

**FACULTY OF PERFORMING ARTS AND VISUAL ART**

**SYLLABUS  
Of  
MASTER OF ART (FINE ARTS)  
(Semester: I -IV)**

**(Under Continuous Evaluation System)**

**Session: 2019-20**



**The Heritage Institution  
KANYA MAHA VIDYALAYA  
JALANDHAR**

**FACULTY OF ARTS  
(Autonomous)**

**MASTER OF ART (FINE ARTS)**  
**(SESSION-2019-20)**

**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 & 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.

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

**SCHEME OF STUDIES AND EXAMINATION**  
**MASTER OF ART (FINE ARTS)**  
**Session 2019-20**

<b>MASTER OF ART (FINE ARTS) SEMESTER I</b>							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
<b>MFAL-1241</b>	<b>Aesthetics and Principles of Art Appreciation</b>	C	100	80	-	20	3
<b>MFAL-1242</b>	<b>History of Indian Art (2<sup>nd</sup> century B.C to 12<sup>th</sup> century A.d)</b>	C	100	80	-	20	3
<b>MFAP-1243</b>	<b>Landscape Painting (Practical)</b>	C	100	-	60+ 20(20 marks for exhibition work)	20	6 Hours per day (3 days)
<b>MFAP-1244</b>	<b>Composition (Creative) (Practical)</b>	C	100	-	60+ 20(20 marks for exhibition work)	20	6 Hours per day (3 days)
<b>Total</b>			<b>400</b>				

C-COMPULSORY

## Scheme of Studies and Examination

**MASTER OF ART (FINE ARTS) SEMESTER II**

Session 2019-20

<b>MASTER OF ART (FINE ARTS) SEMESTER II</b>							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
<b>MFAL-2241</b>	<b>Aesthetics and Principles of Art Appreciation</b>	C	100	80	-	20	3
<b>MFAL-2242</b>	<b>History of Indian Art (Post classical sculpture to 1850 A.d)</b>	C	100	80	-	20	3
<b>MFAP-2243</b>	<b>Landscape Painting (Practical)</b>	C	100	-	60+ 20(20 marks for exhibition work)	20	6 Hours per day (3 days)
<b>MFAP-2244</b>	<b>Composition (Creative) (Practical)</b>	C	100	-	60+ 20(20 marks for exhibition work)	20	6 Hours per day (3 days)
<b>Total</b>			<b>400</b>				

## Scheme of Studies and Examination

**MASTER OF ART (FINE ARTS) SEMESTER III**

Session 2019-20

<b>MASTER OF ART (FINE ARTS) SEMESTER III</b>							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
<b>MFAL-3241</b>	<b>HISTORY OF EUROPEAN ART(Per-Historic- Early Renaissance)</b>	C	100	80	-	20	3
<b>MFAL-3242</b>	<b>Modern movements in Art in Europe, U.S.A., and India(mid 19<sup>th</sup> century to mid 20<sup>th</sup> century)</b>	C	100	80	-	20	3
<b>MFAP-3243</b>	<b>Life drawing and Painting (Practical)</b>	C	100	-	60+ 20(20 marks for exhibition work)	20	6 Hours per day (3 days)
<b>MFAP-3244</b>	<b>Creative Composition (Practical)</b>	C	100	-	60+ 20(20 marks for exhibition work)	20	6 Hours per day (3 days)
<b>Total</b>			<b>400</b>				

C-Compulsory

## Scheme of Studies and Examination

**MASTER OF ART (FINE ARTS) SEMESTER IV**

Session 2019-20

MASTER OF ART (FINE ARTS) SEMESTER IV							
Course Code	Course Title	Course Type	Marks				Examination time (in Hours)
			Total	Ext.		CA	
				L	P		
MFAL-4241	History of European Art(Early 15 <sup>th</sup> century to mid 19 <sup>th</sup> century)	C	100	80	-	20	3
MFAL-4242	Modern movements in Art in Europe, U.S.A., and India(Early 20 <sup>th</sup> century to Contemporary art)	C	100	80	-	20	3
MFAP-4243	Life drawing and Painting (Practical)	C	100	-	60+ 20(20 marks for exhibition work)	20	6 Hours per day (3 days)
MFAP-4244	Creative Composition (Practical)	C	100	-	60+ 20(20 marks for exhibition work)	20	6 Hours per day (3 days)
<b>Total</b>			<b>400</b>				

C-Compulsory

**MASTER OF ART (FINE ARTS) SEMESTER I**

**Session 2019-20**

**(THEORY)**

**Aesthetics & Principles of Art Appreciation**

**Course code- MFAL-1241**

**COURSE OUTCOMES**

CO1: The student will be able to understand a new subject that is Aesthetics.

