

(ANNEXTURE - E)

FACULTY OF PERFORMING ARTS AND VISUAL ART

**SYLLABUS
Of
MASTER OF ARTS (FINE ARTS)**

(Semester: I-II)

(Credit Based Continuous Evaluation Grading System)

Session: 2025-26



**The Heritage Institution KANYA MAHA
VIDYALAYA (Autonomous)**

JALANDHAR

FACULTY OF ARTS

KANYAMAHAVIDYALAYA, JALANDHAR(AUTONOMOUS)
SCHEMEANDCURRICULLUMEXAMINATIONOFTWOYEARDEGREEPROGRAMME
Programmename–MasterofArts (FineArts)
CreditBasedContinuousEvaluationGradingSystem(CBCEGS)
Session:2025-26

Semester– I									
CourseCode	Coursename	Course Type	Hours perWeek	Credit L-T-P	Marks				Examination Time(inHours)
					Total	Th.	P	CA	
MFAL-1241	Aesthetics andPrinciples ofArt Appreciation	C	4	4-0-0	100	70		30	3Hrs
MFAL-1242	History of IndianArt(2 nd Century B.C to 12 th CenturyA.D)	C	4	4-0-0	100	70		30	3Hrs
MFAP-1243	Landscape Painting(P ractical)	C	13	0-0-6	150		105	45	6 Hrs per day (3days)
MFAP-1244	CompositionCreative(Practical)	C	13	0-0-6	150		105	45	6 Hrs per day (3days)
* Student can opt one of thefollowing Interdisciplinarycourse		IDE		4-0-0	100	70		30	3Hrs
IDEC-1101 IDEM-1362 IDEH-1313 IDEI-1124 IDEW-1275	1.EffectiveCommunicationSkill 2. Basics of Music (Vocal) 3. Human Rights and Constitutional Duties 4. BasicsofComputerApplications 5.IndianHeritagecontributiontotheworld								
TotalCredit				20					

* C- Compulsory Subject E-Elective I- Inter Disciplinary V- Value added S- Skill Enhancement

ID is an optional inter- disciplinary subject. Credits/Grade Points of ID courses will not be added to SGPA

KANYAMAHAVIDYALAYA, JALANDHAR(AUTONOMOUS)
SCHEMEANDCURRICULLUMEXAMINATIONOFTWOYEARDEGREEPROGRAMME
Programmename–MasterofArts (FineArts)
CreditBasedContinuousEvaluationGradingsystem(CBCEGS)
Session:2025-26

Semester –II									
CourseCode	CourseTitle	Course Type	Hours perWeek	Credit L-T-P	Marks				ExaminationTime(inHours)
					Total	Th.	P	CA	
MFAL-2241	Aesthetics andPrinciplesofArt Appreciation	C	4	4-0-0	100	70		30	3Hrs
MFAL-2242	History ofIndian Art (Post ClassicalSculpturesto1850A.D.)	C	4	4-0-0	100	70		30	3Hrs
MFAP-2243	LandscapePainting(Practical)	C	13	0-0-6	150		105	45	6 Hrs per day (3days)
MFAP-2244	Composition Creative(Practical)	C	13	0-0-6	150		105	45	6 Hrs per day (3days)
TotalCredit				20					

* C- Compulsory Subject E-Elective I- Inter Disciplinary V- Value added S- Skill Enhancement

Programme Specific Outcomes

The student can get the following benefits after the degree of MASTER OF ART (Fine Arts)

P.S.O.(1) Clarity in Theory & Practical of Fine Arts and Conception.

P.S.O.(2) An intensive and extensive study of Ancient and Modern Artist's art and works.

P.S.O.(3) A detailed study of several art movements from Pre-Historic to Modern and the Contemporary Art trends.

P.S.O.(4) An advance approach towards Eastern and Western conception of Art.

P.S.O.(5) Enhance mention Practical work upto Masters Level and helpful to establish commercially.

P.S.O.(6) Academic advancement and development of critical approach.

P.S.O.(7) The Extensive knowledge of different fields of Art and to pursue the appropriate scope and genre accordingly.

P.S.O.(8) Development of research aptitude.

