

RAJA MANSINGH TOMAR MUSIC & ARTS UNIVERSITY

GWALIOR, MADHYA PRADESH

M.A. Drawing and Painting (Regular)

Scheme / Practical / Syllabus

नादबद्ध शब्दबद्ध
रूपबद्ध उपास्महे

2024 - 2025

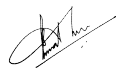
M.A. 1st SEM (DRAWING AND PAINTING) - SCHEME

Paper	Time (In Hours)	Size Paper	Ext. Marks		Midterm/CCE		Total
			Max. Marks	Min. Marks	Max. Marks	Min. Marks	
THEORY (SUBJECT)							
1. HISTORY OF ART,(Indian) (Paper – I)	03		70	25	30	11	100
2. AESTHETICS (Indian) Part-I (Paper – II)	03	--	70	25	30	11	100
PRACTICAL							
1. DRAWING PART 1	18	½ Imperial	70	25	30	11	100
2. COMPOSITION- PART 1	18	Full Imperial	70	25	30	11	100
3. PORTRAIT- PART 1	18	½ Imperial	70	25	30	11	100
4. EXHIBITION, SEMINAR & VIVA -I	18	3000 words	70	25	30	11	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.
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M.A. 1st SEM (DRAWING AND PAINTING) – PRACTICAL

1. DRAWING PART- I

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.

(Sessionals: 25 Sketches)

2. COMPOSITION PART- I

Painting based on traditional and modern subjects. Original work of art in any medium (composition: realistic technique). In relation to several religious, mythological, social, historical, and contemporary contexts.

(Minimum 5 Sheet on each subject)

3. PORTRAIT PART- I

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.

(Minimum 5 Sheet on each subject)

4. EXHIBITION, SEMINAR & VIVA - I

3000 words, 3 copies, Handwritten

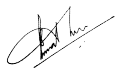
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M.A. 1st SEM (DRAWING AND PAINTING) – THEORY – HISTORY OF ART (Indian) Paper – I

UNIT I

- A. Mohan Jodaro, Harappa, Bharhut, Sanchi.
- B. Amaravati, Sarnath, Ellora, Khajuraho, Konark.

UNIT II

- A. Miniature Painting Of Mughal School, Rajput School. Their styles, Techniques Subject Matter, Characteristics, main Artists etc.
- B. Pahari School Their styles, Techniques Subject Matter, Characteristics, and main Artists etc.

UNIT III

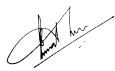
- A. Folk Art of India- Kalighat, Madhubani, Tanjore, Patachitra, Kalamkari, pichavai etc (Introduction, Forms, main Artists.)
- B. Tribal Art of India Warli, Phad, Gond, Pithora, Tattoo etc (Introduction, Forms, main centers, main Artists.)

UNIT IV

- A. Contemporary Art Definition and Company Artist - Ghulam Ali Khan, Sewak Ram.
- B. Contemporary Artists (Introduction, centers, main Artists)
Modern Art School- JJ School of Arts
Introduction, Artist- F.N. Souza, S. H. Raza, Tyeb Mehta, Akbar Padmsee.

UNIT V

- A. Baroda School- Introduction, Artist – K. G. Subramanian, Himmat Shah, Jyoti Bhatt and Ratan Parimoo,
- B. Madras School- Introduction, Artist- E.V. Havel, K.C. S. Paniker.



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**M.A. 1st SEM (DRAWING AND PAINTING) – THEORY – AESTHETICS (Indian)
PART –I (Paper – II)**

UNIT – I

- A. Origin of Aesthetics, Traditional Aesthetics, Modern Aesthetics.
B. Beauty: Art, Beauty Criteria.

UNIT – II

- A. Indian Aesthetics Attitude: Empathy.
B. Aesthetics and Fine arts.

UNIT – III

- A. Rasa and Anand Beauty.
B. Beauty in Indian Literature, Rasa Theory by Bharatmuni, Abhinav Gupta.

UNIT – IV

- A. Bhatt- Lolat, Shankuk, Bhattnayak.
B. E.V. Havell, Acharya Ramchandra Shukla, Cumarswami, Dr. Nagendra, Dr. Kantichandra Pandey.

UNIT – V

- A. Sangeet (music) and Chitra
B. Beauty: Art- Hindu Vision.



