

KARNATAKA STATE WOMEN'S UNIVERSITY, BIJAPUR

Semester syllabus for the B. A. (optional) FINE ART (Drawing & Painting) of the three year Degree Course for the year 2014-2015 and onwards.

FIRST SEMESTER and SECOND SEMESTER

- Teaching : Theory – 3 periods each of one hour duration per week.
Examination : Theory one Full course consisting 50 Marks of 2 Hours Duration.
(40 Exams + 10 Internal = 50)
- Teaching : Practical 12 hours per week each of one hour duration.
Examination : Practical consisting of 100 Marks of each 10 hour duration.
(Exam 80+20 Internal Assessment = 100)

I SEMESTER :

THEORY PAPER-I (HISTORY OF INDIAN PAINTING) 40+10=50

- A. 1. Ancient Indian painting
2. Pre-Historical wall painting
3. Fresco paintings of Ajanta
- B. 4. Principles of Design - Repetition, Variety, Contrast, Rhythm, Balance, Harmony, Unity, Symmetry, Gradation.
5. Anatomy study – Skull – Front and side.

PRACTICAL I- PICTORIAL DESIGN 80+20=100

1. Study of Decorative forms. Eg. Animals, Birds, Leaves, Butterflies, Geometrical Patterns.
2. Different types and purpose of designing. Eg. Textiles, Weaving - carpets and wall hangings, Ceramic design.

II SEMESTER:

THEORY PAPER-II (HISTORY OF INDIAN PAINTING) 40+10=50

- A. Fresco painting – 1. Bagh, Badami, Sittanivasal,
2. Vijaynagar, Tanjore,
3. 1. Elements of Art - Line, Tone, Colour, Texture.
2. Study of colour theory - Primary, Secondary, Tertiary, Complimentary; Warm and Cool colour; Opaque and Transparent colours and their relations
3. Anatomy study - Muscles study of Skull - Front, Side and Back.

PRACTICAL-II STILL LIFE PAINTING: 80+20=100 Group of objects not more than five

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

Simple forms colour Vases, Fruits, and Flowers. Stuffed birds, objects based on Geometrical forms - Rectangular, Cone, Cube, Cylinder, Prism, Square etc.

Submission: Five works of each subject.
Daily Indoor and Outdoor sketches: Five
Medium: Water, Oil or Mixed media.

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THIRD SEMESTER and FOURTH SEMESTER

- Teaching : Theory – 3 periods each of one hour duration per week.
Examination : Theory one Full course consisting 50 Marks of 2 Hours Duration.
(40 Exams + 10 Internal = 50)
- Teaching : Practical 12 hours per week each of one hour duration.
Examination : Practical consisting of 100 Marks of each 10 hour duration.
(Exam 80+20 Internal Assessment = 100)

III SEMESTER:

THEORY PAPER-III (HISTORY OF INDIAN PAINTING) 40+10=50

- A. 1. Indian Miniature Painting – Pala and Jain
2. Deccan and Mysore style.
- B. 1. Principles of composition – Rhythm, Unity, Emphasis, Balance and Proportion
2. Anatomy study – Hands and Legs - Front, Side and Back.

PRACTICAL-III- PICTORIAL COMPOSITION 80+20=100

Composition from daily life with not less than three figures (Realistic or Miniature style).

Submission: Five works.

Medium - water, oil, Acrylic or mixed media.

IV SEMESTER:

THEORY PAPER-IV (HISTORY OF INDIAN PAINTING) 40+10=50

- A. 1 Indian miniature painting - Rajput and Mogul
2 Surpur and Tanjore
- B. 1 Perspective study
2 Anatomy muscles study - Hands and legs

PRACTICAL-IV- HEAD STUDY (PORTRAIT) 80+20=100

Study of Portrait of Male and Female of different age groups, expressing both physical and emotional characteristics of the sitter.

Submission: Five works of each subject.

Daily Indoor and Outdoor sketches: Five

Medium: Monochrome colour Pencil or Charcoal.

