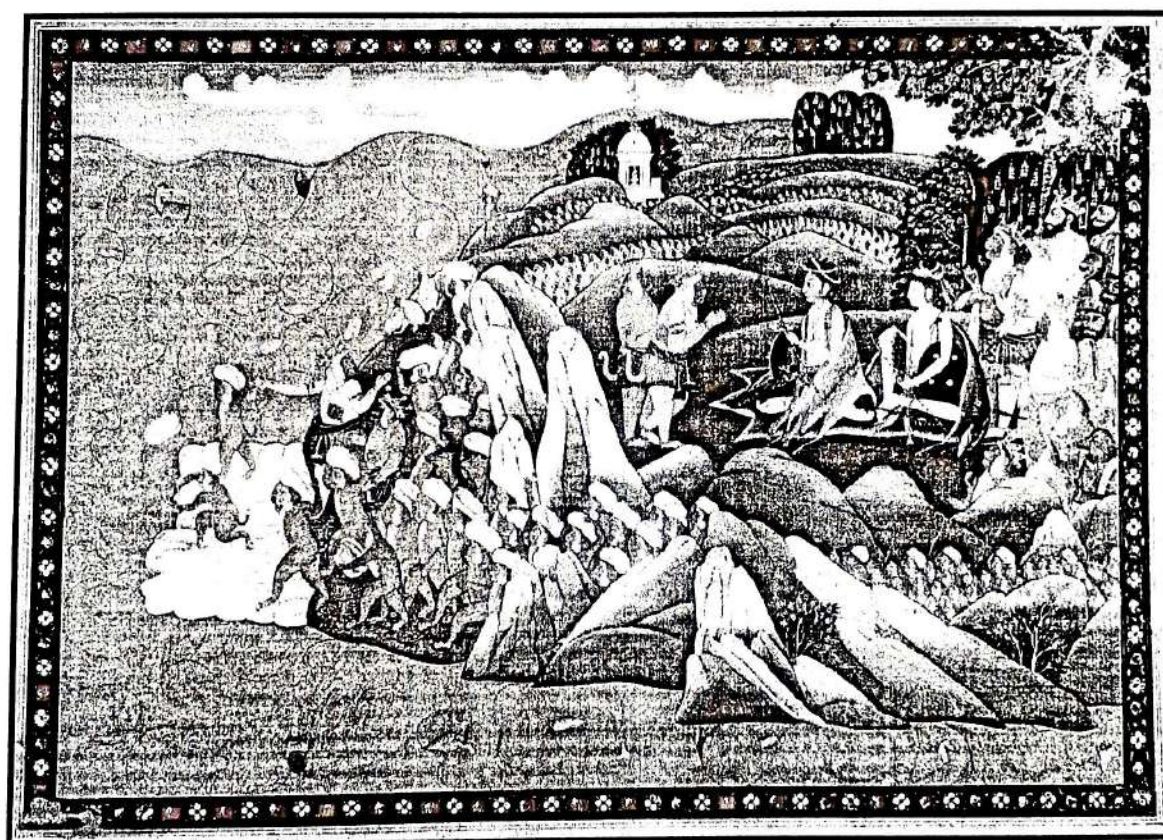


**ORDINANCE AND SYLLABUS
FOR
MASTERS OF FINE ARTS
(MINIATURE PAINTING)**



**INSTITUTE OF INTEGRATED HIMALAYAN STUDIES
(UGC CENTRE OF EXCELLENCE)
HIMACHAL PRADESH UNIVERSITY
SUMMER HILL, SHIMLA - 171005**

COURSE CONTENT FIRST SEMESTER

COURSE NO.	TITLE OF COURSE	Marks			Total
		Theory	Sessional Submission	Int. Ass	
MFA-101 ✓	Introduction to the fundamentals of Visual art	80	-	20	100
MFA-102 ✓	Philosophy of Indian & Western Arts	80	-	20	100
MFA-103 ✓	Sketching from Life & Nature (Pahari)	60*+10	10	20	100
MFA-104 ✓	Sketching from Old Pahari Masters (Pau)	60*+10	10	20	100
Total					400

