

**FACULTY OF PERFORMING ARTS AND VISUAL ART**

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

**(Semester: III -IV)**

**(Credit Based Continuous Evaluation Grading System)**

Session: 2024-25



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

**JALANDHAR**

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**FACULTY OF ARTS**

**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'sart 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 approaches towards Eastern and Western conception of Art.**

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

**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 pursuethe 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 (11) The Programme will provide an experience of Outdoor Painting out side the college.**

**KANYA MAHA VIDYALAYA, JALANDHAR (AUTONOMOUS)**  
**SCHEME AND CURRICULLUM EXAMINATION OF TWO YEAR DEGREE PROGRAMME**  
**Programme name – Master of Arts (Fine Arts)**  
**Credit Based Continuous Evaluation Grading system (CBCEGS)**  
**Session: 2024-25**

<b>Semester – III</b>									
Course Code	Course Title	Corse Type	Hours per Week	Credit L-T-P	Marks	Ext.			Examination Time ( in Hours)
					Total	L	P	CA	
MFAL-3241	History of European Art (Pre-Historic-Early Renaissance)	C	4	4-0-0	100	80		20	3 Hrs
MFAL-3242	Modern movements in Art in Europe, U.S.A. and India (Mid 19 <sup>th</sup> Century to Mid 20 <sup>th</sup> Century)	C	4	4-0-0	100	80		20	3 Hrs
MFAP-3243	Life drawing and Painting (Practical)	C	13	0-0-6	100		80	20	6 Hrs per day (3 days )
MFAP-3244	Composition Creative (Practical)	C	13	0-0-6	100		80	20	6 Hrs per day (3 days )
* Student can opt one of the following Interdisciplinary course		IDE		4-0-0	100	80		20	3 Hrs
IDEC-3101	1. Effective Communication Skill								
IDEM-3362	2. Basics of Music (Vocal)								
IDEH-3313	3. Human Rights and Constitutional Duties								
IDEI-3124	4. Basics of Computer Applications								
IDEW-3275	5. Indian Heritage contribution to the world								
<b>Total Credit</b>				<b>20</b>					

\* 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

**KANYA MAHA VIDYALAYA, JALANDHAR (AUTONOMOUS)**  
**SCHEME AND CURRICULLUM EXAMINATION OF TWO YEAR DEGREE PROGRAMME**  
**Programme name – Master of Arts (Fine Arts)**  
**Credit Based Continuous Evaluation Grading system (CBCEGS)**  
**Session: 2024-25**

<b>Semester – IV</b>									
Course Code	Course Title	Course Type	Hours per Week	Credit L-T-P	Marks				Examination Time (in Hours)
					Total	Th	P	CA	
<b>MFAL-4241</b>	<b>History of European Art(Early 15<sup>th</sup> Century to Mid 19<sup>th</sup> Century)</b>	C	4	<b>4-0-0</b>	100	80		20	3 Hrs
<b>MFAL-4242</b>	<b>Modern movements in Art in Europe, U.S.A. and India (Early 20<sup>th</sup> Century to Contemporary art)</b>	C	4	<b>4-0-0</b>	100	80		20	3 Hrs
<b>MFAP-4243</b>	<b>Life drawing and Painting(Practical)</b>	C	13	<b>0-0-6</b>	100		80	20	6 Hrs per day(3 days )
<b>MFAP-4244</b>	<b>Composition Creative (Practical)</b>	C	13	<b>0-0-6</b>	100		80	20	6 Hrs per day(3 days )
<b>MFAF-4245</b>	<b>Field Work</b>	C		<b>0-0-3</b>	50			50	15 days
			<b>Total Credit</b>	<b>23</b>					

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

Enhancement

**MASTER OF ART (FINE ARTS) SEMESTER – III  
SESSION (24024-25)  
History of European Art (Per-Historic-Early Renaissance)  
Course Code: MFAL-3241**

*COURSE OUTCOMES*

**CO1:** The course will add to the knowledge of student on Pre Historic Cave art and Egyptian Art.

**CO2:** The course focuses on the Greek Art.

**CO3:** The provide Knowledge about Roman and Gothic Art.

**CO4:** The Course will provide knowledge about Early Renaissance Art.

**MASTER OF ARTS (FINE ARTS) SEMESTER-III**  
**Session 2024-25**

**History of European Art (Pre-Historic- Early  
Renaissance) Course Code: MFAL-3241**

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

**Time: 3 Hours**

**Max. Marks:100**

**Ext. Marks : 80**

**CA : 20**

**Instructions for the paper setter**

Eight questions of equal marks are to be set, two in each of the four units (1-4). Questions of Units 1-4 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 unit. The fifth question may be attempted from any Unit. Each question will carry 16 marks.

