

# **UNIVERSITY OF PUNE**

## **Proposed Revised Syllabus**

To be implemented from  
Academic Year 2013-2014 onwards

**COURSE – BACHELOR OF FINE ARTS**

**(F.Y.B. F. A. – Painting)**

# University of Pune

## Structure of Syllabus

To be implemented from the academic year 2013 - 2014

### 1. Title of the course: :

**First Year Bachelor of Fine Arts (Painting)  
F.Y.B.F.A (Painting))**

**Course Duration: 4 years**

- **First Year Bachelor of Fine Arts (Painting)**  
F.Y.B.F.A (Painting)
- **Second Year Bachelor of Fine Arts (Painting)**  
S.Y.B.F.A (Painting)
- **Third Year Bachelor of Fine Arts (Painting)**  
T.Y.B.F.A (Painting)
- **Final Year Bachelor of Fine Arts (Painting)**  
Final B.F.A (Painting)

### 2. Preamble of the syllabus:

The first Year will prepare the foundation in visual arts-

- Knowing the artist's tools and materials and finding their possibilities and limitations through series of free and elaborate exercise.
- 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 the nature in subjective way and understands the basic relationship between seeing and feeling, thus he is made familiar with visual perception: Form & matter relation between the objects of art and nature, origin of plastic arts as way of human sensibilities and human urge for expression.

- He is also taught through series of exercises, how an artist sees & expresses, how the most of the objects have more than one meaning. Ultimately, the end of such a course is to build up awareness in student about man's creative expressions through the practical assignment, offering them an opportunity to realize their own potentiality and limitations.

**Objective:**

- To introduce the learners to history of painting and its basic concepts.
- To understand and develop the skill of sketching and drawing from caste and life, natural and manmade objects and structures in various media like pencil, pen, ink, crayon, chalk, colour etc.
- To develop the sense of structure, and understand how forms achieve its structural unity through adherence to principals of physical nature of the material being observed and studied (e.g. Plants, insects, minerals etc).
- To develop the sense of observation and capacity to retain and recall images and their co-ordination.
- To introduce the basic visual elements of 2-D design with emphasis on principles of two-dimensional designs.
- Study of two-dimensional spaces and its organization.
- To introduce the basic visual elements of 3-D design with emphasis on fundamentals of three-dimensional designs.
- To be develop the capacity to use the traditional as well as modern tools.
- To acquaint the learners with various perspective drawing methods.
- To acquaint the learners with colour theory and its use in practical.

**3. Pattern like Annual/Semester/Credit System etc. :**

Annual Pattern

**4. Eligibility:**

First Year Bachelor of Fine Arts (Painting)

F.Y.B.F.A (Painting): Pass H.S.C. Examination Or Equivalent Examination from any stream (Arts/ Science/ Commerce).

**5. Examination**

**A. Pattern of Examination**

60 - 40

60% of total marks are reserved for University examination and 40% reserved for internal assessment.

**B. Standard of Passing:**

To pass the examination a candidate must obtain:

The candidate must obtain at least 40% of full marks in both internal assessment as well as University examination in every theory and practical subjects.

**C. ATKT Rules:** Allowed to Keep Term (ATKT) available for Group-I (Theory) subject for only one consecutive attempt.

**D. Award of Class:**

- a. Those of the successful candidates who obtained 40 % of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in the Pass Class.
- b. Those of the successful candidates who obtained 50 % of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in Second Class.
- c. Those of the successful candidates who obtained 55 % of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in Higher Second Class.
- d. Those of the successful candidates who obtained 60 % of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in First Class.
- e. Those of the successful candidates who obtained 70 % of the total aggregate marks in all subjects in Group-I & Group-II for internal assessment and university examination taken together at one and same sitting, shall be placed in First Class with Distinction.

**Examining Authority- Concern University****E. External Students:**

Not applicable as this is practical oriented course.

**F. Setting of Question Paper/ Pattern of Question Paper**

Question papers will be set by the panel of paper setters appointed by University of Pune

### **G. Verification / Revaluation**

Verification will be done by panel appointed by University of Pune.

Revaluation will be done only for theory papers by panel appointed by University of Pune, not for practical subjects

## **6. Structure of Course**

### **A. Compulsory Paper**

All papers are compulsory.

### **B. Optional papers**

No subjects are optional however choice of elective subject is available for third and fourth year.

