



# DEPARTMENT OF FINE ARTS YOGI VEMANA UNIVERSITY, KADAPA ANDHRA PRADESH

## Bachelor of Fine Arts Syllabus

### **B.F.A., SEMESTER I** **History of Indian Art** **S1/ 70601**

#### **Unit- 1:**

**Pre Historic Art:** Overview and understanding of periodization of Indian art and prehistoric Art –

#### **Unit- 2:**

**Indus Valley Civilization:** Art of Indus Valley Civilization – Period - Sculptures - sites of Harappa, Mohenjo-Daro, study of Sculptures Bust of Priest, Bronze Dancing Girl, Male torso, Pottery, Terracotta and seals.

#### **Unit- 3:**

**Buddhist and Jain Art:** Introduction to Buddhist architecture – Stamba – Stupa – Chaitya – Vihara – Gupta – Mourya- Sunga – early Satavahana or Andhra - The Kushanas (Gandhara phase – Mathura phase).

#### **Unit- 4:**

##### **South Indian Art:**

Pallavas – Cholas – Pandyas – Vijayanagar – Nayakas - study of sculpture, development. - **Indo**

**Islamic Art:** Indo Islamic Architecture – Islamic tomb - Delhi or Imperial style- Provincial style – Mughal style

#### **References:**

1. Edith Tomory, *The history of Fine Arts and the west*, Orient Longman, Hyderabad.
2. Roy C Craven, *Concise History of Indian Art*, Thames and Hudson, London.
3. Agarwala, *Studies in Indian Art*, Varanasi,
4. Gupta, SP. *Elements of Indian Art*, Indraprastha museum. New Delhi.
5. Karl Khandalawala, *Indian sculpture and Painting*, Publication Division, New Delhi.
6. George Michell, *Hindu Art and Architecture*, Thames and Hudson, world of Art, London.

**ENGLISH**  
**PAPER CODE S1/CT/270701**

**Poems:**

- |   |                       |
|---|-----------------------|
| <b>1.The Road Not Taken</b>             | - Robert Frost        |
| <b>2.Where the Mind is Without Fear</b> | - Rabindranath Tagore |

**Prose:**

- |                         |                          |
|-------------------------|--------------------------|
| <b>3.I have a Dream</b> | - Martin Luther King Jr. |
| <b>4.Cattle Thief</b>   | -Kolakaluri Enoch        |

**One Act Play:**

- |                                |                |
|--------------------------------|----------------|
| <b>5.The Never –Never Nest</b> | - Cedric Mount |
|--------------------------------|----------------|

**Language:**

**Vocabulary:**

1. Spelling
2. Prefix and Suffix
3. One-word Substitution
4. Synonyms and Antonyms
5. Idioms and Phrases

**B.F.A SEMESTER II**  
**History of Western Art**  
**S2/170602**

**Unit- 1:**

**Pre Historic Art:** Pre Historic and Proto Historic Art – Stone ages – Proto Historic art

**Unit- 2:**

**Egyptian Art:** Introduction to Egyptian Art –Art of Old Kingdom- Middle Kingdom – New Kingdom-Egyptian pyramids- Evolution of pyramid – paintings, sculptures

**Unit- 3:**

**Greek Art:** Introduction to Greek Art – Archaic Period- Classical Period- Hellenistic Period - paintings, sculptures

**Unit- 4:**

**Roman Art:** Introduction to Greek Art - paintings, sculptures

**Christian Art:** Work of art examples

Mosaic works- in the basilicas- study of the visual language - Byzantine paintings - Gothic Art- paintings, sculptures

**References:**

1. *E.H.Gombrich., The story of Art, Phaidon series.2010*
2. *A.G. Gardner, Art through the Ages, Thampson Wordsworth.*
3. *Regent Wharf, 10,000 years of Art, Phaidon,2009.*
4. *Edit Tomory , A History of Fine Arts in India and the West. Orient Longmann.*  
*Sir Lawrence Gowing , A History of Art , Andromeda 2002*

**B.F.A SEMESTER –II**  
**S2/170702**  
**ENGLISH**

<b>SECTION</b>	<b>SELECTIONS</b>	<b>AUTHOR</b>
Poetry- 20 Marks	1.Pied Beauty 2. Still I Rise	G.M. Hopkins Maya Angelou
Prose- 10 Marks	3.True and Rare Genius (Vemana) 4. The Power of Prayer	V. Narla Abdul Kalam
One Act Play	5.Thirst	M.V.Madasu