* Practical examination marks + Viva-voce

Note: MFA 101 to 102 will be of 100 marks (Theory-80, Internal Assessment-20 marks)
The practical / viva-voce will be conducted by Internal / External Examiners

SECOND SEMESTER

COURSE NO.	TITLE OF COURSE	Marks			
		Theory	Sessional Submission	Int. Ass	Total
MFA-201	History of Ancient Indian Art	80	-	20	100
MFA-202	History of Indian Miniature Painting	80	-	20	100
MFA-203	Study of Basics in Pahari Miniature Painting	60*+10	10	20	100
MFA-204	Study of Composition in Pahari Miniature Painting	60*+10	10	20	100
Total					400

* Practical examination marks + Viva-voce

Note: MFA 201 to 202 will be of 100 marks (Theory-80, Internal Assessment-20 marks)
The practical / viva-voce will be conducted by Internal / External Examiners

THIRD SEMESTER

Course No.	TITLE OF COURSE	Marks			Total
		Theory Papers	Sessional Submission	Int. Ass.	
MFA-301	History & Basics of Miniature Painting	80	-	20	100
MFA-302	Artists of Pahari Miniature	80	-	20	100
MFA-303	Study of old masters in line-work	60*+10	10	20	100
MFA-304	Study of old masters in color	60*+10	10	20	100
Total					400

* Practical examination marks + Viva-voce

Note: MFA 301 to 302 will be of 100 marks (Theory-80, Internal Assessment-20 marks)
The practical / viva-voce will be conducted by Internal / External Examiners

Educational trip /field study: Field study will be carried out to the Art Galleries/ Museums of Himachal Pradesh as decided by the Institute. The students will submit a report after the field visit.) Students will be given the topic for the project to be completed and submitted by the end of the semester.

FOURTH SEMESTER

Course No.	TITLE OF COURSE	Marks			Total
		Theory Papers	Sessional Submission	Int. Ass.	
MFA-401	Copy from Old masters in detail Part-1	60*+10	10	20	100
MFA-402	Copy from Old masters in detail Part-2	60*+10	10	20	100
MFA-403	Original Composition	60*+10	10	20	100
MFA-404	Project, Seminar and Viva-Voce	100	-	-	100
Total					400
Total Marks (Four Semesters-15 courses and one project)					1200

* Practical examination marks + Viva-voce

Note: The project (100 Marks) completed and submitted will be sent for evaluation and the student will make a power-point presentation during the seminar. The viva-voce and the presentations will be conducted by the external/ internal examiners)

INTERNAL ASSESSMENT MARKS

Internal assessment for theory papers would be assessed through sessions conducted by the Institute, class tests, seminars, attendance and overall conduct of the student.

SEMESTER - I

MFA-101: INTRODUCTION TO THE FUNDAMENTALS OF VISUAL ART

- MODULE-1:** General characteristics of visual art/ fundamentals of visual art: Space, form, size, shape, line, color, texture, tonal value, perspective, design and aesthetic organization of visual elements in art object (composition). Use of two and three dimensions in visual art, tactile quality in art
- MODULE-2:** Interrelationship of various forms of art, Rhythm, structure, use of space, visual properties, materials, techniques (both traditional & Modern), ideas, themes, abstract elements between performing, cinematic, literary and plastic art.
- MODULE-3:** Traditional and modern mediums and materials in visual arts, basis of painting, sculpture, print making, mural, graphic design and multimedia art; development of mediums and materials from the pre-historic period to present day.
- MODULE-4:** Traditional and modern techniques, processes and procedures used in painting, sculpture, print-making, mural, graphic design and multimedia art (modeling, carving, casting etc.), ways of handling color pigments, etching, surface printing, fresco (buono, secco).

