

**REVISED SYLLABI
FOR
HIGHER ART COURSES**

**DIRECTORATE OF ART.
MAHARASHTRA STATE**

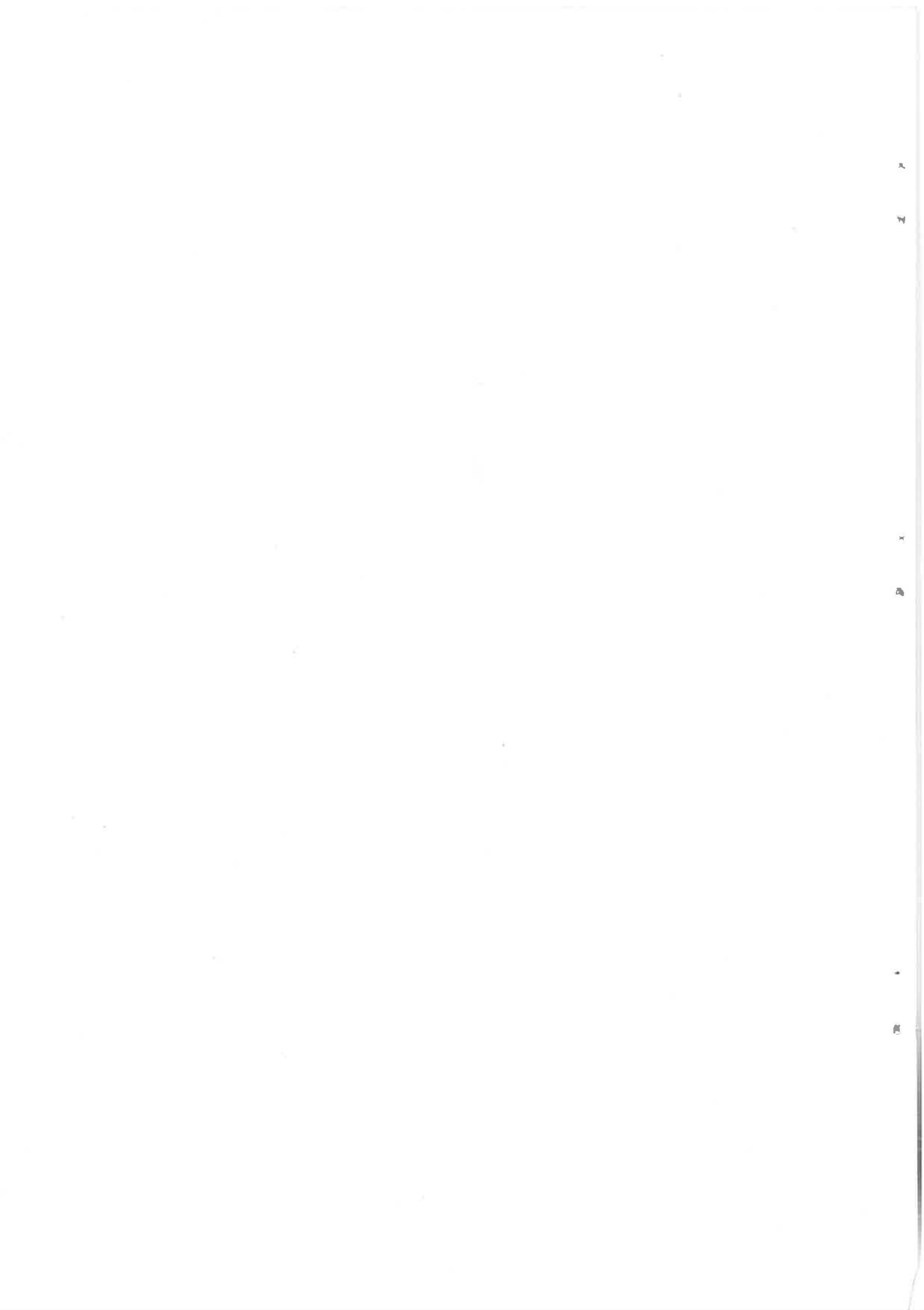


GOVERNMENT OF MAHARASHTRA



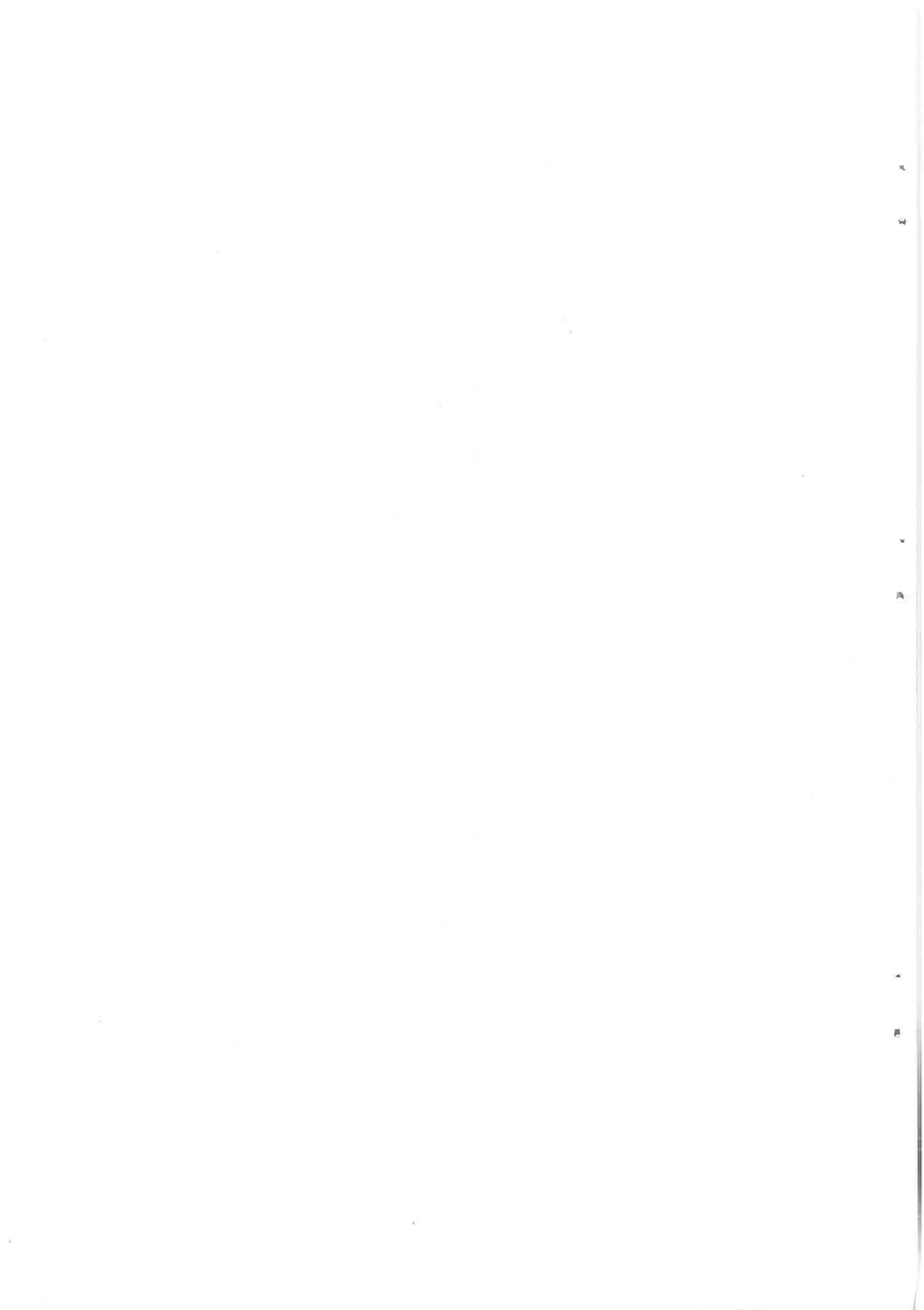
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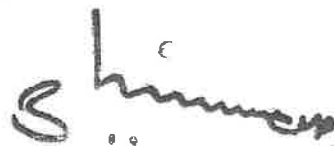
P R E F A C E

Educational facilities are provided in the Maharashtra State in respect of the major faculties at the post S.S.C. level such as (i) Drawing and Painting; (ii) Sculpture and Modelling; (iii) Applied Art; (iv) Art-Crafts and (v) Art Teachers' Training. The specialised courses in these faculties were basically revised; and the revised courses were introduced in the Government and Private Art Institutions in the Maharashtra State from the academic year 1970-71.

A need was felt to review these courses in Higher Art and bring about certain structural changes in the practical and theoretical contents of the said courses in the light of the experience about the implementation of the courses gained so far. A Review Committee set up by Government for the purpose has accordingly reviewed these courses and has framed revised syllabi for the respective Higher Art Courses.

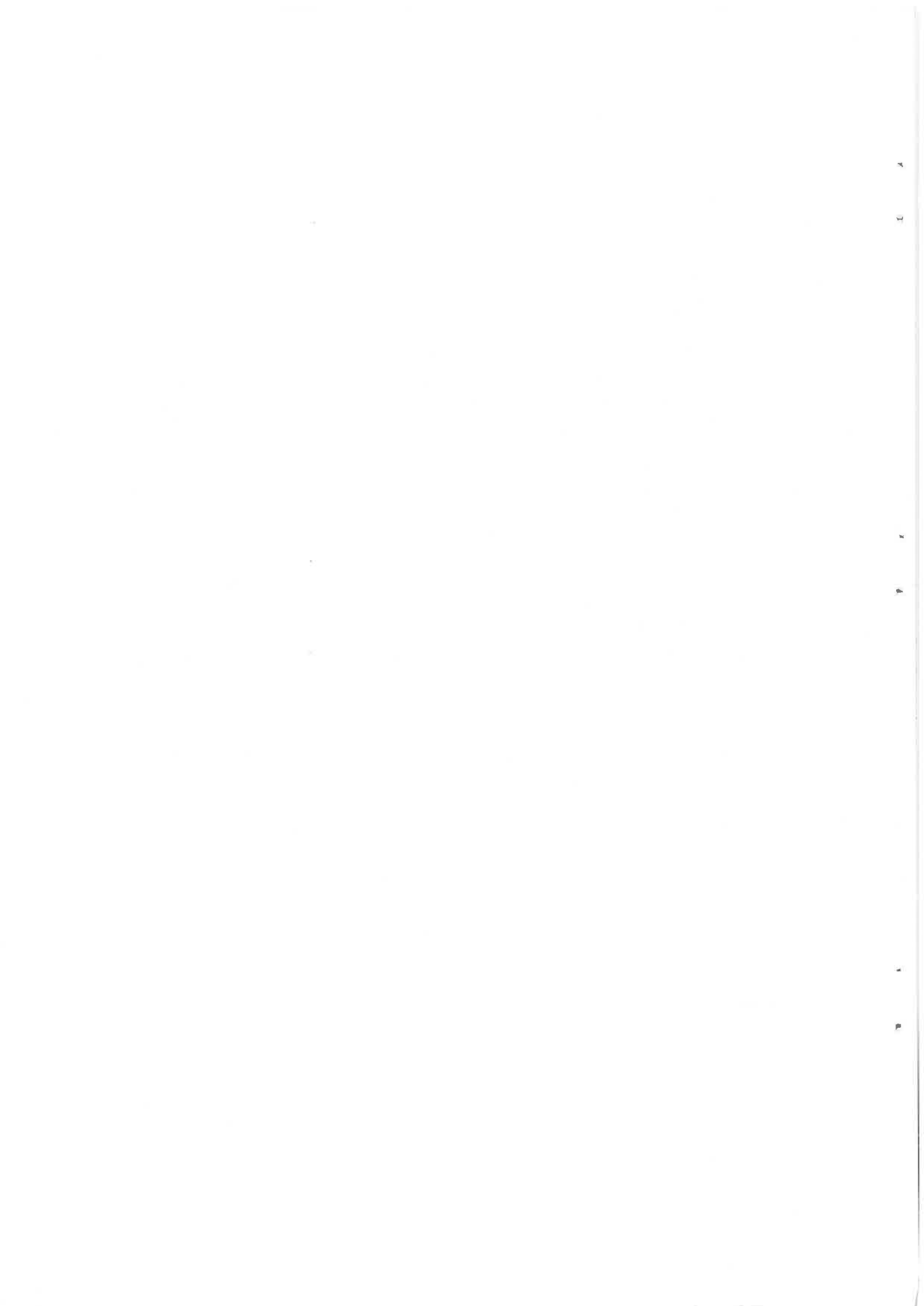
The Directorate would like to express its sense of gratitude to the members of the Review Committee for their valuable advice and guidance in the framing of the revised syllabi. It is also thankful to those who have offered useful comments and suggestions in the matter for consideration of the Review Committee.

The Directorate is aware that any system of education—if it is to keep pace with the changing times—must be subject to periodical review and revision. It would, therefore, welcome such further comments and suggestions as may be put forward in this behalf by art teachers, art educationists and artists from time to time in future.



Bombay,
1st June 1977.

(BABURAO SADWELKAR),
Director of Art, Maharashtra State.



I. FOUNDATION COURSE (Public Examination)

Duration

The Foundation Course is of one year's duration. After successful completion of the Foundation Course, the students will be admitted to the specialised courses in :—

1. Drawing and Painting	...	4 years duration.
2. Sculpture and Modelling	...	4 years duration.
3. Applied Art	...	4 years duration.
4. Art Teachers Training	...	1 year duration.
5. Ceramics and Pottery	...	2 years duration.
6. Textile Design (Printing and Dyeing)	...	2 years duration.
7. Textile Design (Weaving)	...	2 years duration.
8. Furniture and Interior Design	...	2 years duration.
9. Metal Craft	...	2 years duration.

Objectives

Knowing the artist's tools and materials and finding their possibilities and limitations through series of free and elaborate exercises. Understanding of the basic forms and the fundamentals of drawing and design, Training in observation and expression. This covers the training both theoretical and practical. The student is made aware of the basic shapes and forms together with his understanding of space, in which these are relatively placed. In the practical application, these fundamentals are applied in drawing and design where student learns to see nature in a subjective way and understands the basic relationship between seeing and feeling. Thus he is made familiar with visual perceptions : Form and Matter, relation between the objects of art and nature, origin of plastic arts as a way of human sensibilities and human urge for expression. He is also taught through series of exercises, how an artist sees and expresses, how most of the objects have more than one meaning. Ultimately, the end of such a course is to build up an awareness in student about man's creative expressions and through the practical assignments offering them an opportunity to realise their own potentiality and limitations.

Subjects

The following subjects will be taught in this course :

Major Heads :

- | | | |
|-----------------------------|--|---------------------|
| 1. Drawing. | \| | Studio Assignments. |
| 2. Design 2-D. | | |
| 3. Design 3-D. | | |
| 4. Colour. | | |
| 5. Print Making. | | |
| 6. History of Art in India. | | |

1. DRAWING

(1) *Nature drawing.*—(a) To develop the sense of structure. Study from any kind of forms in nature—pods, shells, butterflies, flowers, plants, insects, minerals, bones etc.

To understand how these forms achieve their structural unity through adherence to principles consistent with physical nature of the material being observed and studied through various rendering media and techniques in various light conditions.

(b) *Drawing from human figure.*—Mainly based on general form and gesture.

(2) *Drawing from object.*—Drawing from cubes, cones, cylindrical objects, casts, drapery, still life groups etc. observed and studied in various rendering media and techniques in various light conditions.

(3) *Drawing from Memory.*—To develop the sense of observation and the capacity to retain and recall images and their co-ordination.

(4) *Introduction to Elements of Perspective.*—Study of basic solids, plan and elevation, main aspects of parallel and 2 angular perspective.

(5) *Calligraphy.*—(i) Basic discipline of beautiful handwriting, sense of letter form—simultaneous judgment of the composition of letters—spacing—organisation—intuitive and logical planning of writing—development of style.

(ii) 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.

(6) *Outdoor sketching.*—Rapid sketching from any objects from places like streets, market, stations etc. and also from Museum and Zoo. Students should be exposed to such drawings made by master artists of different times.

2. DESIGN—2-D

(1) Study of two dimensional space and its *organisational* possibilities.

(2) 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.

(3) Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images.

(4) 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.

(5) Developing an awareness of inter-relationship of different shapes and forms—relative values.

(6) Activation of space through form and colour—Optical illusions.

Handling of various types of material for pictorial organisation and rendering, such as :—

- Pencil.
- Pen.
- Brushes.
- Water colours.
- Poster Paints.
- Pastel crayon.
- Inks.
- Cellophanes.
- Old newsprint and other college material.
- Gums and Adhesives.
- Wax Crayon with inks, etc. etc.

A co-ordinated series of basic design problems with Aesthetic and analytical approach.

3. DESIGN 3-D

To develop the sense of structure.
Operational problems in building up structure.
Gravitational and mechanical principles.
Principles of composition and the study of the principles that hold the structure.

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.

Expanding structure through unit etc. Experiments through various types of material and their combinations such as :—

- Paper.
- Card board.
- Wood block.
- Wire.
- Clay.
- Plasticine.
- Plaster of paris.
- Metal sheets.
- Plastic foam, thermocole.
- String.
- Gums and adhesives.
- Wax.
- Found objects, etc.

Sculptural experience (round and relief) in various light conditions (natural as well as artificial) :—

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

A co-ordinated series and basic design problems with analytical approach.

Colour should be introduced at various stages of experiments.

4. COLOUR

To understand the formal structure of colour through analysis of colour theory and notation. Experience of colour through experiments in various media :—

Transparent colours (Water colour. Waterproof ink etc.).
 Opaque colours (Poster colour etc.).
 Pastels.
 Wax crayons.
 Transparent papers (Cellophane).

Experience of colour as :

Visual effect	...	What is light ? What is colour ? Function of Eye.
Physical properties	...	Hue ; value, chroma ; tint, shade and tone, Gray scale, Chromatic value scale and Colour value scale.

Colour experience in :

Primary (pigment and light theory).
 Secondary.
 Tertiary.
 Quarternary.
 Achromatic.
 Monochromatic.
 Polychromatic.
 High, average, and low key.
 High, average and low contrast.

Experience in colour harmonies :

Complementary.
 Split complementary.
 Double split complementary.
 Analogous.
 Warm and cool.

Nutralisation of colour.
 Optial illusion.
 Advancing and receding colours.
 Simultaneous and successive contract.
 Visual mixing.

Experience in rendering methods ... Wash, broken, impasto, superimposition etc.

Students should be made aware of all these principles of colour harmony by exposing them to the actual works of art done in various periods and styles.

5. PRINT MAKING

Anticipatory and imaginative use of gathering impressions.

Fundamentals of various methods of taking prints. Observation of intrinsic texture of various surfaces and the textures of natural and man-made things.

Assignments in :

- (i) Rubbing.
- (ii) Potato Prints.
- (iii) Monoprint.
- (iv) Lino cut.
- (v) Wood cut.

Techniques of taking prints in :

mono colour.
 two colour.

Experience of printing on different types of surfaces :

rice paper.
 hand made paper.
 various types of fabrics (cloth).

Experience of :

hand printing with wood blocks.
 printing through press.
 methods of inking.

6. HISTORY OF ART IN INDIA

(From Indus Valley Civilization to present day)

N.B.—(i) Should be taught in a story form.

(ii) Emphasis should be not on chronology but on evolution of art forms.

1. *Indus Valley Civilization.*—(2,500 B. C.—1,500 B. C.) Sculpture—Lime stone priest, Torso, Bronze dancing girl, Seals, Terra-cotta mother-goddesses, Pottery, Jewellery.

2. *Mauryan Empire.*—Pillar inscriptions, Sāranath Capital, Yaksha figures, Lomasha Rishi Cave, animal carvings, Terra-cottas.

SPECIALISATION COURSES

3. *Sunga Period.*—Stupas and Toranas : Sculpture, Barhut-Shalabhanjika, Relief Medallion-Mriga Jataka, Viharas and Chaitya (Karle and Bhaja).

4. *Kushan Period.*—Gandhara School—Standing Buddha from Hoti Mardan, Nirvan of Buddha (Relief), Bamian, Buddha, Mathura School.—Statue of Kanishka, Seated Buddha of Katra.

5. *Gupta Period.*—Sculpture : Standing Buddha from Mathura. Painting : Ajanta, Bodhisattva Cave No. 1, Apsaras Cave No. 17. Architecture : Vishnu-temple-Deoghar.

6. *Medieval Period of Hindu Dynasties with special reference to South India.*—(1) Pallava Dynasty : Mahabalipuram—Gangavataran, Pancharath ; (2) Rashtrakuta Dynasty : Ellora-Kailsasa temple, Elephanta—Maheshmurti ; (3) Chandela Dynasty : Khajurao (Nagar style), Kandariya Mahadeo temple ; (4) Konarak, (Orissan style), Sun temple.

7. *Indian Miniatures* :—

Moghul Miniatures.—(i) Akbar School : Illustration from Babar Namah and Akbar Namah.

(ii) Jahangir School—Study of animals and birds.

(iii) Shahajahan School—Portrait of Shahajahan.

Rajput Miniatures.—Basholi—Abhisarika Nayika, Kangra—Bhagwat-purana, Ragamala, Baramasa.

8. *Renaissance (Revivalism) in India.*—Ravi Varma : Samudra Garva Harana, Matsya Gandha.

9. *Bengal School.*—Abanindranath Tagore—End of the journey. Nandalal Bose—Return of Buddha.

10. *Amrita Shergil.*—Brides toilet, Three young girls.

11. *Contemporary Artists*—

A. Bombay School—

(1) N. S. Bendre

(2) K. K. Hebbar

... (i) Toilet, (ii) Sun flower.

... (i) Sunny South, (ii) Cock fight, (iii) Drawings.

B. Baroda School

... Bhupen Khakkar, (Pop Art) Watch House.

C. Madras School

... K. C. S. Pannikar : (i) Toys, (ii) Words and symbols.

D. Delhi School

... (i) Dhanaraj Bhagat—Self Portrait (Sculpture), (ii) Santosh G. R. Composition (Tantra).

E. Progressive Artists' Group—
Bombay Painters—

(1) M. F. Hussain

(2) Almelkar

(3) Baburao Sadwelkar

... (i) Horse, (ii) Ragini.

... (i) Village Road, (ii) Adivasis.

... (i) Cosmic Station, (ii) Lunatic and (iii) One world.

(4) V. S. Gaitonde

... (i) No title.

II. SPECIALISATION IN DRAWING & PAINTING

(Diploma Course)

ELEMENTARY

(Internal Examination)

Practical subjects—

1. Drawing (from life, nature, man-made objects)
2. Drawing (from memory).
3. Drawing (perspective).
4. Painting (head study).
5. Painting (still life).
6. Design (2 D).
7. Print Making.

Theory subject—

8. History of Art (western).

1. DRAWING

(LIFE AND OBJECTS)

Analysis of object as line, form, planes, colour, objects to be seen through light. Transformation of objects into variety of simple and complex planes, tones and organisation.

Drawing from life models, nature and man-made objects, Actuality and visual perception of objects.

2. DRAWING

(MEMORY)

Drawing through retaining and recalling experiences from memory rendering complexities of vision through light and shade—indoor and outdoor sketching.

3. DRAWING

(PERSPECTIVE)

Elements of perspective—problems based on “terms” used in perspective.

4. PAINTING

(HEAD STUDY FROM LIFE)

Head study from life—the head and the background to be understood as a total formal experience. Study of human head in terms of form, structure, mass, volume. Observation of light and tonal value.

5. PAINTING

(STILL LIFE)

Study of varied objects and groups with background. Still-life renderings to be done in pencil, charcoal, water and oil colour. Full palette.

6. DESIGN

(2-D) Exposure to variety of 2-D and 3-D forms. Observation of natural and man-made objects—various manipulative methods of collecting forms and studying their formal organisations. Students should be exposed to various types of traditional Indian designs, used for different types of objects of art-crafts.

Students should be asked to conduct few assignments in 3-D in clay, plasticine or in such material, so as to make them familiar with structure, mass and volume of the objects.

7. PRINT MAKING

Forming simple patterns of raised surfaces and textures for impression, pattern and colour juxtapositions—Simple lino-cuts stencil printings.

8. HISTORY OF WESTERN ART

(From Pre-historic to Modern Art)

N.B.—(i) Should be taught in a story form.

(ii) Emphasis should be not on chronology but on evolution of art forms.

1. *Pre-historic Art*—

Palaeolithic Art :—Paintings on the Cave walls (i) Wounded man from Lascaux, (ii) Resting bison from Altamira, Sculpture : Venus of Willendorf Venus of Lausel.

Neolithic Art :—Carving in low relief—Menhirs, passage graves. Ceramics—Susa ware, Samarra ware. Structures : Dolmens and Ritual Circle at Stonehenge.

2. *Ancient Egypt*—

Old Kingdom :—Pyramids with carved and painted scenes. Pyramid of Giza : Painting—Geese of Medium. Sculpture—(i) Seated Scribe (ii) Statue of Khafre, (iii) Rahotep and Nofret.

Middle and New Kingdom :—Temples of Kanak and Abu Simbel ; Sculpture—Queen Nefertiti, Tutankhamen. Relief—Ikhnaton and his family.

Paintings :—Tomb Painting—Women musicians.

3. *Mesopotamia including Persia*—

Sumer :—Cuneiform script, cylindrical seals, Samaria ware, Ziggurat, Golden harp with bull head, Goat stand, bronze head of King Sargaon.

