

**BHARATHIAR UNIVERSITY**  
UNDER UNIVERSITY INDUSTRY INTERACTION PROGRAMMES  
**REGULATIONS AND SYLLABUS**  
(WITH EFFECT FROM THE ACADEMIC YEAR 2008 ONWARDS)

TITLE OF THE COURSE: **B.F.A**  
**BACHELOR OF FINE ARTS (PAINTING)**  
(THREE YEARS)

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

**AIMS AND OBJECTIVES:**

Bachelor of Fine Arts (Painting), programme simply means imparting fine art education. 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 three years 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 Bachelor of Fine Arts course shall be required to have completed the +2 standard examinations.
- There is no age limit for admission.

## REQUIREMENT TO APPEAR FOR THE EXAMINATIONS:

A candidate will be permitted to appear for the University 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
<b>I year:</b>				
1	* Part I: Language – Tamil	40	60	100
2	* Part II: Language – English	40	60	100
3	Fundamentals of Visual Art (T)	40	60	100
4.	Drawing & Painting (P)	40	60	100
5.	Design in Applied Arts (P)	40	60	100
<b>II year</b>				
6.	History of Art (Indian Art)	40	60	100
7..	Materials and Methods (P)	40	60	100
8..	Life Study (P)	40	60	100
9.	Photography (P)	40	60	100
<b>III year</b>				
10.	History of Art II (Western Art) (T)	40	60	100
11.	Information Technology (T)	40	60	100
12.	Creative drawing (P)	40	60	100
13.	Creative Composition (P)	40	60	100
14.	Project			100

**\* Syllabus of School of Distance Education (Part I and Part II of B.Sc(Comp.Sc)/ BBA/B.Com) shall be followed**

## 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 (University) 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 Degree Course in Painting.
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 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.

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**.

**CONFERMENT OF THE DEGREE:**

No candidate shall be eligible for conferment of the Degree unless he/she has undergone the prescribed course of study for a period of not less than three years in an institution approved by the University or has been exempted there from in the manner and has passed the examinations as have been prescribed therefore.

**QUESTION PAPERS:**

The University examinations shall be conducted for 100 marks and it will be converted to 75 marks as an external examination. The pattern of question papers for all the subjects shall be as follows:

Part A – 10 Questions – No choice (Two questions form each unit).....	10 x 2 =	20 marks
Part B – 5 Questions – either or type (Two questions form each unit).....	5 x 6 =	30 marks
Part C – 5 Questions – either or type (Two questions from each unit).....	5 x 10 =	50 marks
	Total	----- 100 marks -----

# **BACHELLOR OF FINE ARTS (PAINTING) SYLLABUS (I YEAR)**

**PAPER – I : TAMIL (LANGUAGE)  
(THEORY)**

\* Syllabus of School of Distance Education (Part I and Part II of B.Sc(Comp.Sc)/  
BBA/B.Com) shall be followed

# **BACHELLOR OF FINE ARTS (PAINTING) SYLLABUS (I YEAR)**

\* Syllabus of School of Distance Education (Part I and Part II of B.Sc(Comp.Sc)/  
BBA/B.Com) shall be followed

# **BACHELLOR OF FINE ARTS (PAINTING) SYLLABUS (I YEAR)**

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

**AIM:** The need and search for Art – Style, Aesthetics and Techniques

### **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

### **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

### **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.,

### **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.

## **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

# BACHELLOR OF FINE ARTS (PAINTING) SYLLABUS (I YEAR)

## PAPER – IV : DRAWING & PAINTING I (PRACTICALS)

**AIM:** To develop the sense of structure study using different mediums and methods. It also encompasses practical exercises in drawing and painting to develop their mental faculties of observation, imagination, creation and physical skills required for its expressions.

### **I. METHODS AND MATERIALS**

- Media and Materials and their use . Application of materials, Wash method on paper and silk.
- Fundamental Strokes – Vertical, Short angular, Horizontal, Irregular, long and short curved, varying directions.
- Freehand Sketching and drawing
- Application of Techniques (traditional and modern)
- Colours and colour Theory.