LITERATURE RECOMMENDED

1. Modern Art and India-William Archer
2. Four Steps towards Modern art- Lionello Venturi
3. Art Appreciation made simple-Barbara Sheeton
4. Meaning of Art-Herbert Read
5. Social History of Art-Arnold Hauser
6. History of Art Criticism - Lionello Venturi
7. Purpose of Art- Albert Alsen
8. Aesthetic Theories of India-Padma Sudhi
9. History of Indian Art -Pratha Mitter
10. The Story of Art- E. H. Gombrich,
11. A Concise History of Modern Painting- Read Herbert

NOTE FOR PAPER SETTER

The question paper will contain TWO QUESTIONS from each unit (Total EIGHT questions in all) and the candidate will be required to answer ONE QUESTION from each unit (total questions to be attempted will be FOUR) i.e. there will be internal choice within each unit.

MFA-102: PHILOSOPHY OF INDIAN & WESTERN ARTS

- MODULE-1:** Indian aesthetic and its scope, Introduction to the basic principles and religious thought and their relation to art, sources and evaluation of aesthetic concepts of India, Rasa theory of Bharat Muni and Abhinav Gupta, Sadharani karan and Dhvani
- MODULE-2:** Richness of ambivalence and association, Alankar (artistic embellishment) Guna+ Dosha (Merits and demerits in a work of art.), Inter-relationship of literature, Visual and performing arts, Nature and function of works of art as understood in Indian aesthetics, Shadang theory, Cannons of Chinese Painting
- MODULE-3:** Prehistoric, Primitive and Egyptian Painting and Sculpture, Gree painting and Sculpture, Roman, Etruscan and Byzantine painting, Gothic and Romanesque Painting and Sculpture
- MODULE-4:** Early and High renaissance Painting, Mannerist, Baroque and Rococo Styles of Painting, The turning point in the 19th century, Neoclassicism, Romanticism and realism, Impressionism Neo-Impressionism and Nabism. Metaphysical Painting, Dada, Surrealism, Abstract Art and significant contemporary movements

LITERATURE RECOMMENDED

1. Bhartiya Chitrakala ka Itihas- Avinash Bahadur Verma
2. Kala aur Kalam - Giri raj Kishore Aggarwal
3. Kala Aur Vilas - Ram Avtar Aggarwal
4. Indian Painting-Percy Brown
5. Indian Painting - C. Siva Ram
6. Modern Art and India-William Archer
7. The History of Impressionism- John Rewalto
8. Masters of Modern Art- Alfred H. Bars
9. Story of Modern Art- Sheldon Cheney
10. Modern Movements Art- R.H. Wilenski
11. Main Streams of Modern Art- John Canday
12. Outline of Art- William Orpen
13. A History of Western Art- John lyes Sewell
14. The story of Art- E.H. Combrich
15. The story of Painting- H.W. Jonson
16. The World's Greatest Painting- T. Leman Hare
17. History of Western Art-Erwin O.Christenser

NOTE FOR PAPER SETTER

The question paper will contain TWO QUESTIONS from each unit (Total EIGHT questions in all) and the candidate will be required to answer ONE QUESTION from each unit (total questions to be attempted will be FOUR) i.e. there will be internal choice within each unit.

MFA-103: SKETCHING FROM LIFE & NATURE

Sketches from Life and nature, Imaginative painting based on subject from Life and or Nature in water and poster colors with color values

Medium-Oil/Water

Size- minimum 22"X 15"

Sessional Submission- 3 painting and 60 sketches from life & nature

NOTE FOR PAPER SETTER

Distribution of Marks for the Practical Examination:

The question paper will contain THREE QUESTIONS (WILL BE DECIDED BY THE EXTERNAL EXAMINER ON THE SPOT) and the candidate will be required to attempt TWO QUESTIONS of 30 marks each.

Practical Examination	60 Marks
Viva Voce	10 Marks
Sessional Submission	10 Marks
Internal Assessment	20 Marks
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Total	100 Marks

MFA-204: SKETCHING FROM PAHARI OLD MASTERS

The students will be taught to copy from the *Pahari* old masters

Surface- Any

Medium- Any

Instant Sketching- Instant sketching will be done by the candidates on the topic given by the examiner on the spot

Sessional Submission- 3 finished Paintings and 60 Sketches.

NOTE FOR PAPER SETTER

Distribution of Marks for the Practical Examination:

The question paper will contain THREE QUESTIONS (WILL BE DECIDED BY THE EXTERNAL EXAMINER ON THE SPOT) and the candidate will be required to attempt TWO QUESTIONS of 30 marks each.