P.S.O(9) Students will come to know how to handle different medium.

P.S.O (10) The Programme will provide an experience of Outdoor Painting outside the college.

MASTER OF ARTS (FINE ARTS) SEMESTER – 1

Session:2025-26

AestheticsandPrinciplesofArtAppreciationCourse

code-MFAL-1241

COURSEOUTCOME:

CO1:ThestudentwillbeabletounderstandtheintroductiontoWesternAesthetics.CO2:

The course will provide a detail study of Elements and **Principles of ArtAppreciation.**

CO3:ThecoursefocusesonthemeaningofartsandAbstractioninArt.

CO4:ThecourseProvideKnowledgeaboutArtandReligion,IntuitionandExpression

MASTER OF ARTS (FINE ARTS) SEMESTER – 1

Session:2025-26

AestheticsandPrinciplesofArtAppreciationCourseec

ode-MFAL-1241

L-T-P(Credits):4-0-0

Time:3Hours

Max.Marks:100

Ext.Marks:70

CA:30

InstructionsforthePaperSetter:

Eight questions of equal marks are to be set,two in each of the four sections (A-D)should be set from Units I-IV of the syllabus respectively. Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question maybe attempted from any Section. Each question will carry 14 marks.

Unit-1

- IntroductiontoWesternAesthetic-NatureofBeauty:PLATO,ARISTOTLE,HEGAL,KANT,CROCE
- Comparativestudy ofOrientalandOccidentalAesthetic.