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FIFTH SEMESTER AND SIXTH SEMESTER

- Teaching : Two Theory papers -3 periods each of one our duration per week.
Examination : Two Theory papers consisting each of 50 Marks of 2 hours duration.
(40 Exams + 10 Internal = 50)
- Teaching: Two Practicals 12 hours per week each of one hour duration.
Examination : Two Practicals consisting each of 100 Marks of 10 hours duration.
(Exam 80+20 Internal Assessment = 100)

V SEMESTER:

THEORY PAPER V-I HISTORY OF INDIAN PAINTING 40+10=50

- A Study of Historical Background of Indian Painting
1. Company School
 2. Renaissance period (Bengal School)
 3. Modern Indian Movement

- B. Anatomy Study Full figure – Front, Side and Back.

THEORY PAPER V-II HISTORY OF INDIAN PAINTING (Aesthetics) 40+10=50

- A. 1. Aesthetics
2. Imitation, Expression, Illusion, Sublimity, Creativity, Distortion.
- B. 1. Art – Literature, Performing and Visual Arts.
2. Art and Communication

PRACTICAL V-I: PICTORIAL COMPOSITION 80+20=100

Advanced study of previous experience towards a complete pictorial interpretation, theme and expression of moods, symbolism, dramatization and distortion for emotional effect.

Emphasis for purely traditional forms, colours and textural values. The treatment either in Realistic or Decorative.

Medium - water, oil, Acrylic or mixed media.

PRACTICAL V-II: PAINTING FROM NATURE – LANDSCAPE 80+20=100

Study of different eye level and perspective drawing and colour study of nature and monuments.

Medium - water, oil, Acrylic or mixed media.

VI SEMESTER:

THEORY PAPER VI-I HISTORY OF INDIAN PAINTING 40+10=50

Study of Indian Painters and their Paintings.

- A. 1. M.F. Hussain, K.K. Hebbar, G.R. Santhosh, Anjali Ela Menon. Satish Gujaral.
2. Karnataka painters - K. Venkatappa, Dandavati Math, Dr. S.M. Pandit, S.S. Munnoli, Peter Louis, J.S. Khanderao.
- B. 1. Introduction and types of Mural Paintings.
2. Anatomy Muscles Study Full figure – Front, Side and Back.

THEORY PAPER VI-II HISTORY OF INDIAN PAINTING (AESTHETICS) 40+10=50

Indian Aesthetics Background

1. Rasa Theory
2. Shadangas,
3. Art and Religion, Society, Craft, Dream
4. Indian Academies, Museums and Galleries.

PRACTICAL VI-I: MURAL PAINTING 80+20=100

Introduction to Mural painting keeping in view of objects and comparative concepts of composition and studies of methods and understand the basic concept of mural decoration. Indian mythology, religion and historical subjects.

Medium - water, oil, Acrylic or mixed media.

PRACTICAL VI-II: LIFE STUDY (FULL FIGURE) 80+20=100

Study of male and female figures in different postures and dresses of different age groups, expressing both physical and emotional characteristic of the sitter.

Medium: Monochrome colour Pencil or Charcoal.

Submission: Five works of each subject.

Daily Indoor and Outdoor sketches: Five

BOOK REFERENCES FOR FINE ART (Drawing & Painting):