CO2: The course will Provide a detail study of two approaches of Aesthetics that is Eastern and Western.

CO3: The course will Provide a details knowledge about Aesthetics & Principles

# **MASTER OF ART (FINE ARTS) SEMESTER I**

**Session 2019-20**

**(THEORY)**

**Aesthetics & Principles of Art Appreciation**

**Course code- MFAL-1241**

**Time: 3 Hours**

**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 will carry 16 marks.

### **Unit – 1**

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

### **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 Anraj Chowdhary, New Delhi, Eastern Book Linker, 1991.
4. Aesthetic Meaning Some Recent Theories Rekha Jhanji, New Delhi, Ajanta Publication, 1980.

**MASTER OF ART (FINE ARTS) SEMESTER I**

**Session 2019-20**

**(THEORY)**

**History of Indian Art (2<sup>nd</sup> century B.C 12<sup>th</sup> century A.d)**

**Course code- MFAL-1242**

**COURSE OUTCOMES**

**CO1:** The student will provide a detail study of Indian art from pro 2<sup>nd</sup> century B.C.

CO2: The course will give detailed information about sculptor and early miniature painting of Indian.

CO3: The student will come to understand about Indian traditional methodology and styles of art in the history.

**MASTER OF ART (FINE ARTS) SEMESTER I****Session 2019-20****(THEORY)****History of Indian Art (2<sup>nd</sup> century B.C TO 12<sup>th</sup> century A.d)****Course code- MFAL-1242****Time: 3 Hours****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 will carry 16 marks.

**Unit -1**

- Ajanta caves paintings (cave no 9,10,16,17 )
- Ajanta caves 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 Andhara 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. FINE ARTS (SEMESTER-I)

**Suggested Readings:**

<b>S.No.</b>	<b>Name of the Book</b>	<b>Publisher</b>	<b>Printed by</b>	<b>Year</b>
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
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**MASTER OF ART (FINE ARTS) SEMESTER I**

**Session 2019-20**

**(PRACTICAL)**

**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 on the spot with light and shade and the tonal value directly from the spot.

CO3: The course will provide a thorough learning of aerial perspective and linear perspective.

**MASTER OF ART (FINE ARTS) SEMESTER I**

**Session 2019-20**

**(PRACTICAL)**

**LANDSCAPE PAINTING**

**Course code- MFAP-1243**

**Time: 3 Hours**

**Max. Marks: 100**

**Practical Marks: 60**

**Exhibition work: 20**

**CA : 20**

**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 & acrylic

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.



**MASTER OF ART (FINE ARTS) SEMESTER I**

**Session 2019-20**

**(PRACTICAL)**

**COMPOSITION CREATIVE**

**Course code- MFAP-1244**

**COURSE OUTCOMES**

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

CO2: The course will make the student to compose his thugs and cantnat on the canvas .

CO3: This course will develop an original stile of painting of the students.

**MASTER OF ART (FINE ARTS) SEMESTER I****Session 2019-20****(PRACTICAL)****COMPOSITION CREATIVE****Course code- MFAP-1244****Time: 3 Hours****Max. Marks: 100****Practical Marks: 60****Exhibition work: 20****CA : 20****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 candidate 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 & acrylic**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.

**MASTER OF ART (FINE ARTS) SEMESTER II**

**Session 2019-20**

**(THEORY)**

**Aesthetics & Principles of Art Appreciation**

**Course code- MFAL-2241**

**COURSE OUTCOMES**

CO1: The student will be able to understand Aesthetics & Principles of Art on next level .