Akkad :—Stele of King Naramsin, Gudea King.

Babylon :—Stele of King Hammurabi with first law-code.

Assyria :—Relief carvings, (i) Sack of city by Ashurbanipal, (ii) Ashurnasirpal hunting lions, (iii) Winged bull, (iv) The dying lioness.

Architecture :—Palaces at Khorsabad and Nimrud.

Persia :—Ruins of Persepolis—Stairway to the Royal Audience Hall, Bull capital, Luristan bronzes.

4. *Aegean Civilization (Crete and Mycenae)*—

Cycladic Art :—Cretan Art: Frescoes from palace at Knossos, Toreador scene and other Frescoes.

Sculpture :—Snake Goddesses, Pottery—Egg-shell pottery, Palace; pottery, Octopus vase.

Mycenean Art :—Lion gate of Mycenae, Sculpture, Ivory deities, Painting—Frescoes from Tiryns.

5. *Greece*—

Geometric period :—Votive figures—Block type and spread type.

Archaic Period :—Kouros and Kore, Apollo of Tenea, Peplos Kore, the Calf—Bearer, Fallen warrior.

Classical period :—Sculptures—'Horsemen' on Parthenon and 'Athena' by Phidias; spear bearer (Doryphorus) by Polycleitus; Wounded Neobid by Scopas; Hermes with Dionisus by Praxiteles and Apoxyomenos by Lysippus.

Hellenistic period :—Sculpture—wounded and dying Gaul, Venus-de Melos, Nike of Samothrace, Laocoon group. Architecture—Doric, Ionic and Corinthian styles. Painting—Pottery—five different styles, Minor art—Coins, gems etc.

6. *Etruscan and Roman Art*—

Roman Sculpture :—(i) Life size statue of Emperor Augustus, (ii) Seated statue of Roman Lady, (iii) Bronze equestrian statue of Marcus Aurelius, (iv) Bust of emperor Constantine. Relief Carving—Column of Trajan.

Architecture :—Constructions with domes (Pantheon), bridges, aqueducts, forums, basilicas triumphal arches and columns, theatres, baths, palaces and Villas, town/planning etc. Paintings—Wall paintings and mosaics, interior designs and minor art works.

7. *Christian period, Byzantine and Romanesque*—

Early Christian :—Catacombs, symbolic paintings, sarcophagus carvings with christian symbols.

Byzantine :—Paintings—manuscript illustration—miniatures and illuminations ; mosaics, icon painting on wooden panels ; ivory carvings.

Architecture :—Interior of Hagia Sophia, St. Mark's Church.

Romanesque :—Human figure in sculptural carving on church walls and door jambs, painting—manuscript illustrations, Minor art objects with precious stones.

8. *Gothic*—

Cathedrals :—carving on columns—stained glass windows. Painters—Giotto, Duccio and Van Eyck, Study of some of their paintings.

9. *Renaissance*—

Early Renaissance and High Renaissance. Characteristic developments during the period. Artists of early renaissance like Masaccio, Donatello, Botticelli and their important works. Artists of High Renaissance like Leonardo, Michaelangelo, Raphael and Titian and their important art works.

10. *Baroque*—

Artists of the 17th century like Bernini, Rubens, Rembrandt, Velazquez and manneristic tendencies in their works. Development of various techniques of painting.

11. *Rococo*—

Artists such as Tiepolo, Watteau, Boucher, Fragonard, Chardin and others. Their major works.

12. *Various Isms*—

Neo-classicism, Romanticism, Impressionism, Neo-impressionism Post-impressionism, Cubism, Fauvism, German Expressionism, Dadaism, Surrealism and Abstract Expressionism (1940's—1957).

INTERMEDIATE

(Public examination)

Practical Subjects

1. Drawing (from life and nature)
2. Drawing (Human anatomy).
3. Painting (from life).
4. Pictorial Design.
5. Print—making.

Theory Subjects

6. History of Art.
7. Aesthetics.

1. DRAWING

(FROM LIFE AND NATURE)

Drawing from life with emphasis on structure, form and proportion. Rendering in pencil, crayon, charcoal, inks.

2. DRAWING

(ANATOMY)

Study of human anatomy. Surface and structure of muscles, structure and function of bones.

3. PAINTING

(STUDY FROM FULL FIGURE)

Study of full figure in colour with a view to understanding form, construction, proportion and spatial organization. Attention should be given to the character of the sitter. Mediums : Oils or Water colours.

4. PICTORIAL DESIGN

Development of pictorial design into content-oriented painting with representational and non-representational aspects.

Students should be exposed to various schools of traditional Indian Painting and other schools of modern times.

Stylistic characteristics of different schools of painting should be discussed and analysed.

A broad idea of the scope and limitations of the terms representational and non-representational should be given to the students, with examples.

Study of various techniques and application methods of different mediums and materials.

5. PRINT MAKING

Various types of print-making such as lino, wood cut, wood engraving in mono and multicolour.

General information regarding various processes and methods of print making.

6. HISTORY OF ART

N.B. :—Students have to select for study and examination any one of the following four areas :

I. (a) *Art of the Primitive, Pre-historic period and ancient Civilizations (Egypt, Mesopotamia and Agean).*—A study of art of pre-historic men including styles and technique of cave Paintings and sculptures of Paleolithic and Neolithic men, their motive and inspirations and the magico—religious functions related to the practice of their art.

Art and architecture of ancient civilizations to be introduced by a brief study of their religion, myths and beliefs. Impact of their religions on the stylistic developments of their paintings and sculpture. A comparative study of figure styles and other art forms to understand the mutual influence on culture and art of the ancients.

(b) *Pre-historic art—Primitive, Indus Valley upto pre-Mauryan period.*—Careful examination of Pre-historic stone tools and Cave paintings in India. Assessment of artistic values of various artefacts of Indus Valley culture with a view to understanding the earliest concepts of art in India and the culture and religion of the ancient Indian people.

II. (a) *Art of Greeks, Etruscans and Romans.*—A detailed study of development of Greek painting and sculpture from the geometrical period to the archaic, pre-classical, classical and Hellenistic periods. Study of important classical monuments and artists, evolution of canons of proportions and their use by different artists. Importance of Greek philosophy and mathematics, rational attitude and passions in evolving forms of art. Development of varieties of painted pottery and bronze statues.

Art and architecture of Roman empire to be introduced after a brief study of Etruscans and Celts. Emphasis upon Roman contributions to the Western tradition as seen through their outstanding monuments like Pantheon. Thermae, Theatres and amphi-theatres, town planning, aqueducts, Villas and palaces. Ornamental carvings, Mosaic and painting specially with reference to the 4 successive styles of painting in Pompeii and Herculaneum. Details of realistic Portrait statuary as distinct from the idealised Greek statues.

(b) *Art of Maurya, Sungas, Kushans, Sathavahanas and the Gupta Period.*—Study of important Mauryan monuments and interpretations of symbolic art of that period. Early Buddhist art and its development in various phases at Barhut, Bodhagaya, Sanchi and Amravati. Development of anthropomorphic form of Buddha during Kushana period through Greco-Roman influence, District arts of Gandhara and Mauthura Schools.

A study of evolution of Indian Divine ideal in the light of discussions in various Indian scriptures such as Vishnudharmottaram, Shukracharya's writings etc. Canons of proportions and technique of painting in Indian art to be studied with reference to sculptures and paintings of Gupta period. Emphasis on the study of murals of Ajanta, Bagh and Sittanavasal. A comparative study of Buddhist images of Pala and Sena dynasties and the images of Hindu deities of South Indian dynasties with a view to obtaining a clear idea of application of canons of proportions and iconography.

III. (a) *From the Christian to the Gothic Period.*—Development of religious symbolic art of early christians through paintings on the walls of catacombs, religious books and carvings of the sarcophagus. Achievements of Byzantine empire in the religious art as seen in paintings, mosaics, sculpture and interior of their famous churches. Study of art of the medieval Europe as manifest in the art styles of Carolingian, Ottonian and Romanesque periods. Characteristics of Gothic style as seen in Cathedral, construction, sculptures, paintings and illustrated manuscripts.

(b) *Art of the Pallavas, Cholas and Rashtrakutas.*—Study of characteristic aspects of temple structures and the sculpture evolved and developed by South Indian dynasties such as Rashtrakutas, Pallavas and Cholas. Rock-cut temples and the structural temples in India and the temple sculpture and ornamentation to be studied besides giving a brief exposition of South Indian bronzes of the period.

IV. (a) *Art of Renaissance, Baroque and Rococo Periods.*—A brief exposition of late medieval style in Italian painting to be followed by studies of selected artists like Giotto whose works significantly illustrate the character of early renaissance style. Various factors conditioning the art of renaissance as well contributions of major masters such as Ghiberti, Masaccio, Botticelli, Perugino, Mantegna, Bellini, Giorgione and high renaissance Masters like Leonardo-da-Vinci, Michael Angelo, Raphael, Titian and others. Study of development of Grammar of visual Arts i.e. linear and aerial perspective, anatomy, balance and organisation of pictorial compositions etc. with special emphasis on techniques of 'fresco' painting.

Renaissance in Northern Europe-Flanders/France/Germany/Netherlands to be studied from the paintings of Jan Van Eyck, Grunewald, Durer, Holbein, Peter Brugel and others.

Study of works of some selected early mannerist artists of Florence and Venice like Jacopo Pontormo, Bronzino, Bologna, Tintoretto, Veronese and others which lead in direction of Baroque. Characteristics of Baroque, and Rococo styles to be studied from the works of Italian painting from Caravaggio through Tiepolo, Spanish painting from El Greco through Goya, Flemish, Dutch and French painting of the 17th century, French and English painting of the 18th century with reference to some representative works of well known artists.

(b) *Miniature Schools in India*—(1000 A.D.-1850 A.D.).—Development of miniature paintings in India starting from early religious palm-leaf paintings of Pala and Jain Schools and leading to well developed miniature styles of Malwa, Rajasthani, Mughal, Deccani and Pahadi Paintings. A comparative study of style, technique and contents of Mughal and Rajasthani paintings, characteristics of each school such as devotion, poetry, brilliant colour schemes seen in Rajasthani School as against minute observation, realism and refinement of technique in Mughal School to be emphasized while studying miniatures of various Schools.

7. AESTHETICS

1. (a) *Vishnudharmottaram* : (*Chitrasutra Addhyaya*)—(i) Shadangas, (ii) Classification of Painting, (iii) Vartanas.

(b) *Abhilashitartha-Chintamani*—Portion regarding Visual Arts.

(c) *Samaranganasutradhara*—Portion regarding Architecture.

2. *Aspects of Aesthetic form in Visual Arts : introduction.*—Line, form, colour, tone, texture, space ; aspects of aesthetic organisation :—harmony, contrast, tension, balance, rhythm, total form i.e. Design.

(a) *Paul Klee.*—On the aspects of aesthetic form in visual Arts :

Reference to his views on Art and Life as reflected in the simile of the “Tree” used by him.

(b) *Rudolf Arnheim.*—On aspects of aesthetic form in Visual Arts ; with only a passing reference to the problem of “expression”, as treated by him.

3. *Primitive Attitudes.*—Toward Art and Life reflected through Visual Arts and Myths ; and their reference in Aesthetic thought and Art.

(a) Primitive Magic as a part of Shamanism, Structure of Shamanism and its implications in relation to Life and Art ; Modes of Art activities and day to day living unseparable in Shamanism. Modes of imaginative form governed by Shamanistic attitude ; Recurrences of Primitive attitudes and modes of imaginative form found in the later cultures. Reference to the Alchemists’ attitude towards Art. Reference to the attitude of Tantrikas and their Art.

(b) Introduction to the latent thought related to Aesthetics, inherent in the following myths : (i) Eros, (ii) Muses, (iii) Bharat-Vishwakarma and (iv) Myth of creation of Natyashastra.

4. *Views of the Ancient Greeks (Classical Era) on Art.*—The term used for “Art”. Texn (reference to “तक्षण” in Sanskrit) Art as skill ; Latin term “Arts” for “Art” (Reference to “Reeti” in Sanskrit) Sophist view. (German De Kunst ; and its connotation) Symmetrica Quadratio, Views of Polykletos Xenocrates.

5. *Esthetical Analysis of the works of Visual Art.*—At least ten such works from the accompanying list should be analysed with practical illustrations, so as to enable the students to grasp the rhythmic behaviour of the formal elements of Visual Arts.

A list of works intended for *Aesthetic Analysis of Painting*

1 Name of painting	2 Name of artist	3 Name of book	4 Author	5 Publisher	6 Remarks
1. Creation of Adam ..	Michelangelo ..	History of Art ..	H. W. Janson ..	Harry N. Abrams, New-York.	Plate No. 539
2. Mona Lisa ..	Leonardo da Vinci ..	Do. ..	Do. ..	Do. ..	Plate No. 526
3. Night Watch ..	Rembrandt ..	Rembrandt ..	.....	Skira Pub. Paris ..	Page No. 65
4. Rain, Steam, Speed ..	J. W. Turner ..	World of Turner ..	.....	Time-life Pub., New-York.	Page No. 158, 159.
5. Thinker ..	Rodin ..	Rodin ..	.....	Phaidon Pub., London	Plate No. 15 & 18
6. Three Shadows ..	Rodin ..	Rodin ..	.....	Do. ..	Plate No. 12
7. Potato Eaters ..	Van gogh ..	Van gogh ..	.....	Skira Pub. ..	Page No. 25
8. Starry Night ..	Do. ..	Do. ..	.....	Do. ..	Page No. 32
9. Sunrise ..	Monet ..	Monet ..	.....	Do. ..	Page No. 54
10. House of Parliament ..	Do. ..	Do. ..	.....	Do. ..	Page No. 95
11. Olympia ..	Manet ..	Manet ..	.....	Do. ..	Page No. 65
12. The Dance ..	Matisse ..	Matisse ..	.....	Do. ..	Page No. 52
13. The Game of Bowls ..	Do. ..	Do. ..	.....	Do. ..	Page No. 51
14. Three dancers ..	Degas ..	Impressionism, Vol. II. ..	.....	Do. ..	Page No. 16
15. Card Players ..	Cezanne ..	Cezanne ..	.....	Do. ..	Page No. 91
16. Guernica ..	Picasso ..	Picasso ..	.....	Do. ..	Page No. 100
17. Sea Farer ..	Paul Klee ..	Paul Klee ..	.....	Paul Hamlyn, London	Plate No. 19
18. St. John of Cross ..	Dali ..	The World of Salvador Dali. ..	N. Lynton Rubert Deschrenes	Mac millan & Co., London.	Page No. 179
19. Premonition of Civil War. ..	Do. ..	Do. ..	Do. ..	Do. ..	Page No. 168
20. Persistence of memory ..	Do. ..	Do. ..	Do. ..	Do. ..	Page No. 61
21. Woman ..	Henry Moore ..	Henry Moore ..	Herbert Read ..	Thames & Hudson, London.	Plate No. 204
22. Helmet ..	Do. ..	Do. ..	Do. ..	Do. ..	Plate No. 158
23. Tube Shelter Perspective ..	Do. ..	Do. ..	Do. ..	Do. ..	Plate No. 127

1	2	3	4	5	6
24. Bison of Altamira	Prehistoric Art, Prehistoric and Primitive man. (Landmarks of world Art series).	T. Cl. E. Powel A. Lommel.	Thames & Hudson, London. Paul Hamlyn, London, Land- marks.	Plate No. 28 Page No. 26
25. Honey Gatherers	Do. ..	Do.	Do.	Page No. 48
26. The Venus of Laussel	Do. ..	Do.	Do.	Page No. 35
27. Seal with representa- tion of Bull from Mohenjodaro. Dancer from Mohenjodaro.	Pelican History of of "Art".	Benjamin Rowland	Pengoin Books Ltd.	Page No. 38
28. Painting of great Bodhisateva.	Do. ..	Do.	Do.	..
29. Toilet	Do. ..	Do.	Do.	Page No. 247
30. Descant of the Ganges or Gangavatarana.	Ajanta Plates ..	Lalit Kala Pub.	Lalit Kala Akademi, New Delhi.	Page No. 50
31. Monkeys from Mahabalipuram.	Orinetal Art ..	.....	Paul Hamlyn, London.	Page No. 50
32. Entrance of Vishu Temple or Varaha Avatar.	Art of India ..	Stella Kramrisch ..	Phaidon Press, London.	Plate No. 79
33. Jain Miniature Jannpur, 1465 Kalpa, Sutra.	Do. ..	Do.	Do.	Plate No. 48
34. Kishangarh Stylised Portrait of Bani Thani.	Album of India Painting.	Mulkaraj Anand ..	National Trust, India.	Page No. 59
35. Egyptian Sculpture	Do. ..	Do.	Do.	Page No. 135
36. Statue of King	Ancient World ..	G. Garbini	Paul Hamlyn, London.	Page No. 118
37. Venus de Milo	Do. ..	Do.	Do.	Page No. 119
38. Statue of Zeus	Classical World ..	D. E. Strong	Paul Hamlyn, London.	Page No. 72
39. The Achilles Painter	Do. ..	Do.	Do.	Page No. 85
40. Laocoon Group	Do. ..	Do.	Do.	Page No. 86
41. Surya	Art of India ..	Stella Kramrisch ..	Phaidon Press, London.	Page No. 80 Plate No. 74

ADVANCED*(Internal examination)**Practical subjects.—*

1. Drawing (from life).
2. Drawing (anatomy and outdoor studies).
3. Painting (from full figure).
4. Painting (portrait).
5. Pictorial composition.
6. Print making.

Theory subjects.—

- *7. History of Art.
- *8. Aesthetics.

1. DRAWING**(LIFE)**

Sustained study of Drawing from life and other objects with reference to (i) rendering it as a complete work of art, (ii) leading to individuality and technical competence. Rendering in various dry and wet mediums.

2. DRAWING**(ANATOMY)**

Study of human anatomy in detail with actions and the relevant structural changes.

3. PAINTING**(FULL FIGURE)**

Study from life model in colour with a view to exploring various application methods and techniques. Awareness of pictorial organisation and expression. Stress on the character of the sitter. Oils and Water colours.

4. PAINTING**(PORTRAIT)**

Along with practical assignments in portraiture, students should be exposed to various specimens of portrait painting from the works of old masters *vis-a-vis* works of the contemporary painters.

5. PICTORIAL**(COMPOSITION)**

Analytical study of objective form for thematic development in painting. Exploration of various possibilities of expression.

*The students will have to appear for public examination in these theory subjects.

Students should be exposed to various types of pictorial organisation (Indian and Western) to enable them to explore their own world of images.

Students should be made aware of the scope and limitation of mediums in relation to the form of expression.

A broad idea of the scope and limitation of the terms representational and non-representational should be given to the students with examples.

Study of various techniques and application methods of different mediums and materials. Students may try mediums like tempera, water colour, oils.

6. PRINT MAKING

Extensive study of inherent qualities of various processes and methods of print making.

Students may select any *two* of the following printing processes :

- (i) Relief (lino cut, wood cut, wood engraving).
- (ii) Intaglio (Etching, aqua-tint, drypoint).
- (iii) Surface (lithograph, serigraph)

7. HISTORY OF ART

(COMPULSORY)

I. (a) *Western art from the 19th century onwards.*—A brief study of revolutionary changes on social, cultural and economic fronts as well as changes in old values, ideas and literature to understand its impact on art of the period. Detailed study of paintings of some major artists like Gericault, Delacroix, Goya, David and Ingres as well as landscapes of Turner and Constable in context of literature of the century. A comparative study of works of impressionist artists, their ideology and technique of colour application etc. against the background of the works of Romantists, Neoclassists and Realists to be followed by discussions on scientific theory of colour and principles of harmony implied in the experiments of the Impressionists.

A study of European and American painting in the 20th century beginning with Fauvism. Fast changing movements in European art scene such as Cubism, Expressionism, Surrealism, Abstract-Expressionism, etc., their ideologies and manifestoes, different rendering techniques employed to convey the meaning and significance of a particular art movement. Influence of science and inventions of new art materials as a dominant factor of experimental art activities. Some important contemporary artists who are multidimensional to be studied specially with reference to their works in different media.

(b) *Indian art from the 19th century onwards.*—(1875-1975 A. D.).—A brief exposition of impact of British system of art education in India against the background of Indian Art of old tradition to be followed by studies of (i) Art of Mughal lineage for British administrators ; (ii) art

practised at religious centres such as Nathadwara, Puri, Kalighat, Patna and (iii) art by British Painters for Britishers and princely States in India. Intensive study of mythological scenes painted by Ravi Varma in the western representational technique as well as the paintings of J. P. Ganguly, Atul Bose, Majumdar, Dhurandhar and Haldankar. The course should also cover the study of paintings of Swadeshi period started by revivalist School of Bengal leading to famous Indian artists like Jamini Roy, Amrita Sher Gill, Gaganendranath Tagore and Rabindranath Tagore, who brought the modern trends in Indian Art scene.

Starting from the art activities of various progressive groups of artists who opposed narrow traditionalism of revivalist school of Bengal and leading to major contemporary Indian artists and their contributions to the modern art movement in India. Intensive study of the art of contemporary Indian artists with emphasis on the aspect of characteristics of 'isms' and similarity in the art of their western counterparts. Careful examination of the international trends as well as national character in the art of Indian artists by analysing representative works produced by them in various phases of development of their styles.

8. AESTHETICS

1. *Bharatamuni and his Natyashastra (General Introduction)*.—General introduction to the Rasa theory आस्वाद्यत्वात् रसः emphasis to be given on the aspect of organisation, particular emphasis on the "सामान्य गुणयोग" (the emergent common quality) Reference to Vyanjana and अलौकिक आनंद. The problem as to whether Rasa theory can be applicable to Visual Arts.

2. *Aesthetic Thought during Classica Era*.—Cultural background of the Greek thought.

Plato :—The concepts Idea, appearance and imitation in the platonic structure of thinking; with only a general reference to the ethical and social implications of art-activity.

Aristotel :—Imitation of the ideal, Katharsis, Unity as the criterion of Aesthetic form of the dramatic and even other arts.

Plotinus :—Divine pleasure (with reference to michalengelos works).

Longinus :—Sublime.

3. *Renaissance approach to Visual Arts*; and particularly to painting. Historical background—Influence of Aristotelean view that "nature herself is perfect"; Perfect imitation of nature; Emergence of realism in art—Similarity between art and science stressed; study of the proportions of human figure. The frame of painting considered as an aperture like that of a window (through wall); Painting as a view of nature through the wall rather than as a painted surface of the wall. Emphasis on three dimensional space; Emergence of perspective as a mathematical theory of the visual world. Reference to the work done in this field by Philippo Brunelleschi and Leon Battista Albertti, Emergence of the concept of "Disegno". To designate—to indicate; not any particular form but the total form. Leon Battista Albertti on "Disegno".

“Disegno Interno”—Reference to the modern concept of Gestalt experience where the identity of the particular form is lost to formulate the whole. Vassari’s historical classification of Art. Art as an expression of personality of the artist.

4. *Important thinkers from Nineteenth and Twentieth Centuries—*
 (a) *Baumgarten*.—obscure knowledge and clear knowledge; art activity based on obscure knowledge; sciences based on clear knowledge, unity in art activity, as the analogan ratiōis or the principle parallel to the reason in science.

(b) *Lessing*.—On Laocoon (with reference to Winkelmann’s commentary on Laocoon). Importance given to the concept of “Medium”. Imitation of nature through medium. Objects in the visual world existing through time and space simultaneously: Different characters of the medium in time and mediums in space; therefore the classification of arts as “Arts in time” and “Arts in space” suggestion of time element through space oriented arts and of space element through time oriented arts.

(c) *Kant*.—Importance given to the sensory knowledge in arts and in the experience of beauty. Reasoning as irrelevant in the experience of beauty. Judgement of Aesthetic taste as “without interest.” Disinterested pleasure. Free play of cognitive faculties. Purposiveness without purpose.

(d) *Hegel*.—Dialectical behaviour of the spirit, i.e. the behaviour of the spirit or the soul imbibed in the human culture, reflected through the history of mankind Art activity as the component aspect of this behaviour through the history. Three progressive stages of artistic expression in the particular given span of the historical period or age. (i) Abstract Art, (ii) Concrete Art, (iii) Romantic Art.

(e) *Roger Fry*.—Difference in the ordinary experience in Life and that of the Aesthetic experience in art activity. Disinterested contemplation. Aesthetic emotion. Basis of pictorial form.

(f) *Freud*.—Wishfulfilment. Dreaming and day-dreaming. Similarity between Art-activity and Dream-activity. Reference to Surrealism in Visual Arts.

5. *General (And brief) Introduction to the following concepts.—*(a) Intuition, (b) De-humanisation, (c) Beauty and Ugliness, (d) Psychological Distance, (e) Empathy.

DIPLOMA

(Public Examination).

Practical subjects—

- | | |
|-------------|---------------------------------------------------|
| Group A ... | *1. Pictorial Composition (representational). |
| | *2. Pictorial Composition (Non-representational). |

*To avoid confusion and misunderstanding about the terms prescribed here, a brief and broad guideline has been given below. Students should discuss about these terms with their professors while learning art history when the actual examples of work of art are projected before them.

- Group B ... 3. Painting (Portrait).
4. Print Making.

Note.—The students will be required to elect one of the two subjects from each group for the final public examination.