**UNIT-I**

- Pre-Historic-Cave Art-Alta Mira, Lascaux, Cogul Portable objects-Venuses, pottery painting
- Egyptian-Old Kingdom  
Great sphinx at Giza, Prince Rahotep and his wife. New Kingdom-Queen Nefertiti  
Corner of coffin of Tutankhamun

**UNIT-II**

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

**UNIT-III**

- Roman-Arch of Titus, Column of Trajan
- Gothic-Amiens, Reims, Giotto, Duccio, Lorenzetti Brothers.

**UNIT-IV**

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

## M.A. FINE ARTS (SEMESTER–III)

### SUGGESTED READINGS:

S.No.	Name of the Book	Publisher	Printed by	Year
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 ARTS (FINE ARTS) SEMESTER-III**

**Session 2024-25**

**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 Student will be able to learn the art of Impressionism, Post- Impressionism and Fauvism

CO2: The course gives a detailed study of Expressionism, Cubism and Futurism.

CO3: The course focuses on company style and Raja Ravi Verma.

CO4: The Course gives detailed study of Bengal School Art and individual artist such as Amrita Shergill, Binod Bihari, Mukherjee, Jamini Roy.



# **MASTER OF ARTS (FINE ARTS) SEMESTER-III**

**Session 2024-25**

**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**

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

**Time:3 Hours**

**Max. Marks: 100**

**Ext. Marks : 80**

**CA : 20**

## **Instructions for the paper setter**

Eight questions of equal marks are to be set, two in each of the four units (1-4). Questions of Units 1-4 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 unit. The fifth question may be attempted from any Unit. 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 Brücke, Der Blaue Reiter, Edward Munch, Kandinsky,
- Cubism: Picasso, Braque,
- Futurism: Boccioni, Balla