CO2: The course will Provide a detail study of indian scholar of Aesthetics and indian approach of Aesthetics Western theory of Aesthetics experience.

CO3: The student will come to understand the extensive knowledge of relationship of art with nature , Society and minority .

**MASTER OF ART (FINE ARTS) SEMESTER II****Session 2019-20****(THEORY)****Aesthetics & Principles of Art Appreciation****Course code- MFAL-2241****Time: 3 Hours****Max. Marks: 100****Written Paper : 80****CA : 20****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). 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 carry 16 marks.

**UNIT-I**

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

**UNIT-II**

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-III**

5. Fundamentals of Indian Art as in Vishnu DharmottraPurnanam
6. Six Limbs of Indian paintings/ Chitrasadangas.

**UNIT-IV**

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. BankinChatterjee Street, 1977.
2. Y.S.Walimbe :Abhinavgupta – On Indian Aesthetics, New Delhi, Ajanta Publication, 1980.
3. Comparative Aesthetics, East & West AngrajChowdhary, New Delhi, Eastern Book Linker, 1991.
4. Aesthetic Meaning Some Recent Theories RekhaJhanji, New Delhi, Ajanta Publication, 1980.

Name of HOD/DEAN:-Mr. Yogeshwar Hans Signature of HOD/DEAN

Name of Teacher :-Mr. Yogeshwar Hans Signature of Teacher

**MASTER OF ART (FINE ARTS) SEMESTER II**

**Session 2019-20**

**(THEORY)**

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

**Course code- MFAL-2242**

**COURSE OUTCOMES**

**CO1:** The student will provide a detail study of Indian art from Post Classical Sculptures to 1850 A.D

**CO2:** The course will provide a phorough knowledge of post classical Indian sculptures and development in Indian miniature painting.

**MASTER OF ART (FINE ARTS) SEMESTER II****Session 2019-20****(THEORY)****History of Indian Art (Post Classical Sculptures to 1850 A.D.)****Course code- MFAL-2242****Time: 3 Hours****Max. Marks: 100****Written Paper : 80****CA : 20****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). 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 will carry 16 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
- Deccani Painting: Bijapur, Golconda & Ahmednagar

**UNIT-IV**

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



**Suggested Readings:**

<b>S.No.</b>	<b>Name of the Book</b>	<b>Publisher</b>	<b>Printed by</b>	<b>Year</b>
<b>1</b>	<b>The Heritage Of Indian Art: VasudevAggarwal</b>	<b>The director publication division, Ministry of information technology and broadcasting, govt. Of India</b>	<b>Pyarelal shah at Times India press, Bombay, India</b>	<b>March-1964 (Saka 1886)</b>
<b>2</b>	<b>Indian Paintings: C. Sivaramamurti</b>	<b>The Director, National book trust, India A-5, Green park, New Delhi</b>	<b>Rekha printers Pvt. Ltd., New Delhi-110020</b>	<b>First published 1970 (Saka-1976) Reprinted 1976 (Saka 1898) Reprinted 1980 (Saka 1901)</b>
<b>3</b>	<b>Indian Art: Roy C.Craven</b>	<b>Praeger publishers INC. 111 Fourth avenue, New york, N.Y. 10003</b>	<b>Britain</b>	<b>1976</b>
<b>4</b>	<b>A Dictionary Of Art: Peter Linda Murray</b>	<b>Thames and Hudson Ltd., London</b>	<b>ArtesGrafica's Toledo S.A. D.L., To-824</b>	<b>1984</b>
<b>5</b>	<b>The Colour Library Of Art Indian Art 48 plates in Full Colour: Margeret Marie Beneck</b>	<b>The hamlyn Publishing group Ltd., London, New york, Sydney, Toronto.</b>		<b>1967</b>

**MASTER OF ART (FINE ARTS) SEMESTER II**

**Session 2019-20**

**(PRACTICAL)**

**LANDSCAPE PAINTING**

**Course code- MFAP-2243**

**COURSE OUTCOMES**

- CO1: The course will provide a detailed understanding of landscape painting on next level .
- CO2: The students will come to understand the phenomenon of landscape on the spot with light and shade and the tonal value directly from the spot with more mature observation
- CO3: The course will provide a thorough learning of aerial perspective and linear perspective in advance level.