Practical Examination	60 Marks
Viva Voce	10 Marks
Sessional Submission	10 Marks
Internal Assessment	20 Marks

Total	100 Marks
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SEMESTER-II

MFA-201: HISTORY OF ANCIENT INDIAN ART

- MODULE-1:** Indian Painting- Prehistoric, Mohanjodaro and Harappa, Jogimara, Ajanta, Bagh, Sigiriya, Pal and Jain School.
- MODULE-2:** School of Books- Illustration and Eastern Indian School (Pala) Western Indian School (Jain or Apbahrasna).
- MODULE-3:** Miniature Schools Mughal (early Mughals Akbar to Aurangjeb Rajasthani) (Mewar, Bikaner, Jodhpur, Kota-Bundi, Krishangarh and Jaipur), Pahari (Basoli, Kangra, Chamba, Kullu, Mandi), Company School
- MODULE-4:** Bombay Group, N.S. Bendre, Contemporary Artists- K.G. Subramanyan, M.F. Hussain, Jogen Chowdhary, Ram Kumar, Krishna Khanna, Tyeb Mehta, Bhupen Khakkar, J. Swaminathan, K.C.S. Pannikar, G.R. Santosh, Akabar Padamsee, Bikas Bhattacharya.

LITERATURE RECOMMENDED:

1. Bhartiya Chitrakala ka Itihas- Avinash Bahadur Verma
2. Kala aur Kalam - Giri raj Kishore Aggarwal
3. Kala Aur Vilas - Ram Avtar Aggarwal
4. Indian Painting-Percy Brown
5. Indian Painting - C. Siva Ram

NOTE FOR PAPER SETTER

The question paper will contain TWO QUESTIONS from each unit (Total EIGHT questions in all) and the candidate will be required to answer ONE QUESTION from each unit (total questions to be attempted will be FOUR) i.e. there will be internal choice within each unit.

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MFA-202: HISTORY OF INDIAN MINIATURE PAINTING

- MODULE-1:** Study of (a) Vasant Vilas Pat (Apbhransha) (b) Paintings of Chaurpanchashika (Early Rajasthani) (c) Ragamala Paintings (Mewar) (d) Pichhvai (Nathdwara)
- MODULE-2:** Study of (a) Vegetation and Jungle scene (Bundi) (b) Hunting scene (Kotah) (c) Portraits (Jaipur) (d) Bani Thani and Boating scene (Kishangarh)
- MODULE-3:** Study of (a) Painting of Hamjanamah (Humaun and Akbar) (b) Animal and Birds Painting (Jahangir) (c) Hashiya Ankan (Akabar, Jahangir and Shahjahan) Mughal Artists's and their 5 Paintings- (a) Abdus Samad, Daswant, Basavan (Akabar Period) (b) Ustad Mansur, Manohar, Bishandas and Abul Hasan (Jahangir Period)
- MODULE-4:** Study of (a) Devi Mahatmaya Manuscript (Early Pahari) (b) Rasamanjari Paintings (Basohli) (c) Nayika Paintings (Guler and Kangra) (d) Paintings of Rangmahal (Chamba) (e) Paintings with Folk Elements (Kulu and Mandi)

LITERATURE RECOMMENDED

1. Album of Indian Paintings- Mulk Raj Ananda
2. Rajput Paintings- A.K. Coomarswamy
3. Kishangarh Paintings- L. K. A., Delhi (Dickinson & Khandalawala)
4. Rajput Painting- Basil Gray
5. Indian Painting under Mughals- Percy Brown
6. Bhartiya Chitrakala (Pal to Pahari)- Dr. Asha Ananda, Dr. Seeme Sachdeva
7. Indian Painting From Punjab Hills- W.G. Archer
8. Basohli Painting of Rasamanjari- R.S. Randhawa and Bhambari
9. Pahari Masters- B.N. Goswami and E. Ficher
10. Pahari Chitrakala- K.L. Vaid
11. Pahari Miniature Painting- Karl Khandalawala

NOTE FOR PAPER SETTER

The question paper will contain TWO QUESTIONS from each unit (Total EIGHT questions in all) and the candidate will be required to answer ONE QUESTION from each unit (total questions to be attempted will be FOUR) i.e. there will be internal choice within each unit.

