of subject, idea, feeling, imagination, expression, suggestion, symbolism, medium.

UNIT-V

Method & Practice of ceramics, pottery and terracotta. Fundamentals of wood carving, Anatomy study of figure, study of muscles of the head.

B.F.A – III SCULPTURE (Group - C)

BFA – C – 302, Theory Paper II Material & Method / M.M.: 100 / Time: 3 hrs.

UNIT –I

Principle and practices of modeling & Casting, pottery and terracotta, Fundamentals of glyptic medium wood carving.

Different types of compositions- Traditional, Idealistic, Symbolic, Illustrative, Realistic, Modern, Impressionistic, Cubistic, Expressionistic, Abstract, Constructive.

UNIT-II

Bronze Casting- Its equipments, Tools, Materials, Methods, Techniques. Tools and equipment.

UNIT-III

Principle and practices of Stone Carving, Methods and practices.

UNIT-IV

Principle and practices of Welded Sculpture, Methods and practices.

UNIT-V


Drawing & Sketching -Methods and Techniques for Sculptor.



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B.F.A – IV SCULPTURE (Group - C)

BFA – C – 402, Theory Paper II- Material & Method / M.M.: 100 / Time: 3 hrs.

Material & Methods. Methods of Metal casting and ceramics sculpture, study of synthetic media and their techniques. Methods of contemporary sculpture.

UNIT -I

Different types of compositions- Traditional, Idealistic, Symbolic, Illustrative, Realistic, Modern, Impressionistic, Cubistic, Expressionistic, Abstract, Constructive.

UNIT-II

Methods and practices of ceramics - Its equipments, Tools, Materials, Methods, Techniques.

UNIT-III

Principle of Stone Glazing, Methods and practices.

UNIT-IV

Principle and practices of Firing, Methods and practices.


UNIT-V

Iconographical Drawing & Sketching -Methods and Techniques for Sculptur. Drawing Methods for architecture and Monuments.

SUGGESTED BOOKS FOR READING :

PAINTING AND INTERDISCIPLINARY

1. Razanl, Modern Paining, Skira – Useful references from plates and text.
2. Lake and Maillard – Dictionary of Modern Painting.
3. Herbert Road – A concise History of Modern Paining.
4. William Vaughan – Romantic Art.
5. European Modern Movements in Encyclopedia of World Art.
6. Leymarie – Impressionism (Skira).
7. J. Rewald – History of impressionism – Museum of Modern Art, New York.
8. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).
9. Roger Fry – Vision and Design.
10. Madsen – Art Nouveau.
11. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)
12. Crespelle – The Fauves.
13. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopeadia of World Art.
14. Rosenblum – Cubism and 20th Century Art.
15. Selz : German Expressionism. For Expressionism See Also Encyclopeadia of World Art.
16. Ritchie – German 20th Century Art – Museum of Modern Art.
17. Barr – Fantastio Art; Dada and Surrealism.
18. Scuphor – Dictionary of Abstract Art
19. Motherwell Dada Poets and Painters (Anthology of Dada Writings).
20. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)
21. Herber Read – Surrealism (Mainly documents)
22. Rubin – Dada & Surrealism.
23. F.Pepper – Kinetic Art.
24. L. Lippart – Pop Art.
25. Poggioli – Theory of the Avant Garde (Concepts of modernity)
26. MC Muller – Art, Affluence and Alienation (Contemporary developments in various Arts).
27. A.M. Haftman – 20th Century Painting.
28. Cold water : Primitivism in Modern Art.
29. Hamilton – Painting & Sculpture in Europe – 1880-1940.
30. Pevsnor – Pioneers of Modern Design, 1965.
31. Zigrosser – Expressionism – A Survey of their Graphic Work, 1957.
32. Seitz – The Responsive Eye, 1965.
33. Myers – Medican Painting in our time – 1956.
34. Gray – The Great Experiment: Russian Art – 1863-1922, 1962.
35. Rose Barbara – American Painting since 1900, 1967.
36. Goodrich and Baur – American Art of the Twentieth Century, 1962.
37. Roseberg – The Tradition of the New, 1959.


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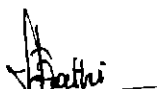
38. Steinberg Leo – Other Criteria.
39. Arnason : History of Modern Art.
40. Bhartiya Chitra Kala Ka Itihas- Vachaspati Gairola.
41. Bhartiya Chitrakala Ka Itihas- Avinash Bahadur verma.
42. Rupa prada Kala Ke Muladhar- R. A. agrawal and S. K. Sharma
43. Bhartiya Murtikala_ Ramanath Mishra.
44. Bhartiya Kala- A. L. Srivastava.
45. Bhartiya Chitrangan- R. K. Vishwakarma.
46. Arts and Architecture of India - Benjamin Rowland
47. History of Indian Art – Haumtington
48. Indian Sculpture – Stella Kramrisch
49. A History of far Eastern Art - Thames and Hudson
50. कला इतिहास भारतीय और पाश्चात्य – रामचन्द्र नारायण पाटकर
51. भारतीय चित्रकला एवं मूर्तिकला का इतिहास – डॉ० रीता प्रताप
52. कला विलास – भारतीय चित्रकला का विकास – आर० ए० अग्रवाल
53. भारत की चित्रकला का संक्षिप्त इतिहास – डॉ० लोकेश चन्द्र शर्मा
54. भारतीय चित्रकला एवं आधुनिक सन्दर्भ – डॉ० बृजेश स्वरूप कटियार

