

**POST GRADUATE DEPARTMENT  
OF  
FINE ARTS**

**SYLLABUS - B.A. & M.A. FINE ARTS  
Session 2021-22**



**KHALSA COLLEGE AMRITSAR**  
**(An Autonomous College)**

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<b>B.A. SEMESTER I</b>	<b>M.M. 100</b>
Paper A: History of Indian Painting (Theory)	35 Marks
Paper B: Still Life (Practical)	20 Marks
Paper C: Letter Writing (Practical)	20 Marks
Internal Assessment	25 Marks
<b>B.A. SEMESTER II</b>	<b>M.M. 100</b>
Paper A: History of Indian Sculptural (Theory)	35 Marks
Paper B: Still Life Study (Practical)	20 Marks
Paper C: Head Study (Male / Female) (Practical)	20 Marks
Internal Assessment	25 Marks
<b>B.A. SEMESTER III</b>	<b>M.M. 100</b>
Paper A: History of Indian Sculpture (Theory)	35 Marks
Paper B: Design 2D/3D (Practical)	20 Marks
Paper C: Head Study (Male / Female) (Practical)	20 Marks
Internal Assessment	25 Marks
<b>B.A. SEMESTER IV</b>	<b>M.M. 100</b>
Paper A: History of Indian Miniature Paintings (Theory)	35 Marks
Paper B: Head Study (Practical)	20 Marks
Paper C: Poster / Book Cover (Practical)	20 Marks
Internal Assessment	25 Marks
<b>B.A. SEMESTER V</b>	<b>M.M. 100</b>
Paper A: History of Modern Movement in Europe (Theory)	35 Marks
Paper B: Landscape Painting (Practical)	20 Marks
Paper C: Full Life Drawing (Practical)	20 Marks
Internal Assessment	25 Marks
<b>B.A. SEMESTER VI</b>	<b>M.M. 100</b>
Paper A: History of Indian Painting (Modern Period) (Theory)	35 Marks
Paper B: Landscape Painting (Practical)	20 Marks
Paper C: Full Life Drawing (Practical)	20 Marks
Internal Assessment	25 Marks

## **NAME OF PROGRAMME: B.A. FINE ARTS**

### **Programme Objectives (POs)**

1. The syllabus aims to demonstrate exercise and mastery of the different forms of painting.
2. To understand the major artistic styles and genres the western and non-western art and architecture through a broad range of time period up to the present.
3. Student compare and contrast contemporary works with their art theoretical antecedents.
4. To impart and develop a practicum based on theory.
5. Analyse, interpret and evaluate the form and content of works of art.

### **Programme specific Outcomes (PSOs)**

1. To polish the talent of students.
2. To get knowledge on the theory of Art, which includes Pre- Historic to Modern age. It enables Students to be aware of what has happened in the field of Art.
1. 3To understand the practical aspect of drawing and painting.
3. To get introduced to the commercial aspects of Fine Arts.
4. To gain knowledge on entrepreneurship in the field of Art.

**SEMESTER-I**  
**COURSE CODE: BFAA-1109**  
**FINE ARTS**  
**PAPER-A: HISTORY OF INDIAN PAINTING (THEORY)**

**Time: 3Hrs.**

**Total Marks: 100**

**Paper A: Theory Marks: 35**

**Paper B and C: Practical Marks: 20+20 = 40**

**Internal Assessment Marks: 25**

**Credit Hours (per week): 2 hrs.**

**Total Hours: 30 hrs.**

**Note: Instructions for the Paper Setters:**

- (a) 35 Marks for the theory paper and 20 marks for each practical
- (b) The question paper will cover the entire syllabus.
- (c) Questions should be based on world famous paintings and sculptures whose slides are easily available.
- (d) Question paper should cover the syllabus uniformly.
- (e) The paper setter should set the paper in two sections, A and B.
- (f) The division of the marks will be as under.

**Section-A:** 10 marks for 10 objective questions. Each question carries 1 mark.

**Section-B:** 25 marks for 5 questions. The examiner will set 8 questions. The candidate will attempt 5 questions of 5 marks each.

**Course Objectives:**

1. This paper aims to shape the delicate minds of the new comers toward being sensitive, sensible with critical bent and acquiring the basic of fine arts through the 'Indian Art History'
2. Evaluate the process of Prehistoric art in India with its geographical areas with special reference to Bhim Bhetka caves.
3. The student will identify & describe the emergence of the earliest Indus Valley Civilization in India.
4. The paper provides an opportunity to the students to improve their creative skill with six limbs of Indian painting (Shadanga).
5. It will enable the students to understand the composition, Classical Mural tradition of Ajanta paintings & technique.

## **Unit-I**

- **Six limbs of Indian Painting** (Shadanga)
- **Elements of Art:** Line, Colour, Form, Texture, Light and Shade

## **Unit-II**

- **Principles of Art:** Perspective, Proportion, Rhythm, Balance, Harmony, Dominance

## **Unit-III**

### **Classical Mural Tradition**

- **Ajanta Paintings:** Its technique, Subject Matter, Characteristics, its Paintings
  - (i) Bodhisattva Padampani
  - (ii) Mother and Child before Buddha
  - (iii) Chhadanta Jataka
  - (iv) Dying Princess
  - (v) Dream of Maya

## **Unit-IV**

- **Pre-historic Paintings:** Bhim Bhetka Caves
- **Indus Valley Civilization:** Its town planning and Sculptures
  - (i) Dancing Girl
  - (ii) Priest
  - (iii) Mother Goddess
  - (iv) Pashupati Seal

### **Suggest Readings:**

1. A Brief History of Indian Painting; Publisher- Goel Publishing house; Author- L.C. SHARMA.
2. The Principles and elements of art and design; Publisher- Royal fireworks press; Author- Michael Desiano.
3. A Concise History of Indian Art; Publisher- Thames and Hudson; Author- Roy C. Craven.
4. The Shrines of ancient India; Publisher- Abhinav Publications; Author- V. Ksubermanian.
5. The Ajanta Caves early Buddhist painting from India; Publisher- Fontana unesco art books; Author- Benjamin Rowland.

### **Course Outcomes:**

1. Acquire basic knowledge on painting and sculptures.
2. Know from where the history of Art started in our country.
3. Focus on the basic principles and techniques of Art.
4. Use innovative approaches to generate ideas with in boarder socio-cultural perspectives.
5. Understand the function of visual art period covered in the course.

**SEMESTER-I**  
**COURSE CODE: BFAB-1109**  
**FINE ARTS**  
**PAPER-B: STILL LIFE (PRACTICAL)**

**Time: 5 Hrs.**

**Marks: 20**  
**Credit Hours (per week): 2 hrs.**  
**Total Hours: 30 hrs.**

**Course Objectives:**

1. Create and implement the concepts and basic principles of still life.
2. It helps develop fine motor skills and memory retention.
3. Students learn about the objects pictured in still life.
4. Students would learn how to capture a drawing such as what is in the foreground and what is in the background.
5. Students learn drawing is a great way to learn how to create 3D forms using teaching methods and using lighting to develop scenes.

**Objects to Study:** Proportion, Volume, Texture, Study of Light and Shade.

**Number of Objects:** Three objects excluding drapery.

**Medium:** Oil/Water/Pastel Colours

**Size:** ½ Imperial

**Candidates will submit:-**

- (i) 5 sheets of each paper
- (ii) Sketch book containing 50 sketches.

**Course Outcomes:**

1. Learn the basics of drawing and colour application.
2. Get the basic knowledge of composition
3. Understand the elements of art practically while studying the objects in front.
4. Develop and strengthen the natural level of drawing ability.

**SEMESTER-I**  
**COURSE CODE: BFAC-1109**  
**FINE ARTS**  
**PAPER-C: LETTER WRITING (PRACTICAL)**

**Time: 5 Hrs.**

**Marks: 20**  
**Credit Hours (per week): 2 hrs.**  
**Total Hours: 30 hrs.**

**Course Objective:**

1. Improving confidence is one of the reasons why handwriting is important because it boosts self-confidence.
2. Letter writing is taught to students through different mediums.
3. It is taught to students that design should be based on natural, decorative and geometrical motifs.
4. It helps us make sense of our thoughts and promotes critical thinking.
5. The students exhibited their writing skills through different forms of calligraphic fonts.

Study of different styles of alphabets

Creative writing of different styles

**Language:** Any

**Medium:** Poster Colours / Indian ink

**Size:** ½ Imperial

**Candidates will submit:-**

- (i) 5 sheets of each paper
- (ii) Sketch book containing 50 sketches.

**Course Outcomes:**

1. Get knowledge on basic calligraphy.
2. Learn each and every alphabet of different languages
3. Understand the techniques and treatments of drawing
4. Get one or more media to complete the technical and formal challenges pertinent to a body of original work.



**SEMESTER-II**  
**COURSE CODE: BFAA-1209**  
**FINE ARTS**  
**PAPER-A: HISTORY OF INDIAN SCULPTURAL (THEORY)**

**Time: 3 Hrs.**

**Credit Hours (per week): 2 hrs.**

**Total Marks: 100**

**Total Hours: 30 hrs.**

**Paper A: Theory Marks: 35**

**Paper B and C: Practical Marks: 20+20 = 40**

**Internal Assessment Marks: 25**

**Note: Instructions for the Paper Setters:**

- (a) 35 Marks for the theory paper and 20 marks for each practical
- (b) The question paper will cover the entire syllabus.
- (c) Questions should be based on world famous paintings and sculptures whose slides are easily available.
- (d) Question paper should cover the syllabus uniformly.
- (e) The paper setter should set the paper in two sections, A and B.
- (f) The division of the marks will be as under.

**Section-A:** 10 marks for 10 objective questions. Each question carries 1 mark.

**Section-B:** 25 marks for 5 questions. The examiner will set 8 questions. The candidate will attempt 5 questions of 5 marks each.

**Course Objectives:**

1. This aims to make the subjects aware of the different phases of art history.
2. This course will provide understanding about how art uniquely expresses human thoughts, values and emotions.
3. Compare and contrast artistic styles from different historical periods and cultures.
4. The purpose of this course is to introduce students to the emergence and development of art traditions from the Mauryan period to the Kushan period.
5. Students will learn about past history, mythology and significant importance in today's life.

**Unit-I**

● **Mauryan Art:**

What do you mean by Mauryan Pillars?

Lion Capital of Sarnath

Bull Capital from Rampurva

Yakshi from Didarganj

Yaksha from Parkham

**Unit-II**

● **Stupa, Chaityas and Viharas**

Karle and Bhaja Caves

**Bharhut Sculptures:**

Dream of Queen Maya

Cholakoka Devata

**Unit-III**

● **Sanchi Stupa**

Amaravati

## **Unit-IV**

- **Kushana Period:**

Mathura Art

(i) Portraits–Kanishka and Vima Kadphises

(ii) Seated Buddha from Katra

(iii) Head of Buddha

(iv) Gandhara Art

(v) Standing Bodhisattva

### **Suggest Readings:**

1. Mauryan Art and Architecture (321-185 BC); Publisher- Kaveri Books; Author- Deo Parkash, Madhuri shharma; Year-2017.
2. Ancient Art of Gandhara and Mathura; Publisher- Serial Publication Pvt Ltd; Author-Mukesh Kumar Mishra; Year 2016.
3. Sanchi; Publisher-Oxford university Press USA; Author-M.K.Dhavalikar; Year 12 May 2005.
4. Chaitya & vihara; Author-Nitish varshney, sahil Manglani, gautam Seth; Year 2012.

### **Course Outcomes:**

1. Get basic knowledge up to the advanced level of sculptures of India
2. Gain knowledge about the development process in the field sculpture in different style in India
3. Know the different mediums and techniques in which sculptures have been done.
4. Examine the development of the sculpture in the particular period.
5. Analyze cultural and historical context in which works of art are made.