1. **VISUAL ARTS BASIC STUDIES** – GAJANAN BHAGAVAT AND ARAVIND DESAI
2. **HISTORY OF ART INDIA AND CEYLON** – A.K KUMAR SWAMY
3. **THE CULTURE AND ART OF INDIA** – RADHAKAMAL MUKHARJI
4. **KALA PRAPANCHA** - DR. K. SHIVARAM KARANATH
5. **KARNATAKA KALEGALU** - S.K RAMACHANDRA RAO
6. **CONTEMPORARY ART IN INDIA A PERSPECTIVE** – PRAN NATH MAGO
7. **KARNATAKA SAMSKRUTI SAMIKSHE** – DR. TIPPERUDRA SWAMY
8. **KARNATAKA BHITTI CHITRAGALU** – K.L.K. ACADEMY Publications, Bangalore.
9. **PRE-HISTORIC ANCIENT AND HINDU INDIA** - BANARG
10. **WHAT IS ART** – A. MAD
11. **HISTORY OF AESTHETICS** – KUSHAN AND GITTRT
12. **INDIAN AESTHETICS** –RAMASWAMY
13. **INDIAN ART AND AESTHETICS** – HARIDAS MITRA
14. **ART AND AESTHETICS** – A.K KUMAR SWAMY
15. **INDIAN PAINTING** – PERCY BROWN
16. **INDIAN PAINTING** – C. SIVARAM MURTHY
17. **ANATOMY DRAWING** – VICTOR PERARD
18. **SUCCESSFUL DRAWING** – ANDRE LOOMIS
19. **COLOUR MANUAL FOR ARTIST** – GUPTA
20. **COMPOSITION** – DAVID FRIEND
21. **ART NOW** – HERBERT READ
22. **HISTORY OF MODERN ART** – HERBERT READ
23. **INTRODUCTION TO INDIAN ART** - A.K KUMAR SWAMY
24. **HOW TO DRAW AND PAINT** – BODO W. JAXTHEINNER
25. **HISTORY OF INDIAN AND ASIAN ART** – EDITH SOMARY
26. **HISTORY OF FINE ARTS IN INDIA** – EDITH TOMARY
27. **INDIAN ART AND HERITAGE** – O.C GANGULY
28. **RAJA RAVI VARMA** – RUPIKA CHAWLA
29. **INDIAN LIFE AND LANDSCAPE BY WESTERN ARTISTS** – PAULINE ROHTAGI
30. **INDIAN PAINTING** – MIRA SETH
31. **RENAISSANCE** – ROLF JOMAN
32. **THE VISUAL ARTS A HISTORY** – HUGH HONOUR RJF
33. **ART OF MODERN INDIA** – BALRAJ KHANNA AND AZIZ KURTHA
34. **INDIAN MINIATURE PAINTINGS** – DR. DALJEET AND DR. P.C JAIN
35. **THE TRANSFORMATION OF NATURE IN ART** – A.K KUMAR SWAMY
36. **INDIAN AESTHETICS** - K.C PANDEY
37. **SOUNDARYA SAMIKSHE** – Dr. G.S SHIVARUDRAPPA

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SEMESTER B.A DEGREE COURSE

SUBJECTS: FINE ART (DRAWING & PAINTING) (Optional)

Syllabus for B.A Degree semester scheme Theory and Practical Effect from 2014-15

TEACHING AND SCHEME OF EXAMINATION

Semester No.	Paper No.	Teaching Hrs./ Week	Duration Exams Hrs.	Internal Marks		Exam Marks		Total Marks		Grand Total
				Max.	Min.	Max.	Min.	Max.	Min.	
I	Theory I	03	02	10	04	40	16	50	20	150
	Practical I	12	10	20	08	80	32	100	40	
II	Theory II	03	02	10	04	40	16	50	20	150
	Practical II	12	10	20	08	80	32	100	40	
III	Theory III	03	02	10	04	40	16	50	20	150
	Practical III	12	10	20	08	80	32	100	40	
IV	Theory IV	03	02	10	04	40	16	50	20	150
	Practical IV	12	10	20	08	80	32	100	40	
V	Theory V-I	03	02	10	04	40	16	50	20	300
	Practical V-I	12	10	20	08	80	32	100	40	
	Theory V-II	03	02	10	04	40	16	50	20	
	Practical V-II	12	10	20	08	80	32	100	40	
VI	Theory VI-I	03	02	10	04	40	16	50	20	300
	Practical VI-I	12	10	20	08	80	32	100	40	
	Theory VI-II	03	02	10	04	40	16	50	20	
	Practical VI-II	12	10	20	08	80	32	100	40	