

RAJA MANSINGH TOMAR MUSIC & ARTS UNIVERSITY

GWALIOR, MADHYA PRADESH

M.A. Painting (Private)

Scheme / Practical / Syllabus



2024 - 2025

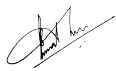
M.A. Private 1st Year (PAINTINGS) - SCHEME

Paper	Time (In Hours)	Size Paper	Ext. Marks		Total
			Max. Marks	Min. Marks	
THEORY (SUBJECT)					
1.HISTORY OF ART PART I (Paper-I)	03	--	70	36	100
2. AESTHETICS PART- I (Paper-II)	03	--	70	36	100
PRACTICAL					
1. DRAWING	18	½ Imperial	70	36	100
2. PORTRAIT	18	½ Imperial	70	36	100
3. COMPOSITION	18	Full Imperial/ Canvas 2 ^{1/2} , x3'	70	36	100
4. SEMINAR, EXHIBITION & VIVA	18	Min. 50 Pages	70	36	100
TOTAL					600

NOTE

For passing examination, the candidate shall be required to secure 36% marks in each of the prescribed subject, separately, in

- (1) The university theory examination.
- (2) The university practical examination.
- (3) Internal assessment, I.e., CCE done at college/university teaching department level.
- (4) Assessment of DESERTATION done at college/university.



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M.A. Private Ist Year (PAINTINGS) – PRACTICAL

1. DRAWING

Free hand drawing from Nature, Animals, Birds, Human etc. in different posture. Basics of pencil drawing, Eyes, Nose, Lips, Teeth, – Structure and angles, Hairs. Basic of Face Drawing, Anatomy of the Head, Facial angles and reactions, Lighting & shadows from different angles on face.

Portrait from different places (Indian, African, China, Japan, Etc.) Basics of pencil drawing, Eyes, Nose, Lips, Teeth, – Structure and angles, Hairs. Basic of Face Drawing, Anatomy of the Head, Facial angles and reactions, Lighting & shadows from different angles on face.

(Sessionals: 50 Sketches)

2. PORTRAIT

25 sketches must be made for this practical. A man or woman model will be invited to sit for this paper, and with the aid of various colours, a study will be created from various viewpoints for light and shadow falling on the subject.

Medium – Water / Acrylic/ oil colour.

(Minimum 10 Sheet on each subject)

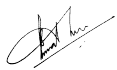
3. COMPOSITION

25 sketches must be made for this practical.

It is required that this paper have a minimum of five figures. Painting based on traditional and modern subjects. Original work of art in any medium. In relation to several religious, mythological, social, historical, and contemporary contexts. A Semi realistic style analysis of two Indian paintings is required.

(composition: realistic technique).

(Minimum 10 Sheet on each subject)



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4. EXHIBITION, VIVA & SEMINAR

3000 words, 3 copies

The students will give a power point presentation explaining the new techniques followed in the allied field of Drawing and Painting.

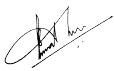
The Post Graduate candidates are required to select a suitable topic for their Seminar in consultation with the super wise and approved by Head of the Department. The students will give a power point presentation explaining the new techniques followed in the allied field of Drawing and Painting.

Students have to display their (Selected Sessionals class work) works in the studio / hall or classroom along with sketchbook at the time of annual examination.

NOTE

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- **Student shall have to submit one sessionals of each subject to the university / college.**

नादबद्ध शब्दबद्ध
रूपबद्ध उपास्महे



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M.A. Private Ist Year (PAINTINGS) – THEORY – History of Art Part I – Paper – I

History of Art

UNIT I

- Mohan Jodaro, Harappa, Bharhut, Sanchi.
- Amaravati, Sarnath, Ellora, Khajuraho, Konark.
- Miniature Painting Of Mughal School, Rajput School. Their styles, Techniques Subject Matter, Characteristics, main Artists etc.