**SEMESTER–II**  
**COURSE CODE: BFAB-1209**  
**FINE ARTS**  
**PAPER–B: STILL LIFE STUDY (PRACTICAL)**

**Time: 5 Hrs.**

**Marks: 20**  
**Credit Hours (per week): 2 hrs.**  
**Total Hours: 30 hrs.**

**Course Objectives:**

1. Create and implement the concepts and basic principles of still life.
2. It helps develop fine motor skills and memory retention.
3. Students learn about the objects pictured in still life.
4. Students would learn how to capture a drawing such as what is in the foreground and what is in the background.
5. Students learn drawing is a great way to learn how to create 3D forms using teaching methods and using lighting to develop scenes.

Study different types of still objects. Emphasis should be given to Proportion, Volume, Texture and light and shade.

Number of Objects: Three excluding drapery.

**Medium:** Any Medium

**Size:** ½ Imperial

**Candidates will submit:-**

- (i) 5 sheets of each paper
- (ii) Sketch book containing 50 sketches.

**Course Outcomes:**

1. Understand the basics of drawing and colour application.
2. Get basic knowledge on composition.
3. Understand the elements of art practically while studying the objects in front.
4. Practice the still life art which strengthens their natural level of drawing ability.
5. Develop the Artistic view.

**SEMESTER – II**  
**COURSE CODE: BFAC-1209**  
**FINE ARTS**  
**PAPER–C: HEAD STUDY (Male/Female) (PRACTICAL)**

**Time: 5 Hrs.**

**Marks: 20**  
**Credit Hours (per week): 2 hrs.**  
**Total Hours: 30 hrs.**

**Course Objectives:**

1. Head Study allows art students to do a detailed study of the human head and learn movement, balance, proportion, weight etc.
2. It strengthens focus and strategic thinking.
3. It enables the visualization power and develops perception and ideas.
4. It develops Fine Motor skills and improves hand- eye coordination which helps students in future.

Study of skills and Anatomy of the human head.

**Medium:** Pencil Shading or Charcoal

**Size:**-1/2 imperial

**Candidates will submit:-**

- (i) 5 sheets of each paper
- (ii) Sketch book containing 50 sketches.

**Course Outcomes:**

1. Get basic understanding on portraiture.
2. Become aware of the initial stage of portrait in monochrome
3. Enhance their creative power.
4. Create and implement the concepts and basic principles of head study.

**SEMESTER-III**  
**COURSE CODE: BFAA-2309**  
**FINE ARTS**  
**PAPER-A: HISTORY OF INDIAN SCULPTURE (THEORY)**

**Time: 3 Hrs.**

**Total Marks: 100**

**Paper A: Theory Marks: 35**

**Paper B and C: Practical Marks: 20+20 = 40**

**Internal Assessment Marks: 25**

**Credit Hours (per week): 2 hrs.**

**Total Hours: 30 hrs.**

**Note: Instructions for the Paper Setters:**

- a. 35 Marks for the theory paper and 20 marks for each practical
- b. The question paper will cover the entire syllabus.
- c. Questions should be based on world famous paintings and sculptures whose slides are easily available.
- d. Question paper should cover the syllabus uniformly.
- e. The paper setter should set the paper in two sections, A and B.
- f. The division of the marks will be as under.

**Section-A:** 10 marks for 10 objective questions. Each question carries 1 mark.

**Section-B:** 25 marks for 5 questions. The examiner will set 8 questions. The candidate will attempt 5 questions of 5 marks each.

**Course Objective:**

1. This course will enable students to improve their potential and creativity.
2. To understand the significance of past history in modern life.
3. To understand different techniques to improve their observational skills.
4. To better understand the importance of symbolism in art.

**Unit-I**

• **Classical Sculptures: The Guptas:**

**(A) Mathura:**

- i. Standing Buddha
- ii. Vishnu

**(B) Sarnath:**

- i. Seated Buddha
- ii. Buddha from Sultanganj

**Unit-II**

• **Post Classical Sculptures:**

**(A) Ellora:**

- i. Ravana shaking mount Kailasha
- ii. Abduction of Sita

**(B) Elephanta:**

- i. Trimurti
- ii. Marriage of Shiva and Parvati

**Unit-III**

• **Mahabalipuram:**

- i. Descent of the Ganges
- ii. Mahishasura Mardini
- iii. Sculpture of a line

#### **Unit-IV**

- **Chola Bronzes:**
  - i. Parvati
  - ii. Shiva Natraja
  - iii. Kali

#### **Suggest Readings:**

1. The Art Forger by Barbara A. Shapiro
2. The Art Spirit by Robert Henri
3. Vision and Art: The Biology of Seeing by Margaret S. Livingstone
4. History of Art by H.W. Janson
5. Wall and Piece by Banksy
6. American Painting by Donald Letcher Goddard
7. The Paintings of Samuel Palmer by Raymond Lister

#### **Course Outcomes:**

1. Study Indian sculptures instructs which would help them to know the truths of the Hinduism, Buddhism and Jainism.
2. Study the imagined shapes of Gods
3. Develop techniques to improve their talents and creativity through sculpture.
4. Develop their observational skills.
5. Learn about past history, mythology and its importance in today's life.

**SEMESTER-III**  
**COURSE CODE: BFAB-2309**  
**FINE ARTS**  
**PAPER-B: DESIGN 2D/3D (PRACTICAL)**

**Time: 5 Hrs.**

**Marks: 20**  
**Credit Hours (per week): 2 hrs.**  
**Total Hours: 30 hrs.**

**Course Objectives:**

1. To prepare students to convert 2D drawings into 3D designs.
2. To develop an efficiency in students to create market projects
3. To provide students deeper knowledge of elements and principles of art.
4. Open version avenues to explore in the field of designing.

Study of 2-dimensional and 3-dimensional designs based on Folk forms. Any folk motif with proper shading is a 2-D design and cardboard pasted on handmade sheets in form of various folk motifs is a 3-D design- this is only an example; any other materials can also be used to create 3-D.

**Medium:** Poster colours

**Size:** ½ Imperial

**Candidates will submit:-**

- (i) 5 sheets of each paper
- (ii) Sketch book containing 50 sketches.

**Course Outcomes:**

1. Execute 2D as well as 3D designs.
2. Learn to quickly modify the design.
3. Know about design efficiency which would provide them to excel in various market projects
4. Study techniques which would help them in their professional lines.
5. Tackle with geometrical elements of height, width and depth while doing their project in class.

**SEMESTER-III**  
**COURSE CODE: BFAC-2309**  
**FINE ARTS**  
**PAPER-C: HEAD STUDY (Male/Female) (PRACTICAL)**

**Time: 5 Hrs.**

**Marks: 20**  
**Credit Hours (per week): 2 hrs.**  
**Total Hours: 30 hrs.**

**Course Objectives:**

1. To the calculator, divergent thinking in students.
2. To develop understanding about elements of head study among students.
3. To improve hand eye Coordination by improving motor skills.
4. Its purpose is to improve the creative skills among students.

Rendering of *Head* (Male/Female head) from life or cast. Emphasis should be given on structure, volume, proportion, light, shade and texture in a Monochromatic colour scheme.

**Medium:** Any medium

**Size:** ½ Imperial

**Candidates will submit:-**

- (i) 5 sheets of each paper
- (ii) Sketch book containing 50 sketches.

**Course Outcomes:**

1. Get basic understanding of portraiture.
2. Become aware of the initial stage of portrait in monochrome.
3. Enhance their creative power.
4. Create and implement the concepts and basic principles of head study.



**SEMESTER-IV**  
**COURSE CODE: BFAA-2409**  
**FINE ARTS**

**PAPER-A: HISTORY OF INDIAN MINIATURE PAINTINGS (THEORY)**

**Time: 3 Hrs.**

**Total Marks: 100**

**Paper A: Theory Marks: 35**

**Paper B and C: Practical Marks: 20+20 = 40**

**Internal Assessment Marks: 25**

**Credit Hours (per week): 2 hrs.**

**Total Hours: 30 hrs.**

**Note: Instructions for the Paper Setters:**

- (a) 35 Marks for the theory paper and 20 marks for each practical
- (b) The question paper will cover the entire syllabus.
- (c) Questions should be based on world famous paintings and sculptures whose slides are easily available.
- (d) Question paper should cover the syllabus uniformly.
- (e) The paper setter should set the paper in two sections, A and B.
- (f) The division of the marks will be as under.

**Section-A:** 10 marks for 10 objective questions. Each question carries 1 mark.

**Section-B:** 25 marks for 5 questions. The examiner will set 8 questions. The candidate will attempt 5 questions of 5 marks each.

**Course Objectives:**

1. The course will provide exclusive knowledge about Indian miniature painting.
2. The student will come to know and understand how the painting turned up towards miniature in different styles of different schools.
3. This course will enable students to improve their potential and creativity.
4. To understand the significance of past history in modern life.

**Unit-I**

- **Early Indian Miniature painting** (Pala School)
- **Western Indian Miniature painting** (Jain School)

**Unit-II**

- **Mughal School of art:** Origin of the school, subject matter and characteristics.

(A) **Akbar:-** Paintings under Akbar period

- i. Akbar trying to control a wild elephant
- ii. Akbar receiving the news of Salim's Birth

Important artists of Akbar's time:-Mir Sayyid Ali, Khwaja Abd-Al-Samad, Daswant, Basawan

(B) **Jahangir:-** Paintings under Jahangir period

- i. Turkey cock
- ii. Death of Inayat Khan

Important artists of Jahangir's time: - Mir Mansur, Abu'l Hasan.

**Unit-III**

- **Rajasthani School of Art:** - Origin Of the school, subject matter and characteristics.

(A) **Mewar:**

- i. Deepak Raga
- ii. Vasant Ragini

**(C) Bundi:**

- i. Krishna subduing the Snake Kaliya
- ii. The hour of cow dust

**(D) Kishangarh:**

- i. Bani thani as Radha
- ii. Radha:Krishna

**Unit-IV**

- **Pahari School of Art:** Origin of the school, subject matter and characteristics.

**(A) Guler:**

- i. Govardhan Chand listening to musicians
- ii. Lament of separation

**(E) Kangra:**

- i. Radha and Krishna in the grove
- ii. The worship of mount Govardhan

**(F) Basohli:**

- i. The lady and the herd of deer
- ii. The forest fire

**Suggest Readings:**

1. Indian Miniature Paintings; Publisher- Lustre; Author- Anjan Chakarvarty; Year- 2008.
2. Rajasthani Miniatures; Publisher- Nujaki Books Pvt. Ltd; Author- Daljeet; Year-2018
3. Mewar paintings; Publisher- Agam Kala Prakashan; Author- Andhare Sridhar; Year-1987.
4. Painting from Mughal India Publisher- Bodlein Library; Author- Andrew Topsfield; Year-2008.
5. Phari Paintings of an Ancient Romance; Publisher- D.K.Print World Ltd; Author- Harsh V. Dehejia; Year-2011.

**Course Outcomes;**

1. Study the history of Indian Miniature painting which is the best example of handmade forms of visual arts in India.
2. Study history which provides means to understand about the kings and their glorious deeds through miniature paintings and their relationship with our present.
3. Learn about how products of art were used to promote religious activities.
4. Study paintings which tell the elegance, rich colors and attention to detail.
5. Study global, national and local relationship between society and art.

