



GURU NANAK COLLEGE

An Autonomous Institute

NH 148-B, Budhlada, District MANSA (Punjab) -151502

SYLLABUS

MASTER OF FINE ARTS

TWO YEAR POSTGRADUATE PROGRAMME

SESSION: 2025–26 and 2026–27

Department of FINE ARTS

GURU NANAK COLLEGE BUDHLADA

AN AUTONOMOUS COLLEGE

Email id: gncbudhlada@yahoo.co.in

Website: www.gncbudhlada.org

ABOUT THE PROGRAMME

The M.A. Fine Arts is a two-year (four-semester) postgraduate program designed to nurture creativity, critical thinking, and advanced professional skills in visual arts. It provides students with an in-depth understanding of art history, aesthetics, criticism, and practical expertise in drawing, painting, sculpture, printmaking, and contemporary art practices. The program also prepares students for UGC-NET, higher research, art education, and professional careers in creative industries.

PROGRAMME OUTCOMES (PO)

Upon completion, students will be able to:

1. Demonstrate mastery in chosen mediums of visual art.
2. Apply art historical and theoretical perspectives to creative practice.
3. Conduct scholarly research and present findings effectively.
4. Exhibit professional competence in exhibitions, teaching, and cultural forums.
5. Pursue careers in teaching, art galleries, museums, design industry, advertising, and freelance art practice.

PROGRAMME EDUCATIONAL OBJECTIVES (PEO)

Graduates of M.A. Fine Arts will be able to:

1. Attain advanced knowledge of fine arts theories, philosophies, and practices.
2. Develop critical understanding of Indian, Western, and Contemporary art traditions.
3. Create original works of art using traditional, modern, and digital mediums.
4. Engage in independent research, critical writing, and art criticism.
5. Contribute to society as artists, educators, researchers, and cultural practitioners.

PROGRAMME SPECIFIC OUTCOMES (PSO)

M.A. Fine Arts graduates will:

1. Acquire specialized skills in painting, drawing, printmaking, or sculpture.
2. Critically analyze and contextualize art movements, aesthetics, and criticism.
3. Apply interdisciplinary approaches connecting Fine Arts with Literature, Culture, and Technology.
4. Develop research-oriented projects contributing to art history and practice.

ORDINANCE FOR MASTER OF FINE ARTS

Duration and Structure

Total duration: 4 semesters over 2 academic years.

Each semester comprises 20 credits (80 credits in total).

Eligibility Rules:

- A candidate who has Graduate in any subject with 50%.
 - Graduation in any stream with minimum 50% marks.
 - Preference to candidates with BFA / BA Fine Arts / equivalent degree.
- Admissions shall be made on the basis of merit
- Candidates expelled from any other college or dismissed from Government Service on disciplinary grounds and those who are known to have been involved in acts of crime and of gross indiscipline or misbehavior will not be eligible for admission.
- Admission shall be granted to the candidates on their own risk and responsibility on the basis of details furnished by them. If any time, it is noticed that admission has been obtained by any candidate by giving incorrect, false information, concealing information or by oversight, the admission granted shall be cancelled and the candidate shall be asked to leave the dept. forth with after testing the accounts.
- There is no age bar for the admission in the course.
- The medium of examination for M.A. Fine Arts shall be Punjabi or English or Hindi.

Credit System and Courses:

- Each semester = 20 Credits (Total = 80 Credits for the program)
- Theory = 5 credits each (2 per semester)
- Practical = 5 credits each (2 per semester)

* Core courses only; no elective components.

Attendance

Minimum 75% attendance in each course for eligibility to appear in end-semester examinations.

Examination Pattern:

- Theory: 70 Marks (End-Semester Exam) + 30 Marks (Internal Assessment)
- Practical: 100 Marks (Studio work, Viva, Final submission)

Passing and Promotion

Minimum passing marks: 40% in individual theory and practical courses.

Promotion to next semester requires passing all courses or re-appearing in failed courses immediately.

Award of Degree

Degree awarded on successful completion of all 80 credits and fulfillment of attendance and dissertation requirements.

GRADING SYSTEM

As per Punjabi University autonomous college guidelines:

- A+: 90-100 marks (Outstanding)
- A: 80-89 marks (Excellent)
- B+: 70-79 marks (Very Good)
- B: 60-69 marks (Good)
- C: 50-59 marks (Average)
- F: Below 50 marks (Fail)

STRUCTURE

The M.A.FINE ARTS Programme is a two year Programme divided into four semesters. A student is required to complete 80 credits for the completion of Programme and the award of degree.

Part-I	First Year	Semester I	Semester II
Part-II	Second Year	Semester III	Semester IV

DIVISION OF INTERNAL ASSESSMENT

The internal assessment of a student shall be marked according to the following pattern
30(10+10+4+4+2)

- Slide Test (10 marks)
- 50 percent weightage given to Mid Semester Tests (10 marks)
- 20 percent weightage given to Attendance (4 marks)
- 20 percent weightage given to Assignment/Seminar/ Curriculum activities/ Class test/ NSS/NCC (4 marks)
- 10 per cent weightage given to Class Behavior (2 marks)

M.A. (FINE ARTS) Part-I

Session 2025-26

First Semester

Code	Core/ Elective	Title of Paper	Type	Credits	Weekly Contact Hours (L/T/P)	Semester contact hrs (approx.)	Marks (Internal/ External)	Exam duration
MAFA1101T	CORE	Fundamentals of Fine Arts	Theory	5	4-1-0	80(lecture + tutorials)	Internal-30 External- 70(written)	3 hrs (Theory)
MAFA1102T	CORE	History of Indian Art I (Prehistoric– Medieval)	Theory	5	4-1-0	80	Internal-30 External- 70(written)	3 hrs (Theory)
MAFA1103P	CORE	Basic Drawing & Painting	Practical	5	0-0-5 (studio)	80-100 studio hrs	Practical-100 (studio+viva)	6 hrs studio exam +20 min viva*
MAFA1104P	CORE	Creative Sketchbook Development	Practical	5	0-0-5 (studio)	80-100 studio hrs	Practical-100 (portfolio +viva)	Portfolio review + 20-30 min viva

L=Lecture, T=Tutorial, P=Practical

*Practical exam durations are recommended for semester-end practical/exhibition day(s). Viva voice for each candidate is recommended (15–30 minutes).

