UNIVERSITY OF RAJASTHAN,
JAIPUR
SYLLABUS
BACHELOR’S DEGREE IN VISUAL ARTS
(B.V.A.)

B.V.A. (Foundation) Part-I Exam.  2017
B.V.A. Part-II Exam.             2018
B.V.A. Part-III Exam.            2019
B.V.A. Part-IV Exam.            2020

Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
UNIVERSITY OF RAJASTHAN, JAIPUR

Bachelor's Degree in Visual Arts (B.V.A)
Professional Stream

Compulsory Subjects

- General Hindi
- General English
- Environmental Studies
- Elementary Computer Applications
- Scheme of Examination
- B.V.A. Part-I (Foundation)
  B.V.A. Part-II Specialization Course in Painting
  B.V.A. Part-III Specialization Course in painting
  B.V.A. Part-IV Specialization Course in painting
- B.V.A. Part-II Specialization Course in Sculpture
- B.V.A. Part-III Specialization Course in Sculpture
- B.V.A. Part-IV Specialization Course in Sculpture
- B.V.A. Part-II Specialization Course in Applied Arts
- B.V.A. Part-III Specialization Course in Applied Arts
- B.V.A. Part-IV Specialization Course in Applied Arts
राजस्थान विश्वविद्यालय, जयपुर
सामाजिक हिंदी
पृष्ठांक 100
समय 3 घण्टे
नोट: 36 से कम अंक अन्तर्भावित किए जाते हैं। इस प्रश्न-पत्र में प्राप्त अंकों को केवल निर्णय हेतु नहीं जोड़ा जायेगा।
अंक: विषयांक - प्रश्न पत्र में दो भाग होंगे - 1. साहित्य खण्ड एवं 2. व्याकरण खण्ड। साहित्य खण्ड में दो भाग होंगे- गद्दा भाग एवं पद्ध भाग। प्रश्लेख भाग के लिए 25 अंक निर्धारित हैं।

के दो व्याक्रण पद्ध से (प्रश्नक में विकल्प देना है) 5 x 2 = 10 अंक
खे दो व्याक्रण गद्दा से (प्रश्नक में विकल्प देना है) 5 x 2 = 10 अंक
गे आलोचनात्मक प्रश्न पद्ध से (विकल्प देना है) 7½ x 2 = 15 अंक
घे आलोचनात्मक प्रश्न गद्दा से (विकल्प देना है) 7½ x 2 = 15 अंक

आलोचना / व्याख्यात्मक हिंदी खण्ड 25 अंक
i. निबंध लेखन - शब्द सीमा 300 शब्द 8 अंक
ii. कार्यलयी लेख - शासकीय-अधीनों नाम, पृथक पृथक, अवशेष, कार्यलयी शाखा, विज्ञापन, कार्यलयी आदेश 4x2 = 8 अंक
iii. संक्षेपण (विकल्प देना है) 5 अंक
iv. पत्रात्मक (विकल्प देना है) 4 अंक
v. शब्द निर्भरता की प्रकृति - उपसर्ग, प्रत्यय, संधि, संसार 5 अंक
vi. वाक्य शुद्धि / शब्द शुद्धि 5 अंक
vii. मुहावरे 5 अंक
viii. पारंपरिक शब्दावली 5 अंक
ix. व्याकरणिक कोटियाँ - संज्ञा, सर्वनाम, विशेषण, क्रिया, क्रिया विशेषण 5 अंक