**SEMESTER-IV**  
**COURSE CODE: BFAB-2409**  
**FINE ARTS**  
**PAPER-B: HEAD STUDY (PRACTICAL)**

**Time: 5 Hrs.**

**Marks: 20**  
**Credit Hours (per week): 2 hrs.**  
**Total Hours: 30 hrs.**

**Course Objectives:**

1. The student will be able to study different angles of the human head.
2. Students would gain knowledge of masses of heads.
3. Students would have knowledge about portraiture practice.
4. Students would gain knowledge about sketching in portrait.

Study of skills and Anatomy of human head

**Medium:** Any Medium

**Size:** ½ Imperial

**Candidates will submit:-**

- (i) 5 sheets of each paper
- (ii) Sketch book containing 50 sketches.

**Course Outcomes:**

1. Do detailed study of human head and learn movement, balance, proportion, weight etc.
2. Strengthen their focus and strategic thinking.
3. Enhance their creative power.
4. Enhance the visualization power and develop perception and ideas.
5. Develop Fine Motor skills and improve hand-eye coordination.

**SEMESTER-IV**  
**COURSE CODE: BFAC-2409**  
**FINE ARTS**  
**PAPER-C: POSTER/BOOK COVER (PRACTICAL)**

**Time: 5 Hrs.**

**Marks: 20**  
**Credit Hours (per week): 2 hrs.**  
**Total Hours: 30 hrs.**

**Course Objectives:**

1. The course will make the student create her own idea.
2. Students build confidence, self-expressions and creativity.
3. The study of posters is important as it allows students to spread their message to a wide audience in an affordable way.

**Poster**

Prepare creative posters on social awareness and advertisement, study of letter writing in number of colors. At least 5 works. (3 posters & 2 book covers) will be prepared.

**Medium:** Poster Colours

**Size:** 1/2 Imperial

**Book Cover**

Design Block lettering, Roman Lettering and free hand brush lettering. To design book cover with illustration title, author's name etc. in any number of colours.

**Candidates will submit:**

- (i) 5 sheets of each paper.
- (ii) Sketch book containing 50 Sketches.

**Course Outcomes:**

1. Do Poster study which is used as tools to display important information.
2. Use poster/book cover as visual aid that support oral communication of information.
3. Enhance creative thinking by making poster.
4. Create a perfusion aspect i.e. the basis of advertisement and promotion
5. Understand how to design a book cover according to the content

**SEMESTER-V**  
**COURSE CODE: BFAA-3509**  
**FINE ARTS**

**PAPER-A: HISTORY OF MODERN MOVEMENT IN EUROPE (THEORY)**

**Time: 3 Hrs.**

**Credit Hours (per week): 2 hrs.**

**Total Marks: 100**

**Total Hours: 30 hrs.**

**Paper A: Theory Marks: 35**

**Paper B and C: Practical Marks: 20+20 = 40**

**Internal Assessment Marks: 25**

**Note: Instructions for the Paper Setters:**

- (a) 35 Marks for the theory paper and 20 marks for each practical
- (b) The question paper will cover the entire syllabus.
- (c) Questions should be based on world famous paintings and sculptures whose slides are easily available.
- (d) Question paper should cover the syllabus uniformly.
- (e) The paper setter should set the paper in two sections, A and B.
- (f) The division of the marks will be as under.

**Section-A:** 10 marks for 10 objective questions. Each question carries 1 mark.

**Section-B:** 25 marks for 5 questions. The examiner will set 8 questions. The candidate will attempt 5 questions of 5 marks each.

**Course Objectives:**

1. The course is an introductory paper intending to make students understand trends in art due to the French revolution.
2. To make the history of modern movements in Europe more fascinating by using magazines, books, photographs and videos.
3. To enable students to relate the foundational past with the modern era.
4. Help to understand the role of society, culture and technologies in bringing change in art.

**Unit-I**

● **IMPRESSIONISM:**

**(A) Monet**

- i. Impression Sunrise
- ii. Rouen Cathedral.

**(B) Renoir**

- i. The Umbrellas
- ii. Lunch on the boat.

**Unit-II**

● **POST IMPRESSIONISM:**

**(A) Cezanne**

- i. Card players
- ii. Still life with apples

**(B) Van Gogh**

- i. Starry night
- ii. Sunflowers

**Unit-III**

● **EXPRESSIONISM:**

**(A) Munch**

- i. Cry
- ii. Dance of life

**(B) Kandinsky**

- i. Blue mountain
- ii. Improvisation 30

- **CUBISM:**
  - (A) **Picasso**
    - i. Les Demoiselles D' Avignon
    - ii. Guernica
  - (B) **Braque**
    - i. Still life
    - ii. The Portuguese

#### **Unit-IV**

- **SURREALISM:**
  - (A) **Salvador Dali**
    - i. Persistence of Memory
    - ii. Burning Giraffe
  - (B) **Max Ernst**
    - i. Celebes
    - ii. Europe after rain

#### **Suggest Readings:**

1. Adhunik chitrakala kaitihaas; Publisher- Anurag book dist; Author- R.V. Shakhalkar.
2. Impressionism; Publisher- Taschen Gmbh; Illustrated edition Pvt. Ltd; Author- Karin H. Grimme.
3. Cubism; Publisher- Parkston press Lid; Illustrated edition; Author- Guillaume Apollinaire & Dorothea Eimert; Year- 31 May 2010.
4. A History of Modern Art; Publisher- Pearson prentice Hall, New jersey ; Author- H.H. Arnason; Year-2004.
5. Twentieth century printers: from cubism to abstract art translated by A. Roisn; Publisher- Universe books; Author- Bernard Dorival.

#### **Course Outcomes:**

1. Study modern movements which help them in studying changes in art and society due to industrial revolution till the French revolution in Europe.
2. Study through available sources in the department like magazines, books, photographs and video's, the history of modern movements in Europe
3. Study how the history provides means by which we can understand our human past and its relationship with our present.
4. Learn the rich past history which help them in understanding where do they stand today.
5. Learn about past societies, systems, ideologies, government, culture and technologies and how they were built, operated and changed.

**SEMESTER–V**  
**COURSE CODE: BFAB-3509**  
**FINE ARTS**  
**PAPER: B– LANDSCAPE PAINTING (PRACTICAL)**

**Time: 5 Hrs.**

**Marks: 20**  
**Credit Hours (per week): 2 hrs.**  
**Total Hours: 30 hrs.**

**Course Objectives:**

1. It enables students to capture perspective and space in natural landscapes.
2. It aims to give better understanding to students of elements and principles of art.
3. Students learn the art of aesthetics while imitating nature.
4. It aims to improve the creative skills of students while doing landscape.

Arrangement of shape based on subjects like human forms and animal forms. In a landscape setting emphasis should be given on perspective, Colour and its application in harmony.

**Medium:** Any medium

**Size:** ½ Imperial

**Candidates will submit:-**

- (i) 5 sheets of each paper
- (ii) Sketch book containing 50 sketches.

**Course Outcomes:**

1. Study the development and formation of landscape in the open air which enables them to capture space in front of them on canvas.
2. Learn the depiction of natural scenery such as mountains, valleys, trees, rivers, forests etc. while learning the elements of art arranged in coherent composition.
3. Represent or replicate the nature's beauty on their canvas.
4. Learn various aesthetic elements like light, colour, texture etc. to learn landscape
5. Have knowledge of perspective

**SEMESTER-V**  
**COURSE CODE: BFAC-3509**  
**FINE ARTS (DRAWING & PAINTING)**  
**PAPER: C-FULL LIFE DRAWING (PRACTICAL)**

**Time: 5 Hrs.**

**Marks: 20**

**Credit Hours (per week): 2 hrs.**

**Total Hours: 30 hrs.**

**Course Objectives:**

1. The paper aims to introduce the students to draw line models with the help of principals of art.
2. Students become familiar with foreshortening techniques while drawing live models.
3. The course enables students to learn how to capture the exact character of a model.
4. It enables students to observe different elements of the human figure and introduce them into a whole unit.
5. It enhances hand eye coordination and observational skills.

Rendering of full life study should be done in any medium. Emphasis should be given to structure, volume, proportion, tones and texture in monochromatic Colour.

**Medium:** Any medium

**Size:** ½ Imperial

**Candidates will submit:-**

- (i) 5 sheets of each paper
- (ii) Sketch book containing 50 sketches.

**Course Outcomes:**

1. Understand the shapes and depth, light and shadow in living model.
2. Create live painting full of character.
3. Learn the techniques of foreshortenings.
4. Learn about the human figure and the movement of different body parts together as one whole unit.
5. Improve their hand-eye coordination and observational skills



**SEMESTER-VI**  
**COURSE CODE: BFAA-3609**  
**FINE ARTS**

**PAPER-A: HISTORY OF INDIAN PAINTING (MODERN PERIOD) (THEORY)**

**Time: 3 Hrs.**

**Credit Hours (per week): 2 hrs.**

**Total Marks: 100**

**Total Hours: 30 hrs.**

**Paper A: Theory Marks: 35**

**Paper B and C: Practical Marks: 20+20 = 40**

**Internal Assessment Marks: 25**

**Note: Instructions for the Paper Setters:**

- (a) 35 Marks for the theory paper and 20 marks for each practical
- (b) The question paper will cover the entire syllabus.
- (c) Questions should be based on world famous paintings and sculptures whose slides are easily available.
- (d) Question paper should cover the syllabus uniformly.
- (e) The paper setter should set the paper in two sections, A and B.
- (f) The division of the marks will be as under.

**Section-A:** 10 marks for 10 objective questions. Each question carries 1 mark.

**Section-B:** 25 marks for 5 questions. The examiner will set 8 questions. The candidate will attempt 5 questions of 5 marks each.

**Course Objectives**

1. This paper is an introduction to the Modern Era of Indian Painting to students.
2. The course also intends to give a brief idea about the different sources and the changing trends in Indian Art history.
3. It helps students to study personal expressions of artists.

**Unit-I**

**Indian Painting:**

- Impact of British on Indian Art- Company School
- Bengal School- Abanindranath Tagore

**Unit-II**

**Contemporary Art**

- Rabindranath Tagore
- Amrita Shergill
- Jamini Rai

**Unit-III**

- S. Sobha Singh, Dhanraj Bhagat, K.K. Hebbar, M.F. Hussain, Satish Gujral.

**Unit-IV**

- Kalighat Painting
- Tanjore Painting

**Suggest Readings:**

1. Kalighat Painting; Publisher- Grantha Corporation; Author- Sinha Suhsani; Year- 2011.
2. Company Paintings; Publisher- Grantha Corporation; Author- Mildred Archer; year- 1 January 1999.
3. Scroll painting of Bengal; Publisher- Auther House; Author- Amitabh Sen Gupta; Year- 2012.
4. Rhythm of India: - The Art of Nandlal Bose; Publisher- San Diego Museum Of Art ; Author- Sonya Rhia Quintani; Year- 31 march 2008.
5. Sobha Singh: - Painter of Divine; Publisher- Guru Nanak Dev University; Author- Madanjit Kaur: Year- 1 January 1987.

**Course Outcomes:**

1. Study the History of Indian Paintings during modern period which allows them to study the personal expressions of artist.
2. Understand about the self-expressions and the creativity of the modern period artists which help them to build confidence as well as sense of individual identity
3. Understand the theory which deals with the modern art traced to the mid-19th century rejection of academic tradition in subject matter style by certain artists and critics.
4. Study the impact of art on society
5. Develop the sense of creativity, innovation, critical thinking, communication, motivation and self-confidence

**SEMESTER-VI**  
**COURSE CODE: BFAB-3609**  
**FINE ARTS**  
**PAPER-B: LANDSCAPE PAINTING (PRACTICAL)**

**Time: 3 Hrs.**

**Marks: 20**  
**Credit Hours (per week): 2 hrs.**  
**Total Hours: 30 hrs.**

**Course Objectives**

1. The main objective is to introduce students to the basics of Composition formation.
2. This paper will make students aware of capturing natural scenery such as mountains, trees, rivers etc. while using basic techniques.
3. The course will familiarize the students in arranging elements of art in coherent composition.
4. Its aim is to develop imagination and creativity power among the students.