(Semester I)

MAFA1101T : Fundamentals of Fine Arts (Theory)

Credits LTP (4+1+0 =5)

Duration- 5hrs per week

External Evaluation 70 marks

Duration: 3 hours

Slide Test 10 marks

Duration: 50 minutes

Internal Assessment 20 marks

Course description:

A foundational course introducing core elements & principles of visual art, basic drawing and painting techniques, different media, and the role of art in society — designed to bring non-Fine Arts background students to competent basic skill and theoretical understanding required for advanced MFA study and to prepare for UGC NET Visual Arts topics.

Course objectives (what the course intends to achieve):

- Introduce the Elements (line, shape, form, tone, texture, colour, space) and Principles (balance, contrast, rhythm, emphasis, proportion, unity) of Art.
- Give hands-on practice in basic drawing, tonal studies, elementary perspective and introductory painting.
- Familiarize students with commonly used media — pencil, charcoal, ink, watercolors, poster, acrylic — and their handling.
- Build analytical skills in looking, describing and critiquing artworks.
- Provide foundational conceptual vocabulary used in UGC-NET Visual Arts theory papers.

Learning outcomes (by end of course students will be able to):

- Identify and apply elements & principles of art in original work and critique.
- Produce accurate observational drawings (still life, basic figure gestures) and basic colour studies.
- Demonstrate appropriate media selection and basic technical handling for pencil, charcoal, ink and watercolors.
- Write clear short critical descriptions/analyses of artworks.
- Answer core UGC-NET style theory and objective questions on fundamentals

Scope & Skills Evolved

- Analytical Skills: Historical interpretation, aesthetic critique, terminological precision.
- Technical Proficiency: Mastery over pencil, charcoal, ink, watercolor, poster, and acrylic.
- Conceptual Development: Ideation, thematic exploration, creative problem-solving.
- Research Aptitude: Secondary reading, note-taking, visual documentation aligned with NET syllabi.
- Professional Readiness: Portfolio assembly, time-management, exam strategy.

(Theory Syllabus)

(Fundamentals of Fine Arts)

Unit I — Elements & Principles of Art

- Elements: Line, Shape, Form, Value, Texture, Colour, Space (definitions, examples).
- Principles: Balance (symmetry/asymmetry), Rhythm, Emphasis, Movement, Proportion, Harmony, Contrast, Unity.
- Composition strategies and common compositional devices.

Unit II — Basics of Drawing & Painting

- Observation & looking: gesture, proportion, measurement techniques.
- Contour drawing, blind contour, cross-contour.
- Tone, chiaroscuro, light source, cast shadows.
- Elementary perspective: 1-point, 2-point, atmospheric perspective.
- Introduction to figure/portrait basics (proportions, placement).

Unit III — Materials & Techniques

- Dry media: graphite grades, charcoal (soft/medium/hard), erasers, blending tools.
- Wet media: watercolor, poster, acrylic basics (ground, brushes, supports).
- Ink & wash mixed-media basics.
- Paper types, priming boards, varnishes.

Unit IV — Role of Art in Society; Introduction to Visual Criticism

- Functions of art (ritual, record, decorative, political, and personal).
- Basic methods of visual description, formal analysis, contextual analysis.
- Artists' statement basics.

Recommended reading

- Drawing on the Right Side of the Brain — Betty Edwards (for drawing basics).
- Art Fundamentals: Theory and Practice — Otto G. Graf / other standard texts.
- Ways of seeing — John Berger (selected chapters).
- A History of Art — H. W. Janson (basic chapters).

- Visual Arts Study Guide / UGC NET Visual Arts preparation books (suggested by university library).

General Exam Instructions

Maximum Marks: 70

- The question paper is divided into three sections: Section A, Section B, and Section C.
- Candidates must answer questions as per the instructions given for each section.
- Section A and Section B offer choices; Section C is compulsory for all candidates.
- Syllabus coverage and weightage should be as per the indicated units and marks

Instructions for Paper Setter / Examiner

- Ensure that Section A and B include questions from all units, providing adequate internal choices.
- Questions must be set to test analytical ability, understanding of key art historical facts, and critical thinking.
- Section C should contain compulsory short notes or explanations to assess comprehensive coverage of the syllabus.
- Avoid overlap or repetition in questions with choices.
- The difficulty level should match postgraduate standards, balancing factual, theoretical, and applied aspects.

Sample Structure for Question Paper

Section A – (Answer any 2 out of 4)

Four questions set from **Unit I & Unit II** (each carrying **15 marks**).

Candidates to attempt any two.

Section B – (Answer any 2 out of 4)

Four questions set from **Unit III & Unit IV** (each carrying **15 marks**).

Candidates to attempt any two.

Section C - (Compulsory short notes/explanation, 10 marks)

Five short notes/explanation-type questions covering all four units.

Candidates must answer all; each question carries 2 marks.

Candidate Instructions (To be printed on Question Paper)

- Read all instructions carefully before attempting the paper.
- Section A: Answer any two questions from this section (each 15 marks).
- Section B: Answer any two questions from this section (each 15 marks).
- Section C: Compulsory section. Attempt all questions (each 2 marks, total 10 marks).
- Write question numbers clearly and answer in sequence.
- Strictly adhere to word/length limits for answers as indicated.
- Use diagrams, sketches, or flowcharts wherever applicable to enhance answers.
- Begin each section on a new page.