Unit-2

- ElementsofArt
- PrinciplesofArtAppreciation

Unit-3

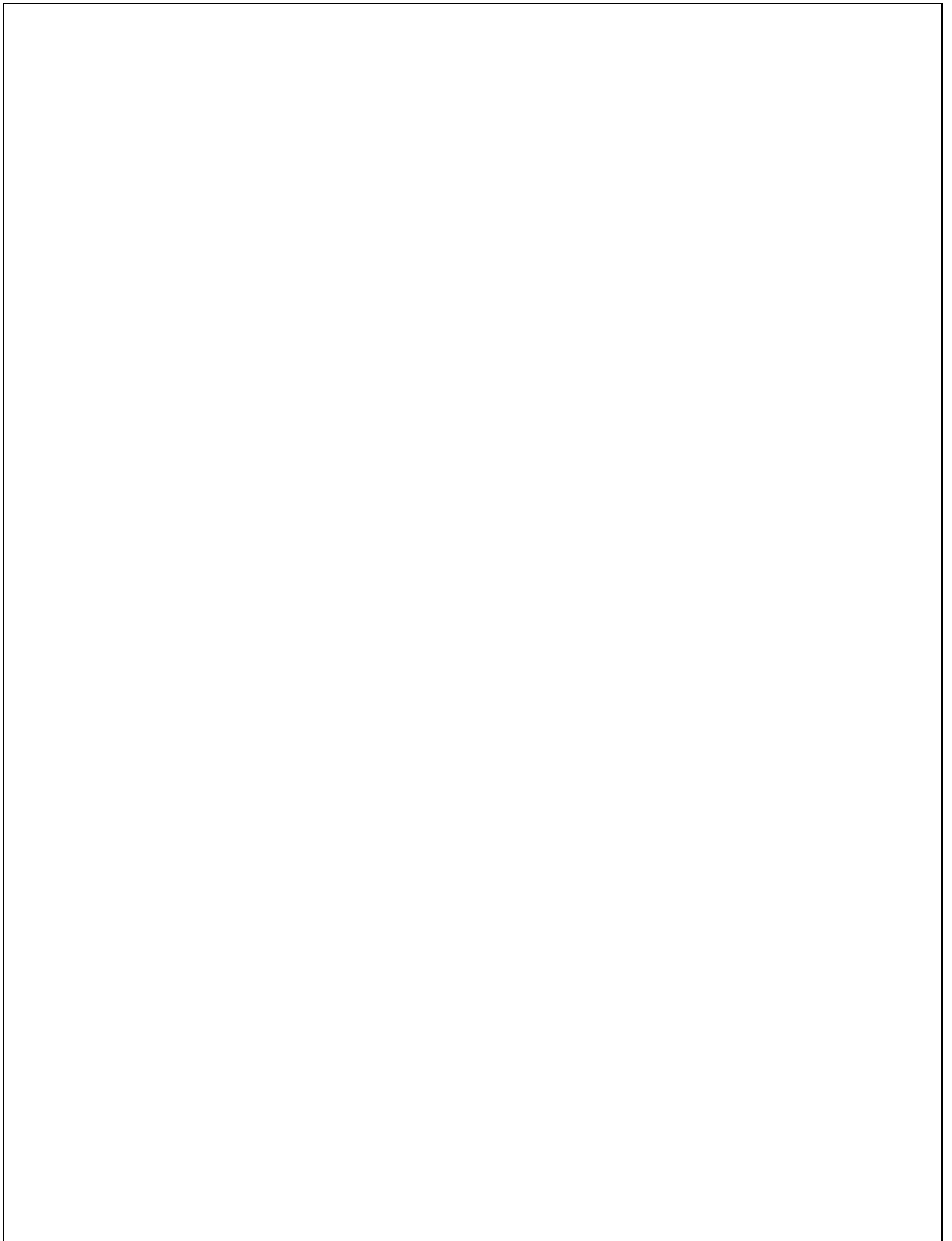
- AbstractioninArt
- MeaningofArt

Unit-4

- ArtandReligion
- ArtasIntuitionandExpression

Suggested Books:

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



MASTER OF ARTS (FINE ARTS) SEMESTER-I
Session: 2025-26
History of Indian Art (2nd century B.C. to 12th century A.D.)

Course code- MFAL-1242

COURSE OUTCOMES

CO1: The Course will provide a detail study of Ajanta and Ellora Painting. **CO2:** The course will give detailed information about sculptor of Kushan and Sunga

Period .

CO3: The student will come to understand about Sculpture of Andhra and Gupta Period.

CO4: The Course focuses on detailed study of early miniature and Eastern India and western India.

MASTER OF ARTS (FINE ARTS) SEMESTER-I
Session: 2025-26
History of Indian Art (2nd Century B.C. to 12th Century A.D.) Course
Code-MFAL-1242

Time: 3 Hours

L-T-P (Credits): 4-0-0

Max. Marks: 100

Ext. Marks: 70

CA: 30

Instructions for the Paper Setter:

Eight questions of equal marks are to be set, two in each of the four sections (A-D) should be set from Units I-IV of the syllabus respectively. Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 14 marks.

Unit-1

- Ajanta cave paintings (cave no 9, 10, 16, 17)
- Ajanta cave paintings (cave no 1, 2)
- Ellora paintings

Unit-2.

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

Unit-3

- Sculptures of Andhra Period: Sanchi, & Amaravati,
- Sculptures of Gupta Period: Sarnath & Mathura, Deogarh (Vishnu temple)

Unit -4

- Early Miniatures from Eastern India (Pala School)
- Early Miniatures from Western India (Jain School)

M.A.FINEARTS(SEMESTER-I)

Suggested Readings:

S.No.	NameoftheBook	Publisher	Printedby	Year
1.	The Heritage of Indian Art: Vasudev Agarwalas	The Director Publication Division, Ministry of Information Technology and Broadcasting, Govt. of India	Pyarelal Shahat Times India Press, Bombay India.	March 1964 (Saka 1886)
2.	Indian Paintings: C. Sivaramamurti	The Director, National Book Trust, India A-5, Green Park, New Delhi.	Rekha Printers Pvt. Ltd., New Delhi-110020	First Published 1970 (Saka 1976) Reprinted 1976 (Saka 1898) Reprinted 1980 (Saka 1901)
3.	Indian Art: Roy C. Craven	Praeger Publishers Inc., 111 Fourth Avenue, New York, N.Y. 10003.	Britain	1976
4.	A Dictionary of Art: Peter Linda Murray	Thames and Hudson Ltd., London	Artes Graficas Toledo S.A. D.L. To-824	1984
5	The Colour Library of Art Indian Art 48 Plates in Full Colour, Margeret Marie Beneck	The Hamlyn Publishing Group Ltd., London York, Sydney, Toronto.		1967

MASTER OF ARTS (FINE ARTS) SEMESTER-I

Session: 2025-26

**Landscape Painting
Course code- MFAP-1243**

COURSE OUTCOMES

CO1: The course will provide a detailed understanding of landscape painting.

