



**FACULTY OF FINE ARTS  
SRI RAM VIDYAPEETH  
BALLIA**

**TITLE OF THE COURSE  
P G DIPLOMA IN FINE ARTS  
(ONE YEAR)**

**DESCRIPTION OF THE COURSE / OBJECTIVES OF THE COURSE:**

**AIMS AND OBJECTIVES:**

The primary aim of this programme is to help students identify their own subject matter and to develop the formal language appropriate to its expression: What the language will be and whether representational, abstract or otherwise will emerge from the student's exploration and understanding of both historical precedent and contemporary context. It explores and gives the students exposure and wide opportunities to understand and train ones talent and aptitude in the creative field so as to make a good professional in areas of Art and Design in the industry.

**DURATION OF THE COURSE:**

The course shall extend over a period of ONE YEAR comprising of annual pattern (calendar year extends from January to December or July to June including admission and examination period for each year. Examinations shall be conducted at the end of every year for the respective subjects.

**ELIGIBILITY FOR ADMISSION TO THE COURSE:**

- Candidate for admission to the P G DIPLOMA IN FINE ARTS course shall be required to have completed any bachelor degree.
- There is no age limit for admission.

**REQUIREMENT TO APPEAR FOR THE EXAMINATIONS:**

A candidate will be permitted to appear for the Examination for any year if he/she secures not less than 90 per cent of attendance in the number of instructional days/Practicals at the institute/ Study tours etc., in the calendar or academic year, failing which he/she should redo that course of study.

**SCHEME OF EXAMINATIONS:**

PAPER/ THEORY	TITLE OF THE PAPER	INTERNAL	EXTERNAL	TOTAL
1.	Fundamentals of Visual Art (T)	40	60	100
2.	History of Modern Art – Indian & Western (T)	40	60	100
3.	Drawing & Painting (P)	40	60	100
4.	Creative Composition (P)	40	60	100
5.	Dissertation (P) Research	40	60	100

**MEDIUM OF INSTRUCTION AND EXAMINATIONS:**

The Medium of Instruction for all papers shall be in English, however the candidates shall be permitted to write the examinations in Tamil.

**PASSING REQUIREMENTS:**

1. A candidate shall be declared to have passed the examination in a subject if he/she secured not less than 50 per cent marks in the University Examination and 50 per cent marks in aggregate i.e. internal and external examinations put together.
2. A candidate who successfully completes the course and passes the examination prescribed in all the subjects of study shall be declared to have been qualified for the Advanced Diploma Course
3. A candidate who fails in the examination can reappear in subsequent examinations.
4. No candidate shall be permitted to reappear for any paper more than 3 times.