MAFA1102T History of Indian Art — I (Prehistoric → Medieval) (Theory)

Credits LTP(4+1+0) =5

External Evaluation 70 marks

Slide Test 10 marks

Internal Assessment 20 marks

Duration: 5hrs per week

Duration: 3 hours

Duration: 50 minutes

Course description:

Survey of Indian art from prehistoric cave paintings and Indus Valley traditions through major dynastic periods up to early medieval temple art. Emphasis on stylistic features, iconography, materials & techniques, contexts and artists/monuments important for both academic understanding and UGC NET Visual Arts syllabus.

Course objectives:

- Provide chronological understanding of Indian art traditions and major stylistic phases.
- Teach identification and analysis of key monuments, schools, and techniques.
- Build historical vocabulary and iconographic knowledge relevant to exam-style questions.

Learning outcomes:

- Recognize and date major Indian artworks and periods from the Prehistoric era (beginning c. 30,000 BCE) through the early Medieval period (ending c. 13th Century CE).
- Explain materials, techniques (stone carving, mural painting, bronze casting) and religious/ritual functions.
- Relate art to historical & socio-cultural contexts.
- Answer long, short and objective questions in both paper & UGC NET format.

Scope & skills evolved:

Historical chronology, stylistic reading, iconographic analysis, archival/field observation skills, memory of key monuments — critical for NET preparation.

(Theory Syllabus)

History of Indian Art — I (Prehistoric → Medieval)

Unit I — Prehistoric Art & Indus Valley

- Bhimbetka rock shelters — motifs, techniques.
- Indus Valley: seals, terracotta figurines, urban context, motifs, technical notes.

Unit II — Mauryan to Gupta Periods

- Mauryan art (polished stone sculpture, Ashokan pillars).
- Shunga, Satavahana contributions.
- Gupta art (refined sculpture, developments in painting — Ajanta Ajantra phase).

Unit III — Buddhist & Jain Art

- Stupa forms (Sanchi), vihara, chaitya architecture.
- Iconography of Buddha & Bodhisattva, Jaina temples & manuscripts.

Unit IV — Ajanta, Ellora, Temple Traditions

- Ajanta fresco technique, narrative panels, stylistic features.
- Ellora multi-religious caves.
- Early medieval temple architecture & sculptural programs — Nagara, Dravida, Vesara; Khajuraho and South Indian temples.

Recommended reading:

- Indian Art and Architecture — Percy Brown / more recent textbooks.
- The Art of India — various edited volumes.
- Ajanta: History and Development — selected articles.

General Exam Instructions

Maximum Marks: 70

- The question paper is divided into three sections: Section A, Section B, and Section C.
- Candidates must answer questions as per the instructions given for each section.
- Section A and Section B offer choices; Section C is compulsory for all candidates.
- Syllabus coverage and weightage should be as per the indicated units and marks

Instructions for Paper Setter / Examiner

- Ensure that Section A and B include questions from all units, providing adequate internal choices.
- Questions must be set to test analytical ability, understanding of key art historical facts, and critical thinking.
- Section C should contain compulsory short notes or explanations to assess comprehensive coverage of the syllabus.
- Avoid overlap or repetition in questions with choices.
- The difficulty level should match postgraduate standards, balancing factual, theoretical, and applied aspects.

Sample Structure for Question Paper

Section A – (Answer any 2 out of 4)

Four questions set from **Unit I & Unit II** (each carrying **15 marks**).

Candidates to attempt any two.

Section B – (Answer any 2 out of 4)

Four questions set from **Unit III & Unit IV** (each carrying **15 marks**).

Candidates to attempt any two.

Section C - (Compulsory short notes/explanation, 10 marks)

Five short notes/explanation-type questions covering all four units.

Candidates must answer all; each question carries 2 marks.

Candidate Instructions (To be printed on Question Paper)

- Read all instructions carefully before attempting the paper.
- Section A: Answer any two questions from this section (each 15 marks).
- Section B: Answer any two questions from this section (each 15 marks).
- Section C: Compulsory section. Attempt all questions (each 2 marks, total 10 marks).
- Write question numbers clearly and answer in sequence.
- Strictly adhere to word/length limits for answers as indicated.
- Use diagrams, sketches, or flowcharts wherever applicable to enhance answers.
- Begin each section on a new page.

MAFA1103P

Practical A: Basic Drawing & Painting

(5 credits, Practical 100 marks)

Course description:

Intensive studio course providing practical training in observational drawing, still life, elementary perspective, tonal and colour painting exercises across media: pencil, charcoal, ink, watercolour, poster and acrylic.

Course objectives:

- Build accurate observation skills and visual control.
- Teach stepwise procedures for drawing & painting projects.
- Familiarize students with studio practice, materials, and time management for practical exams.

Learning outcomes:

- Produce finished observational drawings and small paintings demonstrating perspective, value, and colour harmony.
- Demonstrate safe, efficient handling of materials and preparation of supports.
- Present a semester-end studio submission and appear for viva explaining process.

(Practical Syllabus)

Basic Drawing & Painting

Weeks 1–3: Foundational exercises

- Contour line, blind contour, gesture sketches (daily).
- Value scales, tonal exercises, cast shadow studies.
- Materials demo sessions.

Weeks 4–6: Perspective & spatial composition

- 1-point and 2-point perspective exercises; interior & exterior studies.
- Overlapping & scale; composition thumbnails.

Weeks 7–9: Still life & object drawing (graded complexity)

- Single object studies → multi-object arrangements → complex still life.
- Emphasis on proportion, light, texture.

Weeks 10–12: Portrait & figure basics (static reference / mannequins)

- Head proportion, basic facial features, tonal portrait study (charcoal).
- Life drawing gesture sessions (short poses).

