

Faculty of Fine Arts,
Department of Art Education,
Jamia Millia Islamia,

DETAILED SYLLABUS for ENTRANCE EXAM

There will be 2 Papers, one is of general aptitude, and Paper 2 will be of a detailed knowledge of Visual Art. Both the syllabus are attached below.

But, in the field of Art, there is very less to no actual need of Maths, Logical Reasoning, and Data Interpretation, thus our Department, would like you to consider our appeal and remove those subjects from the Paper 1 Syllabus for our Department. The syllabus for the Paper 1 which is appropriate for our subject is attached below.

Paper 1 Syllabus - General Aptitude

Marks: 100

Unit 1: Teaching Aptitude

- Teaching: Concept, objectives, levels of teaching (memory, understanding and reflective), characteristics and basic requirements
- Learner's characteristics: Characteristics of adolescent and adult learners (academic, social, emotional and cognitive), individual differences
- Factors affecting teaching related to: Teacher, Learner, Support material, Instructional facilities, Learning environment and Institution
- Methods of teaching in institutions of higher learning: Teacher centred vs. learner centred methods; offline vs. online methods (Swayam, Swayam prabha, MOOCs etc.).
- Teaching support system: Traditional, modern and ICT based
- Evaluation systems: Elements and types of evaluation, evaluation in Choice Based Credit System in higher education, computer based testing, innovations in evaluation systems

Unit 2: Research Aptitude

- Research: Meaning, types, and characteristics, positivism and post-positivistic approach to research
- Methods of research: Experimental, descriptive, historical, qualitative and quantitative methods
- Steps of research
- Thesis and article writing: Format and styles of referencing
- Application of ICT in research
- Research ethics

Unit 3: Communication

- Communication: Meaning, types and characteristics of communication
- Effective communication: Verbal and non-verbal, inter-cultural and group communications, classroom communication
- Barriers to effective communication

- Mass-media and society

Unit 4: Comprehension

Unit 5: ICT: Information and Communication Technology

- ICT: General abbreviations and terminology
- Basics of Internet, Intranet, E-mail, Audio and Video-conferencing
- Digital initiatives in higher education
- ICT and Governance

Unit 6: People, Development and Environment

- Development and environment: Millennium development and Sustainable development goals
- Human and environment interaction: Anthropogenic activities and their impacts on environment
- Environmental issues: Local, regional and global; air pollution, water pollution, soil pollution, noise pollution, waste (solid, liquid, biomedical, hazardous, electronic), climate change and its socio-economic and political dimensions
- Impacts of pollutants on human health
- Natural and energy resources: Solar, Wind, Soil, Hydro, Geothermal, Biomass, Nuclear and Forests
- Natural hazards and disasters: Mitigation strategies
- Environmental Protection Act (1986), National Action Plan on Climate Change, International agreements/efforts -Montreal Protocol, Rio Summit, Convention on Biodiversity, Kyoto Protocol, Paris Agreement, International Solar Alliance

Unit 7: Higher Education System

- Institutions of higher learning and education in ancient India
- Evolution of higher learning and research in post-independence India
- Oriental, conventional and non-conventional learning programmes in India
- Professional, technical and skill-based education.
- Value education and environmental education
- Policies, governance, and administration

Paper 2 Syllabus - Visual Art

Marks: 100

Fine-art Techniques and Technology

Traditional and Modern mediums and materials in making visual arts : Painting, sculpture, print-making, mural, graphic design and multimedia art. Inventions, adaptations and development of these mediums and materials from the pre-historic period to present-day all over the world.

Traditional and Modern techniques, processes and procedures, used in making painting, sculpture, print – making, mural, graphic design and multimedia art, such as modeling, carving, building, casting, different way of handling of colour pigment (like impasto, glazing, drip), etching, relief, surface printing, fresco buono. fresco secco, etc. Modern printing processes including computer graphic, softwares, and advertising.

Art History

i) **Indian Sculpture:** Formal and stylistic aspects of sculpture in Indus Valley, Mauryan, Sunga, Satvahana, Kushana (Mathura and Gandhara), Gupta (Buddhist, Brahmanical and Jain), Chalukya, Pallava, Chola, Rashtrakuta, Hoysala and Pala-Sena periods.

