PUNJABI UNIVERSITY, PATIALA
(Established Under Punjab Act No.35 of 1961)

FACULTY OF ARTS & CULTURE

OUTLINES OF TESTS, SYLLABI AND COURSES OF
READING
FOR
M.A. FINE ARTS

Part - IIInd
For the Examination 2018-19 & 2019-2020
M.A. FINE ARTS
2018-19 & 2019-2020
SCHEME AND OBJECTIVE OF THE STUDIES

There will be 16 papers in M.A. course. Each Paper will be of 100 marks. All theory papers will have 24% internal assessment as per RUSA scheme of studies. Pass Marks will be 35% in all the papers. 1 hour for lecture/tutorial and 2 hours for practical is equivalent to 1 credit as per UGC rules. The contents are designed by keeping in view UGC’s syllabi for National Eligibility Test (NET). The course will cater Regional, National and International Fine Arts scenario and provide an orientation of the subject. Objective of this course is to make the students professionally equipped.

M.A. Course: 1600 Marks (400 Marks per Semester)

<table>
<thead>
<tr>
<th>Course</th>
<th>Subject</th>
<th>Papers</th>
<th>Name of the Paper</th>
<th>Code</th>
<th>Credits</th>
<th>External</th>
<th>Internal/ Continuous</th>
<th>Total Marks</th>
<th>(Hours/ Week)</th>
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<tr>
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<td>FINE ARTS</td>
<td>Core-1</td>
<td>ART AND CULTURAL HISTORY OF EUROPE</td>
<td>5</td>
<td>76</td>
<td>24</td>
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<td>Core-3</td>
<td>CREATIVE COMPOSITION (Opt-Ist) MINIATURE PAINTING (Opt-IInd)</td>
<td>5</td>
<td>100</td>
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<td>Core-4</td>
<td>PAINTING FROM LIFE (Opt-Ist) Graphics (Print Making) (Opt-IInd)</td>
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* Board of Studies passed to keep 24% internal assessment for the M.A. course (FOR THEORY PAPERS ONLY) to maintain uniformity in the division of marks of theory papers. It is not affecting the pass percentage. This 1 mark will be added to the marks of attendance in all the papers to maintain uniformity.
SYLLABUS
M.A. (FINE ARTS) Part-II Semester IIIrd and IVth
for the session of 2018-2019 & 2019-2020
Syllabi, Courses of Study and Recommended Books
Third Semester

Paper I: ART AND CULTURAL HISTORY OF EUROPE
(From Renaissance up to 1870 A.D.)

Scheme of Examination

1. The examination in each of the papers will consist of two parts:
   (A) Written Paper 76 marks; Duration: 3 hours
   (B) Slide Test 24 marks; Duration: 50 minutes

2. In the written paper the candidates shall be asked to answer two questions each from both the sections, carrying 11 marks each (aggregating 44 marks), and 16 short-answer type questions spread over the two sections and carrying 2 marks each (aggregating 32 marks)

3. The slide test carrying 24 marks shall consist of: identification of 5 works of art carrying 10 marks (from the slides seen during the Semester) and critical analysis of two objects carrying 10 marks; 4 marks allocated on the basis of attendance throughout the Semester. The works of art will relate to the contents of the paper.

Instructions for Paper setters:
The question paper will consist of three sections: A, B and C. In sections A and B, four questions each will be set, carrying 11 marks each, of which the candidates will have to attempt two questions. Section C will consist of 16 short-answer type questions, each carrying two marks, spread over the two sections equally.

Instructions for Candidates:
In the written paper, candidates will be required to attempt two questions each from sections A and B and answer the whole of section C.

Section A

Early Renaissance: Masaccio, Donatello, Botticelli, Mantegna
The High Renaissance:
In Italy- Leonardo-da-Vinci, Michelangelo, Raphael
In Venice:- Giorgione, Titian, Veronese
In North:- Grunewald, Durer, Holbein
Mannerism and other trends: - Rosso, Pontormo, Parmigianino; Tintoretto, El Greco.

