

RAJA MANSINGH TOMAR MUSIC & ARTS UNIVERSITY

GWALIOR, MADHYA PRADESH



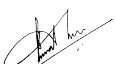
2024 - 2025


B.F.A. Ist Year – Foundation (Applied / Animation / Painting / Sculpture) - 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	23	30	10	100
2. FUNDAMENTAL OF ART (Paper-II)	03	--	70	23	30	10	100
PRACTICAL							
1. STILL LIFE & NATURE STUDY	03	¼ Imperial	70	23	30	10	100
2. COMPOSITION	06	¼ Imperial	70	23	30	10	100
3. APPLIED ART	06	¼ Imperial	70	23	30	10	100
4. PRINT Making	06	8"X10"	70	23	30	10	100
5. DESIGN	06	¼ Imperial	70	23	30	10	100
6. SCULPTURE	06	8"X10"	70	23	30	10	100
TOTAL							800


***NOTE*:-**


- 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.
- For passing examination, the candidate shall be required to secure 33% marks in each of the prescribed subject, separately, in-
 - (1) The university theory examination.
 - (2) The university practical examination.
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B.F.A. Ist Year Foundation (FINE ARTS) - PRACTICAL

1. STILL LIFE & NATURE STUDY

Study of various object in pencil (Cube, Sphere, Cone), Study of various forms from Nature- Leaves, Flower, Stems, Trees. Etc.

Study of Drapery in Black & White, Pots, Jugs, Glass and Etc.

2. COMPOSITION

Study of Figure (Human, Animal, Birds) Colour Study, use of Organic and Geometrical forms in two dimensional Spaces.

Colour Study- Basic terms and scale, complementary colour, warm colour, cool colour.

3. APPLIED ARTS

Roman Alphabets - Serif, San-serif (English), Gothic Style of lettering.

Devnagri Letters- Hindi and Script Writing.

4. PRINT MAKING

Printing Techniques - Basic Printing Techniques using print size 8x10 inch (Lino sheet) Vegetable, Leaves, and stencil Etc.

5. DESIGN

The basic principles of two dimensional design through the manipulation of black, white and gray in studying the elements of design. Visualize and execute effective composition through the integration of core design concepts. Identify and describe design principles.

Saree border, lamp shade, bed sheets design, table cloth design, hand fan, symmetrical and asymmetrical design, etc. in colour and achromatic.

6. SCULPTURE

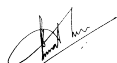
Object made in clay, nature forms, man-made objects, Humans body Parts (eyes, nose, ears and lips).

Decorative and Geometrical design (Relief).

Simple Composition with the use of human Figures and other forms (Nature, and imaginary)

1. Make 08 Sheets / Work each on each subject Topic.
2. Use Poster & Water Color in Drawing & Painting Subject.
3. Use Pencil Water colour, poster colour & Pencil Color in Composition Subject.
4. Use Clay & P.O.P in Sculpture Subject.

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B.F.A. Ist Year Foundation (FINE ARTS) – THEORY - HISTORY OF ART Part-I (Paper – I)

History of Art: Paper -1 (Pre- Historic Age to Pre Medieval)

Indian Art

UNIT-I

Prehistoric art – Rock Painting, Scraper tools , Fossils , Paleolithic , Mesolithic and Neolithic . The Quest of pre-Historic Paintings, Bhim Baithka Caves, Mirzapur, Raigarh, Pachmari, Hoshangabad. Subject matter and Style of Prehistoric Art. The Importance & Peculiarities Of Prehistoric Art. The Technique Of Prehistoric Art.

UNIT – II

Indusvalley Cvillzation – Harrapa & Mohenjodaro, Sculpture- Lime Stone, Torso,Beonze Dancing Girl, Seals, Terracotta- Mother Goddesses, Pottery & Jewellery.

UNIT – III

Buddha Period- Jogimara Caves, Painting Of Jogimara Caves.

Mauryan Empire- Pirrar Inscriptions, Sarnath Capital, Yakhsha Figures, Lomarda Rishi Cave, Animal Gnving, Teriacoda

Sung- The Bharhut Stupa, Saachi Stupa , Stupas And Toranas, Sculpture And Panting. Relief Medallion Mirga Jataka Vihara And Chaityas (Karle And Bhaja)

Western Art

UNIT – IV

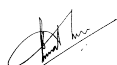
Rock Paintings of Paleolithic and Neolithic Period with Special Reference to Europe Altamira (Spain) Lascaux (France)

UNIT- V

Egyptian Art – Architecture & Painting .