5. Dissertation.

1. PICTORIAL COMPOSITION (REPRESENTATIONAL)

A representational painting is one in which the images are essentially derived from the objective world. It is not thus confined to "Realistic". It could, therefore, as well project a dream imagery having its source in the sub-conscious. The term should be used in its broader connotation, so that in this type of work the Indian miniature schools and even other schools in the modern times—in which the images are derived from the objective world—may be included; though such images may have been transformed considerably to suit the manner and the style of work without much losing their identity.

2. PICTORIAL COMPOSITION (NON-REPRESENTATIONAL)

Non-representational painting may be defined broadly as a painting which has its own visual logic in its creation and the same could be with or without emotive content. It could be said to be a composition made out of form and colour in harmonizing pictorial organisation. It is a work of art having the division of pictorial space with improvised or mathematical (geometrical) concept, in which there is an absence of recognizable objective images, though the forms in it may, at times, remotely resemble some objects existing in nature or the ones made by man.

3. PAINTING (PORTRAIT)

Study from life model with a view to exploring various application methods and rendering techniques. Awareness of pictorial organization and expression. Stress on the character of the sitter.

Students should conduct a comparative study of portrait painting with a view to finding its own personal style and expression.

4. PRINT MAKING.

Advanced study. Exploration of maximum possibilities in the processes already selected from his earlier year i.e. Relief, Intaglio or Surface Processes.

5. DISSERTATION

Written dissertation (of about 2,000 words) covering the creative involvement of the student from their earliest inclination towards Art, with their arguments and interpretations of the imagery reflected in their work.

SPECIALISATION IN SCULPTURE AND MODELLING

(Diploma Course)

Objectives

To facilitate the student to gain all types of technical knowledge essential for sculptor's profession.

To provide the student a sound background of the traditional and representational form in sculpture and enable him to develop his own vision.

To encourage the student to gain an ability to integrate all the technical aspects of sculpture and modelling as means to realise his creative ideas to shape into concrete and significant art form.

Understanding the methods and materials of sculpture clay, plaster, cement, wood, stone, bronze, enlarging and reducing devices, welding torch,

Elementary

(Internal Examination)

Practical subjects—

1. Drawing (life, nature, man-made objects).
2. Drawing (from memory).
3. Drawing (perspective).
4. Modelling (head study in clay).
5. Design Sculptural (clay, plaster, stone, wood, metal).

Theory subject—

6. History of Art.

1. DRAWING

(LIFE AND OBJECTS)

Analysis of object as line, form, planes, colour. Objects to be seen through light. Transformation of object into variety of simple and complex planes, tones and organisation.

Drawing from life models, nature and man-made objects. Actuality and visual perception of objects.

2. DRAWING

(MEMORY)

Drawing through retaining and recalling experiences from memory—rendering complexities of vision through light and shade—indoor and outdoor sketching.

3. DRAWING

(PERSPECTIVE)

Elements of perspective problems based on "terms" used in perspective.

4. MODELLING

(HEAD STUDY)

Understanding the principles of modelling methods—Study of parts of human body from cast—Head study from cast—Relief and round block construction of head study from life—Moulding and casting.

5. DESIGN

(SCULPTURAL)

Construction and manipulation of varied materials into coherent 3-D organisations—Constructing simple compositions and designs in clay, plaster, stone, wood, wax, metal, cardboard, thermocol, plasticine, wire and found materials etc.—Exercises in relief and round, exposure to greater variety of 3-D forms through observation of nature and man-made objects.

6. HISTORY OF WESTERN ART

(From Pre-historic to Modern Art)

N.B.—(i) Should be taught in a story form.

(ii) Emphasis should be not on chronology but on evolution of art forms.

1. *Pre-historic Art*—

Palaeolithic Art :—Paintings on the Cave walls (i) Wounded man from Lascaux, (ii) Resting bison from Altamira, Sculpture : Venus of Willendorf, Venus of Lausel.

Neolithic Art :—Carving in low relief—Menhirs, passage graves. Ceramics—Susa ware, Samarra ware. Structures : Dolmens and Ritual Circle at Stonehenge.

2. *Ancient Egypt*—

Old Kingdom :—Pyramids with carved and painted scenes. Pyramid of Giza : Painting—'Geese of Medum' : Sculpture—(i) Seated Scribe, (ii) Statue of Khafre, (iii) Rahotep and Nofrat.

Middle and New Kingdom :—Temples of Karnak and Abu Simbel : Sculpture—Queen Nefertiti, Tutankhamen : Relief—Ikhnaton and his family.

Paintings :—Tomb Painting—Women musicians.

3. *Mesopotamia including Persia*—

Sumer :—Cuneiform script, cylindrical seals, Samaria ware, Ziggurat, Golden harp with bull head, Goat stand, bronze head of King Sargaon.

Akkad :—Stele of King Naramsin, Gudea King.

Babylon :—Stele of King Hammurabi with first law-code.

Assyria :—Relief carvings, (i) Sack of city by Ashurbanipal, (ii) Ashurnasirpal hunting lions, (iii) Winged bull, (iv) The dying lioness.

Architecture :—Palaces at Khorsabad and Nimrud.

Persia :—Ruins of Persepolis—Stairway to the Royal Audience Hall, Bull capital, Luristan bronzes.

4. *Aegean Civilization (Crete and Mycenae)*—

Cycladic Art :—Cretan Art :—Trescoes from palace at Knossos, Toreador scene and other Frescoes.

Sculpture :—Snake Goddesses, Pottery, Egg-shell pottery, Palace pottery, Octopus vase.

Mycenaean Art :—Lion gate of Mycenae, Sculpture—Ivory deities, Painting—Frescoes from Tiryns.

5. *Greece*—

Geometric period :—Votive figures—Block type and spread type.

Archaic Period :—Kouros and Kore, Apollo of Tenea, Peplos Kore, the Calf-bearer, Fallen warrior.

Classical period :—Sculptures—'Horsemen' on Parthenon and 'Athena', by Phidias; spear bearer (Doryphorus) by Polycleitus; Wounded Neobid by Scopas; Hermes with Dionisus by Praxiteles and Apoxyomenos by Lysippus.

Hellenistic period :—Sculpture—wounded and dying Gaul, Venus-de-Melos, Nike of Samothrace, Laocoon group. Architecture—Doric, Ionic and Corinthian styles. Painting—Pottery—five different styles, Minor art—Coins, gems etc.

6. *Etruscan and Roman Art*—

Roman Sculpture :—(i) Life size statue of Emperor Augustus, (ii) Seated statue of Roman Lady, (iii) Bronze equestrian statue of Marcus Aurelius; (iv) Bust of emperor Constantine. Relief Carving—Column of Trajan.

Architecture :—Construction with domes (Pantheon), bridges, aqueducts, forums, basilicas, triumphal arches and columns, theatres, baths, palaces and villas, town planning etc. Paintings—Wall paintings and mosaics, interior designs and minor art works.

7. *Christian period, Byzantine and Ramanesque*—

Early Christian :—Catacombs, symbolic paintings, sarcophagus—carvings with Christian symbols.

Byzantine :—Paintings—manuscript—illustration—miniatures and illuminations ; mosaics, icon painting on wooden panels ; ivory carvings.

Architecture :—Interior of Hagia Sophia, St. Mark's Church.

Romanesque :—Human figure in sculptural carving on church walls and door jambs, painting—manuscript illustrations. Minor art objects with precious stones.

8. Gothic—

Cathedrals :—carving on columns—stained glass windows. Painters—Giotto, Duccio and Van Eyck. Study of some of their paintings.

9. Renaissance—

Early Renaissance and High Renaissance—Characteristic developments during the period. Artists of early renaissance, like Masaccio, Donatello, Botticelli and their important works. Artists of High Renaissance like Leonardo, Michaelangelo, Raphael and Titian and their important art works.

10. Baroque—

Artists of the 17th century like Bernini, Rubens, Rembrandt, Velazquez and manneristic tendencies in their works. Development of various techniques of painting.

11.—Rococo—

Artists such as Tiepolo, Watteau, Boucher, Fragonard, Chardin and others. Their major works.

12. Various Isms—

Neo-classicism, Romanticism, Impressionism, Neo-impressionism, Post—impressionism, Cubism, Fauvism, German Expressionism, Dadaism, Surrealism and Abstract Expressionism (1940's—1957).

INTERMEDIATE

(Public Examination)

Practical subject,—

1. Drawing (From life and nature from memory human Anatomy.)
2. Modelling (full figure and head study from life.)
3. Sculptural (Modelling and Carving. Design.)
4. Ceramics and Terra Cotta.

Theory subjects,—

5. History of Art.
6. Aesthetics.

1. DRAWING

Drawing from life and Nature in pencil, pastels, crayon, etc. observations and rendering of proportions of human body and various forms of study of

mass, volume, and structure. Study of human anatomy in relation to structure and construction. Out door sketching and museum visits.

2. MODELLING.

Study of human form and structure with reference to anatomy full figure and portraiture study in clay—small sketches in clay, plaster and wax simplification of human figure. Moulding and casting in plaster and lead.

3. SCULPTURAL DESIGN.

Analytical thematic study of Design Oriented forms in isolation and in Organisation—Organisation by positive and Negative space according to principles such as volume, balance, tension, space relationship, etc. Development of Sculptural design (round and relief)—Introduction to expressive treatment of mass and organisation.

4. CERAMICS AND TERRA COTTA

Knowledge of raw materials used in terra cotta and ceramics creating simple and interesting shapes in relief and round.

HISTORY OF ART.

N.B.—Students have to select for study and examination any one of the following three areas.

I. (a) *Greek and Roman Period.*—The development of Greek sculpture from its origin through the Hellenistic age the use of various mediums—study of local monuments in relevance to their relief sculpture as in Parthenon—Commemorative Portraits, Grave Monuments (ornamental with relief) Portraits of prominent individuals. A detailed study of the works of classical sculptors such as Praxiteles, Polykleitus, Lysippus etc.

The Roman taste for Greek art—Roman Commemorative relief—Roman Sarcophagi—A comprehensive of Roman Portraiture showing various influences e.g. (1) Hellenistic influence (2) Republican Period—Naturalistics, copies of death masks; (3) Classicist epoch inclination towards Baroque (4) Late antique period—Trend towards expressionism. A comparative study between portraits of Emperors and private individuals.

(b) *Mohenjodaro to Gupta Period.*—The earliest examples of Indian sculpture from Mohenjodaro and Harappa. Made from Sandstone and bronze. *Mohavan Period.*—Ashokan Pillar, Yakshas and animal Sculpture, *Sunga Period.*—mainly Buddhist, carvings on the railings and gateways of Bharut, Bodh Gaya and Sanchi. *Satavahana Period* Carvings on important monuments—Kanheri, Bhaja, Bedsa, Karla. Among sculptures Dvarapala Yaksha and Gajalaxmi from Pitalkhora. *Kushana Period.* Two important

centres Gandhara (Greco Roman influence) and Mathura (indigenous style).—At Gandhara—Buddha image, At Mathura Buddhist as well as Brahmanical images. *Gupta Period*—Indian Philosophy merging with Buddhism. The influence of Hindu Art on Buddhist sculptures.

II. (a) *Romanesque, Gothic and Renaissance*.—Western European sculpture of the Romanesque and Gothic periods with a brief study of Pre-Romanesque art. The influence of Greek archaic sculpture—the development of local schools with their new patterns and stylistic formulas. The development of Gothic sculpture at various centres—France, Italy, Germany, England and Southern Europe. Development of Renaissance sculpture from Donatello to Michael Angelo leading to mannerist sculptors such as Bologna and Benvenuto Cellini.

(b) *Rock cut and Structural Temples*.—Evolution of cave temples from the Lomash Rishi Cave to Ajanta—the form, its carving and the style. *Structural temples*—Beginning of temple construction to the development of three styles in temple architecture (1) Dravidian style (2) Nagara style and (3) Vesara style.

Nagara style.—Temples included are Khajuraho, Orissan Temples : Konarak, Modhera and Mount Abu temple.

Dravidian style.—Mahabalipuram, Rajarajeshwara Temple the great Madura Minakshi temple.

Vesara style.—Halebid and Belur temples.

III. (a) *Baroque to Romanticism*.—Baroque Sculpture—mainly religious sculpture (1) Development of Polychrome sculpture, (2) Decorative sculpture used in conjunction with architecture—Artists—Bernini, Pierre Puget, Francois Girardon, Rococo Period—Art depicts the sparkling gaiety of the new age—artist—Houdon. Nineteenth Century Sculptures—introduction of pictorial realism in sculpture—artists such as Antonio Canova, Horatio Greenough Francois Rude and Gustave Dore.

(b) *Sculpture in Metal*.—The study of sculpture in metal to be made against their historical background from Mohenjodaro to the last great Hindu Kingdom of Vijayanagar. The Chief characteristics of these sculptures, their iconography, iconometry and mode of preparation (hollow and solid methods). Division of the images into three classes viz. (1) Chola (Moveable); (2) Achala (Immoveable) and (3) Chalachala (Moveable-Immoveable). From Mohenjodaro bronze dancing girl and animal figurines. A few images like that of Parsvanatha and early bronzes from Chausa showing *Kushana* influence. *Gupta period*—copper image of Buddha from Sultanganj. Bronze images of Janas from Valabhi in Saurashtra. Buddhist images from *Nalanda—Pala School* (6th—9th Cent.) e.g. Buddhist Goddess Vasudhara and Uma Maheshwari from Kurkihas. Cholas (9th—12th Cent.) Nataraj, Parvati etc.

6. AESTHETICS

1. (a) *Vishnudharmottaram* : (Chitrasutra Addhyaya) (i) Shadangas
(ii) Classification of Painting, (iii) Vartanas.

(b) *Abhilashitartha Chintamani*—Portion regarding Visual Arts.

(c) *Samaranganasutradhara*—Portion regarding Architecture.

2. *Aspects of Aesthetic form in Visual Arts : introduction.*—Line, form, colour, tone, texture, space ; aspects of aesthetic organisation :—harmony, contrast, tension, balance, rhythm, total form i.e. Design.

(a) *Paul Klee.*—on the aspects of aesthetic form in visual Arts :

Reference to his views on Art and Life as reflected in the simile of the “Tree” used by him.

(b) *Rudolf Arnheim*—on aspects of aesthetic form in Visual Arts ; with only a passing reference to the problem of “expression”, as treated by him.

3. *Primitive Attitudes.*—Toward Art and Life reflected through visual Arts and Myths ; and their reference in Aesthetic thought and Art.

(a) Primitive Magic as a part of Shamanism. Structure of Shamanism and its implications in relation to Life and Art ; Modes of Art activities and day to day living unseparable in Shamanism. Modes of imaginative form governed by Shamanistic attitude ; Recurrences of Primitive attitudes and modes of imaginative form found in the later cultures. Reference to the Alchemists, attitude towards Art. Reference to the attitude of Tantrikas and their Art.

(b) Introduction to the latent thought related to Aesthetics, inherent in the following myths : (i) Eros, (ii) Muses, (iii) Bharat-Vishwakarma and (iv) Myth of creation of Natyashastra.

4. *Views of the Ancient Greeks (Classical Era) on Art.*—The term used for “Art”. *Texn* (reference to “तक्षण” in Sanskrit) Art as skill ; Latin term “Ars” for “Art” (Reference to “Reeti” in Sanskrit) Sophist view. (German *De Kunst* ; and its connotation) *Symmetrica Quadratio*, Views of *Polykleitos*, *Xonoceretes*.

5. *Esthetical Analysis of the works of Visual art.*—At least ten such works from the accompanying list should be analysed with practical illustrations, so as to enable the students to grasp the rhythmic behaviour of the formal elements of visual Arts.

A list of works intended for Aesthetic Analysis of Painting

Name of Painting	Name of Artist	Name of Book	Author	Publisher	Remarks
1. Creation of Adam	Michelangelo	History of Art	H. W. Janson	Harry N. Abrams, New-York.	Plate No. 539
2. Mona Lisa	Leonardo da Vinci	Do.	Do.	Do.	Plate No. 516
3. Night Watch	Rembrandt	Rembrandt	Do.	Skira Pub. Paris	Plate No. 65
4. Rain, Steam, Speed	J. W. Turner	World of Turner	Do.	Time-life Pub., New-York.	Plate No. 158, 159.
5. Thinker	Rodin	Rodin	Do.	Phaidon Pub., London	Plate No. 15 & 18.
6. Three Shadows	Rodin	Rodin	Do.	Do.	Plate No. 12
7. Potato Eaters	Van gogh	Van gogh	Do.	Skira Publication	Page No. 25
8. Starry Night	Do.	Do.	Do.	Do.	Page No. 32
9. Sunrise	Monet	Monet	Do.	Do.	Page No. 54
10. House of Parliament	Do.	Do.	Do.	Do.	Page No. 95
11. Olympia	Manet	Manet	Do.	Do.	Page No. 65
12. The Dance	Matisse	Matisse	Do.	Do.	Page No. 52
13. The Game of Bowls	Do.	Do.	Do.	Do.	Page No. 51
14. Three dancers	Degas	Impressionism, Vol. II.	Do.	Do.	Page No. 16
15. Card Players	Cezanne	Cezanne	Do.	Do.	Page No. 91
16. Guernica	Picasso	Picasso	Do.	Do.	Page No. 100
17. Sea Farer	Paul Klee	Paul Klee	N. Lynton	Paul Hamlyn, London	Plate No. 19
18. St. John of Cross	Dali	The World of Salvador Dali.	Rubert Deschrenes	Mac millan & Co., London.	Page No. 179
19. Premonition of Civil War.	Do.	Do.	Do.	Do.	Page No. 168
20. Persistence of Memory	Do.	Do.	Do.	Do.	Page No. 61
21. Woman	Henry Moore	Henry Moore	Herbert Read	Thames & Hudson, London.	Plate No. 204
22. Helmet	Do.	Do.	Do.	Do.	Plate No. 158
23. Tube Shelter Perspective	Do.	Do.	Do.	Do.	Plate No. 127

24. Bison of Altamira ..	Prehistoric Art, T. G. E. Powel Prehistoric and A. Lommel. Primitive man. (Landmarks of world Art series).	Thames & Hudson, London. Paul Hamlyn Lon- don, Landmarks.	Plate No. 28 Page No. 26
25. Honey Gatherers ..	Do. .. Do.	Do. ..	Page No. 48
26. The Venus of Laussel ..	Do. .. Do.	Do. ..	Page No. 35
27. Seal with representa- tion of Bull from Mohenjodaro.	Pelican History of of "Art". Benjamin Rowland	Penguin Books Ltd.	Page No. 38
28. Painting of great Bodhisattva.	Do. .. Do.	Do. ..	.....
29. Toilet ..	Do. .. Do.	Do. ..	Page No. 247
30. Descent of the Ganges or Gangavatar and (Gangavatasana).	Ajanta Plates .. Lalit Kala Pub.	Lalit Kala Akademi, New Delhi.	Page No. 50
31. Monkeys from Mahabalipuram	Oriental Art ..	Paul Hamlyn, London.	Page No. 50
32. Entrance of Vishu Temple or Varaha Avatar.	Art of India .. Stella Kramrisch	Phaidon Press, London.	Plate No. 79
33. Jain Miniature Jannpur, 1465 Kalpa Sutra.	Do. .. Do.	Do. ..	Plate No. 48
34. Kishangarh Stylised Portrait of Bani Thani.	Album of Indian Painting. Mulkaraj Anand	National Book Trust, India.	Page No. 59
35. Egyptian Sculpture	Do. .. Do.	Do. ..	Page No. 135
36. Statue of King ..	Ancient World .. G. Garbini	Paul Hamlyn,	Page No. 118
37. Venus de Milo ..	Do. .. Do.	Do. ..	Page No. 119
38. Statue of Zeus ..	Classical World .. D. E. Strong	Paul Hamlyn, London.	Page No. 72
39. The Achilles Painter ..	Do. .. Do.	Do. ..	Page No. 85
40. Laocoon Group ..	Do. .. Do.	Do. ..	Page No. 86
41. Surya ..	Do. .. Do.	Do. ..	Page No. 80
	Art of India .. Stella Kramrisch	Phaidon Press, London.	Plate No. 74

ADVANCED*(Internal Examination)**Practical subjects,—*

1. Drawing (from life).
2. Drawing (Anatomy & Outdoor study).
3. Modelling (full figure and Head study from life).
4. Sculptural composition (Modelling & Carving).
5. Metal Sculpture & Bronze Casting.

Theory subjects,—

- *6. History of Art.
- *7. Aesthetics.

1. DRAWING**(LIFE)**

Advanced study from life and nature—structural organisation of the forms and masses in the context of the possibilities of further converting them into sculptural mediums.

2. DRAWING**(ANATOMY)**

Study of human anatomy in detail, actions and movements of the human body with relevant structural changes. General study of animal anatomy.

3. MODELLING

Deeper study characterisation to be achieved in caly-quality of form and medium to be resolved and fused as one experience; understanding of planes and structure leading to portraiture. Students should be exposed to various specimens of sculptural art from ancient periods to modern times.

4. SCULPTURAL COMPOSITION

Study of the development of sculptural organisation on derived from objective and non-objective forms in order to explore the expressive possibilities. Assignments in round and relief in stone, wood plaster blocks creating sculptural forms through various mixed media.

5. METAL SCULPTURE AND BRONZE CASTING

Theoretical.—Studies of different metals and their use in sculpture.

Practical.—Small sketches and exercises with aluminium and metal foils.

Copper, brass, lead and their usages in repousse, in round and in relief. Construction of material sheets and rods. Exercises in all stages of bronze casting—taking moulds, casting, finishing and patination.

*Student will have to appear for public examination in these theory subjects.

6. HISTORY OF ART

(COMPULSORY)

N.B.—History of Sculpture to be studied for this period along with parallel developments in painting.

1. (a) *Western art from the 19th century onwards.*—The development of modern sculpture from Rodin, Maillol and Bourdelle to the present day—proliferation of styles and techniques. Other artists are Wilhelm, Lehmbruck, Pierre, Bonnard, Degas, Picasso, Calder, Lipchitz, Brancusi, Henri Moore, etc. The relation of sculpture to Cubism, Futurism, Expressionism and Surrealism.

(b) *Indian art from the 19th century onwards.*—Introduction of Western art or the British version of academism at Indian Art Schools in mid 19th Cent. Naturalistic rendering—sculpture between 1910-1935—mainly official, monumental and academic—academic in treatment and romantic in theme—artists such as Mhatre, Talim and Karmarkar.

From 1935—a new tendency in art—pioneer Ram Kinkar—followed by a period of transition. A number of artists travelled abroad and imbibed new ideas e.g. Pradosh Das Gupta, Sankho Choudhari, Dhanraj Bhagat and Chintamani Kar—Artist from various centres e.g. Delhi—Dhanraj Bhagat, Kemal Soni, Kuldip Bhalla etc. Bombay—Pilloo Pockhanwalla, Davierwalla, Baroda Balbir Singh Katt, Mahendra Pandya and Kaneria. Calcutta—Shankoo Choudhari etc. Madras—Tanikiraman—generation of younger sculptors.

7. AESTHETICS

1.—*Bharatamun and his natyashastra (General introduction).*—General introduction to the Rasa theory (आस्वाद्यत्वात् रसः) emphasis to be given on the aspect of organisation. Particular emphasis on the “सामान्य गुणयोग” (the emergent common quality) Reference to Vyanjana and “अलौकिक आनन्द” The problem as to whether Rasa theory can be applicable to Visual Arts.

2. *Aesthetic thought during classical era.*—Cultural background of the Greek thought.

Plato.—The concepts idea, appearance and imitation in the platonic structure of thinking; with only a general reference to the ethical and social implications of art-activity.

Aristotle.—Imitation of the ideal, catharsis, unity, as the criterion of aesthetic form of the dramatic and even other arts.

Plotinus.—Divine pleasure (with reference to Michalengel's works).

Longinus.—Sublime.

3. *Rennaisance approach to Visual Arts; and particularly to painting.* Historical background—Influence of Aristotelean view that “nature herself is perfect” Perfect imitation of nature; Emergence of realism in art—Similarly between art and science stressed; study of the proportions of human figure. The frame of painting considered as an aperture like that of

a window (through wall); Painting as a view of nature through the wall rather than as a painted surface of the wall. Emphasis on three dimensional space; Emergence of perspective as a mathematical theory of the visual world. Reference to the work done in this field by Filippo Brunelleschi and Leon Battista Alberti, Emergence of the concept of "Disegno". To designate—to indicate; not any particular form but the total form. Leon Battista Alberti on "Disegno".

"Disegno interno"—Reference to the modern concept of Gestalt experience where the identity of the particular form is lost to formulate the whole. Vassari's historical classification of art. Art as an expression of the personality of the artist.

4. *Important thinkers from Nineteenth and Twentieth Centuries.*—
(a) *Baumgarten.*—Obscure knowledge and clear knowledge; art activity based on obscure knowledge; science based on clear knowledge, unity in art activity, as the analogon rationis or the principle parallel to the reason in science.

(b) *Lessing.*—On Laocoon (with reference to Winkelmann's commentary on Laocoon). Importance given to the concept of "Medium". Imitation of nature through medium. Objects in the visual world existing through time and space simultaneously: Different characters of the medium in time and mediums in space; therefore the classification of arts as "Arts in time" and "Arts in space" suggestion of time element through space oriented arts and of space element through time oriented arts.