On the spot landscape painting. Emphasis should be given on perspective, Colour and its application in harmony.

**Medium:** Any medium

**Size:** ½ Imperial

**Candidates will submit:-**

- (i) 5 sheets of each paper
- (ii) Sketch book containing 50 sketches.

**Course Outcomes:**

1. Learn how to capture space in front of them on canvas through the development and formation of landscape teaching in the open air
2. Learn the depiction of natural scenery such as mountains, valleys, trees, rivers, forests etc. while learning the elements of art arranged in coherent composition
3. Represent or replicate the nature's beauty on their canvas.
4. Understand various aesthetic elements like light, colour, texture etc. to learn landscape.
5. Gain knowledge on perspective

**SEMESTER-VI**  
**COURSE CODE: BFAC-3609**  
**FINE ARTS (DRAWING & PAINTING)**  
**PAPER-C: FULL LIFE DRAWING (PRACTICAL)**

**Time: 5 Hrs.**

**Marks: 20**  
**Credit Hours (per week): 2 hrs.**  
**Total Hours: 30 hrs.**

**Course Objectives:**

1. The paper aims to introduce the students to draw line models with the help of principals of art.
2. The course enables students to learn how to capture the exact character of a model.
3. Students become familiar with foreshortening techniques while drawing live models.
4. It enables students to observe different elements of the human figure and introduce them into a whole unit.
5. It enhances hand eye coordination and observational skills.

Rendering of full life study should be done in any medium. Emphasis should be given to structure, volume, proportion, tones and texture.

**Medium:** Any medium

**Size:** ½ Imperial

**Candidates will submit-**

- (i) 5 sheets of each paper
- (ii) Sketch book containing 50 sketches.

**Course Outcomes:**

1. Study Full Life Drawing which will help them to understand the shapes and depth, light and shadow in living model.
2. Create live painting full of character
3. Learn the techniques of foreshortenings.
4. Learn about the human figure and the movement of different body parts together as one whole unit.
5. Improve hand-eye coordination and observational skills

## **NAME OF PROGRAMME: M.A. FINE ARTS**

### **Programme Objectives (POs)**

1. Main objective of Art history is to develop the technical skills and conceptual skills necessary to create a cohesive body of artworks.
2. Encourage students to produce creative works that demonstrate innovation in concept, formal language and materials.
3. Select, invite and host lectures by visiting artists, curators and critics as well as create student exhibits.
4. To create and develop a practicum based on theory.
5. The course aims to introduce students to art history from prehistoric to the present art history.

### **Programme specific Outcomes (PSOs)**

1. To get knowledge about the Indian and western philosophical views and concepts of beauty through the different art movements.
2. Provides students with an opportunity to experience and explore their original and creative skills through various medium and technologies.
3. To understand and learn the drawings skills of making portraits, understand different media and techniques of painting both traditional and experimental.
4. To develop professional skills in students, based on research in various styles of painting and related technologies along with shaping the overall personality of the students.
5. To develop independent & life- long learning skills in the field of art.
6. To develop ability to work as professional artist.

## M.A FINE ARTS SEMESTER-1

**Outlines of Tests, Syllabi and Courses of Reading There will be four Papers of 100 Marks each.**

**Note:** Time for Theory Papers 3 hours and for Practical Papers 6 hour's daily for the examination.

**(i) Period for Theory:** (One period of 60 minutes duration i.e. 45 minutes for lecture and 15 minutes for slide projection daily.

**(ii) Practical Papers:** Two hours daily for each paper

**Paper I: (Theory)**

**Aesthetics & Principles of Arts Appreciation.**

**75 Marks**

Internal Assessment

**25 Marks**

**Paper II: (Theory)**

**History of Indian Art**

**75 Marks**

Internal Assessment

**25 Marks**

**Paper III: Landscape Painting (Option A) (Practical)**

Practical Exam

**75 Marks**

Exhibition Work

**25 Marks**

**Paper III: Graphic Arts (Option B) (Practical)**

Practical Exam

**75 Marks**

Exhibition Work

**25 Marks**

**Paper IV: Composition (Creative) (Practical)**

Practical Exam

**75 Marks**

Exhibition Work

**25 Marks**

**Note: (i) Attendance in departmental seminars and extension lectures shall be obligatory for all students.**

**(ii) Students taking up an option sculpture or Graphic Arts will have to take the same option for both practical papers in Part-I and in Part -II**

## M.A FINE ARTS SEMESTER-II

**Outlines of Tests, Syllabi and Courses of Reading There will be four Papers of 100 Marks each.**

**Note:** Time for Theory Papers 3 hours and for Practical Papers 6 hours daily for the examination.

**(i) Period for Theory:** (One period of 60 minutes duration i.e. 45 minutes for lecture and 15 minutes for slide projection daily.

**(ii) Practical Papers: Two hours daily for each paper**

**Paper I: (Theory)**

**Aesthetics & Principles of Arts Appreciation.**

Internal Assessment

**75 Marks**

**25 Marks**

**Paper II: (Theory)**

**History of Indian Art A.D. 1850**

Internal Assessment

**75 Marks**

**25 Marks**

**Paper III: Landscape Painting (Option A) (Practical)**

Practical Exam

Exhibition Work

**75 Marks**

**25 Marks**

**Paper III: Graphic Arts (Option B) (Practical)**

Practical Exam

Exhibition Work

**75 Marks**

**25 Marks**

**Paper IV: Composition (Creative) (Practical)**

Practical Exam

Exhibition Work

**75 Marks**

**25 Marks**

**Note: (i) Attendance in departmental seminars and extension lectures shall be obligatory for all students.**

**(ii) Students taking up an option of sculpture or Graphic Arts will have to take the same option for both practical papers in Part-I and in Part -II.**

## M.A. FINE ARTS SEMESTER-III

**There will be four Papers of 100 Marks each.**

**Note:** Time for Theory Papers 3 hours and for Practical Papers 6 hours daily for the examination.

**(i) Period for Theory:** One period of 60 minutes duration i.e. 45 minutes for lecture and 15 minutes for slide projection daily.

**(ii) Practical Papers: Two hours daily for each paper**

**Paper I :( Theory)**

**History of European Art**

**75 Marks**

Internal Assessment

**25 Marks**

**Paper II: (Theory)**

**Modern Movements in Art in Europe, U.S.A. and India**

**75 Marks**

Internal Assessment

**25 Marks**

**Paper III: Life Drawing and Painting (Practical)**

Practical Exam

**75 Marks**

Exhibition Work

**25 Marks**

**Paper IV: Creative Composition (Option A) (Practical)**

Practical Exam

**75 Marks**

Exhibition Work

**25 Marks**

**Graphic Arts (Option B)**

Practical Exam

**75 Marks**

Exhibition Work

**25 Marks**

**Note: (i) Attendance in departmental seminars and extension lectures shall be obligatory for all students.**

**(ii) Students taking up an option of sculpture or Graphic Arts will have to take the same option for both practical papers in Part-I and in Part -II.**



## M.A. FINE ARTS SEMESTER-IV

**There will be four Papers of 100 Marks each.**

**Note:** Time for Theory Papers 3 hours and for Practical Papers 6 hours daily for the examination.

**(i) Period for Theory:** One period of 60 minutes duration i.e. 45 minutes for lecture and 15 minutes for slide projection daily.

**(ii) Practical Papers:** Two hours daily for each paper

**Paper I :( Theory)**

**History of European Art**

**75 Marks**

Internal Assessment

**25 Marks**

**Paper II: (Theory)**

**Modern Movements in Art in Europe, U.S.A. and India**

**75 Marks**

Internal Assessment

**25 Marks**

**Paper III: Life Drawing and Painting (Practical)**

Practical Exam

**75 Marks**

Exhibition Work

**25 Marks**

**Paper IV: Creative Composition (Option A) (Practical)**

Practical Exam

**75 Marks**

Exhibition Work

**25 Marks**

**Graphic Arts (Option B) (Practical)**

Practical Exam

**75 Marks**

Exhibition Work

**25 Marks**

**Note: (i) Attendance in departmental seminars and extension lectures shall be obligatory for all students.**

**(ii) Students taking up an option of sculpture or Graphic Arts will have to take the same option for both practical papers in Part-I and in Part -II.**

**M.A. FINE ARTS SEMESTER—I**  
**COURSE CODE: MAFA-4101**  
**PAPER-I: AESTHETICS & PRINCIPLES OF ART APPRECIATION (T)**

**Time: 3 Hours**

**Max. Marks: 100**

**Theory Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 4 hrs.**

**Total Hours: 60 hrs.**

**Note: The question paper may consist of three sections as follows:-**

**Section A:** It will consist of 10 very short answer questions with answers to each question up to 50 words in length. All questions will be compulsory. Each question will carry 2 marks total weightage being 20 marks. **2x10= 20**

**Section B:** It will consist of short answer questions with answers to each question up to 250 words in length. 8 questions will be set by the examiner and 5 will be attempted by the candidates. Each question will carry 5 marks. The total weightage of this section shall be 25 marks. **5x5=25**

**Section C:** It will consist of essay type questions with answers to each question up to 800 words in length. 5 questions will be set by the examiner and the candidate will be required to attempt 3 questions. Each question will carry 10 marks. The total weightage of this section shall be 30 marks. **3x10=30**

**Course Objectives:**

1. The paper aims to make students learn new ways to appreciate and value art.
2. Introduce learners to different techniques and their uses for creative and productive expressions.
3. The subjects aim to bring confidence and change in students' opinions which could help the community.
4. It enables artist to learn how to use artistic and aesthetic sensibility in day- to- day life situations

**Unit-I**

- Introduction to Western Aesthetic- Nature of Beauty: PLATO,ARISTOTLE,HEGEL, KANT, CROCE
- Comparative study of Oriental and Occidental Aesthetics

**Unit-II**

- Elements of Art
- Principles of Art Appreciation

**Unit-III**

- Abstraction in Art
- Meaning of Art

**Unit-IV**

- Art and Religion
- Art as Intuition and Expression

**Suggested Books:**

1. Khra D.N., 1977, *As Science of Expressions & General Linguistic Benedetto Croce*, Calcutta: Rupa & Co. Bankin Chatterjee Street,.
2. Walimbe, Y.S, 1980, *Abhinavgupta — On Indian Aesthetics*, New Delhi, Ajanta Publication,

3. Chowdhary, Angraj, 1991, *Comparative Aesthetics, East & West*, New Delhi, Eastern Book Linker
4. Jhanji, Rekha, 1980, *Aesthetic Meaning Some Recent Theories*, New Delhi, Ajanta Publication.
- 5.

**Course Outcomes:**

1. Understand the theory of aesthetics and the principles of arts appreciation which help students in valuing art.
2. Understand the history behind the art work and the period from which it is originated.
3. Have thoughtful conversation and the understanding that there is more than one approach to everything

**M.A. FINE ARTS**  
**SEMESTER—I**  
**COURSE CODE: MAFA-4102**  
**PAPER-II: HISTORY OF INDIAN ART (T)**

**Time: 3 Hours**

**Max. Marks: 100**

**Theory Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 4 hrs.**

**Total Hours: 60 hrs.**

**Note: The question paper may consist of three sections as follows:-**

Section A.: It will consist of 10 very short answer questions with answers to each question up to 50 words in length. All questions will be compulsory. Each question will carry 2 marks; total weightage being 20 marks. **2x10=20**

Section B: It will consist of short answer questions with answers to each question up to 250 words in length. 8 questions will be set by the examiner and 5 will be attempted by the candidate. Each question will carry 5 marks. The total weightage of the Section shall be 25 marks. **5x5=25**

Section C: It will consist of essay type questions with answers to each question up to 800 words in length. 5 questions will be set by the examiner and the candidate will be required to attempt 3 questions. Each question will carry 10 marks. The total weightage of the section shall be 30 marks. **3x10=30**

**Course Objectives:**

1. The social and political history of the time shall also be discussed briefly.
2. Historical perspective is an integrated part of understanding any subject.
3. This module is the focus on ancient Indian art history before the invasion of mogul in India.
4. The eve of the people is to acquaint the students of different styles and development of forms in Indian architecture, rock cut as well as temple.