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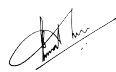
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2. AESTHETICS (Far Eastern) Part-II (Paper – II)	03	--	70	25	30	11	100
PRACTICAL							
1. DRAWINGPART- II	18	½ Imperial	70	25	30	11	100
2. COMPOSITION- PART -II	18	½ Imperial	70	25	30	11	100
3. PORTRAIT- PART-II	18	½ Imperial	70	25	30	11	100
4. EXHIBITION, SEMINAR PART-II & VIVA -II			70	25	30	11	100
TOTAL							600

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M.A. IInd SEM (DRAWING AND PAINTING) – PRACTICAL

1. DRAWING PART- II

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.

(Minimum 25 Sketches)

2. COMPOSITION PART-II

It is required that this paper have a minimum of five figures. It is required to apply many contemporary approaches and colours in the reference mentioned above. In relation to several religious, mythological, social, historical, and contemporary contexts. A Semi realistic style analysis of two Indian paintings is required.

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

(Minimum 5 Sheet on each subject)

3. PORTRAIT PART-II

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

4. EXHIBITION, SEMINAR PART-II & VIVA

3000 words, 3 copies, Handwritten

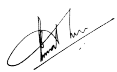
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M.A. IInd SEM (DRAWING AND PAINTING)–THEORY–HISTORY OF ART (Far Eastern-Chinese, Japanese, Persian) (Paper – I)

UNIT I

- A. Pre history of Chinese Painting chaoue period (Development of Art) Haan Period (main characteristics)
- B. Six Dynasty (Buddhist painting and six limbs) Tang period (Artist-we-Tastze) sung period (main characteristics).

UNIT II

- A. Euaan period (Bamboo painting)ming period (Artist- Jung chi change)
- B. Chhing period (Artist-shih-Thao) Modern period (main characteristics).

UNIT III

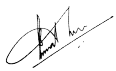
- A. History of Japanese paintings- Introduction. (Hai yaan peiod Yamoto E. Buddhist paintings.)
- B. Kama Kura period (Scroll paintings)

UNIT IV

- A. Ink painting (Sumi-E) Moro Machi (Ashikaga) period (Artist- Sachheu)
- B. Momoyama period (Subject matter and characteristics Edo period Uki'o-E-School) Modern period (Japanese, Western School).

UNIT V

- A. History of Persian painting- Introduction, Sansani period to modern period (main characteristics miniature paintings, manuscript decoration.)
- B. Mural (wall) painting pot painting, technique, Artist-Bihzad, Riza-E Abbesi, Indian Persian Art.



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M.A. IInd SEM (DRAWING AND PAINTING) – THEORY – AESTHETICS (Far Eastern) PART-II

(Paper – II)

UNIT – I

- A. Indian Aesthetics- Aesthetics origin and development.
- B. Beauty in Indian Literature- Kama sutra- Shadanng, Natyashashtra, Art and Beauty in Vishnudharmottar puran, chitras Lakshan.

UNIT – II

- A. Indian Aesthetics- Beauty and Pleasure. Rasa main sources- Natya and kavya.
- B. Beauty- Alankar. Hemchandra- Bhoj- Vishwanath.

UNIT – III

- A. Bharatmuni- Plato (contraindications).
- B. Dr. CoomarSwami- Dr. Radha Kamal Mukherji.

UNIT – IV

- A. Aesthetics of Indian Modern Art.
- B. Impressionism- Prabhavaad

UNIT – V

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



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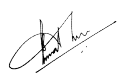
M.A. IIIrd SEM (DRAWING AND PAINTING) - SCHEME

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			Max. Marks	Min. Marks	Max. Marks	Min. Marks	
THEORY (SUBJECT)							
1.HISTORY ART (European)Part I (Paper – I)	03		70	25	30	11	100
2. AESTHETICS (European) PART-I (Paper – II)	03	--	70	25	30	11	100
PRACTICAL							
1. LANDSCAPE PART - I	18	½ Imperial	70	25	30	11	100
2. COMPOSITION PART III	18	Full Imperial	70	25	30	11	100
3. LIFE STUDY PART -I	18	Full Imperial	70	25	30	11	100
4. EXHIBITION, SEMINAR PART - III & VIVA	18		70	25	30	11	100
TOTAL							600

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M.A. IIIrd SEM (DRAWING AND PAINTING) – PRACTICAL

1. 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.

Medium – Water / Acrylic/Poster/ Mix media.