(c) *Kant.*—Importance given to the sensory knowledge in arts and in the experience of beauty. Reasoning as irrelevant in the experience of beauty. Judgment of aesthetic taste as "without interest". Disinterested pleasure. Free play of cognitive faculties. Purposiveness without purpose.

(d) *Hegel.*—Dialectical behaviour of the spirit, i.e. the behaviour of the spirit or the soul imbibed in the human culture, reflected through the history of mankind. Art activity as the component aspect of this behaviour through the history. Three progressive stages of artistic expression in the particular given span of the historical period of age. (i) Abstract Art, (ii) Concrete Art, (iii) Romantic Art.

(e) *Roger, Fry.*—Difference in the ordinary experience in Life and that of the aesthetic experience in art activity. Disinterested contemplation. Aesthetic emotion. Basis of pictorial form.

(f) *Freud.*—Wishfulfilment. Dreaming and day-dreaming. Similarity between art-activity and dream-activity. Reference to Surrealism in Visual Art.

5. *General (and brief) Introduction to the following concepts.*—(a) Intuition, (b) De-humanisation, (c) Beauty and Ugliness, (d) Psychological Distance, (e) Empathy.

DIPLOMA*(Public Examination)**Practical Subjects—*

- | | |
|-----------|-------------------------------------|
| | 1. Drawing—(from human figure). |
| Group A : | 2. Sculptural composition—(Relief). |
| | 3. Sculptural composition—(Round). |
| Group B : | 4. Portraiture. |
| | 5. Metal Sculpture. |

Note.—The student will be required to elect one of the two subjects from each group for his final Public Examination.

6. Dissertation.

1. DRAWING

Advanced rendering of human figure—drawing used in reorganisation of ideas and concepts—Exploring lines, tones, etc. to visualise the structural image.

3. SCULPTURAL & COMPOSITION

1. *Relief.*—Designing reliefs for architectural structure—Sculptural ornamentation for pillars, entrances facade, wall panels etc.

2. *Round.*—Sculptural monument to be installed as a part of architectural composition or in any suitable surrounding to enhance environmental beauty.

Conceiving and preparing clay models suitable for transforming them into mediums such as stone, stucco, bronze, cement etc.

4. PORTRAITURE

Advanced study in portraiture—characteristic and expressive rendering—life size full figure study-making clay sketches as preliminary studies different poses in actions and movements—attempt to achieve the monumental quality.

5. METAL SCULPTURE

Technical exercises in welding and rivetting for iron and non-ferrous, Metals—Electric and gas welding, patination, composition in metal, finishing methods for various metals.

6. DISSERTATION

Written dissertation (of about 2000 words) covering the creative involvement of the students from their earliest inclination towards art as also their interpretation and arguments about their convictions.

SPECIALISATION IN APPLIED ART

(Diploma Course)

This four years' course is concerned with providing the students with the means to become practising designers in the growing areas of Graphic Design, where opportunities exist for designers in the fields of advertising, public welfare and publishing. Training in draughtmanship, letter form, calligraphy, typography, printing processes, photography, etc., and the related subjects of History of Visual Communication Media and Advertising Art as adjuncts to applied art are imparted to equip the student, to apply this knowledge analytically and creatively to work as designer in society.

ELEMENTARY

(Internal Examination)

Practical

1. DRAWING FROM LIFE

Drawing from life with emphasis on structure and form of human figure. Study of basic anatomy and drawing from life, full to part—rendering in pencil.

2. STILL LIFE

Rendering of objects and consumer products in pencil, pen and ink and colour.

3. PERSPECTIVE

Elements of perspective. Parallel and angular perspective. Terminologies used in perspective and three dimensional constructions.

4. OUTDOOR STUDY

(a) Outdoor sketching with specific purpose, architectural man-made and natural objects.

(b) Project study in depth of man-made and natural objects (animals, trees, flowers, architectural features, sculptures, textile furniture etc.). Study of any one specific subject throughout a year.

5. MEMORY DRAWING

Memory retention and recall of simple events and situations.

6. DESIGN AND COLOUR

Exercises in basic design and colour as applied to graphic design, and 3-D constructions—Introduction of simple typographic elements—principles of collage and use of different materials with textural qualities. Understanding of colour, symbolic representations, psychological impact of colour in day to day life. Application of colour harmonies in design, associative and symbolic representations of colour.

7. LETTERING : CALLIGRAPHY/TYPOGRAPHY

History and development of early writing, calligraphy (Indian and European script, Gothic, Humanistic, Round hand and Brush point). Principles of letter-forms—Basic principles of typography—Study of type families—experiments in expressive use of letter forms.

8. SIMPLE EXERCISES IN GRAPHIC DESIGN

Designing logos, signs, symbols, tags, shopping bags, labels, stickers, novelties, gift articles, etc.

Theory

9. HISTORY OF WESTERN ART

(From Pre-Historic to Modern Art)

N.B.—(i) Should be taught in a Story form.

(ii) An emphasis should be not on chronology but on evolution of art forms.

1. Pre-Historic Art—

Palaeolithic Art :—Paintings on the Cave walls (i) Wounded man from Lascaux, (ii) Resting bison from Altamira, Sculpture : Venus of Willendorf, Venus of Lausel.

Neolithic Art :—Carving in low relief—Menhirs, passage graves.

Ceramics—Susa ware, Samarra ware, Structures : Dolmens and ritual circles at Stonehenge.

2. Ancient Egypt—

Old Kingdom :—Pyramids with carved and painted scenes. Pyramid of Giza : Painting—'Geese of Medum' Sculpture—(i) Seated Scribe (ii) Statue of Khafre, (iii) Rahotep and Nofret.

Middle and New Kingdom :—Temples of Karnak and Abu Simbel : Sculpture—Queen Nefertiti, Tutankhamen Relief—Ikhnoton and his family.

Paintings :—Tomb Painting—Women musicians.

3. Mesopotamia including Persia—

Sumer :—Cuneiform script, cylindrical seals, Samarra ware, Ziggurat, Gold in harp with bull head, Goat stand, bronze head of King Sargon.

Akkad :—Stele of King Naramsin, Gudea Kings.

Babylonia :—Stele of King Hammurabi with first law-code.

Assyria :—Relief carvings, (i) Sack of city by Asurbanipal, (ii) Asurbanipal hunting lions, (iii) Winged bull, (iv) The dying Lioness.

Architecture :—Palaces at Khorsabad and Nimrud.

Persia :—Ruins of Persepolis—Stairway to the Royal Audience Hall, Bull capital, Luristan bronzes.

4. *Aegean Civilization (Crete and Myconse)*—

Cycladic Art :—Cretan Art : Frescoes from palaces at Knossos, Toreador scene and other Frescoes.

Sculpture :—Snake Goddesses : Pottery, Egg-shell pottery, Palace pottery, Octopus vase.

Mycenean Art :—Lion gate of Mycenae : Sculpture, Ivory deities, Paintings : Frescoes from Tiryns.

5. *Greece*—

Geometric period :—Votive figures—Block type and spread type.

Archaic period :—Kouros and Kore, Apollo of Tenea, Peplos Kore, the Calf bearer, Fallen warrior.

Classical period.—Sculptures—Horsemen' on Parthenon and 'Athena' by Phidias ; spear bearer (Doryphorus) by Polycleitus ; Wounded Neobid by Scopas ; Hermes with Dionisus by Praxiteles and Aproxymenos by Lysippus.

Hellenistic period :—Sculpture—wounded and dying gaul, venus-de-Melos, Nike of Samothrace, Laocoon group. Architecture—Doric, Ionic and Corinthian styles. Painting—Pottery—Five different styles, Minor art—Coins gems etc.

6. *Etruscan and Roman Art*—

Roman Sculpture :—(i) Life size statue of Emperor, Augustus, (ii) Seated statue of Roman Lady, (iii) Bronze equestrian statue of Marcus Aurelius ; (iv) Bust of Emperor Constantine. Relief Carving : Column of Trajan.

Architecture :—Construction ; with domes (Pantheon) bridges, aqueducts, forums, basilicas, triumphal arches and columns, theatres, baths, places and Villas, town/planning etc. Paintings : wall paintings and mosaics, interior designs and minor art works.

7. *Christian period, Byzantine and Romanesque*—

Early christian :—Catacombs, symbolic paintings, sarcophagus carvings with christian symbols.

Byzantine :—Paintings—manuscript illustration—miniatures and illuminations ; mosaics, icon painting on wooden panels ; ivory carvings.

Architecture :—Interior of Hagia Sophia, St. Mark's Church.

Romanesque :—Human figure in sculptural carving on church walls and door jambs, painting—manuscript illustrations, Minor art objects with precious stones.

8. *Gothic*—

Cathedrals :—carving on columns—stained glass windows. Painters—Giotto, Duccio and Van Eyck. Study of some of their paintings.

9. *Renaissance*—

Early Renaissance and High Renaissance. Characteristic developments during the period. Artists of early renaissance like Masaccio, Donatello, Boticelli and their important works. Artists of High Renaissance like

Leonardo, Michaelangelo, Raphael and Titian and their important art works.

10. *Baroque*—

Artists of the 17th century like Bernini Rubens, Rembrandt, Velazquez and manneristic tendencies in their works. Development of various techniques of painting.

11. *Rococo*—

Artists such as Tiepolo, Watteau, Boucher, Fragonard, Chardin and others. Their major works.

12. *Various Ism's*—

Neo-classicism, Romanticism, Impressionism, Neo-impressionism, Post-impressionism, Cubism, Fauvism, German Expressionism, Dadaism, Surrealism and Abstract Expressionism (1940's—1957).

INTERMEDIATE

(Public Examination)

Practical

1. DRAWING FROM LIFE

Observation of proportions of human body and various forms in nature, drawing from life and nature-rendering in pencil, pen and ink and colour ; time sketching.

Anatomy study of muscles and bones of human body in action.

2. OUTDOOR STUDY

(a) Outdoor sketching : With specific purpose, architectural, man-made and natural objects.

(b) Project study in depth of man-made and natural objects (animals, trees, flowers, architectural feature, sculptures, textile, furniture etc.), study of any one specific subject throughout a year.

3. LETTERING : CALLIGRAPHY/TYPOGRAPHY

Detail study of one of the various calligraphic schools (European and Indian scripts, Gothic, Humanistic, Round hand and Brush point).

Principles of Typography : Design, suitability, legibility and readability of printed matter. Study of typographic measurements and specifications.

4. GRAPHIC DESIGN

As applicable to advertising, public welfare, and education.

(a) *Advertising*.—Newspaper ads, Show cards, Cinema Slides, Booklets, Folders.

(b) *Public Welfare*.—Out-door signs, public service, stationery forms.

(c) *Education*.—Simple educational visual aids, charts.

Theory

5. ADVERTISING ART AND IDEAS

1. *Introduction to advertising*.—Village economy—Post—Industrial revolution economy—Advertising Mass—Production and Transportation—Advertising affects everybody—Communication, Marketing, Advertising—

A part of Marketing—Direct and Indirect Advertising—Description of Advertising—Qualities of modern advertising man—Advertising and Publicity—Definition of Advertising—Advertising—An art, a science, a business and a profession—Advertising to sell ideas to a nation—Advertising for urban and rural communications.

2. *History of Advertising.*—Pre-printing period—Prior to the 15th century—early Printing period—from the 15th Century to about 1840—Period of Expansion from 1840 to 1900—Period of Consolidation—from 1900 to 1925—Period of scientific Development—from 1925 to 1945—Period of business and Social Integration from 1945 to the present.

3. *The Social and Economic Aspects of Advertising.*—Advertising business offers employment—Advertising promotes freedom of the Press—functions of Advertising : Information, Assurance, Convenience, Freedom of Choice, Buyer's Guide. Is the cost of Advertising justified—Advertising creates demand and consequently sale—Advertising reduces selling costs—Advertising tries to raise the standard of living, Role of Advertising in Advertising can reduce selling price—Advertising creates employment—Advertising establishes reputation and prestige—Truth in Advertising—Advertising tries to raise the standard of living, Role of Advertising in Society.

4. *Marketing and Market Research.*—The nature and scope of Marketing—The nature and scope of Market Research—Market Research and Product—Market Research and Production—Market Research and the Market—Market Research and Marketing Policies and Methods—Market Research and Channels of Distribution—Market Research and Selling Performances—Market Research and Advertising—Market Research and Competition—Market Research and Product Development—Motivation Research—Brand Image.

5. *Campaign Planning.*—What is a Campaign—What is Campaign Planning—Campaign objectives—Factors influencing the Planning of an Advertising Campaign—Three main decisions in Campaign Planning—Three basic Principles of Campaign Planning—Importance of Unity and Continuity—The Advertising Appropriation—Percentage of Last year's sale—Percentage of expected sales—Matching Competitor's allocations—Requirements to fulfil the objectives—Launching a new product.

6. *Selection of Advertising Media.*—Selection of appropriate Media—Media plan—part of the total Marketing and Advertising plan—How selection of Media is made—The Product—The market—The campaign Objectives—The Atmosphere—The Appropriation—The Period—The Competitive spending—Evaluation of Media—The Character of Medium—The Atmosphere of the Medium—The Quantities and Costs of the Medium—The Flexibility—The medium—The size and Position in the medium—The Dynamism of media—Major Media Analysis, Newspapers—Magazines—Trade Journals—Outdoor Advertising—Posters—Films—Cinema Slides—Radio—Television—Exhibitions and Demonstrations—Window Display—Marchandising Media and Point-of-sale Material—Direct Mail—Miscellaneous Print Media—Special Media—Mix for Rural Advertising.

7. *History of Indian Advertising.*—Advertising for Religion—Village Economy in India—Import of goods—The Introduction of the Printing Press—Birth of Newspapers and Advertising—Commercial Advertising comes into being—Birth of Advertising Agencies—The coming of foreign Advertising Agencies—The growth of Indian Advertising Agencies—I.E.N.S. is founded—Period of consolidation—The Second World War and after—Rapid industrialisation : Impetus to Advertising—India becomes independent—Growth of Commercial Art and Printing—Commercial Art influenced by the West—Scope for creativity in Advertising—Various Organisations connected with Advertising—Research—Advertising and the Law—Future of Advertising in India.

6. HISTORY OF VISUAL COMMUNICATION AND MEDIA

Introduction.—What is Communication ? Its evolution. Its rightful place in Society. Verbal and Non-Verbal Communication. Audio and Visual Communication. The Communication 'Formula'. The purpose of Communication as an adjunct to the study of Applied Art. A historical and chronological survey of the evolution of the following media of visual communication till present day.

1. Gestures and Sign Languages, Mudras.
2. Pictures—Cave Paintings till today.
3. Objects—Artefacts—Iconography.
4. Signs and Symbols.
5. Script Evolution, Calligraphy, MS Books.
6. Out-door Poster (Albums) till neon Signs.

Subsidiary Subjects

Every student will have to undergo the theoretical aspects and be familiar with the general knowledge of the following printing processes. Students would be able to make comparison of the different processes, from the economic and suitability point of view :—

1. Letterpress Printing (relief).
 - (a) Mechanics of typography.
 - (b) Photo—engraving.
 - (c) Use of machines.
 - (d) Finishing.
2. Litho-offset Printing (Planographic).
Plate making.
3. Photography.
4. Silkscreen Printing.
5. Photo-Gravure (Intaglio).

1. Letterpress Printing—Theory :

1. History, principles and development of relief printing process.

2. The mechanics of Typography—Movable type—Hand composition, Linotype, Monotype, Ludlow, Typewriters, Photo-composition.
3. Camera—The Process Camera—Lens and It's optical properties—Prism—Straightline Reversal—Illumination—Choice of Light Source. Different types of emulsion Developers, Fixers, Wet plates, Dry plates and Films.

Requirements of a line original and halftone. Line Negative and Halftone negative making, Glass screens, Theories on Glass Screen, Screen—Distance, Ratio Line Techniques, Exposure, Spectrum Theory, Additive and Subtractive synathesis, Filter, Colour separations—Direct—Indirect—masking.

Densitometry—Densitometer—Scanning. Printing Down on Metal—Duff Metals used. Light sensitive coating—Whirler etc. Mechanical Tints.

Line Etching—Different Machines used—Conventional method Powderless Etching.

Halftone Etching—Etching and Routing Techniques for Zinc and Copper Cutouts—Vigettes etc.

Combination of Line and Halftone—Quarteritone and Duotone, Colour Etching Klischograph.

Engraving, Routing, Mounting.

4. Planning, imposition, make-up, make-ready, register paper.

5. Printing process—

1. Platen presses (Flat-bed) 19th Century.
2. Platan press (Clamshell).
3. Flat-bed cylinder press.
4. Rotary press.
5. Finishing—Folding, Cutting, Binding.

Litho-offset Printing—Theory :

1. History and development of planographic process, use of stone, transfer techniques, use of chemicals, inks, etching, proofing, Development of lithographic machinery and feeders.

2. Offset Principles : Use of rubber blanket, use of photography, offset machinery, multi-colour offset machines, Web-offset, Modern trends in offset printing, Defects, corrections.

3. Plate-making :—

1. Graining techniques and whirlers.

2. Coloids and sensitizers, Albumen plate making Whirlers, Arc lamps, step repeat machine operation, negative or positive working, deep etched bi-metal and tri-metal plates. Modren trends in Litho Plates making. Proofing Pre-press proofs—Automatic processors, use of contact screens.

3. Photography—Theory :

History of photography :

Invention and progress upto the beginning of wet collodion era Dark-Room : Equipment and arrangement.

Camera.—Parts of the camera and their functions. Meaning of focal length, aperture, shutter speeds, focussing, film transport. Types of camera, Handling a camera, Yellow filter and simple accessories.

Lighting.—Natural, conventional artificial lighting for still life and portraits, flash guns.

Material.—Cut films, roll films, lith films, Photographic papers, their types, grades and surface textures, Photostat papers.

Processes.—Developing and fixing the material exposed contact and projection printing. Sepia toning. Line drawing of Photographs by the inking and bleaching method. Copying an art work by the reflex method.

Chemicals.—Readymade developers and fixers, and the chemicals used in the processes taught.

Print criticism.—Understanding a good photograph and criticising it with reference to originality, subject matter, print quality, composition, lighting and presentation.

4. Silk Screen Printing—Theory :

1. History and development, reason for its fast spread, advantages and limitations.

2. Basic material required and their use.

3. As a visual aid, students should be shown actual demonstration of simple forms of stencil making and printing on paper.

5. Photo Gravure Printing (Theory) :

Principles of intaglio printing. Early printing of textiles from rollers, screen process. Use of photography, continuous tone, positive, retouching, layout planning—The transfer of photogravure screen and image on carbon tissue, transfer to cylinder, etching in stage, Printing methods, Doctor's blade, sheet fed and rotogravure machines. Type in Rotogravure. Special gravure methods. Photo gravure in colour.

ADVANCED

(Internal Examination)

Practical

1. DRAWING

Drawing from life and nature. Rendering of figure drawing in colour—Figures in action—group of two or more, study of nature (Out-door study).

Drawing required for illustration : Rendering of illustration as applied to specific purpose, study of human anatomy.

2 LETTERING : CALLIGRAPHY/TYPOGRAPHY

Assignments in Calligraphy—Scrolls, scriptures, Certificates, invitation cards, Folio design, Assignments in Typography—based on redesigning of existing material or evolving new designs for effective communication.

3. GRAPHIC DESIGN

As applicable to advertising, public welfare, publishing and education. Students should be encouraged to adopt an analytical and creative approach to the problems.

(a) *Advertising*.—Posters, Press-Advertising, Point of Sale materials, Book-Jacket.

(b) *Public Welfare*.—Signs—Symbols—(Air-port, Railways, Banks, Hospitals, Offices, Postal Services, Hotels etc.).

(c) *Publishing*.—Children's books, Book-design, Magazine layout.

(d) *Education*.—Educational kits for secondary schools, preparations of charts for any one subject such as Science, Geography, Biology and informative charts and directional maps, etc.

Theory

N.B.—Students will have to appear for public examination in the following theory Subjects.

1. ADVERTISING ART AND IDEAS

1. *Creative Advertising*.—Creative Advertising—Planning and Execution—Ideas—Soul of Advertising—Unique selling Points of Products : How product analyses are made—Application of USPs—Basic Human Motives that make People Act : Desire and Hope—Basic Human Desires that relate to advertised products—Humour—Sympathy—Empathy—Anxiety—Fear—executing the theme creatively : What is copy Platform ? Copy-writing—Functions of Advertising copy—Basic ingredients of copy—Approach of writing copy—The Headline—Text Copy—Visualisation—Invention of Advertising Ideas—Advertising must be such that it is capable of easy perception—Advertising must be interesting—Advertising must use the best presentation techniques—Principles of Design : The Law of Balance—The Law of Rhythm—The Law of Emphasis—The Law of Unity—The Law of Simplicity—The Law of Proportion—Eye Direction—White space—Unity—Simplicity—Proportion—Layout—Picture vs. Words—Communication : Non-verbal—Symbolology—The importance of Pictures in Advertising : Functions of Pictures—Analysing Picture subject.

Most interesting to men, most interesting to women—Interesting to both sexes—Interest factors governing pictures—content—Form—Types of Advertisements—The Hard-shell—The Soft-shell—The Reminder—The prestige—The Humorous—Consumer Advertising—Distributors Advertising.

Retail Advertising—Industrial Advertising—Educational Advertising—Mail Order Advertising—Direct Mail Advertising—Financial Advertising—Travel and Entertainment Advertising—Co-operative Advertising—Advertising by Governments and Public Bodies.

2. *Advertising Operation.*—The Advertising Department—The Market—The Marketing Policy—Public Relations Department—Advertising Agency and Operations—How the Agency works—The Account Executive—Securing the Client—Selling Agency Service—Collection of Relevant Data—The Marketing and Advertising Plan—Marketing and Market Research Media Planning—Advertising Plan—The Creative Department—Creative Advertising—The Studio—The Production Department—Media and Scheduling—Why Advertising Agency Service ?.

3. *Advertising as a Vocation.*—List of Positions in Advertising : Advertising Agencies—Manufacturers—Printing House—Market Research Organisations.

4. *The Legal Aspects of Advertising.*—Status of Advertising Agents—Outdoor Advertising—Advertisement in Newspapers and Magazines—Cinematography or Screen Advertisement—Radio and Television Advertising—Advertising Contracts—Consequences of Advertising—Defamation—Slander of Goods—Passing off—Copyright—Trade Marks—Miscellaneous—Other laws affecting Advertising—Puffery and Guaranteed Advertisements—Competitions and Crosswords—Indecent Advertisements.

2. HISTORY OF VISUAL COMMUNICATION AND MEDIA

A historical and chronological survey of the evolution of the following media of visual communication till present day :—

1. Exhibitions.
2. Dramas, Dances and Cultural Programmes.
3. Leaflets—till Direct mail.
4. Newspapers.
5. Magazines and Journals.
6. Books—till Comics.
7. Window Display—Point of sale.
8. Films.
9. Cinema Slides.

Conclusion :

Other media of Communication—Telegraph, Radio, Telecommunication, Satellites—Evolution of New Media, Dynamics of Media—A prognosis for the future.

Subsidiary Subjects

Every student will have to select any one of the following groups of subsidiary subjects for advanced practical and theoretical training :—

Group A :

- Letter-press Printing.
- Process Engraving.

Group B—

Litho-offset Printing.
Plate-making.

Group C—

Photography.
Silk Screen Printing.

GROUP A

LETTER-PRESS PRINTING

Type-setting, make-up, imposition, proofing, proof reading, corrections.

Locking forms on machine, control of ink, make-ready, printing of type matter and photo engravings. Understanding plates, flat-bed, rotary process. Colour registration—Print criticism, selection of paper, size screen.

PRACTICALS

Use of camera, making Line negative, Half-tone negatives and opaquing. Printing down—Fish glue and synthetic glue—Line Etching, Half-tone Etching, combined Line and Half-tone Engraving, Routing, Mounting.

GROUP B

LITHO OFFSET PRINTING AND PLATE MAKING

Study of direct litho and photolitho methods. Preparation of plates. Graining, use of whirlers camera work, vacuum printing down frames, use of arc lamp—Lining up tables retouching, corrections, Layout and Imposition, Use of negatives and Positives, use of screen, contact screen making and sensitizing plates, deep etched methods, proofing. Litho and Offset printing Machines, sheetfed and web offset automatic feeders, Printing-line and screen plates. Suitability of paper, printing criticism, cost structure and quantity.

GROUP C

PHOTOGRAPHY

History of Photography.—Wet collodion era to the introduction of dry plates and films.

Camera.—Practice of using any one type of camera. To study the modifications in the parts of a camera as per its usage e.g. meaning of F-number Aperture-time relationship. Focal length of the camera lense as a factor controlling the size of the image and the perspective. Developers and fizers : Constituents of M—Q developers, and their role in the process of developing. To compound coarse and fine grain as well as hard and soft working developers. To compound acid hardening fizers as per formulae.

Developing.—By time and temperature methods. How to detect the faults in a negative, and avoid them to correct minor faults by after treatments like reduction, intensification, or by retouching.

Enlarging.—Control by dodging or burning in. Choosing papers of proper grades and of correct surface textures. Glazing, spotting and finishing the prints. Using diapositive material.

