

FACULTY OF PERFORMING ARTS AND VISUAL ART

**SYLLABUS
Of
FINEARTS
M.A (Semester: I -II)**

**(Under Continuous Evaluation System
Session: 2018-19**



**The Heritage Institution
KANYA MAHA VIDYALAYA
JALANDHAR
FACULTY OF ARTS
(Autonomous)**

Scheme of Studies and Examination
M.A.(Fine Arts)
Session 2018-19

M.A. (Fine Arts) Semester I							
CourseCode	Course Name	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MFAL-1241	Aesthetics and Principles of Arts Appreciation	C	100	80	-	20	3
MFAL-1242	History of Indian Art	C	100	80	-	20	3
MFAP-1243	Landscape Painting (Practical)	C	100	-	60+20(20 marks for exhibition work)	20	6Hours perday (3days)
MFAP-1244	Composition (Creative) (Practical)	C	100	-	60+20(20 marks for exhibition work)	20	6Hours perday (3days)
Total			400				

C-Compulsory

M.A. (Fine Arts) Semester II							
CourseCode	Course Name	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MFAL-2241	Aesthetics and Principles of Arts Appreciation	C	100	80	-	20	3
MFAL-2242	History of Indian Art	C	100	80	-	20	3
MFAP-2243	Landscape Painting (Practical)	C	100	-	60+20(20 marks for exhibition work)	20	6Hours perday (3days)
MFAP-2244	Composition Creative (Practical)	C	100	-	60+20(20 marks for exhibition work)	20	6Hours perday (3days)
Total			400				

C-C ompulsory

**MA FINE ARTS
(SESSION-2018-19)**

Program Specific Outcomes

The student can get the following benefits after the degree of M.A Fine Arts (Drawing & Painting):

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 & 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 approaches towards Eastern and Western conception of Art.

P.S.O. (5) Enhancement in Practical work up to 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.

M.A. FINE ARTS (SEMESTER-I)

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 and Principles of Arts Appreciation.

....80 Marks

...20 Marks

Paper II: (Theory)

History of Indian Art

CA

....80 Marks

....20 Marks

Paper III: (Practical) (12 Hours a week)

(Option A): Landscape Painting

Practical Exam

(Part B) Exhibition Work

CA

.60 Marks

.....20 Marks

.....20 Marks

Paper IV (Practical) 12 hours a week

Composition (Creative)

Practical Exam

Part B) Exhibition Work

CA

.60 Marks

.....20 Marks

.....20 Marks

Note:

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

M.A. FINE ARTS (SEMESTER-I)
Session: 2018-19
(Theory)
Aesthetics & Principles of Art Appreciation
Course Code: MFAL-1241

COURSE OUTCOMES

CO1: The course will add to the knowledge of student, the wider scope of Aesthetics & Principles of Art Appreciation.

CO2: The course will give an extensive knowledge of eastern and western approach of art and aesthetics.

CO3: With the study of this course students have a wider view and vision about principles and elements of art

M.A. FINE ARTS (SEMESTER-I)

Paper-I: Aesthetics & Principles of Art Appreciation.**Time:3Hours****Max. Marks:100
Written Paper :80
CA :20****Instructions for the Paper Setter**

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of 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 carries 16 marks.

Unit-1. Introduction to Western Aesthetic- Nature of Beauty: PLATO,ARISTOTLE, HEGAL, KANT, CROCE ,Comparative study of Oriental and OccidentalAesthetics

Unit-2. Elements of Art, Principles of Art Appreciation

Unit – 3.Abstraction in Art, Meaning of Art

Unit -4 Art and Religion , Art as Intuition and Expression

Suggested Books:

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

M.A. FINE ARTS (SEMESTER-I)
Session: 2018-2019
(Theory)
HISTORY OF INDIAN ART
Course Code: MFAL-1242

COURSE OUTCOMES

CO1: The course will add to the knowledge of student, the wider scope of history of Indian Art.

CO2: The course will give an extensive knowledge of the evolution of Indian art in which Indian Art developed and touched the peaks.

