RAJA MANSINGH TOMAR MUSIC & ARTS UNIVERSITY

GWALIOR, MADHYA PRADESH

M.F.A. Painting

Scheme / Practical / Syllabus

Semester System

2026 - 2027

M.F.A. Ist Sem (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 PART- I (Paper-I)	03	--	70	25	30	11	100
2. MATRIAL AND METHOD PART- I (Paper-II)	03	--	70	25	30	11	100
PRACTICAL							
1. COMPOSITION / PORTRAIT	30	30"X36" CANVAS /22X28 inch	70	25	30	11	100
2. EXHIBITION & VIVA	12	30"X36" CANVAS /22X28 inch	70	25	30	11	100
3. SEMINAR	12	15 Pages (minimum) A4 Size	70	25	30	11	100
TOTAL							500

SUBMISSION DETAIL (PRACTICAL)

S.NO	PRACTICAL PAPER	SIZE	MIN ASSIGNMENT	MEDIUM
1.	COMPOSITION/PORTRAIT	30"X36" CANVAS /22X28 inch	06	WATER COLOUR, ACRYLIC, OIL, MIX MEDIA
2.	EXHIBITION & VIVA			
3.	SEMINAR	**3000 Words** (15 Pages)	03 copy	

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.

M.F.A. Ist Sem (Painting) – PRACTICAL

1. COMPOSITION/PORTRAIT

Specialization in any form the given below-

1. Creative painting original work in any media (composition – thematic, subjective or, realistic, semi realistic, abstract) in distinct personal style.
2. Portrait Painting (Creative / realistic)

2. EXHIBITION & VIVA

Displaying their assignment and explaining the work.

3. SEMINAR

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

- **Viva of Every Subject shall be taken by the External.**
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M.F.A. Ist Sem (Painting) – THEORY – HISTORY OF ART PART- I (Paper-I)

(Emphasis not on chronology but on evolution of art forms)

UNIT – I

Primitive Art

Prehistoric Period- Rock Painintgs of Paleolithic and Neolithic period with special reference of India. Pachmari, Hoshangabad, Mirzapur, Singhapur and Bhimbethika Region.

UNIT – II

Indian folks and Tribal Art

Eastern, Western and Central Region (Madhubani, Kalighat, Raghurajpur Patachitra. Pi hora, Tattoo.

UNIT – III

Indian Iconography

Purana and Vaishnav Purana, History of Purana, Type of Purana, Classification of Ashtadasa Purana. Pratima Lakshan.

Unit-IV

China- Six canons of chinese art, Buddhist impact on painting and sculpture, painted pottery, jade carving, ritual bronze vessels, lacquer and silk painting.

Artist Kai ku che

Chinese philosophy- Confucianism, Taoism.

Japan- Japanese prehistoric art, Buddhist art, scroll painting, calligraphy, sculpture, painting styles, Kara-e and Yamato-e.

Unit-V

Introduction to Nineteenth-Century Art

Romanticism-Characteristic, Subject matter, style, artist and their work.

Artist-Goya, Delacroix, Gericault.

Realism-Characteristic, subject matter, style, artist and their work.

Artists-Courbet, Millet, Daumier.

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M.F.A. Ist Sem (Painting) – THEORY – MATERIAL AND METHODS PART- I (Paper-II)

UNIT – I

Meaning of technical theory

Meaning of medium, method process, technique, style expression and communication

Drawing and painting equipments- material tools (such as Pencil, Charcoal, Crayon, Pastel, Brushes, Boards, Board pins, colour aisle, donkey seats, display stands etc, there uses and techniques.

Techniques and process of fixing (Distemper, gauche, water colour crayon etc.)

UNIT – II

Fundamental and meaning of composition- line form, volume, colour tone, harmony, contrast, texture, balance, light and shade, shadow, mass of colour, division of space, perspective, place and importance of subject, idea, feeling, imagination, expression, suggestion, symbolism ,medium, technique, etc.

Different types of composition (such as traditional, idealistic, symbolic etc.)

UNIT – III

All about colour and colour theories (Traditional and Modern) and Experiments with new techniques.

UNIT – IV

Oil painting its equipments, tools material, methods, techniques and manufacture.

Tools and equipments- palettes, dipper, brushes, care of brushes, knives, easels, brush cleaning cans.

Pigments – chemical properties, physical properties, manufacture, the whites permanence of pigments, intersection pigments fugitive pigments, earth colours.

Oils- Essential oils, natural drying oils artificial drying oils.

Varnishes- preparation and use of varnishes , hard resin varnishes, soft resin varnishes, wax varnishes, gum resin mastic varnish, rukes for varnishing preservation of varnish brushes, picture varnishing other varnishes.

Support – types of support, their preparation, paper card board, and compressed boards wood panels, plywood sheet, canvas boards, preparation of canvas.

Under painting of sizing- leather waste sizing, commercial glue sizing, casein size, fish glue size.

Types of priming or ground- oil ground , gesso or chalk ground emulsion ground commercially prepares grounds, acrylic ground.