### **UNIT- III**

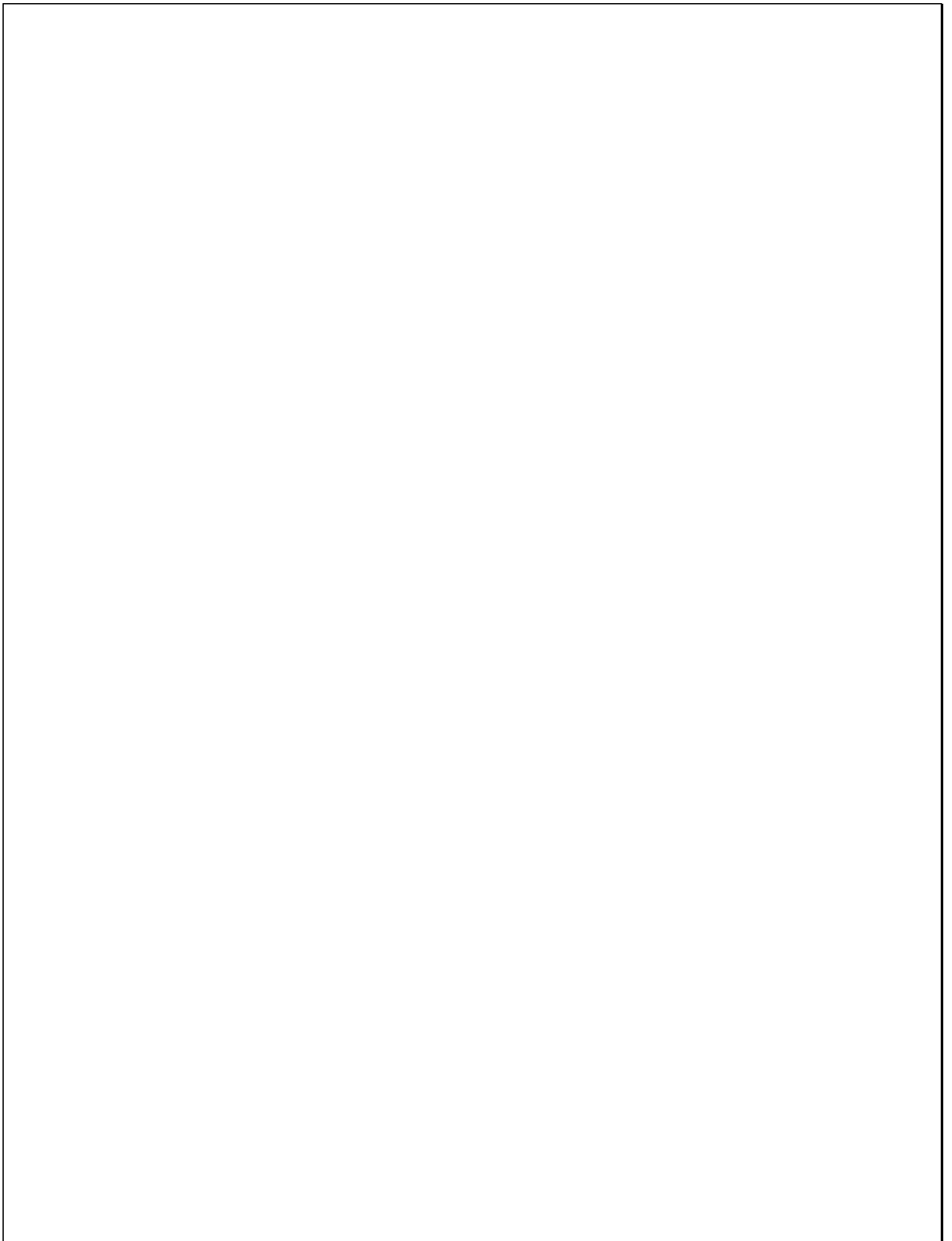
- Company Style
- Raja Ravi Verma

### **UNIT-IV**

- Bengal School- Abanindranath, Nand Lal Bose
- Individual artist-Amrita Shergill, Binod Bihari Mukherjee, Jamini Roy

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 ARTS ( FINE ARTS ) SEMESTER - III**

**Session 2024-25**

**Life Drawing and 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:** 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-III**

**Session 2024-25**

**Life Drawing and Painting**

**Course code- MFAP-3243**

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

**Time:6 hrs per day (3days)**

**Max. Marks:100**

**Ext Marks. 80**

**(Practical Marks: 50, Exhibition work: 20**

**Brief Theory: 05, Extra Sketching: 05)**

**CA: 20**

***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.

**Note:** The paper setter should set the Life Drawing and Painting Practical. The topic will be given by two examiners. The practical itself carries 50 marks (unit-1), with semester work carrying 20 marks (unit-2) and 05 marks each will be shared by brief theory (unit-3) and extra work (unit-4). **(50+20+05+05 =80)**

**Unit-1**

**Practical exam.**

**Marks: 50**

The topic will be given by examiners on the exam day. Marks will be given on the basis of performance. 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 colour 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 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: 20**

The Candidates will submit 5 canvas (30\*36 ) of Life Drawing and Painting as semester 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 facialexpressions.