Section B

Baroque:
In Italy-Caravaggio, Ribera, Bernini, Gentileschi, Carracci, Reni, Guercino
In Spain- Cotan, Velasquez, Zurbaran, Murillo.
In Flanders - Rubens, Van Dyck.

Recommended Books:
1. Bruce Cole - Art of the Western World
2. Michael Kitston - The Age of Baroque
4. Andrew Martindali - Man and the Renaissance
5. Strang - The Classical World
6. Robin Richmon - Michelangelo and the Creation
7. Moekstra - Flemish painting
8. Janson H.W. - History of Art
9. Croix, Horst Dela - Art Through the Ages
10. Gombrich E.H. - The Story of Art
11. Helen Gordner - Art Through the Ages
12. Bonsselie R. - Leonardo-Da-Vinci
Paper II: MODERN MOVEMENTS IN ART

Scheme of Examination

1. The examination in each of the papers will consist of two parts:
   (A) Written Paper 76 marks; Duration: 3 hours
   (B) Slide Test 24 marks; Duration: 50 minutes

2. In the written paper the candidates shall be asked to answer two questions each from both the sections, carrying 11 marks each (aggregating 44 marks), and 16 short-answer type questions spread over the two sections and carrying 2 marks each (aggregating 32 marks).

3. The slide test carrying 24 marks shall consist of: identification of 5 works of art carrying 10 marks (from the slides seen during the Semester) and critical analysis of two objects carrying 10 marks; 4 marks allocated on the basis of attendance throughout the Semester. The works of art will relate to the contents of the paper.

Instructions for Paper setters:
The question paper will consist of three sections: A, B and C. In sections A and B, four questions each will be set, carrying 11 marks each, of which the candidates will have to attempt two questions. Section C will consist of 16 short-answer type questions, each carrying two marks, spread over the two sections equally.

Instructions for Candidates:
In the written paper, candidates will be required to attempt two questions each from sections A and B and answer the whole of section C.

Section A
Impressionism (Renoir, Sisley, Monet, Pissarro, Degas, Toulouse-Lautrec); Post-Impressionism (Seurat, Cezanne, Gauguin, Van Gogh); Fauvism (Matisse, Derrain, Dufy); Cubism (Braque, Picasso, Gris, Leger); Primitivism (Henry Rousseau)

Section B
Expressionism (Edward Munch, Marc, Nolde, Kirchner, Kokoscheka); Futurism (Boccioni, Severini); Constructivism (Gabo, Pevsner); Dadaism (Duchamp, Ernst, Picabia); Surrealism (Dali, Miro, Tanguy, Klee, De Chirico, Chagall)

Recommended Books:
1. Roger Fry The Meaning of Art
2. Walther I. Vincent Van Gogh
3. Myers B.S. Modern Art in the Making
4. Archer W.G. India and Modern Art
5. Arnason H.H. A History of Modern Art
6. Gruutooy Gerhard Henry de Toulouse Laure
7. Walther Ingo F. Marc Chagall
8. Essers V. Henri Matisse 1869-1954
9. Herbert Robert L. Neo-Impressionism
10. Stevenson Lesloy H. Toulouse Lautrec
11. Thomas D. Van Gogh on Location
12. Herscher Ermine Dining with Picasso
13. Elger D. Expressionism
14. D. B. Wilensky Modern Movement in Art
15. Arnason History of Modern Art
16. Mac Grawill Encyclopedia of World Art
17. Herbert Read Concise History of Modern Painting
18. Geeta Kapur Contemporary Indian Painters
19. Anand, Mulk Raj Contemporary Indian Painting
20. Parimoo, Rattan Modern Indian Art
Paper III:
Option 1: CREATIVE COMPOSITION

**Scheme of Examination**
Creative Composition 100 marks; the time allocated will be 4 days, each of the duration of 6 hours (with half an hour break for lunch.)