**MASTER OF ART (FINE ARTS) SEMESTER II****Session 2019-20****(PRACTICAL)****LANDSCAPE PAINTING****Course code- MFAP-2243****Time: 3 Hours****Max. Marks: 100****Practical Marks: 60****Exhibition work: 20****CA : 20****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 & Acrylic

**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.

Name of HOD/DEAN:-Mr. Yogeshwar Hans

Signature of HOD/DEAN

Name of the Incharge:-Ms. NehaMahajan

Signature of Incharge

Name of Teacher :-Ms. NehaMahajanSignature of Teacher

**MASTER OF ART (FINE ARTS) SEMESTER II**

**Session 2019-20**

**(PRACTICAL)**

**COMPOSITION CREATIVE**

**Course code- MFAP-2244**

**COURSE OUTCOMES**

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

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

CO3: This course will develop a mature level of original stylization of work of the students.

**MASTER OF ART (FINE ARTS) SEMESTER II****Session 2019-20****(PRACTICAL)****COMPOSITION CREATIVE****Course code- MFAP-2244****Time: 3 Hours****Max. Marks: 100****Practical Marks: 60****Exhibition work: 20****CA : 20****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**

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 & Acrylic

**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

**MASTER OF ART (FINE ARTS) SEMESTER III**

**Session: 2019-20**

**(Theory)**

**HISTORY OF EUROPEAN ART(Per-Historic- Early Renaissance)**

**Course Code: MFAL-3241**

**COURSE OUTCOMES**

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

**CO2:** The course will give an extensive knowledge of other continents in which Art developed and touched the peaks.

**CO3:** With the study of this course students have a wider view and vision about ancient and medieval Art throughout the world.



**MASTER OF ART (FINE ARTS) SEMESTER III****Session: 2019-20****(Theory)****HISTORY OF EUROPEAN ART(Per-Historic- Early Renaissance)****Course Code: MFAL-3241****Time: 3 Hours****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 will carry 16 marks

**UNIT-I**

- Per-Historic-Cave Art-Alta Mira, Lescoux, Cogul Portable objects-Venuses, pottery painting
- Egyptian-Old Kingdom  
Great sphinx at Giza, Prince Rahotep and his wife. New Kingdom-Queen Nafertiti  
Corner of coffin of Tutan Khamen

**UNIT-II**

- Greek Art-Kore, Korus, Hera from Samos Transitional phase  
East and west pediment Temple of Zeus, Olympia  
Classical-Doryphorus, Discobolus,  
Hermes, Apollo Belvederre, Hellenistic-  
Dying Gaul, Nike of Samothrace Laocoon  
and his sons

**UNIT-III**

- Roman-Arch of Titus, Column of Trajan
- Gothic-Amiens, Reins, Giotto, Duccio, Lorenziti Brothers.

**UNIT-IV**

- Early Renaissance - Ghiberti, Donatello, Massaccio, Botticelli, Mantegna.

## M.A. FINE ARTS (SEMESTER-III)

## SUGGESTED READINGS:

<b>S.No.</b>	<b>Name of the Book</b>	<b>Publisher</b>	<b>Printed by</b>	<b>Y e a r</b>
1.	A History of Art	Thames and Hudson	W.H. Janson	-
2.	History of Indian and Western Art	Orient blackswan	Edith Tomory	-
3.	History of Art	Phadion press	Gombrich	-

**MASTER OF ART (FINE ARTS) SEMESTER III**

**Session: 2019-20**

**(Theory)**

**Modern Movements in Art in Europe, U.S.A. and India ( mid 19<sup>th</sup> century to mid 20<sup>th</sup> century )**

**Course Code: MFAL-3242**

**COURSE OUTCOMES**

- CO1:** The course exclusively focuses on the modern movement of Art which will make student to be able to understand all about modern Art.
- CO2:** The student will not only limit to one region of modern movement but he will study the international impact of modern movements in Art.
- CO3:** The course will help the student to understand how the change in the field of Art was required in the form of modern art.