AESTHETIC

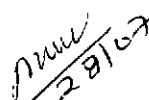
1. Aesthetic meaning – Rekha Jhanji.
2. Philosophy of Art (Foundations of Philosophy series)
3. Comparative Aesthetics : Eastern & Western – G. Hanumantha Rao and DVK Murthy
4. Philosophy of Art – Aldrich Virgil.
5. Aesthetics from classical Greece to the present : A Short History – Monsore C. Beardsley.
6. Art as Experience – John Dewey.
7. Introductory Readings in Aesthetics – Hospers John.
8. Art and Illusion – E. H. Gombrick.
9. Ideals and Idols – E.H. Gombrick.
10. Ways of World Making – Nelson Goodman.
11. Critical Theory – Pyne.
12. Truth in Painting – Jaques Devida.
13. Approaches to Indian Art – Nihar Ranjan Ray.
14. Idea and Images – Nihar Rangan Ray.
15. Aesthetic Theory and Art – Ranjan K. Ghosh.
16. Mimesis as Make – Believe – Aurther Danto
17. रस सिद्धान्त एवं सौन्दर्य शास्त्र : डॉ० नगेन्द्र
18. कला और सौन्दर्य : सुरेन्द्र बारलिंगे
19. भारतीय सौन्दर्य शास्त्र : राम लखन शुक्ल
20. रस सिद्धान्त और सौन्दर्य शास्त्र : निर्मल जैन
21. कला समीक्षा : गिरिराज किशोर अशोक
22. सौन्दर्य तत्व : सुरेन्द्रनाथ दास गुप्त
23. सौन्दर्य शास्त्र : रा. म. पाटणकर
24. भारतीय दर्शन एस एन. दासगुप्ता
25. दर्शन दिग्दर्शन : राहुल सांकृत्यायन
26. भारतीय सौन्दर्यशास्त्र की भूमिका : डॉ० नगेन्द्र
27. कला विवेचन : कुमार विमल
28. भारतीय सौन्दर्यशास्त्र का तात्त्विक विवेचन एवं वर्णन : राम लखन शुक्ल
29. साधारणीकरण और सौन्दर्यनुमृति के प्रमुख सिद्धान्त : प्रेम कान्त टण्डन
30. सौन्दर्यशास्त्र के तत्व : कुमार विमल
31. सुन्दरम : हरिद्वारी लाल शर्मा



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APPLIED ARTS / MATERIAL & METHODS

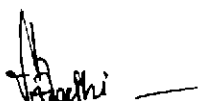
1. Foundation of Advertising (Theory and Practice) – SA Chunawala & KC Sethia.
2. Advertising and Sales Management – Mukesh Trehan & Ranju Trehan.
3. Advertising and Sales Management – Mukesh Trehan & Ranju Trehan (Hindi Edition).
4. Packaging Design : Graphics , Material Technology – Steven Sonsino.
5. Sign Design : Graphics, Materials & Techniques – Mitzi Sims.
6. Paste up for Graphic Arts Production – Kenneth F. Hird .
7. Making a Good Layout – Lorisieber & Lisa Balla.
8. Type in Use – Alex White.
9. The Image and the Eye – E.H. Gombrich.
10. Air Brushing and Photo Retouching – Brett Breckon.
11. Applied Art Handbook – Prof. S.K. Luthra .
12. Letter Assembly in Printing – D. Wooldridge.
13. Graphic Designing end Reproduction Techniques – Peter Croy
14. Handbook of method & material – Ray Smith.
15. चित्रण सामग्री : डॉ० आर० के० सिंह
16. विज्ञापन 'तकनीक एवं सिद्धान्त' : नरेन्द्र यादव
17. विज्ञापन डिजाईन : नरेन्द्र यादव
18. विज्ञापन कला एकेश्वर प्रसाद हटवाल
19. विज्ञापन : अशोक महाजन

SCULPTURE

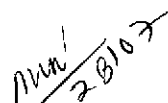
1. Herbert Read : (i) Modern Sculpture.
2. Herbert Read : (ii) Art of Sculpture.
3. Giedion Welcker : Contemporary Sculpture.
4. Sculpture of the 19th – 20th Centuries.
5. Burnham – Beyond Modern Sculpture.
6. Nean Seitz – Modern Sculpture, Evolution.
7. Kulterman – The New Sculpture.
8. Maillard – Dictionary of Modern Sculpture.
9. Scuphot : Sculpture of 20th Century.



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BA (HONOURS) IN ARTS

PART - I

CONTAINS OF PRACTICAL

Group A: PAINTING



Detailed Syllabus (Practical)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations B.F.A. – 1st (BACHELOR OF FINE ARTS)

(Common for all group: Painting-A, Applied Arts-B & Sculpture-C)

(w. e. f. the academic session 2018-19 onwards)

BFA – A – 102: DRAWING

Time Allowed: 03 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Pencil/Pen-Ink

Minimum size: 11"×14"

No. of Sessional:

Nature drawings: 6

Drawing from man-made object: 6

Drawing from memory: 5

Free-hand sketching: 500

Course of study:

- (a) Drawing exercises are to learn accurate observation and skills of graphic presentation in free hand, drawing exercises from objects and nature to study proportion, volume and visual, perspective, suggestion of solidity by line, mass, value and texture; emphasis on variety of visual experiences.
- (b) Study of proportion, line, colour, form, tone, texture and graphic representation.
- (c) Nature Drawing: study of various natural forms.
- (d) Drawing from various man-made objects.
- (e) Drawing from memory- to develop the sense of observation and the capacity to retain and recall images and their co-ordination.

BFA – A – 103: SKETCHING

Time Allowed: 01 Hour

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Pencil/Pen-Ink

Minimum size: 11"×14"

No. of Sessional: 250

Course of study:

Basic understanding of sketching techniques and observation of human, animals, plant life and practice of rendering and study of running objects (indoor and outdoor).

BFA – A – 104: COMPOSITION (PAINTING)

Time Allowed: 12 Hours

Max Marks: 100 (Examination: 75 & Sessional: 25)

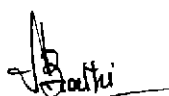
Medium: Water Colour/Poster Colour

Minimum size: 11"×14"

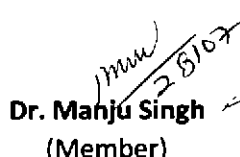
No. of Sessional: 10



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● **Course of study:**

- (a) Study of geometrical forms in two- dimensional space.
- (b) Basic understanding of various functions of line, texture, tone, volume and colours, light and shade, etc.
- (c) Use of figures (Human, Animals and Birds), trees and architecture in composition and understanding of pictorial space.

BFA – A – 105: STILL - LIFE

Time Allowed: 12 Hours

Max Marks: 100 (Examination: 75 & Sessional: 25)

Medium: Pencil

Minimum size: 11"×14"

No. of Sessional: 10

Course of study:

- (a) Study in Pencil shading of simple shapes like cube, sphere, cone, etc.
- (b) Study in Pencil shading, objects of steel, brass, copper, porcelain, plastic and wood against the background of silk, texture – cotton, velvet and satin cloth.

BFA – A – 106: PRINT MAKING

Time Allowed: 12 Hour

Max Marks: 100 (Examination: 75 & Sessional: 25)

Medium: Lino-Sheet

Minimum size: 08"×10"

No. of Sessional: 16

1. Assignments in: Rubbing, potato prints, Lino cut. (Sessional: 6)
2. Techniques of taking prints : in single colour. (Sessional: 4)
3. Experience of printing of different types of surfaces: Rice Paper, Handmade paper various types of fabrics (cloth), Experience of Hand printing with methods of inking. (Sessional: 6)

Course of study:

- (a) Anticipatory and imaginative use of gathering impressions. Fundamentals of various methods of taking prints.
- (b) Observation of intrinsic texture of various surfaces and the textures of natural and man-made things.