Grammar	40 Marks
1. Parts of Speech 2. Tenses 3. Concord (5 Sentences out of ten) 4. Transformation of Sentences 5. Synonyms and Antonyms	20 Marks    20 Marks

**Books:**

1. Selections from English Prose (Common Core Syllabus), Oxford Press
2. Poetry for Pleasure (Common Core for Under Graduate)
3. True and Rare Genius – Nala’s writings Vol-11.
4. Finesse, Selections from Poetry and Prose. ISBN: 9878-93-5138-119-8.
5. Non detail (Common Core for Under Graduate)
6. Murphy’s English Grammar, Cambridge University Press
7. Oxford English Grammar by John Eastwood, Oxford University Press.

**B.F.A., SEMESTER III**  
**History of Indian Painting**  
**S3/270603**

**Unit- 1:**

**Indian Mural Painting Tradition:** Indian Mural Painting tradition – study of Ajanta- Ellora, Baugh, Lepakshi

**Unit- 2:**

**Early Manuscript Illustration Tradition:** Eastern Indian Manuscripts (Pala-sena) - Sultanate School of Painting,

**Jain Miniature Painting:** Western Indian Miniature Painting Tradition. Jain miniatures- school, themes, composition.

**Unit- 3:**

**Mughal Painting:** Introduction - Akbar School, Jahangir School - Shahjahan School and his contribution. important Manuscripts and Artists and their contributions to the Mughal Painting.

**Deccan School of Painting:** Bijapur, Golconda, Ahmednagar, Aurangabad.

**Unit- 4:**

**Rajput Painting:** Classification of Rajput schools.

- a) Rajasthani Schools and Various schools. - Mewar Udaipur, Deogarh, Nathdwara, Kota, Bundi, Kishangarh.
- b) Pahari School of Painting - Various schools of Pahari painting - Basholi, Guler, Kangra and Sub-Schools
- c)

**References:**

1. Edith Tomory, *The history of Fine Arts and the west*, Orient Longman, Hyderabad.
2. Roy C Craven, *Concise History of Indian Art*, Thames and Hudson, London.
3. Pushpesh panth, *Ajantha & Ellora cave temples of ancient India*.
4. Mahalingam, *TV Commemoration volume*, South Indian studies.
5. Anjan Chakravarty, *Indian Miniature Painting*. Roli Books, India Crest.
6. MS Randhwa, *Indian Painting*, Bombay 2009,
7. *Pahari Masters*, Court painters of Northern India, Niyogi Books.
8. Moti Chandra- *studies in Early Indian painting*.
9. M.S. Randhwa- *Indian miniature paintings*, Roli Books International.
10. Mira Seth, *Indian painting*.
11. *Indian Court painting: Andrew Topsfield*, London, 1984.
12. BN Goswamy and Eberhard Fischer, *Pahari masters: court painters of northern India*.

**B. F. A, SEMESTER - III**  
**COMMUNICATION SKILLS (English) - I**  
**PAPER CODE S3/CT/270703:**

**1. Communication**

1. Objectives of Communication
2. Types of Communication
3. Verbal and Non-verbal Communication
4. Characteristics of Successful Communication
- 5 Principles and Barriers of Communication

**2. Listening**

1. The Listening Process
2. Types of Listening
3. Principles of Good Listening
4. Listening with a purpose
5. Barriers to Listening

**3. Speaking**

1. The Syllable
2. Word Stress
3. Accent and Rhythm in Connected Speech
4. Intonation
5. American and British Accents

**4. Writing**

1. Principles of Effective writing
2. Formal and Informal Letter Writing
3. E-mail
4. Resume & Job application

**Books Suggested:**

1. Essentials of Business Communication by Rajendra Rao
2. A Course in Listening and Speaking II
3. Business Correspondence and Report Writing R.C. Sharma Krishna Mohan
4. The Oxford Guide to Writing and Speaking by John Seely, (Oxford)
5. Developing Communication Skills by Krishna Mohan & Meera Benerji, Macmillan.
6. Effective Technical Communication – M. Ashraf Rizvi (Tata Mc Grew Hill)
7. Communication – C.S. Rayudu, Himalaya Publishing House
8. Business Communication – D.D. Chaturvedi, Mukesh Chaturvedi (Pearson Edu.)
9. Communication Skills – Dr. Nageshwara Rao, Dr. Rajendra P. Das (Himalaya Publication House)