**MASTER OF ART (FINE ARTS) SEMESTER III****Session: 2019-20****(Theory)****Modern Movements in Art in Europe, U.S.A. and India ( mid 19<sup>th</sup> century to mid 20<sup>th</sup> century )****Course Code: MFAL-3242****Time: 3 Hours****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 will carry 16 marks

**UNIT-I**

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

**UNIT-II**

- Expressionism: Die Bruke, Der Blaue Reiter, Edward Munch, Kandinsky, Franz Marc,
- Cubism: Picasso, Braque, Leger
- Futurism: Boccioni, Balla

**UNIT-III**

- Company Style
- Raja Ravi Verma

**UNIT-IV**

- Bengal School- Abaninder Nath, Nand lal Bose
- Individual artist-Amrita Shergill, Binod Bihari Mukherjee, Jamini Roy

## M.A. FINE ARTS (SEMESTER–III)

## SUGGESTED READINGS:

1. Arnason, H.H., A History of Modern Art, Pearson Prentice Hall, New Jersey, 2004
2. Janson, H.W., History of art, Pearson Prentice Hall, New Jersey, 2007
3. Turner, Jane et al. (Eds) The Dictionary of Art, Macmillan Publishers Ltd., New York, 1996
4. Lake, C. and Maillard, R. (Eds) A dictionary of Modern Painting, Paris Book Centre, Inc., New York, 1956.
5. Gardner, H., Art Through the Ages, Thomson learning, UK., 2005
6. Archer, M. and Archer W.G. Indian Painting for The British, 1770-1880, Oxford Uni. Press, London 1955,
7. Chaitanya Krishna, A History of Indian Painting, The Modern Period, Abhinav Publications, New Delhi, 1994.
8. Appa Swamy, Jaya Abanindra Nath Tagore and The Art of His Times, Lalit kala Academy, New Delhi, 1968.
9. Dr. Pardeep Arshi, Adhunik kala
10. Dr. Saroj Pandey, Indian Art
11. Dr. Rajinder kaur Pasricha, Adhunik kala
12. Prof. C.L. Sharma, Adhunik Bharti kala

**MASTER OF ART (FINE ARTS) SEMESTER III**

**Session: 2019-20**

**(Practical)**

**Life Drawing & Painting**

**Course Code: MFAP-3243**

**COURSE OUTCOMES**

CO1: The course will provide the life study through model at master's level.

CO2: The understanding of figure will be sharpened through this course which makes the student independent and confident while developing a figurative painting.

CO3: All the elements of life drawing and painting will be studied scientifically which will sharpen the skill of drawing and painting from a live model.

**MASTER OF ART (FINE ARTS) SEMESTER III****Session: 2019-20****(Practical)****Life Drawing & Painting****Course Code: MFAP-3243****Time: 6hrs per day (3days)****Max. Marks: 100****Practical: 60+20****CA: 20****Part- A**

In head study importance to the interpretation of the personality of the sitter/model should be practised and freedom in executing personal style should be encouraged.

Understanding, drawing and painting the structure, proportion, foreshortening, additional environmental colour values, rhythm and movement, posture and characterization of the model should be demonstrated and practised as assignment/exercises in class.

**Size:** Not less than full imperial 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.

**PART – B: EXHIBITION WORK**

**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.

**MASTER OF ART (FINE ARTS) SEMESTER III**

**Session: 2019-20**

**(Practical)**

**Creative Composition**

**Course Code: MFAP-3244**

**COURSE OUTCOMES**

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

CO2: The student will create her work with her own imagination with having the knowledge of basic concept and principles of Composition.

CO3: The course will make the student able to think about expressing the work in his own style.

CO4: This course will make the student independent in creating the subject at an advance level.



**MASTER OF ART (FINE ARTS) SEMESTER III****Session: 2019-20****(Practical)****Creative Composition****Course Code: MFAP-3244****Time: 6hrs. per day (3days)****Max. Marks: 100****Practical: 60+20****C.A.: 20****Part A : Composition in Colour.**

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 emphasised 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 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.**PART B : EXHIBITION WORK****MARKS : 20****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 20 marks) shall be submitted by the teacher concerned through the Principal of the college.

**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 eighteen hours which should be split over 3 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.

