**Syllabus Content for Fine Arts HSSC-II**

ART HISTORY: 40 Marks

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| **Chapters** | **General Discussion** | **Contents to be focused on:** |
| **Art of the Islamic World**   1. **Alhambra Palace** and **Cordoba Mosque** in Spain 2. **Blue Mosque** in Turkey 3. **Ibn-e-Tulun Mosque**Cairo Egypt | * Basic plan of mosque shows simplicity. * Influence of Muslims in Spain with special reference to arabesque. * Introduction of embellishments on mosques in different Muslim regions. | * How mosque architecture was developed, which influences it took from contemporary civilizations e.g. adoption of dome architecture. * Gradual transition in the plan of mosque and amalgamation of local traditions of each area where Islam was introduced * Unique qualities of religious and secular buildings of the Islamic world which marked culmination of Muslim architecture in general. |
| **Influence of art from the Islamic world on the culture and art of the subcontinent through the ancient trade routes such as:**   1. Incense route 2. Silk route | * Incense route: one of the main trade routes on the Arabian Peninsula, used to bring incense from deep south to Mediterranean * Silk route: It stretched from China through India, Asia Minor, up throughout Mesopotamia, to Egypt, the African continent, Greece, Rome and Britain. * Elaborate social and economic developments under theinfluence of trade between different cultures * Maps. | * Incense route:It helped transportation of goods and spices along with ideas and traditions of arts and crafts of one civilization to another e.g. through incense route Southeast Asian&Indianspices, precious stones, pearls, ebony, rare woods, animal skins, gold and fine textiles etc.were traded * Silk route: Along with silk, the Chinese exported paper, teas, salt, sugar, porcelain, jade, bronze, fur, cloves, and other spices * The greatest value of the silk route was the exchange of culture, art, religion, philosophy, technology, language, architecture and every other element of civilization. * Influences of cultural diversity. * Ornamental motifs. * Shifting of ideas. |
| **Arab influence on the culture of the Indian Subcontinent** | * Trade * Arrival of Muhammad bin Qasim(Sindh) * Establishment of first hypostyle Mosque at Bhambhor | * Exchange of knowledge. * Impact of Muslim rule in configuration of socio political culture which later embodied itself in architecture majorly. * **Persian** influence was first introduced to the **Indian** subcontinent by Muslim rulers of Turkic and Afghan origin, especially with the Delhi Sultanate from the 13th century, and in the 16th to 19th century by the Mughal **Empire**. ... **Persian** became the preferred language of the Muslim elite of north **India**. |
| **Turko-Persian influence on art and culture of the Indian Subcontinent in the Sultanate period**   1. QutubMinar, Delhi 2. Shah Rukh-e-Alam Mausoleum Multan | * The composite **Turko-Persian tradition** refers to a distinctive culture that arose in the 9th and 10th centuries in [Khorasan](https://en.wikipedia.org/wiki/Greater_Khorasan) and [Transoxiana](https://en.wikipedia.org/wiki/Transoxiana) (present-day [Afghanistan](https://en.wikipedia.org/wiki/Afghanistan), [Iran](https://en.wikipedia.org/wiki/Iran), [Uzbekistan](https://en.wikipedia.org/wiki/Uzbekistan), [Turkmenistan](https://en.wikipedia.org/wiki/Turkmenistan), [Tajikistan](https://en.wikipedia.org/wiki/Tajikistan), minor parts of [Kyrgyzstan](https://en.wikipedia.org/wiki/Kyrgyzstan) and [Kazakhstan](https://en.wikipedia.org/wiki/Kazakhstan)) * The Perso-Islamic tradition was a tradition where the Turk groups played an important role in its military and political success while the culture raised both by and under the influence of Muslims used Persian as its cultural vehicle. * **Regarding Turko-Persian** influences, impact of Mughals be discussed briefly. | **Characteristics of Sultanate architecture**   * A mixture of Indian (Hindu) and Iranian (Muslim) Style (to construct their buildings on the pattern of Iran and Central Asia). * Introduction of **trabeatedsystem**(post & lintel), Islamic brick architecture, doomed tombs and mausoleums * **Arabesque**designs began to be used for decoration purposes. * The use of **Islamic calligraphy**in the buildings served dual purposes i.e. religious as well as decorative. |
| **Mughal period(1526-1857)Architecture**   1. Lahore Fort, Lahore 2. Shalimar Garden, Lahore 3. Taj Mahal, Agra 4. The Badshahi Mosque, Lahore | * Time line * Political and geographical background | * Synthesis of the Hindu and Islamic architectural modes and techniques. * Introduction in India the Persian style of four-fold garden (Chahar Bagh) * Characteristic features of Mughal architecture are the bulbous domes, the slender minarets with cupolas at the four corners, large halls, massive vaulted gateways and delicate ornamentation and extensive use of Red sandstone and later white marble |
| **Miniature Paintings or the Art of book miniature paintings form:**   1. AkbarNama: Mughal elephants in the battle 16th century. 2. Jahangir Nama:Jahangir holding a globe. 17th century. 3. Squirrels in a plane tree 1605-08 by Abu-ul-Hassan 4. Badshahnama: Shahjahan receiving his three eldest sons and Asif khan during his accession ceremonies, Agra, Diwan-i-amm,1628 | * Persian in origin * Miniature painting. Miniature painting, also called (16th–17th century) limning, small, finely wrought portrait executed on vellum, prepared card, copper, or ivory. The name is derived from the minimum, or **red** lead, used by the medieval illuminators * Difference between Persian and Mughal Paintings * Differentiate Mughal and Rajput Paintings | * Synthesis of the Persian, local Hindu painters and European influence * Methods and techniques of Mughal miniatures * Mughal paintings are a particular style of South Asian painting, generally confined to miniatures either as book illustrations or as single works to be kept in albums, which emerged from Persian miniature paintings |
| **Colonial period**(a brief introduction to comprehend transition) | **Colonial period**: British Raj, British **colonial rule** in India, 1858 to 1947.   * The establishment of the British Empire in the 18th century paved the way for a radical change of artistic taste, and a new style of art and architecture. * The European advent was marked by a relative insensitivity to native art traditions. * The fusion of Indian traditions with European style at this time became evident in architectural styles; as with the Mughals, architecture under European colonial rule became an emblem of power designed to endorse the occupying power. | **Company style**:   * A hybrid Indo-European style of paintings made in India by Indian artists, many of whom worked for European patrons in the British East India Company or other foreign Companies in the 18th and 19th centuries. * In the 18th century, oil and easel painting brought many European artists to India in search of fame and fortune, and a distinct genre of watercolor painting developed that depicted scenes of everyday life, regalia of princely courts, and Indian festivities and rituals. Referred to as the Company style or Patna style, this style of painting flourished at first in Murshidabad and spread to other cities of British India. * Water color and oil painting replaced miniature art |
| **Art in Pakistan**  **Old Masters of Pakistan**   1. Ustad Allah Baksh 2. AbdulRehmanChughtai 3. HajjiSharif 4. Zainulabideen 5. Sadequain 6. Shakir Ali 7. Anna Molka Ahmed   **Modern Artists of Pakistan**   1. Zahoor-ul-akhlaq 2. Shahid sajjad 3. Ismail Guljee 4. Bashir Ahmed 5. A.R Nagori 6. Mian Salahudin | Characteristics of works of all artist should be elaborately discussed  All major works explained and any famous work can be discussed in detail, which marks the progress of artist making him prominent.  Social and political conditions according to artists’ works must be discussed e.g. Fame of calligraphy in late 60’s under Islamization of state. | 1. **Ustad Allah Baksh**: Bridge between pre partition art and post partition Pakistani art. 2. **Abdul Rehman Chughtai:**carried the old legacy of Indian sub-continent before partition and switched to the representation of Muslimideological figures through poetry after partition. 3. **Hajji Sharif:**belonged to tradition miniaturist family, carried the old tradition in pre and post partition time. 4. **Zainul Abideen**: Bengal based artist, skilled in his pen & ink drawing. Marked as socio political artist. 5. **Sadequain:** initiated the calligraphic letters in pen n ink. His ornamental calligraphic painting started a new dimension in Pakistani art. 6. **Shakir Ali**: Father of modern art in Pakistan 7. **Anna Molka Ahmed**: style of painting is expressionistic and she also painted social and political subjects. 8. **Zahoor-ul-Akhlaq**: synthesis of the actual and the remote is manifested in his critical take on ideas of tradition. 9. **Shahid Sajjad**: first sculptor with an impact 10. **Ismail Guljee**: Contributed to Abstraction in Pakistan through his calligraphic paintings. 11. **Bashir Ahmed**: student of Hajji Sharif, who continued traditional miniature practice with contemporary themes. 12. **A.R Nagori**: Pakistani painter known for his socio-political themes. 13. **Mian Salahudin**: Pakistan's first ceramic artist |