Lighting Sources.—Arrangement of basic lighting for portraiture and still-life. Out-door pictures in good lighting. Using flash gun with discretion.

Copying.—Copying art work by the reflex method. Copying by a plate camera or by using proxars on hand cameras. To copy with an enlarger.

Practical work—Note.—A minimum of ten experiments must be done. Every student must maintain a journal in which the experiments will be systematically entered. To process the necessary diagrams and the specimens of the work done must be entered in the journal.

Experiments—

1. To compound developers and fixers as per formulæ.
2. To compose with proper lighting and take the photographs of—
(a) Portraits, (b) Still-life, (c) Products.
3. To develop roll films and cut films so obtained.
4. To make contact print.
5. To enlarge a few negatives with controlling, if necessary.
6. To photograph small objects by using either a plate camera or other cameras with proxars.
7. To copy art work by :—
(i) Reflex method.
(ii) Camera.
(iii) An Enlarger.

SILK SCREEN PRINTING

Preparation of frames, cutting hand stencils, understanding process camera and production of photo-stencils, preparation of positives, exposing, developing and pigment paper and sensitising paper.

Students to prepare their own designs stencils and to do the printing. The experimental approach will be encouraged.

DIPLOMA

(Public Examination)

1. GRAPHIC DESIGN

As applicable to advertising, public welfare, publishing, and education.

COMPULSORY

Every student will have to select any one area from the above and study communication problem in detail. - In the light of this knowledge he should come out with different design solutions, exploiting all appropriate media techniques suitable for the subject. All the relevant material completed in all respects is required to be submitted along with project work.

2. ELECTIVE

In addition to the above the students will have to select one the following subjects for specialisation:-

(a) ILLUSTRATION

As applicable to advertising, public welfare, publishing and educational subjects. A student will have to select any one of the subjects and plan and execute a scheme through various stages until final presentation.

(b) LETTERING/TYPOGRAPHY

Advanced exercises in typography as applicable to advertising, public welfare, publishing and education.

(c) PHOTOGRAPHY

As applicable to advertising, public welfare, publishing and education. Student will have to select one of the areas and plan and execute a scheme through various stages until final presentation.

3. DISSERTATION

Every candidate will have to submit to the examination authorities, through the Head of the Institution to which he/she belongs, a dissertation containing at least 2,000 words with a sufficient number of illustrations on the chosen fields, of his/her specialisation, so as to reach the authorities at least 15 days before the closure of the session.

SPECIALISATION IN ART-CRAFTS

(Diploma Courses)

- I. Ceramics and Pottery.
- II. Textile Design—Printing and Dyeing.
- III. Textile Design—Weaving.
- IV. Furniture and Interior Design.
- V. Metal Craft.

Introduction

These courses in Art-Crafts are design-oriented and not merely skill learning. Such a training involves creativity to visualise the design concepts and technical efficiency to realise it. It, therefore, needs a gradual development in understanding the vivid possibilities of expression and processes and medium materials. These courses being practical oriented are complex in nature so far as material media and processes are concerned. These courses are also career-biased. These courses aim at providing proper guidance and the necessary technical knowledge to enable the students to visualise the design concepts and to realise them into proper medium-materials and processes. It is also intended that the students should be exposed to various traditional crafts especially from India during the course of study, that they should gain a critical understanding of design concept and the technical aspect of crafts and that they should be able to take up the project and execute it on completion of their study.

DIPLOMA COURSE IN CERAMICS AND POTTERY

Duration.—Two years after the Foundation Course.

Examinations.—First Year (Internal Examination)

Diploma (Public Examination).

Objectives.—The course in Ceramics and Pottery primarily aims at providing facilities for creative exploration of this most basic yet potential medium. The student is basically made to experiment with the plasticity of clay, use of potter's wheel, various glazes and colours, firing techniques, basic and dynamic shapes and creative concepts in terra-cotta.

The course being practice biased and design oriented, the student shall study the rudiments of methods and processes involved, know the composition of different clays used, and experience the feel of these clays and their potentialities in evolving various 3-D forms during the elementary year.

In the final year, he shall devote to the search of the possibilities of application of the material media and the processes involved, in visualising and realising design concepts of aesthetic and functional values.

FIRST YEAR

(Internal Examination)

Practical—

- (1) Drawing and Design.
- (2) Design visualisation.
- (3) Design execution.

Theory—

- (4) Technical.
- (5) History of Western Art.

Practical

1 DRAWING AND DESIGN

Anyalitical study of Natural and other objects, as line, form, planes, texture and colour. Transformation of objects into variety of simple and complex planes, tones and organisation, study from the natural and environmental sources, the forms of organisations as aids to his visualisation. Study of design concepts with their functional implications.

2. DESIGN VISUALISATION

Organisation of 2-D and 3-D forms in relation to the technical scope and limitations. Colour rendering, Visualisation of design concepts for simple objects of beauty and utility.

3. DESIGN EXECUTION

Practicals in making various clay bodies, turning shapes on potters wheel and construction of forms by coil and slab methods. Realisation of visualised design. Practical in biscuit firing, colouring and glazing in limited colours.

Theory

4. TECHNICAL

Materials used in ceramics and pottery : various clay bodies and their compositions. Tools and equipments, methods and processes, firing techniques, Ceramic chemistry—Natural raw materials, processing of materials.

5. HISTORY OF WESTERN ART

(FROM PRE-HISTORIC TO MODERN ART)

N.B.—(i) Should be taught in a Story form.

(ii) Emphasis should be not on chronology but on evolution of art forms.

1. Pre-historic Art—

Palaeolithic Art :—Paintings on the Cave walls (i) Wounded mate from Lascaux, (ii) Resting bison from Altamira, Sculpture : Venus of Willendorf, Venus of Lausel.

Neolithic Art :—Carving in low relief—Menhirs, passage graves. Ceramics—Susa ware, Samarra ware, Structures : Dolmens and Stonehenge.

2. Ancient Egypt—

Old Kingdom :—Pyramids with carved and painted scenes. Pyramid of Giza : Painting—'Geese of Medium Sculpture—(i) Seated scribe (ii) Statue of Khafre, (iii) Rahotep and Nofrat.

Middle and New Kingdom :—Temples of Karnak and Abu Simbel : Sculpture—Queen Nefertiti, Tutenkhaman Relief—Ikhnaton and his family.

Paintings :—Tomb Painting—Women musicians.

3. Mesopotamia including Persia—

Sumer :—Cuneiform script, cylindrical seals, Samaria ware, Ziggurat, Gold in harp with bull head, Goat stand, bronze head of King Sargaon.

Akkad :—Stele of King Naramsin, Gudea Kings.

Babylonia :—Stele of King Hammurabi with first law-code.

Assyria :—Relief carvings, (i) Sack of city by Asurbanipal, (ii) Asurnasirpal hunting lions, (iii) Winged bull, (iv) The dying lioness.

Architecture :—Palaces at Khorsabad and Nimrud.

Persia :—Ruins of Persepolis—Stairway to the Royal Audience Hall, Bull capital, Luristan bronzes.

4. *Aegean Civilization (Crete and Mycenaean)*—

Cycladic Art :—Cretan Art : Frescoes from palaces at Khossos, Toreador scene and other Frescoes.

Sculpture :—Snake Goddesses, Pottery, Frug-shell pottery, Palace pottery, Octopus vase.

Mycenaean Art :—Lion gate of Mycenæa, Sculpture, Ivory deities, Painting, Frescoes from Tiryns.

5. *Greece*—

Geometric period :—Votive figures—Block type and spread type.

Archaic Period :—Kouros and Kores, Apollo of Tenea, Peplos Kore, the Calf bearer, Fallen warrior.

Classical period :—Sculptures—‘Horsemen’ on ‘Parthenon’ and ‘Athena’ by Phidias; spear bearer (Doryphorus) by Polycleitus; Wounded Neobid by Scopas; Hermes with Dionisus by Praxiteles and Apoxyomenos by Lyssipos.

Hellenistic period :—Sculpture—wounded and dying gaul, Venus-de-Melos, Nike of Samothrace, Laocoon group. Architecture—Doric, Ionic and Corinthian styles. Painting—Pottery—five different styles, Minor art—Coins gems etc.

6. *Etruscans and Roman Art*—

Roman Sculpture :—(i) Life size statue of Emperor, Augustus, (ii) Seated statue of Roman Lady, (iii) Bronze equestrian statue of Marcus Aurelius; (iv) Bust of emperor Constantine. Relief Carving—Column of Trajan.

Architecture :—Construction with domes (Pantheon) bridges, aqueducts, forums, basilicas, triumphal arches and columns, theatres, baths, palaces and Villas, town planning etc. Paintings, Wall paintings and mosaics, interior designs and minor art works.

7. *Christian period, Byzantine and Romanesque*—

Early christian :—Catacombs, symbolic paintings, sarcophagus carvings with christian symbols.

Byzantine :—Paintings—manuscript illustration—miniatures and illuminations; mosaics, icon painting on wooden panels; ivory carvings.

Architecture :—Interior of Hagia Sophia, St. Mark's Church.

Romanesque :—Human figure in sculptural carving on church walls and door jambs, painting—manuscript illustrations, Minor art objects with precious stones.

8. *Gothic*—

Cathedrals :—carving on columns—stained glass windows. Painters—Giotto, Duccio and Van Eyck. Study of some of their paintings.

9. *Renaissance*—

Early Renaissance and High Renaissance. Characteristic developments during the period. Artists of early renaissance like Masaccio, Donatello, Boticelli and their important works. Artists of High Renaissance like Leonardo, Michaelangelo, Raphael and Titian and their important art works.

10. *Baroque*—

Artists of the 17th century like Bernini Rubens, Rembrandt, Velazquez and manneristic tendencies in their works, Development of various techniques of painting.

11. *Rococo*—

Artists such as Tiepolo, Watteau, Boucher, Fragonard, Chardin and others. Their major works.

12. *Various Ism's*—

Neo-classicism, Romanticism, Impressionism, Neo-impres, Post—impressionism, Cubism, Fauvism, German Expressionism, Dadaism, Surrealism and Abstract Expressionism (1940's—1957).

DIPLOMA

(Public Examination) :

Practical—

- (1) Drawing and Design.
- (2) Visualisation.
- (3) Execution.

Theory—

- (5) Technical.
- (6) History of Art pertinent to Ceramics and Pottery.

(*Emphasis on Indian History*)

Practical**1. DRAWING AND DESIGN**

Study of basic forms and functions as found in Nature and the environment. Study of human animal and birds forms etc. Exposure to a variety of 2-D and 3-D forms through observation. Various manipulative and accidental methods of discovering forms and studying the formal organisations found in natural environments and formation.

2. DESIGN VISUALISATION

Evolving 2-D and 3-D forms and their functional organisations. Creative and significant shapes with colour renderings. Visualisation of various Art objects, terra-cotta murals, Ceramic pots and sculptures, tiles, etc.

3. DESIGN EXECUTION

Realising the design concepts through various techniques, practicals in relation to creative methods of firing and glazing, textures and colour variations. Silk screen printing in Ceramics.

Theory

4. TECHNICAL

Various design problems—Traditional and contemporary methods and processes. Firing techniques, colouring and glazing. Ceramic colours and glazes, Chemistry of colour and clay. Finising processes. Cost estimation.

5. HISTORY OF ART PERTINENT TO CERAMICS AND POTTERY

This subject is to be taught with main emphasis on Indian History and with a broad reference to the History of other countries (Western and oriental).

India :

Pre-historic cultures and Indus Valley Civilisation, Vedic, Maurya, Shung, Early Andhra, Kushan, Gupta, Mediaeval dynasties, Mughal period, British period, Revival and Contemporary periods, with reference to the pottery, Terra-Cotta, brick and tile, found in these periods and dynasties in view of design form, motifs and Techniques adopted. Impact of movements in Art-World and technological developments on designing and making of objects.

Other Countries :

Prehistoric and primitive artefacts, Early Civilizations, Classical world, Middle Ages, Renaissance, Baroque and Rococo, 19th and 20th Centuries, with reference to pottery and Terracotta objects regarding designing and techniques. The impact of various movements in the Art-World and technical developments on designing and making of the objects.

Work Pattern.—(5 days a week) (6 hours a day) (960 working hours a year)

The course being practice-biased, the emphasis is more on practical study and has two major aspects (1) Studio Major and (2) Workshop Major.

Studio major.—1. Drawing and Design.

2. Design visualisation.

Workshop Major.—3. Design execution.

4. Theory (A) Technical (B) History of Art.

DIPLOMA COURSE IN TEXTILE DESIGN—PRINTING AND DYEING

Duration.—Two years after the Foundation Course.

Examinations.—First year Examination (Internal Examination) Diploma Examination (Public Examination).

Objectives.—This course shall provide a systematic training in Fabric Design both in the traditional and contemporary processes and design concepts. The relation of fabric (in the form of costume) with the individual being very intimate to his aesthetic and functional tests, the students is helped to appreciate and develop his own values and design concepts using his resourcefulness and imagination.

This course being practice biased and design-oriented, the student shall be encouraged to study and practise the different processes and design possibilities in the light of scope and limitations of the Techniques in the first year. In the final year, student shall choose only one subject as the area of his specialisation, viz. (1) Silk Screen Printing, or (2) Batik.

FIRST YEAR

(Internal Examination)

Practical—

- (1) Drawing and Design.
- (2) Design-Visualisation.
- (3) Design Application.

Theory—

- (4) Technical.
- (5) History of Western Art.

Practical

1. DRAWING AND DESIGN

Analytical study of Natural and other objects as line, form, planes, texture and colour. Transformation of objects into variety of simple and complex planes, tones and organisation, study from the natural and environmental sources; the forms of organisations as aids to his visualisation. Study of design concepts with their functional implications.

2. DESIGN VISUALISATION

Evolving forms and their organisations into designs in view of technical scope and limitations with colour rendering. Visualisation of design concepts for objects of printed and dyed fabrics with limited colours.

3. DESIGN APPLICATION

Practicals in dyeing in one and two colours, tie and dye with an attempt to get vivid results, stencilling and printing, block (simple) prints and batik (two colour), silk screen printing with one colour. Realisation of visualised design concepts, preparation of solutions for dyeing and printing.

Theory

(A) TECHNICAL

Tools, equipments, materials, colours and solutions. Methods and processes of dyeing and printing—Dye-colour solution formulas and

methods, batik process colours, solutions and treatment. Design problems colour scheme, design principles, repeat and joint principles in printing.

(B) HISTORY OF WESTERN ART

(From Pre-Historic to Modern Art)

N.B.—(i) Should be taught in a Story form.

(ii) Emphasis should be not on chronology but on evolution of art forms.

1. *Pre-Historic Art*—

Palaeolithic Art :—Paintings on the Cave walls (i) Wounded man from Lascaux, (ii) Resting bison from Altamira, Sculpture : Venus of Willendorf, Venus of Lausell.

Neolithic Art :—Carving in low relief—Menhirs, passage graves. Ceramics—Susa ware, Samarra ware, Structures : Dolmens and Stonehenge.

2. *Ancient Egypt*—

Old Kingdom :—Pyramids with carved and painted scenes. Pyramid of Giza : Painting—'Geese of Medium Sculpture—(i) Seated scribe, (ii) Statue of Khafre, (iii) Rahotep and Nofrat.

Middle and New Kingdom :—Temples of Karnak and Abu Simbel : Sculpture—Queen Nefertiti, Tutankhamun Relief—Ikhnaton and his family.

Paintings :—Tomb Painting—Women musicians.

3. *Mesopotamia including Persia*—

Sumer :—Cuneiform script, cylindrical seals, Samaria ware, Ziggurat, Gold in harp with bull head, Goat stand, bronze head of King Sargoon.

Akkad :—Stele of King Naramsin, Gudea Kings.

Babylonia :—Stele of King Hammurabi with first law-code.

Assyria :—Relief carvings, (i) Sack of city by Asurbanipal, (ii) Asurnasirpal hunting lions, (iii) Winged bull, (iv) The dying lioness.

Architecture :—Palaces at Khorsabad and Nimrud.

Persia :—Ruins of Persepolis—Stairway to the Royal Audience Hall, Bull capital, Luristan bronzes.

4. *Aegean Civilization (Crete and Mycenae)*—

Cycladic Art :—Cretan Art : Frescoes from palaces at Knossos, Toreador scene and other Frescoes.

Sculpture :—Snake Goddesses, Pottery, Frog-shell pottery, Palace pottery, Octopus vase.

Mycenaean Art :—Lion gate of Mycenae, Sculpture, Ivory deities, Painting, Frescoes from Tiryns.

5. *Greece—*

Geometric period :—Votive figures—Block type and spread type.

Archaic period :—Kouros and Kores, Apollo of Tenea, Peplos Kore, the Calf bearer, Fallen, warrior.

Classical period :—Sculptures—‘Horsemen’ on Parthenon and ‘Athena’ by Phidias ; Spear bearer (Doryphorus) by Polycleitus ; Wounded Neobid by Scopas ; Hermes with Dionisus by Praxiteles and Aposymenos by Lyssipos.

Hellenistic period :—Sculpture : Wounded and dying gaul, Venus-de-Melos, Nike of Samothrace, Laocoon group. Architecture—Doric, Ionic and Corinthian styles ; Painting : Pottery—Five different styles, Minor art—Coins gems etc.

6. *Etruscans and Roman Art—*

Roman Sculpture :—(i) Life size statue of Emperor, Augustus, (ii) Seated statue of Roman Lady, (iii) Bronze equestrian statue of Marcus Aurelius ; (iv) Bust of emperor constantine. Relief Carving—Column of Trajan.

Architecture :—Construction with domes (Pantheon) bridges, aqueducts, forums, basilicas, triumphal arches and columns, theatres, baths, palaces and Villas, town/planning etc. Paintings, Wall paintings and mosaics, interior designs and minor art works.

7. *Christian period, Byzantine and Romanesque—*

Early christian :—Catacombs, symbolic paintings, sarcophagus carvings with christian symbols.

Byzantine :—Paintings—manuscript illustration—miniatures and illuminations ; mosaics, icon painting on wooden panels ; ivory carvings.

Architecture :—Interior of Hagia Sophia, St. Mark’s Church.

Romanesque :—Human figure in sculptural carving on church walls and door jambs, painting—manuscript illustrations. Minor art objects with precious stones.

8. *Gothic—*

Cathedrals :—carving on columns—stained glass windows. Painters—Giotto, Duccio and Van Eysk, Study of some of their paintings.

9. *Renaissance—*

Early Renaissance and High Renaissance. Characteristic developments during the period. Artists of early renaissance like Masaccio, Donatello, Boticelli and their important works. Artists of High Renaissance like Leonardo, Michaelangelo, Raphael and Titian and their important art works.

10. *Baroque—*

Artists of the 17th century like Bernini Rubens, Rembrandt, Velazquez and manneristic tendencies in their works. Development of various techniques of painting.

11. *Rococo*—

Artists such as Tiepolo, Watteau, Boucher, Fragonard, Caardin and others. Their major works.

12. *Various Ism's*—

Neo-classicism, Romanticism, Impressionism, Neo-impress, Post-impressionism, Cubism, Fauvism, German Expressionism, Dadaism, Surrealism and Abstract Expressionism (1940's—1957).

DIPLOMA

(Public examination)

The student shall elect any one subject for his specialisation in this year
(1) Silk Screen and Printing and (2) Batik.

Practical subjects—

- (1) Drawing and Design. (Common to both the electives).
- (2) Design—Visualisation.
- (3) Design—Application.

Theory subjects—

- (4) Technical.
- (5) History of Art pertinent to the Textile (Common to both the electives).

ELECTIVE : SILK SCREEN PRINTING**1. DRAWING AND DESIGN**

Study of basic forms and functions as found in Nature and the environment. Study of human animal and birds forms etc. Exposure to a variety of 2-D and 3-D forms through observation. Various manivulative and accidental methods of discovering forms and studying the formal organisations found in natural environments and formation.

2. DESIGN VISUALISATION

Exploring vivid possibilities of design organisations in view of limitations of printing processes, visualisation of designs for various kinds of fabrics—dress and furnishing materials etc. with vivid texture, of aesthetic interest and functional values.

3. DESIGN APPLICATION

Practicals in preparing silk-screens application of P. V. A. solution—transfer of design on silk screen, fixing the design etc., use of various printing colours—Naphthol, direct, disperse and discharge and obtaining the required result. Realisation of design concepts as visualised.

Theory**4. TECHNICAL**

Various Design problems and methods and processes of fabric printing on cotton—silk and synthetic materials (fabrics) colour chemistry—various dye stuff and other chemicals and solutions. Methods and treatments of fixing colours on fabrics, cost and estimation.

5. HISTORY OF ART PERTINENT TO TEXTILE DESIGN

This subject is to be taught with main emphasis on Indian History and with a broad reference to the history of other countries (Western and oriental).

India :

Indus Valley civilization, Vedic, Maurya Shung, Early Andhra, Kushan, Gupta, Mediaeval dynasties, Mughal period, British period, Revival and contemporary periods with reference to printed and woven fabrics such as Brocades, Jamdanies, Baluchar, Kalamkari, Shawl, Bandhani Patela etc. and embroidered fabrics found in these periods and dynasties in view of design form, motifs and techniques adopted. Impact of movements in Art-world and technological developments on designing and making of fabrics.

Other Countries :

Prehistoric and Primitive fabrics, Egyptian, Persian, Byzantine, Romanesque, Gothic, Islamic, Sicilian, Italian, French, British, Latin, American and other oriental traditional and contemporary printed and woven fabrics. The impact of various movements in Art-World and technical developments on designing and making of fabrics.

ELECTIVE : BATIK

Practical

1. DRAWING AND DESIGN

Study of basic forms and functions as found in Nature and the environment. Study of human animal and birds form etc. Exposure to a variety of 2-D and 3-D forms through observation. Various manipulative and accidental methods of discovering forms and studying the formal organisations found in natural environments and formation.

2. DESIGN VISUALISATION

Exploring vivid possibilities of design organisation to suit the batik process and its limitations, Visualisation of designs of aesthetic interest and functional values.

3. DESIGN APPLICATION

Practicals in tie-and Dye and batik processes to obtain various interesting results. Realisation of visualised designs in batik process.

Theory

4. TECHNICAL

Various design problems. Preparation of wax, dye-stuff colour and chemical solutions, methods and processes of Batik Printing. Colour fixing and fabric finishing methods. Cost estimation.

5. HISTORY OF ART PERTINENT TO TEXTILE DESIGN

This subject is to be taught with main emphasis on Indian History and with a broad reference to the history of other countries (Western and oriental).

India :

Indus Valley civilization, Vedic, Maurya, Shung, Early Andhra, Kushan, Gupta, Mediaeval dynasties, Mughal period, British period, Revival and contemporary periods with reference to printed and woven fabrics such as Brocades, Jamdanieş, Baluchar, Kalamkari, Shawl, Bandhani Potola etc. and embroidered fabrics found in these periods and dynasties in view of design form, motifs and techniques adopted. Impact of movements in Art-world and technological developments on designing and making of fabrics.

Other Countries :

Prehistoric and Primitive fabrics, Egyptian, Persian, Byzantine, Romanesque, Gothic, Islamic, Sicilian, Italian, French, British, Latin, American and other oriental traditional and contemporary printed and woven fabrics. The impact of various movements in Art-World and technical developments in designing and making of fabrics.

DIPLOMA COURSE IN TEXTILE DESIGN—WEAVING

Duration.—Two years after the foundation course.

Examination.—First year Examination (Internal Examination) Diploma examination (Public Examination).

Objectives.—This course shall provide a systematic training in fabric design (weaving) both in the traditional and contemporary processes and design concepts. The relation of fabric (in the forms of costume) with the individual being very intimate to his aesthetic and functional test, the student is helped to appreciate and develop his own values and design concepts using his resourcefulness and imagination.

This course being practice—biased and design oriented, the student shall be encouraged to study and practice the different processes of weaving and design possibilities in the light of scope and limitation of the techniques in the first year. In the final year he shall devote himself to the various possibilities of designs in weaving by manipulating various combination of the weaves with aesthetic interest and functional values.

FIRST YEAR

(*Internal Examination*).

Practical—

- (1) Drawing and Design.
- (2) Design visualisation.
- (3) Design Execution.

Theory—

- (1) Technical.
- (2) History Western Art.

Practical

1. DRAWING AND DESIGN

Analytical study of Natural and other objects as line, form, planes, texture and colour. Transformation of objects into variety of simple and complex planes, tones and organisation study from the natural and environmental sources, the forms of organisations as aids to his visualisation. Study of design concepts with their functional implications.

2. DESIGN VISUALISATION

Evolving forms and their organisation by combination and manipulation of lines (vertical, Horizontal, inclined etc.) and basic forms into designs with colour rendering. Designs in view of the scope and Technical limitations Design organisations of aesthetic interest and functional values.

3. DESIGN APPLICATION

Experiments with various kinds of yarns to obtain vivid combinations of fibres resulting into interesting forms and organisations. Exploring interesting results by simple weaving with colour yarn. Basic weaves plane, twill

satin, buck-a-back, honey, comband mockleno. Experiments with combination of the basic weaves, practicals in dyeing the yarns.

Theory

4. TECHNICAL

Introductory information of fibres—natural and man-made properties Looms—handloom, flyshuttles, carpet, their construction and function, other tools and equipments—Dye-stuff colour chemicals solutions—methods and processes.