**Units-I**

- Pre-Historic Painting
- Sculptures of Indus Valley: Mohenjo-Daro & Harappa.
- Sculptures of Mauryan Period

**Units-II**

- Sculptures of Sunga Period: Bharhut and Bodhgaya
- Sculptures of Kushan Period: Mathura Phase & Gandhara Phase

**Units-III**

- Sculptures of Andhra. Period: Sanchi, Bhaja & Amaravati
- Sculptures of Gupta Period: Sarnath & Mathura.

**Units-IV**

- The Age of Classical Painting: Ajanta & Bagh
- Early Miniatures from Eastern and Western India (Pala & Jain School of Indian Painting)

**Suggested Readings:**

1. Agarwalas, Vasudev, March 1964 (Saka 1886), *The Heritage of Indian Art*, Pyarelal Shah at Times India Press, Bombay India, Pyarelal Shah at Times India Press, Bombay India.
2. Sivaramamurti, C., First Published 1970 (Saka 1976) Reprinted 1976 (Saka 1898) Reprinted 1980 (Saka 1901), *Indian Paintings*, The Director National Book Trust, India A-5 Green Park, New Delhi, Rekha Printers Pvt. Ltd., New Delhi-110020.

3. Craven, Roy C., 1976, *Indian Art*, Preager Publishers Inc., 111 Fourth Avenue, New York, N.Y., 10003, Britain.
4. Murray, Peter Linda, 1984, *A Dictionary of Art*, Thames and Hudson Ltd., London, Artes Grafica's Toledo S.A. D.L. to - 824.
5. Beneck, Margeret Marie, 1967, *The Colour Library of Art Indian Art 48 Plates in Full Colour*, The Hamlyn Publishing Group Ltd., London, New York, Sydney, Toronto.

**Course Outcomes:**

1. Examine and analyze the sequence of events in the prehistoric Indian art and investigate art objectively.
2. Get acquainted with art chronologically, socially and ideologically from expression's points of view.
3. Understand the concept of art in Indian stylistic contexts
4. Comprehend the art movement, which finish that expression of art throughout history.
5. Be aware of different terms, concepts, forms and subject matter of these works.

**M.A. FINE ARTS**  
**SEMESTER-I**  
**COURSE CODE: MAFA-4103**  
**PAPER-III: LANDSCAPE PAINTING (Option A) (P)**

**Time: 3 Hours**

**Max. Marks: 100**

**Practical Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 6 hrs.**

**Total Hours: 75 hrs.**

**Instructions for the Paper Setters:**

1. For this purpose the duration is of 18 hours, which should be split over to three days i.e., six hours daily with half an hour lunch break between two sessions.
2. The choice of medium should be left to the candidates.
3. For evaluation the examiner should see the competence in technical artistic composition, colour, texture and quality.

**Course Objectives:**

1. The main objective is to introduce students to the basics of landscape formation.
2. This paper will make students aware of capturing natural scenery such as mountains, trees, rivers etc while using basic techniques.
3. The course will familiarize the students in arranging elements of art in coherent composition.

**Part-A**

Basing himself on studies from life and environment through direct experiences the students will be expected to put his visual observation and reactions with competence. Knowledge of forms, the structures of forms, light & shade, texture, colour variation perspective etc. should be within the grasp of the student.

**Size:** Full Imperial, not less than 30" x 22" Medium: Oil, Water/Tempera etc.

**Duration:** 18 hours (six hours daily for three days in the examination days). Two hours daily for teaching in the class-room.

**Part-B: Exhibition Work**

Marks: 25

**The candidate will exhibit:**

1. Five finished landscapes done during the session (Four on the spot outdoor landscape paintings + one old masters style).
2. Sketch book containing 30 sketches of outdoor study including trees of different shapes, Plants, flowers and leaves from life with different style, technique & 20 sketches from old masters.

Note: Exhibition work will be evaluated by the external examiner.

**Course Outcomes:**

1. Learn the depiction of natural scenery such as mountains, valleys, trees, rivers, forests etc. while learning the elements of art arranged in coherent composition.
2. Represent or replicate the nature's beauty on their canvas by using various elements and principles of art.
3. Focus on aesthetic elements to enhance beauty of nature through landscape.
4. Study the development and formation of landscape painting in the open which enables them to know how to capture space in front of them on canvas.

**M.A. FINE ARTS**  
**SEMESTER I**  
**COURSE CODE: MAFA-4103**  
**PAPER III: GRAPHIC ARTS (OPTION B) (P)**

**Time: 3 Hours**  
**Max. Marks: 100**  
**Practical Marks: 75**  
**Internal Assessment: 25**

**Credit Hours (per week): 6 hrs.**  
**Total Hours: 75 hrs.**

**Course Objectives:**

1. The course educates students about critical thinking and problem solving skills for project planning, design and creation.
2. It gives a detailed study of how design enhances viewer's comprehension in extracting meaning from design elements.

**PART-A**

As above with modification suitable to the study of graphic art the work of submission is to be along the lines laid down.

**PART-B**

**Marks: 25**

Exhibition work will be evaluated by the external examiner.

**Course Outcomes:**

1. Imagine graphics.
2. Learn how to anticipate the process of gathering impressions with various fundamental methods of taking prints.
3. Acquire knowledge of process of Lino, wood and the techniques of taking prints
4. Learn how to take print in monochromatic.
5. Study the process of printmaking and do experiments with surface arrangement as composition

**M.A. FINE ARTS SEMESTER-I**  
**COURSE CODE: MAFA-4104**  
**PAPER-IV: COMPOSITION (CREATIVE) (P)**

**Time: 3Hours**

**Max. Marks: 100**

**Practical Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 6 hrs.**

**Total Hours: 75 hrs.**

**Instructions for the Paper Setters:**

1. For this purpose the duration is of 24 hours, which should be split over to four days i.e. six hours daily with half an hour Lunch break between two sessions.
2. The choice of medium should be left to the candidates.
3. For evaluation the examiner should see the competence in technical artistic composition, colour, texture and quality.

**Course objectives:**

1. The paper aims to introduce the students to exercise a very important fundamental right-the right to freedom of expression.
2. Its aim is to develop imagination and creativity power among the students.
3. The course intends to familiarize the students with cognitive ability.

**PART-A**

The candidates may be allowed to engage models for sketching composition in colour (creative painting) imaginative and creative work on the part of the students is to be emphasized.

Imagination and technical competence is expected. The students should move towards the development of a personal style.

Imaginative composition based on human and animal figures; figurative and non-figurative; inclusion of elements of nature in oils and acrylics. Students should be encouraged to approach the composition in a personal stylized manner with a simplified approach.

**Size:** Full Imperial size not less than 30" x 40"

**Medium:** Oil/Water, temper, pastels.

**Duration:** 24 hours (six hours daily for Four days in the examination days). Two hours daily for teaching in the class-room.

**PART-B: Exhibition Work**

**Marks: 25**

Note: **Exhibition work will be evaluated by the external examiner.**

**The candidate will exhibit:**

- i. 5 original compositions done during the session.
- ii. Sketch book containing 50 original sketches of full figures from life, plus 50 sketches of composition.
- iii. Anatomy charts: Study of muscles and bones of full figures. These works must be attested by the teacher concerned (Fine Arts).

Note: Exhibition work will be evaluated by the external examiner.

**Course Outcomes:**

1. Study the creative composition in art which enhances their imagination and creativity power.
2. Connect with the beauty around them.
3. Understand creative composition which stimulates their brain and improves cognitive ability.
4. Do arrangement or placement of visual elements in a piece of art work.
5. Get exposed to activities that enable their physical and mental development and develop fine motor skills, neural development and problem solving abilities.



**M.A. FINE ARTS**  
**SEMESTER—II**  
**COURSE CODE: MAFA-4205**  
**PAPER—I: AESTHETICS & PRINCIPLES OF ART APPRECIATION (T)**

**Time: 3Hours**

**Max. Marks: 100**

**Theory Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 4 hrs.**

**Total Hours: 60 hrs.**

**Note: The question paper may consist of three sections as follows:-**

**Section A:** It will consist of 10 very short answer questions with answers to each question up to 50 words in length. All questions will be compulsory. Each question will carry 3 marks: total weightage being 20 marks. **2x10=20**

**Section B:** It will consist of short answer questions with answers to each question up to 250 words in length. 8 questions will be set by the examiner and 5 will be attempted by the candidates. Each question will carry 5 marks. The total weightage of this section shall be 25 marks. **5x5=25**

**Section C:** It will consist of essay type questions with answers to each question up to 800 words in length. 5 questions will be set by the examiner and the candidate will be required to attempt 3 questions. Each question will carry 10 marks; total weightage of this section shall be 30 marks. **3x10=30**

**Course Objectives:**

1. The paper aims to make students learn new ways to appreciate and value art.
2. Introduce learners to different techniques and their uses for creative and productive expressions.
3. The subjects aim to bring confidence and change in students' opinions which could help the community.
4. It enables artists to learn how to use artistic and aesthetic sensibility in day- to- day life situations.

**Unit-I**

- Theory related to response and appreciation
  - Empathy
  - Physical Distance
  - Pleasure
- Art and Morality

**Unit-II**

- Art and Society
- Form and Content

**Unit-III**

- Fundamentals of Indian Art as in Sukarnitisar, Shilparatna , Vishnudharmottara Purnanam
- Six Limbs of Indian paintings / Chitrasadangas
- The Nature, Kind and Meaning of Rasa & Bhava

**Unit-IV**

- Abhinav Gupta's Theory of Meaning of Art
- Identification and critical analysis of Indian paintings and Sculptures.
- During the examination 5 slides shall be given for identification and 2 for critical appreciation.

**Suggested Books:**

1. Khra D.N., 1977, *As Science of Expressions & General Linguistic Benedetto Croce*, Calcutta: Rupa & Co. Bankin Chatterjee Street,.
2. Walimbe, Y.S, 1980, *Abhinavgupta — On Indian Aesthetics*, New Delhi, Ajanta Publication,
3. Chowdhary, Anraj, 1991, *Comparative Aesthetics, East & West*, New Delhi, Eastern Book Linker
4. Jhanji, Rekha, 1980, *Aesthetic Meaning Some Recent Theories*, New Delhi, Ajanta Publication.

**Course Outcomes:**

1. Understand the theory of aesthetics and principles of arts appreciation which help students in valuing the art as how it appeals to them and what it means to each person.
2. Understand the history behind the art work and the period from which it originated.
3. Analyze the artist work by putting themselves in the mind of the artist.