Weeks 13–15: Introduction to colour painting (watercolors/poster/acrylic)

- Colour mixing, limited palette exercises, glazing, wet-on-wet, flat washes.
- Small finished painting (composition & narrative).

Week 16: Final submission & critique

- Studio review & viva.

Assessment components (100 marks):

- Continuous Assessment (sketchbook, weekly exercises) — 30 marks
- Midterm studio test (timed drawing test) — 20 marks
- Final practical exam / portfolio submission (finished works) — 40 marks
- Viva & process explanation — 10 marks

Final submission (studio/exam):

- Mandatory: Sketchbook (A4/A3) with daily/weekly exercises.
- Finished works: 3 finished major works (minimum sizes specified below)
 - One tonal drawing (A2, charcoal)**
 - One colour painting (A3/A2, acrylic/watercolors)**
 - One perspective composition (A2).**
- Label each work: Student name, course code, title, medium, size, date, time spent.

Materials required (basic list):

- Graphite pencils (HB, 2B, 4B, 6B), charcoal pencils (soft/med/hard), charcoal powder, kneaded & rubber erasers, blending stumps, sketchbooks (A4 & A3), newsprint pads, drawing boards, clips.
- Watercolor set, brushes (rounds & flats sizes 2–12), palette, masking tape, water jars.
- Poster colours, acrylic tubes (basic colours), palette knives, gesso, canvas boards or acrylic paper.
- Fixative spray, apron, clean rags.

Practical exam pattern for exam-setter / assessor instructions:

Midterm timed drawing: 3 hours, still life/portrait. Examiner provides arrangement.

Assessment: proportional accuracy, value, composition.

Final practical day:

Candidate brings portfolio and produces one timed composition/painting (6 hours).

Submission also includes sketchbook & finished works. Viva (10–20 min) to discuss process.

Assessors should allocate marks as per the specified break-up: sketchbook (30), midterm test (20), final artworks (40), and viva (10)

Evaluation criteria should include technical skills, conceptual clarity, creativity, effort, and ability to articulate process

For finished works, check for required diversity: tonal studies, colour works (acrylic/ watercolor), and perspective composition

Recommended practical books / references:

Rendering in Pen & Ink — Arthur L. Guptill (selected),

The Natural Way to Draw — Kimon Nicolaïdes,

Figure Drawing — Andrew Loomis (proportions),

Tutorial booklets for watercolor & acrylic techniques.

MAFA1104P Practical B: Creative Sketchbook Development

(5 credits, Practical 100 marks)

Course description:

Emphasis on generating ideas, visual research, daily sketch practice, memory drawing, mixed-media experiments and building a creative sketchbook/portfolio that fosters personal visual language and supports theory/practical work and UGC-NET visual recall.

Course objectives:

- Create discipline for daily observation & idea generation
- Foster connections between theory, history and studio practice through research-led sketching.
- Build a professional-looking creative portfolio fit for submission/exhibition and for UGC NET revision.

Learning outcomes:

- Maintain a coherent sketchbook demonstrating process thinking, research, experimentation and final resolved concepts.
- Produce a creative notebook that includes thumbnail studies, colour notes, research snippets, and written reflections.
- Present a portfolio of 25 sketches + 3 finished artworks (or as specified) ready for assessment.

(Practical Syllabus)

Creative Sketchbook Development

Module A: Daily Observational Sketches (100 Hours)

- 15-minute daily sketches
- Urban sketching techniques
- Figure sketching basics
- Nature studies
- Architectural elements

Module B: Memory and Imagination Drawing (75 Hours)

- Drawing from memory exercises
- Imaginative compositions
- Abstract expressions
- Emotional content exploration
- Dream and subconscious imagery

Module C: Creative Notebook Development (50 Hours)

- Visual diary maintenance
- Mixed media experimentation
- Collage integration
- Text and image combination
- Personal symbolism development

Module D: Finished Artwork Development (75 Hours)

- Sketch to finished artwork process
- Compositional development
- Technique refinement
- Series development
- Personal style exploration

Assessment (100 marks):

- Sketchbook discipline & quantity (25 sketches min) — 30 marks
- Quality & development: progression from idea to resolved work — 30 marks
- 3 Finished artworks developed from the book (technique & creativity) — 30 marks
- Viva/Presentation (defence of ideas) — 10 marks

Final submission specifications:

- Creative sketchbook(s) clearly dated and numbered.
- 25 minimum sketches + three finished artworks (A2 recommended).
- A short written reflection (500–800 words) describing concept development, influences and process.

Materials required:

- Sketchbooks (A4 & A5), fine liners, brush pens, water-soluble pencils, soft pastels, glue, scissors, scrap papers, sampling materials for collage, archival tape.
- Camera/phone for documenting site sketches and progress images.

Recommended practical books / references:

Rohde, Mike - “The Sketchnote Handbook”

Kuo, Keri Smith - “The Artist’s Way”

Gregory, Danny - “An Illustrated Life”

Campanelli, Pauline - “Wheel of the Year”

Price, Maggie - “Painting with Mixed Media”

Examiner instructions:

- The practical exam consists of a portfolio review of the student's sketchbook work.
- The portfolio includes various modules such as daily observational sketches, memory and imagination drawing, creative notebook development, and finished artwork development.
- The viva voce during the practical exam is recommended to be 20-30 minutes.
- The total practical exam duration for portfolio review and viva is suggested as 20-30 minutes for the viva part, with an unspecified total time for the portfolio review.
- This assessment is designed to evaluate the student's creativity, technique, observational skills, and personal artistic development based on their sketchbook and associated creative work.