(Minimum 5 Sheet on each subject)

2. COMPOSITION PART -III

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 5 Sheet on each subject)

3. LIFE STUDY PART- I

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 5 Sheet on each subject)**

4. EXHIBITION, SEMINAR PART - III & VIVA

3000 words, 3 copies, Handwritten

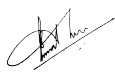
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**M.A. IIIrd SEM (DRAWING AND PAINTING) – THEORY –HISTORY ART (European)
Part I (Paper – I)**

UNIT I

- A. Pre historic caves, painting of France, Spain and Italy. (Introduction, technique, Aim and Importance.)
- B. Western pre historic painting Introduction Franco rock painting, caves and main periods according to Bruel.

UNIT II

- A. Egyptian painting – Introduction, Dynasty, Centers, Medium/ technique, characteristics.
- B. Greek painting – Introduction, period. (Technique, medium, main Artists of classical Greek paintings.)

UNIT III

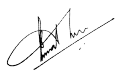
- A. Byzantine Art- (Introduction, Forms, main Artists.)
- B. Gothic Art- (Introduction, Forms, main centers, main Artists.)

UNIT IV

- A. Renaissance period- (Introduction, centers, main Artists) Masaccio, Paolo, Uccello, Sandro Botticelli, Domenico.
- B. High renaissance period- (Introduction, Centers, main Artists) Leonardo-da-vinci, Michel Angelo, Raffail, Tishtion, Correggio.

UNIT V

- A. Introduction Of Modern Art Movements
Baroque Art- Characteristics, Subject Matter, Style, Artists And Their Work.
Artists- Rubens, Rembrant, Lorenzo.
- B. Rococo Art- Characteristics, Subject Matter, Style, Artists and Their Work.
Artists and Their Paintings.



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**M.A. IIIrd SEM (DRAWING AND PAINTING) – THEORY – AESTHETICS (European)
PART-I (Paper – II)**

UNIT – I

- A. Occidental Aesthetics- Greek,
- B. Socrotes Plato- Aristole.

UNIT – II

- A. Medieval Period Roman Aesthetics-
- B. Sisro, platinus, sant-agastine, Tomus Aquinus.

UNIT – III

- A. Leonardo-da-Vinci, Michelangelo.
- B. New classical period- Delacroix Eugene, Ingres jean, Goya, Elgreco.

UNIT – IV

- A. British Aesthetics- Lord Shaftesbury Hutcheson, Addison, Hume.
- B. German Aesthetics- Alaxander, Baumgarten, Kant, Hegel.

UNIT – V

- A. Russian Aesthetics- B.G. Velanques, N.G. Chermyshevsky.
- B. Marksvadi- Karli Marx, Leo Tolstoy.



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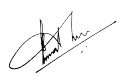
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2. AESTHETICS (European) PART – II (Paper –II)	03	--	70	25	30	11	100
PRACTICAL							
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2. COMPOSITION PART - IV	18	Full Imperial	70	25	30	11	100
3. LIFE STUDY PART-II	18	Full Imperial	70	25	30	11	100
4. DISSERTATION ,EXHIBITION PART -IV & VIVA	18	Min.50Pages	70	25	30	11	100
TOTAL							600

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Mr. Madhusudan Sharma
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Dr. Addlin Abraham,
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Dr. Pranav Bhatt
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Dr. Sonali Jain
Principal
Rahini College of Art And Design,
Mhow, M.P.

M.A. IVth SEM (DRAWING AND PAINTING) – PRACTICAL

1. LANDSCAPE PART -II

Apply specialized landscape painting techniques such as capturing natural components, creating texture, and expressing light and shadow. Translate their unique perspective and emotional response to landscapes onto canvas, creating personalized and intriguing artwork.

2. COMPOSITION PART -IV

Creation with your style on modern subjects. Religious, sociological, mythological, etc. Work can be done in a practical, creative, modern, or traditional style. 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 5 Sheet on each subject)**

3. LIFE STUDY PART- II

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 5 Sheet on each subject)**

4. DISSERTATION, EXHIBITION PART - IV & VIVA

50 written Pages, 3 copy in (hard binding)

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

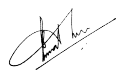
The Post Graduate candidates are required to select a suitable topic for their Seminar in consultation with the supervisor and approved by Head of the Department. The students will give a power point presentation explaining the new techniques followed in the allied field of Drawing and Painting in accordance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

The dissertation should be prepared and handed over to the subject teacher positively before commencement of viva – voce / theory examination.

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

- **Viva of Every Subject shall be taken by the External.**
- **Work done in the class during the college / University hours shall be accepted for submission.**
- **Student shall have to submit one sessionals of each subject to the university / college.**



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M.A. IVth SEM (DRAWING AND PAINTING)–THEORY-HISTORY ART (European) Part II (Paper–I)

UNIT I

- A. Modern painting- New classicalism –David, Romantism- Jericho, Delacra, Ingres.
- B. Realism- Courbet, Rucesseau, Theodore, Impressionism- Mane, Pissaro, Sisley.