8. HISTORY OF WESTERN ART

(From Pre-Historic to Modern Art)

N.B.—(i) Should be taught in a Story form.

(ii) Emphasis should be not on chronology but on evolution of art forms.

1. *Pre-historic Art*—

Palaeolithic Art :—Paintings on the Cave walls (i) Wounded mate from Lascaux, (ii) Resting bison from Altamira, Sculpture : Venus of Willendorf, Venus of Lausel.

Neolithic Art :—Carving in low relief—Menhirs, passage graves. Ceramics—Susa ware Samarra ware. Structures : Dolmens and Stonehenge.

2. *Ancient Egypt*—

Old Kingdom :—Pyramids with carved and painted scenes. Pyramid of Giza : Painting—Geese of Medium Sculpture—(i) Seated scribe, (ii) Statue of Khafre, (iii) Rahotep and Nofrat.

Middle and New Kingdom :—Temples of Karnak and Abu Simbel : Sculpture—Queen Nefertiti, Tutenkhaman Relief—Ikhnaton and the family.

Paintings :—Tomb Painting—Women musicians.

3. *Mesopotamia including Persia*—

Sumer :—Cuneiform script, cylindrical seals, Samaria ware, Ziggurat, Gold in harp with bull head, Goat stand, bronze head of King Sargon.

Akkad :—Stele of King Naramsin, Gudea Kings.

Babylonia :—Stele of King Hammurabi with first law-code.

Assyria :—Relief carvings, (i) Sack of city by Asurbanipal, (ii) Asurnasirpal hunting lions, (iii) Winged Bull, (iv) The Dying lioness,

Architecture :—Palaces at Khorsabad and Nimrud.

Persia :—Ruins of Perseposi—Stairway to the Royal Audience Hall, Bull capital, Luristan bronzes.

4. *Agean Civilization (Crete and Myconse)*—

Cycladic Art :—Cretan Art : Frescoes from palaces at Knossos, Toreador scene and other frescoes.

Sculpture :—Snake goddesses : Pottery, Frug-shell Pottery, Palace Pottery, Octopus vase.

Mycenean Art :—Lion gate of Mycenea : Sculpture Ivory deities : Painting : Frescoes from Tiryns.

5. Greece—

Geometric period :—Votive figures—Block type and spread type.

Archaic period :—Kouros and Kores, Apollo of Tenea, Peplos Kore, the Calf bearer, Fallen warrior.

Classical period :—Sculptures—‘Horsemen’ on Parthenon and ‘Athena’ by Phidias ; spear bearer (Doryphorus) by Polycleitus ; Wounded Neobid by Scopas ; Hermes with Dionisus by Praxiteles and Aposxymenos by Lyssipos.

Hellenistic period :—Sculpture—wounded and dying gaul, Venus-de Melos, Nike of Samothrace, Laocoon group, Architecture—Doric, Ionic and Corinthian styles, Painting—Pottery—five different styles. Minor art—Coins gems etc.

6. Etruscans and Roman Art—

Roman Sculpture :—(i) Life size statue of Emperor, Augustus, (ii) Seated statue of Roman Lady, (iii) Bronze equestrian statue of Marcus Aurelius ; (iv) Bust of Emperor Constantine, Relief Carving—Column of Trajan.

Architecture :—Construction with domes (Pantheon) bridges aqueducts, forums, basilicas, triumphal arches and columns, theatres, baths, palaces and villas, town/planning etc. Painting—Wall paintings and mosaics, interior designs and minor art works.

7. Christian period, Byzantine and Romanesque—

Early Christian :—Catacombs, symbolic paintings, sarcophagus carvings with Christian symbols.

Byzantine :—Paintings—manuscript illustration—miniatures and illuminations ; mosaics, icon painting on wooden panels ; ivory carvings.

Architecture :—Interior of Hagia Sophia, St. Mark's Church.

Romanesque :—Human figure sculpture carving on church walls and door jambs. Painting manuscript illustrations, Minor art objects with precious stones.

8. Gothic—

Cathedrals :—Carving on columns—stained glass windows, Painters—Giotto, Duccio and Van Eyck. Study of some of their paintings.

9. Renaissance—

Early Renaissance and High Renaissance. Characteristic developments during the period. Artists of early renaissance like Masaccio, Donatello, Botticelli and their important works. Artists of High Renaissance like Leonardo, Michaelangelo, Raphael and Titian and their important art works.

10. *Baroque*—

Artists of the 17th century like Bernini, Rubens, Rembrandt, Velazquez and manneristic tendencies in their works. Development of various techniques of painting.

11. *Rococo*—

Artists such as Tiepolo, Watteau, Boucher, Fragonard, Chardin and others. Their major works.

12. *Various Ism's*—

Neo-classicism, Romanticism, Impressionism, Neo-impressionism, Postimpressionism, Cubism, Fauvism, German Expressionism, Dadaism, Surrealism and Abstract Expressionism (1940's—1957).

DIPLOMA

(Public Examination)

Practical subjects—

- (1) Drawing and Design.
- (2) Design Visualisation.
- (3) Design Execution.

Theory subjects—

- (4) Technical.
- (5) History of Art pertinent to Textile Design.

Practical**1. DRAWING AND DESIGN**

Study of basic forms and functions as found in Nature and the environment. Study of human animal and birds forms etc. Exposure to a variety of 2-D and 3-D forms through observation. Various manipulative and accidental methods of discovering forms and studying the formal organisations found in natural environments and formation.

2. DESIGN VISUALISATION

Exploring vivid possibilities of design organisations in view of limitations of weaving process. Visualisation of design for various kinds of fabric dress and furnishing materials etc. with vivid textures and colours, of aesthetic interest and functional values.

3. DESIGN EXECUTION

Practicals in exploring possibilities of weaves by combination of different kinds of weave. Realisation of visualised design concepts such as tapestry, carpet, hanging, dress and furnishing materials. Practical in dobby and jacquard weaves.

Theory

4. TECHNICAL

Various design problems, graph methods, counting of picks and ends, fabric structure, cloth analysis, counts of yarn, weaves—draft—peg—plan and treadle order etc. dobby and jacquard—structure and functioning. Cost estimation.

5. HISTORY OF ART PERTINENT TO TEXTILE DESIGN

This subject is to be taught with main emphasis on Indian History and with a broad reference to the history of other countries (western and oriental).

India :

Indus Valley civilization, Vedic, Maurya Shung, Early Andhra, Kushan, Gupta, Mediaeval dynasties, Mughal period, British period, Revival and contemporary periods with reference to printed and woven fabrics such as Brocades, Jamdanies, Baluchar, Kalamkari, Shawl, Bandhani Patola etc. and embroidered fabrics found in these periods and dynasties in view of design form, motifs and techniques adopted. Impact of movements in Art-world and technological developments on designing and making of fabrics.

Other Countries :

Prehistoric and Primitive fabrics, Egyptian, Persian, Byzantine, Romanesque, Gothic, Islamic, Sicilian, Italian, French, British, Latin, American and other oriental traditional contemporary printed and woven fabrics. The impact of various movements in Art—world and technical developments on designing and making of fabrics.

Work pattern—(5 days a week) (6 hours a day) (960 working hours a year).

The courses in Textile Design being practical oriented, the emphasis is more on practical studies. The practical study has two major aspects.

(1) Studio major (2) Workshop major.

Studio major—(1) Drawing and Design.

(2) Design Visualisation.

Workshop Major—

(3) Design—Application.

Theory—

(A) Technical.

(B) History of Art.

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(IV) DIPLOMA COURSE IN FURNITURE AND INTERIOR DESIGN

Duration.—Two years after the Foundation Course.

Examinations.—First year Examination (International Examination)
Diploma Examination (Public Examination).

Objectives.—The course provides a systematic training in Designing aesthetically balanced and pleasing environment in and around the Home and other places and in furniture designing both traditional and contemporary processes and design concepts. As a relationship between the individual and home and other places and furniture to be used has an important implication in his day-to-day life, the student is helped to appreciate and develop his own values and design concepts using resourcefulness and imagination.

This course being practice biased and design oriented, the student is encouraged to practise and study the following subjects.

There shall be two distinct subjects out of which the student may, in the final year, choose any one for his specialisation (1) Furniture Design ; or (2) Interior Design. He shall also study the Allied processes such as carpentry, wood carving, iron work bending, joining, welding, etc.) plaster work etc. The student shall study the rudiments of these crafts and their relationship with furniture design and Interior Design and the scope and limitation, in designing during the first year. In the final year, he shall choose only one of the two elective subjects as area of the specialisation, viz. (1) Furniture, Design ; or (2) Interior Design.

FIRST YEAR

(Internal Examination)

Practical—

- (1) Drawing and Design.
- (2) Design visualisation.
- (3) Design Execution.

Theory—

- (4) Technical.
- (5) History of Western Art.

Practical**1. DRAWING AND DESIGN**

Analytical study of Natural and other objects as line, form, planes, texture and colour. Transformation of objects into variety of simple and complex planes, tones and organisation, study from the natural and environmental sources, the forms of organisations as aids to his visualisation. Study of design concepts with their functional implications.

2. DESIGN VISUALISATION

Evolving the 2-D and 3-D forms by manipulative and accidental methods and organisations of designs and designing for simple furniture items. Basic interior planning with orthographic projections. Drawing of visual perception of such planning, use of perspective in interior. Designs for simple items of interior.

3. DESIGN EXECUTION

Practicals in wood and iron work to know the basic processes involved in furniture making. Practical in model making with blocks as per design. Making of items of interior decoration. Making of simple furniture items. Practical in polishing and finishing.

Theory

4. TECHNICAL

Basic information : Wood, Iron, Plaster of Paris, pigment colour and colour theory. Standard measurements of furniture items etc. Tools and equipments methods and processes involved. Principles of design. Basic consideration of Interior and Furniture aesthetically pleasing environments—comfort—low cost etc.

5. HISTORY OF WESTERN ART

(From Pre-Historic to Modern Art)

N.B.—(i) Should be taught in story form.

(ii) Emphasis should be not on chronology but on evolution of art forms.

1. *Pre-historic Art*—

Palaeolithic Art :—Paintings on the cave walls (i) Wounded mate from Lascaux, (ii) Resting bison from Altamira, Sculpture : Venus of Willendorf, Venus of Lausel.

Neolithic Art :—Carving in low relief—Menhirs, passage graves. Ceramics—Supa ware Samarra ware Samarra ware. Structures : Dolmens and Ritual Circle at Stonehenge.

2. *Ancient Egypt*—

Old Kingdom :—Pyramids with carved and painted scenes. Pyramid of Giza : Painting—Geese of Medum Sculpture—(i) Seated scribe (ii) Statue of Khafre, (iii) Rahotep and Nofret.

Middle and New Kingdom :—Temples of Karnak and Abu Simbel : Sculpture—Queen Nefertiti, Tutankhamen Relief—Ikhnotion and his family.

Paintings :—Tomb Painting—Women musicians.

3. *Mesopotamia including Persia*—

Sumer :—Cuneiform script, cylindrical seals, Samaria ware, Ziggurat, Golden harp with bull head, goat stand, bronze head of King Sargakon.

Akkad :—Stele of King Naramsin, Cudea King.

Babylonia :—Stele of King Hammurabi with first law-code.

Assyria :—Relief carvings, (i) Sack of city by Ashurbanipal, (ii) Ashurnasirpal hunting lions, (iii) Winged bull, (iv) The dying lioness.

Architecture :—Palaces at Khorsabad and Nimrud.

Persia :—Ruins of Persepolis—Stairway to the Royal Audience Hall, Bull capital, Luristan bronzes.

4. *Aegean Civilization* (Crete and Mycenae)—

Cycladic Art :—Cretan Art : Frescoes from palace at Knossos, Toreador scene and other frescoes.

Sculpture :—Snake Goddesses, Pottery, Egg-shell pottery, Palace pottery, Octopus vase.

Mycenaean Art :—Lion gate of Mycenae, Sculpture, Ivory deities, Painting, Frescoes from Tiryns.

5. *Greece*—

Geometric period :—Votive figures—Block type and spread type.

Archaic Period :—Kouros and Kore, Apollo of Tenea, Peplos Kore, the Calf-Bearer, Fallen warrior.

Classical period :—Sculptures—'Horsemen' on Parthenon and 'Athena' by Phidias; Spear-bearer (Doryphorus) by Polycleitus; Wounded Neobid by Scopas; Hermes with Dionisus by Praxiteles and Apoxyomenos by Lysippus.

Hellenistic period :—Sculpture—wounded and dying Gaul, Venus-de-Melos, Nike of Samothrace, Laocoon group. Architecture—Doric, Ionic and Corinthian styles. Painting—Pottery—five different styles, Minor art—Coins, gems etc.

6. *Etruscan and Roman Art*—

Roman Sculpture :—(i) Life size statue of Emperor Augustus, (ii) Seated statue of Roman Lady, (iii) Bronze equestrian statue of Marcus Aurelius; (iv) Bust of Emperor Constantine. Relief Carving—Column of Trajan.

Architecture :—Construction with domes (Pantheon), bridge, aqueducts, forums, basilicas, triumphal arches and columns, theatres, baths, palaces and Villas, town—planning etc. paintings : wall-paintings and mosaics, interior designs and minor art works.

7. *Christian period, Byzantine and Romanesque*—

Early Christian :—Catacombs, symbolic paintings, sarcophagus carvings with christian symbols.

Byzantine :—Paintings—manuscript illustration—miniatures and illuminations; mosaics, icon painting on wooden panels; ivory carvings.

Architecture :—Interior of Hagia Sophia, St. Mark's Church.

Romanesque :—Human figure in sculptural carving on church walls and door jambs, painting—manuscript illustrations. Minor art objects with precious stones.

8. *Gothic*—

Cathedrals :—carving on columns—stained glass windows, Painters—Giotto, Duccio and Van Eyck, Study of some of their paintings.

9. *Renaissance*—

Early Renaissance and High Renaissance. Characteristic developments during the period. Artists of early renaissance like Masaccio, Donatello, Botticelli and their important works. Artists of High Renaissance like Leonardo, Michaelangelo, Raphael and Titian and their important art works.

10. *Baroque*—

Artists of the 17th century like Bernini, Rubens, Rembrandt, Velazquez and manneristic tendencies in their works. Development of various techniques of painting.

11. *Rococo*—

Artists such as Tiepolo, Watteau, Boucher, Fragonard, Chardin and others. Their major works.

12. *Various Isms*—

Neo-classicism, Romanticism, Impressionism, Neo-impressionism Post—impressionism, Cubism, Fauvism, German Expressionism, Dadaism, Surrealism and Abstract Expressionism (1940's—1957).

DIPLOMA

(Public Examination).

The student shall elect any one subject for specialisation in this year :—

1. Furniture Design.
2. Interior Design.

Practical :

1. Drawing and Design common to both the electives.
2. Design visualisation.
3. Design execution.

Theory :

4. Technical.
5. History of Art pertinent to Furniture and Interior Design. (common to both the electives).

ELECTIVE FURNITURE DESIGN

(Practical)

1. DRAWING AND DESIGN

Study of basic forms and functions as found in nature and the environment. Study of human animal and birds forms etc. Exposure to a variety of 2-D and 3-D forms through observation. Various manipulative and incidental methods of discovering forms and studying the formal organizations found in natural environments and formation.

2. DESIGN VISUALISATION

Exploring vivid possibilities of design organisations and their applicabilities for various furniture items. Design for furniture items with colour rendering.

3. DESIGN EXECUTION

Practicals in wood turning, furniture-making as per designs using wood iron and other various materials, employing various processes and methods, use of various polishing and finishing methods.

Theory

4. TECHNICAL

Various Design problems, wood work technology—polishing and finishing methods, material, tool and equipment used with their standard specifications. Cost estimation.

5. HISTORY OF ART PERTINENT TO FURNITURE AND INTERIOR.

This subject is to be taught with main emphasis on History of India and with abroad reference to the other countries (Western and Oriental).

India

Interiors of Indus Valley civilization, Vedic, Maurya, Shung, Early Andhra, Kushan, Gupta, Mediaeval dynasties, Mughal period, British period, Revival and contemporary periods, with reference to the interior and furniture of house palaces and public buildings. Impact of movements in Art-world and technological developments on designing and planning.

Other Countries

Prehistoric and primitive dwellings and their interiors; interiors of the Early civilization, Greek, Roman, Mediaeval Renaissance, Baroque Rococo 19th and 20th centuries.

Impact of various movements in the Art-world and technical developments on designing and planning. Various styles of Interior and Furniture.

ELECTIVE INTERIOR DESIGN

1. DRAWING AND DESIGN

Study of basic forms and functions as found in Nature and the environment. Study of human animal and birds etc. Exposure to a variety of 2-D and 3-D forms through observation. Various manipulative and accidental methods of discovering forms and studying the formal organisations found in natural environments and formation.

2. DESIGN VISUALISATION

Exploring vivid possibilities of design organisation and their application for interior design. Designs for interior of such as residential apartments, Departments, Coffee Counter, Bank Counter, Shops etc. and other

places in mono and multi colours with orthographic projections perspective drawing and detailed drawings. Drawing of furnishing items with colour renderings.

3. DESIGN EXECUTION

Practicals in pigment and wall surface treatments, use of plaster of Paris and other materials, making of furnishing items etc. Model making as per the designs.

Theory

4. TECHNICAL

Standard specifications of furniture and other furnishing items. Materials used in interior various types of wood, plaster, synthetic materials—Pigment colours—oil, water—tempera and earth colours; and the methods of their use, problems of interior light, ventilation etc. movements—comforts and pleasing environments, estimation of cost etc.

5. HISTORY OF ART PERTINENT TO FURNITURE AND INTERIOR DESIGN

This subject is to be taught with main emphasis on History of India and with abroad reference to the other countries (Western and Oriental).

India

Interiors of Indus Valley civilization, Vedic, Maurya, Shung, Early Andhra, Kushan, Gupta, Mediæval dynasties, Mughal period, British period, Revival and contemporary periods, with reference to the interior and furniture of house palaces and public buildings. Impact of movements in art-world and technological developments on designing and planning.

Other Countries

Prehistoric and primitive dwellings and their interiors; interiors of the early civilization, Greek Roman, Mediæval, Renaissance, Baroque, Rococo 19th and 20th Centuries.

Impact of various movements in the Art-World and technical developments on designing and planning. Various styles of Interior and Furniture.

Work—Pattern

The course being practical-oriented, the emphasis is more on practical studies. The practical study has two major aspects; (1) Studio Major, (2) Workshop Major.

(5 days a week)	Studio Major.	|	(1) Drawing and Design.
(6 hours a day)	Workshop Major.		(2) Design-visualization.
			(3) Design Execution.
(960 hours, working a year)	Theory.	|	(4) Technical.
			(5) History of Art.

DIPLOMA COURSE IN METAL CRAFT

Duration.—Two years after the Foundation Course.

Examination.—First year Examination (Internal Examination).

Diploma Examination (Public Examination).

Objective—This course will provide a systematic training both in traditional and contemporary processes and design concepts. The student shall be taught to design and execute objects of beauty and functionality. He shall be provided the facilities to explore vivid possibilities of expression of design concept through various methods, processes and materials. The student is helped to appreciate and develop his own values and design concepts using his resourcefulness and imagination in relation to metal.

The course being practice-biased and design-oriented the student shall study during the first year the rudiments of these processes. He is encouraged to experiment to know the relationship of the processes and their possibilities of application in visualising and realising the design concepts.

There shall be two distinct subjects which the student may choose, in the final year any one of the elective subjects, for specialisation :—

(1) 'Repousse' or (2) Engraving and enamelling. He shall study the allied processes such as soldering, wire-work, etching and gilding, shaping and setting, perforating and turning etc.

FIRST YEAR

(Internal Examination)

Practical.

- (1) Drawing and Design.
- (2) Design-visualisation.
- (3) Design-execution.

Theory

- (4) Technical.
- (5) History of Western Art.

Practical

1. DRAWING AND DESIGN

Analytical study of natural and other objects as line, form, planes, texture and colour. Transformation of objects into variety of simple and complex planes, tones and organisation, study from the natural and environmental sources, the forms of organisations as aids to his visualisation. Study of design concepts with their functional implications.

2. DESIGN VISUALISATION

Evolving 2-D and 3-D forms by manipulative and accidental methods and organisation of designs. Designs in view of scope and limitations of techniques and medium-material and colour rendering. Visualisations of design concepts for simple objects of beauty and utility.

3. DESIGN EXECUTION

Practicals in exploring possibilities of vivid textural effects, in sharpening simple forms, joinery, wirework, etc., study of low relief, engraving line, form, letters and monograms and enamelling processes. Using one or combined processes to realise the visualised designs.

Theory

4. TECHNICAL

Metal.—General properties and uses. Tools and equipments and acids used in metal work. Methods and processes such as joinery, etching, perforating, annealing, enamelling, polishing, finishing etc. ; designing problems

5. HISTORY OF WESTERN ART

(From Pre-Historic to Modern Art)

N.B.—(i) Should be taught in a story form.

(ii) Emphasis should be not on chronology but on evolution of art forms.

1. Pre-Historic Art—

Palaeolithic Art :—Paintings on the cave walls—(i) Wounded man from Lascaux, (ii) Resting bison from Altamira, Sculpture : Venus of Willendorf, Venus of Lausel.

Neolithic Art :—Carving in low relief—Menhirs, passage graves. Ceramics—Susa ware ; Samarra ware. Structures : Dolmens and Stonehenge.

2. Ancient Egypt—

Old Kingdom :—Pyramids with carved and painted scenes. Pyramid of Giza : Painting—Geese of Medium Sculpture—(i) seated scribe, (ii) Statue of Khafre, (iii) Rahotep and Nofrat.

Middle and New Kingdom :—Temples of Karnak and Ahu Simbel : Sculpture—Queen Nefertiti, Tutankhaman Relief—Ikhnoton and his family.

Paintings :—Tomb Painting—Women musicians.

3. Mesopotamia including Persia—

Sumer :—Cuneiform script, cylindrical seals, Samaria ware, Ziggurat, Gold in harp with bull head, Goat stand, bronze head of King Sargaon.

Akkad :—Stele of King Naramsin, Gudea Kings.

Babylonia :—Stele of King Hammurabi with first law-code.

Assyria :—Relief carvings, (i) Sack of city by Asurbanipal, (ii) Asurnasirpal hunting lions, (iii) Winged bull, (iv) The dying lioness.

Architecture :—Palaces at Khorsabad and Nimrud.

Persia :—Ruins of Persepolis—Stairway to the Royal Audience Hall, Bull capital, Luristan bronzes.

4. *Aegean Civilization (Crete and Mycoase)*—

Cycladic Art :—Cretan Art : Frescoes from palace at Knossos, Toreador scene and other frescoes.

Sculpture :—Snake goddesses, Pottery, Egg-shell pottery, Palace pottery, Octopus vase.

Mycenean Art :—Lion gate of Mycenæa, Sculpture, Ivory deities, Painting : Frescoes from Tiryns.

5. *Greece*—

Geometric period :—Votive figures—Block type and spread type.

Archaic period :—Kouros and Kores, Apollo of Tenæa, Feplos Kore, the Calf bearer, Fallen warrior.

Classical period :—Sculptures : 'Horsemen' on Parthenon and 'Athena' by Phidias; spear bearer (Doryphorus) by Polycleitus; Wounded Neobid by Scopas; Hermes with Dionisus by Praxiteles and Apoxyomenos by Lyssipos.

Hellenistic period :—Sculpture : Wounded and dying gaul, Venus-de-Melos, Nike of Samothrace, Laocoon group. Architecture : Doric, Ionic and Corinthian styles. Painting. Pottery : five different styles, Minor art—Coins, gems etc.

6. *Etruscans and Roman Art*—

Roman Sculpture :—(i) Life size statue of Emperor Augustus, (ii) Seated statue of Roman Lady, (iii) Bronze equestrian statue of Marcus Aurelius; (iv) Bust of emperor Constantine. Relief Carving : Column of Trajan.

Architecture :—Construction with domes (Pantheon), bridges, aqueducts, forums, basilicas, triumphal arches and columns, theatres, baths, palaces and villas, town planning etc. Paintings : Wall paintings and mosaics, interior designs and minor art works.

7. *Christian period, Byzantine and Romanesque*—

Early Christian :—Catacombs, symbolic paintings, sarcophagus Carvings with Christian symbols.

Byzantine :—Paintings—manuscript illustration—miniatures and illuminations; mosaics, icon painting on wooden panels; ivory carvings.

Architecture :—Interior of Hagia Sophia, St. Mark's Church.

Romanesque :—Human figure in sculptural carving on church walls and door jambs, painting—manuscript illustrations. Minor art objects with precious stones.

8. *Gothic*—

Cathedrals :—Carving on columns—stained glass windows. Painters—Giotto, Duccio and Van Eyck. Study of some of their paintings.

9. *Renaissance*—

Early Renaissance and High Renaissance. Characteristic developments during the period. Artists of early renaissance like Masaccio, Donatello, Boticelli and their important works. Artists of High Renaissance like Leonardo, Michaelangelo, Raphael and Titian and their important art works.

10. *Baroque*—

Artists of the 17th century like Bernini Rubens, Rembrandt, Velazquez and manneristic tendencies in their works. Development of various techniques of painting.

11. *Rococo*—

Artists such as Tiepolo, Watteau, Boucher, Fragonard, Chardin and others. Their major works.