### **II LIGHT & SHADE:**

- Observing and studying in various rendering media & techniques at various light conditions.
- Shadows and Reflections
- Shading – light weight even shading, Heavy directions, Open shading, Gradations & Techniques.
- Value Scale – Highlight, light, halftone, Shade, Cast Shade and Reflecting light; High and low key; Lightness and Darkness.

### **III NATURE STUDY:**

- Nature pods, plants, flowers, insects, shells etc – to understand how 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.
- Outdoor sketching – Sketching Trees, Gardens, Zoo, Stations and Market scenes
- Museum Study
- Inspiration form nature

### **IV DRAWING FROM OBJECT:**

- Elementary perspective – H.L, V.P, one point, two point and three point perspective
- Object Drawing – Drawing from geometric forms, casts, drapery, still life group etc.
- Study from man made objects
- Projections



## **V PAINTING:**

- Water proof Ink & Transparent photo colour – Rendering
- Water Colour – Still life
- Leaves, Flower and Landscape painting
- Outdoor painting

### **Books for Reference:**

- Pencil Shading Basic Techniques by Raviraj – published by New Century Book House Pvt Ltd., Chennai - 2006
- Free hand Drawing from Flat Example by Raviraj – published by New Century Book House Pvt Ltd, Chennai – 2008
- All about techniques in Dry Media – Parramons Editorial Team – 2005 – Barron’s Educational Series, Inc, New York
- Water Colour by Milind Mulick -2001 –Jyotsna Prakashan, Pune

# BACHELLOR OF FINE ARTS (PAINTING) SYLLABUS (I YEAR)

## PAPER – V : DESIGN IN APPLIED ARTS (PRACTICALS)

**AIM: To provide the up to date professional knowledge to the students.** (Applied Arts refers to the application of design and aesthetics to objects and function and everyday use. The fields of industrial design, graphic design, photography, fashion design, interior design, and decorative art are considered applied art.)

The purpose of introducing practical exercises in Applied Art (Commercial Art) is to help and enable the students to develop professional competence in making Model Drawing Lettering, layout preparation and poster so that they can link their lives with productivity.

### **I NATURE AND SCOPE**

- Design basics
- Advertising – Advertising Art & Ideas
- Out Door Study
- Out door Sketching

### **II LETTERING, CALLIGRAPHY AND TYPOGRAPHY**

- Basic discipline of beautiful handwriting
- Sense of letter form – A coordinated series of assignments of script writing with different types of traditions and modern tools
- Calligraphic examples of various traditional scripts, Basic type character (Roman, Gothic).- Developing and awareness of pictorial elements such as points, line, shape, volume, texture, light and colour, basic design and problems.
- Typography – Roman, Sans serif, Gothic, Italics and Novelty

### **III COMMUNICATION DESIGN**

- Straight lines - height 15 cm; Thickness 1 cm; Gap between 0.5 cm; Total length 25 cm.
- Horizontal & Vertical lines - line length 4.5 cm; line thickness 0.5 cm; Gap between 0.5 cm (5 lines); Horizontal 4 rows; Vertical 3 rows; total length 19.5 cm; Total height 14.5 cm.
- Create a Design – Using 0.5 cm thickness ( Total length 25 cm; total height 20 cm)
- Logos & Poster Design
- Advertisement Layout – Create an Advt. for a public cause in poster colour.

### **IV. 2D DESIGN:**

- Colour Wheel and Colour Missing
- Positive & Negative - using a leaf motif (4ups in 9” x 9” size)

- Floral Design – Circular composition ( 9” x 9”)
- Horizontal Stripes – 9” x 3” ( 3 colour) ( repeat size 1 inch)
- Vertical Stripes – 9” x 3” ( 3 colour ) ( repeat size 1 inch)
- All over Design – 9” x 9” (4 colours)
- Traditional Design – 12” x 9” ( 5 colours)

## **V SHAPE MAKING**

- Basic Shapes and procedures
- Study of Eye
- Study of Nose
- Study of Ear

### **Books for Reference:**

- Commercial Art Techniques –by Raviraj – 1994 – New century Book House Pvt Ltd, Chennai
- Graphic Design – Curtis Tappenden, Luke Jefford, Stlla Farris – 2004 – Sterling Publishing Co., Inc, New York.