BFA – A – 107: DESIGN FOR WEAVING

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Water Colour/Poster Colour

Minimum size: 11"×14"

No. of Sessional: 09 (3+3+3)

Course of study:

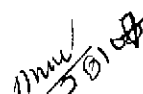
- (a) Stripe and check effect.
- (b) Floral Design.
- (c) Manipulation of different texture.



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● **BFA – A – 108: DESIGN – 2D & 3D**

Time Allowed: 06 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Water proof ink/water colour/poster colour/crayon, etc.

Minimum size: 11"×14" for 2D design and size for 3D design as required.

No. of Sessional: 2-D Design: 10 & 3-D Design: 10

Course of study:

1. Study of two-dimensional space and its organizational possibilities.

- (a) Elements of pictorial expression related to concepts of space and forms. Developing an Awareness of pictorial elements such as point, line, shape, volume texture, light and colour, Basic design problems.
- (b) Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images.
- (c) Developing an awareness of pictorial space-division of space form and its relation with space observation of primitive, folk and miniature paintings as well as graphic designs.
- (d) Developing an awareness of inter-relationship of different shapes and forms -relative values.
- (e) Activation of space through form and colour - Optical illusions.
- (f) Handling of various types of material for pictorial Organization and rendering, such as: Pencil, pen, brushes, water colours, poster paints, pastel crayon, inks, cellophane, oil newsprint and other college material, gums and adhesives, wax crayon with inks, etc.,
- (g) A coordinated series of basis design problems with aesthetic and analytical approach.

2. Study of three-dimensional space and its organizational possibilities.


- (a) To develop the sense of structure.
- (b) Operational problems in building up structure.
- (c) Gravitational and mechanical principles.
- (d) Principles of composition and the study of the principles that hold the structure.
- (e) Simple assignments in organizing various units through: Symmetrical load bearing structure cantilever construction. Flexibility and ability to stretch Geometrical regularity arched structure. Control of tensions hinge construction.
- (f) Expanding structure through unit etc. Experiments through various types of material and their combinations such as:- Paper, cardboard, wood block, wire, clay, plasticine, plaster of Paris, metal sheets, plastic form thermo-cole, string, gums and adhesives, wax found objects etc.

Types:

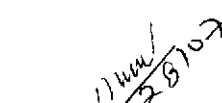
1. Carved 2. Modeled. 3. Perforated (bored through) 4. Mobile. 5. Various methods of joining such as interlocking, pasting etc.



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● **BFA – A – 109: ANTIQUE**

Time Allowed: 06 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Pencil/Pen-Ink

Minimum size: 11"×14"

No. of Sessional: 05

Course of study:

Study in clay: Ear, Eye, Nose, Hand, Foot, ect. Also from antique sculpture – Eastern & Western.

BFA – A – 110: COMPOSITION IN CLAY

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Clay

Minimum size: 12" Height (Length & Width as required)

No. of Sessional: 10

Course of study:

- (a) Free expression in Clay.
- (b) Grouping of animal and human figures.
- (c) Use of Textures.
- (d) Study of Indian Folk-Toys.

BFA – A – 111: SHAPE MAKING

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Clay

Minimum size: 12" Height (Length & Width as required)

No. of Sessional: 06

Course of study: Simple pottery and decorative pots also exercise in texture & design.

- (a) Coil Pinching method.
- (b) Slad method.
- (c) Throwing method.
- (d) Surface cutting method.

BFA – A – 112: DESIGN (ENGOBE)

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Clay/Ceramic

Minimum size: 12" Height (Length & width as required)

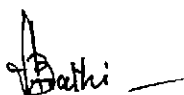
No. of Sessional: 05

Course of study:

Basic understanding of geometrical and floral design for Pottery.



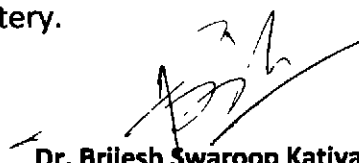
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● **BFA – A – 113: GRAPHIC DESIGN**

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Water-Colour/Poster Colours

Minimum size: 11"×14"

No. of Sessional: 06

Course of study: Basic graphic design in black & white and colour.

Subject : Design for Book-Cover, Jacket-Cover, Record-Cover, etc.

BFA – A – 114: LETTERING

Time Allowed: 06 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Pen & Ink/Water Colour

Minimum size: 11"×14"

No. of Sessional: 12 (4+4+4)

Course of study:

(a) Hand-Lettering-sans-serif and devnagari types in water proof ink.

(b) Hand lettering with 3-D effect in water-colour.

(c) Free-hand lettering.

BFA – A – 115: PHOTOGRAPHY

Time Allowed: 06 Hours

Max Marks: 50 (Examination: 30 & Sessional: 20)

Medium: Digital Print

Minimum size: 12"×18"

No. of Sessional: 10

Course of study:

(a) Understanding of Photography Techniques.

(b) Editing Techniques.

(c) Introduction of the types of cameras.

(d) Understanding of Basic Parts and use of camera.

BFA – A – 116: GEOMETRY, PERSPECTIVE AND CALLIGRAPHY

Time Allowed: 12 Hours

Max Marks: 50 (Examination: 30 & Sessional: 20)

Medium: Pencil/Pen & Ink

Minimum size: 11"×14"

No. of Sessional: 18 (Geometry & Perspective: 8; Calligraphy: 10)

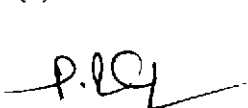
Course of study:

Perspective :

(a) Introduction to orthographic projections in simple positions, drawing of plan, elevation and selection of simple objects to scale, full size reduced or enlarged.

(b) Isometric projections.

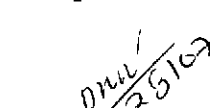
(c) Parallel and angular perspective based on simple solids of basic shapes.



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● **Geometry :**

Simple geometrical drawings-line and angles, triangles, quadrilateral, squares, polygons and circles, simple scales.

Calligraphy :

- (d) Basic discipline of beautiful handwriting, sense of letter form- simultaneous judgement of the composition of letter's spacing organization - intuitive and logical planning of writing development of style.
- (e) A co-ordinated series of assignments of script writing with different types of traditional and modern tools. Students should be exposed to calligraphic examples of various traditional scripts.