**M.A. FINE ARTS**  
**SEMESTER—II**  
**COURSE CODE: MAFA-4206**  
**PAPER- II: HISTORY OF INDIAN ART A.D. 1850 (T)**

**Time: 3 Hours**  
**Max. Marks: 100**  
**Theory Marks: 75**  
**Internal Assessment: 25**

**Credit Hours (per week): 4 hrs.**  
**Total Hours: 60 hrs.**

**Note: The question paper may consist of three sections as follows:-**

**Section A:** It will consist of 10 very short answer questions with answers to each question up to 50 words in length. All questions will be compulsory. Each question will carry 2 marks; total weightage being 20 marks. **2x10=20**

**Section B:** It will consist of short answer questions with answers to each question up to 250 words in length. 8 questions will be set by the examiner and 5 will be attempted by the candidate. Each question will carry 5 marks. The total weightage of the section shall be 25marks. **5x5=25**

**Section C:** It will consist of essay type questions with answers to each question up to 800 words in length. 5 questions will be set by the examiner and the candidate will be required to attempt 3 questions. Each question will carry 10 marks; total weightage of the section being 30 marks. **3x10=30**

**Course Objectives:**

1. The social and political history of the time shall also be discussed briefly.
2. Historical perspective is an integrated part of understanding any subject.
3. This module is the focus on ancient Indian art history before the invasion of mogul in India.
4. The eve of the people is to acquaint the students of different styles and development of forms in Indian architecture, rock cut as well as temple.

**Unit-1**

Post Classical Sculptures:

- Pallava: Mamallapuram & Kanchipuram
- Rashtrakuta: Ellora and Elephanta

**Unit-II**

- Chalukya: Badami, Aihole & Pattadakal
- South Indian Bronzes:Chola

**Unit-III**

- Mughal Painting: From Akbar to Shahjahan
- Deccani Painting: Bijapur, Golconda & Ahmednagar

**Unit-IV**

- Rajasthani Painting: Styles in Malwa, Mewar, Bundi & Kishangarh
- Pahari Painting: Styles in Basohli, Guler, Kangra & Chamba

**Suggested Readings:**

1. Agarwalas, Vasudev, March 1964 (Saka 1886), *The Heritage of Indian Art*, Pyarelal Shah at Times India Press, Bombay India, Pyarelal Shah at Times India Press, Bombay India.

2. Sivaramamurti, C., First Published 1970 (Saka 1976) Reprinted 1976 (Saka 1898) Reprinted 1980 (Saka 1901), *Indian Paintings*, The Director National Book Trust, India A-5 Green Park, New Delhi, Rekha Printers Pvt. Ltd., New Delhi-110020.
3. Craven, Roy C., 1976, *Indian Art*, Preager Publishers Inc., 111 Fourth Avenue, New York, N.Y., 10003, Britain.
4. Murray, Peter Linda, 1984, *A Dictionary of Art*, Thames and Hudson Ltd., London, Artes Grafica's Toledo S.A. D.L. to - 824.
5. Beneck, Margeret Marie, 1967, *The Colour Library of Art Indian Art 48 Plates in Full Colour*, The Hamlyn Publishing Group Ltd., London, New York, Sydney, Toronto.

**Course Outcomes:**

1. Examine and analyze the sequence of events in the prehistoric Indian art, and attempt to investigate art objectively.
2. Get acquainted with art chronologically, socially and ideologically from expression's view of points.
3. Establish the concept of art in Indian stylistic contexts
4. Comprehend the art movement, which finish that expression of art throughout history.
5. Become aware of different terms concepts, forms and subject matter of these works.

**M.A. FINE ARTS  
(SEMESTER-II)  
COURSE CODE: MAFA-4207  
PAPER- III: LANDSCAPE PAINTINGS (Option A) (P)**

**Time: 3Hours**

**Credit Hours (per week): 6 hrs.**

**Max. Marks: 100**

**Total Hours: 75 hrs.**

**Practical Marks: 75**

**Internal Assessment: 25**

**Instructions for the Paper Setters:**

1. For this purpose the duration is of 18 hours, which should be split over to three days i.e. six hours daily with half an hour Lunch break between two sessions.
2. The choice of medium should be left to the candidates.
3. For evaluation the examiner should see the competence in technical artistic composition, colour, texture and quality.

**Course Objectives:**

1. The main objective is to introduce students about the basics of landscape formation.
2. This paper will make students aware of capturing natural scenery such as mountains, trees, rivers etc while using basic techniques.
3. The course will familiarize the students in arranging elements of art in coherent composition.

**Part-A**

Basing himself on studies from life and environment through direct experiences the students will be expected to put down his visual observation and reactions with competence. Knowledge of forms, the structures of forms, light & shade, texture, colour variation perspective etc. should be within the grasp of the student. Advanced knowledge of forms, the structures of forms, light & shade, texture, colour variation perspective etc. should be practiced in class. Understanding and practising the linear perspective, aerial perspective, colour, tones and texture, atmosphere and environment for the creation of various moods of nature as visible.

**Size:** Full Imperial, not less than 30" x 22".

**Medium:** Oil, Water/ Tempera etc.

**Duration:** 18 hours (six hours daily for three days in the examination days). Two hours daily for teaching in the class-room.

**Part-B: Exhibition Work**

**Marks: 25**

**The candidate will Exhibit:**

- i. Five finished landscapes done during the session (Four on the Spot outdoor landscape paintings one old masters style.
- ii. Sketch Book containing 30 sketches of outdoor study including trees of different shapes, Plants, flowers and leaves with different styles & technique & 20 sketches from old masters.

**Note:** Exhibition work will be evaluated by the external examiner.

**Course Outcomes:**

1. Learn the depiction of natural scenery such as mountains, valleys, trees, rivers, forests etc. while learning the elements of art arranged in coherent composition.
2. Represents or replicate the nature's beauty on their canvas by using various elements and principles of art.
3. Focus on aesthetic elements to enhance beauty of nature through landscape.
4. Get knowledge of perspective
5. Study the development and formation of landscape painting in the open air which enables them to know how to capture space in front of them on canvas.

**M.A. FINE ARTS SEMESTER—II**  
**COURSE CODE: MAFA-4207**  
**PAPER-III: GRAPHIC ARTS (Option B) (P)**

**Time: 3Hours**

**Max. Marks: 100**

**Practical Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 6 hrs.**

**Total Hours: 75 hrs.**

**Course Objectives:**

1. The course educate students about critical thinking and problem solving skills for project planning, design and creation.
2. It gives a detailed study of how design enhances viewer's comprehension in extracting meaning from design elements.

**PART-A**

As above with modification suitable to the study of graphic art the work of submission is to be along the lines laid down.

**PART-B**

**Marks: 25**

Exhibition work will be evaluated by the external examiner.

**Course Outcomes:**

1. Imagine graphics.
2. Learn how to anticipate the process of gathering impressions with the various fundamental methods of taking prints.
3. Acquire knowledge on the process of Lino, wood and the techniques of taking prints
4. Learn how to take print in monochromatic.
5. Study the process of printmaking and do experiments with surface arrangement as composition

**M.A. FINE ARTS (SEMESTER-II)**  
**COURSE CODE: MAFA-4208**  
**PAPER-IV: COMPOSITION (CREATIVE) (P)**

**Time: 3Hours**

**Max. Marks: 100**

**Practical Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 6 hrs.**

**Total Hours: 75 hrs.**

**Instructions for the Paper Setters:**

1. For this purpose the duration is of 24 hours, which should be split over to four days i.e. six hours daily with half an hour Lunch break between two sessions.
2. The choice of medium is open.
3. For evaluation the examiner should see the competence in technical artistic composition, colour, texture and quality.

**Course Objectives:**

1. The paper aims to introduce the students to exercise a very important fundamental right- the right to freedom of expression.
2. Its aim is to develop imagination and creativity power among the students.
3. The course intends to familiarize the students with cognitive ability.

**PART-A**

The candidates may be allowed to engage models for sketching composition in colour (creative painting) imaginative and creative work on the part of the students is to be emphasized. Imagination and technical competence is expected. The students should move towards the development of a personal style. Imaginative composition based on human and animal figures; figurative and non-figurative; inclusion of elements of man made things and nature in oils and acrylics. Students should be encouraged to approach the composition in a personal stylized manner with an advanced approach. **Size:** Full Imperial size not less than 30" x 40"

**Medium:** Oil/Water, temper, pastels.

**Duration:** 24 hours (six hours daily for Four days in the examination days). Two hours daily for teaching in the class-room.

**Part B: Exhibition**

**Work Marks: 25**

**The candidate will Exhibit:**

- (i) 5 original compositions done during the session.
- (ii) Sketch book containing 50 original sketches of full figures from life, plus 50 sketches of composition.
- (iii) Anatomy charts: Study of muscles and bones of full figures. These works must be attested by the teacher concerned (Fine Arts).

**Note:** Exhibition work will be evaluated by the external examiner.

**Course Outcome:**

1. Study the creative composition in art which develops their imagination and creativity power.
2. Connect with the beauty around them.
3. Study creative composition which stimulates their brain and improves cognitive ability.
4. Do arrangement or placement of visual elements in a piece of art works.
5. Get exposed to activities that enable their physical and mental development and develop fine motor skills, neural development and problem solving abilities.

**M.A. FINE ARTS SEMESTER-III**  
**COURSE CODE: MAFA-5309**  
**PAPER-I: HISTORY OF EUROPEAN ART (T)**

**Time: 3Hours**

**Max. Marks: 100**

**Theory Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 4 hrs.**

**Total Hours: 60 hrs.**

**Note: The question paper may consist of three sections as follows:-**

**Section A:** It will consist of 10 very short answer questions with answers to each question up to 50 words in length. All questions will be compulsory. Each question will carry 2 marks; total weightage being 20 marks. **2x10=20**

**Section B:** It will consist of short answer questions with answers to each question up to 250 words in length. 8 questions will be set by the examiner and 5 will be attempted by the candidates. Each question will carry 5 marks. The total weightage of this section shall be 25 marks. **5x5=25**

**Section C:** It will consist of essay type questions with answers to each question up to 800 words in length. 5 questions will be set by the examiner and the candidate will be required to attempt 3. Each question will carry 10 marks; total weightage of this section shall be 30 marks. **3x10=30**

**Course Objectives:**

1. The aim is to educate students of different phases of European art history through the countries.
2. Students would be able to identify the artwork and understand the movement's European painting.
3. Students would gain knowledge about the different trends of European art.
4. With the study of this course students have a wider view and vision about ancient and medieval art throughout the world.

**Units-I**

- Pre-Historic-Cave Art-Altamira, Lescorix, Cogul
- Portable objects-Venuses, pottery painting

**Units-II**

- Egyptian-Old Kingdom Great sphinx at Giza, Prince Rahotep and Wife Nofre New Kingdom- Queen Nefertiti Corner of coffin of Tutan Khamun
- Greek Art-Kore, Korus, Hera from Samos Transitional phase-Charioteer East and west pediment Temple of Zeus, Olympia Classical-Doryphoros, Riace Warrior, Discobolus, 2 pediments of parthenon sculptures. Hermes, Apollo Belvederre, Apoxyomenos

**Units-III**

- Hellenistic-Dying Gaul, Nike of Samothrace Laocoon and his sons
- Roman-Arch of Titus, Column of Trajan

**Units-IV**

- Gothic-Amiens, Charters, Reins, Giotto, Duccio, Simon Martini, Lorenziti Brothers.
- Early Renaissance-Ghiberti, Donatello, Massaccio, Botticelli, Mantegna

**Suggested Readings:**

1. Rijn, Harmenszoon Van, 1994, *Rembrandt*, Park Lane an Imprint of Grange Books PLC. The Grange Grange Yarley, London, SE/3AG.