**CLASSIFICATION OF SUCCESSFUL CANDIDATES:**

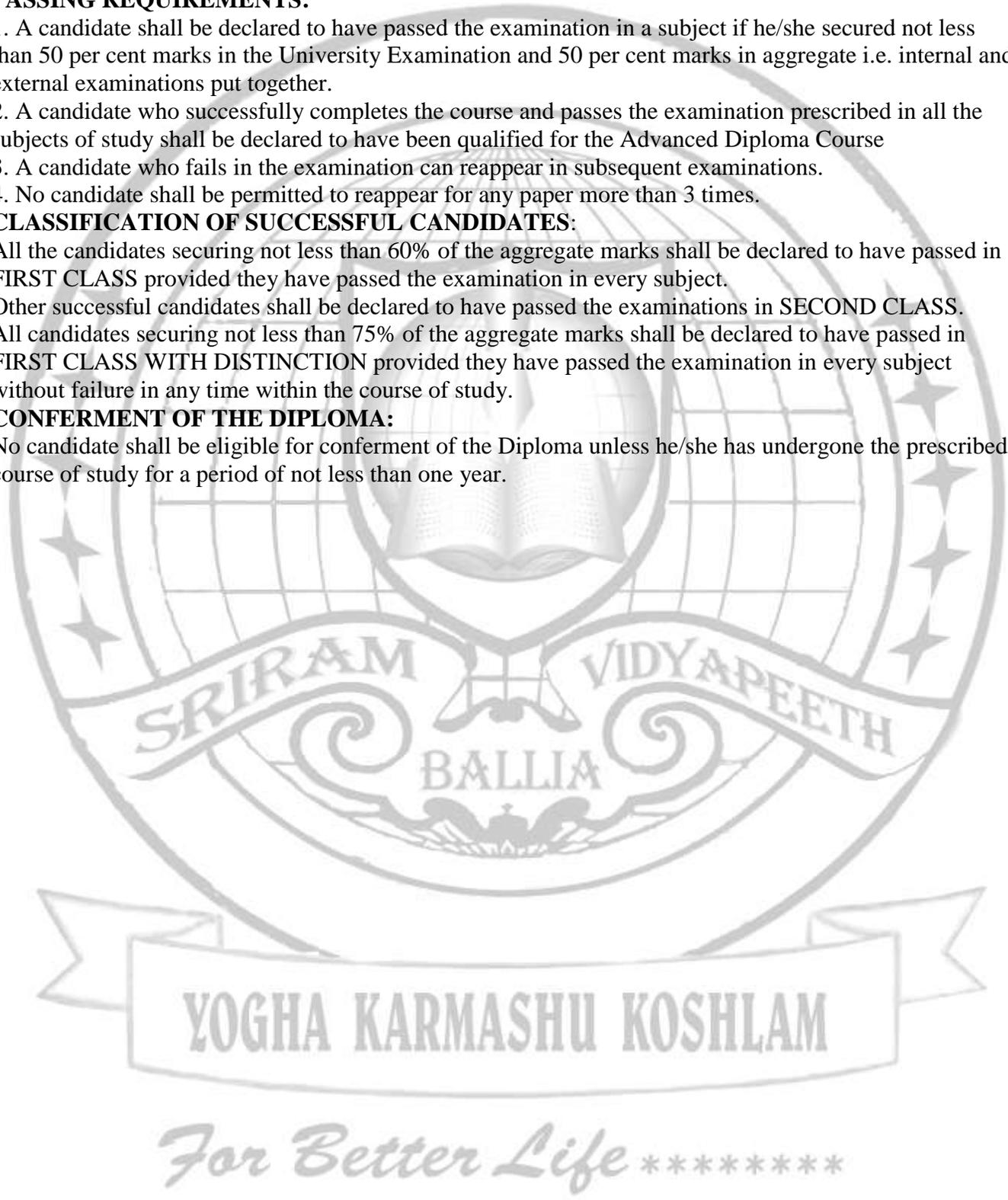
All the candidates securing not less than 60% of the aggregate marks shall be declared to have passed in **FIRST CLASS** provided they have passed the examination in every subject.

Other successful candidates shall be declared to have passed the examinations in **SECOND CLASS**.

All candidates securing not less than 75% of the aggregate marks shall be declared to have passed in **FIRST CLASS WITH DISTINCTION** provided they have passed the examination in every subject without failure in any time within the course of study.

**CONFERMENT OF THE DIPLOMA:**

No candidate shall be eligible for conferment of the Diploma unless he/she has undergone the prescribed course of study for a period of not less than one year.