CO2: The students will come to understand the phenomenon of landscape with Natural light and shade and the atmosphere directly from the spot.

CO3: The course will also make the student aware about the theoretical concepts of the practical work.

CO4: The course will not limit the student to just semester work but also provide extra work as regular sketching.

MASTER OF ARTS (FINE ARTS) SEMESTER-I

Session 2025-26

Landscape Painting

Course code- MFAP-1243

L-T-P (Credits): 0-0-6

Time: 6hrs. Per day (3 days)

Max. Marks: 150

Ext. Marks: 105

(Practical Marks: 65, Exhibition work: 20, Brief Theory: 10, Extra Sketching: 10)

CA: 30

Instruction 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 examiners should see the competence in technical artistic composition, colour, texture and quality.

Note: The paper setters should set the Landscape Painting Practical. The topic will be given by two examiners. The practical itself carries 70 marks (unit-1), with semester work carrying 30 marks (unit-2) and 10 marks each will be shared by brief theory (unit-3) and extra work (unit-4). **(70+30+10+10 = 120)**

Unit-1

Practical exam. Marks: 70

The topic will be given by examiners on the exam day. Marks will be given on the basis of performance.

By basing himself on studies from life and environment through direct experience 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. Understanding and practicing the linear perspective, aerial perspective, colour, tones and texture as visible.

Size: Full Imperial, not less than 30"x22". **Medium:** Oil & acrylic

Duration: 18 hours (six hours daily for three days in the

examination days). Two hours daily for teaching in the class-room.

Unit-2

Semester Work. Marks: 30

The Candidates will submit 5 canvas (24*30) of Landscape Painting as semester work.

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.

Unit-3

Brief Theory. Marks: 10

The candidate will be asked about some theoretical concepts of the course.

Unit-4

Extra Sketches. Marks: 10

Along with sessional work, the candidate has to submit minimum 40 sketches as sketching done during the semester.