Candidates will be required to choose one topic out of at least five topics given by the examiner and work on canvas, no less than 30” X 40” in size. The candidates will be given a choice of medium. A sketch will need to be submitted in the stipulated time period and shall carry the countersignature of the examiner.

**Instructions for Paper setters:**
Not less than five topics will be set out of which the candidate may select any one of his/her choice. The size required should not be less than 30” x 40”; the choice of the medium will be left to the candidates. While evaluating, the examiner will judge on the basis of the competence, technical skill, artistic rendering, composition, colour, texture, qualities of line and form. (Including sessional work and viva).

**Instructions for Candidates:**
The candidates will be given at least five topics and will be required to attempt one. Special emphasis needs to be laid on technical and artistic rendering, composition, colour, texture, qualities of line and form. The submission of the sessional work at the time of the practical examination shall consist of five original compositions; a sketchbook containing 50 sketches of human figures, animals birds and sketches from nature etc. Five colour sketches on quarter sheet. Extra work related to the work done during the semester, and experimentation, will be appreciated.

**Section A**
Working with different materials and techniques on paper and canvas, composition shall extend to the human figure, birds, animals, creative landscapes, still life objects, etc.

**Section B**
Work with mixed media and installation, enhancing the work done during the semester.

**Suggested Books:**
1. Classels Julia - How to capture Movements in your Painting
2. Toney Anthony - 150 Masterpieces of Drawing
3. Sloan A. - Traditional Paints and Finishes
4. Roddon Guy - Step by Step Pasted Painting Techniques
5. Reep Edward - The content of Water Colour
6. Smith Ray - An Introduction to Acrylic
7. Rattan H.C. - Perspective Still life painting in oil and water colours
8. Willia Mann - Art of shading
9. Polak and Quitter - The teaching of Drawing
Paper III
Option-II: MINIATURE PAINTING

Scheme of Examination

100 marks; the time allocated will be 4 days, each of the duration of 6 hours (with half an hour break for lunch.)

Candidates will be required to choose one topic out of at least five topics given by the examiner and work on paper of the average size 10” X 8”. The candidates will be given a choice of medium. A sketch will need to be submitted in the stipulated time period and shall carry the countersignature of the examiner. (Including sessional work and viva).

Instructions for Paper Setter

While evaluating, the examiner will judge on the basis of the competence, technical skill, artistic rendering, composition, colour, texture, qualities of line and form.

Instructions for Candidates:

The candidates will be given at least five topics and will be required to attempt one. Special emphasis needs to be laid on technical and artistic rendering, composition, colour, texture, qualities of line and form. The submission of the sessional work at the time of the practical examination shall consist of three original compositions; a sketchbook containing 50 sketches of human figures, animals, birds and sketches from nature etc. Five colour sketches on quarter sheet. Extra work related to the work done during the semester, and experimentation, will be appreciated. The submission of the works at the end of the session shall be along the lines indicated as in syllabus.

Section -A

1. Material and methods on papers:
   Copy work from Basholi, Kangra and Rajasthani School, Painting with minimum 5 figures along with landscape flora and fauna.

2. Creative composition:
   Composition with minimum five figures with appropriate architectural setting/landscape etc. following same school/style of painting.
   Submission: Two copy works; three creative compositions and 50 sketches finished with ink and tinted. Size 8”x10”.

Suggested Books:

1. B.N. Goswamy Pahari Painting
2. M.S. Randhawa Kangra Valley Painting
3. M.S. Randhawa Kangra Painting on the Love
4. M.S. Randhawa Geet Gobinda
5. W. G. Archer Indian Painting from Punjab Hills Vol. I, II
6. Brunel Francis Splendour of Indian Miniature
7. Krishana Chaitanaya History of Indian Painting (Pahari)
8. Krishana Chaitanaya History of Indian Painting (Rajasthani)
9. Ebeling Klaus Raghmala Paintings
Option I: PAINTING FROM LIFE

1. Candidates will be required to execute the Portrait, on canvas, no less than 18” X 24” in size. The candidates will be given a choice of medium. A sketch will need to be submitted in the stipulated time period and shall carry the countersignature of the examiner.