2. Bugler, Caroline, *Dutch Painting*, May Flower Books INC. New York City 10022 USA.
3. *Michelangelo*, Harry N. Abrams Inc 110 East 5g th Street, New York, N.V. 10022 Text By: Margaretaa Salinger, Dept. of Painting the Metropolitan Museum of Art, New York
4. Thomas, Denis, 1975, *Picasso and His Art*, The Hamlyn Publishing Group Ltd. Astronaut House, Feltham, Middlesex, England.
5. Sunderlana, John, 1971,1972, 1975, *Constable*, Phaidon Press Ltd. 5 Cromwell. Palace, London.
6. Thames & Hudson, 1985, *Vangogh*(Meyer Schapiro), Thames & Hudson Great Britain.
7. The Great Artist A) *Bruegel* (22) Part B) *Caravaggio*- (63) Part C) *Titian* -(27) Part D) *Leonardo Da Vinci* (21) Part E) *Michelangelo*- (23) Part F) *Giotto*-(36) Part G) *Duren*-(26), 1985, 1990,1994, Marshall Cavendish Partworks Ltd. 119 Wardour Street London, Cooper Clegg, Great Britain.
8. The great Artists (Their Lives, Works, Inspirations) A) *Constable* (Part-2) B) *Turnen* (Part-5) C) *Renion* (Part-4) D) *Goya* (Part-10) E) *Ingres* (Part-18) F) *Courbet* (Part-20), 1985, 1990, 1993, Marshell Cavendish Partworks Ltd. 119, Wardour Street, London, Cooper Clegg, Great Britain.
9. *Mantegna* (Part-39), 1985, Marshell Cavendish Partworks Ltd. 119, Wardour Street, London, Cooper Clegg, Great Britain.
10. Janson's *History of Art*, Pearson Education INC. Upper Saddle River New Jersey 07458 USA

**Course Outcomes:**

1. Know the socio cultural background of the European thoughts.
2. Analyze the works according to the aim and objectives of the European approach to art.
3. Do comparative study of different art forms and applications of art elements.
4. Use western techniques and materials for the depiction of their own ideas.
5. Identify the artwork and understand the movements of European painting

**M.A. FINE ARTS**  
**SEMESTER—III**  
**COURSE CODE: MAFA-5310**  
**PAPER-II: MODERN MOVEMENTS IN ART IN EUROPE, U.S.A. AND INDIA (T)**

**Time: 3Hours**

**Max. Marks: 100**

**Theory Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 4 hrs.**

**Total Hours: 60 hrs.**

**Note: The question paper may consist of three sections as follows:-**

**Section A:** It will consist of 10 very short answer questions with answers to each question up to 50 words in length. All questions will be compulsory. Each question will carry 2 marks; total weightage being 20 marks. **2x10=20**

**Section B:** It will consist of short answer questions with answers to each question up to 250 words in length. 8 questions will be set by the examiner and 5 will be attempted by the candidates. Each question will carry 5 marks. The total weightage of this section shall be 25 marks. **5x5=25**

**Section C:** It will consist of essay type questions with answers to each question up to 800 words in length. 5 questions will be set by the examiner and the candidate will be required to attempt 3 questions. Each question will carry 10 marks; total weightage of this section shall be 30marks. **3x10=30**

**Course Objectives:**

1. This paper introduces changing trends in art due to the French revolution.
2. Its objective is to make students familiar with the exercise of a very important fundamental right- the right to freedom of expression by studying the personal expressions of modern artists.
3. It is to give them a global historical perspective of the modern era with special emphasis on Europe, U.S.A and Indian art movements.
4. The students will try to understand origin, development and understand where they stand today.

**Unit-I**

- Impressionism: Manet, Monet, Degas, Renoir
- Post- Impressionism: Van Gogh, Gauguin, Paul Cezanne, Georges Seurat

**Unit-II**

- Fauvism: Henri Matisse
- Expressionism: Die Bruke, Der Blaue Reiter, Edward Munch, Kandinsky, Franz Marc, August Macke

**Unit-III**

- Cubism: Picasso, Braque, Juan Gris, Leger
- Futurism: Boccioni, Balla

**Unit-IV**

- Company Style, Raja Ravi Verma
- Bengal School- Abaninder Nath, Nand Lal Bose
- Individual artist-Amrita Shergill, Binod Bihari Mukherjee, Jamini Roy

**Suggested Readings:**

1. Arnason, H.H., 2004, A History of Modern Art, Peason Prentic Hall, New Jersey.
2. Jason, H.W., 2007, History of Art, Peason Prentic Hall, New Jersey.
3. Truner, Jane et al. (Eds), 1996, The Dictionary of Art, Macmillian Publishers Ltd., Newyork

4. Lake, C. and Maillard, R. (Eds), 1956, A Dictionary of Modern Painting, Paris Book Centre, Inc., New York
5. Gardner, H., 2005, Art Through the Ages, Thomson Learning, UK.
6. Archer, M. and Archer W.G., 1955, Indian Painting For The British, 1770-1880, Oxford Uni. Press, London.
7. Chaitanya Krishna, 1994, A History of Indian Painting, The Modern Period, Abhinav Publications, New Delhi.
8. Appa Swamy, Jaya, 1968, Abaninder Nath Tagore and the Art OF His Times, Lalit Kala Academy, New.

**Course Outcomes:**

1. Study the modern movement's which help them in studying changes in art and society due to industrial revolution till the French revolution in Europe.
2. Study the history of modern movements in Europe through available sources like magazines, books, photographs and videos.
3. Study history which provides means by which we can understand our human past and its relationship with our present
4. Learn past societies, systems, ideologies, government, culture and technologies and how they were built, operated and changed.

**M.A.FINE ARTS  
(SEMESTER-III)  
COURSE CODE: MAFA-5311  
PAPER-III: LIFE DRAWING & PAINTING (P)**

**Time: 3Hours**

**Max. Marks: 100**

**Practical Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 6 hrs.**

**Total Hours: 75 hrs.**

**Course Objectives:**

1. The paper aims to introduce the students to draw line models with the help of principals of art.
2. Students become familiar with foreshortening techniques while drawing live models.
3. The course enables students to learn how to capture the exact character of a model.
4. It enables students to observe different elements of the human figure and introduce into a whole unit.
5. It enhances hand eye coordination and observational skills.

**Part -- A:**

In head study importance to the interpretation of the personality of the sitter/model should be practiced and freedom in executing personal style should be encouraged. Understanding, drawing and painting the structure, proportion, foreshortening, additional environmental color values, rhythm and movement, posture and characterization of the model should be demonstrated and practiced as assignment/exercises in class.

**Size:** Not less than full imperial 30" x 40".

**Medium:** Oil, or Pastel, Water/Tempera

**Duration:** 24 hours (six hours daily for Four days in the examination days). Two hours daily for teaching in the class-room.

**Part – B: Exhibition Work**

**Marks: 25**

**The candidate will Exhibit:**

- i. 2 Head Studies and 3 life studies completed during the session.
- ii. Sketch book containing 100 original sketches of full figure, heads and busts and facial expressions.

**Note:** Exhibition work will be evaluated by the external examiner.

**Course Outcomes:**

1. Study life drawing and paintings which enhance their power of observation and memory while studying visual art.
2. Learn skills in life drawing which are applied in future studies, including figure construction, modeling to create volume and form.
3. Use different medium while learning life drawing and how to express themselves in different mediums.
4. Learn three dimensional forms.
5. Know how different body parts move together as one whole unit such as hips and shoulders moving at the same time.

**M.A.FINE ARTS  
(SEMESTER-III)  
COURSE CODE: MAFA-5312  
PAPER-IV: CREATIVE COMPOSITION (Option-A) (P)**

**Time: 3Hours**

**Max. Marks: 100**

**Practical Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 6 hrs.**

**Total Hours: 75 hrs.**

**Instructions for the Paper Setters:**

1. There will be five subjects out of which the candidate is required to select one for painting the composition.
2. The duration of this paper is twenty four hours which should be split over 4 days i.e. six hours daily.
3. The choice of medium should be left to the candidate.
4. The total effect of painting should be kept in view while evaluating the paper.
5. The candidate may be allowed to engage models for sketching.

**Course Objectives:**

1. The paper aims to introduce the students to exercise a very important fundamental right- the right to freedom of expression.
2. Its aim is to develop imagination and creativity power among the students.
3. The course intends to familiarize the students with cognitive ability.

**Part A: Composition in Colour.**

The candidates may be allowed to engage models for sketching composition in colour (creative painting) imaginative and creative work on the part of the students is to be emphasized Imagination and technical competence is expected. The students should move towards the development of personal style. Composition based on all the principles and elements learnt and qualitative approach towards the creation with various moods and environment should be exercised.

**Size: Full Imperial size not less than 30" x 40"**

**Medium: Oil/Water, Tempera. Pastels.**

**Duration: 24 hours** (six hours daily for Four days in the examination days). Two hours daily for teaching in the class-room.

**Part B: Exhibition Work**

**Marks: 25**

**The candidate will Exhibit:**

- i. The candidates will submit 5 compositions done during the session.
- ii. Sketch books containing 50 original sketches of full figures and at least 50 studies or compositions.

**Note:** Awards for Part B (i.e. out of 25 marks) shall be submitted by the teacher concerned through the Principal of the college.

**Course Outcomes:**

1. Study the creative composition in art which develop their imagination and creativity power.
2. Connect with the beauty around them.
3. Creative composition stimulates the brain and improves cognitive ability of students.
4. Do arrangement or placement of visual elements in a piece of art works.
5. Get exposed to activities that enable their physical and mental development and develop fine motor skills, neural development and problem solving abilities.

**M.A. FINE ARTS  
SEMESTER-III  
COURSE CODE: MAFA-5312  
PAPER-IV: GRAPHIC ART (Option-B) (P)**

**Time: 3Hours**

**Max. Marks: 100**

**Practical Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 6 hrs.**

**Total Hours: 75 hrs.**

**Course Objectives:**

1. The course educates students about critical thinking and problem solving skills for project planning, design and creation.
2. It gives a detailed study of how design enhances viewer's comprehension in extracting meaning from design elements.

**Part A: Practical:**

The students will work in wood cuts, linocut, Lithographs.

**Part B: Exhibition Work**

**Marks: 25**

The candidate will Exhibit:

Six works on wood cuts and lithograph and Lino-cuts are to be submitted.

**Course Outcomes:**

1. Imagine graphics.
2. Learn how to anticipate the process of gathering impressions with the various fundamental methods of taking prints.
3. Acquire the knowledge of process of Lino, wood and the techniques of taking prints
4. Learn how to take print in monochromatic.
5. Study the process of printmaking and do experiments with surface arrangement as composition

**M.A. FINE ARTS**  
**SEMESTER—IV**  
**COURSE CODE: MAFA-5413**  
**PAPER-I: HISTORY OF EUROPEAN ART (T)**

**Time: 3Hours**  
**Max. Marks: 100**  
**Theory Marks: 75**  
**Internal Assessment: 25**

**Credit Hours (per week): 4 hrs.**  
**Total Hours: 60 hrs.**

**Note: The question paper may consist of three sections as follows:-**

**Section A:** It will consist of 10 very short answer questions with answers to each question up to 50 words in length. All questions will be compulsory. Each question will carry 2 marks: total weightage being 20 marks. **2X10=20**

**Section B:** It will consist of short answer questions with answers to each question up to 250 words in length. 8 questions will be set by the examiner and 5 will be attempted by the candidates. Each question will carry 5 marks. The total weightage of this section shall be 25 marks. **5X5=25**

**Section C:** It will consist of essay type questions with answers to each question up to 800 words in length. 5 questions will be set by the examiner and the candidate will be required to attempt 3 questions. Each question will carry 10 marks; total weightage of this section shall be 30 marks. **3X10=30**

**Course Objectives:**

1. The aim is to educate students of different phases of European art history through the countries.
2. Students would be able to identify the artwork and understand the movement's European painting.
3. Students would gain knowledge about the different trends of European art.
4. With the study of this course students have a wider view and vision about ancient and medieval art throughout the world.