Greek Art - – Architecture, Sculpture, Painting And Minor Art.

Roman Art - – Architecture , Sculpture, Painting Art.



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B.F.A. Ist Year Foundation (FINE ARTS) – THEORY- FUNDAMENTAL OF ART (Paper – II)

UNIT – I

Line, definition of line, lines and visual illusion, line and impression visual and different types of lines and drawing, development it and possibilities of line drawing.

UNIT – II

What is composition,(general meaning and definition).texture- meaning and definition classification texture creating tools. Perspective-definition, different types of perspective, terms relating to perspective, geometrical forms and perspective, imaginative perspective.

UNIT – III

Colour- definition, knowledge of colour, colour wheel, characteristics of colour. Colour classification of colour, complementary and opposite colour colour scheme.

UNIT – IV

Form and space, form- definition, classification, proportion. Space- definition, division, rule of space rhythm- definition, different types, ways of creating rhythm, feeling of rhythm.

UNIT – V

Six Limbs of Indian painting.



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B.F.A. IInd Year (Painting) - SCHEME

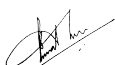
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PRACTICAL							
1. COMPOSITION	18	½ Imperial	70	23	30	10	100
2. PORTRAIT	18	½ Imperial	70	23	30	10	100
3. DRAWING	6	½ Imperial	70	23	30	10	100
4. INDIAN PAINTING	18	½ Imperial	70	23	30	10	100
TOTAL							600

SUBMISSION DETAIL (PRACTICAL)

S.NO	PRACTICAL PAPER	SIZE	MIN ASSIGNMENT	MEDIUM
1.	COMPOSITION	½ Imperial	12 SHEET	WATER COLOUR, ACRYLIC, OIL, MIX MEDIA
2.	PORTRAIT	½ Imperial	12 SHEET	WATER COLOUR, , OIL, MIX MEDIA
3.	DRAWING	½ Imperial	12 SHEET	PENCIL, CHARCOAL, AND INK Etc
4.	INDIAN PAINTING	½ Imperial	12 SHEET	WATER COLOUR, POSTER COLOUR, TEMPERA

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B.F.A. IInd Year (Paintings) – PRACTICAL

1. COMPOSITION

Use of all fundamentals of composition (Unity, Harmony, Dominance, Rhythm, Proportion, Balance, Forms, and Space.) creating human figures animals birds, nature floral fona etc.

2. PORTRAIT

Study of antique sculpture (portrait)- study of human skull. Portrait painting in monochrome color in light and shade.

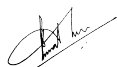
3. DRAWING

Study of antique sculpture (Burst of Torso or full figure)-study of Human Skelton. Study of full figure with Model, still life.

04. INDIAN PAINTING

The Composition is to be Composed according to Indian tradition painting) Ajanta, Bagh, Rajasthani, Mughal, Pahari, and Bundelkhand styles.

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B.F.A. IInd Year (Painting) – THEORY – HISTORY OF ARTS Part - II (Paper – I)

• UNIT 1

Kushan period- Gandhar School- standing Buddha, Nirvana of Buddha (relief) Buddha.
Mathura School- head of Buddha seated Buddha, standing Buddha, yakshini with parrot.

• UNIT 2

Gupta period -sculptures and paintings.

Ajanta: - technique of Ajanta mural, subject matter of Ajanta Caves, painting of Ajanta Caves chaityas and Viharas. Their paintings, Relief mural.

• UNIT 3

Early Medieval period.

Bagh Caves, Elephanta Caves, Badami caves, Ellora Caves, Mahabalipuram Chela's, Pallav Caves.

Western art

• UNIT 4

Early Christian art- Paintings in Catacombs, Architecture, sculpture, Mosaic.

Byzantine Art- Paintings, Architecture, Sculpture, and Mosaic.

• UNIT 5

Romanesque art- Paintings, Architecture, and Sculpture.

Gothic art- Paintings, Architecture and Sculpture.



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B.F.A. IInd Year(Painting) THEORY – Material and Method part I (Paper – II)

• UNIT – I

Drawing and Painting Equipment Materials, such as pencils, charcoal crayons, pastels, brushes, etc. their uses and techniques; types of paper and its size; Indian and foreign country techniques and process of oil painting impasto knife painting.