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

MASTER OF ARTS (FINE ARTS) SEMESTER-I

Session 2025-26

COMPOSITION CREATIVE

Course code- MFAP-1244

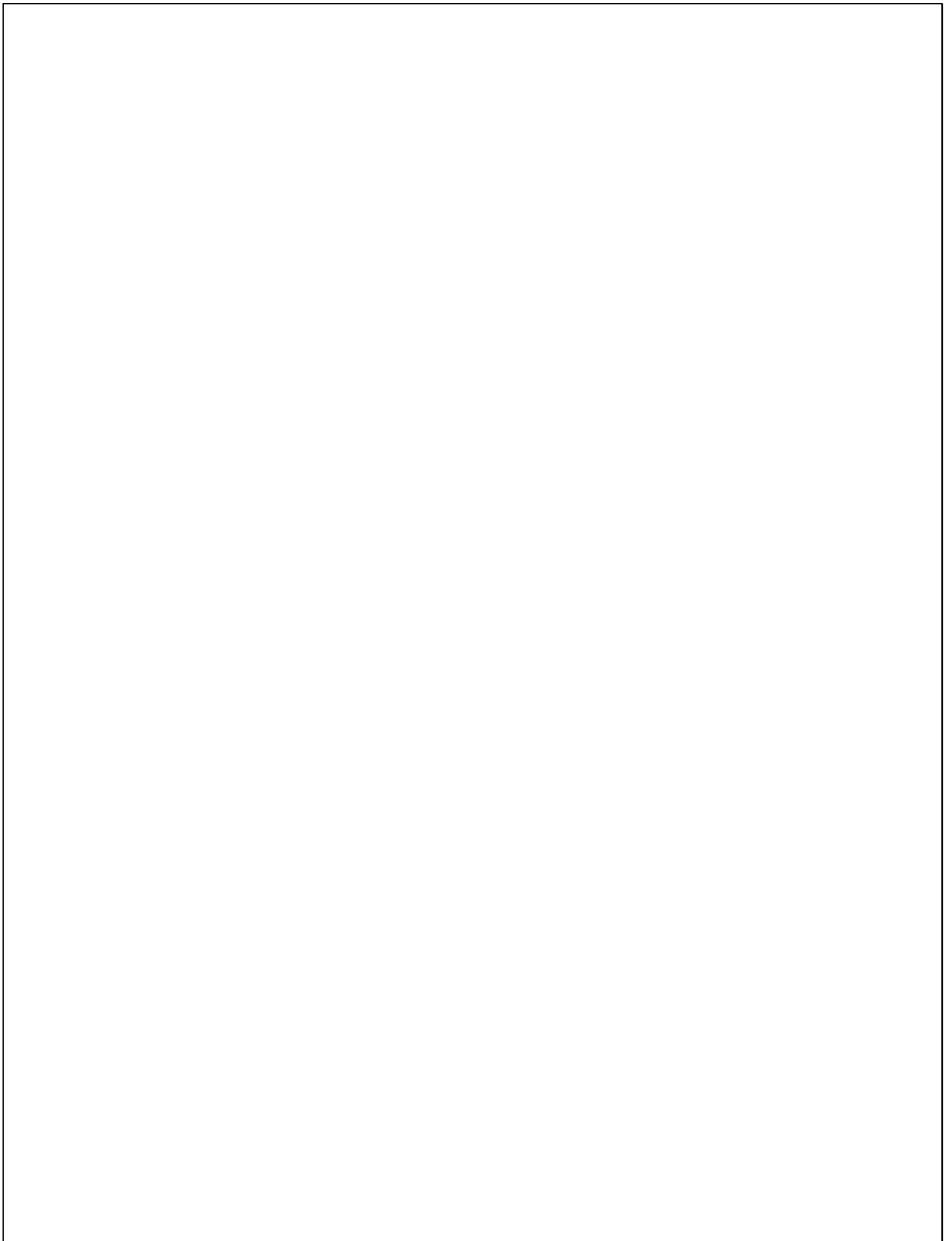
COURSE OUTCOMES

CO1: The course will inculcate the creative skills of the students.

CO2: The course will make the student to compose his thoughts and content on the canvas.

CO3: The course will also make the student aware about the theoretical concepts of the practical work.

CO4: The course will not limit the student to just semester work but also provide extra work as regular sketching.



MASTER OF ARTS (FINE ARTS) SEMESTER-I

Session 2025-26

COMPOSITION CREATIVE Coursecode- MFAP-1244

L-T-P(Credits):0-0-6

Time:6hrs.perday(3days)

Max.Marks:150

ExtMarks.105

(PracticalMarks:65, Exhibitionwork:20,

Brief Theory: 10, Extra Sketching: 10)

CA:30

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 examiners should see the competence in technical artistic composition, colour, texture and quality.

Note: The paper setters should set the Composition Creative Practical. The topic will be given by two examiners. The practical itself carries 70 marks (unit-1), with semester work carrying 30 marks (unit-2) and 10 marks each will be shared by brief theory (unit-3) and extra work (unit-4).
(70+30+10+10 =120)

Unit-1

Practical exam. Marks: 70

The topic will be given by examiners on the exam day. Marks will be given on the basis of performance.

The candidate may be allowed to engage model for sketching composition in color (creative painting) imaginative and creative work on the part of the students should 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"x22"

Medium: Oil & acrylic

Duration: 24 hours (six hours daily for four days in the examination days).

Two hours daily for teaching in the class-room.

Unit-2

Semester Work. Marks: 20

The candidates will submit 5 canvas (30*36) of Composition Creative as semester work.

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

The candidate will exhibit:

- (i) 5 original compositions done during the session.
- (ii) Sketchbook 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).

Unit-3

Brief Theory. Marks: 05

The candidate will be asked about some theoretical concepts of the course.

Unit-4

Extra Sketches. Marks: 05

Along with sessional work, the candidate has to submit minimum 40 sketches as sketching done during the semester.