**Studio work:60 marks**

**2D FINEARTS**

**DRAWING/ PAINTING**

* Portrait 3
* Life drawings 6
* Nature Drawings 3
* Landscape 2
  + Technique: as per requirement
  + Medium:paper, lead and colour pencil, pen and ink, markers, and pestles, water colours, Acrylics and mix media

**3D FINEARTS**

* **Sculpture** (one piece not smaller than 10” )
* Sculpture in round (Basic geometrical shapes and its composition)
* Technique: Additive/ Constructive
* Medium: Plasticine (for key models), clay
* Tools: as per requirement

**2D APPLIED ARTS**

* Book cover and Illustrations 2
* Posters on diverse issues 6 (focus on the concept, typography and execution)
* Weaving (Knotting, off loom weave, minimum size: A4,Medium: Thread, wool, ribbon, fabric
* **DIGITAL TECHNOLOGY:** 2 (size A4, Hard copy)

Computer Arts(clipart and soft wares for compositions Awareness

* **PHOTOGRAPHY:**2 (Minimum size: post card)

(Data collection for composition Awareness with still photography using any available camera

**3D; APPLIED ARTS**

**Ceramics (2 pieces)**

Technique: pinch, coil or slab method

Medium: Clay

**Note:**

* It is desired that student selects the best work for the portfolio and exhibit in presentable manner.
* The works be duly signed, dated and stamped by the Art teacher.
* The works reflect the knowledge and understanding of elements of Visual Art and principles of design.
* **Plagiarism should be vigilantly checked by the Art teacher**. For practice purposes copied work is allowed, yet no copied work shall be accepted as part of Portfolio.