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MFA-203: STUDY OF BASICS IN PAHARI MINIATURE PAINTING

The students will be taught to basics of Pahari Miniature Painting

Surface- Any

Medium- Any

Instant Sketching- Instant sketching will be done by the candidates on the topic given by the examiner on the spot

Sessional Submission- 3 finished Paintings and 30 drawings.

NOTE FOR PAPER SETTER

Distribution of Marks for the Practical Examination:

The question paper will contain THREE QUESTIONS (WILL BE DECIDED BY THE EXTERNAL EXAMINER ON THE SPOT) and the candidate will be required to attempt TWO QUESTIONS of 30 marks each.

Practical Examination	60 Marks
Viva Voce	10 Marks
Sessional Submission	10 Marks
Internal Assessment	20 Marks
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Total	100 Marks

MFA-204: STUDY OF COMPOSITION IN PAHARI MINIATURE PAINTING

The students will be taught basics of composition in Pahari Miniature Painting

Surface- Any

Medium- Any

Instant Sketching- Instant sketching will be done by the candidates on the topic given by the examiner on the spot

Sessional Submission- 3 finished Paintings and 30 drawings.

NOTE FOR PAPER SETTER**Distribution of Marks for the Practical Examination:**

The question paper will contain THREE QUESTIONS (WILL BE DECIDED BY THE EXTERNAL EXAMINER ON THE SPOT) and the candidate will be required to attempt TWO QUESTIONS of 30 marks each.

Practical Examination	60 Marks
Viva Voce	10 Marks
Sessional Submission	10 Marks
Internal Assessment	20 Marks

Total	100 Marks
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SEMEASTER-III

MFA-301: HISTORY & BASICS OF MINIATURE PAINTING

- Module-1:** Historical background, Origin of Pahari painting, Pahari painting: themes and treatment Paintings from Guler, Kangra, Jasrota, Jammu, Mandi, Chamba, Bilaspur, Nurpur, Kulu, Garhwal
- Module-2:** Use of Pigments in Pahari Miniature (Blue, Yellow, White, Red, Black, Green, Gold, Silver and tin); Pigments used in the early twentieth century; concept of mixed colors.
- Module-3:** Materials used in miniature painting (binding media, Brushes, Paper, Other accessories) traditional and modern material
- Module-4:** Techniques of miniature painting; wall-painting (Technique, preparation of the wall, the process of drawing of sketches and the application of pigments, pigments and their import, panel divisions); color and pattern notes on drawings; Compositions and colors; changing aspects of miniature painting

LITERATURE RECOMMENDED:

1. Art and Culture: Painting and Perspective: Vol. II- Ahsan Jan Qaisar and Som Prakash Verma
2. Centers of Pahari Painting- Chandramani Singh
3. Early Indian Miniature Paintings (c. 1000 - 1550 AD)-Rashmi Kala Agrawal
4. Indian Miniature Painting-Anjan Chakraverty
5. Indian Miniature Painting- Manifestation of a Creative Mind: Daljeet and P C Jain
6. Kangra Paintings on Love- M.S. Randhawa
7. Miniature Paintings of Rajasthan: Portfolio Print- National Museum
8. Miniature Paintings on the Holy Ramayana- Shantilal Nagar
9. Pahari Masters: Court Painters of Northern India- B.N. Goswamy and Eberhard Fischer
10. The Technique of Pahari Painting: An Inquiry into Aspects of Materials, Methods and History : (Based Upon Observation and Field-Work) - Vishwa Chander Ohri

NOTE FOR PAPER SETTER

The question paper will contain TWO QUESTIONS from each unit (Total EIGHT questions in all) and the candidate will be required to answer ONE QUESTION from each unit (total questions to be attempted will be FOUR) i.e. there will be internal choice within each unit.