CO3: With the study of this course students have a wider view and vision about each and every art movement of Indian History.

M.A. FINE ARTS (SEMESTER-I)

Paper-II: History of Indian Art**Max. Marks: 100****Time:3 Hours****Written paper :80****CA : 20****Instructions for the Paper Setter**

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of 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 carries 16 marks.

Unit -1. Pre-Historic Painting, Sculptures of Indus Valley: Mohenjodaro & Harappa, Sculptures of Mauryan Period

Unit – 2. Sculptures of Sunga Period: Bharhut and Bodhgaya, Sculptures of Kushan Period: Mathura Phase & Gandhara Phase

Unit -3. Sculptures of Andhara Period: Sanchi, Bhaja & Amaravati, Sculptures of Gupta Period: Sarnath & Mathura

Unit – 4. The Age of Classical Painting: Ajanta & Bagh, Early Miniatures from Eastern and Western India (Pala & Jain School of Indian Painting)

M.A. FINE ARTS (SEMESTER-I)

Suggested Readings:

S.No.	Name of the Book	Publisher	Printed by	Year
1.	The Heritage of Indian Art: Vasudev Agarwalas	The Director Publication Division, Ministry of Information Technology and Broadcasting, Govt. of India	Pyarelal Shah at 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 Grafica's 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, New York, Sydney, Toronto.		1967

M.A. FINE ARTS (SEMESTER-I)
Session: 2018-19
(Practical)
LANDSCAPE PAINTING
Course Code: MFAP-1243

COURSE OUTCOMES

CO1: The course aims at the understanding of landscape on the spot.

CO2: The student will come to know the actual understanding of colors, atmosphere and perspective.

CO3: The course will make the student able to draw and paint directly from the nature.

Paper-III: Landscape Painting**Time : 18 hours****Part-A****Part- B****Max. Marks.....60Marks****Exhibition work.....20Marks****CA.....20 Marks****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 examiner should see the competence in technical artistic composition, colour, texture and quality.

Part-A**Marks :60**

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".

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:20****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.

M.A. FINE ARTS (SEMESTER-I)
Session: 2018-19
(Practical)
Creative Composition
Course Code: MFAP-1244

COURSE OUTCOMES

CO1: The course aims at the basic creative development of the students.

CO2: The course will make the student able to draw and compose from life and their atmosphere.

CO3: This course will make the student to deal with the basic requirement and elements of composition.

**PAPER-IV: COMPOSITION (CREATIVE)
(Practical)**

Time: 24 Hours

Part-A

Part- B

Max. Marks.....60Marks

Exhibition work....20Marks

CA.....20 Marks

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.

PART-A

Marks :60

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 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 simplified approach.

Size: Full Imperial size not less than 30" x 22"

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:20

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.

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.

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

(iv) Practical Papers: Two hours daily for each paper

Paper I: (Theory)

Aesthetics and Principles of Arts Appreciation.

CA

....80 Marks

....20 Marks

Paper II: (Theory)

History of Indian Art upto A.D. 1850

CA

...80Marks

....20Marks

Practical Exam

(Part B) Exhibition Work

Paper III (Practical) 12 hours a week**(Part A) Landscape Painting**

....60 Marks

(Part B) Exhibition Work

.....20 Marks

CA

.....20 Marks

Paper IV (Practical) 12 hours a week**Composition(Creative)**

....60 Marks

(Part B)ExhibitionWork

.....20Marks

CA

.....20Marks

.....80 Marks

.....20Marks

Note:

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



M.A. FINE ARTS (SEMESTER-II)
Session: 2018-19
(Theory)
Aesthetics & Principles of Art Appreciation
Course Code: MFAL-2241

COURSE OUTCOMES

- CO1:** The course will add to the knowledge of student, the Relationship ofv Art with Morality and Society.
CO2: The course will give an extensive knowledge of eastern and western approach of art and aesthetics.
CO3: The course will give an extensive knowledge of Indian Granthas of Aesthetics.

