

**Hemwati Nandan Bahuguna Garhwal University
Srinagar Garhwal**

Syllabus

For
Master Degree programme
Drawing and Painting
(Two Year Post graduate Course)
(Four Semester)

w.e.f. 2018 - 2019 Onwards

Department
of
Drawing and Painting
HNB Garhwal University
Srinagar Garhwal, Uttarakhand

**General Norms and syllabus for
Masters Degree Programme in
Drawing & Painting**

- Eligibility for admission** : As per the rules of the University
Duration of Course : The total duration of course will be of two academic
Years, and academic year will consist of two semesters.
Examination and Evaluation :

Evaluation will be done on a continuous basis, three times during each semester. There will be two sessional tests and one End semester examination. Sessional test will carry 40% of total marks for the course. These may employ one or more assessment tools such as objective tests, assignments, paper presentation; studio work etc. students shall compulsorily attend the two sessional tests, failing which they will not be allowed to appear in the examination. The sessional tests as part of the continuous internal assessments shall be conducted and evaluated by the teacher concerned. Dissertation should be evaluated in the end of 4th sem.

A two year Masters programme will have core courses, electives and self study courses. In semester 1st there will be core courses only which shall be mandatory for all students. In semester 2nd there will be core course and self study courses. In semester 3rd and 4th there will be core courser, elective courses and self study courses. Self – study courses shall be framed by the faculty member supervising the subject concerned. A candidate must chose at least one self study course compulsorily in any semester. A candidate who has scored 85% Marks (Theory paper) in MA-1 & 2 Semesters can opt Dissertation. In 4th semester.

There shall be a written End – semester examination which shall be of 2 hours duration for each theory paper carrying 60% of marks assigned for the course, covering the entire syllabus prescribed for the same. For evaluation of practical papers offered in semester 1st & 3rd the examination will be conducted internally. A board of external examiner and internal examiner will conduct the examination for practical papers offered in semester 2nd & 4th. The HOD will be the chair person of the board. The two sessional tests as part of the continues internal assessment shall be conducted and evaluated by the internal faculty employing assignments, submission of practical work done during the semester. This will carry 40% of the total marks assigned for the course. The semester examination for evaluation of practical courses will carry 60% of the total marks assigned for the same. Dissertation will cared 20 +20 = 40 sessional marks. 20 marks viva + 40 marks = 60 marks end of the semester by internal & external examiner equally.

For teaching and examination in the practical courses the class should be divided in batches. There should not be more than 20 students in a batch.

For portrait and life study courses the department concerned shall arrange for live models for studio work and examination purpose on a payment of maximum Rs. 100 .00 (One hundred only) per hour.

75% of the attendance in all theory and practical courses will be compulsory for all students. The teacher handling a course shall maintain the record of attendance and a candidate who has less than 75% attendance shall not be permitted to sit for the end – semester examination in the course which the shortfall exists.

Course Summary

(18 credits in each semester)

Semester	Code	Paper	Course	Title of Paper	Division of Marks			Total	Time allotted (Hours)	Credit
					Internal		End. Sem			
					I	II				
MA 1	711161	Theory	Core	History of Indian painting – 1	20	20	60	100	2	03
	711162	Theory	Core	Philosophy of art (Indian thought)	20	20	60	100	2	03
	711163	Practical	Core	Free Hand Drawing.	20	20	60	100	2	04
	711164	Practical	Core	Portrait	20	20	60	100	9	04
	711165	Practical	Core	Landscape	20	20	60	100	9	04
								500		18
MA 2	712161	Theory	Core	History of Indian Art – 2	20	20	60	100	2	03
	712162	Theory	Core	Philosophy of art (Western thought)	20	20	60	100	2	03
	712661	Practical	Core	Portrait	20	20	60	100	9	04
	712662	Practical	Core	Landscape	20	20	60	100	9	04
	712663	Practical	Core	Poster Designing	20	20	60	100	9	04
	712061	Self study		Study of Medium and Techniques of Painting			60		-	

					I	II				
MA 4	714161	Theory	Core	History of European Painting : (1600 – 1900 AD)	20	20	60	100	2	3
	714162	Theory	Core	History of Modern movements of painting in Europe	20	20	60	100	2	3
	714661	Practical	Core	Life study (Full figure)	20	20	60	100	12	3
	714861	Practical	Elective	Creative composition	20	20	60	100	12	3
	714461	Theory	Elective	Renaissance art in Europe : (1400-1600 AD)	20	20	60	100	2	3
	714862	Practical	Elective	Copy from Great Masters Painting	20	20	60	100	12	3
		Theory	Elective	Mural Tradition in India	20	20	60	100	2	3
		Practical	Elective	Photography	20	20	60	100	6	3
		Practical	Elective	Batik / Tie and Dye	20	20	60	100	6	3
		Theory	Elective	Post- Modern trends in art (Since 1970)	20	20	60	100	6	3
		Theory	Elective	Dissertation.	20	20	40+20=60(Viva)	100		6
	714061	Self Study		Study of an Artist	20	20	60 (Record & Viva)	100		
								600		18

