

Written Exam (Objective type)

Art & Craft - (a) Visual Art ✓

UNIT — I: Art History

1. Indian Sculpture

Formal and stylistic aspects of sculpture in Indus Valley of Mauryan Sunga, Satvahana, Kushana (Mathura and Gandhara), Gupta (Buddhist, Brahmanical and Jain), Chalukya, Pratihara, Pallava, Chola, Rashtrakuta, Hoysala, Orissan periods.

2. Indian Painting

Formal and stylistic aspects of pre – historic, Ajanta, Bagh and later mural tradition, Manuscript painting (Eastern Indian and Western Indian), Sultanate (Mandu) Chourapanchasika style and other pre – Mughal schools. Mughal (Akbar to Shahjahan), Rajasthani (Mewar, Bundi, Kotah, Bikaner, Jaipur, Kishangarh, etc.), Malwa, Pahari (Basholi, Guler, Kangra) and Deccani (Ahmednagar, Bijapur and Golkonda) schools.

3. Aesthetics

General principles of Indian art, art and beauty, six limbs of Indian painting (shadanga) and six Chinese canons of painting, theories of Rasa and their relevance in understanding art making and viewing. Western approaches to art and aesthetics : Plato, Aristotle.

4. European Art (Landmarks of Architecture, Sculpture and Painting)

Pre – historic art (France and Spain), Greek, Roman, Early Christian, Byzantine, Gothic, Renaissance, Mannerist, Baroque, Neo – Classicism, Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism, Fauvism, Cubism, Expressionism and different abstract trends. Futurism, Dadaism, Surrealism, Abstract Expressionism, Op, Pop Art.

5. Modern Indian Art (Painting/Sculpture/Graphics Print Making)

Company School, British Art Schools, Kalighat Painting, Raja Ravi Varma and followers.: Abanindranath Tagore, Nandalal Bose, Binode Behari Mukherjee, Ramkinkar Baij, Rabindranath Tagore, Gaganendranath Tagore, Jamini Roy.

Early modernists : Amrita Shergil, Karmarkar. Bengal famine and artists (Somnath Hore, Chittaprasad. Progressive art movements in Calcutta, Madras, Bombay and Delhi. International Modernism and artists : F.N. Souza, Pradosh Dasgupta, K.C.S. Panikkar, B.C. Sanyal, Dinkar Kaushik, Nirode Majumdar, Paritosh Sen, M.F. Husain, Akbar Padamsee, Ramkumar and others. Independent Artists : N.S. Bendre, K.K. Hebbar, Shankho Choudhuri, Krishna Reddy, Dhanraj Bhagat. Figurative-Narrative trend since 1960's; Bikash Bhattacharjee, Ganesh Pyne, A.

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Ramachandran, R.B. Bhaskaran, Lakshma Goud, Jogan Choudhuri, Bhupen Khakhar, Anjole Ela Menon, Arpita Singh, GogiSaroj Pal, Arpana Kaur, Vivan Sundaram and others. Trend of Abstraction since 1960's ; Jairam Patel, Jagmohan Chopra, Balbir Singh Katt, Himmat Shah etc..

Indian folk Art : Pata painting (Rajasthan, Bengal, Orissa), Madhubani, Tikuli, Sujni, Warri painting. Dokra bronzes, terracotta horses (Gujarat, U.P., Bengal, M.P., Tamil Nadu) .

Unit — II : Drawing and Painting

Types of paintings, open air paintings, portrait paintings, study of head and full length figures, male and female. Landscape paintings, patronised art. paintings under different art movements, still life. thematic, abstract, etc.

Medium and materials for painting and their use. sketching and drawing. Application of materials, oil painting — Alla Prima and old master process, glazing and scumbling, priming of canvas, different types of oil, brushing etc. Tempera and Gouache and their uses in painting in both traditional and non-traditional art. Wash method on paper and silk, Acrylic, pastel, mixed media, water colour mural .

Mural techniques — Fresco secco and Buono fresco, Ajanta and different modern media relief and mixed media in mural.

Collage, Supports in Painting (Canvas, paper, wood, silk, etc.)

Application of techniques, colours and colour theory and the application of colour theory in art activities. Colour harmony, traditional application of colour and the application of colour with reasoning.