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

iii) **Pre-Modern and Modern Indian Art:** Company School, Bazar Painting, British Art Schools, Raja Ravi Varma and followers. Neo-Bengal School ('Revivalism' and early modernists); Major Artists: Abanindranath Tagore and disciples, Nandalal Bose, Benode Behari Mukherjee, Ramkinkar Baij, Rabindranath Tagore, Gaganendranath Tagore and Jamini Roy. Role of Santiniketan School in art education.

Art in 1960's and 70's Indigenous trends in painting, sculpture, mural and print – making: K. G. Subramanyam, K. C. S. Panikkar (Cholamandal artists village), Reddappa Naidu, S.B. Palsikar, Janaki Ram, Meera Mukherjee, Jyoti Bhatt, J. Swaminathan, Neo-Tantric art, etc.

Figurative-Narrative trend since 1960's: Bikash Bhattacharjee, Ganesh Pyne, A. Ramachandran, R.B. Bhaskaran, Lakshma Goud, Jogan Choudhuri, Bhupen Khakhar, Anjole Ela Menon, Arpita Singh, Gogi Saroj Pal, Arpana Kaur and Vivan Sundaram.

Trend of Abstraction since 1960's : Raghav Kaneria, Jairam Patel, P. Barwe, Ram Kumar, L. Munnuswamy, P. V. Kolte, Jagmohar Chopra, Balbir Singh Katt, Nagji Patel.

iv) **Western Art (From Pre-Historic Art to Modern period) :** 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, Futurism, Dadaism, Surrealism, Abstract Expressionism, Op-Art, Pop-Art and Minimalism.

v) **Indian Folk and Tribal Art:** Phad, Pichhwai and Kavad painting (Rajasthan); Pata painting in Bengal and Orissa; Madhubani/Mithila painting (Bihar), Warli painting (Maharashtra), Pithora painting (Gujarat); Dhokra bronze casting; votive terracotta objects (including votive horses offered across various states in India); wood carving and wooden dolls (Kondapalli, Karnataka, Bengal, Madhya Pradesh); leather puppets (Andhra Pradesh, Karnataka); traditional and modern textiles and functional objects (textiles of Banaras,

Kanchipuram, Gujrat, Orissa, and the North-Eastern states; tie-and-dye fabrics; embroidery; kantha, Phulkari, Chamba rumal; metal-ware including Bidri, repousse, enamelling; jewellery including jade, beads etc.

vi) **Art of East:** China (Shang, Zhou, and Han dynasties) Buddhist Sculptures, Japan (Woodblock Prints, dolls and pottery), Bhutan, ancient Mesopotamia (Sumer, Akkad, Babylonia, Assyria); art in Persia, Cambodia (sculpture and architecture, especially Angkor Wat and Angkor Thom)

Art Aesthetics

i) **Indian Aesthetics:** General principles of Indian art, art and beauty, principles of image making (iconometry and other canons), six limbs of Indian painting (shadanga) and six Chinese canons of painting, theories of Rasa, Dhvani, Alankara, Auchiya and Riti, and their relevance in understanding art making and viewing. Classification of painting in Chitrasutra. Concepts of Kshyavridhi, Guna- Dosh, Sadrishya, Vartana, Nimnonata, etc. Visible and invisible aspects of art (Drishyam / Adrishyam), Rekha (Line) and Linear rhythm (Chanda) compositional aspects of art, perspective, form and content.

ii) **Western approaches to art and aesthetics :** Theory of imitation and representation, catharsis (Plato and Aristotle). Aesthetical views of Kant, Hegel, Croce, Tolstoy, Baumgarten, Schopenhauer, Clive Bell, Roger Fry, I. A. Richards, Susanne Langer, Sigmund Freud, and George Santayana.

Art Schools and Art Education:

The introduction of formal training in art through Colonial Art Schools, and the transition from Colonial understanding to Post-Independent art education in the art schools at Chennai, Kolkata, Lahore, Mumbai, Delhi, Lucknow, Jaipur; art promotion and education through art academies; rethinking institutional art education at Santiniketan and Baroda; role of art galleries and museums in art education; increase in curatorial venture as a collaboration between the museum, galleries and practicing artists and historians; role of art journals and magazines in the dialogue between viewing public and the artist.