2. The session work to be submitted shall consist of: five portraits from life; a sketchbook containing 50 sketches; not less than four anatomical charts- comprising of muscles and bones of full figure to be done on imperial size sheets. These works shall carry 15 marks. 5 marks are allotted for the attendance during the semester.

Instructions for Paper setters:
The candidates should be provided with a model. The required size of the canvas should not be less than 30” x 40”; the choice of the medium will be left to the candidates. While evaluating, the examiner will judge on the basis of the competence, technical skill, artistic rendering, composition, colour, texture, qualities of line and form. (Including sessional work and viva).

Instructions for Candidates:
The candidates will be given atleast five topics and will be required to attempt one. Special emphasis needs to be laid on technical and artistic rendering, composition, colour, texture, qualities of line and form. The submission of the sessional work at the time of the practical examination shall consist of three original compositions; a sketchbook containing 50 sketches of human figures, animals birds and sketches from nature etc. Five colour sketches on quarter sheet. Extra work related to the work done during the semester, and experimentation, will be appreciated.

Section A
Study of anatomical details of the human body, male and female figures from life in different poses and from different angles. The style of the candidate should reflect in the Painting from life.

Section B
Study various gestures of the body and display of muscles and tendons in human body. Give full detail of the limbs showing large masses of light and shade. Study carefully the complexion of the model.

Suggested Books:
1. Victor Pararad - Anatomy and Painting
2. Andrew Loomis - Drawing the Heads and Hands
3. Andrew Loomis - Figure drawing for all its work
4. Helen Oslten - Painting Portraits
5. William Dorge - Oil Painting Portraits
6. Arthen Suiden Burg - Any one can paint
7. M.R. Archarekar - Female Nude
8. M. R. Archarekar - Rup Darshani
Paper IV
Option II: GRAPHIC COMPOSITION

Scheme of Examination

Print making (Graphics) 100 marks; the time allocated will be 4 days each of the duration of 6 hours (with half an hour break for lunch.)

1. The candidates are required to work on one topic out of at least five topics given by the examiner on Linoleum, cardboard, wood or screen no less than 10’’ X 15’’ in size. The candidates are given a choice of medium. A sketch will need to be submitted in stipulated time period and shall carry the countersignature of the examiner.

Instructions for Paper setters:
Not less than five topics will be set out of which the candidate may select any one of his/her choice. The size should not be less than 10’’ x 15’’ the choice of the medium to the candidates. While evaluating, the examiner will judge on the basis of the competence, technical skill, artistic rendering, composition, colour, texture, qualities of line and form. (Including sessional work and viva).

Instructions for Candidates:
The candidates will be given atleast five topics and will be required to attempt one. Special emphasis needs to be laid on technical and artistic rendering, composition, colour, texture, qualities of line and form. The submission of the sessional work at the time of the practical examination shall consist of three original compositions; a sketchbook containing 50 sketches of human figures, animals birds and sketches from nature etc. Five colour sketches on quarter sheet. Extra work related to the work done during the semester, and experimentation, will be appreciated.

Section A
Print making (Graphics) in advanced Relief medium, using Linoleum, cardboard, wood, etc. Composition shall extend to the human figure, birds, animals, creative landscapes, still life objects, etc.

Section B
Screen Printing: advanced study in stencil and photographic process, using black and two or more colours.