Second Semester

Code	Core/ Elective	Title of Paper	Type	Credits	Weekly Contact Hours (L/T/P)	Semester contact hrs (approx.)	Marks (Internal/ External)	Exam duration
MAFA1205T	CORE	History of Western Art – I (Greek to Renaissance)	Theory	5	4-1-0	80(lecture + tutorials)	Internal-30 External-70(written)	3 hrs (Theory)
MAFA1206T	CORE	History of Indian Art – II (Mughal to Modern)	Theory	5	4-1-0	80	Internal-30 External-70(written)	3 hrs (Theory)
MAFA1207P	CORE	Still Life & Portrait Studies	Practical	5	0-0-5 (studio)	80-100 studio hrs	Practical-100 (studio+viva)	6 hrs studio exam +20 min viva*
MAFA1208P	CORE	Landscape Drawing & Painting	Practical	5	0-0-5 (studio)	80-100 studio hrs	Practical-100 (portfolio +viva)	Portfolio review + 20-30 min viva

L=Lecture, T=Tutorial, P=Practical

*Practical exam durations are recommended for semester-end practical/exhibition day(s). Viva voce for each candidate is recommended (15–30 minutes).

(Semester II)

MAFA1205T History of Western Art – I (Greek to Renaissance) (Theory)

Credits LTP(4+1+0) =5

External Evaluation 70 marks

Slide Test 10 marks

Internal Assessment 20 marks

Duration: 5hrs per week

Duration: 3 hours

Duration: 50 minutes

COURSE DESCRIPTION

A comprehensive survey of Western art from ancient Greek civilization through the Renaissance, examining major artistic movements, techniques, and cultural contexts that shaped European artistic traditions.

COURSE OBJECTIVES

- To understand the foundations of Western artistic traditions
- To analyze the evolution from classical to medieval to Renaissance art
- To examine the relationship between art, religion, and society
- To study major artists and their contributions to art history
- To provide comparative context for understanding global art developments

LEARNING OUTCOMES

Students will be able to:

- Trace the development of Western artistic traditions chronologically
- Analyze the influence of classical Greek and Roman art
- Understand the role of Christianity in medieval art development
- Evaluate Renaissance innovations in technique and perspective
- Compare Western and Eastern artistic approaches and philosophies

SCOPE AND SKILLS EVOLVED

- Scope: Global art historical perspective, cross-cultural analysis, technique evolution
- Skills: Comparative methodology, visual analysis, cultural interpretation, critical writing

(Theory Syllabus)

History of Western Art – I (Greek to Renaissance)

UNIT I: Ancient Greek and Roman Art (15 Hours)

- Greek architectural orders: Doric, Ionic, Corinthian
- Sculpture: Archaic, Classical, Hellenistic periods
- Pottery and vase painting traditions
- Roman innovations: Concrete, dome, portrait sculpture
- Pompeii and Herculaneum: Wall paintings and mosaics

UNIT II: Medieval Christian and Byzantine Art (15 Hours)

- Early Christian art and symbolism
- Byzantine art: Icons, mosaics, Hagia Sophia
- Romanesque architecture and sculpture
- Illuminated manuscripts and calligraphy
- Islamic influence on European decorative arts

UNIT III: Gothic Art and Architecture (15 Hours)

- Gothic cathedral architecture: Notre Dame, Chartres
- Stained glass windows and light symbolism
- Gothic sculpture and portal programs
- International Gothic style in painting
- Secular art and courtly culture

UNIT IV: Renaissance Masters and Innovations (15 Hours)

- Italian Renaissance: Florence, Rome, Venice
- Leonardo da Vinci: Scientific approach and sfumato
- Michelangelo: Sistine Chapel and sculptural achievements
- Raphael: Classical harmony and School of Athens
- Northern Renaissance: Van Eyck, Dürer, Bruegel
- Perspective, anatomy, and artistic theory

RECOMMENDED BOOK

Gardner, Helen - "Gardner's Art Through the Ages: Western Perspective"

Janson, H.W. - "Janson's History of Art: Western Tradition"

Honour, Hugh & Fleming, John - "A World History of Art"

Hartt, Frederick - "History of Italian Renaissance Art"

Panofsky, Erwin - "Studies in Iconology"

Vasari, Giorgio - "Lives of the Artists"

General Exam Instructions

Maximum Marks: 70

- The question paper is divided into three sections: Section A, Section B, and Section C.
- Candidates must answer questions as per the instructions given for each section.
- Section A and Section B offer choices; Section C is compulsory for all candidates.
- Syllabus coverage and weightage should be as per the indicated units and marks

Instructions for Paper Setter / Examiner

- Ensure that Section A and B include questions from all units, providing adequate internal choices.
- Questions must be set to test analytical ability, understanding of key art historical facts, and critical thinking.
- Section C should contain compulsory short notes or explanations to assess comprehensive coverage of the syllabus.
- Avoid overlap or repetition in questions with choices.
- The difficulty level should match postgraduate standards, balancing factual, theoretical, and applied aspects.

Sample Structure for Question Paper

Section A – (Answer any 2 out of 4)

Four questions set from **Unit I & Unit II** (each carrying **15 marks**).

Candidates to attempt any two.

Section B – (Answer any 2 out of 4)

Four questions set from **Unit III & Unit IV** (each carrying **15 marks**).

Candidates to attempt any two.

Section C - (Compulsory short notes/explanation, 10 marks)

Five short notes/explanation-type questions covering all four units.

Candidates must answer all; each question carries 2 marks.

Candidate Instructions (To be printed on Question Paper)

- Read all instructions carefully before attempting the paper.
- Section A: Answer any two questions from this section (each 15 marks).
- Section B: Answer any two questions from this section (each 15 marks).
- Section C: Compulsory section. Attempt all questions (each 2 marks, total 10 marks).
- Write question numbers clearly and answer in sequence.
- Strictly adhere to word/length limits for answers as indicated.
- Use diagrams, sketches, or flowcharts wherever applicable to enhance answers.
- Begin each section on a new page.