Note: - Dissertation will carry 20 +20 = 40 marks. 20 marks for internal assessment and remaining 60 marks - 20 for viva-voce & 40 for evolution done by the eternal and external examiner jointly at the end of the semester.

Course Details

First Semester

01. **Theory** : **History of Indian painting:-**
Introduction of art, Pre-historic Painting in India, Indus Valley, Jogimara, Ajanta, Bagh, Badami, Sittanvasal, Ellora, Elephanta, Tanjavur, Pal school & Jain school of Painting, Deccan school of Painting (Ahmednagar, Bijapur, Golconda)
02. **Theory** : **Philosophy of Art (Indian Thought):**
Brief introduction of Mythology and its relationship with art. The Aesthetic concept in India – its sources and development. The theory of Rasa of Acharya Bharat. Later Commentators on the theory of Rasa – Bhatta Lollata, Shri Shankuka and Bhatt Nayaka. Alankara school – Bhamah and his followers – Dandi, Udbhata and Rudrata. Riti & Gun school – Vamana and Dandi. Theory of Dhvani – Ananadvardhana. Abhinavagupta's views on Rasa Dhvani and Sadharnikaran. Shadanga Theory.
03. **Practical** : **Free Hand Drawing:-**(Out Door) –
Free hand Drawing from Nature, Animals, Birds, Human etc. in different posture.
- | | | |
|------------|---|-------------------------|
| Sessional | : | 50 Sketches |
| Medium | : | Pencil / Pen / Charcoal |
| Paper size | : | 11 x 15 Inch |
| Time | : | 2 hrs |
04. **Practical** : **Portrait study :-**
Exercise in finishing, Portrait Painting from live model (Bust only) in different sides. Pictorial character of the model should be stressed on. organization and
- | | | |
|------------|---|-----------------------|
| Sessional | : | 10 Best work |
| Medium | : | Oil / Water / Acrylic |
| Paper size | : | 11 x 22 Inch |
| Time | : | 09 hrs |
05. **Practical** : **Landscape :-** Spot painting.
- | | | |
|------------|---|-----------------------|
| Sessional | : | 10 Best work |
| Medium | : | Oil / Water / Acrylic |
| Paper size | : | 11 x 22 Inch |
| Time | : | 09 hrs |

Second Semester

01. **Theory** : **History of Indian painting:-**
Mughal Painting under Akbar, Jahangir, Shahjahan, Aurangzeb. Prominent Mughal Artists. Rajasthani school (Mewar, Malwa, Bundi, Kishangarh, Nathdwara) Pahari school (Basohli, Guler, Kangra, Mandi, Garhwal) Kalighat Painting, Company Painting, Raja Ravi Verma and his follower, Renaissance period.
02. **Theory** : **Philosophy of art (western thought):-**
The concept of Art and Beauty with reference to thinkers like Plato, Aristotle, Plotinus and Augustine, Aquinas, Leonardo- de -Vinci, Lessing, Diderot, Baumgarten. Kant, Hegel, Tolstoy, Croce, Roger Fry, Clive Bell, Bullough, Bradely, Susanne Langer, Freud, Sartre. communist Philosophy of Art, Study of relationship between Aesthetics and actual works of Art.
03. **Practical** : **Portrait study:-**
Exercise in finishing, Portrait painting from live model (Bust only) in different sides. Pictorial organization and character of the model should be stressed on.
- Sessional : 10 Best work
Medium : Oil / Water / Acrylic
Paper size : 11 x 22 Inch
Time : 09 hrs (Three sittings)
04. **Practical** : **Landscape :-** Spot painting.
- Sessional : 10 Best work
Medium : Oil / Water / Acrylic
Paper size : 11 x 22 Inch
Time : 09 hrs
05. **Practical** : **Poster Designing:-**
- Sessional : 10 Best work
Medium : Oil / Water / Acrylic
Paper size : 11 x 22 Inch
Time : 09 hrs
06. **Self Study** : **Study of Mediums & Techniques of Painting:-**
Candidate will prepare a detail report with supporting Charts and Diagrams.