Suggested Books:
1. Thompson B. The Art of Graphic Design
2. White IV Graphic Design for the Electronic Age
3. Laura Knight The Graphic Work
4. Rhein Erich The Art of Print Making
6. Meyrich R. The Etching the Engraving of Edgar Holloeay
7. Oravez David Woodcut
8. Bondi Herman The Graphic Art
M.A. (FINE ARTS) Part-II Semester IIIrd and IVth
Fourth Semester
for the session of 2018-2019 & 2019-2020
Syllabi, Courses of Study and Recommended Books

Paper I: ART AND CULTURAL HISTORY OF EUROPE
(From Renaissance upto 1870 A D)

Scheme of Examination
1. The examination in each of the papers will consist of two parts:
   (A) Written Paper 76 marks; Duration: 3 hours
   (B) Slide Test 24 marks; Duration: 50 minutes
2. In the written paper the candidates shall be asked to answer two questions each from both the sections, carrying 11 marks each (aggregating 44 marks), and 16 short-answer type questions spread over the two sections and carrying 2 marks each (aggregating 32 marks)
3. The slide test carrying 24 marks shall consist of: identification of 5 works of art carrying 10 marks (from the slides seen during the Semester) and critical analysis of two objects carrying 10 marks; 4 marks allocated on the basis of attendance throughout the Semester. The works of art will relate to the contents of the paper.

Instructions for Paper setters:
The question paper will consist of three sections: A, B and C. In sections A and B, four questions each will be set, carrying 11 marks each, of which the candidates will have to attempt two questions. Section C will consist of 16 short-answer type questions, each carrying two marks, spread over the two sections equally.

Instructions for Candidates:
In the written paper, candidates will be required to attempt two questions each from sections A and B and answer the whole of section C.

Scheme of Examination

Section A
Baroque: Holland (Hals, Rembrandt, Vermeer, Ruisdael); France (Le Nains, De La Tour, Claude Lorraine, Nicolas Poussin); Rococo (Watteau, Boucher, Fragonard) Neo-Classicism (David, Ingres).

Section B
Romanticism: Spain (Goya); France (Gericault, Delacroix); England (Blake, Constable, Turner); Realism: (Courbet, Daumier).

Recommended Books:
1 Bruce Cole Art of the Western World
2 Michael Kitston The Age of Baroque
3 John Juliet Nowar Encyclopedia of the Art
4 Andrew Martindale Man and the Renaissance
5 Strang The Classical World
6 Robin Richmondo Michelangelo and the Creation
7 Moekstra Flemish painting
8 Janson H.W. History of Art
9 Croix, Horst Dela Art Through the Ages
10 Gombrich E.H. The Story of Art
11 Helen Gordner Art Through the Ages
12 Bonsselie R. Leonardo-Da-Vinci
13 Mac Grawill Encyclopedia of World Art
Paper II: MODERN MOVEMENTS IN ART

Scheme of Examination

1. The examination in each of the papers will consist of two parts:
   (A) Written Paper  76 marks; Duration: 3 hours
   (B) Slide Test 24 marks; Duration: 50 minutes

2. In the written paper the candidates shall be asked to answer two questions each from both the sections, carrying 11 marks each (aggregating 44 marks), and 16 short-answer type questions spread over the two sections and carrying 2 marks each (aggregating 32 marks).

3. The slide test carrying 24 marks shall consist of: identification of 5 works of art carrying 10 marks (from the slides seen during the Semester) and critical analysis of two objects carrying 10 marks; 4 marks allocated on the basis of attendance throughout the Semester. The works of art will relate to the contents of the paper.

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Instructions for Candidates:
In the written paper, candidates will be required to attempt two questions each from sections A and B and answer the whole of section C.

Section A

Section B

Recommended Books:

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<th>No.</th>
<th>Author</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Roger Fry</td>
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<td>Vincent Van Gogh</td>
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<td>Henry de Toulouse Laure</td>
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<td>Mac Grawill</td>
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<td>Contemporary Indian Painters</td>
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<tr>
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<td>Parimoo, Rattan</td>
<td>Modern Indian Art</td>
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Paper III:  
Option 1:  CREATIVE COMPOSITION

Scheme of Examination

Creative Composition 100 marks; the time allocated will be 4 days, each of the duration of 6 hours (with half an hour break for lunch.)