12. *Various Isms*—

Neo-classicism, Romanticism, Impressionism, Neo-impress, Post-impressionism, cubism, fauvism, german expressionism, Dadaism, Surrealism and Abstract expressionism (1940's—1957).

DIPLOMA*(Public Examination)*

The student shall elect any one subject for specialisation in this year :—

- (1) Repousse.
- (2) Engraving and Enamelling.

Practical—

- (1) Drawing and Design.
- (2) Design-visualisation.
- (3) Design-execution.

Theory—

- (4) Technical.
- (5) History of Art pertinent to Metal-Craft (emphasis on Indian History).

Practical**1. DRAWING AND DESIGN**

Study of basic forms and functions as found in nature and the environment. Study of human, animal and birds forms etc. Exposure to a variety of 2-D and 3-D forms through observation. Various manipulative and accidental methods of discovering forms and studying the formal organisations found in natural environments and formation.

2. DESIGN VISUALISATION

Evolving 3-D forms and their organisations. Exploring vivid possibilities of designs in 3-D and their applicabilities to express the design concepts based on objects of aesthetic interest and functional values.

3. DESIGN APPLICATION

Practicals in low and high relief, study of representative and derivative forms and their organisations in relief. Realisation of visualised design concepts in 3-D.

Theory

4. TECHNICAL

Various design problems—Metals and Alloys—General properties and uses. Acids and other chemical solutions used for colouring and finishing Repousse 'tools and equipments, methods and processes. Scopes and limitations of Repousse' Estimation of cost etc.

5. HISTORY OF ART PERTINENT TO METAL-CRAFT

This subject is to be taught with main emphasis on Indian History and with a board reference to the history of the other countries (western and oriental).

India

Prehistoric Cultures and Indus Valley Civilization; Vedic, Maurya, Shung, Early Andhra, Kushan, Gupta, Mediaeval dynasties, Mughal period, British period, revival and contemporary periods with reference to the Artefacts such as jewellery, figurines, Seals, coins, vases, weapons, plaques and panels, lamps trays and dishes, nut crackers, etc., found in these periods and dynasties in view of Design form, motifs and techniques adopted. Impact of movements in art world and technological developments on designing and making of art—objects.

Other Countries

Prehistoric and primitive artefacts; early civilizations; classical world. Middle Ages, Renaissance, Baroque and rococo, 19th and 20th centuries with reference to the artefacts found in these periods such as jewellery, figurines, vases, coins, toys, candle—stands, plaques and panels and other objects with regard to the designing and techniques. The impact of various movements is the art—world and technical developments on designing and making of objects.

ELECTIVE : ENGRAVING AND ENAMELLING

Practical

1. DRAWING AND DESIGN

Study of basic forms and functions as found in Nature and the environment. Study of human, animal and birds forms etc. Exposure to a variety of 2-D and 3-D forms through observation. Various manipulative and accidental methods of discovering forms and studying the formal organisations found in natural environments and formation.

2. DESIGN VISUALISATION

Envolving 2-D forms and their organisations. Exploring vivid possibilities of designs to suit the Engraving and enamelling processes in 2-D and their applicabilities to express the design concepts based on objects of aesthetic interest and functional values. Designs by combination of letters into monograms.

3. DESIGN EXECUTION

Practicals in engraving monogrammes, designs etc. and explore various possibilities of engraving effects and their applications in execution of designs. Practical in enamelling to explore vivid effects of enamelling and their applicabilities. Realisation of visualised design concept by engraving and enamelling processes.

Theory

4. TECHNICAL

Various Design problems. Metals and Alloys. General properties and uses. Engraving, tools equipments and processes. Acids and other chemical solutions for colouring and finishing used in metal work. Enamelling, Tools equipments and processes. Enamel colours—firing and treatment techniques polishing and finishing methods. Scope and limitations of the techniques and medium materials. Estimation of cost.

5. HISTORY OF ART PERTINENT TO METAL CRAFT

This subject is to be taught with main emphasis on Indian History and with a broad reference to the history of the other countries (western and oriental).

India

Prehistoric Cultures and Indus Valley Civilization; Vedic, Maurya, Shung, Early Andhra, Kushan, Gupta, Mediaeval dynasties, Mughal period, British period, revival and contemporary periods with reference to the Artefacts such as jewellery, figurines, Seals, coins, vases, weapons, plaques and panels, lamps trays and dishes, nut crackers, etc. found in these periods and dynasties in view of Design form, motifs and techniques adopted. Impact of movements in art world and technological developments on designing and making of art—objects.

Other Countries

Pre-historic and primitive artefacts; early civilizations; classical world, Middle Ages, Renaissance, Baroque and rococo, 19th and 20th centuries with reference to the artefacts found in these periods such as jewellery, figurines, vases, coins, toys, candle—stands, plaques and panels and other objects with regard to the designing and techniques. The impact of various movements is the art—world and technical developments on designing and making of objects.

Work-Pattern.—The course being practical biased, the emphasize is more on practical studies. The practical study has two major aspects (1) Studio major; and (2) Workshop major.

5 days a week.

6 hours a day

*960 working hours
a year.*

Studio Major : (1) Drawing & Design.
(2) Design-visualisation.

Workshop Major : (3) Design Execution.

Theory : (4) Technical
(5) History of Art

ART TEACHER'S DIPLOMA COURSE (A. T. D.) Public Examination

Practical—

1. Drawing (from life, nature, man-made objects).
2. Drawing (from Memory).
3. Drawing (Perspective).
4. Painting (Head Study).
5. Painting (Still Life).
6. Design 2 D and Print Making.
7. Craft work.

Theory—

8. History of Art.
9. Theory of Education (General).

Teaching—

10. Practice Lessons.

I. Objectives

To enable the Art Teacher to exert leadership in programme development in Art for primary and middle schools. To make him sufficiently grounded in both theory and practice of his subject matter and possessed of the knowledge and skills necessary for teaching the subject in an integrated manner. To enable him to contrive and use variety of effective teaching and learning procedures. He should be competent and willing to experiment with approved and new methods of presenting art experience to children. To enable him to recognise individual needs of students and create teaching and learning situations based on individual needs. He should be skilful in recognising and fostering creative talent in pupils.

II. Admission

After successful completion of the foundation course, the student will be admitted to this A. T. Diploma course, the duration of which will be one year.

III. Syllabus

1. DRAWING (LIFE AND OBJECTS)

Analysis of objects as line, form, planes, colour. Objects to be seen through light. Transformation of object into variety of simple and complex planes, tones and organisation.

Drawing from life models, nature and man-made objects. Actuality and visual perception of objects.

2. DRAWING (MEMORY)

Drawing through retaining and recalling experience from memory—rendering complexities of vision through light and shade—indoor and outdoor sketching.

3. DRAWING (PERSPECTIVE).

Elements of perspective problems based on "terms" used in perspective.

4. PAINTING (HEAD STUDY FROM LIFE)

Head study from life and the background to be understood as a total formal experience. Study of human head in terms of form, structure, mass, volume. Observation of light and tonal value.

5. PAINTING (STILL LIFE)

Study of varied objects and groups with background. Rendering to be done in pencil, charcoal, water and oil colour. Full palette.

6. DESIGN—2D AND PRINT-MAKING

(2D) Exposure to variety of 2-D and 3-D forms. Observation of natural and man-made objects—various manipulative methods of collecting forms and studying their formal organisations. Students should be exposed to various types of traditional Indian designs, used for different types of objects of art-crafts.

Students should be asked to conduct a few assignments in 3-D in clay, plasticine or in such material so as to make them familiar with structure, mass and volume of the objects. Forming simple patterns of raised surfaces and texture for impression, pattern and colour juxta positions—simple linocuts and stencil printings.

7. CRAFT WORK

(A) Modelling.

(B) (i) Paper-Cardboard work and book-binding.

(ii) Puppetry (Doll Making).

(iii) Bamboo and Cane work.

(iv) Wood work.

(v) Coir and wire work.

(vi) Embroidery and needle work (Fancy work).

N.B.—(i) Every student will have to select any one craft from those mentioned under group (B) above, craft at (A) being compulsory.

(ii) detailed syllabus in crafts given in Appendix below.

8. HISTORY OF WESTERN ART

(From Pre-historic to Modern Art)

N.B.—(i) Should be taught in a story form.

(ii) Emphasis should be not on chronology but on evolution of art forms.

1. *Pre-historic Art*—

Palaeolithic Art :—Paintings on the Cave walls (i) Wounded mate from Lascaux, (ii) Resting bison from Altamira. Sculpture : Venus of Willendorf, Venus of Lausel.

Neolithic Art :—Carving in low relief—Menhirs, passage graves. Ceramics—Susa-ware Sarmarra-ware. Structures : Dolmens and Ritual circle at Stonehenge.

2. *Ancient Egypt*—

Old Kingdom :—Pyramids with carved and painted scenes. Pyramid of Giza : Painting—'Geese of Medum.' Sculpture—(i) Seated Scribe, (ii) Statue of Khafre, (iii) Rahotep and Nofret.

Middle and New Kingdom :—Temples of Karnak and Abu Simbel : Sculpture—Queen Nefertiti. Tutankhamen, Relief—Ikhnoton and his family.

Paintings :—Tomb Painting—Women musicians.

3. *Mesopotamia including Persia*—

Sumer :—Cuneiform script, cylindrical seals, Samarra ware, Ziggurat, Golden harp with bull head, Goat stand, bronze head of King Sargaon.

Akkad :—Stele of King Naramsin, Gudea King.

Babylon :—Stele of King Hammurabi with first law-code.

Assyria :—Relief carvings, (i) Sack of city by Ashurbanipal, (ii) Ashurnasirpal hunting lions, (iii) Winged bull, (iv) The dying lioness.

Architecture :—Palaces at Khorsabad and Nimrud.

Persia :—Ruins of Persepolis—Stairway to the Royal Audience Hall, Bull capital, Luristan Bronzes.

4. *Aegean Civilization (Crete and Mycenae)*—

Cycladic Art :—Cretan Art : Frescoes from palace at Knossos, Yoreador scene and other Frescoes.

Sculpture :—Snake Goddesses, Pottery : Egg-shell pottery, Palace pottery, Octopus vase.

Mycenaean Art :—Lion gate of Mycenae Sculpture, Ivory deities Painting : Frescoes from Tiryns.

5. *Greece*—

Geometric period :—Votive figures—Block type and spread type.

Archaic Period :—Kouros and Kore, Apollo of Tenea, Peplos Kore, the Calf-Bearer, Fallen warrior.

Classical period :—Sculptures—'Horsemen' on Parthenon and 'Athena' by Phidias; Spear-bearer (Doryphorus) by Polycleitus Wounded Neobid by Scopas; Hermes with Dionisus by Praxiteles and Apoxyomenos by Lysipus.

Hellenistic period :—Sculpture—Wounded and Dying Gaul, Venus-de-Melos, Nike of Samothrace, Laocoon group. Architecture—Doric, Ionic and Corinthian styles. Painting—Pottery—five different styles. Minor art—Coins, gems etc.

6. *Etruscan and Roman Art—*

Roman Sculpture :—(i) Life size statue of Emperor Augustus, (ii) Seated statue of Roman Lady, (iii) Bronze equestrian statue of Marcus Aurelius, (iv) Bust of Emperor Constantine. Relief Carving—Column of Trajan.

Architecture :—Construction with domes (Pantheon), bridges, aqueducts, forums, basilicas, triumphal arches and columns, theatres, baths, palaces and villas, town-planning etc. Paintings—wall paintings and mosaics, interior designs and minor art works.

7. *Christian period, Byzantine and Romanesque—*

Early Christian :—Catacombs, symbolic paintings, sarcophagus carvings with Christian symbols.

Byzantine :—Paintings—manuscript illustration—miniatures and illuminations ; mosaics, icon painting on wooden panels ; ivory carvings.

Architecture :—Interior of Hagia Sophia, St. Mark's Church.

Romanesque :—Human figure in sculptural carving on church walls and door jambs, painting—manuscript illustrations. Minor art objects with precious stones.

8. *Gothic—*

Cathedrals—carving on columns—stained glass windows. Painters—Giotto, Duccio and Van Eyck. Study of some of their paintings.

9. *Renaissance—*

Early Renaissance and High Renaissance. Characteristic developments during the period. Artists of early renaissance like Masaccio, Donatello, Botticelli and their important works. Artists of High Renaissance like Leonardo, Michaelangelo, Raphael and Titian and their important art works.

10. *Baroque—*

Artists of the 17th century like Bernini, Rubens, Rembrandt, Velazquez and manneristic tendencies in their works. Development of various techniques of painting.

11. *Rococo—*

Artists such as Tiepolo, Watteau, Boucher, Fragonard, Chardin and others. Their major works.

12. *Various Isms—*

Neo-classicism, Romanticism, Impressionism, Neo-impressionism, Post-impressionism, Cubism, Fauvism, German Expressionism, Dadaism, Surrealism and Abstract Expressionism (1940's—1957).

9. THEORY OF EDUCATION (GENERAL)

School administration—Organisation of Art Education—Theory of Education (Psychological)—Methods of teaching Art—Special Methods with reference to Child Art.

The detailed syllabus in "Fundamentals of Education" as laid down by the Government of Maharashtra for the D.Ed. course in the first part of the said booklet is to be covered in general. However, the following topics are to be studied in particular, as applied to art education:—

EDUCATIONAL PSYCHOLOGY

- (1) Education and psychology : Meaning and scope of psychology ; relation of psychology to education.
- (2) Sensation and perception.
- (3) Motivation ; instincts ; definition, educational importance ; different instincts, need for sublimation, repression, important instincts for art education ; rewards and punishments.
- (4) Emotions and sentiments ; taste and attitudes.
- (5) Heredity and environment ; their role in education.
- (6) Memory and Imagination ; definition ; Kinds of imagination ; Retention and recall of experience ; factors and conditions of memory ; forgetfulness.
- (7) Attention and interest ; meaning and kinds, conditions for ensuring attention ; creating interest in art.
- (8) Creativity and talents recognition ; meaning and guidance of creative ability.
- (9) Stages of mental development ; Infancy, childhood and adolescence ; Aesthetic development in each stage in particular and other characteristics in general.
- (10) Child Art : characteristics, different stages, methods and mediums.
- (11) Learning : Its laws and conditions ; methods.
- (12) Individual differences and their educational implications.
- (13) Mental hygiene ; adjustment.

Principles of Education (Philosophical)

- (1) Education : meaning, kinds, agencies, aims.
- (2) Place of art in life and education.
- (3) Aims and objectives of teaching art in Primary Schools, Secondary Schools, Higher Secondary Schools and Primary Training Colleges.
- (4) Programme development of art education ; curriculum, its basis and details : planning of teaching programme for standards I to VII in particular and VIII to X in general.

- (5) The Art Teacher—his qualifications and competencies.
- (6) Problem of discipline : old and modern conception ; remedies.
- (7) The school, family and the society.
- (8) Rudiments of educational thought of Western and Indian educational thinkers.
- (9) Modern education in India ; Primary education and its problems.

General and Special Methods

- (1) Class-room v. Individual teaching ; advantages and disadvantages, class-room management, time-table, home-work.
- (2) Practice Teaching ; Planning of lessons, kinds—knowledge, skill appreciation, workshop, review, drill, demonstration, radio, museums and excursions, inductive-deductive and other lessons.
- (3) Teaching methods : Free expression, experiment, exploration, directed activity, correlation, question and answer, discussion, dramatisation, play-way, competitions, self-study, supervised study, demonstration, group method and projects.
- (4) Maxims of teaching : From simple to complex, from concrete to abstract ; from particular to general and *vice-versa* ; from parts to whole and *vice-versa* etc.

Educational Administration

- (1) The art room—its requirements, location ; lighting, decoration, furniture, aids and equipment, material for art-work, audio-visual aids.
- (2) The Head Master and Administration of School work.
- (3) Records to be maintained by the art teachers ; Teacher's notes for day-to-day teaching.
- (4) Administration of Art Education at all levels in M. S. in particular and general education at the Primary and Secondary levels in general.
- (5) Tests and examinations, Old and new types.
- (6) Problems of evaluation.
- (7) Current problems in art education, steps taken by the State and Central Governments for the promotion of Art and improvement of Art Education.

N.B.—Sketching on Black-Board and its technique should be taught as a part of daily activity.

10. PRACTICE TEACHING

Every teacher undergoing training will be required to conduct 10 lessons in Art and 5 lessons in Craft in a full-fledged primary school and/or middle school (V to VIII) under the guidance of qualified Master of Method. He is also required to observe at least 15 lessons conducted by others and keep a record of his comments thereon.

परिशिष्ट

हस्तकलाव्यवसाय अभ्यासक्रमाचा विषयवार तबशील

- (अ) मृत्तिकाशिल्पकाम व मृत्तिकापात्रकला.
 (ब) (१) कागदकाम, पुठ्याकाम व पुस्तक बांधणी.
 (२) कळसूत्री बाहुल्या (मुखवटे व खेळणी).
 (३) बांबूकाम व वेतकाम.
 (४) वूडवर्क.
 (५) तारकाम व काथ्याकाम.
 (६) भरतकाम व विणकाम.

टीप १.—उपरोक्त हस्तव्यवसाय “अ” अनिवार्य आहे आणि “ब” गटातील हस्तव्यवसायांपैकी विद्यार्थ्यांनी कोणताही एक विषय निवडावयाचा आहे.

टीप २.—“अ” मधील अनिवार्य हस्तव्यवसायांचे आणि “ब” गटातील १ व २ क्रमांकाच्या हस्तव्यवसायांचे अभ्यासक्रम पुढे निर्धारित करण्यात आलेले आहेत. इतर हस्तव्यवसायांचे अभ्यासक्रम नंतर जरूरीप्रमाणे निर्धारित करण्यात येतील.

(अ) मृत्तिकाशिल्पकाम व मृत्तिकापात्रकला

निरनिराळ्या मातीची माहिती करून देणे. ती तयार करण्याच्या पद्धती, मातीच्या वस्तू भाजण्याच्या भट्टीची माहिती, वस्तूचे सोड तयार करण्याच्या पद्धतीची माहिती वगैरे ज्ञान मुलांना देणे.

उदाहरणादाखल कार्यक्रम

- अ. क्र.
१. भाज्या व फळे यांचे उठाव शिल्प व गोल शिल्प सभप्रमाणात बनवा. त्यांच्या पोतासह ती वाळवा व त्यांची कृती व ती तयार करताना आलेल्या अडचणी वगैरेची माहिती लिहा.
 २. वरीलप्रमाणेच आणखी एक.
 ३. (१) पक्षी किंवा प्राणी उठाव शिल्पात बनवा.
 (२) ती सुकवा व नंतर रंगवा.
 (३) केलेल्या शिल्पाचे दोन बाजूंनी पाहून कागदावर रेखाटन करा.
 ४. तीन प्रमाणेच आणखी एक.
 ५. बसलेली मनुष्याकृती गोल शिल्पात बनवा व त्याचे कागदावर रेखाटन करा.
 - ६ व ७. क्रमांक ५ प्रमाणेच आणखी दोन शिल्पे तयार करा.
 ८. सपाट (पसरट) आकाराची मातीची भांडी बनवा.
 ९. क्रमांक ८ प्रमाणेच आणखी एक.
 १०. मातीची गोल प्रकारची भांडी (बॉल टाईप) बनवा.
 ११. वरीलप्रमाणेच आणखी एक.
 १२. ग्लासाच्या आकाराची भांडी मातीतून बनविणे. त्यावर नक्षीकाम करून सजवा व नंतर वाळवून ती भाजा.

१३. क्रमांक १२ प्रमाणे आणखी एक.
 १४. खुजे किंवा रांजणाच्या प्रकारची मातीची भांडी मातीच्या माध्यमातून बनवा व ती सुशोभित करा.
 १५ व १६. वरीलप्रमाणे आणखी दोन प्रकारची भांडी बनवा व सुशोभित करा.
 १७ व १८. आजपर्यंत केलेल्या वस्तू (राऊंड रिलिफ) भाजून नंतर सजवा.
 १९ व २०. आजपर्यंत केलेल्या वस्तू (राऊंड रिलिफ) पैकी कोणत्याही दोन वस्तूंचे प्लॅस्टर मोल्ड बनवा. या मोल्डवरून पुन्हा वस्तू करा व त्या रंगवून सजवा.

(ब) (१) कागदकाम, पुठ्ठाकाम व पुस्तक बांधणी.

कागदकाम

साहित्य : ड्रॉइंग पेपर, ब्राऊन पेपर, कार्ड पेपर, फुलस्कोप पेपर, मार्बल पेपर, क्रेप पेपर, चिट पेपर इत्यादी विविध प्रकारचे कागद, पोस्टर कलर पेपर, डिझाईन पेपर इत्यादी.
 हत्यारे : कंपास बॉक्स, कात्री, कटर, सुई-दोरा.

[इयत्ता १ ते ७ पर्यंतच्या सुधारित अभ्यासक्रमास अनुसरून व तो अभ्यासक्रम मुलांना शिकविण्याची पात्रता निर्माण करण्याच्या हेतूने खालीलप्रमाणे कृती (असाईन्मेंट्स) करून घ्याव्यात].

अ. क्र.

उदाहरण

१. खाली दिलेल्या तीन आकारांची पाकिटे तयार करा व त्यावर योग्य अशी डिझाईन काढून ती सुशोभित करा. आकार : १४ × ९ सें.मी., २८ × १० सें.मी., २४ × ११ सें.मी. (कोणताही कागद) (आकृती काढा व पद्धत लिहा).
२. (अ) लांबी, रुंदी, उंची ८ सें.मी. असा एक घन तयार करा व तो योग्य रंगात रंगवून सुशोभित करा.
 (ब) एक त्रिकोणी घन (पिरॅमिड) तयार करा. बाजू ८ × ८ × ८ सें.मी. व तो रंगवून सुशोभित करा (कृती-वहीत त्याची आकृती काढा व कृती स्पष्ट करा).
 साहित्य : कार्ड पेपर.
 (क) लहानमोठ्या आकाराची घन व त्रिकोणी पिरॅमिड करून ते दोन्याने टांगून एक हलते (मोबाईल) त्रिमित तयार करा.
३. तुमच्या जवळच्या स्तोच्या बाटलीसाठी कार्ड-पेपरचा खोका (बॉक्स) तयार करा. तो बॉक्स योग्य रंगात रंगवा. लेआऊट व नाव आपल्या कल्पनेने द्या (कृतीवहीत आकृती काढा व पद्धत स्पष्ट करा).
४. एक (कार्ड-पेपर शीटमध्ये) घराचा नमुना तयार करा व तो स्ट्रॉ, दोरा, रंग, थर्मिकोल इत्यादींच्या उपयोगाने सजवा. घराभोवतालचे आवारही दर्शवा (वहीत आकृती काढा व कृती लिहा).
५. कार्ड पेपरवर एक मुखवटा तयार करा व तो योग्य प्रकारे रंगवा (डोळे, जीभ वमैरे हलते करा).

पुठ्ठाकाम

साहित्य व हत्यारे : कार्डबोर्ड, ड्राईंग पेपर, चिट मार्बल पेपर, ग्लेज मार्बल पेपर, डिझाईन मार्बल, लेदर मार्बल पेपर, ब्राऊन पेपर, सुई-दोरा, स्ट्रॉ, थर्मोकोल, पेस्ट, तारा इ. कटर, कात्री, कंपासपेटी वगैरे.

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१. एक षटकोनी तबक (ट्रे) तयार करा व योग्य त्या कागदाने ते सुशोभित करा.
आकार : षटकोनाची एक बाजू ६ सें.मी. ते १० सें.मी. असावी (पेपर कोलाज इत्यादी)
(कृतीवहीत आकृती काढा व कृती लिहा).
२. तुलनात्मक आकार लक्षात घेऊन कार्ड-बोर्डच्या खालील वस्तू बनवा:—
(१) सोफा सेट, (२) टीपॉय, (३) ड्रेसिंग टेबल, (४) टेबल, (५) खुर्ची
(वगैरेपैकी कोणत्याही तीन).
विविध प्रकारचे कागद चिकटवून अगर रंगवून त्या सुशोभित करा (वहीत आकृती काढा व कृती लिहा. एक कार्ड-बोर्ड फक्त वापरणे).
३. जोडलेल्या झाकणाची एक दागिन्याची पेटी तयार करा (दागिने ठेवण्याच्या आतील योग्य त्या व्यवस्थेसह).
साहित्य: १/२ शीट कार्ड-बोर्ड, व्हेल्वेट, रेशमी कापड, कागद वगैरे. ती योग्य प्रकारे सुशोभित करा (वहीत आकृती काढा व कृती लिहा).
४. दिवाळीसाठी आकाश कंदील तयार करा व तो सुशोभित करा.
साहित्य: त्यासाठी योग्य वाटेल असे कोणतेही (वहीत आकृती काढा व माहिती लिहा).
५. हाफ कार्ड-बोर्डचे कोणतेही एक खेळणे तयार करा (साप इत्यादी) व ते योग्य प्रकारे रंगवून, छापून अगर कागद चिकटवून सुशोभित करा. (वहीत आकृती काढा व माहिती लिहा).