### **Unit-3**

#### **Brief Theory.**

**Marks: 05**

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

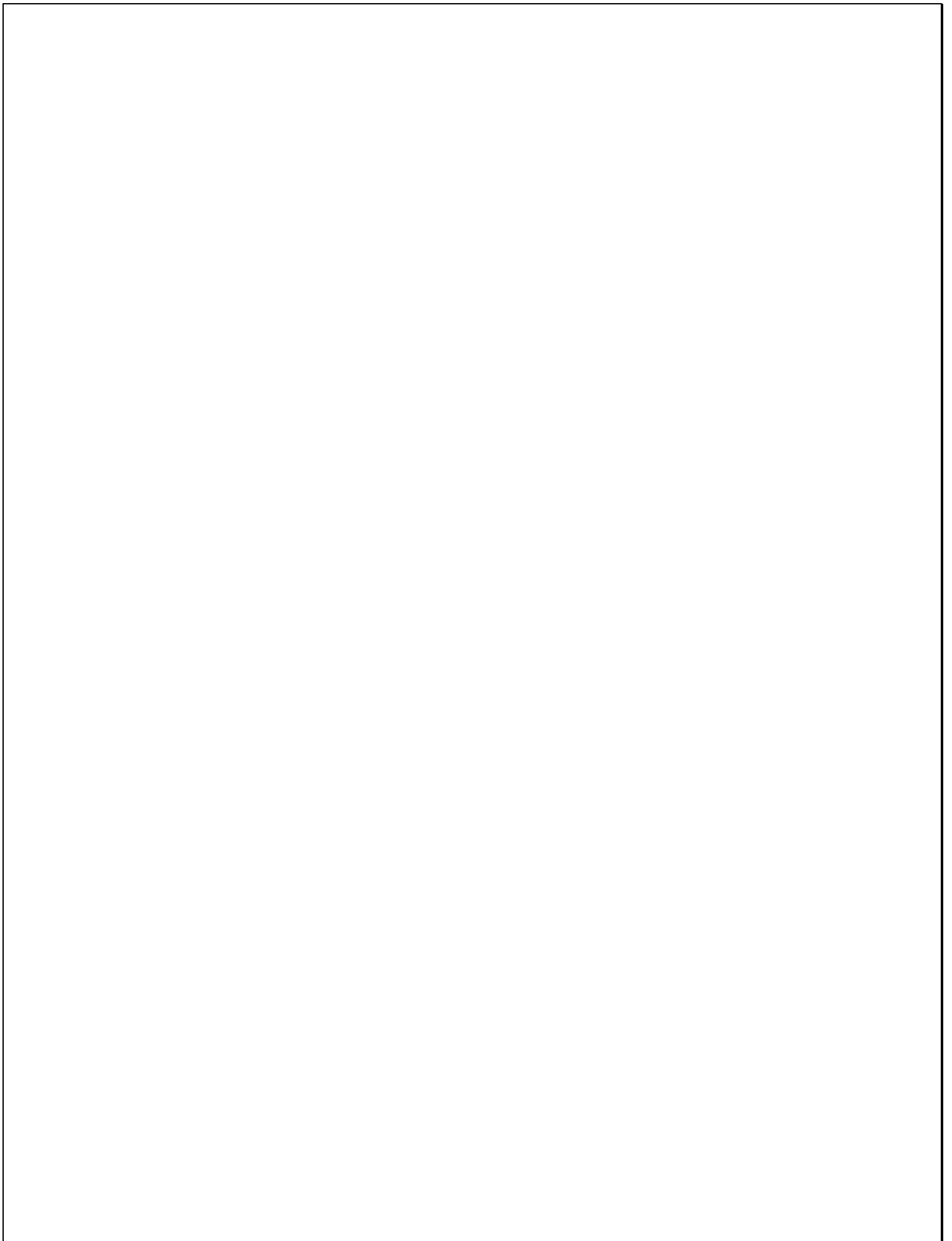
### **Unit-4**

#### **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-III**

**Session 2024-25**

**Composition Creative**

**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 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-III**

**Session 2024-25**

**Composition Creative**

**Course code- MFAP-3244**

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

**Time: 6 hrs. per day (3 days)**

**Max. Marks: 100**

**Ext Marks. 80**

**(Practical Marks: 50, Exhibition work: 20**

**Brief Theory: 05, Extra Sketching: 05)**

**CA : 20**

***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.