**MASTER OF ART (FINE ARTS) SEMESTER IV**

**Session: 2019-20**

**(Theory)**

**HISTORY OF EUROPEAN ART (Early 15<sup>th</sup> century –mid 19<sup>th</sup> century)**

**Course Code: MFAL-4241**

**COURSE OUTCOMES**

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

CO2: The course will give an extensive knowledge of other continents in which Art developed and touched the peaks.

CO3: With the study of this course students have a wider view and vision about medieval Art exclusively throughout the world.

**MASTER OF ART (FINE ARTS) SEMESTER IV****Session: 2019-20****(Theory)****HISTORY OF EUROPEAN ART (Early 15<sup>th</sup> century –mid 19<sup>th</sup> century)****Course Code: MFAL-4241****Time: 3 Hours****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 will carry 16 marks

**UNIT-I**

- High Renaissance-Michelangelo, Leonardo, Raphael, Georgeo, Titian.
- Renaissance in North-Bosch, Breugal, Grunewald, Durer

**UNIT-II**

- Mannerism-Elgreco, Tintoretto
- Baroque-Rembrandt, Rubens, Caravaggio, Velasquez, Cloude Lorrain, Nicholas Poussin

**UNIT-III**

- Roccoco-Waltteau, Boucher, Fragonard, Chardin
- Neo Classicism-David, Ingre, Gros

**UNIT-IV**

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

## M.A. FINE ARTS (SEMESTER-IV)

## SUGGESTED READINGS:

S.No	Name of the Book	Publisher	Printed by	Year
1.	REMBRANDT (REMBRANDT HARMENSZOOM VAN RIJN	PARK LANE AN IMPRINT OF GRANGE BOOKS PLC. THE GRANGE GRANGE YARLEY, LONDON SE/3AG		1994
2.	DUTCH PAINTING : CAROLINE BUGLER	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 : MARGARETTA SALINGER, DEPT. OF PAINTINGS THE METROPOLITAN MUSEUM OF ART, NEW YORK.	
4.	PICASSO AND HIS ART: DENIS THOMAS	THE HAMLYN PUBLISHING GROUP LTD. ASTRONAUT HOUSE, FELTHAM, MIDDLESEX, ENGLAND		1975
5.	CONSTABLE: JOHN SUNDERLANA	PHAIDON PRESS LTD. 5 CROMWELL. PLACE, LONDON	-	1971 1972 1975
6.	VANGOGH: (MEYER SCHAPIRO) THAMES & HUDSON	THAMES & HUDSON GREAT BRITAIN	-	1985
7.	THE GREAT ARTISTS A) BRUEGEL-(22) PART B) CARAVAGGIO-(63) PART C)TITIAN-(27) PART D) LEONARDODAVINCI (21) PART E) MICHELANGELO-(23) PART F) GIOTTO-(36) PART G)DUREN-(26) PART	MARSHALL CAVENDISH PARTWORKS LTD. 119 WARDOUR STREET. LONDON	COOPER CLEGG, GREAT BRITAIN	1985 1990 1994

## M.A. FINE ARTS (SEMESTER-IV)

8.	THE GREAT ARTISTS (THE IR LIVES, WORKS/INSPIRATION) A) CONSTABLE (PART-2) B) TURNER (PART-5) C) RENON (PART-4) D) GOYA (PART-10) E) INGRES (PART-18) F) COURBET (PART-20)	MARSHALL CAVENDISH PARTWORKS LTD. 119 WARDOUR STREET, LONDON	COOPER CLEGG, GREAT BRITAIN	1985 1990 1993
9.	MANTEGNA (PART-39)	MARSHALL CAVENDISH PARTWORKS LTD. 58 OLD COMPTON STREET, LONDON.	COOPER CLEGG, GREAT BRITAIN	1985
10.	JANSON'S HISTORY OF ART	PERSON EDUCATION INC. UPPER SADDLE RIVER NEW JERSEY 07458 USA	-	-

11. Lalit Kala Contemporary, Lalit Kala, New Delhi, Lalit Kala Academy, 1967.
12. Dr. Pardeep Arshi, Aadhunik kala Great Artist Series, London, Parkin, 1993.
13. Karel Sterjskal, European Art in the 14<sup>th</sup> Century, London, Octopus Books Ltd., 1978.
14. H.W. Janson, History of Art, New York, Harry N. Abrams, Inc., 1991.
15. Monograms from Lalit kala Academy.