**B.F.A SEMESTER –IV**  
**History of Western Art**  
**S4/270604**

**Unit- 1:**

**Early Renaissance.** Beginning of Renaissance.- Study about Artists Duccio, Giotto,  
– Mantegna- Masaccio – Uccello – John Van Eyek – Bellni - The golden section – Piero Della-  
Pollaivolo brothers – Sandro Botticelli- Sculptor - Donatello

**High Renaissance.** Concepts and ideals of High Renaissance.

Leonardo Da Vinci -Michelangelo - Raphael

Northern Renaissance – Characteristics and Important Achievement by Contemporary Painters  
from the North Include Albert Durer .

**Unit- 2:**

**Mannerism.-** Artists- Caravaggio – El Greco – Tintoretto

Sculptors : Bologna - Cellini

**Baroque -** Caravaggio – Possin – Rembrandt – Vermeer Hals – Ruben –Bernini

**Unit- 3:**

**Rococo -** Watteau – Boucher – Gain Borough - Reynolds – Hogarth

**Neo Classicism**

About the movement - Artists David- Ingres – Giorgione – study works

**Unit- 4:**

**Romanticism.**

Concept of Romanticism. Romanticism - Goya and the Spanish Romanticism.

English Artists- Turner, Constable and variant approach of English Romanticism. Delacroix,  
Gericault and French Romanticism.

**Realism.** Ideological position of Realism. Study on works of Courbet. Millet, Corot, Rousseau –  
Daumier – Rodin

**References:**

1. Anthony Hughes, *Michelangelo* , Phaidon Series 2010
2. Susie Hodge ,*Art, Quercus* , 2013
3. Michael Kittson, *Rembrandt* , Phaidon Series 2010
4. John Sunderland, *John Constable*, Phaidon Series 1981
5. Catherine Puglisi, *Caravaggio* , Phaidon Series 2010
6. Helen Langdon, *Holbein*, Phaidon series 2003
7. Edit Tomory , *A History of Fine Arts in India and the West. Orient Longman.*
8. Janis Tomlinson, *Francisco Goya*, Phaidon series 2010
9. Edit Tomory , *A History of Fine Arts in India and the West. Orient Longmann.*
10. Sir Lawrence Gowing , *A History of Art* , Andromeda 2002

**B.F.A., SEMESTER –IV**  
**COMMUNICATION SKILLS – II**  
**CODE : S4/CT/270704:**

**75 MARKS**

**I. Listening**

**20M**

1. Listening Comprehension
2. Effective Listening Strategies
3. Listening to structured Talks
4. Intensive Listening
5. Team Listening (Listening & Note Taking)

**II. Speaking**

**20M**

1. Oral Communication
2. Presentation Skills
3. Use of Visual Aids
4. Group Discussions
5. Facing Interviews

**III. Reading**

**15M**

1. Types of Reading
2. Understanding the gist of an argument
3. Identifying the topic sentence

**IV. Writing**

**20M**

1. Paragraph Writing
2. Report writing
3. Minutes Drafting
4. Information Transfer
5. Interpreting data editing a passage

**Books suggested:**

1. Essentials of Business Communication by Rajendra Rao
2. A Course in Listening and Speaking II
3. The Oxford Guide to Writing and Speaking by John Seely, Oxford
4. Developing Communication Skills by Krishna Mohan and Meera Benerji (Macmilan)
5. Speaking English Effectively by Krishna Mohan and N.P. Singh (Macmilan)
6. Effective Technical Communication – M. Ashraf Rizvi (Tata Mc Grew Hill)
7. Communication – C.S. Rayudu, Himalaya Publishing House
8. Business Communication – D.D. Chaturvedi, Mukesh Chaturvedi (Pearson Edu.)
9. Communication Skills – Dr. Nageshwara Rao, Dr. Rajendra P. Das (Himalaya Publication House)



**B.F.A., SEMESTER - V**  
**Indian Art since 1850**  
**S5/370605**

**Unit -1:**

**Company School of Painting:** General overview of the political scenario - East India Company- Bengal 1857 and others; emergence of new centers like Patna, Murshidabad, Benaras, etc. Kalighat Paintings.