**Note:** The paper setter should set the Composition Creative Practical. The topic will be given by two examiners. The practical itself carries 50 marks (unit-1), with semester work carrying 20 marks (unit-2) and 05 marks each will be shared by brief theory (unit-3) and extra work (unit-4). **(50+20+05+05 =80)**

**Unit-1**

**Practical exam.**

**Marks: 50**

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 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 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: 20**

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

The candidate will Exhibit :

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

### **Unit-3**

**Brief Theory.**

**Marks: 05**

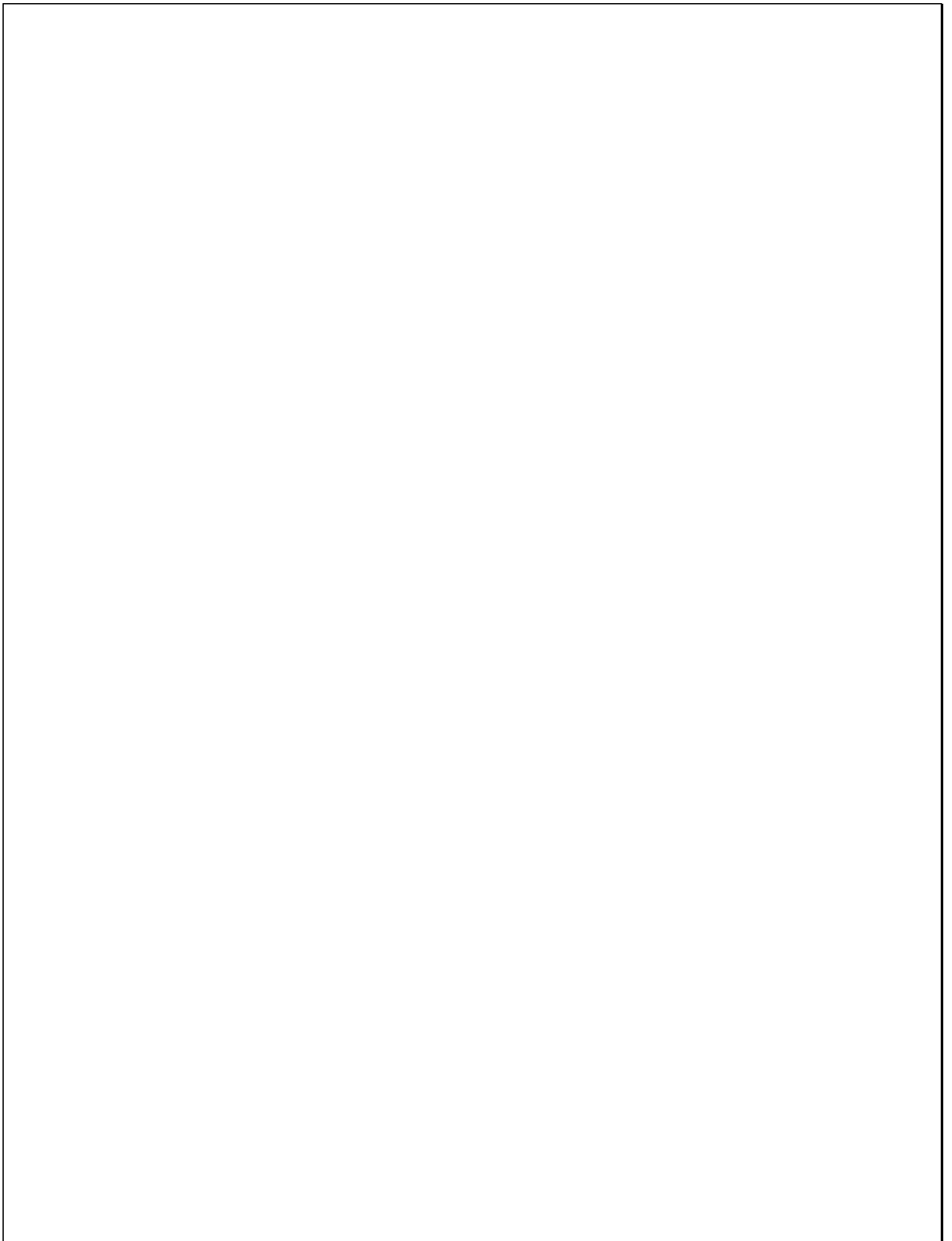
- The candidate will be asked about some theoretical concepts of the course.