Candidates will be required to choose one topic out of atleast five topics given by the examiner and work on canvas, no less than 30” X 40” in size. The candidates will be given a choice of medium. A sketch will need to be submitted in the stipulated time period and shall carry the countersignature of the examiner.

Instructions for Paper setters:
Not less than five topics will be set out of which the candidate may select any one of his/her choice. The size required should not be less than 30’’ x 40’’; the choice of the medium will be left to the candidates. While evaluating, the examiner will judge on the basis of the competence, technical skill, artistic rendering, composition, colour, texture, qualities of line and form. (Including sessional work and viva).

Instructions for Candidates:
The candidates will be given atleast five topics and will be required to attempt one. Special emphasis needs to be laid on technical and artistic rendering, composition, colour, texture, qualities of line and form. The submission of the sessional work at the time of the practical examination shall consist of five original compositions; a sketchbook containing 50 sketches of human figures, animals birds and sketches from nature etc. Five colour sketches on quarter sheet. Extra work related to the work done during the semester, and experimentation, will be appreciated.

Section A
Working with different materials and techniques on paper and canvas, Composition shall extend to the human figure, birds, animals, creative landscapes, still life objects, etc.

Section B
Work with mixed media and installation, enhancing the work done during the semester.

Suggested Books:
1. Classels Julia  How to capture Movements in your Painting
2. Toney Anthony  150 Masterpieces of Drawing
3. Sloan A.  Traditional Paints and Finishes
4. Roddon Guy  Step by Step Pasted Painting Techniques
5. Reep Edward  The content of Water Colour
6. Smith Ray  An Introduction to Acrylic
7. Rattan H.C.  Perspective Still life painting in oil and water colours
8. Willia Mann  Art of shading
9. Polak and Quitter  The teaching of Drawing
Paper III  
Option-II:  MINIATURE PAINTING  

**Scheme of Examination**

Miniature Composition  
100 marks; the time allocated will be 4 days, each of the duration of 6 hours (with half an hour break for lunch.)

Candidates will be required to choose one topic out of atleast five topics given by the examiner and work on paper of the average size10” X 8”. The candidates will be given a choice of medium. A sketch will need to be submitted in the stipulated time period and shall carry the countersignature of the examiner. (Including sessional work and viva).

**Instructions for Paper Setter**

While evaluating, the examiner will judge on the basis of the competence, technical skill, artistic rendering, composition, colour, texture, qualities of line and form.

**Instructions for Candidates:**

The candidates will be given atleast five topics and will be required to attempt one. Special emphasis needs to be laid on technical and artistic rendering, composition, colour, texture, qualities of line and form. The submission of the sessional work at the time of the practical examination shall consist of three original compositions; a sketchbook containing 50 sketches of human figures, animals birds and sketches from nature etc. Five colour sketches on quarter sheet. Extra work related to the work done during the semester, and experimentation, will be appreciated.

**Section -A**

1. Copy of portraits from Rajasthani school/ kangra school.
2. Creative composition
   Composition arranging minimum five figures from daily life developing own Style with overall effect of miniature painting.

Submission:- Portraits of persons around you five in number and three Composition developed from daily sketches modulating them in own style maintaining the miniature look. 50 Sketches in number, of portraits and daily life subjects finished with ink or colour. Some parts may be tinted with colour. Size:- 10”X12”.