**Unit -2:**

**The Bengal School of Art:** Nationalist sentiments mid-19th century- Abhanindranath Tagore, Nandalal Bose, Gaganendranath Tagore - Abdur Rehman Chughtai- Rabindranath Tagore. Ramkinker Vajj-

**Unit -3:**

**Emerging Art of India**

Young Turks (1941)The Calcutta Group (1943-53): Prominent artists – Young Turks

**Unit -4:**

**Raja Ravi Varma**

Academic realist style (Victorian Salon style) and a new body of Indian imagery. Oleographs

**Reference Books:**

1. Edit Tomory , *A History of Fine Arts in India and the West*. Orient Longmann
2. Vaidya Daheja : *Indian Art* , Vadhera Art Gallery, New Delhi.
3. Ratan parimoo, *Modern Indian Sculpture* , Baroda.
4. Yashodara Dalmia –*Indian contemporary Art*, Vadhera Art Gallery, New Delhi.

**B.F.A SEMESTER –VI**  
**History of Western Art**  
**S6/370606**

**Unit- 1:**

**Impressionism:** Impressionism as the ideological premise. Impressionism and the techniques of painting. Manet, Monet, Degas, Renoir, Marry Cassatt, Berthe Morisot-Alfred Sisley – Camille Pissarro.

**Post Impressionism:** Different approaches of Post Impressionism. Post Impressionism and its influence on 20th century art. -Van Gogh, Gauguin, Lautrec, Seurat and Cezanne.

**Unit- 2:**

**Expressionism:** Characteristics of the movement - Edward Munch – Egon Schiele – Henri Matisse - **Symbolism** –Klimt - Henri Rousseau - Munch

**Unit- 3:**

**Cubism:** Influence of Post-Impression on Cubism.- Pablo Picasso Blue Period, Red Period - Analytic cubism and Synthetic Cubism -George Braque, Fernand Leger, Juan Gris and their works

**Unit- 4:**

**Dadaism & Surrealism**

**Dadaism**

Zurich: Jean Arp and Marcel Janco, Marcel Duchamp, Man Ray, and Francis Picabia ,  
Andre Breton.

**Surrealism**

Manifesto - Psychic automatism - Study on Works of Salvador Dali René Magritte Joan Miró ,  
Max Ernst, Man Ray , André Masson, Yves Tanguy , -Giorgio de Chirico.

**References:**

1. *A.N . Hodge, The History of Art, Arcturus 2009*
2. *Markpowell Jones, Impressionism Phaidon Series 2003*
3. *William Gaunt, Renoir , Phaidon Series 2003*
4. *Christopher Lloyd , Pissarro, Phaidon Series 2012*
5. *John Boulton, Munch, Phaidon series 2010*
6. *Edit Tomory , A History of Fine Arts in India and the West. Orient Longman.*
7. *Sir Lawrence Gowing , A History of Art , Andromeda 2002*

**B.F.A., SEMESTER –VI**  
**VISUAL FOLK ART OF INDIA**  
**CODE : S6/CT/370606**

**Unit- I:**

Relationship between art and religion- Role and place of artist in tribal and folk society.

**Unit- II:**

1. Introduction to tribal/folk India and geographical distribution.
2. Descriptive accounts of all kinds of Terracotta traditions (Gujarat, Tamilnadu, Bengal). Metal casting traditions in Andhra Pradesh

**Unit- III:**

Puppetry tradition, Types of Puppetry , South Indian Puppetry- Andhra Pradesh – Rayalaseema  
Their religious and ritualistic significance.

**Unit- IV:**

1. Introduction to prominent tribes, geographical distribution, religious manifestations.
2. Wall painting traditions (Madhubani, Warli, Pitthoro, Gonds), kalam kari painting tradition – important traditions.

**B.F.A., SEMESTER –VII**  
**Modern Indian Art**  
**S7/470607**

**Unit -1:**

**Progressive Artists' Group:** Introduction to the post modern Indian art - Reference to other mediums of expression literature, films, theatre both street and mainstream;  
study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. Bakre, H. A. Gade.

**Unit - 2:**

**Post Independence Art Movements:** Other Progressive Schools/ Groups: Cholamandal Artists' Village. Delhi Shilpi Chakra

**Unit -3:**

**Baroda School of Fine Arts, Painters, Printmakers and Sculptors:** Years of Inception, Faculty members- N. S.Bendre, Prodsh Das Gupta, Sankho Chowdhury, K. G. Subramanian,. Group 1890-ideology.