Recommended Readings:-

1. Bhart ki Chitrakala ka Itihas : A.B. Verma
2. Kala Aur Kalam : G.K. Agarwal
3. Bhartiya Chitrakala : Vachaspati Gairola

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| 4. Kala Darshan | : | Hardwari Lal Sharma |
| 5. Saundarya Shastra | : | Hardwari Lal Sharma |
| 6. Kala Darshn | : | Prakash Vereshwer and Nupur Sharma |
| 7. Bhartiya Saundrya Shastra ki Bhumika | : | Nagendra |
| 8. Saundrya | : | Rajendra Bajpai |
| 9. Saundarya Shastra | : | Mamta Chaturvedi |
| 10. Kala Saundraya Aru Samiksha | : | Ashok |
| 11. Kala Chintan : SaundaryatmakVivechana | : | Vidhu Kaushik |
| 12. Adhunik Bhartiya Chitrakala ka Vikas | : | G.K. Agarwal |
| 13. Contemporary Indian Artists | : | Geeta Kapoor |
| 14. Indian Modern and Contemporary Art | : | P.N.Mago |
| 15. Chitran Vidhan EvmSamagri | : | Srotriya |
| 16. Foster series book related to portrait paintings. | | |
| 17. Foster series book related to landscape paintings. | | |

Third Semester

01. Theory : History of European Painting (Pre historic to 16th century AD)

Pre-historic cave painting.Greek painting – Early influences and development.Roman painting- Early influences and development.Early Christian Art.Byzantine Art. Romanesque painting.Gothic Art.Renaissance painting.

02. Theory : Modern Indian Painting :

The beginning : Raja Ravi Verma & the Nationalists – their works & contribution. The art of Rabindra Nath Tagore, Gaganendra Nath Tagore, Amrita Shergil and Jamini Ray.Important artist groups in independent India – Calcutta group, Progressive artists group, Shilpichakra, group 1890. Individualism and new tendencies in art , some important painters - M.F.Husain, Tayeb Mehta, Satish Gujral, Bhupen Khakhar, G.M. Sheikh, A. Ramchandran, Ganesh Pyne, Akber Padamsee, V.S. Gaitonde, J.Swaminathan, Paramjeet Singh, G.R.Santosh, K.C.S. Panikar, H.S.Raza. Bikas Bhattacharya, Vivan Sundaram.Some Professional women painters – Arpita Singh, Arpana Kaur, Anjoli Ela Menon, Nasreen Mohamadi, Rekha Rodwittiya ,Gogi Saroj Pal, Nalini Malani.

03. Practical : Life study (full figure) :-

Study of human full figure in different poses from different angles from live models.

Sessional	:	10 Best work
Medium	:	Oil / Water / Acrylic
Paper size	:	22 x 30 Inch
Time	:	12 hrs (Three sittings)

04. Practical : Thematical Composition :-

Painting a composition on a given theme. Pictorial organization, unity of effect should be aimed at the drawing should contain not less than three human figures.

Sessional	:	10 Best work
Medium	:	Oil / Water / Acrylic
Paper size	:	22 x 30 Inch
Time	:	12 hrs

05. **Theory** : **Art of China & Japan :-**
China - Neolithic Period- Yang-Shao, Lung- Shan and Hsia-t'an culture, Shang Yin dynasty, Chang Zhan period, Chin period, Han dynasty, Sui dynasty, Tang dynasty, Sung dynasty, Technique of Chinese Painting, Japan – Neolithic Period : Jomon culture, Yayoi period, Asuka period. Nara period, Heian period, Kamakura period, Muromachi (Ashikaga) period, Momoyama period.
06. **Practical** : **Copy from Indian Miniature :-**
04 Plates from different school of Indian Miniature Painting. (Size - as required)
07. **Practical** : **Art Appreciation :**
Principles of composition, Image & symbol, creativity and imagination, Art as communication.
A candidate will submit a portfolio containing a collection of not less than 06 photographs of the works of great western and Indian artists with proper appreciation.
08. **Practical** : **Screen Printing :-**10 Best Work
09. **Self Study** : **Folk Visual Art:-**
The Candidate will submit a detailed report with supporting photographs and sketches of any Visual Folk style.