Colour preparation, texture, technical aspect of pigment. Sources and influences of various traditions. Study and understanding of artistic value, construction of forms, shapes, planes. volume and totality. Understanding of two and three dimensional approaches and the purpose.

Relevance of the study of aesthetics in Fine Arts / Visual Arts. The early Philosophical thoughts in Indian Culture. Nature and function of works of art in society.

Unit— III : Applied Art

History of Advertising: History of advertising from early civilizations. History of Indian advertising .Invention of moveable types. Development of printing processes, types of printing: Letterpress, off – set, gravure, silk-screen, embossing, thermography, etc.

Elements of advertisements: Understanding of all the elements of an advertising design/graphic design such as typography and calligraphy (Headline, copy), photography, illustration mnemonics, logo and symbol, punch line / base line / slogan, etc.

Visualization — Research sources of visualization. collection of information material and ideas, selection of USP. development of concepts and final decision of selecting the media.

Various medium of advertising — Importance of various medium of advertising and its importance. Various media of advertising and its advantage and disadvantages.

Organization of advertising agencies : Study of advertising management, setting up studio. Role and responsibilities of a Graphic designer. Art Director, Visualizer, Creative head, service department and copywriters. Creative director / creative head and copywriter, their interaction in developing concepts.

Unit — IV : Graphic Art (Print – making)

Brief history of printing and its origin. Types of Printing and its techniques.

Knowledge of principle elements of print – making

1. Surface (relief and planography,). Including details of medium, invention of process and tools used.
2. Intaglio
3. Stencil
4. Other mediums — Computer Graphics Paper – making (Dimensional Prints)
Colography / Colagraphy / Chinecolle / Monoprint / Unique Print.

Surface : Relief

- Invention
- Media – woodcut, wood engraving, woodcut (far Eastern). Lino – cut and Lino etching
- Material — Wood and Linoleum
- Tools — Chemicals — Inks — Printing Machines

Surface : Lithography

Media : Invention Lithography, Offset Printing, Oleograph

Material and Equipments—Stone and Plate — Tools Chemical — Inks — Press — Photograph
--- Enlargers

Techniques : Grinding, Graining; Image making — Drawing, Photo – transfer. Litho engraving. Etching, Registration and Printing.

Offset Printing :

- Invention
- Direct and Indirect process

Material and Equipments : Ink — Chemicals — Press

Printing Method : Direct and Indirect Pictorial and formal qualities of Litho and Offset

Criteria of judging good quality prints (technically and aesthetically) conventions to identify the authenticity of prints—signature, editions, Artists' proof, etc. Various issues related to contemporary print – making (mechanical reproduction, computer graphics).

Unit— V : Sculpture

Types of Sculpture, impact of Western Art, Folk Art, Tribal Art, Classical Art and Historical Art on Indian / modern contemporary Sculpture.

Making — Basic concepts, visual concepts, perspective know how, figurative and Non-Figurative Sculpture.

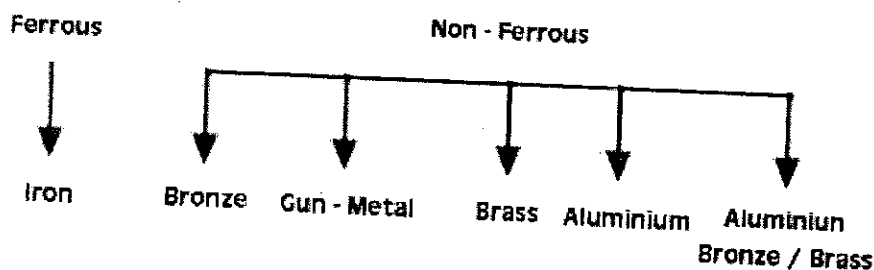
Contemporary sculpture, the importance of form, the impact of industrialization, science and technology. New experiments came about such as happening, installation.

Media and materials : (a) Wood; different types of woods

Stones : Types and properties and its use.

Limestone, Metamorphic : Sedimentary and Igneous

Metals :



Properties of Each Metal

Why lead and zink are absent and increase in copper, etc., can be studied in detail? Which of the following is more suitable for outdoor conditions?