**Unit -4: Modern Indian Sculpture**

Study about Indian modern sculptors. –Ramkinker Vaij- Sankho Chowdhury - DP Roy Chowdhury- Ravinder Reddy- PV Janaki Ram-

Reference Books:

1. Edit Tomory , *A History of Fine Arts in India and the West.* Orient Longmann
2. Vaidya Daheja : *Indian Art* , Vadhera Art Gallery, New Delhi.
3. Ratan parimoo, *Modern Indian Sculpture* , Baroda.
4. Yashodara Dalmia –*Indian contemporary Art*, Vadhera Art Gallery, New Delhi.

**B.F.A SEMESTER –VII**  
**VISUAL FOLK ARTS OF INDIA**  
**S7/470707**

**Unit- 1:**

1. Introduction to tribal/folk India and geographical distribution.
2. Descriptive accounts of all kinds of Terracotta traditions (Molela, Gujarat, Tamilnadu, Bengal). Metal casting traditions (Dhokra casting of Bastar).

**Unit- 2:**

Puppetry tradition, Types of Puppetry , South Indian Puppetry  
Their religious and ritualistic significance.

**Unit- 3:**

3. Introduction to prominent tribes, geographical distribution, religious manifestations.

**Unit- 4:**

1. Wall painting traditions (Madhuban, Warli, Pitthoro, Gonds), Textile painting traditions (Mata ni Pachedi, Phads, Puripatas)

**B.F.A SEMESTER –VII**  
**INDIAN AESTHETICS**  
**S5/370705**

**Unit- 1:**

Introduction to Indian Aesthetics- and its scope- Brief introduction to basic principles of Indian philosophy as related to arts.

**Unit- 2:**

**Evolution of Aesthetic Concepts-** Rasa Theory – types of Rasas - their play in the context art- different opinion on types of Rasa. Theory of Dhvani - Theory of Alankara - Theory of Auchitya.

**Unit- 3:**

Interrelationship of Visual Arts and Performing Arts.

**Unit- 4:**

Theory of Shadanga.

**B.F.A SEMESTER –VII**  
**WESTERN AESTHETICS**  
**S6/370706**

(Common to all Specializations)

**Unit-1:**

Introduction to Aesthetics and its scope. Theories relating to the origin and creation of art by Greek Philosophers, Communication expression and release of emotions: imitation, play and intuition, inspiration, imagination and the role of the subconscious.

**Unit- 2:**

Theories relating to the work of art (Neo Classism to Modern Art): Organic structure content and form expressiveness.

**Unit -3:**

Theories relating to the aesthetic response and appreciation: Psychic distance, pleasure- Art in relation to Society. Art of surrealists.

**Unit- 4:**

Psycho- analytic art theories - Propositions of Sigmund Freud. Study of works on Leonardo Davinci, Michelangelo.

**B.F.A SEMESTER –VIII**  
**20th Century Western Art**  
**S8/470608**

**Unit- 1:**

**German Expressionism:** Definition and origins of the movement- Die Brücke, (The Bridge)- Ernst Ludwig Kirchner -Erich Heckel -Emil Nolde.

**Unit- 2:**

**Abstract Expressionism:** Action or Gesture painters Jackson Pollock, William de Kooning, James Brook, Franz Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin  
Colour Field painting, Barnett Newman, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour.

**Unit- 3:**

**Pop Art:** About the movement- characteristics of the works - Richard Hamilton – Jasper Johns – Roy Lichtenstein – Andy Warhol. **Op Art - Constructivism & Futurism:** About the movement- characteristics of the works and Artists.

**Unit- 4:**

**Modern Sculpture:** Trends of modern Sculpture, Artist and their Works Henry Moore – David Smith – Toni Smith – Alexander Calder – Albert Giacometti – Geam Dubuffet – Anish Kapoor .

**References:**

1. *Davbid Joselit, Art since 1900 modernism, anti-modernism, post modernism , Thames & Hudison*
2. *Susie Hodge ,Art, Qurcus , 2013*
3. *Mark Francis , POP, Phaidon Series*
4. *Edit Tomory , A History of Fine Arts in India and the West. Orient Longmann.*
5. *Sir Lawrence Gowing , A History of Art , Andromeda 2002*

**B.F.A SEMESTER –VIII**  
**PROJECT**  
**S8/470708**  
(Common to all Specializations)  
Max; marks:100

During the Eighth Semester, all the students shall submit a Project on any topics related to Visual Arts/ Craft forms/Local temple Art and Architecture. The student shall take up minor research to identify the specific issues / topics for documentation and submit the report both in Print form and digital format (CD/DVD). The Project report should be submitted before the semester end examination. It will be valued by both Internal (Guide) and one external examiner for 75 marks. There shall be a Viva voice on the dissertation for 25 marks given by the committee comprised by the coordinator of the Department.