**MASTER OF ART (FINE ARTS) SEMESTER IV**

**Session: 2019-20**

**(Theory)**

**Modern Movements in Art in Europe, U.S.A. and India (Early 20<sup>th</sup> century to Contemporary art)**

**Course Code: MFAL-4242**

**COUSE OUTCOMES**

CO1: The course exclusively focuses on the modern movement of Art and post-modern movements which will make student to be able to understand all about modern Art.

CO2: The student will not only limit to one region of modern movement and post-modern movements but he will study the international impact of modern movements in Art.

CO3: The course will help the student to understand how the change in the field of Art was required in the form of modern art and post-modern art.

**MASTER OF ART (FINE ARTS) SEMESTER IV****Session: 2019-20****(Theory)****Modern Movements in Art in Europe, U.S.A. and India (Early 20<sup>th</sup> century to Contemporary art)****Course Code: MFAL-4242****Time: 3 Hours****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 will carry 16 marks.

**UNIT-I**

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

**UNIT-II**

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

**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, Installation Art.

**UNIT-IV**

- Rabinder Nath Tagore
- Progressive Artist Group- Souza, M.F Hussain
- Madras School: cholamandal group
- Baroda School – Bhupen Khakkar



**MASTER OF ART (FINE ARTS) SEMESTER IV****SUGGESTED READINGS**

1. Lalit Kala Contemporary, Lalit Kala, New Delhi, Lalit Kala Akademy, 1967.
2. Binode Behari Mukherjee, Appaswamy, New Delhi, Lalit Kala Akademy, 1965.
3. Great Artist Series, London, Parkin, 1993.
4. Satish Gujral, New Delhi, Lalit Kala Akademy.
5. Karel Sterjskal, European Art in the 14<sup>th</sup> Century, London, Octopus Books Ltd., 1978.
6. H.W. Janson, History of Art, New York, Harry N. Abrams, Inc., 1991.
7. 7. Prof. C.L. Sharma, Adhunik Bharti Kala.

**MASTER OF ART (FINE ARTS) SEMESTER IV**

**Session: 2019-20**

**(Practical)**

**Life Drawing & Painting**

**Course Code: MFAP-4243**

**COUSE OUTCOMES**

CO1: The course will provide the life study through model at master's level.

CO2: The understanding of figure will be sharpened through this course which makes the student independent and confident while developing a figurative painting.

CO3: All the elements of life drawing and painting will be studied scientifically which will sharpen the skill of drawing and painting from a live model.

**MASTER OF ART (FINE ARTS) SEMESTER IV****Session: 2019-20****(Practical)****Life Drawing & Painting****Course Code: MFAP-4243****Time: 6hrs. per day (3days)****Max. marks: 100****Practical: 60+20****C.A.: 20****Part-A:****Size :** Not less than full imperial 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.

**PART-B: WORKS TO BE SUBMITTED BY THE CANDIDATES.**

- (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.

**MASTER OF ART (FINE ARTS) SEMESTER IV**

**Session: 2019-20**

**(Practical)**

**Creative Composition**

**Course Code: MFAP-4244**

**COURSE OUTCOMES:**

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

CO2: The student will create her work with her own imagination with having the knowledge of basic concept and principles of Composition.

CO3: The course will make the student able to think about expressing the work in his own style.

CO4: This course will make the student independent in creating the subject at an advance level.

**MASTER OF ART (FINE ARTS) SEMESTER IV****Session: 2019-20****(Practical)****Creative Composition****Course Code: MFAP-4244****Time: 6hrs. per day (3 days)****Max. marks: 100****Practical: 60+20****C.A. :20****Part-A: Composition in Colour.**

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 emphasised 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 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.

**PART-B: EXHIBITION WORK****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 20 marks) shall be submitted by the teacher concerned through the Principal of the college.

**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 eighteen hours which should be split over 3 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.