**Unit-I**

- High Renaissance-Michelangelo, Leonardo, Raphael, Giorgini, Titian.
- Renaissance in North-Bosch, Breugel, Grunewald, Durer

**Unit-II**

- Mannerism-Elgreco, Tintoretto
- Baroque-Rembrandt, Rubens, Caravaggio, Velasquez, Claude Lorrain, Nicolas Poussin

**Unit-III**

- Rococo-Watteau, Boucher, Fragonard, Chardin
- Neo classicism-David, Ingre, Gros

**Unit-IV**

- Romanticism-Delacroix, Goya, Turner,
- Realism-Courbet, Daumier

**Suggested Readings:**

1. Rijn, Harmenszoon Van, 1994, *Rembrandt*, Park Lane an Imprint of Grange Books PLC. The Grange Grange Yarley, London, SE/3AG.
2. Bugler, Caroline, *Dutch Painting*, May Flower Books INC. New York City 10022 USA.
3. *Michelangelo*, Harry N. Abrams Inc 110 East 5g th Street, New York, N.V. 10022 Text By: Margaretaa Salinger, Dept. of Painting the Metropolitan Museum of Art, New York

4. Thomas, Denis, 1975, *Picasso and His Art*, The Hamlyn Publishing Group Ltd. Astronaut House, Feltham, Middlesex, England.
5. Sunderlana, John, 1971,1972, 1975, *Constable*, Phaidon Press Ltd. 5 Cromwell. Palace, London.
6. Thames & Hudson, 1985, *Vangogh*(Meyer Schapiro), Thames & Hudson Great Britain.
7. The Great Artist A) *Bruegel* (22) Part B) *Caravaggio*- (63) Part C) *Titian* -(27) Part D) *Leonardo Da Vinci* (21) Part E) *Michelangelo*- (23) Part F) *Giotto*-(36) Part G) *Duren*-(26), 1985, 1990,1994, Marshal Cavendish Part works Ltd. 119 Wardour Street London, Cooper Clegg, Great Britain.
8. The great Artists (Their Lives, Works, Inspirations) A) *Constable* (Part-2) B) *Turner* (Part-5) C) *Renion* (Part-4) D) *Goya* (Part-10) E) *Ingres* (Part-18) F) *Courbet* (Part-20), 1985, 1990, 1993, Marshall Cavendish Partworks Ltd. 119, Wardour Street, London, Cooper Clegg, Great Britain.
9. *Mantegna* (Part-39), 1985, Marshall Cavendish Partworks Ltd. 119, Wardour Street, London, Cooper Clegg, Great Britain.
10. Janson's *History of Art*, Person Education INC. Upper Saddle River New Jersey 07458 USA
11. Lalit Kala Contemporary , 1967, Lalit Kala, New Delhi, Lalit Kala Akademy.
12. Binode Behari Mukherjee, 1965, Appaswamy, New Delhi, Lalit Kala Akademy.
13. Great Artist Series, London, Parkin, 1993.
14. Satish Gujral, New Delhi, Lalit Kala Akademy.
15. Karel Sterjskal, European Art in the 14th Centruy, London, Octopus Books Ltd., 1978.
16. H.W. Janson, History of Art, New York, Harry N. Abrams, Inc., 1991.

#### **Course Outcomes:**

1. Know the socio cultural background of the European thoughts.
2. Analyse the works according to the aim and objectives of the European approach to art.
3. Do the comparative study of different art forms and applications of art elements.
4. Use western techniques and materials for the depiction of their own ideas.
5. Identify the artwork and understand the movements of European painting



**M.A. FINE ARTS  
SEMESTER—IV  
COURSE CODE: MAFA-5414**

**PAPER-II: MODERN MOVEMENTS IN ART IN EUROPE, U.S.A. AND INDIA (T)**

**Time: 3Hours**

**Max. Marks: 100**

**Theory Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 4 hrs.**

**Total Hours: 60 hrs.**

**Note: The question paper may consist of three sections as follows:-**

**Section A:** It will consist of 10 very short answer questions with answers to each question up to 50 words in length. All questions will be compulsory. Each question will carry 2 marks: total weightage being 20 marks. **2X10=20**

**Section B:** It will consist of short answer questions with answers to each question up to 250 words in length. 8 questions will be set by the examiner and 5 will be attempted by the candidates. Each question will carry 5 marks. The total weightage of this section shall be 25 marks. **5X5=25**

**Section C:** It will consist of essay type questions with answers to each question up to 800 words in length. 5 questions will be set by the examiner and the candidate will be required to attempt 3 questions. Each question will carry 10 marks; total weightage of this section shall be 30 marks. **3X10=30**

**Course Objectives:**

1. This paper introduces changing trends in art due to the French revolution.
2. Its objective is to make students familiar with the exercise of a very important fundamental right- the right to freedom of expression by studying the personal expressions of modern artists.
3. It is to give them a global historical perspective of the modern era with special emphasis on Europe, U.S.A and Indian art movements.
4. The students will try to understand origin, development and understand where they stand today

**Unit-I**

- Dada: Marcel Duchamp, Jean Arp.
- Surrealism: Salvador Dali, Joan Miro, Tanguy
- Suprematism: Malevich

**Unit-II**

- De Stijl: Piet Mondrian
- Constructivism: Tatlin
- Abstract Expression: Jackson Pollock, De Kooning, Barnett Newman, Mark Rothko, Robert Mother well.

**Unit-III**

- Kinetic Art: Gabo, Pevsner, Alexander Calder
- Pop Art: Hamilton, Andy Warhol, Jasper Johns
- Op Art: Victor Vasarely
- Post Modern Art: Conceptual Art, Performance Art, Installatio

**Unit-IV**

- Rabinder Nath Tagore
- Progressive Artist Group-Souza, M.F. Hussin Madras School. Cholamandal Group
- Baroda School-Bhupen Khakkar

**Suggested Reading;**

1. Kala, Lalit, 1967, *Lalit kala contempary* , New Delhi, Lalit Kala Akademy.
2. Mukherjee, Binode Behari, 1965 *Appaswamy*, New Delhi, Lalit kalaAkademy
3. Parkin, 1993, *Great Artist Series*, London.
4. Gujral, Satish,, New Delhi, Lalit Kala Akademy.
5. Sterjskal, karel, 1978, *European Art in the 14<sup>th</sup> century*, London, Octopus Books Ltd.
6. Janson, Harry N., 1991. *History of art*, New York, Abrams, Inc.

**Course Outcomes:**

1. Study the modern movements which help them in studying changes in art and society due to industrial revolution till the French revolution in Europe.
2. Study history of modern movements in Europe through magazines, books, photographs and videos
3. Study history which provides means by which we understand our human past and its relationship to our present
4. Learn past societies, systems, ideologies, government, culture and technologies and how they were built, operated and changed.

**M.A. FINE ARTS  
(SEMESTER-IV)  
COURSE CODE: MAFA-5415  
PAPER-III: LIFE DRAWING & PAINTING (P)**

**Time: 3 Hours**  
**Max. Marks: 100**  
**Practical Marks: 75**  
**Internal Assessment: 25**

**Credit Hours (per week): 6 hrs.**  
**Total Hours: 75 hrs.**

**Course Objectives:**

1. The paper aims to introduce the students to draw line models with the help of principals of art.
2. Students become familiar with foreshortening techniques while drawing live models.
3. The course enables you to learn how to capture the exact character of a model.
4. It enables students to observe different elements of the human figure and introduce them into a whole unit.
5. It enhances hand eye coordination and observational skills.

**Part-A**

**Size:** Not less than full imperial 30" x 40".

**Medium:** Oil, or Pastel, Water/Tempera

**Duration:** 24 hours (six hours daily for Four days in the examination days). Two hours daily for teaching in the class-room.

**Part-B:**

**Marks: 25**

The candidate will Exhibit:

- (i) 2 Head Studies and 3 life studies completed during the session.
- (ii) Sketch book containing 100 original sketches of full figure, heads and busts and facial expressions.

**Note:** Exhibition work will be evaluated by the external examiner.

**Course Outcomes:**

1. Study life drawing and painting which enhance their power of observation and memory while studying visual art.
2. Learn skills in life drawing which are applied in future studies, including figure construction, modeling to create volume and form.
3. Use different medium while learning life drawing and how to express themselves in different mediums.
4. Learn three dimensional forms.
5. Know how different body parts move together as one whole unit such as hips and shoulders moving at the same time.

**M.A. FINE ARTS  
(SEMESTER-IV)  
COURSE CODE: MAFA-5416  
PAPER-IV: CREATIVE COMPOSITION (Option-A)  
(Practical)**

**Time: 3Hours**

**Max. Marks: 100**

**Practical Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 6 hrs.**

**Total Hours: 75 hrs.**

**Instructions for the Paper Setters:**

1. There will be five subjects out of which the candidate is required to select one for painting the composition.
2. The duration of this paper is twenty four hours which should be split over 4 days i.e. six hours daily.
3. The choice of medium should be left to the candidate.
4. The total effect of painting should be kept in view while evaluating the paper.
5. The candidate may be allowed to engage models for sketching.

**Course objectives:**

1. The paper aims to introduce the students to exercise a very important fundamental right-the right to freedom of expression.
2. Its aim is to develop imagination and creativity power among the students.
3. The course intends to familiarize the students with cognitive ability.

**Part-A: Composition in Colour.**

The candidates may be allowed to engage models for sketching composition in colour (creative painting) imaginative and creative work on the part of the students is to be emphasized Imagination and technical competence is expected. The students should move towards the development of personal style. Composition based on all the principles and elements learnt and qualitative approach towards the creation with various moods and environment should be exercised.

**Size:** Full Imperial size not less than 30" x 40"

**Medium:** Oil/Water, Tempera. Pastels.

**Duration:** 24 hours (six hours daily for Four days in the examination days). Two hours daily for teaching in the class-room.

**Part-B: Exhibition Work**

**Marks: 25**

The candidate will Exhibit:

- i. The candidates will submit 5 compositions done during the session.
- ii. Sketch books containing 50 original sketches of full figures and at least 50 studies for composition.

**Note:** Awards for Part B (i.e. out of 25 marks) shall be submitted by the teacher concerned through the Principal of the college.

**Course Outcomes:**

1. Study the creative composition in art which develop their imagination and creativity power.
2. Connect with the beauty around them.
3. Improve their cognitive ability by creative composition.
4. Do arrangement or placement of visual elements in a piece of art works.
5. Get exposed to activities that enable their physical and mental development and develop fine motor skills, neural development and problem solving abilities.

**M.A. FINE ARTS  
(SEMESTER-IV)  
COURSE CODE: MAFA-5416  
PAPER-IV: GRAPHIC ART (Option-B) (P)**

**Time: 3Hours**

**Max. Marks: 100**

**Practical Marks: 75**

**Internal Assessment: 25**

**Credit Hours (per week): 6 hrs.**

**Total Hours: 75 hrs.**

**Course objectives:**

1. The course educate students about critical thinking and problem solving skills for project planning, design and creation.
2. It gives a detailed study of how design enhances viewer's comprehension in extracting meaning from design elements.

**Part – A Practical:**

The students will work in wood cuts, linocut, Lithograph

**Part – B Exhibition Work**

Six works on wood cuts and lithograph and Lino-cuts are to be submitted.

**Marks: 25**

**Course Outcomes:**

1. Imagine graphics.
2. Learn how to anticipate the process of gathering impressions with the various fundamental methods of taking prints.
3. Acquire knowledge of process of Lino, wood and the techniques of taking prints
4. Learn how to take print in monochromatic.
5. Study the process of printmaking and do experiments with surface arrangement as composition