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

MASTER OF ARTS (FINE ARTS) SEMESTER – II

Session:2025-26

AestheticsandPrinciplesofArtAppreciationCourse

code-MFAL-2241

COURSEOUTCOMES

CO1: The student will be able to understand the Relationship of Art and Molarity, Art and Nature and Imagination.

CO2: The course will Provide a knowledge about Art and Society, Form and Content CO3: The Course Focuses on Indian Art in Vishnu Dharmottra Puranam and Sadangas.

CO4: The student will come to understand about Rasa and Bhava and Abhinav Gupta's Theory of Meaning of Art.

MASTER OF ARTS (FINE ARTS) SEMESTER – II

Session:2025-26

AestheticsandPrinciplesofArtAppreciationCourse

code-MFAL-2241

L-T-P(Credits):4-0-0

Time:3Hours

Max.Marks:100

Ext.Marks:70

CA:30

InstructionsforthePaperSettersandCandidates:

Eight questions of equal marks are to be set,two in each of the four sections (A-D)should be set from Units I-IV of the syllabus respectively. Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question maybe attempted from any Section. Each question will carry 14 marks.

UNIT-I

1. ArtandMorality-Artists,MoralValuesandEthics,MoralCharacterofaworkinRelationshiptoitsArtisticValue
2. ArtandNature
3. Imagination

UNIT-II

3. Art andSociety–InfluenceofSocietyonArt,SocietyasRepresentedinArt,Subjective andObjectiveapproachofArt.
4. FormandContent

UNIT-III

5. FundamentalsofIndianArtasinVishnuDharmotraPuranam
6. SixLimbofIndianpaintings/Chitrasadangas.

UNIT-IV

7. TheNature,KindandMeaningofRasa&Bhava
8. AbhinavGupta’sTheoryofMeaningofArt-WesterntheoryofAestheticExperience.

Suggested Books:

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

MASTER OF ARTS (FINE ARTS) SEMESTER-II

Session 2025-26

History of Indian Art (Post Classical Sculptures to 1850 A.D.)

Course code-MFAL-2242

COURSE OUTCOMES

CO1: The Course will provide a detailed study of Post Classical Sculptures:
Pallava: Rashtrakuta.

CO2: The course focuses on sculptures of Badami, and Aihole and South Indian Bronzes. **CO3:**

The student will be able to learn Mughal and Deccani Painting,

CO4: The course gives a detailed study of Rajasthan Painting and Pahari Painting.

MASTER OF ARTS (FINE ARTS) SEMESTER-II

Session 2025-26

History of Indian Art (Post Classical Sculpture to 1850 A.D.)

Course code-MFAL-2242

L-T-P (Credits): 4-0-0

Max. Marks: 100

Ext. Marks: 70

CA: 30

Time: 3 Hours

Instructions for the Paper Setters and Candidates:

Eight questions of equal marks are to be set, two in each of the four sections (A-D) should be set from Units I-IV of the syllabus respectively. Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section. Each question will carry 14 marks.

UNIT-I

- Post Classical Sculptures:
- Pallava: Mamallapuram & Kanchipuram
- Rashtrakuta: Ellora and Elephanta

UNIT-II

- Sculptures of Badami, and Aihole
- South Indian Bronzes: Chola

UNIT-III

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

UNIT-IV

- Rajasthan Painting: Styles in Malwa, Mewar, Bundi & Kishangarh
- Pahar Painting: Styles in Basholi, Guler, Kangra & Chamba

Suggested Readings:

S.No.	Name of the Book	Publisher	Printed by	Year
1	The Heritage Of Indian Art: Vasudev Aggarwal	The director publication division, Ministry of Information technology and broadcasting, govt. Of India	Pyarelal Shahat Times India press, Bombay, India	March-1964 (Saka 1886)
2	Indian Paintings: C. Sivaramamurti	The Director, National book trust, India A-5, Greenpark, New Delhi	Rekha Printers Pvt. Ltd., New Delhi-110020	First published 1970 (Saka- 1976) Reprinted 1976 (Saka 1898) Reprinted 1980 (Saka 1901)
3	Indian Art: Roy C . Craven	Praeger publishers INC. 111 Fourth Avenue, Ne w York, N.Y. 10003	Britain	1976
4	A Dictionary Of Art: Pe ter Linda Murray	Thames and Hudson Lt d., London	Artes Grafica's T oledo S.A.D.L., To-824	1984
5	The Colour Library Of Art Indian Art 48 plates in Full Colour: Margaret Marie Beneck	The Hamlyn Publishing group Ltd., London, New York, Sydney, Toronto.		1967

MASTER OF ARTS (FINE ARTS) SEMESTER-II

Session: 2024-25

Landscape Painting

Course code- MFAP-2243

COURSE OUTCOMES

CO1: The course will provide a detailed understanding of landscape painting.