Terra – Cotta :

Different types of clays, varying in porosity too with mixture of fine and rough grog for better firing possibilities.

- Earthen Ware
- Stone Ware

Papiermache — paper pulp mixed with different kinds of fibres and clay bodies for interesting texturous results.

Plaster of Paris—used as pure medium and also mixed with other medium. Cement, bricks, sand and pebbles — combination of these.

- Fibre glass and Resin for casting.
- Welding and brazing
- Light. lazer beams
- Iron Rods
- Bamboos and ropes
- Waste materials like plastic bags, paper and any cans, etc.

Re – reinforcement material, i.e., lead pipes, broad pipes, angle irons, binding wires, big and small nails, wooden stands, revolving and static.

Tools :

Carving Stones, evolved over centuries used as predetermined sequence by most sculptors an order that has evolved with the tools. Pitcher used for hacking and chipping of bigger chunks. Punch—point chisel flattened punch used for sand stones. Claw—broad flat chisel used to flatten surfaces cleanly after the punch carving. Chisel term most commonly used for cutting dearly.

Variety of hammers have to suit the tools — shapes and weight. Wood carving tools — various kinds of saws, axes, band – saw, jigsaw, Bow-saw, circular saw, chainsaw, wood carving chisel, wood gauge are necessary. Sand papers, etc., for surface treatment also follow, for polishing.

Technique used for using the various material mentioned earlier, in the making of the sculpture could be modelled, constructed caste or welded: Bronze, Brass, Aluminum

1. sandcasting Metals
2. lost wax process

Knowledge of composition of alloys will decide the nature of runners in sand casting.

Patina — the colour effect achieved by chemical reactions also seals the surfaces and preserves

Visual Art- Teaching Methods

1. What is Art, knowledge of principles and elements of visual Art, perspective values, fundamentals in relation to paintings, sculpture, Graphic - Print Making)
2. Principles of compositions, reflection of artists personal views, development of concept in all fields of visual art (painting, sculpture Graphic Print Making etc. Process of creative paintings, sculpture, Graphic Printmaking. Expression of ideas under some aesthetical and philosophical views. Artistic expression during different social and structural changes. Art and Changes.
3. Basic concepts, visual concepts of Figurative and Non-Figurative Sculpture, Painting, Graphic Print Making and all forms of Visual art.
4. Chronology of the development of ideas. Visual reality, conceptual reality.
5. Tradition and the gradual development of the art of combining the elements of ideas of different visual arts specialization.

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6. Understanding of two and three dimensional approaches and the purpose.
 7. What is Applied Art/Graphic design/ Visual Communication and its importance? Concept and selection of various types of Printing process for various work. Principles of design and advertising campaign.
 8. Importance of photography in Applied Art.
 9. Definition of Graphics — (Print – making), Difference with other Art Forms
 10. The significance of the study of Tribal, Folk and Popular arts and craft practices from all over the world for the modern artists (including Applied Arts) from the point of form, technique, content and concepts.

Written Exam (Objective type)

Art & Craft - (B) PERFORMING ARTS :- गायन / वादन

इकाई-1 पारिभाषिक शब्दावली

1. नाद, श्रुति, स्वर सप्तक वर्ण अलंकार
2. ग्राम मुच्छर्णा
3. रण, ताल, गमक
4. मार्गी- देशी संगीत
5. अल्पतत्व- बहुत्व
6. आभिर्भाव- तृषभाव

इकाई-2 शास्त्र एवं गेय विधा

1. राग एवं उनका विकास
2. रागों का वर्गीकरण- ग्राम राग वर्गीकरण, मेल राग वर्गीकरण, राग-रागिनी वर्गीकरण, लाट राग वर्गीकरण एवं रागांग वर्गीकरण
3. रागों का समय सिद्धांत
4. ध्रुवपद अंग की शैली
5. खयाल अंग की टोली

इकाई-3 घराना परम्परा एवं शास्त्र परम्परा

1. हिन्दुस्तानी संगीत में घराना का उद्भव और विकास
2. घरानों की विशेषताएँ
3. वर्तमान में घरानों की स्थिति
4. भारत, मत्तंग, शारंगदेव, लोचन, अघेवल, श्रीनिवास, भातखंडे आदि का संगीत में अवदान