MFA-302: ARTISTS OF PAHARI MINIATURE

The Pahari Painters and their style; The Master of the Early Devi Mahatmya Series, The Master of the Early Rasamanjari Series, Devidasa of Nurpur, The master(s) of the Bahu 'Shangri' - Ramayana Series, The Master at the Court of Mankot; The Master at the Court of Raja Chhattar Singh of Chamba; Laharu of Chamba, Mahesh of Chamba, The Master at the Court of Mandi, Pandit Seu of Guler, Manaku of Guler, Nainsukh of Guler, generations after Manaku and Nainsukh of Guler, Purkhu of Kangra

LITERATURE RECOMMENDED

1. Centers of Pahari Painting- Chandramani Singh
2. Pahari Masters: Court Painters of Northern India- B.N. Goswamy and Eberhard Fischer
3. Pahari Paintings of the *Gita Govinda*: Lalit Kala Series Portfolio No. 46-Usha Bhatia
4. Pahari Styles of Indian Murals: S.D.S. Charak and Anita K. Billawaria
5. The Eye's Delight: The Great 18 Century Pahari Painter, Nainsukh: Lalit Kala Series Portfolio No. 41- Usha Bhatia
6. The Technique of Pahari Painting: An Inquiry into Aspects of Materials, Methods and History: (Based Upon Observation and Field-Work)-Vishwa Chander Ohri

NOTE FOR PAPER SETTER

The question paper will contain total EIGHT questions and the candidate will be required to answer FOUR.

MFA-303: STUDY OF OLD MASTERS IN LINE WORK

The students will be taught to copy from the *Pahari* old masters (line work)

Surface- Any

Medium- Any

Instant Line work- Line work will be done by the candidates from the old masters given by the examiner on the spot during examination

Sessional Submission- 15 Paintings in Line Work

NOTE FOR PAPER SETTER

Distribution of Marks for the Practical Examination:

The question paper will contain THREE QUESTIONS (WILL BE DECIDED BY THE EXTERNAL EXAMINER ON THE SPOT) and the candidate will be required to attempt TWO QUESTIONS of 30 marks each.

Practical Examination	60 Marks
Viva Voce	10 Marks
Sessional Submission	10 Marks
Internal Assessment	20 Marks

Total	100 Marks
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MFA-304: STUDY OF OLD MASTERS IN COLOR

The students will be taught to copy from the *Pahari* old masters (in color)

Surface- Any

Medium- Any

Instant Line work- Detailed colored painting will be done by the candidates from the old masters given by the examiner on the spot during examination

Sessional Submission- 5 Paintings in color

NOTE FOR PAPER SETTER

Distribution of Marks for the Practical Examination:

The question paper will contain THREE QUESTIONS (WILL BE DECIDED BY THE EXTERNAL EXAMINER ON THE SPOT) and the candidate will be required to attempt TWO QUESTIONS of 30 marks each.

Practical Examination	60 Marks
Viva Voce	10 Marks
Sessional Submission	10 Marks
Internal Assessment	20 Marks

Total

100Marks

SEMESTER: IV

MFA-401: COPY OF OLD MASTERS IN DETAIL-PART 1

The students will be taught to copy from the *Pahari* old masters (In detail) from different schools

Surface- As prescribed by the teacher

Medium- As prescribed by the teacher

Detailed paintings will be made by the students from the old masters given by the examiner on the spot during examination

Sessional Submission- 10 Paintings in detail

NOTE FOR PAPER SETTER

Distribution of Marks for the Practical Examination:

The question paper will contain THREE QUESTIONS (WILL BE DECIDED BY THE EXTERNAL EXAMINER ON THE SPOT) and the candidate will be required to attempt TWO QUESTIONS of 30 marks each.