### **C. Question paper & papers etc.**

Theory subject: 20% Objective and 80% descriptive questions.

Total of 5 question bearing equal marks (12 marks each question)

( 5 Question x 12 = 60 )

Equal importance should be given to both the subjects - History of Art Indian and History of Art Western

Practical: As per requirement of the subject.

### **D. Medium of Instruction**

Medium of Instruction for the course will be English Marathi and Hindi.

## **7. Equivalency of previous syllabus along with propose syllabus**

The revised syllabus has some changes in the subjects offered as compared to the old syllabus. Some components are added to make the syllabus more comprehensive.

## **8. University Terms**

Academic calendar of University of Pune will be followed.

## **9. Subject wise detail Syllabus**

## OUTLINE OF THE SYLLABUS

First Year: B.F.A. Painting

**Theory Subjects: Group I**

Sr. No	Subject	No. of hrs. (Annual)	No. of Assignments	Examination Duration (Hours)	Class work* (Out of)	Annual Examination (Out of)
For Examination						
1	History of Art	60	06	03	40	60
2	Fundamental of Art	50	06	03	40	60

**Practical Subjects: Group II**

Sr. No	Subject	No. of hrs. (annual)	No. of Assignments	Examination Duration (Hours)	Class work* (Out of)	Annual Examination (Out of)
For Examination						
1	Drawing from manmade & Nature	120	16	05	40	60
2	Drawing from Memory	50	16	03	40	60
3	Drawing from Life	110	16	05	40	60
4	Design – 2 D	200	16	10	40	60
5	Design – 3 D	160	12	10	40	60
6	Print Making	100	08	10	40	60
Not for Examination						
1	Drawing from Outdoor Sketching and Landscape	40	20	-	--	-
2	Perspective	40	10		--	-
3	Computer Graphics	30	04	-	-	-
		960				800

**Note: Extra hours are allotted for exercises and practice session in each subject.**

## PUBLIC (UNIVERSITY) EXAMINATION

### THEORY SUBJECT GROUP - 1

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- The syllabus of History of Art for F.Y.B.F.A. is divided into two parts
  - Part A – History of Indian art (Pre-historic to Kushaan period)
  - Part B – History of Western art (Pre-historic to Aegean civilization)
  - The History of art should not limit to just formalistic description of various antiquities, but it should evoke student's critical thinking to understand art in a comprehensive manner.
  - The formalistic study of art works should incorporate study of lines, forms, space division, colours and composition.
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#### Part A - History of Indian art (Pre-historic to Kushaan period)

**N.B :- i)** Should be taught in a story form.

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

1. **Cave paintings** from Bhimbetaka, formalistic and thematic study
2. **Indus Valley Civilization:** (2,5000 B. c. – 1,500 B.C. ) Sculpture –Lime stone priest, Torso, Bronze dancing girl, Seals, Terra-cotta mother-goddesses, Pottery, Jewellery, Town Planning, Drainage system and the great bath from Mohenjodaro.
3. **Mauryan Empire.-** Pillar inscriptions, Saranath Capital, Yaksha figures, Lomas Rishi Cave, animal carvings, Terra-cottas.
4. **Sunga Period.-** Stupas and Toranas : Sculpture, Barhut-Shal-bhanjika, Relief Medallion – Mriga Jataka, Viharas and Chaitya (Karle and Bhaja).
5. **Kushan Period :-** Gandhara School-Standing Buddha from Hoti Mardan, Nirvan of Buddha (Relief), Bamian, Buddha, Mathura School- Statue of Kanishka, Seated Buddha of Katra.

#### Part B - History of Western art (Pre-historic to Aegean civilization)

**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 :-** Painting 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 wara, 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 Karnak and Abu Simbel : Sculpture \_ Queen Nefertiti, Tutankhamen. Relief – Akhnaton and his family. Painting :- Tomb Painting – Women musicians.

**3) Mesopotamia including Persia –**

**Sumer :-** Cuneiform Script, cylindrical seals, Samarra ware, Ziggura Golden harp with bull head, Goat stand, bronze head of king Sargao

**Akkad :-** Stele of king Naramsin, Gudia King.

**Babylon :-** Style of king Hammurabi with first law –code.

**Assyria:-** Relief carving,

i) Sack of city by Ashurbanipal.

ii) Ashurbanipal hunting lions.iii) winged bull. iv) The dying lions

**Architecture :-** Places 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 place 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.