UNIT II

- Pahari School Their styles, Techniques Subject Matter, Characteristics, and main Artists etc.
- Folk Art of India- Kalighat, Madhubani, Tanjore, Patachitra, Kalamkari, pichavai etc (Introduction, Forms, main Artists.)
- Tribal Art of India Warli, Phad, Gond, Pithora, Tatto etc (Introduction, Forms, main centers, main Artists.)

UNIT III

- Contemporary Art Defination and Contemporary Artists (Introduction, centers, main Artists)
- Company Artist - Ghulam Ali Khan, Sewak Ram.
- Modarn Art School- JJ School of Arts.Introduction, Artist- F.N. Souza, S. H. Raza,Tyeb Mehta, Akbar Padmsee.
- Baroda School- Introduction, Artist – K. G. Subramanian, Himmat Shah, Jyoti Bhatt and Ratan Parimoo.
- Madras School- Introduction, Artist- E.V. Havel, K.C. S. Paniker.

UNIT IV



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- Pre history of Chinese Painting chaoue period (Development of Art) Haan Period (main characteristics)
- Six Dynasty (Buddhist painting and six limbs) Tang period (Artist-we-Tastze) sung period (main characteristics).
- Euaan period (Bamboo painting)ming period (Artist- Jung chi change)
- Chhing period (Artist-shih-Thao) Modern period (main characteristics).

UNIT V

- History of Japnees paintings- Introduction. (Hai yaan period Yamoto E. Buddhist paintings.)
- Kama Kura period (Scroll paintings),Ink painting (Sumi-E) Moro Machi (Ashikaga) period (Artist- Sachheu)
- Momoyama period (Subject matter and characteristics Edo period Uki'o-E-School) Modern period (Japanese, Western School).
- History of Persian painting- Introduction, Sansani period to modern period (main characteristics miniature paintings, manuscript decoration.)
- Mural (wall) painting pot painting, technique, Artist-Bihzad, Riza-E Abbesi, Indian Persian Art.



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M. A. Ist Year (PAINTINGS) THEORY - AESTHETICS PART- I (Paper – II)

UNIT – I

- Origin of Aesthetics, Traditional Aesthetics, Modern Aesthetics.
- Beauty: Art, Beauty Criteria.
- Indian Aesthetics Attitude: Empathy.
- Aesthetics and Fine arts.

UNIT – II

- Rasa and Anand Beauty. Rasa main sources- Natya and kavya.
- Beauty in Indian Literature- Kamasutra- Shadanng, Natyashashtra, Art and Beauty in Vishnudharmottar puran, chitras Lakshan.
- Rasa Theory by Bharatmuni, Abhinav Gupta, Bhatt- Lolat, Shankuk, Bhattnayak, E.V. Havell, Acharya Ramchandra Shukla, Cumarswami, Dr. Nagendra, Dr. kantichandra Pandey.

UNIT – III

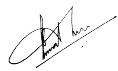
- Indian Aesthetics- Beauty and Pleasure. Beauty- Alankar. Hemchandra- Bhoj- Vishwanath.
- Bharatmuni- Plato (contraindications). Dr. CoomarSwami- Dr. Radha Kamal Mukherji.
- Sangeet (music) and Chitra, Beauty: Art- Hindu Vision

UNIT – IV

- Aesthetics of Indian Modern Art.
- Impressionism- Prabhavaad

UNIT – V

- Oriental Aesthetics- Egyptian Aesthetics and Chinese Aesthetics.
- Buddha Aesthetics and Islamic Aesthetics



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Paper	Time (In Hours)	Size Paper	Ext. Marks		Total
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THEORY (SUBJECT)					
1. HISTORY OF ART PART II (PAPER-I)	03	--	70	36	100
2AESTHETICS PART-II (PAPER-II)	03	--	70	36	100
THEORY (SUBJECT)					
1. LIFE STUDY	18	Full Imperial/ Canvas 21/2' x3'	70	36	100
2. LANDSCAPE	18	Full Imperial Canvas 21/2' x3'	70	36	100
3. COMPOSITION	18	Full Imperial/ Canvas 21/2' x3'	70	36	100
4. DISSERTATION, EXHIBITION & VIVA	18	--	70	36	100
TOTAL					600

NOTE

For passing examination, the candidate shall be required to secure 36% marks in each of the prescribed subject, separately, in

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M.A. Private Final Year (PAINTINGS) – PRACTICAL

1. LIFE STUDY

Full figure of male or female human beings. The model (man or woman) will be invited to sit for this paper, and with the use of different colours, a study will be created from various viewpoints for light and shadow falling on the object. It is important to pay close attention to how similar the model is.