MAFA1206T History of Indian Art – II (Mughal to Modern)
(Theory)

Credits LTP4+1+0 =5	Duration- 5hrs per week
External Evaluation 70 marks	Duration: 3 hours
Slide Test 10 marks	Duration: 50 minutes
Internal Assessment 20 marks	

COURSE DESCRIPTION

This course provides a comprehensive study of Indian art from the Mughal period through colonial influence to modern and contemporary developments, examining the evolution of artistic traditions and emergence of new forms.

COURSE OBJECTIVES

- To understand the synthesis of Indo-Islamic art during Mughal period
- To analyze the development of regional painting schools
- To examine colonial impact on Indian artistic traditions
- To study the emergence of modern Indian art and nationalist movements
- To prepare students for UGC NET Visual Arts examination requirements

LEARNING OUTCOMES

- Upon completion, students will be able to:
- Analyze Mughal artistic achievements and their lasting influence
- Differentiate between various regional painting schools and their characteristics
- Evaluate the impact of British colonialism on Indian art practices
- Assess the contributions of pioneer modern Indian artists
- Critically examine the development of contemporary Indian art movements

SCOPE AND SKILLS EVOLVED

- Scope: Advanced art historical analysis, cultural synthesis understanding, modern art criticism
- Skills: Comparative analysis, critical evaluation, research methodology, academic Discourse

(Theory Syllabus)

History of Indian Art – II (Mughal to Modern)

UNIT I: Mughal Art (15 Hours)

- Akbar's artistic patronage and synthesis
- Mughal miniature painting: Characteristics and evolution
- Decorative arts: Carpets, metalwork, textiles
- Regional adaptations and provincial styles

UNIT II: Regional Painting Schools (15 Hours)

- Rajasthani Schools: Mewar, Marwar, Hadoti, Dhundar
- Pahari Schools: Basohli, Kangra, Guler
- Company School and colonial documentation
- Kalighat paintings and urban folk art

UNIT III: Colonial Period and Art Education (15 Hours)

- British art education system in India
- Government School of Art and its impact
- Raja Ravi Varma: Life, technique, and significance

UNIT IV: Modern and Contemporary Indian Art (15 Hours)

- Bengal School of Art: Abanindranath Tagore, Nandalal Bose
- Progressive Artists' Group: Hussain, Raza, Souza, Ara
- Neo-Tantra movement: K.C.S. Paniker, G.R. Santosh
- Contemporary artists: Subodh Gupta, BhartiKher, AtulDodiya

RECOMMENDED BOOKS

Brown, Percy - "Indian Painting Under the Mughals"

Mitter, Partha - "Art and Nationalism in Colonial India"

Dalmia, Yashodhara - "The Making of Modern Indian Art"

Kapur, Geeta - "When was Modernism"

Sheikh, Gulammoohammed - "Contemporary Art in Baroda"

Kramrisch, Stella - "Unknown India: Ritual Art in Tribe and Village"

General Exam Instructions

Maximum Marks: 70

- The question paper is divided into three sections: Section A, Section B, and Section C.
- Candidates must answer questions as per the instructions given for each section.
- Section A and Section B offer choices; Section C is compulsory for all candidates.
- Syllabus coverage and weightage should be as per the indicated units and marks

Instructions for Paper Setter / Examiner

- Ensure that Section A and B include questions from all units, providing adequate internal choices.
- Questions must be set to test analytical ability, understanding of key art historical facts, and critical thinking.
- Section C should contain compulsory short notes or explanations to assess comprehensive coverage of the syllabus.
- Avoid overlap or repetition in questions with choices.
- The difficulty level should match postgraduate standards, balancing factual, theoretical, and applied aspects.

Sample Structure for Question Paper

Section A – (Answer any 2 out of 4)

Four questions set from **Unit I & Unit II** (each carrying **15 marks**).

Candidates to attempt any two.

Section B – (Answer any 2 out of 4)

Four questions set from **Unit III & Unit IV** (each carrying **15 marks**).

Candidates to attempt any two.

Section C - (Compulsory short notes/explanation, 10 marks)

Five short notes/explanation-type questions covering all four units.

Candidates must answer all; each question carries 2 marks.

Candidate Instructions (To be printed on Question Paper)

- Read all instructions carefully before attempting the paper.
- Section A: Answer any two questions from this section (each 15 marks).
- Section B: Answer any two questions from this section (each 15 marks).
- Section C: Compulsory section. Attempt all questions (each 2 marks, total 10 marks).
- Strictly adhere to word/length limits for answers as indicated.
- Use diagrams, sketches, or flowcharts wherever applicable to enhance answers.
- Begin each section on a new page.

MAFA1207P

Practical A: Still Life & Portrait Studies

(5 credits, Practical 100 marks)

COURSE DESCRIPTION

Advanced practical training in observational drawing and painting focusing on complex still life arrangements and portrait studies, emphasizing technical mastery, lighting, and expressive potential.