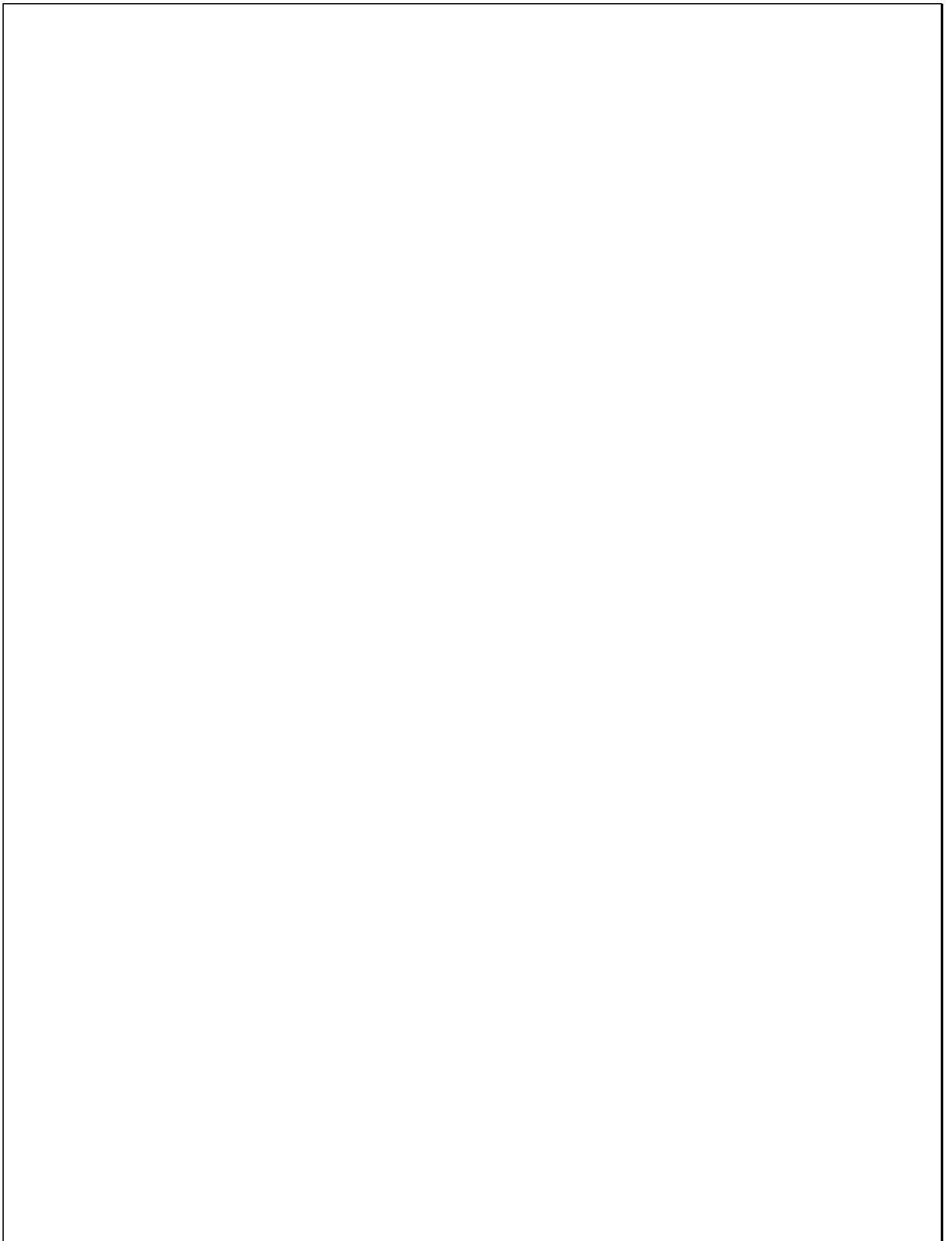
### **Unit-4**

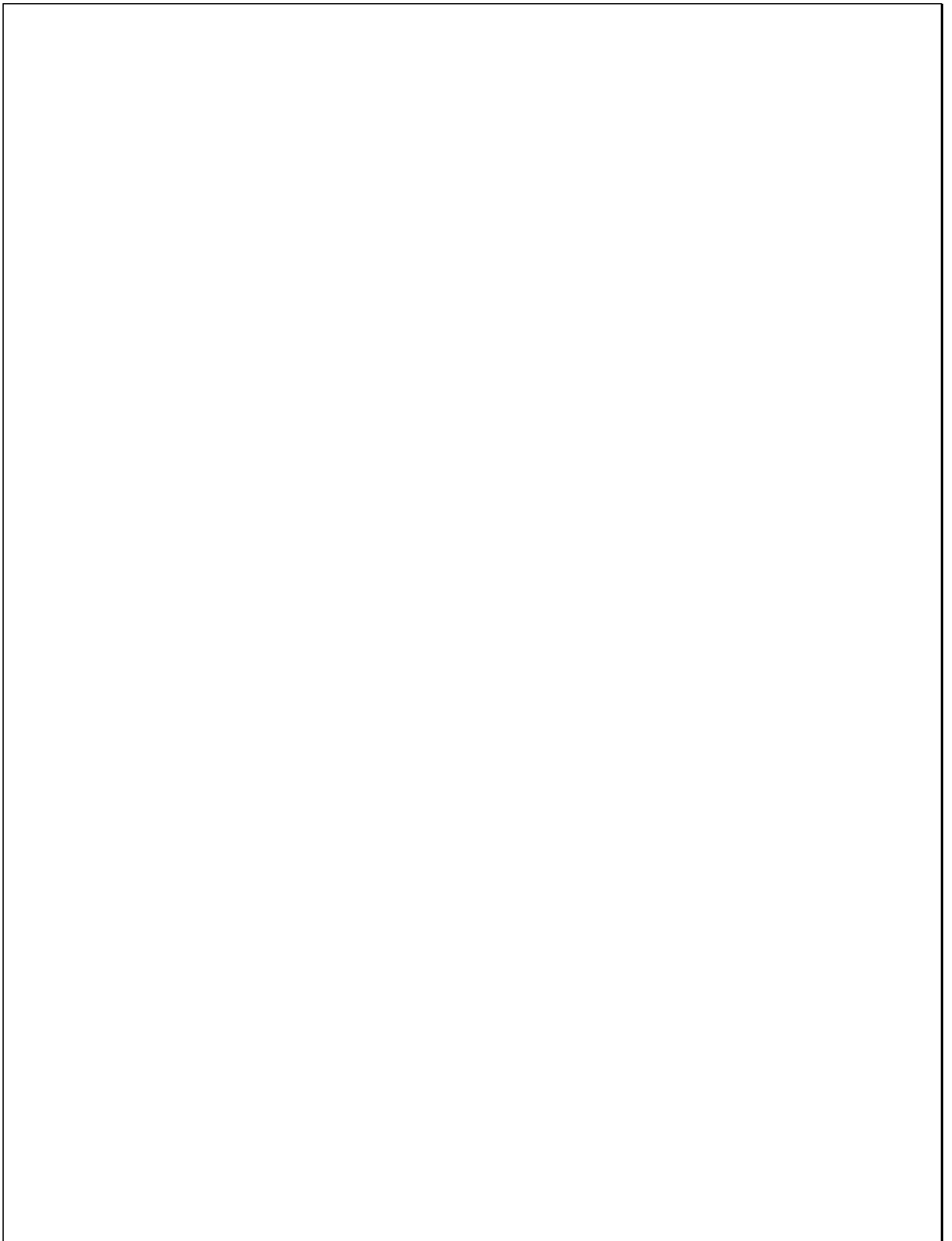
**Extra Sketches.**

**Marks: 05**

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







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

**Session 2024-25**

**History of European Art (Early 15<sup>th</sup> Century to Mid 19<sup>th</sup> Century)**

**Course code- MFAL-4241**

**COURSE OUTCOMES**

CO1: The course will add to the knowledge of student about High Renaissance and Renaissance in North.

CO2: The course provides knowledge about Mannerism and Baroque art.

CO3: The course focuses on Rococo and Neo Classicism art.

CO4: The Gives a detailed study of Romanticism and Realism art.

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

**Session 2024-25**

**History of European Art (Early 15<sup>th</sup> Century to Mid 19<sup>th</sup> Century)**

**Course code- MFAL-4241**

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

**Max. Marks:100**

**Ext. Marks : 80**

**CA : 20**

**Time: 3 Hours**

**Instructions for the paper setter**

Eight questions of equal marks are to be set, two in each of the four units (1-4). Questions of Units 1-4 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 unit. The fifth question may be attempted from any Unit. Each question will carry 16 marks.