Medium – Water / Acrylic/ oil colour/ Poster/ Mix media.

(Minimum 10 Sheet on each subject)

2. LANDSCAPE

Surrounding and outer view of Nature. Any historically significant structure near the art school. Imagine the garden, paying attention to perspective, light, and shade.

Use a variety of landscape painting-specific methods, such as illustrating light and shadow, producing texture, and capturing natural aspects. Their distinct viewpoint and emotional reaction to landscapes onto paint, producing distinctive and moving artwork. This practical requires you to create 25 sketches.

Medium – Water / Acrylic/ oil colour/ Poster/ Mix media.

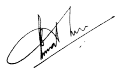
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3. COMPOSITION

Creation of painting on modern subjects. In semi-realistic, abstract, technique on Religious, sociological, mythological, etc subjects. Work can be done in a practically, modern, or traditional style also. In this reference, innovation, new techniques, human figure symbolism, and the use of brilliant and varied colours are required.

Medium – Water / Acrylic/ oil colour/ Poster/ Mix media.

(Minimum 10 Sheet on each subject)



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4. DISSERTATION, EXHIBITION & VIVA

50 pages, 3 copies

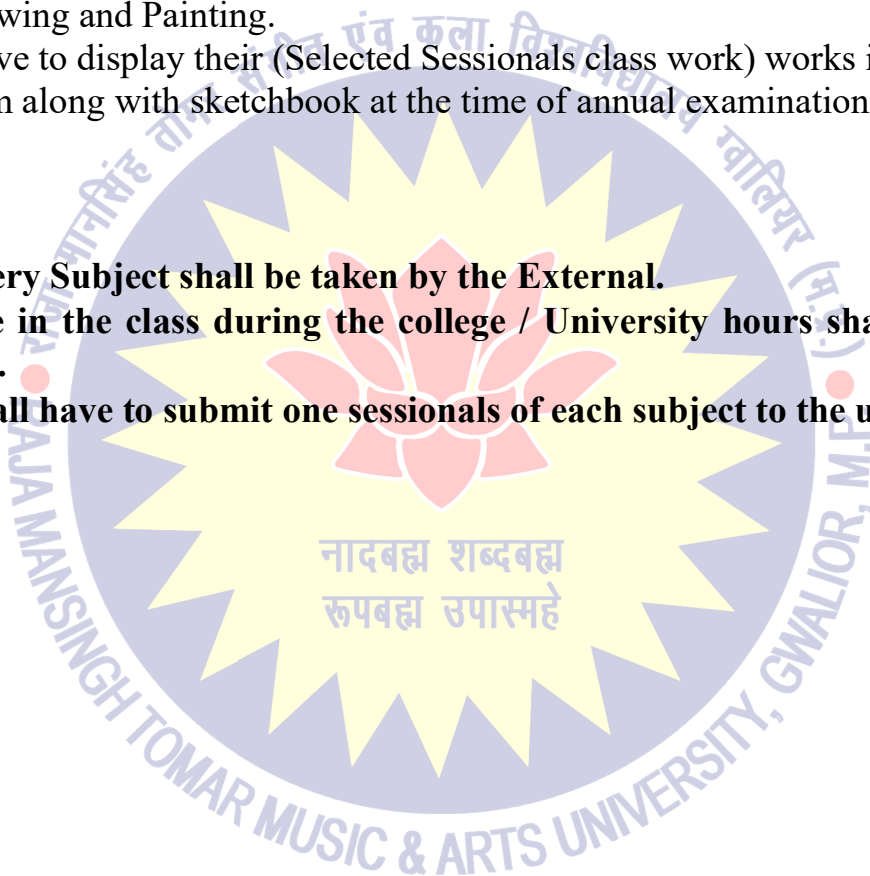
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**There will be two (02) compulsory theoretical papers for Painting
M.A. Private Final Year (PAINTINGS) – THEORY – History Art Part- II – Paper – I**