1. The left side margin should be 1.5 inches and remaining three sides must be 1 inch.
2. The name of the font must be Times New Roman.
3. For body text font size would be 12 and side heading shall be 14 and Headings must be 16.Space between lines must be 2.

**B.F.A SEMESTER –VIII**  
**PROJECT**  
**S8/470708**  
(Common to all Specializations)  
Max; marks:100

During the Eighth Semester, all the students shall submit a Project on any topics related to Visual Arts/ Craft forms/Local temple Art and Architecture. The student shall take up minor research to identify the specific issues / topics for documentation and submit the report both in Print form and digital format (CD/DVD). The Project report should be submitted before the semester end examination. It will be valued by both Internal (Guide) and one external examiner for 75 marks. There shall be a Viva voice on the dissertation for 25 marks given by the committee comprised by the coordinator of the Department.

4. The left side margin should be 1.5 inches and remaining three sides must be 1 inch.
5. The name of the font must be Times New Roman.
6. For body text font size would be 12 and side heading shall be 14 and Headings must be 16.Space between lines must be 2.





DEPARTMENT OF FINE ARTS  
YOGI VEMANA UNIVERSITY, KADAPA  
ANDHRA PRADESH

**Scheme of the Examination – Internal Examination**  
**(Art History, Indian Aesthetics, Western Aesthetics, Visual Folk Arts of India)**

1. Internal examinations will be conducted twice in each semester.
2. The Internal examination will be for 25 marks will be conducted for one hours duration.
3. It will have Two sections i.e. Section- A consisting of Short Answer and Section –B of Essay Questions.

**Section -A**

- a) Section –A will consists of Short Answer questions.
- b) Total marks for the Section – A is 10 marks
- c) It will consists of 8 questions given from 2 units i.e. 4 questions from each unit
- d) For the First internal examination questions will be from Unit 1&2 and for Second Internal examination will be conducted on Unit 3& 4.
- e) The Student has to answer Five questions and each question carries Two marks.

**Section -B**

- a) Section - B consist of Essay Questions
- b) Total marks or the Section – B is 15.
- c) It will consists 5 questions given from the 4 units i. e . 2 Questions from each unit with internal choice
- d) The students has to answer any Three questions and each carries Five marks.
- e) The Answer should not should not exceed Three pages.

**Internal Examination-I - Model question Paper**  
**INDIAN AESTHETICS**

Paper code : **S5/370705**

Time : 1 ½ Hours

Max. Marks :25

**PART – A**

Answer any FIVE questions  
Each question carries Two Marks

5X2=10 marks

1. Rasa Theory
2. Nava Rasas
3. Monkey image in Indian Art
4. Jataka Tales
5. Shadangas.
6. Visual Arts
7. Theory Auchitya
8. Color symbolism

**PART – B**

Answer Three questions  
Each question carries FIVE Marks

3X5= 15

Marks

9. Describe the image of woman in Indian sculpture .
10. Explain the how Buddha image is depicted in Early Buddhism.
11. Briefly write about the evolution of aesthetic concepts.
12. Describe the interrelation of Visual arts and Performing arts.
- 13 Explain the role of Shadanga theory in Indian painting.



DEPARTMENT OF FINE ARTS  
YOGI VEMANA UNIVERSITY, KADAPA  
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**Scheme of the Examination – External Examination**  
**(Art History, Indian Aesthetics, Western Aesthetics, Visual Folk Arts of India)**

- 1 Internal examinations will be conducted twice in each semester.
2. The External examination will be for 75 marks will be conducted for Three hours duration.
3. It will have Two sections i.e. Section- A consisting of Short Answer and Section –B of Essay Questions.

**Section -A**

- a. Section –A will consists of Short Answer questions.
- b. Total marks for the Section – A is 15 marks
- c. It will consists of 8 questions given from all units i.e. 2 questions from each unit
- d. The Student has to answer Five questions and each question carries Three marks.

**Section -B**

- f) Section - B consist of Essay Questions
- g) Total marks or the Section – B is 60.
- h) It will consists 7 questions given form the All units.
- i) The students has to answer any Four questions and each carries Fifteen marks.
- j) The Answer should not should not exceed Three pages.