# BACHELLOR OF FINE ARTS (PAINTING) SYLLABUS (II YEAR)

## PAPER – VI : HISTORY OF ART -1. (INDIAN ART) (THEORY)

**AIM:** The objective of including the history of Indian Art for the students is to familiarize them with the various styles and modes of art expressions from different parts of India.

To develop aesthetic sense of the students through the understanding of various important well known aspects and modes of visual art expression in India's rich cultural heritage from the period Indus valley to the present time.

### I. FUNDAMENTALS OF INDIAN ART

- Dharma
- Religion and Art – Saiva, Vaisnave, Sakata, Bauddha and Jaina – Hindu
- Buddha – The life and Teaching
- Mahavira – The life and Teaching

### II INDIAN SCULPTURES

- Formal and Stylistic aspects of sculptures in Indus Valley of Mauryan, Sunga, Satavahana, Kushana (Mathura and Gandhara)
- Gupta (Buddhist, Brahmanical and Jain)
- Chalukya, Pallava, Chola
- Rashtrakuta, Hoyalya, Kakatiya

### III INDIAN ARCHITECTURE

- Formal and Stylistic aspects of Architecture in Indus Valley of Stupas (Bharhut, Sanchi, Amaravathi, and Saranath)
- Cave Temples (Bhaja, Ajanta, Ellora, and Kanheri)
- Gupta (Udayagiri, Deogarh, Nachna etc)
- Chalukya ( Bhadami, Ahiole, Pattadakkal etc)
- Pallava ( Mahaballipuram, Kanchipuram etc)
- Rashtrakuta (Ellora),
- Chandela (Khajuraho)
- Chola (Tanjore and Gangaikonda cholapuram, Dharasuram etc)
- Hoysala (Belur, Halibid etc)
- Nayaka and Vijayanagar (Hampi Lapakshi)
- Islamic Architecture, Sultanate and Mughal, Mandu, Delhi, Agra, Fathepur sikri.

### IV. INDIAN PAINTINGS

- Formal and stylistic aspects of pre-historic, Ajanta, Bagh and later mural tradition.
- Manuscript painting (Eastern Indian and Western Indian)

- Tamil Paintings (kanchipuram, Sittannavalal, Tanjore, Ramanathapuram, Alagar koil-Madurai, Srirangam-Trichy.)

**V. AESTHETICS AND ART CRITICAL HISTORY**

- General principles of Indian Art
- Language of Indian Art – Symbols of the Buddha, the Buddha figure, Gestures, Postures and other Attributes; form, space and material;
- Interrelationship of Visual and Performing art

Books for Reference:

Indian Painting – C Sivaramamurti – 2006 – National Book Trust, New Delhi

# **BACHELLOR OF FINE ARTS (PAINTING) SYLLABUS (II YEAR)**

## **PAPER – VII : MATERIALS AND METHODS (PRACTICALS)**

**AIM:** To develop the sense of structure study using different mediums and methods. It also encompasses practical exercises in drawing and painting to develop their mental faculties of observation, imagination, creation and physical skills required for its expressions.

### **I. MATERIALS AND THEIR USE:**

- Application of materials
- Priming of Canvas

### **II COLOUR AND COLOUR THEORY**

- Colour Wheel – Primary, Secondary and Tertiary Colours
- Complementary colours
- Harmony and Contrast
- Colour Value

### **III TECHNIQUES:**

- Traditional Art
- Non Traditional Art
- Pastel
- Acrylic

### **IV CREATING TEXTURES**

- Gesso
- Gel
- Modeling Paste
- Mixed Media

### **V CALLIGRAPHY**

- Sense of letter form
- Different types of traditions and modern tools
- Basic type character ( Roman, Gothic)
- Creative lettering