**UNIT-I**

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

**UNIT-II**

- Mannerism-El greco, Tintoretto
- Baroque-Rembrandt, Rubens, Caravaggio, Velasquez,

**UNIT-III**

- Rococo-Watteau, Boucher, Fragonard.
- Neo Classicism-David, Ingre,

**UNIT-IV**

- Romanticism-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: (MEYERSCHAPIRO) THAMES & HUDSON	THAMES & HUDSON GREAT BRITAIN	-	1985
7.	THE GREAT ARTISTS A) BRUEGEL-(22)PART B) CARAVAGGIO-(63) PART C) TITIAN-(27) PART D) LEONARDOVINCI (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/INSPIRATI ON) A)CONSTABLE(PART-2) B) TURNEN(PART-5) C) RENION(PART-4) D) GOYA(PART-10) E) INGRES (PART-18) F) COURBET(PART-20)	MARSHELL CAVENDISH PARTWORKS LTD. 119 WARDOUR STREET, LONDON	COOPER CLEGG, GREAT BRITAIN	1985 1990 1993
9.	MANTEGNA (PART-39)	MARSHELL 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	-	-

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

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

**Session 2024-25**

**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 student will be able to learn about Dada, Surrealism and Suprematism art movement and Artists.

CO2: The course provides knowledge about Constructivism and Abstract Expression Art.

CO3: The course focuses on POP Art , OP Art and Post Modern.

CO4: The student will be able to learn about Indian Artist Progressive Artist Group and Madras School.

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

**Session 2024-25**

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

**(Early 20<sup>th</sup> Century to Contemporary art)**

**Course code- MFAL-4242**

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

**Time: 3 Hours**

**Max. Marks: 100**

**Ext. Marks : 80**

**CA : 20**

**Instructions for the paper setter**

Eight questions of equal marks are to be set, two in each of the four units (1-4). Questions of Units 1-4 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 unit. The fifth question may be attempted from any Unit. Each question will carry 16 marks.

**UNIT-I**

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

**UNIT-II**

- De Stijl: Piet Mondrian
- Constructivism: Tatlin
- Abstract Expression: Jackson Pollock, Rothko,

**UNIT-III**

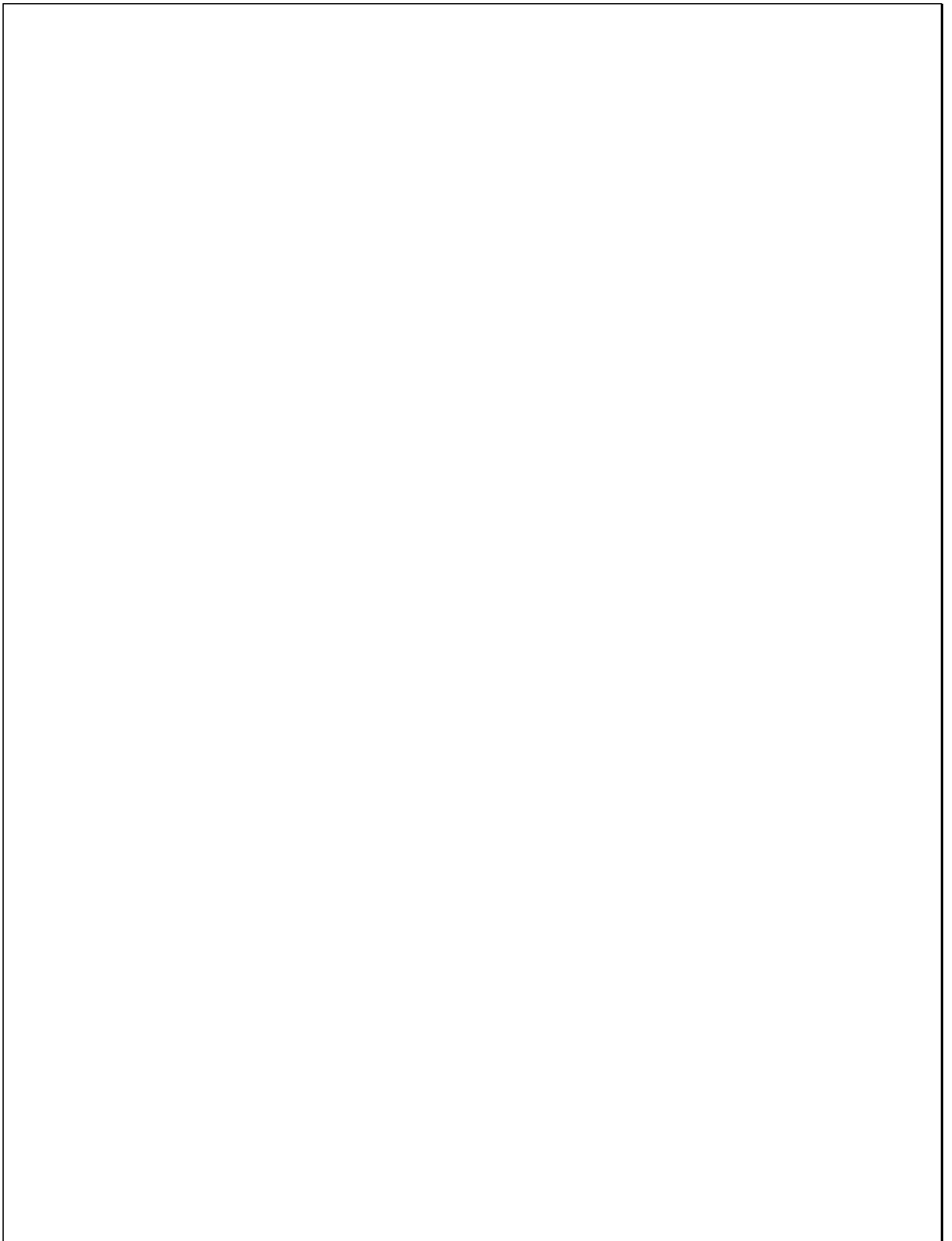
- Pop Art: Hamilton, , Jasper Johns
- Op Art: Victor Vasarely
- Post Modern Art: Performance Art, Installation Art.

