APPENDIX 'A' 
(Outlines of Tests)

12. FINE ARTS:

_Paper 'A': Written: (Time 3 hours)_

Part I: History of Indo-Pakistan Painting and Sculpture . . . 35
Part II: History of Western Painting and Sculpture . . . 40

_Paper 'B': Practical (Parts I, II, & IV): (Three separate days):_

Part I: Test of Life Drawing (Time 4 hours) . . . . . . . . . 35
Part II: Test of Still-Life Painting (Time 4 hours) . . . . . . 35
Part IV: Exhibition of Years Work . . . . . . . . . . . 55

Grand Total: 200

*(Executed during the two year's Course and must be certified by the teachers concerned as being the candidate's own work with the name of the student and the signature of the teacher in ink at a place which cannot be trimmed out. Work without certification will not be marked.*

The details of the exhibition of pieces works will be as under:

<table>
<thead>
<tr>
<th>Number of Works</th>
<th>Marks</th>
</tr>
</thead>
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<tr>
<td>Drawing</td>
<td>3 . . . . . . . . . . . 15</td>
</tr>
<tr>
<td>Still-Life</td>
<td>2 . . . . . . . . . . . 10</td>
</tr>
<tr>
<td>Landscapes</td>
<td>2 . . . . . . . . . . . 10</td>
</tr>
<tr>
<td>Portraits</td>
<td>2 . . . . . . . . . . . 10</td>
</tr>
<tr>
<td>Figures Composition</td>
<td>2 . . . . . . . . . . . 10</td>
</tr>
</tbody>
</table>

55
APPENDIX 'B'
(Syllabi and courses of Reading)

HISTORY OF ART

*Paper 'A': Written*

**PART I:** History of Indo-Pakistan Painting & Sculpture

1. Mughal Painting
   Pahari Painting
2. Rajput Painting
   Rajhistani Painting
3. Painting in Pakistan
   Allah Bukhah, Chughtai, Sadeqain, Shakir Ali, Anna Molka Ahmed & Khalid Iqbal

**PART II:** History of Western Painting and Sculpture.

(a) Giotto, Massacio, Donatello, Leonardo da Vinci Michaelangelo—studied as Painter & Sculpture.

(b) BAROQUE:
   Rembrandt, Rubens

(c) Neo Classicism:
   David, Ingres

(d) Romanticism:
   Delacroix

(e) Realism:
   Corot, Millet, Courbet

(f) Impressionism:
   Manet, Monet, Pissaro

**MARKS**

40

*Characteristics of various movements and a general survey of the works of the individual painters be discussed. No individual painting of any painter may be asked for critical appreciation.*