UNIT I

- Pre historic caves, painting of France, Spain and Italy. (Introduction, technique, Aim and Importance.)
- Western pre historic painting Introduction Franco rock painting, caves and main periods according to Bruel.
- Egyptian painting – Introduction, Dynasty, Centers, Medium/ technique, characteristics.

UNIT II

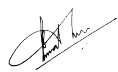
- Greek painting – Introduction, period. (Technique, medium, main Artists of classical Greek paintings.)
- Byzantine Art- (Introduction, Forms, main Artists.)
- Gothic Art- (Introduction, Forms, main centers, main Artists.)

UNIT III

- Renaissance period- (Introduction, centers, main Artists) Masaccio, Paolo, Uccello, Sandro Botticelli, Domenico.
- High renaissance period- (Introduction, Centers, main Artists) Leonardo-da-vinci, Michel Angelo, Raffail, Tishtion, Correggio.
- Introduction Of Modern Art Movements
- Baroque Art- Characteristics, Subject Matter, Style, Artists And Their Work. Artists- Rubens, Rembrant, Lorenzo.
- Roccoco Art- Characteristics, Subject Matter, Style, Artists and Their Work. Artists And Their Paintings

UNIT IV

- Modern painting- New classicalism –David, Romantism- Jericho, Delacra, Ingres.
- Realism- Courbet, Rucesseau, Theodore, Impressionism- Mane, Pissaro, Sisley.
- New Impressionism – Cezanne, Van-Gogh, Gauguin, Symbolism- Rontro, Deni.



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- Favism- Henari Mattiss, Morrice Blowmonk, Derain Andre, Cubism- Braque, Pablo Picasso.

UNIT V

- Expressionism- Hodler Ferdinand, Munch, Edward, Northern period of Expressionism- Groszheorse, Dixotto, Beck mann max.
- Futurism- Experiment, Characteristics- Duffy, Dadaism- Experiment, Characteristics Picabia, Dhumsha.
- Surrealism- Salvador Dali, Andre Messico
- Abstract Art- Jean Dubuffet, Abstract Art Expressionism- polak Henry Half man, Abstract Art Impressionism- Hartang, Suez.
- Italian New Artist, Spain's New Artist. Pop Art and Opp Art, New realism.



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M.A. Private Final Year (PAINTINGS)–THEORY –AESTHETICS PART-II (Paper – II)

UNIT – I

- Occidental Aesthetics- Greek. Socrotes Plato- Aristole.
- Medival Period Roman Aesthetics- Sisro, platinus, sant-agastine, Tomus Aquinus.

UNIT – II

- Leonardo-da-Vinci, Michelangelo.
- New classical period- Delacroix Eugene, Ingres jean, Goya, Elgreco.
- British Aesthetics- Lord Shaftesbury Hutcheson, Addison, Hume.
- German Aesthetics- Alaxander, Baumgarten, Kant, Hegel.

UNIT – III

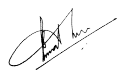
- Russian Aesthetics- B.G. Velanques, N.G. Chermyshevsky
- Marksvadi- Karli Marx, Leo Tolstoy.
- Italian Aesthetics
- Hyn Alberta, Rossini, Sarvati, mamiyai, jyovarti.

UNIT – IV

- Psychological Aesthetics
- Theodor, Lips, Sigmund frayed, Al fraid Edlar.
- Modern Aesthetics
- John Ruskin, I. A. Richards, R.G. Callingwood, Harbon read.

UNIT – V

- Oriental- occidental Comparative study- Sir Jhone Marshall- Hevel Munno Das Gupta- Nagendra- Parc Brown.
- Expressionism.
- Symbolism.
- Surrealism



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