**Suggested Books:**

1. B.N. Goswamy  
Pahari Painting
2. M.S. Randhawa  
Kangra Valley Painting
3. M.S. Randhawa  
Kangra Painting on the Love
4. M.S. Randhawa  
Geet Gobinda
5. W. G. Archer  
Indian Painting from Punjab Hills Vol. I, II
6. Brunel Francis  
Splendour of Indian Miniature
7. Krishana Chaitanaya  
History of Indian Painting (Pahari)
8. Krishana Chaitanaya  
History of Indian Painting (Rajasthani)
9. Ebeling Klaus  
Ragmala Paintings
Paper IV  
Option I:  
PAINTING FROM LIFE

**Scheme of Examination**

Painting from life  
100 marks; the time allocated will be 4 days each of the duration of 6 hours (with half an hour break for lunch.)

1. Candidates will be required to execute the Portrait, on canvas, no less than 18” X 24” in size. The candidates will be given a choice of medium. A sketch will need to be submitted in the stipulated time period and shall carry the countersignature of the examiner.

2. The session work to be submitted shall consist of: five portraits from life; a sketchbook containing 50 sketches; not less than four anatomical charts- comprising of muscles and bones of full figure to be done on imperial size sheets. These works shall carry 15 marks. 5 marks are allotted for the attendance during the semester.

**Instructions for Paper setters:**
The candidates should be provided with a model. The required size of the canvas should not be less than 18” X 24”; the choice of the medium will be left to the candidates. While evaluating, the examiner will judge on the basis of the competence, technical skill, artistic rendering, composition, colour, texture, qualities of line and form. (Including sessional work and viva).

**Instructions for Candidates:**
The candidates will be given atleast five topics and will be required to attempt one. Special emphasis needs to be laid on technical and artistic rendering, composition, colour, texture, qualities of line and form. The submission of the sessional work at the time of the practical examination shall consist of three original compositions; a sketchbook containing 50 sketches of human figures, animals birds and sketches from nature etc. Five colour sketches on quarter sheet. Extra work related to the work done during the semester, and experimentation, will be appreciated.

**Section A**
Study of anatomical details of the human body, male and female figures from life in different poses and from different angles. The style of the candidate should reflect in the Painting from life.

**Section B**
Study various gestures of the body and display of muscles and tendons in human body. Give full detail of the limbs showing large masses of light and shade. Study carefully the complexion of the model.
Paper IV
Option II: GRAPHIC COMPOSITION

Scheme of Examination
Print making (Graphics) 100 marks; the time allocated will be 4 days each of the duration of 6 hours (with half an hour break for lunch.)

1. The candidates are required to work on one topic out of at least five topics given by the examiner on Linoleum, card board, wood or screen no less than 10” X 15” in size. The candidates are given a choice of medium. A sketch will need to be submitted in stipulated time period and shall carry the countersignature of the examiner.

Instructions for Paper setters:
Not less than five topics will be set out of which the candidate may select any one of his/her choice. The size should not be less than 10” x 15” the choice of the medium to the candidates. While evaluating, the examiner will judge on the basis of the competence, technical skill, artistic rendering, composition, colour, texture, qualities of line and form. (Including sessional work and viva).

Instructions for Candidates:
The candidates will be given atleast five topics and will be required to attempt one. Special emphasis needs to be laid on technical and artistic rendering, composition, colour, texture, qualities of line and form. The submission of the sessional work at the time of the practical examination shall consist of three original compositions; a sketchbook containing 50 sketches of human figures, animals birds and sketches from nature etc. Five colour sketches on quarter sheet. Extra work related to the work done during the semester, and experimentation, will be appreciated.

Section A
Print making (Graphics) in advanced Relief medium, using Linoleum, cardboard, wood, etc. Composition shall extend to the - human figure, birds, animals, creative landscapes, still life objects, etc.

Section B
Screen Printing: advanced study in stencil and photographic process, using black and two or more colours.

Suggested Books:
1. Thompson B. The Art of Graphic Design
2. White IV Graphic Design for the Electronic Age
3. Laura Knight The Graphic Work
4. Rhein Erich The Art of Print Making
6. Meyrich R. The Etching the Engraving of Edgar Holloeay
7. Oravez David Woodcut
8. Bondi Herman The Graphic Art