BFA – A – 117: TYPOGRAPHY

Time Allowed: 06 Hours

Max Marks: 50 (Examination: 30 & Sessional: 20)

Medium: Poster Colour/Water Proof Ink

Minimum size: 14"×11"

No. of Sessional: 04

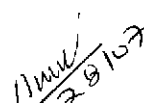
Course of study: General cut-line of the type-case layout, equipments & precautions, simple composition, proofing and distribution.



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(Member)



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(Convener)

Detailed Syllabus (Practical)

Institute of Fine Arts
C.S.J.M. University, Kanpur
Scheme of Examinations B.F.A. – 2nd (BACHELOR OF FINE ARTS)
Painting, Group: A
 (w. e. f. the academic session 2018-19 onwards)

BFA – A – 203: COMPOSITION

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Water Colour/Acrylic.

Minimum size: 14"×22"

No. of Sessional: 06 (three from each section)

Course of study:

(a) Compositional exercises based on studies of objects and groups in space, on studies of the local scene. Compositional analysis of paintings; exercises in the use of colour and textural values.

(b) Copy from Indian Traditional Painting:

Study after the examples of Rajasthani, Mughal and Pahari miniature Painting.

BFA – A – 204: HEAD STUDY

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Pencil/Charcoal/Water Colour/Pastels

Minimum size: 14"×22"

No. of Sessional: 10

Course of study:

Head Study; Construction of the skull: planes and masses of the head , bust from different angles and eye level: adding of details and finishing.

BFA – A – 205: DRAWING

Time Allowed: 06 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Pencil

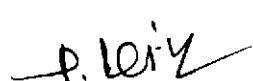
Minimum size: 14"×22"

No. of Sessional: Life Drawing: 10, Nature Study: 20 and Freehand Sketching: 250

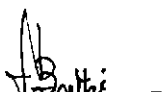
Course of study: (Full Figure in Pencil)

(a) Life drawing: Full Figure, Study of human anatomy, proportion, planes and masses, posture and rhythmic unity of body parts, foreshortening, quick time sketches and finished drawings.


(b) Outdoor : Selection of spot, picture frame observation and study of variations in nature, additions and elimination, simplification, eye levels and perspective, balance and rhythm for use in composition.



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Dr. Shashi Bala Rathi
(Member)



Dr. Manju Singh
(Member)



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BFA – A – 206: STILL - LIFE

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Water colour

Minimum size: 14"×22"

No. of Sessional: 10

Course of study:

Selection and arrangement of objects, composition, eye level, structure, source of light and its effect, tonal and textural values.

BFA – A – 207: OPTIONAL (ANY ONE OF THE FOLLOWING)

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Opt – 1: MURAL: TEMPRA

Medium: (1) Egg Tempra on board, (No. of Sessional: 2)

(2) Gum Tempra on board or on wall, (No. of Sessional: 2)

Minimum size: 22"×30"

Course of study:

Traditional Indian Mural on Board Surface, technique of tempering the pigments with egg yolk, preparation of ground and method of tracing and drawing.

Opt – 2: TRADITIONAL INDIAN PAINTING

Medium: Opaque water colour on paper

Minimum size: As following

Course of study:

- (a) Preparation of Materials & Copy from the examples of Ajanta and Bagh. No. of Sessionals: 2; Size: 14"×22".
- (b) Study from the manuscript illustrations of Pala School and Western India. Preparatory sketches : 20; Size : 11"×14".

Opt – 3: TEXTILE DESIGN


Medium: As required

Minimum size: 11"×14"

No. of Sessional: 07

Course of study:


- (i) Fundamentals of Textile Design and Weaving & Printing .
- (ii) Use of Natural forms i.e. leaves, flowers & geometrical forms and animal forms.
- (iii) Weaving : All over design by using Buti, Kairi etc. – 2 works.
- (iv) Printing – Designs for Bagroo & Sanganer – 2 works.
- (v) Embroidery – Khes & Phulkari; Bengal Embroidery , Lucknow Chikan – 3



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Detailed Syllabus (Practical)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations B.F.A. – 3rd (BACHELOR OF FINE ARTS)

Painting, Group: A

(w. e. f. the academic session 2018-19 onwards)

BFA – A – 303: COMPOSITION

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Water Colour/Acrylic/Oil Colour

Minimum size: 30"×36"

No. of Sessional: 10

Course of study:

- (a) Pictorial space and horizon line, arrangements in 2-D and 3-D, sub-division and grouping, compositions based on social life, literary themes, myths, current events, landscape, etc.
- (b) Copy from western old masters.

BFA – A – 304: PORTRAIT PAINTING & LIFE STUDY

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Oil colours on canvas, water colours etc.

Minimum size: 14"×22"

No. of Sessional: 10 (5 from each section)

Course of study:

- (a) Portrait: Advanced studies complete with foreground and background, character and expression, composition in different settings, development of a personal style.
- (b) Life Painting: Full figure – Study from full figure with emphasis on delineation of character, dramatisation, distortion and various expressions, composition of figure in different settings, emphasis on the development of a personal style.

BFA – A – 305: DRAWING

Time Allowed: 06 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Pencil/Pen & Ink

Minimum size: 14"×22"

No. of Sessional: 20

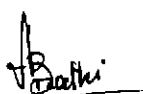
Course of study: (Full Figure Drawing)

Analytical Drawing: drawing as an art form, formation of style.

- (a) Head Study: Detailed study of structural characters of human head
- (b) Life Drawing: study of features, drawings in various media with emphasis on manner of execution.
- (c) Full figure: Study of the human form and its features, proportion, line and mass.



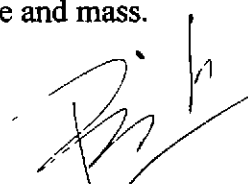
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● **BFA – A – 306: LANDSCAPE**

Time Allowed: 06 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Water Colour/Acrylic/Oil Colour.

Minimum size: 14"×22" (on canvas/paper)

No. of Sessional: 10

Course of study:

Outdoor study of architecture and human life and basic understanding of aerial & linear perspective.

BFA – A – 307: OPTIONAL (ANY ONE OF THE FOLLOWING)

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50

Opt – 1: MURAL

Medium: As following

Minimum size: 24"×36"

No. of Sessional: 05

Course of study:

(a) Preparation of the ground, pigment and drawing for the Ajanta technique.

(b) The method of Italian Fresco-Buono or the wet process. Preparation of lime plaster and cartoon.