# **P G DIPLOMA IN FINE ARTS SYLLABUS (I YEAR)**

## **PAPER – I: FUNDAMENTALS OF VISUAL ART (THEORY)**

### **Unit I. THE ELEMENTS OF ART**

- ❖ Line – Horizontal, Vertical, Diagonal/Slanting, Zigzag, and curve
- ❖ Shape & Form – Geometric (Square, Circle, Triangle, Rectangle, and oval); and Organic (Free form)
- ❖ Space – Distance between, around, above, below and within things; 2 & 3 dimensional works of art; and positive & negative spaces.
- ❖ Texture – Surface's Texture- Smooth, Rough, Uneven, Hard, Soft and Woven
- ❖ Value – Contrast, Tint, Tone, Shade, light, Highlight, cast shade, lightness, darkness, Low key and High Key.
- ❖ Colour – Hue, Value, Intensity, Monochromatic, Analogous, Warm & cool, Neutral, Complimentary and Rainbow

### **Unit II. THE PRINCIPLES OF ART**

- ❖ Balance – Formal, Informal and Radial
- ❖ Variety – Combining one or more elements to create interest by adding slight changes
- ❖ Harmony – Blending elements
- ❖ Emphasis – Stand out, Contrast
- ❖ Proportion - Relationship between two or more objects
- ❖ Movement – Viewer's eye throughout the work
- ❖ Rhythm – Repeating an element to suggest vibration, pattern
- ❖ Unity – Completeness

### **Unit III. THE MEDIA OF ART**

- ❖ Drawing – Pen, Pencil, Colour pencils, Chalk, Charcoal and Pastels
- ❖ Painting – Canvas, Paper, Fabric, Pigment, Binder, Solvent, Oil, Tempera, Water colour and Acrylic
- ❖ Print Making – Relief printing, Intaglio, Lithography and Screen Printing
- ❖ Sculpture – Free standing or Sculpture in round; Relief Sculpture ; Carving, Casting, modeling and Assembling.
- ❖ Architecture
- ❖ Crafts – Pottery, Weaving and Glass blowing etc.,

### **Unit IV. ART CRITICISM AND AESTHETICS**

- ❖ Art Criticism – Studying, Understanding and Judging works of Art – Describing, analyzing, Interpreting and Judging
- ❖ Aesthetics and Art – Subject view, The composition View, and the Content view.

### **Unit V. ART HISTORY**

- ❖ Understanding an artwork completely when and where the work was done
- ❖ About the Artist – past to present
- ❖ Describing an Art work – Who, Where and When?
- ❖ Analyzing an Art work – Style
- ❖ Interpreting an Art work – Time & Place
- ❖ Judging an Art work – Contribution

**Books for Reference:**

- A Grammar Book of ART & DESIGN by Raviraj – 2008 – Published by New Century Book House Pvt Ltd, Chennai
- Creating and Understanding Drawings by Gene A Mittler, James Howze – Macmillan/McGraw-Hill, New York - 1989

**PAPER – II :  
HISTORY OF MODERN ART – INDIAN AND WESTERN  
(THEORY)**

**Unit I. MODERN INDIAN ART**

- ❖ Company Schools, Raja Ravi Varma and followers
- ❖ Neo-Bengal School (Revivalism and early modernists)- Abanindranath Tagore, Nandalal Bose, Rabindranath Tagore, Jamini Roy and others.
- ❖ Role of Santhiniketan in Art Education

**Unit II. ACADEMIC / PROFESSIONAL SCULPTORS AND PAINTERS:**

- ❖ D P Roy Choudhuri, Dhurandhar, Mahadev V,
- ❖ Early Modernists – Amrita Shergil, Karmarkar
- ❖ Art in 1940's and 50's – Somnath Hore, Chittaprasad
- ❖ Progressive art movements in Calcutta, Madras, Bombay and Delhi.

**Unit III. INTERNATIONAL MODERNISM AND ARTISTS:**

- ❖ Contemporary Indian Art: F N Souza, Tyeb Mehta, S H Raza, Satish Gujral, G R Santosh, K C S Panikkar, and M F Hussain
- ❖ Independent Artists- N S Bendre, K K Hebbar, Krishna Reddy, Y K Shukla and Santhanraj
- ❖ Art in 1960's and 70's – K G Subramanyam, K C S Panikkar (Cholamandal artists village), Reddappa Naidu.
- ❖ Neo-Tantric art.