**2. Fundamental of Design (Organization)**

1) Fundamental of Design (Organization)

2) Organization ,Design

**Design Definition**

1) Structural Design

2) Decorative Design



## **Methods of Structural Decorative Design**

- 1) Natural Form
- 2) Decorative Form
- 3) Geometric Form
- 4) Abstract Form

## **Methods of Composition**

- 1) Realistic Composition
- 2) Decorative Composition
- 3) Abstract Composition

## **Principles of Organization & Composition**

- 1) Repetition
- 2) Variety
- 3) Contrast
- 4) Radiation
- 5) Rhythm
- 6) Balance
- 7) Gradation
- 8) Dominance & Subordination
- 9) Proportion
- 10) Transition
- 11) Harmony
- 12) Unity

### **2.1 Repetition & Variety**

Definition of Repetition

Types of Repetition

- a. Simple Repetition
  - b. Interval Repetition
  - c. All over Repetition
  - d. Interlacing Repetition
  - e. Alternation Repetition
- 1) Counter change
  - 2) Inter change
    - A) Inter change of Position
    - B) Inter change of Shape
    - c) Inter change of Size
    - d) Overlapping

### **2.2 Contrast & Radiation**

### **3) Definition of Contrast**

Types of Contrast

- 1) Contrast of Line
- 2) Contrast of Shape
- 3) Contrast of Proportion
- 4) Contrast of Shade & light
- 5) Contrast of Colour
- 6) Contrast of texture

### **4) Radiation**

Definition of Radiation

- a) Radiation from Point
- b) Radiation from Centre
- c) Radiation from Base
- d) Radiation from Axis
- e) Radiation from Point Outside

### **5) Rhythm & Balance**

Rhythm Definition

Types of Rhythm

- 1) Repetition Rhythm
- 2) Progressive Rhythm
- 3) Flowing Rhythm

### **6) Balance Definition**

Types of Balance

- 1) Formal Balance Bisymmetrical Balance
- a)** Alternate Balance **b)** Diagonal Balance
- 2) Informal Balance, Asymmetric Balance, occult Balance
- a) Balance of Weight
- b) Balance of Contrast
- c) Balance of Interest
- d) Hidden Balance

### **2.4 Gradation, Dominance & Subordination**

### **7) Definition of Gradation**

Types of Gradation

- 1) Gradation of line
- 2) Gradation of form
- 3) Gradation of size
- 4) Gradation of tone
- 5) Gradation of color
- 6) Gradation of text are

- 7) Climax of Gradation
- 8) Dominance & Subordination

**8) Definition of Dominance & Subordination**

- a) Line Dominance
- b) Form Dominance
- c) Size Dominance
- d) Tone Dominance
- e) Color Dominance
- f) Texture Dominance

**9) Proportion and Transition**

**Definition of Proportion**

Desideration of space in two Parts.

- 1) Symmetrical Desideration
- 2) Asymmetrical Desideration
- 3) Repetition of symmetrical & Asymmetrical Desideration

**10) Transition**

Definition of Transition

Transition of line

Transition of shape

Harmony & Unity

**11) Definition of Harmony**

- a) Harmony of line
- b) Harmony of shape
- c) Harmony of shade & light
- d) Harmony of texture

**12) Unity**

Definition of Unity

Types of Unity

- 1) Unity of the static Elements
- 2) Unity of Dynamic Elements

**Reference Book**

- Drushakala , Bhagwat Desai, Madhav Satwalekar.
- Drushakala Shanti Nath Arwade , G.Y.Rane Prakashan

## Fundamental of Art. 5 Tutorials –

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### Elements of Art

1. Line
2. Shape & Form
3. Shade and light
4. Colour
5. Texture

#### 1.1

- **Line**
- Definition
- Dimension
- Line & Symbolic Meaning

#### 1.2

- **Form & Shape**
- Form Definition
- Dimension
- Negative & Positive Space
- Important of Negative Space
- Closed Form / open form Visual Illusion.