Opt – 2: TRADITIONAL INDIAN PAINTING

Medium: as following

Minimum size: 24"×30"

No. of Sessional: 05

Course of study:

(a) Study from the examples of Rajasthani (Mewar, Bundi, Kishangarh and Jaipur) Miniature Painting. Medium : Use of traditional pigments on "Vasli". Schools suggested for copying :.

(b) Study after the examples of Mughal Miniature Paintings ; Medium : Use of traditional pigment on prepared "Vasli". Schools suggested for copying: Akbari & Jahangiri.

Opt – 3: TEXTILE DESIGN

Medium: As required

Minimum size: 14"×22"

No. of Sessional: As following

Course of study:

Some important techniques of Weaving & Printing: -

(a) Weaving –1. Banarasi Saree, 2.Jamdani with Buti, 3.Kataki, tie & dye (No. of sessionals: 2).

(b) Printing – 1.Farukhabad printing, 2.Screen Printing Designs, 3.Jaipur Printing–(No. of Sessionals : 3).

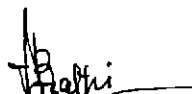
(c) Embroidery-1 Chamba Embroidery, 2.Kantha Embroidery, 3.Kasooti Embroidery of Karnatak –(No. of sessionals : 3).

BFA – A – 308: ASSESSMENT (INDIAN MONUMENTAL STUDY)

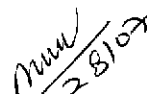
Based on Educational Tour.



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Detailed Syllabus (Practical)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations B.F.A. – 4th (BACHELOR OF FINE ARTS)

Painting, Group: A

(w. e. f. the academic session 2018-19 onwards)

BFA – A – 403: ADVANCE COMPOSITION

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Oil, Water Colour, Acrylics etc.

Minimum size: 30"×36" or 36"×36" on canvas.

No. of Sessional: 10

Course of study:

Advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood, symbolism, dramatization, distortion for emotional effect. Projects with emphasis on independent creative work

BFA – A – 404: LIFE STUDY

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Water/Acrylic/Oil Colour

Minimum size: 22"×30"

No. of Sessional: 10

Course of study:

Life Painting: Full figure – Study from full figure with emphasis on delineation of character, dramatisation, distortion and various expressions, composition of figure in different settings, emphasis on the development of a personal style.

BFA – A – 405: DRAWING

Time Allowed: 06 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Dry Pencil/Charcoal/Crayon/Pen & Ink

Minimum size: 22"×30"

No. of Sessional: 20

Course of study:

Creative drawing and various international trends.

BFA – A – 406: ADVANCE LANDSCAPE

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Oil/Water/Acrylic or mix on canvas or paper


Minimum size: 24"×36"

No. of Sessional: 10

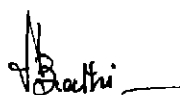
Course of study:

(a) Understanding of depth, light, nature and human.

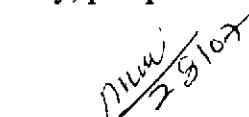
(b) Subject matter will be based on colour theory, perspective and light.



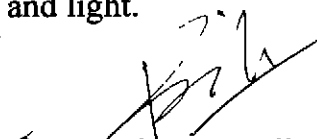
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Dr. Manju Singh
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BFA – A – 407: OPTIONAL (ANY ONE OF THE FOLLOWING)

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Opt – 1: MURAL

Medium: As following

Minimum size: As following

No. of Sessional: 05

Course of study:

- (a) The technique of Jaipur Fresco-preparation of lime, charba, pigments and methods of polishing the surface. No. of Sessionals : 2; Size : 18"×24" (Panel),
- (b) Creative Murals in Mosaic or Mixed Media on wall. No. of Sessionals : 3; Size: Approx 30"×48"

Opt – 2: TRADITIONAL INDIAN PAINTING

Medium: As following

Minimum size: 24"×30"

No. of Sessional: 03 from each section

Course of study:

- (a) Study after the examples of Pahari Miniature Painting . Schools suggested for Copying : Guler, Kangra & Garhwal. Medium: Traditional pigments on prepared "Vasli" .
- (b) Study after the examples from Nathadwara and Tanjore School of Painting; Medium : Nathadwara Painting. Traditional pigments on primed cotton base; Tanjore : traditional pigments on glass or acrylic sheets.

Opt – 3: TEXTILE DESIGN

Medium: As required

Minimum size: 22"×28"

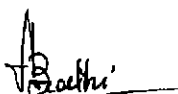
No. of Sessional: 09 (3 from each section)

Course of study:

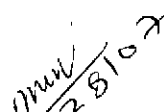
- (a) Weaving : Banarasi Brocade, Patola, Paithan, Manipuri.
- (b) Printing : Printing Designs of Saurashtra Painting, Calico Printing, Kalamkari.
- (c) Embroidery : Gujarat Embroidery, Kashmiri Kasheeda.



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BACHELOR OF ENGINEERING

PART - I

CONTAINS OF PRACTICAL

Group B: APPLIED ARTS



Detailed Syllabus (Practical)

Institute of Fine Arts
C.S.J.M. University, Kanpur
Scheme of Examinations B.F.A. – 2nd (BACHELOR OF FINE ARTS)
Applied, Group: B
 (w. e. f. the academic session 2018-19 onwards)

BFA – B – 203: POSTER DESIGN

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Poster colours

Minimum size: 22"×14"

No. of Sessional: 10

Course of study:

Understanding history of Poster, different influences on Poster designing. Exercise to make different kinds of Posters.

BFA – B – 204: PRESS LAYOUT

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Poster Colours, Pen and Ink.

Minimum size: 4 columns x 25 cm.

No. of Sessional: 10

Course of study:

Study of fundamental elements of layout and their practical application: preparation of simple typographical layouts for Newspapers.

BFA – B – 205: ILLUSTRATION

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Water Colour/Poster Colour/Pencil Colour & Ink

Minimum size: 22"×14"

No. of Sessional: 10

Course of study:

Exercises of illustration with the different media on stories, poems & myths for designing of books for kids.

BFA – B – 206: DRAWING

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Pencil/Pen & Ink

Minimum size: 22"×14"

No. of Sessional: Nature drawings: 05, Human Figure Drawings: 05 Head Studies: 05,
 Free-hand sketching: 500



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Course of study:

Study of human figure: draped and undraped proportion: blocking of mass with the aid of light and shade. Head Study: planes and masses of the head from different angles.
Outdoor: Sketching from nature.