### **Books for Reference:**

- Creating and Understanding Drawings by Gene A Mittler, James Howze – Macmillan/McGraw-Hill, New York – 1989
- Understanding Art – Gene Mittler, Soland Ragans – 1992 - Macmillan/McGraw-Hill, New York

# BACHELLOR OF FINE ARTS (PAINTING) SYLLABUS (II YEAR)

## PAPER –VIII : LIFE STUDY (PRACTICALS)

**AIM:** Study from life model with view to exploring various application methods and rendering techniques.

### **I STUDY OF HUMAN FORM**

- General form and Gesture
- Drawing from cast & figure – light & shade
- Basic Proportions
- Balance – Standing still or motion – gravity and perspective

### **II STUDY OF HEADS, FEATURES AND FACES**

- Planes and forms – Cube and oval constructions
- Study of basic shapes and human extremities, i.e. Eye, Ear, Nose, Mouth etc
- Comparisons
- Perspective – The head above eye level, below eye level

### **III STUDY OF HUMAN FIGURE**

- Hands & Feet
- Drapery
- Rhythm & Grace – Rhythmic form, Symmetry, imaginary inner curve, Ancient sculpture drawing
- Copy from Old Masters

### **IV STUDY OF HUMAN ANATOMY**

- The Skeleton, - The skull, spinal column, shoulder girdle, pelvis, arm, leg, and skeletal proportions.
- Muscles – Muscles of the head, surface forms of the head, neck, arm, leg and further observations on surface forms.

### **V STUDY OF ANIMALS**

- Basic principles in drawing animals
- Learning about proportion
- Action Analysis
- Outdoor study

### **Books for Reference:**

- Figure Study made easy – Aditya Chari – Grace Prakashan, Mumbai – 2005
- Anatomy and Drawing- Victor perard – 2004- Grace Prakashan, Mumbai

# BACHELLOR OF FINE ARTS (PAINTING) SYLLABUS (II YEAR)

## PAPER -IX : PHOTOGRAPHY (PRACTICALS)

**AIM:** To get the basic knowledge of photography. Visual communication through photographs has much significance in various media.

### **I THE CAMERA**

- Basic parts of the Camera
- Three Important controls of the Camera: Aperture, Shutter speed and Focusing control
- Types of Camera
- Selecting a Camera, the Film, the lens, the Filters and Accessories.

### **II THE LIGHT**

- Sources of Light
- Exposure Techniques
- Lighting Controls
- Flash Photography

### **III COMPOSITION**

- Main factors of Composition
- View point, Subject Arrangement,
- Strong lines and shapes, Sharpness and Scale
- Rules of Good Composition

### **IV DIGITAL PHOTOGRAPHY BASICS**

- Modern Cameras and the advantages
- Resolution
- Digital imaging
- Creativity

### **V ASSIGNMENTS**

#### **Books for Reference:**

The New Practical Photography – S Thiagarajan – Sultan Chand & Sons, New Delhi



# BACHELLOR OF FINE ARTS (PAINTING) SYLLABUS (III YEAR)

## PAPER – X : HISTORY OF ART II (WESTERN ART) (THEORY)

**AIM:** The objective of including the history of Western Art for the students is to familiarize them with the various styles and modes of art expressions from different parts of the world.

### **I. PREHISTORIC ART IN WESTERN EUROPE**

- Life in Prehistoric times
- History of the Cave Painting: Lascaux and Altamira (c.15,000 – 10,000 B.C) France & Spain

### **II 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)

### **III THE EIGHTEENTH CENTURY**

- Rococo
- Neoclassicism

### **IV THE NINETEENTH CENTURY**

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

### **V THE TWENTIETH CENTURY**

- Fauvism
- Cubism
- Futurism
- Dadaism
- Expressionism
- Surrealism
- Abstract Art