DEPARTMENT OF FINE ARTS  
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**External Examination - Model question Paper  
INDIAN AESTHETICS**

Paper code : S5/370705

Time : 3 Hours

Max. Marks :75

**PART – A**

Answer any FIVE questions  
Each question carries Three Marks

5X3=15 Marks

1. Rasa Theory
2. Role of Pramanam in Indian Sculpture.
3. Define Dhvani theory with an example
4. Alankara Theory
5. Shadangas.
6. Roopa bedham.
7. Theory Auchitya
8. Reflection of Colour in aesthetics

**PART – B**

Answer any ALL questions  
Each question carries Fifteen Marks

15X4=60 Marks

9. Define Aesthetics and its scope in the Art field .
10. Depiction of animals in Buddhist Art
11. Explain the basic principles of Indian Philosophy
12. Briefly write about the evolution of aesthetic concepts.
13. Describe the interrelation of Visual arts and Performing arts.
14. Explain the role of Shadanga theory in Indian painting.
15. write about the visual narration in Indian sculpture.

KMR



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ANDHRA PRADESH

**External Examination - Model question Paper  
WESTREN AESTHETICS**

Paper code : S6/370706

Time : 3 Hours

Max. Marks :75

**PART – A**

Answer any FIVE questions  
Each question carries Three Marks

5X3=15 Marks

1. What is Creativity and imagination
2. Distinguish Impressionism and Post Post Impressionism
3. Indian Aesthetics VS Western Aesthetics
4. Dream Painting
5. “Yellow Christ”
6. Psychoanalysis
7. Post - Impressionist technique
8. Contribution of Neoclassicism

**PART – B**

Answer any ALL questions  
Each question carries Fifteen Marks

15X4=60 Marks

9. Discuss the theories of “ Aristotle and Plato’s philosophies on Art.” (OR)
10. Discuss scope of western Aesthetics in fine Art Education.
11. Explain the compositional aspects of Paul Gaugin’s “Where do we come from? What we are ?  
Where we are going to?” (OR)
12. What is psychoanalysis? Give references from Sigmund Freud’s analysis on art.
13. Art in relation to Human Life –explain (OR)
14. Difference between Indian Art And Western Art
15. Describe the aesthetics of Surat’s Paintings.(OR)
16. Explain the compositional aspects of “Les Demoiselles D’ Avignon”.



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**Internal Examination - Model question Paper  
WESTREN AESTHETICS**

Paper code : S6/370706

Time : 1 ½ Hours

Max. Marks :25

**PART – A**

Answer any FIVE questions  
Each question carries Two Marks

5X2=10

marks

1. Plato theory of Art
2. Creativity
3. Imagination
4. Emotions
5. Role of Sub conscious
6. Neo classicism
7. Post Impressionists
8. Symbolism

**PART – B**

Answer ALL questions  
Each question carries FIVE Marks

3X5= 15

Marks

9. Discuss the theories of “ Aristotle and Plato’s philosophies on Art.”(OR)
10. Explain “Art is society”.
11. Briefly write about the aesthetics of Picasso’s Cubism  
(OR)
12. Describe the technical adoption of Impressionist painters.
- 13 Contribution of Neoclassicism to the Art.  
(OR)
14. Write about the paintings of Romantic painters.



DEPARTMENT OF FINE ARTS  
YOGI VEMANA UNIVERSITY, KADAPA  
ANDHRA PRADESH

**Internal Examination - Model question Paper  
WESTREN AESTHETICS**

Paper code : S6/370706

Time : 1 ½ Hours

Max. Marks :25

**PART – A**

Answer any FIVE questions  
Each question carries Two Marks

5X2=10

marks

1. surrealists
2. Dream painting
3. Psychic Distance
4. Sigmund Freud
5. Monalisa
6. Les Demoiselles D'Avignon
7. Dali paintings
8. Psycho analysis

**PART – B**

Answer ALL questions  
Each question carries FIVE Marks

3X5= 15

Marks

9. Write about the paintings German Expressionists.”(OR)
10. Describe about Goya’s work of Art ”.
11. Briefly write about the aesthetics of Picasso’s Cubism  
(OR)
12. Describe the technical adoption of Impressionist painters.
- 13 What is Psychoanalysis? Describe about the Leonardo paintings  
(OR)
- 14 Describe the Dream analysis in Dali Painting.