BFA – B – 207: COMMERCIAL REPRODUCTION

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Manual /Digital

Minimum size: 12"×18"/ A-4

No. of Sessional: 10

Course of study:

Different type of composition justification makeup and handproof rolling. Imposition and lock up of two page, line and halftone printing in one colour

BFA – B – 208: GRAPHIC DESIGN

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Pencil/Pen & Ink

Minimum size: As per requirement

No. of Sessional: Letter Writing: 10, Logo/ Symbol: 10, Illustration - 10

Course of study:

- (a) Study and history of letter forms: both Roman and Vernacular: letter as a design form; spacing; study of basic type faces; Interrelation of Negative and Positive space;
- (b) Exercises with basic shapes and textures in relation to space; Geometrical designs. Designing symbol, Logo, monograms, Book cover etc.

BFA – B – 209: OPTIONAL (ANY TWO OF THE FOLLOWING)

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 (50+50) & Sessional: 50 (25+25)

Opt – 1: PHOTOGRAPHY

Minimum size: 8"×12"

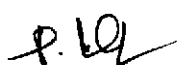
No. of Sessional: Minimum 03 photos for each category.

Course of study:

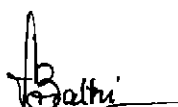
Use of camera; observation and selection of subject, composition; exposing outdoors and indoors. Knowledge of ISO, Shutter speed, aperture, depth of field etc. Use of photoshop and other softwares related to photography

Subject:

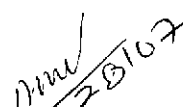
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|--------------------------|----------------------------------|
| (i) Still Life | (vi) Texture |
| (ii) Portrait | (vii) Digital Manipulation |
| (iii) Landscape | (viii) Black & White Photography |
| (iv) Composition | (ix) Architectural Photography |
| (v) Abstract Composition | |



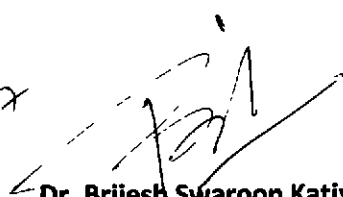
Prof. Rajeev Nayan
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Dr. Manju Singh
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● **Opt – 2: SCREEN PRINTING**

Medium: Printing Ink

Minimum size: 12"×12"

No. of Sessional: 05

Course of study:

Understanding of techniques method of silk screen printing: use only single colour tones used basic form logo-sign, etc.

Opt – 3: Print Making

Medium: Printing Ink

Minimum size: 12"×18"

No. of Sessional: 05

Course of study:


- (a) Understanding of principles of stencil printing: preparing drawing for stencil and use only single colour tones.
- (b) Experience printing by lino-block bases on human forms and landscape architectural views.
- (c) Understanding of techniques of taking print: use different tones of any colour.



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Detailed Syllabus (Practical)

**Institute of Fine Arts
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Scheme of Examinations B.F.A. – 3rd (BACHELOR OF FINE ARTS)

Applied, Group: B

(w. e. f. the academic session 2018-19 onwards)

BFA – B – 303: POSTER DESIGN

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Manual/Digital

Minimum size: 14"×22"

No. of Sessional: Poster:8

Course of study:

- (a) Poster: Study of different schools of posters and their application to the project; making of posters, social subjects show cards, multi-sheet posters etc.
- (b) Use all common in poster. Use scraper, board, drawing, fashion drawing line and wash combined. Use hand lettering. Photography typography and use of block pulls on the design made by the students

BFA – B – 304: PRESS LAYOUT

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Poster Colours, Pen and Ink

Minimum size: 4 columns x 25 cm.

No. of Sessional: 10

Course of study:

Preparation of commercial Product layouts for newspaper.
Only Indian product ad./social Ad./services Ad.

BFA – B – 305: ILLUSTRATION

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Poster Colours, Pen and Ink

Minimum size: 4 columns x 25 cm.

No. of Sessional: 10

Course of study:

Exercises of illustration with the different media on stories, poems & myths for designing of books for kids (more refine way as BFA – 2nd Year).

BFA – B – 306: DRAWING

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Pencil, Pen & Ink, Water Colour, Dry pastel etc

Minimum size: 22"×28"



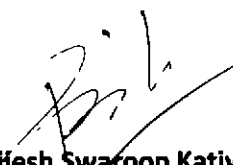
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● No. of Sessional:

Nature drawings: 10
Human Figure Drawings: 07
Head Studies: 05
Free-hand sketching: 750

Course of study:

- (a) Study of human figure: draped and undraped proportion: blocking of mass with the aid of light and shade. Head Study: planes and masses of the head from different angles.
(b) Outdoor: Sketching from nature.

BFA – B – 307: MAGAZINE LAYOUT & TYPOGRAPHY

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Manual/Digital

Minimum size: 22"×14"/A-3

No. of Sessional:

No. of Magazine layouts: 8 (Including 1 or 2 typographical layouts)
Illustration for Book - 10

Course of study:

- (a) Comparative study of different types and sizes of layouts; designing of simple illustrative and typographical layouts for magazines.
(b) Study and selection of typefaces for different layouts; use of letters and words as a visual element/ form; calculation of copy according to given space.
(c) Exercises of illustration with the different media on stories, poems & myths for designing of books for kids.

BFA – B – 308: COMPUTER GRAPHICS

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: As required

Minimum size: As per requirement

No. of Sessional:

Magazine Ads: 5 (Product: 3; Social: 2)
Visiting Card: 10
Logo: 10
Letter head: 10
Book Cover: 5
Point of Purchase item/Packaging item: 5
Poster: 5

Course of study:

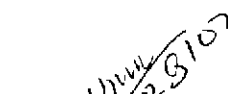
Introduction to Computer working with MS Word, paint brush, Page maker and photoshop Corel Draw; preparation of graphic design like Press Layout, Magazine Ad, Logo and stationery etc.



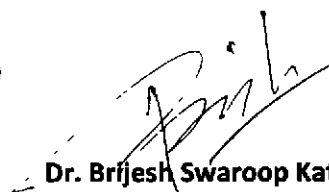
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● **BFA – B – 309: OPTIONAL (ANY ONE OF THE FOLLOWING)**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 (50+50) & Sessional: 50 (25+25))

Opt – 1: PHOTOGRAPHY

Minimum size: 12"×18"

No. of Sessional: 15

Course of study:

Outdoor Photography, Product Photography, Portrait Study, Retouching and Finishing.

Opt – 2: SCREEN PRINTING

Medium: Printing Ink

Minimum size: 12"×18"

No. of Sessional: 05

Course of study:

Experiment of screen printing based on man made objects and nature life by using double colour tones.