COURSE OBJECTIVES

- To develop advanced observational and analytical drawing skills
- To master complex material rendering techniques
- To understand human anatomy and proportional relationships in portraiture
- To explore various approaches to portrait interpretation
- To build technical foundation for professional artistic practice

LEARNING OUTCOMES

Students will be able to:

- Execute complex still life compositions with multiple materials
- Demonstrate understanding of light, shadow, and atmospheric effects
- Create accurate and expressive portrait studies
- Show mastery of various drawing and painting mediums
- Develop personal artistic approach to representational art

SCOPE AND SKILLS EVOLVED

- Scope: Advanced technical skills, complex composition, human figure study
- Skills: Advanced observation, material rendering, portraiture, artistic interpretation

(Practical Syllabus)

Still Life & Portrait Studies

Module A: Complex Still Life Studies (200 Hours)

Sub-module A1: Advanced Object Drawing (100 Hours)

- Transparent objects: Glass, crystal, water containers
- Reflective surfaces: Metal objects, mirrors, polished surfaces
- Complex textures: Fabric drapery, fur, leather, wood grain
- Organic forms: Fruits, vegetables, flowers, shells
- Composite arrangements: Multiple objects with varied materials

Sub-module A2: Material and Texture Rendering (100 Hours)

- Graphite techniques: Layering, burnishing, lifting
- Charcoal applications: Compressed and vine charcoal combinations
- Colored pencil: Layering and blending techniques
- Mixed media approaches: Combining dry and wet mediums
- Surface preparation and paper selection

Module B: Portrait and Head Studies (150 Hours)

Sub-module B1: Anatomical Foundation (75 Hours)

- Skull structure and facial bone anatomy
- Facial proportions and measurement techniques
- Age progression and character features
- Expression and emotional content
- Profile, three-quarter, and frontal views

Sub-module B2: Portrait Techniques (75 Hours)

- Pencil portraits: Graphite rendering techniques
- Charcoal portraits: Dramatic lighting effects
- Poster color techniques: Flat and dimensional approaches
- Watercolor portraits: Transparent layering
- Mixed media experimentation

MATERIALS REQUIRED

Drawing Materials:

- Professional pencil set: 4H to 8B
- Charcoal: Compressed blocks, vine charcoal, charcoal pencils
- Colored pencils: Professional set (48-72 colors)
- Drawing papers: 200gsm, 300gsm, textured papers
- Blending tools: Stumps, Chamois
- Erasers: Kneaded, white vinyl, electric eraser
- Fixative sprays

Painting Materials:

- Poster colors: Professional set (18-24 colors)
- Watercolor tubes: Professional grade (24 colors)
- Acrylic colors: Basic set for experimentation
- Brushes: Round (2,4,8,12,16), Flat (4,8,12), Detail (00,0)
- Watercolor paper: 300gsm, cold-pressed and hot-pressed
- Canvas boards: Various sizes from 8x10 to 16x20 inches
- Palettes, water containers, spray bottles

Setup Materials:

- Drawing boards: A3 and A2 sizes
- Easels: Table-top and standing
- Lighting equipment: Adjustable lamps
- Props: Various objects for still life arrangements
- Mirrors: For self-portrait studies

FINAL SUBMISSION

- 2 high-quality sheets of Still Life (size: A1; medium: charcoal, watercolors, poster colors, acrylic, or oil; complex arrangements, varied materials, advanced techniques)
- 2 high-quality sheets of Portrait Studies (size: A1; medium: charcoal, watercolors, poster colors, acrylic, or oil; covering anatomical foundations, expressive character, varied media)
- 1 sketch book of size A3 with a minimum of 25 practice works

Each sheet and the sketchbook should meet module objectives, evidence sustained engagement and advanced skill, and represent explorative thoughtful work

Evaluation Criteria (100 Marks):

Practical Studio Work: 70 marks

Assessed on the execution of the assigned art study within the 6-hour studio exam. This includes observation, composition, technique, rendering of materials, anatomical accuracy, and creativity.

Portfolio Submission: 20 marks

Evaluation of submitted sheets/artworks completed over the semester, reflecting quality, diversity, progress, and adherence to module topics.

Viva Voice: 10 marks

An oral examination conducted post-studio, focused on the candidate's understanding of concepts, materials, techniques, and their ability to articulate the creative process and choices.

RECOMMENDED BOOKS

Bargue, Charles - "Drawing Course"

Loomis, Andrew - "Drawing the Head and Hands"

Speed, Harold - "The Practice and Science of Drawing"

Bridgman, George - "Complete Guide to Drawing from Life"

Saper, Adam - "Drawing Realistic Textures in Pencil"

Parks, Carrie Stuart - "Secrets to Realistic Drawing"

Examiner Instructions :

- Ensure that each candidate is provided with the necessary materials and uninterrupted studio environment for the 6-hour duration.
- Both still life and portrait studies should be available as options; candidates may work on either or a combination, as per their strengths and preparation.
- No outside reference images or completed artworks (other than direct observation or approved life models) should be permitted during the exam.
- The candidate's artistic process should be monitored to ensure originality and observation-based work.
- At the end of the 6 hours, collect the completed practical sheets for immediate assessment.
- Conduct the viva voce immediately post- practical, focusing on examining technical choices, conceptual reasoning, and familiarity with module content (Still Life materials, textures, anatomical structure, and portrait techniques).
- Portfolio submission should be carefully reviewed for progress, experimentations, and consistency in quality as per curriculum objectives.
- Marks should be awarded as per the rubric tied to execution, technique, creativity, conceptual clarity, and presentation.

Instructions for Candidates

- Candidates must bring their own basic drawing and painting materials as per the syllabus requirements.
- The exam will be conducted in a studio setting for 6 hours during which candidates must complete the assigned practical work either in Still Life, Portrait, or both as instructed.
- Candidates should come prepared with prior practice and understanding of module content including anatomical foundations, texture rendering, and portrait techniques.
- No external reference material or assistance is allowed during the exam, except direct observation from live models or still life setups provided by the examiner.
- Candidates must maintain proper discipline during the exam session and avoid any unfair means.

MAFA1208P

Practical B: Landscape Drawing & Painting

(5 credits, Practical 100 marks)

COURSE DESCRIPTION

Comprehensive outdoor and studio-based landscape study focusing on environmental observation, atmospheric effects, and various approaches to landscape interpretation through drawing and painting.