Method and technique- Quality of paint , consistency of paint, under painting , over painting, thin paint , texture, Impasto Knife painting.

UNIT – V

Types of technique of painting (Tempera, miniature, Fresco, mosaic etc.

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M.F.A. IInd Sem (Painting) – THEORY – HISTORY OF ART PART- II (Paper-I)

UNIT – I

Primitive art Prehistoric period Rock paintings of Paleolithic and Neolithic period with special reference to Europe
Altamira (Spain) Lascaux (France)

UNIT – II

Indian folk and tribal art.
Northern and Southern region. (Warli, Tanjore, Kalamkari, pichavai, Phad, tattoo) Indian iconography development of I cannography techniography Trinity Brahma Vishnu Mahesh Avatar of Vishnu humans culture history of China 6 dynasty effects of Indian Buddhist Art on Chinese culture and art important centres of Buddhist art painting figure painting sweet dynasty religious and court art period art of sweet dynasty literature Buddhist art culture drawing landscape painting of horses history of Japan

UNIT – III

Indian Iconography.development of Iconography.
Trinity- Brahma, Vishnu, Mahesh,
Avatar of Vishnu, humans Sculpture.

UNIT – IV

Tang huang cave art
Tang dynasty - court art, blue green landscape, horse painting, nature painting, WuDaozi, Wang Wei, Han Gan, Zhang Xuan, Zhou Fang, Yan Liben, Li sixun

Heian: Buddhist impact, Tosa school
Kamakura: portraiture, scroll pain ng,
Muromachi: Zen art, Kano School,

UNIT – V

Introduction to Late Nineteenth-Century Art
Impressionism – Characteriscs, subject matter, style, artists and their works.
Artists – Monet, Renoir, Degas.
Post-Impressionism – characteriscs, subject matter, style, artist and their works. Artists– Van Gogh, Cézanne, Gauguin.

M.F.A. IInd Sem (Painting) – THEORY – MATERIAL AND METHODS PART- II (Paper-II)

UNIT – I

Technique of tempera painting- uses and limitation of tempera paintings, supports or carriers and ground of tempera painting, plywood, wood pulp materials sizing gesso, application of gesso, scraping gesso, testing the scraping and stoning, methods of drawing for tempera painting, pigments and brushes functions of pigments, natural and artificial colours, colours earths pigment character, palettes, transparent pigments, shell gold , grinding the colours sable and bristle, brushes and their care, technique of tempera mixing preservatives, tempering the colour , handling of color, basic principle of tempera painting, glazing, tempera vs. gauche and water colours , varnishing tempera paintings.

UNIT – II

Technique of Fresco preparation, repairing ground drawing, and placing sections of colours, colour preparation, fixing colours by spatulas, finishing Fresco tools, and their uses, precautions, and rules Italian fresco, Jaipur fresco, Ajanta technique.

UNIT – III

Technique of mosaic painting. All about it.
Technique of miniature painting.

UNIT – IV

Technique of wax painting- all about it.
Technique of collage painting- all about it.
Technique of acrylic painting- all about it

UNIT – V

All about modern and contemporary new techniques

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M.F.A. IIIrd Sem (Painting) - SCHEME

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THEORY (SUBJECT)							
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2. AESTHITICS PART- I (Paper-II)	03	--	70	25	30	11	100
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3. SEMINAR	12	15 Pages (minimum) A4 Size	70	25	30	11	100
TOTAL							500

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3.	SEMINAR	**3000 Words** (15 Pages)	03 copy	

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M.F.A. IIIrd Sem (Painting) – PRACTICAL

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M.F.A. IIInd Sem (Painting) – THEORY – HISTORY OF ART PART- III (Paper-I)

UNIT – I

Modarn Art School- JJ School
Introduction, Artist- F.N. Souza, Tyeb Mehta, Akbar Padmsee. Madras School- Introduction,
Artist- E.V. Havel, K.C. S. Paniker.

UNIT – II

Tribal and Folk Art In Different Culture, African, Oceanic.

UNIT – III

Indian Iconography, Sun Nine Planets- Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune, Pluto Ashta Dikpala- The eight Hindu Deities.
Indruduction – Indra,Varuna, Yama, Kuber, Agni, Vayu, Nirrti, Isana.

Unit-IV

Sung Dynasty-Literati painters of the Sung Dynasty, Chau-Chang, Chao-Meng-Chin, Chen-Jung, Li-Yu, Hsu-His, Chu-Jui, Fan-Kuan, Hunag-Chu-Tsai, Li-Tang, Liang-Kai, Li-Chang, Li-Kung-Lin, Li Sheng, Ma-Yuan, Me-Fei, Mu-Chi.
Yuan Dynasty- 4 masters of yuan: huan gong wang, Wu chen, nitsan, Wang Mang
Momoyama period- Monumental, decorative, gold- leaf screens
School: Kano, Tosa, Rinoa
Artists: Kano Takanobu, Tosa Mitsuyoshi,
Edo/Tokugawa Period (1603-1868)
Artist: Ogata Korin

Unit-V

Introduction to Twentieth –Cnetruy Avant-Garde Movements
Expressionism- Characteristics, subject matter, style, key artists and their works
Artist- Edvard Munch, Wassily Kandinsky,
Cubism- Characteristics, subject matter, style, key artists and their works
Artists- Pablo Picasso, Georges Braque,
Futurism- Characteristics, subject matter, style, key artists and their works
Artists- Umberto Boccioni, Giacomo Balla.