CO2: The students will come to understand the phenomenon of landscape with Natural light and shade and the atmosphere directly from the spot.

CO3: The course will also make the student aware about the theoretical concepts of the practical work.

CO4: The course will not limit the student to just semester work but also provide extra work as regular sketching.

MASTER OF ARTS (FINE ARTS) SEMESTER-II

Session 2024-25

Landscape Painting

Course code- MFAP-2243

L-T-P (Credits): 0-0-6

Time: 6hrs. Per day (3 days)

Max. Marks: 150

Ext. Marks: 120

(Practical Marks: 70, Exhibition work: 30)

Brief Theory: 10, Extra Sketching: 10)

CA: 30

Instruction 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 examiners should see the competence in technical artistic composition, colour, texture and quality.

Note: The paper setters should set the Landscape Painting Practical. The topic will be given by two examiners. The practical itself carries 70 marks (unit-1), with semester work carrying 30 marks (unit-2) and 10 marks each will be shared by brief theory (unit-3) and extra work (unit-4). **(70+30+10+10 =120)**

Unit-1

Practical exam. Marks: 70

The topic will be given by examiners on the exam day. Marks will be given on the basis of performance.

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. Understanding and practising the linear perspective, aerial perspective, colour, tones and texture as visible.

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

Medium: Oil & acrylic

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

Unit-2

Semester Work. Marks: 30

The Candidates will submit 5 canvas (24*30) of Landscape Painting as semester work.

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.