COURSE OBJECTIVES

- To develop skills in outdoor observational drawing and painting
- To understand atmospheric perspective and environmental effects
- To master various landscape painting techniques and approaches
- To explore contemporary and traditional landscape interpretations
- To build confidence in field work and plein air practices

LEARNING OUTCOMES

- Execute accurate landscape studies from direct observation
- Demonstrate understanding of atmospheric effects and perspective
- Show proficiency in watercolor and acrylic landscape techniques
- Adapt to changing outdoor conditions and lighting
- Develop personal landscape painting style and approach

SCOPE AND SKILLS EVOLVED

- Scope: Environmental art, plein air techniques, landscape interpretation
- Skills: Rapid observation, color mixing, outdoor adaptation, environmental awareness

(Practical Syllabus)

Landscape Drawing & Painting

Module A: Outdoor Sketching and Studies (175 Hours)

Sub-module A1: Basic Landscape Elements (100 Hours)

- Tree studies: Various species, seasonal changes, structural analysis
- Rock formations: Geological understanding, texture rendering
- Water features: Streams, ponds, reflections, movement
- Sky studies: Cloud formations, weather patterns, time of day
- Architectural elements in landscape: Buildings, bridges, rural structures

Sub-module A2: Plein Air Techniques (75 Hours)

- Quick gesture sketches: Capturing essential landscape features
- Pen and wash techniques: Linear and tonal combinations
- Color notes and studies: Temperature and atmospheric effects
- Changing light conditions: Morning, afternoon, golden hour
- Weather adaptation: Working in various conditions

Module B: Studio Landscape Development (175 Hours)

Sub-module B1: Watercolor Landscape Techniques (100 Hours)

- Wet-on-wet techniques: Atmospheric effects, soft edges
- Wet-on-dry applications: Detail work, crisp edges
- Masking techniques: Preserving highlights, complex compositions
- Color mixing for landscapes: Earth tones, greens, sky colors
- Graduated washes: Sky rendering, atmospheric perspective

Sub-module B2: Acrylic Landscape Approaches (75 Hours)

- Under painting techniques: Tonal and color foundations
- Layering and glazing: Depth and atmospheric effects
- Impasto applications: Texture and expressive mark-making
- Palette knife techniques: Bold, gestural approaches
- Mixed media integration: Combining materials for effect

MATERIALS REQUIRED

Field Equipment:

- Portable easel: French easel or field easel
- Drawing boards: Lightweight, A3 size
- Folding stool or chair
- Umbrella or sunshade
- Field bag or backpack
- Viewfinder or proportional divider

Drawing Materials:

- Sketch pads: Spiral-bound, various sizes
- Pencils: Range from H to 4B
- Ink pens: Fine liners, brush pens, fountain pens
- Charcoal: Compressed and vine, travel-sized
- Erasers: Kneaded, white vinyl
- Blending tools: Paper stumps, tissues

Painting Materials:

- Watercolor set: Travel palette with mixing areas
- Watercolor tubes: Portable selection (12-18 colors)
- Acrylic tubes: Small sizes for field work (12 colors)
- Brushes: Flat and round, various sizes (travel set)
- Water containers: Collapsible or dual-chamber
- Paper: Watercolor blocks, canvas panels
- Palette: Disposable or easy-clean options
- Paper towels, sponges, spray bottles

Studio Enhancement:

- Reference photography equipment
- Color temperature meters
- Magnifying tools
- Professional mounting materials

Final Submission Requirements (Portfolio)

Each student should submit a comprehensive portfolio including:

- **Outdoor Sketching & Studies (Module A)**

Minimum 15–20 outdoor sketches (pencil, pen & ink, or charcoal).

Tree studies, rock formations, water features, sky/clouds, and architectural elements.

Plein-air color sketches (at least 8–10) showing light and atmospheric variations.

- **Studio Landscape Development (Module B)**

Watercolor Landscapes (5–6 works) using wet-on-wet, wet-on-dry, and masking techniques.

Acrylic Landscapes (4–5 works) showing under painting, impasto, palette knife, and mixed-media integration.

- **Experimentation File / Process Work**

Color notes, gesture sketches, and technique trials.

- **Final Landscape Compositions**

At least 2 major finished works (full-size, well-composed, demonstrating integration of outdoor studies and studio techniques).

- **Journal / Reflective Notes** A brief written note (2–3 pages) on learning outcomes, challenges, and inspirations from landscape practice.

Evaluation Criteria (100 Marks):

Component	Marks
Outdoor Sketches & Studies (variety, observation, accuracy, creativity)	20
Watercolor Landscapes (technique, atmospheric effect, composition)	20
Acrylic Landscapes (texture, expression, handling of medium)	20
Final Compositions (integration of skills, originality, presentation)	25
Viva Voce (conceptual understanding, process explanation, art vocabulary)	15
Total	100

Instructions

For Students

- Submit a neatly organized portfolio with labeled works.
- Include dates, medium, and location (for outdoor studies) on each work.
- Bring a process file with preliminary sketches and color studies.
- Maintain originality; copied or traced work will not be accepted.
- Be prepared to discuss your works (in viva) – inspirations, techniques used, and artistic decisions.

For Examiner(s)

- Assess both quality and quantity of submissions – not just finished works but also sketches and process.
- Give weightage to originality, observation skills, and technical growth over perfection.
- During viva, ask students about:
 - Outdoor vs. studio differences in practice
 - Techniques (wet-on-wet, impasto, etc.)
 - Understanding of light, atmosphere, and composition.
- Ensure fair evaluation by following the 100-mark distribution grid.
- Record marks transparently and provide brief feedback for each student.

RECOMMENDED BOOKS

Carlson, John F. - “Guide to Landscape Painting”

Gurney, James - “Color and Light: A Guide for the Realist Painter”

Corot, Jean- Baptiste-Camille - “Lessons on Landscape Painting”

Sauer, Erin - “The Art of Plein Air Painting”

Webb, Frank - “Webb on Watercolor”

Gregory, Noel - “Watercolor Landscapes Step by Step”