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M.F.A. IIIrd Sem. (Painting) THEORY- AESTHITICS PART-I (Paper – II)

UNIT – I

Introduction philosophy of Bharat Muni.
Explain theory with examples give your own thoughts about the theory.

UNIT – II

Introduction philosophy of Anand Kumar Swami explain theory with examples give your on thoughts about the theory.

UNIT – III

Introduction philosophy of Abhinav Gupt explain theory with examples give your own thoughts about the theory.

UNIT – IV

Art and Society, art and culture, art and nature, art and religion.

UNIT – V

Indian respective of contemporary art

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M.F.A. IVth Sem (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 PART- IV (Paper-I)	03	--	70	25	30	11	100
2. AESTHITICS PART- II (Paper-II)	03	--	70	25	30	11	100
PRACTICAL							
1. COMPOSITION / PORTRAIT	30	30”X36” CANVAS /22X28 inch	70	25	30	11	100
2. EXHIBITION & VIVA	18	30”X36” CANVAS /22X28 inch	70	25	30	11	100
3. destion (mini – Research)SEMINAR	12	75-100 Pages (minimum) A4 Size	70	25	30	11	100
TOTAL							500

SUBMISSION DETAIL (PRACTICAL)

S.NO	PRACTICAL PAPER	SIZE	MIN ASSIGNMENT	MEDIUM
1.	COMPOSITION/PORTRAIT	30”X36” CANVAS /22X28 inch	06	WATER COLOUR, ACRYLIC, OIL, MIX MEDIA
2.	EXHIBITION & VIVA			
3.	SEMINAR	75-100 Pages (minimum) A4 Size	03 copy	

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1. COMPOSITION/PORTRAIT

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2. EXHIBITION & VIVA

Displaying their assignment and explaining the work.

3. SEMINAR

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M.F.A. IVnd Sem (Painting) – THEORY – HISTORY OF ART PART- IV (Paper-I)

UNIT – I

Modern Art School.
Bengal School- Introduction, Artists- Avnindra Nath Tagore, Nand Lal Basu, Ram Kinkar Bail.
Baroda School- Introduction, Artist- K.G. Subramanayam, Jyoti Bhatt.

UNIT – II

Tribal and Folk Art in different cultures, American, Indian.

UNIT – III

Indian Iconography
Vayantrar Devta. Introduction, Yaksha, Gandharva, Kinner, Vidhyadhar and Apsrayein, Naag And Sarp, Sidh And Sadhya, Pitragan, Baalkhiya, Asur, Daitya, Danav And Raksha, Prest And Pishach, Prishist.
The Anatomy of the Body of God, Vastrabhushan Of God, Aayudh And Vahan.

Unit IV

China-
Ming Dynasty- Che School, Wu School.
Ching Dynasty- Four Wang Group, Anhwei Group, Six Best Ching Masters, Eight Masters of Ching Ling,
Modern Period of Chinese Art
Japan-
Korin School, Namban Style, Ukiyo-E Prin ng Technique, Meiji Period, Showa Period

Unit V

Surrealism & Dada
Surrealism - Characterisc, subject matter, style, Artist and their work
Artist - André Breton, Salvador Dalí, Max Ernst.
Dada - Characterisc, subject matter, style, Artist and their work
Artist- Hugo Ball, Marcel Duchamp, Jena Arp.

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M.F.A. IVth Sem (Painting) THEORY- AESTHITICS PART-II (Paper – II)

UNIT – I
Introduction, life history, philosophy of Socrates. Explain theory with examples. Give your own thoughts about the theory.

UNIT – II
Introduction, life history, philosophy of Plato. Explain theory with examples. give your own thoughts about the theory.

UNIT - III
Introduction, life history, philosophy of Aristotle. Explain theory with examples. give your own thoughts about the theory.

Unit-4
China- Ming Dynasty-Che school, Wu school.
Ching Dynasty-Four Wang Group, Anhwei Group, Six Best Ching Masters, Eight Masters of Ching Ling,
Modern Period of Chinese Art
Japan- Korin school, Namban style, Ukiyo-E Printing Technique, Meiji Period, Showa Period.

Unit-5
Surrealism & Dada
Surrealism –Characteristics, subject matter, style, artist and their work.
Artist- Andre Breton, Salvador Dali, Max Ernst.
Dada- Characteristic, subject matter, style, artist and their work
Artist- Hugo Ball, Marcel Duchamp, Jena Arp.

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