• UNIT – II

Techniques and process of fixing (Pastel, Water Colour, Tempers, Acrylic Colour, Gouache, Crayon. Etc.) Perspective- Types of Perspective, Colour Perspective.

Composition – Place and Importance of Subject, Idea Feeling Imagination Expression, Suggestion, Symbolism, Medium, Technique, Etc.

• UNIT – III

Study of Techniques and Material in Printing- Block Printing, Silk Screen Printing, Relief Printing and their Process and uses, Line Etching and Wood Engraving, Relief Printing, Lino carving and engraving.

All about Colour- Experiment and New Techniques.

• UNIT – IV

Oil Paintings Tools and Equipment- Palettes Dippers , care of Brushes , Knives, Easel.

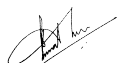
Pigments- chemical properties, physical properties, intersection pigments, fugitive pigments, earth colours.

Oil- Essential oils, Natural oils, Artificial oil.

• UNIT – V

Varnish – Preparation And Use Of Varnishes, Hand Resin Varnish, Soft Resin Varnishes, Wax Varnishes, Gum Resin, Preservation Of Varnishes, Brushes, Picture Varnishing Procedure.

Support- Types of support, their Qualities, Advantages and Disadvantages And Their Preparation, Paper Cardboard, Compressed Board, Wood Panels, Plywood Sheet, Canvas Board.



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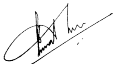
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B.F.A. IIIrd Year (Painting) - SCHEME


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2. MATERIAL AND METHODS PART-II (Paper- II)	03	--	70	23	30	10	100
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2. PORTRAIT	18	½ Imperial	70	23	30	10	100
3. DRAWING	6	½ Imperial	70	23	30	10	100
4. LANDSCAPE	18	½ Imperial	70	23	30	10	100
TOTAL							600


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2.	PORTRAIT	½ Imperial	15 SHEET	WATER COLOUR, , OIL, MIX MEDIA
3.	DRAWING	½ Imperial	15 SHEET	PENCIL, CHARCOAL, AND INK Etc
4.	INDIAN PAINTING	½ Imperial	15 SHEET	WATER COLOUR, POSTER COLOUR, ACRYLIC, OIL


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B.F.A. IIIrd Year (Paintings) – PRACTICAL**1. Composition**

Realistic Figurative composition with contemporary concept with due emphasis to, Experiments with texture, line, colour, realistic composition with high level of skill, attention to details and deep understanding of the subject matter, artistic approach that aims to accordingly depict subjects in realistic and detailed manner without exaggeration and distortion.

2. PORTRAIT

Realistic Portrait painting (with due emphasis to light and shade and drapery and third dimension)

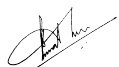
3. DRAWING

Study of human form with model, study of drapery, etc. study of non living object or still object with drapery.

4. LANDSCAPE

Any historical building around the art educational institution. Visualize the garden with due emphasis to perspective and shade and light.

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B.F.A. IIIrd Year (Paintings) – THEORY – HISTORY OF ARTS Part - III (Paper-I)

UNIT – I

Mediaeval period

Konark Temple, Khajuraho Temples, pal and Jain School, Manuscripts Paintings

UNIT – II

Later Mediaeval Period.

Miniature Painting Of Mughal School And Pahari School. Their styles, Techniques Subject Matter, Characteristics etc.

Folk And Tribal Art of India- Kalighat, Madhubani, Tanjore, patachitra, Warli, Phad etc unitary

UNIT – III

Renaissance in India- (Patna) company School- Raja Ravi Verma.

Bengal School- Abanindranath Tagore, Nandalal Bose, Jamini Roy, Rabindra Nath Tagore.

art centre- Bombay, Kolkata, Baroda, Delhi, Madras, M. F. Husain Bendre, Souza, Raza. Chintamani kar, Dhanraj Bhagat etc.

Contemporary Art and Artists- Amrita Shergil, KshitindraNath Majumdar, Asit Kumar Haldar, Yamini Roy, D.P. Roy Choudhary, M. F. Hussain, Ramkinkar Baiz, Shankhu Choudhary.

UNIT – IV

Western art

Renaissance Art- Early Renaissance, high Renaissance,- Their Architecture Sculpture And Paintings.

Artist- Giotto, Botticelli, Donatello, Leonardo Da Vinci, Michelangelo, Raphael.