Practical Examination	60 Marks
Viva Voce	10 Marks
Sessional Submission	10 Marks
Internal Assessment	20 Marks

Total	100 Marks
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MFA-402: COPY OF OLD MASTERS IN DETAIL-PART 2

The students will be taught to copy from the *Pahari* old masters (In detail) from any one of the following:

Ragmala Series

Geet Govinda

Bahahamasa

Beharisa Sai

Surface- As prescribed by the teacher

Medium- As prescribed by the teacher

Detailed paintings will be made by the students from the old masters given by the examiner on the spot during examination

Sessional Submission- 12 Paintings in detail

NOTE FOR PAPER SETTER**Distribution of Marks for the Practical Examination:**

The question paper will contain THREE QUESTIONS (WILL BE DECIDED BY THE EXTERNAL EXAMINER ON THE SPOT) and the candidate will be required to attempt TWO QUESTIONS of 30 marks each.

Practical Examination	60 Marks
Viva Voce	10 Marks
Sessional Submission	10 Marks
Internal Assessment	20 Marks

Total	100 Marks
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MFA-403: ORIGINAL COMPOSITION

Each student will submit 4 original compositions.

Surface- As prescribed by the teacher

Medium- As prescribed by the teacher

NOTE FOR PAPER SETTER

Distribution of Marks for the Examination

Sessional Submission s	60 Marks
Viva Voce	10 Marks
Sessional Submission	10 Marks
Internal Assessment	20 Marks
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Total	100 Marks

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MFA-404: PROJECT WORK

- In MFA-404, the project report completed and submitted by the candidate during the third semester will be sent for evaluation and the student will make a power-point presentation during the seminar.
- The viva-voce and the presentations will be conducted by the external/ internal examiners

Master of Fine Arts (Pahari Miniature Painting)

Programme Outcomes (PO), Program Specific Outcomes (PSO) and Course Outcomes (CO)

Programme Outcomes (PO) *Between 8 to 12 bullets	Program Specific Outcomes (PSO) *At least 3 bullets	Course Name	Course Outcomes (CO) COs can be 6±2 for courses with 2 to 4 credits (4-8), and 8±2 for courses with 5 to 6 credits (6-10)
Ø Knowledge and Understanding of different expressive style of Fine Arts technique.	Ø The program, MFA Pahari Miniature Painting, empowers the students and enables them to be well-trained and competent in the relevant field.	1. Introduction to the Fundamentals of Visual Art 2. Philosophy of Indian & Western Art.	Ø Develop the artistic skill to work interdisciplinary and collaborative discipline that focuses on our relationship with technology, Visual culture, emotion and performance in traditional art.
Ø Create, select, and apply appropriate research techniques and resources to discover new research projects.	Ø Carving a practitioner who could envision and create master pieces in art by keeping a moderate blend in the traditional and modern aspects of art.	3. Sketching from life & nature. 4. Sketching from Pahari Old Masters	Ø Skillfully create artistic form using techniques and methods appropriate to the intended result.
Ø Knowledge of varied art forms, painters and art pieces from diverse historical and contemporary contexts.	Ø Train skilled art practitioners who can work independently in a wide range of careers and performance or production opportunities.	5. History of Ancient Indian Art 6. History of Indian Miniature Painting	Ø Consider the role of art making in the larger social context.
Ø Analyses of different traditional art pieces.	Ø After this program, the student will able to get jobs of Universities, Colleges and school levels.	7. Study of Basics in Pahari miniature Painting 8. Study of Composition in Pahari miniature Painting	Ø Develop an awareness of current professional standards in their chosen media and in the larger field of contemporary art as well as the ability to effectively meet or redefine those standards.

Ø Inspire the students towards creativity and experimentations		9. History and Basics of Miniature Painting 10. Artists of Pahari Miniature	
Ø Offer wide possibilities of employability in the field of artistry.		11. Study of Old Masters in Line Work 12. Study of Old Masters in Color	Ø Miniature Fine Arts Students will develop artistic autonomy to identify and focus on their practice, act upon their ideas and continue to learn over the length of their career.
Apply ethical principles and commit to moral & professional ethics and responsibilities bounded by society.		13. Copy of Old Masters in Detail-Part I	
Ø Recognize the need for independent and life-long learning in the broadest context of art field.		14. Copy of Old Masters in Detail-Part II	
Ø To produce professional artists for educational institutes, art colleges and universities.		15. Original Composition	
Ø To train students for entrepreneurship and vocational guidance.		16. Project Work	