#### 1.3

- **Tone**
- Definition - Gray scale – High Key , Middle key, Low Key
- High Light, Light ,Middle Light, Shadow, Reflected light, Cast Shadow,
- Contrast - High Contrast, Middle Contrast, Low Contrast

#### 1.4 Colour

A. 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)
- 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, chromo : tint,  
Shade and tone, Gray Scale,  
Chromatic value scale

- Colour experience in :  
Primary ( Pigment and light theory )

Secondary.

Tertiary.

Quaternary.

Achromatic.

Polychromatic.

Light, average, and low key.

Light, average, and low contrast.

- Experience in colour harmonies :  
Complementary.

Split complementary.

Double split complementary.

Analogous.

Warm and cool.

Naturalization of colour.

Optical illusion.

Advancing and receding colours.

Simultaneous and successive contrast.

Visual mixing.

- Experience in rendering methods  
Wash, broken, impasto Super imposition 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.

## Texture

Study of Tactile Texture and Visual Texture

## **PUBLIC ( UNIVERSITY ) EXAMINATION :**

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### **PRACTICAL SUBJECTS.Group -II**

#### **1. Drawing from Manmade Object & Nature ( Objectives )**

##### **(I) Nature drawing**

( a ) To develop the sense of structure Study from any kind of forms in nature-pods. Shells, butterflies, flowers, plants, bones etc.

To Understand how these forms achieve their structural Unity through adherence to principals 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.

##### **(II) Drawing From object – Drawing from cubes, cones, Cylindrical objects ,Cast ,Drapery, Still life groups etc. observed and Studied in Various Rendering media and techniques in various light Conditions.**

##### **1) Drawing from Man-made and nature:**

###### **I ) Drawing from Man-made – 5 Assign.**

1. Basic Shapes – ( Cone, Square, Circle )
2. Second Basic Shapes ( Cone, Rectangle Pyramid, Cylinder )
3. Opaque Objects
4. Transparent Object
5. Various Material ( Wood, cloth )

###### **II) Drawing from Nature – 5 Assign.**

1. Transparent Nature, ( Capsicum, Tomato, Grapes etc.
2. Opaque Nature ( Brinjal, Apple etc.)
3. Peeled fruits ( Banana, Orange, Sweet lime, Pomegranate etc.)
4. Various Textures ( Bitter guard, Pine apple, Stone etc.)
5. Vegetable Like ( Radish, Spring Onion etc. )

###### **III) Groups (Man- Made & Nature) – 6 Assign.**

1. Soft & Hard Man- Made & Nature
2. Stone.

3. Various Keys –
  4. Transparent Nature & opaque man –made,
  5. Related Groups
  6. Heavy & Light Man- Made & Nature
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## **2. Drawing from Memory (Objectives)**

1. Drawing through retaining and recalling experience from memory rendering complexities of vision through light and Shades –In door and outdoor Sketching.
2. Subject which can be useful for realistic drawing and painting. (Railway Station, Railway, Road etc.)
3. Study of different expression and movements of man and animals (Bus Stop, Market etc.)
4. To Increase the awareness of Subject by using drawing of different objects. (Bench)
5. Using landscape as background in memory drawing.
6. Use of different mediums Pen, Paper etc.

### **Memory Drawing Base on following Subjects.**

1. Sketching in Class room
2. Sketching from Drama ( Create Drama in Class )
3. Sketching from Public Place ( Bus- Stop, Market )
4. Figure with animals
5. 1 Pet animal and human - 3 Assi.
6. Use one point perspective (Railway Station, Market)
7. Use two point perspectives
8. Give object ( Bench, light etc.,) - 3 Assi.
9. Give one Story - 3 Ass.
10. Subject base on Atmosphere -2 Assi.

## **3 Drawing form Life (Objectives)**

1. Drawing From Cast and Figure- Rendering of Cast and Statues for Construction and proportion of human bodies, Anatomy of human body, study from Nature animal and human figure with line, masses, effect of light and shade.

## 2. Drawing from life –

Drawing from Cast.

1. Nose - from Cast.
  2. Lips - from Cast.
  3. Eye -from Cast.
  4. Ear -from Cast.
  5. Hand -from Cast.
  6. Foot -from Cast.
  7. Head Study from Cast.( Planes of Head)
  8. Study of limb From live model.
  9. Study of Full Figure (Cast)
  10. Drawing From Full Figure (Sitting Position) – 2 Assi.
  11. Drawing From Full Figure (Sitting Position on chair) - 2 Assi.
  12. Drawing From Full Figure (Standing Position )
  13. Drawing From Full Figure (Sitting on Bench)
  14. Drawing From Full Figure (Reclining Position)
- Student Should draw from different angles.