Unit-3

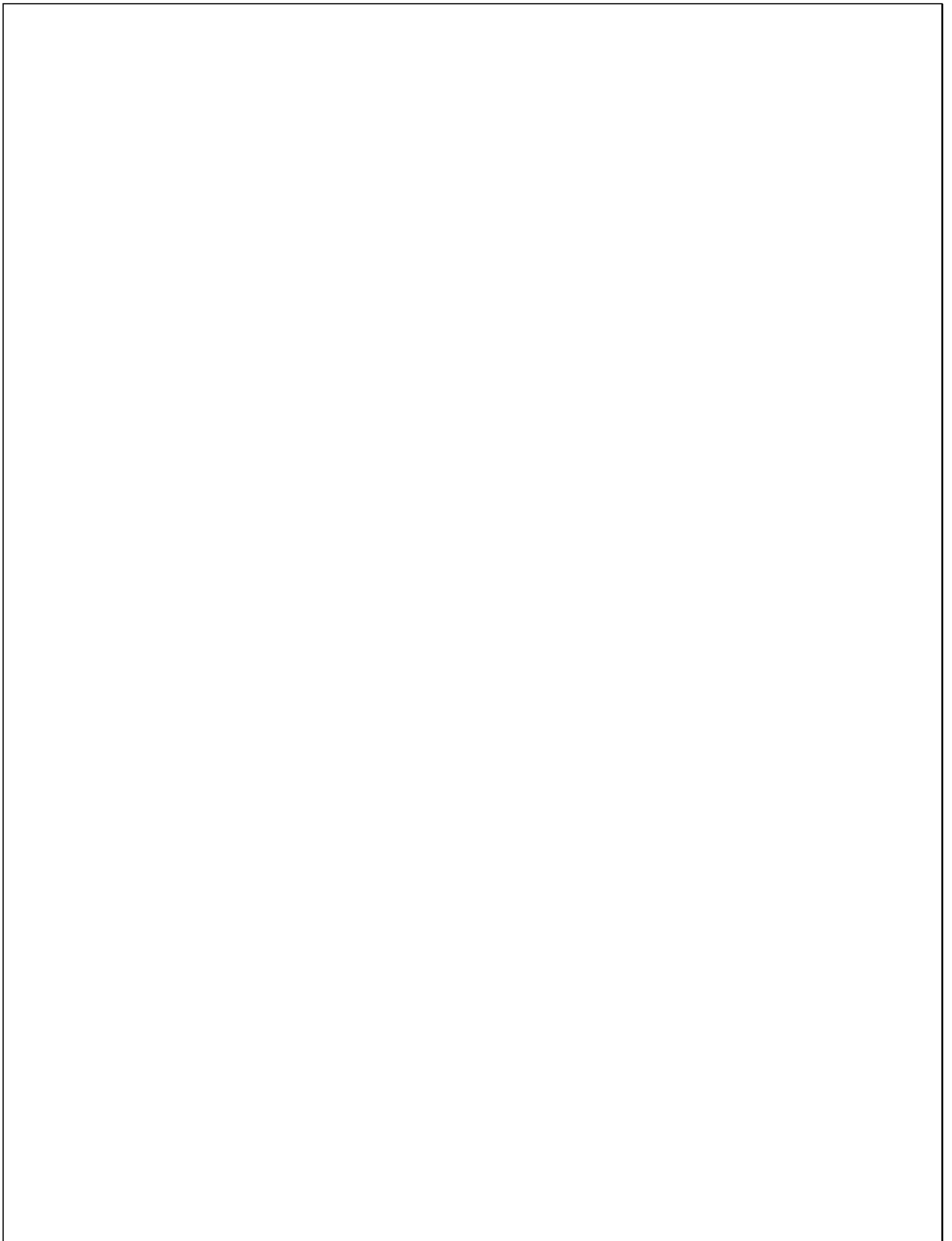
Brief Theory. Marks: 10

The candidate will be asked about some theoretical concepts of the course.

Unit-4

Extra Sketches. Marks: 10

Along with sessional work, the candidate has to submit minimum 40 sketches as sketching done during the semester.



MASTER OF ARTS (FINE ARTS) SEMESTER-II

Session 2025-26

**Composition Creative
Course code- MFAP-2244**

COURSE OUTCOMES

CO1: The course will inculcate the creative skills of the students on next level.

CO2: The course will provide the composing skills on advance level.

CO3: The course will also make the student aware about the theoretical concepts of the practical work.

CO4: The course will not limit the student to just semester work but also provide extra work as regular sketching.

MASTER OF ARTS (FINE ARTS) SEMESTER-II

Session 2025-26

**Composition Creative
Course code- MFAP-2244**

L-T-P (Credits): 0-0-6

Time: 6 hrs. per day (3 days)

Max. Marks: 150

Ext. Marks: 105

(Practical Marks: 65, Exhibition work: 20

Brief Theory: 10, Extra Sketching: 10)

CA: 30

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 examiners should see the competence in technical artistic composition, colour, texture and quality.

Note: The paper setters should set the Composition Creative Practical. The topic will be given by two examiners. The practical itself carries 70 marks (unit-1), with semester work carrying 30 marks (unit-2) and 10 marks each will be shared by brief theory (unit-3) and extra work (unit-4). **(70+30+10+10 = 120)**

Unit-1

Practical exam.

Marks: 70

The topic will be given by examiners on the exam day. Marks will be given on the basis of performance.

The candidates may be allowed to engage model for sketching composition in colour (creative painting) imaginative and creative work on the part of the students should 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 advanced approach. **Size: Full Imperial size not**

less than 30" x 22"

Medium: Oil & Acrylic

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

Unit-2

Semester Work. Marks: 30

The Candidates will submit 5 canvas (30*36) of Composition Creative as semester work.

Part B: Exhibition Work Marks: 20 The candidate will Exhibit:

- (i) 5 original compositions done during the session.
- (ii) Sketchbook 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).

Unit-3

Brief Theory. Marks: 10

The candidate will be asked about some theoretical concepts of the course.

Unit-4

Extra Sketches. Marks: 10

Along with sessional work, the candidate has to submit minimum 40 sketches as sketching done during the semester.