Forth Semester

01. **Theory** : **History of European Painting : (1600 – 1900 AD)**
(Basic concept, features, centers, prominent painters and works.)
Mannerism. Baroque. Rococo. Neo Classicism. Romanticism. Realism. 17-18th century painting in France and England, English landscape painters, Pre-Raphaelite painters. Francisco De Goya .
02. **Theory** : **History of Modern movements of painting in Europe :**
(Basic concept, features, prominent painters and works.)
Modernism – General meaning of the term, basic tendencies as reflected in painting. Impressionism & Neo – Impressionism. Post-impressionism. Fauvism. Expressionism. Cubism. Dada & Surrealism. Abstract painting – Different approaches.
03. **Practical** : **Life study (full figure) :-**
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|------------|---|---------------------------|
| Sessional | : | 10 Best work |
| Medium | : | Oil / Water / Acrylic |
| Paper size | : | 22 x 30 Inch |
| Time | : | 12 hrs (Three sittings) |
04. **Practical** : **Creative Composition :-**
- | | | |
|------------|---|-----------------------|
| Sessional | : | 10 Best work |
| Medium | : | Oil / Water / Acrylic |
| Paper size | : | 22 x 30 Inch |
| Time | : | 12 hrs |

05. **Theory** : **Renaissance art in Europe : (1400-1600 AD)**
 The background of Renaissance. The Beginning and development of Renaissance painting-
 1. Late Gothic painting in Italy – Siena & Florence - Prominent painters & Paintings
 2. The early Renaissance painting - Florence - Prominent painters & Paintings
 3. The High Renaissance painting - Florence - Prominent painters & Paintings
 4. The High & late Renaissance painting – Venice & Mannerism - Prominent painters & Paintings
 5. Renaissance painting in Northern Europe – Germany, Netherlands and France. Spain - Prominent painters & Paintings
06. **Practical** : **Copy From Great Masters Painting:-**
 06 Plates of different Artists of India and Europe (Size - as required)
07. **Theory** : **Mural Tradition in India:-**Himanchal, Jammu & Kashmir. Uttarakhand, Ajanta, Bagh, Sittanvasal, Badami, Ellora, Jogimara, Sigiria, Varannasi, Rajasthan, Andhra, Kerla, Karnataka, Tmilnadu etc.
08. **Practical** : **Photography :-**
 Digital photography, trick of photography and its use, use of photography in audio visual aids, group photography, close-ups etc. Best 10 Works
09. **Practical** : **Batik / Tie & dye:** - Best 10 Works
10. **Theory** : **Post- Modern trends in art (Since 1970)**
 (Basic concept and features, prominent artists & art works)
 Post -Modernism – General meaning of the term, Basic tendencies as reflected in art works. Op and Pop art. Superrealism. Happening, performance art & Installation art. Conceptual art. Feminist art. New- Expressionism. Computer and Video art
11. **Dissertation** : The candidate will prepare a dissertation on a Topic suggested by the supervisor. The Research methodology i.e. proper hypothesis, references, quotations procedure and terminology, bibliography and illustration etc. should be followed. Properly bind copy of the dissertation should be submitted to the HOD 15 days before the commencement of the end semester examination.
12. **Self Study** : **Study of a Artist :**
 Study of the art works of a Well Known Artist. The Candidate will submit a detailed report with supporting photographs of paintings of the Artist concerned.

Recommended Readings:-

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| 1. Europe Ki Chitrakala | : | G.K.Agrwal |
| 2. European Painting | : | Rajendra Bajpai |
| 3. Paschim ki Chitrakala | : | Ashok |
| 4. Pashchatya Kala | : | Mamta Chaturvedi |
| 5. Samkalin Bhartiya Kala | : | Mamta Chaturvedi |
| 6. Samkalin Bhartiya Kala | : | Ram Viranjan |
| 7. PrachinEuropiya Kala | : | B.P. Kamboj |
| 8. Adhunik Chitrakala ka Itihas | : | R.V. Saqkhalkar |
| 9. Adhunik Chitrakala | : | Ram Chandra Shukla |
| 10. Chitrakala Ke Mul Tatv | : | Deepti Bhal & Rita Singh |
| 11. AdhunikEuropiya Chitrakala | : | G.K. Agrawal |
| 12. Chitran Vidhan AvmSamagri | : | Sharma &Shrotriya |

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| 13. Modern Art Aur Bhartiya Chtrakar | : | Rajendra Bajpai |
| 14. Encyclopedia of Modern Art | : | Vikas Publication |
| 15. Principles of Art | : | R.G. Colingwood |
| 16. Kala ke Mul Tatva Aur Siddhant | : | P. Pande |
| 17. Rupprad Kala ke Mul Adhar | : | Sharma &Shrotriya |
| 18. EuropiyaPunarjagran Kala | : | Kusum Das |
| 19. Kala SondaryaEvm Sameeksha Shastra | : | Ashok |
| 20. Kala Vichar | : | Shrotriya |
| 21. SudoorPurb ki Kala | : | Rita Tiwari |
| 22. Foster series book related to portrait paintings. | | |