## 4. Design 2- D ( Objectives )

### A) 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 ( Watercolour, Waterproof ink etc.) Opaque colours ( Poster colour ect.)

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, chromo

Shade and tone, Gray Scale,

Chromatic value scale and Colour value Scale,

Colour experience in :

Primary ( Pigment and light theory )

Secondary.

Tertiary.



Quaternary.  
Achromatic.  
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.

Naturalisation of colour

Optical illusion

Advancing and receding colours

Simultaneous and successive colours

Visual mixing

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

Super imposition 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

## **B) DESIGN – 2-D**

- (1) Study of two dimensional space and its organizational 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 as Designs well as graphic designs.
- (5) Developing an awareness of inter-relationship of different shapes and relative values.
- (6) Activation of space through form and colour- Optical illusions.  
Handling of various types of material for pictorial organization and rendering such as :- Pencil, Pen, Brushes, Water colours, Pastel crayon, Inks.  
Cellophanes, Old newsprint and other college material. Gums and

Adhesives, Wax Crayon with inks. etc.

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

## **2- D Design –**

- 1) Space – Division ( Different types of line with keys.)
- 2) Space – Division ( Form with contrast keys )
- 3) Combination of line and form ( Primary Colours )
- 4) Design base on natural form
- 5) Design base on man-made form
- 6) Design base on man-made & Nature
- 7) Arrange the design in 2-D form in one Square and other square convert the same design in 3-D effect
- 8) Textural Base ( Rendering of various types brush.)
- 9) Colour the design without brush
- 10) Create a form with accidental effects
- 11) Design base on out Door study (animals / human)
- 12) Design base an out Door study (table, building, ( Objects )
- 13) Object orientated
- 14) Visual experience
- 15) Related Man-Made.- 2 Ass

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## **5. 3-D DESIGN ( Objectives )**

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.

### **Design 3 D –**

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

1. Card board
2. Wood block
3. Wire
4. Clay – 2 Ass
5. Plasticine
6. Plaster of Paris
7. Metal sheets
8. Plastic, thermocole
9. String
10. Gums and adhesives
11. Wax
12. Found objects, etc. – 2 Assi.

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## **6. PRINT MAKING (Objectives)**

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 : Hand printing with wood block, Printing through press, Methods of inking.

### **Print Making-**

Texture forms different Surfaces (Pencil /Crayon /Colour)

1. Oil Paint / ink ( Water deep processes)
2. Glass Surface – Various Experiment
3. Stencil
4. Colograph
5. Forex
6. Wood
7. Potato ,onion, lady Finger, Leaf Etc. (Nature Base)
8. Paper, Cloth, Thread, Poly thin, etc.(Manmade Base)

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### **Not for Examination**

#### **A. Drawing Form outdoor Sketching & Landscape (Objectives)**

- Indoor and outdoor Studies Landscape in pencil Crayons, pen and ink, Water, Colour rapid and time Sketching, Linear and massive Studies in Sketching.

#### **B. Assignment**

1. Different places (Street, Market, Station ect.)
2. Animal, Birds (Zoo)
3. Tree
4. Vehicle
5. Statues
6. Architecture
7. Human Figure
8. Drawings Form old Masters
9. Museums

#### **C. Computer – Awareness of computer**

Basic knowledge of computer, Web access

#### **D. Perspective-**

1. One point, two point and three point etc (optical & Technical understanding)

2. Perspective studies from our environment in indoor and outdoor (objects and spaces)
3. Basic solid geometry

#### **10. Recommended Books**

- 'Bharatiya Chitrakala', Shri. Balkrashna, Matru Bhumi Publication, Pune
- 'History of Art' Sir Lawrence Gowing , An Andromeda Book,
- Bharatiya Kalecha Itihas, Jaiprakash Jagtap, Jagtap Publication, Pune
- Paschatya Kalecha Itihas, Jaiprakash Jagtap , Jagtap Publication, Pune
- Pachimatya Kalecha Itihas, Prof. Shree H. Shahane , Jyotsna Prakashan

#### **11. Qualification of Teachers**

Qualification of teachers as per University of Pune Norms.