इकाई-4 ऐतिहासिक परिप्रेक्ष्य एवं सौन्दर्यशास्त्र

1. भारतीय संगीत का ऐतिहासिक विकास
2. वैदिक काल में संगीत
3. रामायण, महाभारत, बौद्ध एवं जैन काल में संगीत
4. मौर्य काल एवं गुप्त काल में संगीत
5. मध्य एवं आधुनिक काल में संगीत
6. संगीत के अर्थ एवं परिभाषा
7. सौंदर्य के तत्व
8. संगीत में सौंदर्य के तत्व

9. रस विद्यान्त एवं भारतीय संगीत में इसका प्रयोग

इकाई-5 लोक संगीत

1. लोक एवं शास्त्रीय संगीत में अंतः संबंध
2. बिहार के लोग संगीत का वर्गीकरण
3. लोक संगीत में मनवहारिक पृष्ठभूमि
4. लोकगीत की भावभूमि



(B) PERFORMING ARTS :- Vocal/Instrument

Unit-I: Define vocabulary

- Nad. shruti, swar, saptak , varna, Alankar
- Grama. murchhana
- Raga ,tala. gamaka
- Margi – Deshi sangit
- Alpatva- Bahutva
- Aavirbhava- Tirsbhava

Unit-II: Shastra and Gaiya Vidha

- Raga and its development
- Classification of Ragas –classification of grama Raga, mel raga, ragini, that raga and ragang raga
- Theory – period of raga
- Style of Dhrupada anga
- Style of Khayal anga
- Style of Thumadi

Unit-III: Gharana tradidion and Shastra tradition

- Origin and development of gharana in Hinustani
- Characteristic of gharanas
- Present condition/ position of Gharanas
- Contribution in music by Bharat, Matanga, Sharangdeva, lochan, Adheval , Srinivas, Bhatkhande

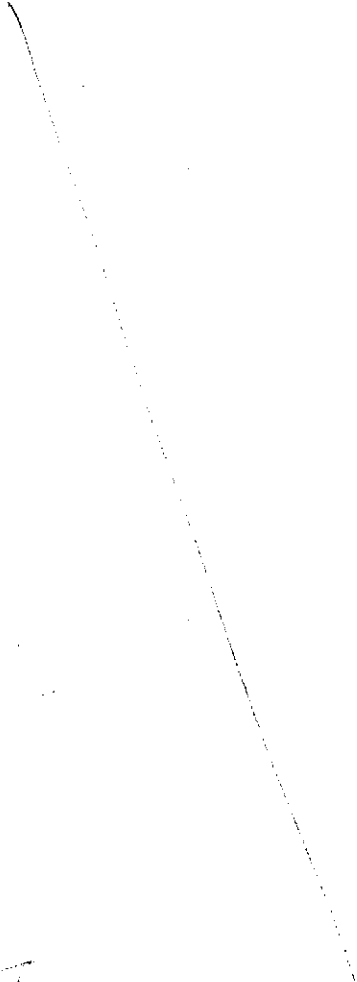
Unit-IV: Historical perspective and Aesthetics

- Historical development of Indian music
- Music in vedic period

- Music in Ramayana, Mahabharata, Budha and Jaina period
- Music in Gupta period and Maurya period music in middle period and modern period
- Meaning and definition of aesthetics
- Elements of aesthetics
- Elements of aesthetics in music
- Rasa theory and its application in Indian music

Unit-V: Folk music

- Interrelationship between folk and classical music
- Classification of folk music in Bihar
- Manovaharik background of folk music
- Bhavobhumi of folksong



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Written Exam (Objective type)

Art & Craft - (C) PERFORMINGS ARTS :- Dance & Drama ✓

Unit- I Dance

- Folk Dances in Bihar
- Biography of folk Dance Artist of Bihar
- Style of folk dances of Bihar
- Importance of folk dances celebrated in different festivals in Bihar
- Kathaka dance, odissi

Unit- II Drama

- Traditional folk drama/ talk play in Bihar
- Folk drama artist and theatres of Bihar (Bhikhari Thakur, Rameshwar singh kashyap. and other contemporary folk drama artists
- Contribution of drama artists of Bihar in Indian drama
- Nautanki style

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