Opt – 3: PRINT MAKING

Medium: Printing Ink

Minimum size: 12"×18"

No. of Sessional: 05

Course of study:

- (a) Understanding and basic introduction of mono type print (impression) by using single colour.
- (b) Understanding of wood cut printing techniques and manipulation of different texture use for printing wood-blocks.
- (c) Print for both above section based on semi creative and imaginative forms.

BFA – B – 310: ASSESSMENT (INDIAN MONUMENTAL STUDY)

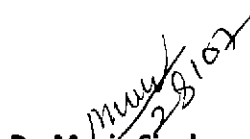
Based on Educational Tour.



Prof. Rajeev Nayan
(Member)



Dr. Shashi Bala Rathi
(Member)



Dr. Manju Singh
(Member)



Dr. Brijesh Swaroop Katiyar
(Convener)

Detailed Syllabus (Practical)

Institute of Fine Arts

C.S.J.M. University, Kanpur

Scheme of Examinations B.F.A. – 4th (BACHELOR OF FINE ARTS)

Applied, Group: B

(w. e. f. the academic session 2018-19 onwards)

BFA – B – 403: PRODUCT CAMPAIGN DESIGN

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Digital

Minimum size: As per requirement

No. of Sessional: Product Campaigns: 01

Course of study:

Introduction to advertising campaigns, Use of appeals and USP in designing advertising campaigns for products and services, knowledge of the principles and stages in designing campaigns.

BFA – B – 404: SOCIAL CAMPAIGN DESIGN

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Digital

Minimum size: As per requirement

No. of Sessional: Social Campaign: 1, Individual assignments: 4

Course of study:

Collection of data regarding social issues and problems designing advertising campaigns on these issues and problems, designing campaigns for creating social awareness.

BFA – B – 405: ILLUSTRATION

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Poster Colours/Water Colour, Pen and Ink

Minimum size: 22"×28"

No. of Sessional: 10 (7 illustration and 3 story boarding)

Course of study:

Exercises of illustration with the different media on stories, poems & myths for designing of books for kids.

BFA – B – 406: DRAWING

Time Allowed: 12 Hours


Max Marks: 75 (Examination: 50 & Sessional: 25)

Medium: Poster Colours/Water Colour, Pen and Ink

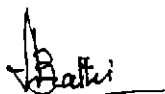
Minimum size: 22"×28"

No. of Sessional: Drawing: 15


Course of study: Portrait, Full figure, Animal etc. in poster colour, water colour, pencil shading, oil pastel, etc.



Prof. Rajeev Nayan
(Member)



Dr. Shashi Bala Rathi
(Member)



Dr. Manju Singh
(Member)



Dr. Brijesh Swaroop Katiyar
(Convener)

BFA – B – 407: COMPUTER GRAPHICS

Time Allowed: 18 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Manual/Digital

Minimum size: 14"×22"

No. of Sessional: 10, Special effect of graphic design: (Product and Social) and individual assignments (Package, dangler, calendar etc.)

Course of study:

Advanced study in Corel Draw, introduction and advanced proficiency in Photoshop, MS Word and Page Maker, use of design software in designing of Product and Social campaigns.

BFA – B – 408: OPTIONAL (ANY ONE OF THE FOLLOWING)

Time Allowed: 12 Hours

Max Marks: 75 (Examination: 50 & Sessional: 25)

Opt – 1: PHOTOGRAPHY

Minimum size: 18"×18"

No. of Sessional: Minimum 03 photos for each category.

Course of study:

Advance work for advertising in Photography.

Subject:

- (i) Photography for advertising
- (ii) Photography for modeling /Fashion photography
- (iii) Product Photography
- (iv) Digital Manipulation
- (v) Travel Photography
- (vi) Photography for Journalism
- (vii) Black & White photography
- (viii) Photo series / Photo essay (based on a particular theme)
- (ix) Photography for illustration /Story Board.

Opt – 2: SCREEN PRINTING

Medium: Printing Ink

Minimum size: 24"×24"

No. of Sessional: 05

Course of study:

Advance silk screen printing in multi-colour tones based on experience on previous study by using creative forms and figurative composition.

Opt – 3: Print Making

Medium: Printing Ink

Minimum size: as required

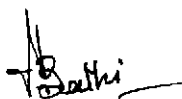
No. of Sessional: 05

Course of study:

- (a) Understanding of techniques of taking monoprint by using double colour and multi-colour tones.
- (b) Understanding of wood cut printing on different type of surfaces also use various type of papers and fabrics for print.
- (c) Creative composition based print: use wood-block or wood-cylinder.



Prof. Rajeev Nayan
(Member)



Dr. Shashi Bala Rath
(Member)



Dr. Manju Singh
(Member)



Dr. Brijesh Swaroop Katiyar
(Convener)

B.A. HONOURS OF HINDI PARTS

PART-I

CONTAINS OF PRACTICAL

GROUP C: SCULPTURE



Detailed Syllabus (Practical)**Institute of Fine Arts****C.S.J.M. University, Kanpur****Scheme of Examinations B.F.A. – 2nd (BACHELOR OF FINE ARTS)****Sculpture, Group: C****(w. e. f. the academic session 2018-19 onwards)****BFA – C – 203: DRAWING**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Pencil, Crayon, Conte, Charcoal.

Minimum size: 14"×22"

No. of Sessional: 15

Course of study:

Drawing from life, Antique models and other objects from Nature as also creative drawing reflecting structure of compositional concept.

BFA – C – 204: PORTRAIT

Time Allowed: 18 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Clay & Plaster.

Minimum size: Bust

No. of Sessional: 06

Course of study:

Study from life model with and without the use of calipers, waste mould and cast in plasters.

BFA – C – 205: COMPOSITION

Time Allowed: 24 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Clay

Minimum size: As per required

No. of Sessional: 06

Course of study:

Composition in Clay and in cast/ direct plaster with human figure, animal, birds and other objects and experiences from nature. Casting in plaster and cement round and relief

BFA – C – 206: ADVANCE COMPOSITION

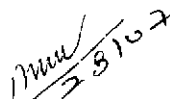
Time Allowed: 24 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Wood Carving/POP Carving/ Terracotta.

Minimum size: As per required

No. of Sessional: 06

Course of study: Carving round and relief in wood with proper understanding of the character of wood and tools employed to carve and finish. Use of common bodies of different types of used for Terracotta. Use of Kilns for firing of these objects (Sculpture)**Prof. Rajeev Nayan**
(Member)**Dr. Shashi Bala Rathi**
(Member)**Dr. Manju Singh**
(Member)**Dr. Brijesh Swaroop Katiyar**
(Convener)

Detailed Syllabus (Practical)**Institute of Fine Arts****C.S.J.M. University, Kanpur****Scheme of Examinations B.F.A. – 3rd (BACHELOR OF FINE ARTS)****Sculpture, Group: C****(w. e. f. the academic session 2018-19 onwards)****BFA – C – 303: DRAWING**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Pencil, Crayon, Conte, Charcoal.