पुस्तक बांधणी

साहित्य व हत्यारे : कोरे आखीव कागद, कार्ड बोर्ड, ब्राऊन पेपर, कार्डपेपर, मार्बल पेपर, डिझाईन मार्बल पेपर, लेस, बाईंडिंग क्लॉथ, रेक्लिन, खळ, सरस, सुई-दोरा, कटर, कात्री, कंपासपेटी इत्यादी.

उदाहरणादाखल कृती

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१. १०-१२ कोरे कागद घेऊन त्याचे क्वार्टर साईजमध्ये लेटर पॅड बनव . कार्ड-पेपर कव्हरवर योग्य सजावट करा.
२. १०-१२ कागदांची ८ व्ही. ओ. साईजमध्ये एक डायरी बनवा. शिलाई-सिंगल सेक्शन बांधणी, वॉटर बाऊंड, कापणी फ्लॅश कट (कृती वहीत काढा व माहिती लिहा).
३. (अ) १४ कोऱ्या कागदांची ८ एस्. ओ. ची एक डायरी बनवा. शिलाई-मल्टीसेक्शन बांधणी, फुल बाऊंड.

- (ब) ती डायरी ठेवण्यासाठी एक कार्ड पेपरचा बॉक्स बनवा व तो योग्य प्रकारे सुशोभित करा. वहीत शिलाईचा प्रकार दाखवा व बॉक्सची आकृती काढा व वहीत माहिती लिहा.
४. एक फोटो अल्बम बनवा. आकार. ८" × १२".
बांधणी.—हाफ बाऊंड व तो योग्य प्रकारे सजवा (वहीत आकृती काढा व माहिती लिहा).
५. क्वार्टर इंपिरियल आकाराचा एक पोर्टफोलिओ बनवा. बांधण्यासाठी लेस लावा व आतील बाजूस कप्पे करा. योग्य प्रकारे सुशोभित करा (वहीत आकृती काढा व कृती लिहा.)

२. कळसूत्री बाहुल्या (मुखवटे व खेळणी)

साहित्य.—रंग, पेस्ट, सजावटीचे सामान—कागद, पुढ्या, कार्ड पेपर, कोणत्याही टाकाऊ वस्तू, कागदाचा लगदा, प्लॅस्टर ऑफ पॅरिस, लाकूड, मोजे, कले, मेण, साबण, कापड, लोकर, मणी, थर्मोकोल, संगजीरे इत्यादी.

हत्यारे.—चाकू, कात्री, सुई-दोरा, कटर, निरनिशळ्या कौरण्या वगैरे.

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- १ कागदांची फुले तयार करणे, कागदाचे कातरकाम करून नक्षीकाम करणे व घर सजावटीसाठी विविध माळा वगैरे तयार करणे व घर सजविणे.
- २ कार्ड-बोर्ड, हार्ड-बोर्ड, अगर अन्य योग्य माध्यमातून (शॅडो पपेटस्) छाया बाहुल्या (राऊंड अगर फ्लॅट) बनविणे व कृती लिहिणे.
- ३ टाकाऊ वस्तूपासून काल्पनिक बाहुल्या तयार करणे व योग्य प्रकारे सजविणे.
- ४ मोज्याच्या बाहुल्या तयार करणे, पशुपक्षी व माणसांच्या आकृत्या बनविणे व त्या विविध माध्यमातून सजविणे.
- ५ मोज्याच्या बाहुल्यांसाठी रंगभूमी तयार करणे. तो रंगमंच सजविणे.
- ६ चिखलापासून अगर पेपर मॅशपासून बाहुल्यांची डोकी बनविणे. त्याचे प्लॅस्टरमध्ये मोल्ड बनविणे (ऑडिंग मेथड).
- ७ छडीच्या बाहुल्या तयार करणे—(२ नमुने) व त्या सजविणे.
- ८ लाकडापासून अगर प्लॅस्टर ऑफ पॅरिसपासून कोरून बाहुल्यांची डोकी बनविणे व त्यापासून बाहुल्या तयार करणे. त्या सजविणे.
- ९ (१) प्रयोगासाठी एक जोड नाट्यगृह तयार करा. रंगमंचासाठी पडदे व देखावे तयार करून तो सजवा.
(२) बाहुल्यांचा एक खेळ असावा:
- १० बाहुल्यांद्वारे एखादी लोककथा दर्शविणे (डायोरामा).
- ११ प्रसंगाचे बाहुल्यांद्वारे प्रकटन करणे (डायोरामा).

DIPLOMA IN ART EDUCATION (DIP. A. Ed.).

(Public Examination)

The Diploma in Art Education Course is primarily designed to meet the needs of Art Teachers so as to equip them for Art teaching in the Collegiate Institutions including Higher Art Institutions and also to enable them to acquire sufficient knowledge for being able to supervise the teaching of other collegiate teachers, if they are promoted to the supervisory posts in the collegiate institutions.

As regards teaching of practical subjects in Art, the main stress would be on the methods of teaching these subjects in collegiate institutions including Higher Art institutions. Hence project work involving teaching practice and experimentation has been included in the class work as a compulsory part of the examination pattern.

I. Objectives

To make the student thoroughly grounded in the theory and practice of the subject matter and in other necessary disciplines of Art.

To equip him with the knowledge and skills necessary for teaching the subjects in an integrated manner to the students of the collegiate institutions including Higher Art institutions.

To make him conversant with the modern methods of teaching art in collegiate institutions including Higher Art institutions and with the experiments done in Art education in India and abroad.

To provide teaching experience under expert guidance through internship in Collegiate institutions including Higher Art institutions.

II. Admission

After successful completion of the Diploma course in Drawing and Painting or Sculpture and Modelling or Applied Art a student will be admitted to the Diploma in Art Education Course, the duration of which will be of one academic year.

III. Syllabus

(A) Theory—

(I) Psychological Foundations of Education.

(II) Philosophical and Sociological Foundation.

(III) Methods of Instruction and Evaluation procedure.

(IV) Special Methods of Teaching Art.

N. B.—For detailed syllabus *vide* Appendix below.

(B) Practice Lessons—

(a) 10 Lessons in Secondary or Higher Secondary Schools.

(b) Internship for 9 days (i.e. 45 hours) in Higher Art Institutions

(3 weeks—3 days consecutively in one week).

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(C) Practicals—

(1) Simple composition in painting or relief sculpture or Print making : Organisation of figures and forms in a given space; expression of specific moods and emotions.

(2) Still Life/Poster Design.

Rendering of a group of objects in Pencil, charcoal, ink and/or colour, Simple Poster Design.

NOTE.—The candidates will have to select the discipline other than the one in which he has secured his/her Diploma in *each* of the above subjects at (1) and (2).

(3) Project work.

Every student will be required to select any one subject from the syllabus of either Higher secondary standards or Foundation Diploma Course or specialised courses in the various branches of Higher Art and prepare a teaching programme with reference to the existing conditions, objectives, improved methods, results of experimentation done by him in this respect and suggestions for improvement of teaching etc. A neatly written and illustrated brochure will have to be submitted one month before the final examination for assessment. This will be the second part of the II paper of the practical examination, carrying 50 marks, and the student must pass in this part individually.

APPENDIX

THEORY PAPERS

PAPER I :

Psychological Foundations of Education **Objectives**

1. To acquaint the teacher-trainee with the nature and scope of educational psychology—different methods of studying it.
2. To acquaint him with the contributions of Biology and Sociology to Psychology.
3. To acquaint him with the natural endowment of man.
4. To acquaint him with the processes of maturation, growth and development.
5. To acquaint him with the child's mental processes culminating in his behaviour.
6. To acquaint him with the knowledge of Psychological facts on which effective teaching can be based.
7. To help him to deal with actual class-room situation.
8. To acquaint him with the first three stages of development with special emphasis on the need and requirements of adolescence.
9. To acquaint him with abnormalities of behaviour and their causes.
10. To acquaint him with how knowledge is built up in the mind.
11. To acquaint him with the relationship between the individual and the group.

12. To help him to understand himself better so as to be useful professionally.
13. To help him to understand and use the methods and tools of assessing the abilities of his pupil.

SECTION I

UNIT 1

Nature and Scope of Psychology

- A. Psychology—its meaning, scope and limitations.
- B. Methods of Psychological studies, introspection, observation : experimental and developmental (Genetic).
- C. Psychology : Its bearing on education, its value in the teaching—learning process, use of psychology to the teacher, its limitations.

UNIT 2

Human Growth and Development.

- A. Heredity and environment.
- B. Stages of growth and development, infancy, childhood and adolescence (social, emotional, physical and mental development in these three stages).

UNIT 3

Main springs of Human Behaviour.

- A. Innate bases of behaviour : Needs, Drives and Instincts (Old and modern views).
- B. General innate tendencies : routine, play, sympathy, suggestion and imitation.
- C. Acquired bases of human behaviour : sentiments, habits, attitudes, development of character and the will.
- D. Social motivation : praise, blame, rewards and punishment.

UNIT 4

Personal adjustment and mental health.

- A. Personality—its meaning and nature, development of personality, integrated personality.
- B. Mental health and adjustment, conflicts, frustration, suggestions for maintaining sound mental health.
- C. Juvenile delinquency.

UNIT 5

Psychology of the Group.

- A. Characteristics of crowd, club and community.
- B. School as social group.

SECTION II

UNIT 6

Learning.

- A. The process of learning, laws of learning, learning by trial and error, learning by imitation, classical conditioning and instrumental conditioning, learning by insight.
- B. Factors that condition learning : Maturation, interest, attention, fatigue and motivation.
- C. Transfer of training.

UNIT 7

Memory.

- A. Remembering and forgetting, retention, recall and recognition, immediate memory span.
- B. Effective methods of learning : whole and part methods, spaced *versus* massed learning, recitation and review.

UNIT 8

Thinking.

- A. Sensation, perception (with special reference to vision and colour blindness), concept formation, imagery, imagination, thinking, reasoning and problem—solving, creativity.

UNIT 9

Intelligence.

- A. Concept of intelligence and its nature.
- B. Measurement of intelligence : individual and group tests, verbal, non-verbal and performance tests, uses and limitations of tests.

UNIT 10

Individual differences.

- A. Measurement of aptitude and personality.
- B. Nature of individual differences and their implications.

PAPER II.

Philosophical and Sociological Foundation of Education and School Organisation.—

Objectives

1. To understand the interrelation of philosophy and education.
2. To understand how different Sciences, such as Biology, Psychology and Sociology determine the scope of the educational process.
3. To enable the teacher-trainee to understand and appreciate the forces social, moral, religious, cultural, political and scientific—impinging upon education.
4. To understand the place which education occupies in our developing society.
5. To understand and appreciate the ideals and values which India has cherished all along since the days of Upanishads.

6. To develop democratic attitudes which enable the teacher to work as a leader in different social groups e.g. Classroom, School and Community.

SECTION I (a)

Philosophical Foundations of Education.

UNIT I

- A. Relation between Education and Philosophy.
- B. Meaning and scope of Education and Philosophy.
- C. How educational aims, curriculum and methods are determined by Philosophy.

UNIT II

- A. Aims and Ideas of ancient Indian Education with reference to four-fold goals of life. Synthesis between the spiritual and the material, the individual and the social.
- B. Modern Ideals of education : Social and individual aims, formation of character and development of personality, Education and Culture, Education and adjustment.
- C. Different aspects of Education—Liberal or vocational ; education for leisure, education for citizenship ; religious, moral and secular education.

UNIT III

Major contribution of the following thinkers to the development of educational thought : Rousseau, Pestalozzi, Montessori, Dewey, Tagore and Gandhiji.

UNIT IV

Data of Education

- A. The relation between teacher and pupil, ancient and modern.
- B. Ethics for the teaching profession.

UNIT V

The Curriculum

- A. Principles of curriculum construction.
- B. Types of curriculum—content—centred, process—centred.
- C. Correlation of studies.

SECTION—I(b)

Sociological Foundations of Education

UNIT VI

- A. Meaning, scope and need of Educational Sociology.
- B. Education as a means of social control and change.

UNIT VII

Function of the School as a social institution, its role in building a common culture, school as a training group for democratic citizenship, role of school in National Integration.

UNIT VIII

The role of the family in education, functions of the family in respect of education, impact of the changing family pattern on education, need for parental education and parental co-operation.

UNIT IX

Education in relation to the Community, the nature of our community in urban and rural areas. Development of good relationship between the school and the community. Utilization of the community resources for development of education.

UNIT X

Role of the State in education, totalitarian and democratic approaches to education, education for international understanding.

UNIT XI

Influence of social and cultural organization on education ; the role of mass communication media ; the press, movies, radio and T. V.

SECTION II

School Organisation

UNIT I

- (a) Concept of school organisation, differentiation between organisation, management and administration.
- (b) Democratic approach to school organisation.
- (c) Process of organisation : Planning, execution, direction, co-ordination and evaluation.

UNIT II

Social aspects of School Life

- (a) Social adjustment : Class discipline, rewards and punishments, development of initiative and leadership.
- (b) Management of social life in School : Curricular and Welfare activities—Literary, dramatic, social and other cultural activities, games and scouting, co-operative stores, hobby centres.
- (c) Student's participation and social life of the school : Students self-government, students' union, the houses system, hostel management.

UNIT III

Administrative aspect of the School life

- (a) Planning of the school work, annual plan, daily lesson planning, timetable, distribution of work.

- (b) Maintenance of records and registers.
- (c) Head Master : His role and functions, his relation with management, teachers, pupils and community, staff meetings, educational conferences, seminars, workshops and orientation courses.

UNIT IV

The School Plant

- A. The school plant, location, site, environment, minimum essential requirements, sanitary arrangements.
- B. The school building : Class-rooms, their functional utility.
- C. Equipment and its maintenance : Subjectwise requirements, equipment for co-curricular activities.
- D. Furniture : Suitability and Utility.
- E. Library, Laboratories, Workshop, Museum, Garden and Gymnasium.

UNIT V

Health education and Health Service in School

- (a) Medical Check-up and Follow-up, (b) Mid-day Meals, (c) Postures, (d) symptoms of common ailments and preventive measures, (e) Personal and Social hygiene, (f) Sex education.

PAPER III

Methods of Instruction and Evaluation Procedures.

Objectives

1. To acquaint the teacher-trainee with the methods of organisation of curriculum and planning of teaching work.
2. To help him to understand the need of framing instructional objectives.
3. To develop skills necessary for—
 - (a) Formulating of instructional objectives.
 - (b) Definite specific behavioural changes.
4. To familiarise him with different types of lessons and to develop skills in planning and conducting these lessons.
5. To acquaint him with the broad principles underlying modern educational developments.
6. To develop skills in the preparation and use of appropriate teaching aids.

SECTION I—*Methods of Instruction*

UNIT I

Objectives of school curriculum, dividing the curriculum into suitable units.

UNIT II

Nature of the teaching process : relationship of teaching with the learning process, characteristics of good teaching, general principles and maxims of teaching.

UNIT III

Methods of Teaching

- (A) Lecture, demonstration, questioning and discussion, project methods, Dalton Plan, Montessori method, Kindergarten method, Programmed Learning, Micro teaching.
- (B) Group procedures : Seminar, Workshop, Symposium and Team teaching.
- (C) Assignments, supervised study, remedial teaching.

UNIT IV

Types of Lessons

- (a) Knowledge lesson.
- (b) Skill lesson.
- (c) Application lesson.
- (d) Appreciation lesson.
- (e) Drill and Review lessons.

UNIT V

Teaching aids and devices of teaching

- (a) Different types of instructional material : text books, hand books etc.
- (b) Illustration—Verbal and non-verbal, audio-visual aids such as radio, T. V., tape-recorder, films, charts, maps, pictures, models, chalk-board etc.

UNIT VI

Planning and observation of lessons

- (a) Importance of planning.
- (b) Preparation of lesson plan : objectives, learning experience, teaching points etc.
- (c) Observation of lessons and evaluation of the same.

PAPER II*Evaluation Procedures*

UNIT VII

Theory of Evaluation

- (a) The concept of Evaluation.
- (b) Objectives and learning outcomes.
- (c) Learning experience.

UNIT VIII

Preparing different plans

- (a) Analysis of content : dividing the content into Units.
- (b) Preparing year's plan : Unit plan and lesson plan.

UNIT IX

Planning and Preparing Unit test

- (a) Definition and designs (Weightage to objectives, content and forms and difficulty level of question).
- (b) Blue print.
- (c) Preparing a Unit test, marking scheme and scoring key.
- (d) Questionwise analysis.

UNIT X

Tools of Evaluation

- (a) Characteristics of a good measuring instrument : Validity, reliability, objectivity and practicability.
- (b) Examinations—(i) Written, (ii) Oral and (iii) Practical, their merits and limitations, measures for their improvement, maxims for writing various types of objective test items.
- (c) Non-testing tools of Evaluation : (i) Interviews, (ii) Anecdotal records, (iii) Check lists, (iv) Rating scales, (v) Sociometric techniques, (vi) Cumulative records, characteristics and limitations of these tools. Use of these tools for internal assessment.

PAPER IV*Special Method : Arts and Crafts.***Objectives :**

1. To help the student-teacher to have a clear idea of the nature and scope of the subject.
2. To make him conscious of the importance of Art and Crafts in life and education.
3. To inculcate in him the proper attitude essential for teaching these subjects.
4. To equip him with the knowledge of method and skills necessary to teach the subject in an integrated manner, to the pupils of Secondary Schools, Higher Secondary Schools and Higher Art Institutions.
5. To make him conversant with the modern methods of teaching art at all levels including the Primary and with the experiments done in Art education in India and abroad.
6. To provide for teaching experience through practice teaching and internship.

7. To enable the teacher-trainee to evaluate scientifically the teaching and skills in art.

UNIT I

The nature and scope of the subject—place of art in life.

UNIT II

Programme development of art education in Schools, the syllabus in Art and Craft in Primary, Secondary and Higher Secondary Schools.

UNIT III

Aims and objectives of teaching art and crafts in schools, art teaching in Junior Colleges of Education and in Higher Art Institutions.

UNIT IV

Child Art—Characteristics of artistic expression at different stages of mental development—short history of the child Art movement. Treating art and craft in an integrated manner.

UNIT V

Methods of teaching art—free expression, directed activity, exploring and experimenting, Group methods and projects, procedure of skill lessons in Art, knowledge and appreciation lessons, demonstration, correction, different mediums and materials.

UNIT VI

Teaching aids and equipments, art tools and equipments, instructional material.

UNIT VII

Text book in Art :—advisability of prescribing text book in practical work—text book in theoretical part, criteria for selection—reference books and books for supplementary reading.

UNIT VIII

Correlation of art and crafts with other school subjects : Art and History, Art and Language, Art and Geography, Art and Geometry, Art and Science, Art and cultural activities, Art and work experience.

UNIT IX

Organisation of art education—Art Room, equipment and supply of materials, records to be maintained, tests and examinations, statement of studies.

UNIT X

Qualities of a good art teacher.

UNIT XI

Evaluation—use of the different methods of evaluation of learning and teaching art and craft.

ART MASTERS' CERTIFICATES COURSE (VACATION)**(Vacation Course for A. T. Dip. holders)**

(1) *Admission to the Course.*—(i) Teachers who have passed the A.T.D. Examination will be admitted to this course in June every year.

(ii) October vacation will be of 2 weeks and the May vacation of 4 weeks. The working hours every day will be 6 hours and every week will be of 6 days (excluding Sunday).

(iii) This course will be conducted in vacation classes conducted by competent art Institutions recognised specifically for this purpose by the Directorate of Art, Maharashtra State.

(iv) The students undergoing training in this course will have to conduct at least 20 practical lessons in art under the guidance and supervision of a trained graduate teacher (preferably the Head Master) during the period when they will be working in their schools. Instructions in this respect will be given to the trainee in the vacation course.

(v) Candidates must have attended seven vacations and completed the required number of assignments both in class-work and home-work as also prescribed number of practice lessons for being eligible for admission to the public examination held at the end of the course.

(vi) The vacation-wise break-up of the syllabus and the number of assignments for the respective subjects are as follows :—

Syllabus and number of assignments for the Art Masters' Certificate Vacation Course

Vacation—I : October, 2 weeks.

Subject	Assignment
<i>Drawing and Painting—</i>	
Head study	1.
Time drawing and gesture drawings	2.
Still life	1.
Memory Drawing	2.
<i>Design I and II—</i>	
Functional Design	1.
Composition ($\frac{1}{2}$ Imp.)	1.
<i>Theory of Art Education—</i>	
Education and Psychology, Sensation and perception, aims and objects of art education at all levels. Lesson planning and teaching methods.	
<i>*History of Art and Art Appreciation—</i>	
Indus Valley, Pre-historic and Ancient Western Art.	

Home Work—

Practical	...	3 Time Drawings ; or Pencil sketches on $\frac{1}{2}$ Imp. size.
		1 Memory Drawing.
Theory of Education	...	3 written exercises.
Art History	...	3 written exercises.
Teaching Practice	...	3 Lessons.

Vacation II : May, 4 weeks.

Drawing and Painting—

Head study	...	...	2.
Time drawing and gesture drawings	...	...	2.
Still life	2.
Memory Drawing	4.

Design I and II—

Composition or/and Functional design	...	2.
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Theory of Art Education—

Instincts and emotions, sublimation, sentiments, curriculum in art, lesson planning and teaching methods.

**History of Art and Art Appreciation—*

Maurya, Shunga, and Early Indian Art including Andhras. Greek and Roman Art. Fundamentals of Art and Art Appreciation.

Home Work—

Practical—	Time Drawing	...	3.
	Still life	...	2.
	Memory Drawing	...	2.
Theory of Education	...	3 written exercises.	
Art History	...	3 written exercises.	
Practice Teaching	...	3 Lessons.	

Vacation III : October, 2 weeks.

Drawing and Painting—

Head study	...	...	1.
Time drawing and gesture drawings	...	...	2.
Still life	2.
Memory Drawing	2.

Design I and II—

Composition or/and Functional Design.	...	1.
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Theory of Art Education—

Stages of mental development and child Art, methods of Art Education.
Lesson planning and teaching methods.

**History of Art and Art Appreciation—*

Kushan, Ghandhar and Gupta Art. Early Mediaeval Art in the West.
Fundamentals of Art Appreciation (*contd.*)

Home Work—

Practical—	Time Drawing	...	...	3.
	Functional Design	...	...	1.
	Head study	...	...	1.
Theory of Education	...	3	written exercises.	
Art History	...	3	written exercises.	
Practice Teaching	...	3	Lessons.	

Vacation IV : May, 4 weeks.

Drawing and Painting—

Head study	...	...	...	2.
Time drawing and gesture drawings	...	...	...	2.
Still life	...	...	...	2.
Memory Drawing	...	...	...	4.

Design I and II—

Composition	...	...	...	1.
Functional Design	...	...	...	1.

Theory of Education—

Heredity and environment, Attention and interest, Memory and Imagination, Lesson planning and methods.

**History of Art and Art Appreciation—*

Mediaeval Art in India. Mediaeval Art in the West. Fundamentals of Art and Appreciation (Cont.)

*Home Work—**Practical—*

Still life	...	...	...	1.
Memory Drawing	...	...	...	2.
Time drawing and gesture drawing	...	...	...	2.
Composition or Functional Design	...	...	...	1.
Theory of Education	...	3	written exercises.	
Art History	...	3	written exercises.	
Practice Teaching	...	3	Lessons.	

Vacation : V October, 2 weeks.

Drawing and Painting—

Head study	...	...	...	1
Time drawing and gesture drawing	...	...	...	2
Still life	1
Memory Drawing	2

Design I and II—

Composition or/and Functional Design	1
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Theory of Art Education—

Reasoning, judgment, concepts, character and personality and organization of Art Education, lesson planning and teaching methods.

**History of Art and Art Appreciation—*

Miniatures upto 19th Century.

Renaissance in Europe.

Fundamentals of Art and Appreciation (Cont.).

Home Work—

Practical—

Head study	...	...	...	1
Life study-Time drawing	...	...	...	1
Still life	...	...	...	1
Memory Drawing	...	...	...	2
Design	...	...	...	1

Theory of Education ... 4 written exercises.

Art History ... 4 Written exercises.

Practice Teaching ... 4 Lessons.

Vacation : VI May, 4 weeks.

Drawing and Painting—

Head study	...	...	...	2
Time drawing and gesture drawing	...	...	...	2
Still life	...	...	...	2
Memory Drawing	...	...	...	4

Design I and II—

Composition	...	...	...	1
Functional Design	...	...	...	1

Theory of Art Education—

Creativity and guidance. Administration of Art Education. History of Art Education, lesson. Planning and Teaching methods.

**History of Art and Art Appreciation—*

Art in the British Period in India.
 Art in the 17th—19th Century—Western.
 Art Criticism and Appreciation.

*Home Work—**Practicals—*

Composition or/and Design	...	...	1
Memory Drawing	...	...	2
Still life	...	...	1
Theory of Education	...	4 written exercises.	
Art History	...	4 written exercises.	
Practice Teaching	...	1 lesson	

Vacation : VII. October, 2 weeks.

Drawing and painting—

Head study	...	...	...	1
Still life	...	...	...	1
Time drawing and gesture drawing	...	...	...	2
Composition	1
Memory drawing	2

Design I and II—

Composition or/and Functional Design	1
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Theory of Art Education—

Revision, History of Art Education continued.

**History of Art and Art Appreciation—*

Art in the Modern period in India and abroad, Revision.

*N.B.—In the teaching of this subject, stress should be laid mainly on famous works of art and major Artists of the respective periods.