PAPER-I: AESTHETICS & PRINCIPLES OF ART APPRECIATION
(Theory)

Max. Marks: 100

Time: 3 Hours

Written paper : 80
CA : 20

Instructions for the Paper Setter

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of 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 carries 16 marks.

For Indian Aesthetics

Unit – 1.

1. Art and Morality – Artists Moral Values and Ethics, Moral Character of a work in Relationship to its Artistic Value.
2. Art and Nature.

Unit -2 .

3. Art and Society – Influence of Society on Art, Society as Represented in art , Subjective and Objective Approach of Art.
4. Form and Content,

Unit -3.

5. Fundamentals of Indian Art as in Vishnu Dharmottra Purnanam,
6. Six Limbs of Indian paintings/Chitrasadangas.

Unit -4

7. The Nature, Kind and Meaning of Rasa & Bhava.
8. Abhinav Gupta's Theory of Meaning of Art, Western theory of Aesthetic Experience.

Suggested Books:

1. D.N.Khra : As Science of Expressions & General Linguistic Benedetto Croce, Calcutta: Rupa & Co. Bankin Chatterjee Street, 1977.
2. Y.S.Walimbe : Abhinavgupta – 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.

M.A. FINE ARTS (SEMESTER-II)
Session: 2018-2019
(Theory)
HISTORY OF INDIAN ART
Course Code: MFAL-2242

COURSE OUTCOMES

CO1: The course will add to the knowledge of student, the wider scope of history of Indian Art.

CO2: The course will give an extensive knowledge of the evolution of Indian art in which Indian Art developed and touched the peaks.

CO3: With the study of this course students have a wider view and vision about each and every art movement of Indian History.

**Paper-II : History of Indian Art upto A.D. 1850
(Theory)**

Time:3Hours

Max. Marks: 100

Written paper : 80

CA : 20

Note 1 : For all the programmes syllabus should be divided into 4 units.

Note 2 : instructions for the paper setter given below to be included before syllabus of each subject.

Instructions for the Paper Setter

Eight questions of equal marks are to be set, two in each of the four Sections (A-D). Questions of 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 carries 16 marks.

Unit 1

Post Classical Sculptures:

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

Unit -2.

Sculptures of Badami, Aihole
South Indian Bronzes: Chola

. Unit – 3

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

Unit -4.

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

M.A. FINE ARTS (SEMESTER-II)

Suggested Readings:

S.No.	Name of the Book	Publisher	Printed by	Year
1	The Heritage of Indian Art: Vasudev Agarwalas	The Director Publication Division, Ministry of Information Technology and Broadcasting, Govt. of India	Pyarelal Shah at 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 Grafica's 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, New York, Sydney, Toronto.		1967

M.A. FINE ARTS (SEMESTER-II)

Session: 2018-19

(Practical)

LANDSCAPE PAINTING

Course Code: MFAP-2243

COURSE OUTCOMES

CO1: The course aims at the understanding of landscape on the spot.

CO2: The student will come to know the actual understanding of colors, atmosphere and perspective.

CO3: The course will make the student able to draw and paint directly from the nature.

M.A. FINE ARTS (SEMESTER-II)

Paper-III: Landscape Painting (Option A)**Time: 24 Hours****Part-A
Part- B****Max. Marks.....60Marks
Exhibition work....20Marks
CA.....20 Marks****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.

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:20****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 with different styles & technique & 20 sketches from old masters.

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

M.A. FINE ARTS (SEMESTER-II)
Session: 2018-19
(Practical)
Creative Composition
Course Code: MFAP-2244

COURSE OUTCOMES

CO1: The course aims at the basic creative development of the students.

CO2: The course will make the student able to draw and compose from life and their atmosphere.

CO3: This course will make the student to deal with the basic requirement and elements of composition.

M.A. FINE ARTS (SEMESTER-II)

**PAPER-IV: COMPOSITION (CREATIVE)
(Practical)****Time: 24 Hours**. **Part-A**
Part- B**Max. Marks.....60Marks**
Exhibition work.....20Marks
CA.....20 Marks**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.

PART-A

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 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 advanced approach.

Size: Full Imperial size not less than 30" x 22"**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:20****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