UNIT II

- A. New Impressionism – Cezanne, Van-Gogh, Gauguin, Symbolism- Rontro, Deni.
- B. Favism- Henari Mattiss, Morrice Blowmonk, Derain Andre, Cubisum- Braque, Pablo Picasso.

UNIT III

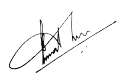
- A. Expressionism- Hodler Ferdinand, Munch, Edward, Northern period of Expressionism- Groszheorse, Dixotto, Beck mann max.
- B. Futurism- Experiment, Characteristics- Duffy, Dadaism- Experiment, Characteristics Picabia, Dhumsha.

UNIT IV

- A. Surrealism- Salvador Dali, Andre Messico
- B. Abstract Art- Jean Dubuffet, Abstract Art Expressionism- polak Henry Half man, Abstract Art Impressionism- Hartang, and Suez.

UNIT V

- A. Italian New Artist, Spain's New Artist.
- B. Pop Art and Pop Art, New realism.



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M.A. IVth SEM (DRAWING AND PAINTING) – THEORY – AESTHETICS (European)
PART-II (Paper – II)

UNIT – I

- A. Italian Aesthetics
- B. Hyn Alberta, Rossini, Sarvati, mamiyai, jyovarti.

UNIT – II

- A. Psychological Aesthetics
- B. Theodor, Lips, Sigmund frayed, Al fraid Edlar.

UNIT – III

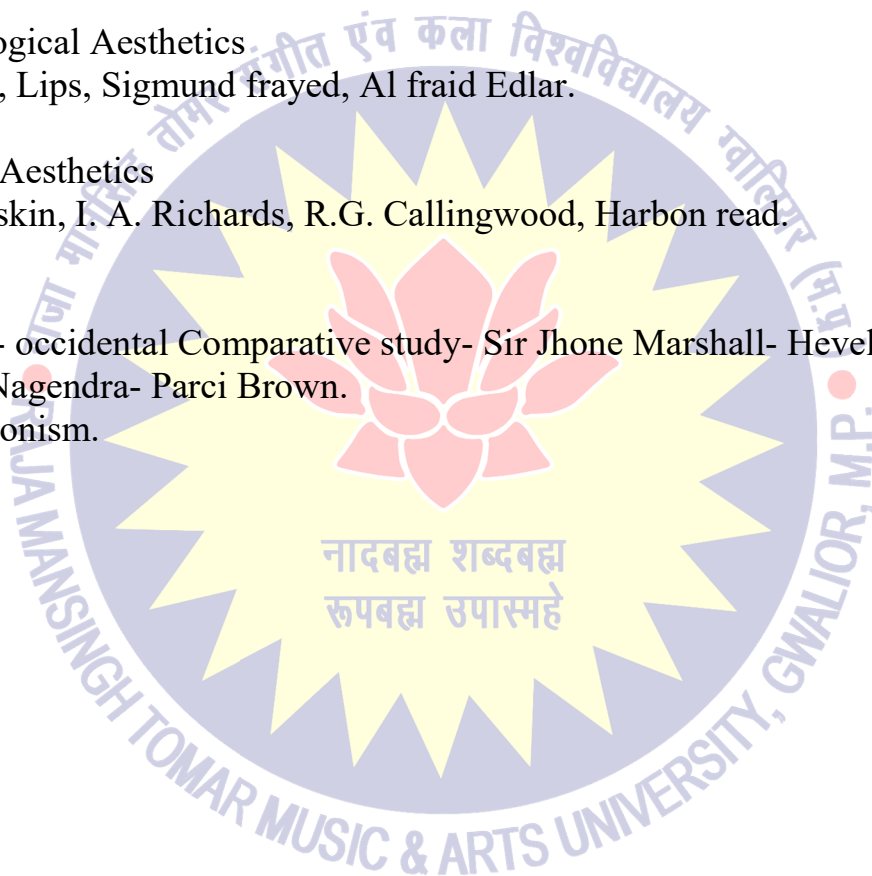
- A. Modern Aesthetics
- B. John Ruskin, I. A. Richards, R.G. Callingwood, Harbon read.

UNIT – IV

- A. Oriental- occidental Comparative study- Sir Jhone Marshall- Hevel Munno Das Gupta- Nagendra- Parci Brown.
- B. Expressionism.

UNIT – V

- A. Symbolism.
- B. Surrealism.



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