#### **Books for Reference:**

- Art in Focus – Gene A Mittler – 1986 – Macmillan/McGraw-Hill, Illinois

# BACHELLOR OF FINE ARTS (PAINTING) SYLLABUS (III YEAR)

## PAPER –XI : INFORMATION TECHNOLOGY (THEORY)

**AIM:** to update the knowledge and impart training of information technology to the modern world

### **I. THE INTERNET AND THE WORLD WIDE WEB**

- The world wide web – what is it?
- Getting connected and browsing the web
- Locating information on the web
- Web multimedia

### **II INFORMATION TECHNOLOGY TODAY**

- Information systems
- Software and Data
- **IT** in Business, Industry; home & at play; Education & Training; Entertainment & the Arts; Science, and Engineering & Math etc

### **III THE COMPUTER SYSTEM**

- Types of Computers and Central Processing Unit
- Memory: ROM and RAM
- Input and Output – Input and output Devices; Keyboard, Scanners, Pointing Devices, Pixels and Resolution, Display screens and Printers
- Secondary Storage and Software

### **IV WORD PROCESSING & DESKTOP PUBLISHING**

- Entering and Editing Documents
- Other word Processing Features
- Formatting Documents
- Desktop Publishing for Print

### **V MULTIMEDIA**

- The tools of Multimedia: Paint and Draw Applications
- The tools of Multimedia: Sounds, Music, Video and Authoring Tools
- Delivering Multimedia: Presentation Devices
- Multimedia on the Web: Sound & Motion and Video & Television

### **Books for Reference:**

- Information Technology – Dennis P curtin, Kim foley, Kunal sen, Cathleen morin – Tata McGraw-Hill Publishing Company Limited, New Delhi.

# BACHELLOR OF FINE ARTS (PAINTING) SYLLABUS (III YEAR)

## PAPER –XII : CREATIVE DRAWING (PRACTICAL)

**AIM:** is to describe the vital process of drawing as an accessible, enjoyable and productive activity which, at its heart, is a creative process. Seeing, Visualizing and Expressing through drawing.

### **I. DRAWING – PROCESS AND PRODUCT**

- Seeing – selective, from different view points, seeing in context
- Visualizing – seeing with the mind's eye, drawing from memory, drawing beyond and present
- Expressing – qualities of lines, visual signatures, experimentation
- Communicating – Subject matter, Graphic Treatment, Representation
- Lines – The essence of Drawing

### **II SHAPE**

- The definition of Form
- Positive and Negative Shape
- Proportion and Scale
- Organizing Shapes

### **III DEPTH**

- The Art of Illusion
- Texture
- Advanced Perspective

### **IV ENVISIONING – DRAWING FROM IMAGINATION**

- Calling on Visual Memories – Transform, Simplify, Explore and Improvise
- From thought to Image – Perception, Imagination and explore
- Dimensional Views – Orthographic views, plan views, section views, elevation views
- 3 dimensional views,
- Building on Geometry, Refining the image and Seeing light

### **V SPECULATION**

- Drawing and Creativity
- Trust on intuition - A multitude of possibilities, Change.
- Be fluent, be flexible and see in new ways
- Be selective

#### **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

# **BACHELLOR OF FINE ARTS (PAINTING) SYLLABUS (III YEAR)**

## **PAPER –XIII : CREATIVE COMPOSITION (PRACTICAL)**

**AIM:** Development of pictorial design into content oriented painting with representational aspect. Compositional exercises based on various types of objects (natural and man made) with a view to transform them into flat pictorial images.

### **I. IMPORTANCE OF BALANCE:**

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

### **II ENTRANCE AND EXIT**

- Getting into the picture
- Getting out of the Picture

### **III CIRCULAR COMPOSITION**

- Observation
- Experiment
- Circular composition

### **IV ANGULAR COMPOSITION**

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

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

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

### **Books for Reference:**

- A Grammar Book of ART & DESIGN by Raviraj – 2008 – Published by New Century Book House Pvt Ltd, Chennai

**BACHELLOR OF FINE ARTS (PAINTING)  
SYLLABUS (III YEAR)**

**PAPER XIV: PROJECT**