**Unit IV. THE MEDIEVAL PERIOD AND RENAISSANCE**

- ❖ The Medieval Period (13<sup>th</sup> – 14<sup>th</sup> Century) – The true beginning of Western painting
- ❖ The Renaissance (15<sup>th</sup> Century) – The Renaissance in Italy - The Renaissance in Northern Europe
- ❖ The High Renaissance (16<sup>th</sup> Century) – The High Renaissance – Mannerism
- ❖ The Age of Baroque (17<sup>th</sup> Century)

**Unit V. THE EIGHTEENTH CENTURY**

- ❖ Rococo
- ❖ Neoclassicism

**THE NINETEENTH CENTURY**

- ❖ Romanticism
- ❖ Realism
- ❖ Naturalism
- ❖ Impressionism
- ❖ Symbolism
- ❖ Post Impressionism and Neo Impressionism

**THE TWENTIETH CENTURY**

- ❖ Fauvism
- ❖ Cubism
- ❖ Futurism
- ❖ Dadaism
- ❖ Expressionism
- ❖ Surrealism

- ❖ Abstract Art
- ❖ Op Art & Pop Art

**Books for Reference:**

- Art in Focus – Gene A Mittler – 1986 – Macmillan/McGraw-Hill, Illinois
- Contemporary Indian Art - Arun K Mehta at Vakil & Sons Ltd, Mumbai

**PAPER – III :  
DRAWING & PAINTING  
(PRACTICALS)**

**Unit I. NATURE STUDY**

To develop the sense of structure study – nature plants, flowers, insects, shells etc., Understanding these forms achieve their structural unity through adherence to principles with physical nature of the material being observed and studied through various rendering media and techniques in various light conditions. Experience the method of using transparent colours (Water colour, waterproof ink etc)

**UNIT II. DRAWING FROM HUMAN FIGURE**

- ❖ General Form
- ❖ Gesture

**UNIT III. DRAWING FROM THE OBJECT**

- ❖ Drawing from geometric forms, casts, drapery, still life groups etc,;
- ❖ Observing and studying in various rendering media and techniques in various light.

**UNIT IV. DRAWING FROM MEMORY**

- ❖ Developing the sense of observation
- ❖ Capacity to retain and recall images and their co-ordination

**UNIT V. OUTDOOR SKETCHING**

Rapid sketching from any object from places like Street's Market, Stations etc and also from museum and Zoo.

Submission: Minimum two works in each category and daily minimum 10 sketches.

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- Creating and Understanding Drawings by Gene A Mittler, James Howze – Macmillan/McGraw-Hill, New York - 1989

**PAPER –IV :  
CREATIVE COMPOSITION  
(PRACTICAL)**

**Unit I. IMPORTANCE OF BALANCE:**

- ❖ Principle of composition
- ❖ Rules
- ❖ Scale of Attraction
- ❖ Balance methods

**Unit II. ENTRANCE AND EXIT**

- ❖ Getting into the picture
- ❖ Getting out of the Picture

**Unit III. CIRCULAR COMPOSITION**

- ❖ Observation
- ❖ Experiment
- ❖ Circular composition

#### **Unit IV. ANGULAR COMPOSITION**

- ❖ The Triangle
- ❖ The vertical line in angular composition
- ❖ Line of Beauty
- ❖ Structural line

#### **Unit V. COMPOSITION WITH ONE OR MORE UNITS**

- ❖ Two units
- ❖ Three units
- ❖ Groups
- ❖ The figure in landscape

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- Creating and Understanding Drawings by Gene A Mittler, James Howze – Macmillan/McGraw- Hill, New York - 1989

**PAPER –V :  
DISSERTATION  
(PRACTICAL)**

#### **RESEARCH**

**SRIRAM VIDYAPEETH  
BALLIA**

**YOGHA KARMASHU KOSHLAM**

*For Better Life \*\*\*\*\**