UNIT – V

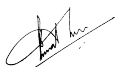
Introduction Of Modern Art Movements

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.



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B.F.A. IIIrd Year (Painting) – THEORY – Material and Method part II (Paper – II)

UNIT – I

Presentation of Canvas- (a) under painting or sizing. (b) Leather waste size. (c) Commercial glue. (d) Casein (e) fish glue.

Types of painting or ground- (a) oil ground (b) Gesso or chalk ground (c) Emulsion ground

UNIT – II

Oil painting method and technique- quality of paint, consistency of paint, under painting , over painting, over painting thin paint, tax teres impasto, knife painting.

UNIT – III

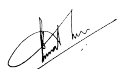
Technique of Indian miniature painting – Jain, Rajasthani, Mughal, Pahari etc.

UNIT – IV

Technique of tempera painting , support of carrier and ground of tempera painting, plywood , wood pulp material, sizing gesso application of gesso, scraping gesso, testing the scraping and stoning , method of drawing for tempera painting pigment and brushes , function of pigment, natural and artificial colours, coloured earths ,pigment character, pallets, transparent pigments, shall god, grinding the coloures , sable and bristle brushes and their care, technique of tempera mixing preservatives , tempering the colours , handling of colour basic principle of tempera paining, glazing, tempera vs. gauche and water, varnishing tempera paining.

UNIT – V

Techniques of Fresco- pre Painting Ground Drawing and Placing Selection of colour , Colour preparation, fixing colours spatulas , Finishing , Varnishing, Fresco tools and their uses, precaution and rules . Italian Fresco, Jaipur, Fresco, Ajanta Technique.



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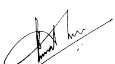
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B.F.A. IVth Year (PAINTING) - SCHEME


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1. AESTHETICS (Paper-I)	03	--	70	23	30	10	100
2. Material and Method part III (Paper-II)	03	--	70	23	30	10	100
PRACTICAL							
1. CREATIVE COMPOSITION	18	Full Imperial	70	23	30	10	100
2. LIFE STUDY	18	Full Imperial	70	23	30	10	100
3. DRAWING	12	Full Imperial	70	23	30	10	100
4. LANDSCAPE	18	Full Imperial	70	23	30	10	100
5. PROJECT REPORT	12	50 Pages (minimum) A4 Size	70	23	30	10	100
TOTAL							700


SUBMISSION DETAIL (PRACTICAL)


S.NO	PRACTICAL PAPER	SIZE	MIN ASSIGNMENT	MEDIUM
1.	CREATIVE COMPOSITION	Full Imperial	12 SHEET	WATER COLOUR, ACRYLIC, OIL, MIX MEDIA
2.	LIFE STUDY	Full Imperial	12 SHEET	WATER COLOUR, ACRYLIC, OIL, MIX MEDIA
3.	DRAWING	Full Imperial	12 SHEET	PENCIL, CHARCOAL, AND INK Etc
4.	LANDSCAPE	Full Imperial	12 SHEET	WATER COLOUR, POSTER COLOUR, ACRYLIC, OIL


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***NOTE*:-**

- For passing examination, the candidate shall be required to secure 33% 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 project done at college/university.

B.F.A. IVth Year (Paintings) – PRACTICAL**1. CREATIVE COMPOSITION**

Semi realistic Figurative composition with artistic approach that balances realism and creative freedom. Texture and patterns adding visual interest through tactile.

2. LIFE STUDY

Study of human form with realism and impressionism.

3. DRAWING

Study of human form / form.

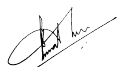
4. LANDSCAPE

Any historical building around the art educational institution. Visualize the garden with perspective and shade and light.

5. PROJECT REPORT

Project and Viva (50 pages minimum) A4 Size

- **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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B.F.A. IVth Year (Paintings) – THEORY –AESTHETICS (Paper – I)

UNIT 1

Definition of aesthetics- Introduction of the philosophy of Indian aesthetics, visual and performing art, inter relationship of visual and performing Art, its merits and demerits.

Ras Siddhant or aesthetic pleasure- Introduction to the philosophy of Indian aesthetics and thinker such as Bharata Muni

Philosophies of aesthetics- definition of aesthetics, evolution of aesthetics aesthetic concept.

UNIT 2

Satyam Shivam Sundaram- philosophy of Truth, Beauty and God.

swantSikhaya- Self Satisfaction Of The Artist Bhangima Drishyam, TaalMaan.