Minimum size: 14"×22"

No. of Sessional: 15

Course of study:

Advance exercise compared to syllabus of 2nd year with special emphasis on trunk and limbs of body as also figure, animal, birds in motion, layout for carving and casting.

BFA – C – 304: COMPOSITION

Time Allowed: 24 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Clay

Minimum size: As per required

No. of Sessional: 06

Course of study:

Individual or Group compositions based on specific subjects suitable for execution in a certain media particularly stone and metal, piece molding and casting including in cement.

BFA – C – 305: PORTRAIT

Time Allowed: 18 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Clay, Plaster and Cement.

Minimum size: Life Size

No. of Sessional: 04

Course of study:

Different types of Portraiture in clay with molding and casting.

BFA – C – 306: ADVANCE COMPOSITION

Time Allowed: 24 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Wood Carving/Stone Carving/Fiber Casting/Terracotta/Scrap Metal.

Minimum size: As per required

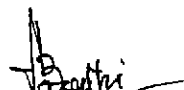
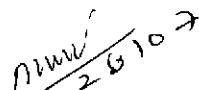
No. of Sessional: 06

Course of study:

Carving of Wood, Stones, marble etc. by direct and indirect method - relief and round. Flexible mould making and casting of composition suitable for fiber casting and use of scrap metal with welding – Terracotta making round and relief.

BFA – C – 307: ASSESSMENT (INDIAN MONUMENTAL STUDY)

Based on Educational Tour.

Prof. Rajeev Nayan
(Member)Dr. Shashi Bala Rathi
(Member)Dr. Manju Singh
(Member)Dr. Brijesh Swaroop Katiyar
(Convener)

Detailed Syllabus (Practical)**Institute of Fine Arts****C.S.J.M. University, Kanpur****Scheme of Examinations B.F.A. – 4th (BACHELOR OF FINE ARTS)****Sculpture, Group: C****(w. e. f. the academic session 2018-19 onwards)****BFA – C –403: DRAWING**

Time Allowed: 12 Hours

Max Marks: 150 (Examination: 100 & Sessional: 50)

Medium: Pencil, Crayon, Conte, Charcoal.

Minimum size: 22"×28"

No. of Sessional: 10

Course of study:Advance work in nature of syllabus of 2nd & 3rd year.**BFA – C –404: COMPOSITION**

Time Allowed: 18 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Clay or as required

Minimum size: As per required

No. of Sessional: 06

Course of study:Advance work according to exercise learnt in 2nd & 3rd year.**BFA – C – 405: LIFE STUDY**

Time Allowed: 18 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

Medium: Clay/Plaster/Cement/Fiber

Minimum size: Life Size

No. of Sessional: 03 (male/female/child – each one)

Course of study: (Full Figure)Advance work of 2nd & 3rd year particularly full figure and combination of figure including in motion.**BFA – C – 406: ADVANCE COMPOSITION**

Time Allowed: 18 Hours

Max Marks: 200 (Examination: 100 & Sessional: 100)

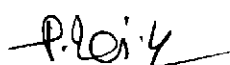
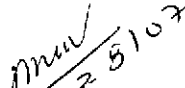
Medium: Wood Carving/Stone Carving/Fiber Casting/Terracotta/Scrap Metal/Throwing method

Minimum size: As per required

No. of Sessional: 06

Course of study:Any two medium, advance work including experimental or mixed medium as done either in 2nd & 3rd year depending in medium chosen by student.

Panel of Paper Setters, Internal & External Examiners

**Prof. Rajeev Nayan**
(Member)**Dr. Shashi Bala Rathi**
(Member)**Dr. Manju Singh**
(Member)**Dr. Brijesh Swaroop Katiyar**
(Convener)

PANEL FOR PAPER SETTER & INTERNAL EXAMINERS :

1. Dr. Brijesh Swaroop Katiyar
2. Dr. Prahlad Singh

PANEL FOR PAPER SETTER & EXTERNAL EXAMINERS :

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2. Dr. Manju Singh, Bareilly College, Bareilly.
3. Dr. Shashi Bala Rath, S.R.S. College, Bareilly.
4. Dr. Anand Lakhtakiya, Bareilly College, Bareilly.
5. Dr. Suraj Pal Sahu, Bareilly College, Bareilly.
6. Dr. Pampa Nag, Bareilly College, Bareilly.
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17. Prof. Manjula Chaturvedi, Kashi Vidyapeeth, Varanasi.
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23. Dr. Sunita Gupta, D.S. College, Aligarh.
24. Dr. Kumud Bala, D.A.V. College, Kanpur.
25. Dr. Sarika Bala A.N.D. College, Kanpur.

APPLIED ARTS

1. Prof. Anjali S. Agrawal, Govt. College of Arts, Chandigarh.
2. Dr. Anuradha Arya, Bhun Kanya Degree College, Bareilly.
3. Dr. Jay Shankar Mishra, M.G.C.G. University, Chitrakoot.
4. Dr. Abhay Verma, M.G.C.G. University, Chitrakoot.
5. Prof. Suneel Saxena (Ex. Principal), Govt. P.G. Degree College, Allahabad.
6. Dr. Abhay Dwivedi (Ex. Head), D.A.V. P.G. College, Kanpur.
7. Mr. Shashank Shukla, Delhi College of Arts, Delhi.

SCULPTURE

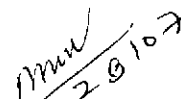
1. Prof. Rajeev Nayan, Dr. Shakuntala Mishra N.R. University, Lucknow.
2. Mr. Lal Jeet Ahir, College of Arts, Lucknow University.
3. Mr. Dharmendra Kumar Singh, College of Arts, Lucknow University.
4. Mr. Azad Sonakar, College of Arts, Lucknow University.
5. Dr. Shubham Shiva, D.G.P.G. College, Kanpur.



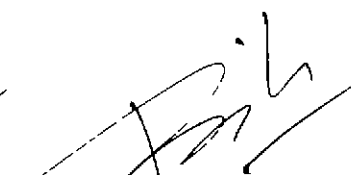
Prof. Rajeev Nayan
(Member)



Dr. Shashi Bala Rath
(Member)



Dr. Manju Singh
(Member)



Dr. Brijesh Swaroop Katiyar
(Convener)