**UNIT-IV**

- Rabinder Nath Tagore
- Progressive Artist Group- Souza, M.F Hussain , Satish Gujral
- Madras School: K.C.S .Paniker
- Baroda School – Bhupen Khakkar

## *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 ARTS ( FINE ARTS ) SEMESTER - III**

**Session 2024-25**

**Life Drawing and Painting**

**Course code- MFAP-4243**

**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:** 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-IV**

**Session 2024-25**

**Life Drawing and Painting**

**Course code- MFAP-4243**

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

**Time:6 hrs per day (3days)**

**Max. Marks:100**

**Ext Marks. 80**

**(Practical Marks: 50, Exhibition work: 20**

**Brief Theory: 05, Extra Sketching: 05)**

**CA: 20**

***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.

**Note:** The paper setter should set the Life Drawing and Painting Practical. The topic will be given by two examiners. The practical itself carries 50 marks (unit-1), with semester work carrying 20 marks (unit-2) and 05 marks each will be shared by brief theory (unit-3) and extra work (unit-4). **(50+20+05+05 =80)**

**Unit-1**

**Practical exam.**

**Marks: 50**

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

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 colour 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 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: 20**

- The Candidates will submit 5 canvas (30\*36 ) of Life Drawing and Painting as semester work.

The candidate will Exhibit:

- (iii) 2 Head Studies and 3 life studies completed during the session.
- (iv) Sketch book containing 100 original sketches of full figure, heads and busts and facialexpressions.

### **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-IV**

**Session 2024-25**

**Composition Creative**

**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 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-IV**

**Session 2024-25**

**Composition Creative**

**Course code- MFAP-4244**

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

**Time: 6 hrs. per day (3 days)**

**Max. Marks: 100**

**Ext Marks. 80**

**(Practical Marks: 50, Exhibition work: 20**

**Brief Theory: 05, Extra Sketching: 05)**

**CA : 20**

***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.

**Note:** The paper setter should set the Composition Creative Practical. The topic will be given by two examiners. The practical itself carries 50 marks (unit-1), with semester work carrying 20 marks (unit-2) and 05 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: 50**

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 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 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: 20**

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

The candidate will Exhibit

- (iii) The candidates will submit 5 compositions done during the session.
- (iv) Sketchbooks containing 50 original sketches of full figures and at least 50 studies for composition.

#### 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:** Awards for Part B (i.e. out of 20 marks) shall be submitted by the teacher concerned through the Principal of the college.

MASTER OF ARTS (FINE ARTS) SEMESTER-IV

Session 2024-25

**Field Work**

Course code- MFAF-4245

***COURSE OUTCOMES***

CO1: The Course will provide the students an outdoor experience.

CO2: Students will go outside the college to an art gallery or an artist or to anywhere of her

Aery of interest which will develop the insight for research

CO3: The Course will make them able to write their original expression.

CO4 : The Course will make student to learn from different sources and use them in her report submission according to her original expression.

MASTER OF ARTS (FINE ARTS) SEMESTER-IV

**Session 2024-25**

Field Work

Course code- MFAF-4245

**L-T-P (Credits):0-0-3**

**Max. Marks: 50**

**Ext. Marks : 50**

There will be a Fifteen days Field Work. The students will go to an artist and observe his art technique, methods, execution and finely preservation of the work. After this process, students have to submit their reports in writing, in form of file carrying 30 to 35 pages. The student will be evaluated on the authenticity of her report.