UNIT 3

Ras Siddhant According to Kumar Swami -Introduction to the Philosophy of Indian Aesthetics and Thinker.

Ras Siddhant According to Abhinav Gupt- Introduction to The Philosophy Of Indian Aesthetics And Thinker.

UNIT 4

Socrates, Plato (About Their Philosophies and Biography).

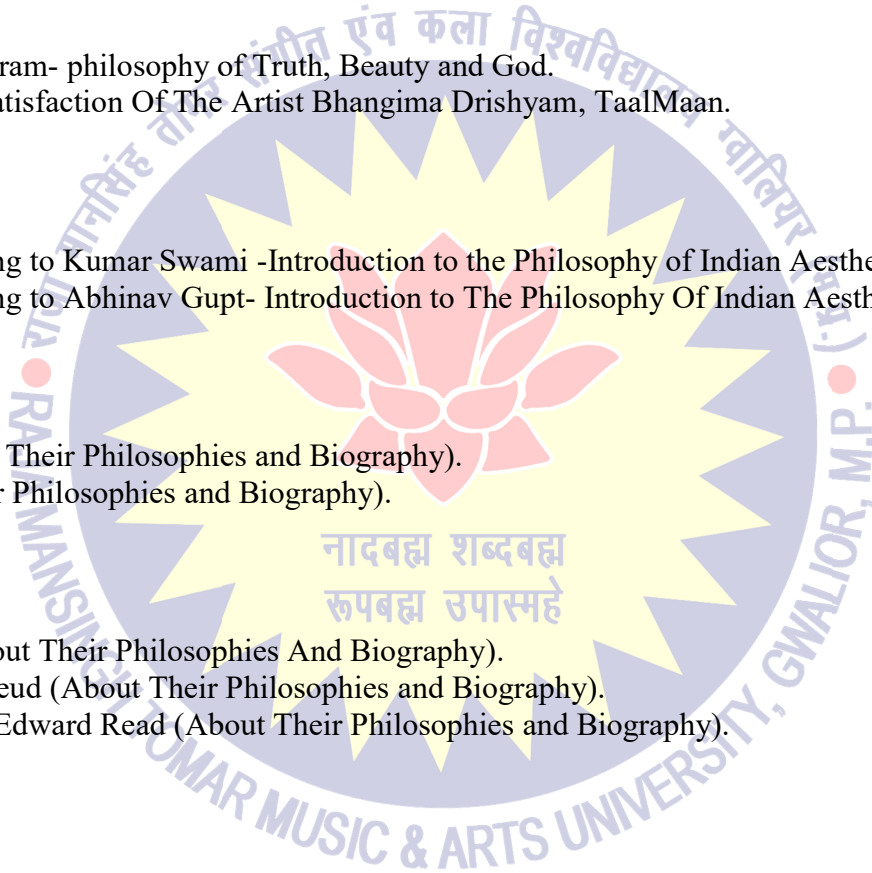
Aristotle (About Their Philosophies and Biography).

UNIT 5

Crochet, Tolstoy (About Their Philosophies And Biography).

Baumgarten, Roger Freud (About Their Philosophies and Biography).

Kant, Hegel, Herbert Edward Read (About Their Philosophies and Biography).



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B.F.A. IVth Year (Paintings) – THEORY – Material and Method Part - III (Paper – II)

UNIT – I

Study of material and Method of Intaglio processes (a) Line Etching (b) Aquatint (c) Dry Point (d) Printing Processes and Uses of press.

UNIT – II

Study of Material and Methods of Lithography- (a) Preparation of stone (b) Image or stone with crayons and touché ink (c) Use of roller and press (d) Printing process

UNIT – III

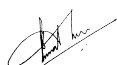
Technique of Mosaic Painting, Technique of Collage Painting, Technique of Wax Painting, Technique of Acrylic Painting,

UNIT – IV

Technique of Folk Painting- Kalighat, Nathdwara, Kalamkari, Worli.
Technique of Patna chitras- Orissa, Bengal, Madhubani.
Scroll Painting – Thanka, Fad, Chinese and Japanese.
Technique of Tribal Art (Barli, tattoo, Pithora) etc.

UNIT – V

Contemporary New Technique Artists, Experiments Done by Contemporary Artists.
Presentation and Exhibition Mounting, framing, hanging, printing of broacher and publicity.
Cataloging / art galleries and Auction Houses.



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