साहित्य खण्ड : गद्दा-पद्ध की निर्धारित रचनाएँ
गद्दा भाग - निम्नानुसार पाठ निर्धारित हैं -
1. कहानी : बड़े घर की कहानी (प्रेमचंद)
2. संस्कृतम् : प्राणम (महादेवी वमी)
3. रेखाचित्र : बाईस वर्ष बाद (शनिनारायण चुतुर्वीती)
4. विज्ञान : बस्ति सबसे सुन्दर गह (पुणाकर मुंके)
5. निबंध : ग्रंथी और गुलाब (मनोरंजन बनीपुरी)
6. निबंध : सुखी चेरोकी का भूगोल (सनामभार कर)
7. निबंध : मंजूरी और प्रेम (सरदार पूर्ण सिंह)
8. निबंध : राजस्थान की साक्षरता घोषणा (गंगाचंद नाहटा)
9. निबंध : राजाका स्वरूप (साधुदेव शरण अग्रवाल)
10. व्याख्या : बिजुता हुआ गणपति (हरिशंकर परसाई)

पद्ध भाग -
1. कविवर - 1. मन रे ! जागत रहिये भाई
2. हमारे राम रहिये करीमा कसी, अलाह राम सल्तन सोई।
3. काजी कहा कंजे कहा कहा।
4. मन रे! हरि मंत्रि, हरि मंत्रि हरि मंत्रि माई।
5. हे मन भजन का प्राण

प्रणाम:
कविवर यादवपुरी - राममुरोदंदास
2. सूदस्त 1. किलकल काढ घटुसवाला आमरत
2. मुरली तुव गोप्लहि साहित
3. देखिए माई सुन्दरता को सागर
3. तुलसीदास
   1. कब्रहुक अंक अवसर पाई
   2. अबलों नसानी अब न नसाही
   3. गोर्म गीत मन बहुत बियागो
   4. ऐसी को उदार जग माही
   5. मन पछितैं अवसर बीते

संदर्भ: विनय पत्रिका, गीता प्रेस गोरखपुर

4. रहीम

पद
   1. छझि भावन मोहनलाल की
   2. कमल दल नैनि की उनमानि
   दोहा
   1. प्रीतम छझि नैनि बसी
   2. वरस कुसंग चाहत कुसल
   3. रहमन असुज नैन ढरि
   4. रहमन औरे नर गई बेहो ना प्रीति
   5. रहमन निज मन की विदा
   6. काज परे काहु और है
   7. खैर खुन खौसी, खुसी बैर प्रीति मदरान
   8. दादुर गीर किसान मन लागो रहे घन गोर्म
   9. पवस देखि रहीम मन कील साधे मैन
   10. रहमन बिगरि आदि को बने न खरे दाम।

संदर्भ: रहीम प्राम्यवली, विधानवास मिश्र

5. पदमाकर कविता
   1. कूलम में किलिंग में क्षणतम में कुलम में
   2. ओर भूति कूलम में गुजरति भींर भीर
   3. पात बियू कींई ऐसी भािि गुब बेलिंग के
   4. चिति चिति चारों ओर चींक चींक परे त्योहाँ
   सब्येह
   5. या अनुराग की लखौं जहैं.............
   6. फाग के भीर अमोरन में गहि गोविन्द ले गई भीतर गोरी।

6. मैथिलीरणण गुरु

संस्कृत - असतमसर्ग से
कैकेयी का अनुलाप
तदन्तर बैठी सभा उठज में आंगे ..............
सी बार ध्वनि का एक लाल की माई।

7. प्रसाद: कामियानी, श्रद्धार्ग - कहा आगरुकुक ने ससैनिक विजयविन मानवता हो जाय।

8. पंत: 1. प्रथम रश्मि छल्ल 1-13
   2. भारत माता

9. निराला: 1. भारती जय विजय करे
   2. बादल राग -1
   3. दलित जन पर करो करणा
   4. फिर नम घन घड़याम।

10. रामभारी सिंह दिनकर -रश्मि-शुरुमा -आर्यनिक अंश

सब्य विपति जब आती है ...... क्या कर सकती विनंगारी है।

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यी.ए. प्रथम वर्ष : प्रारम्भिक हिंदी

पूर्णकः 100

अंकों का विभाजन
1. पुस्तकों पर आधारित प्रश्न 50 अंक
2. व्याकरण से संबंधित प्रश्न 24 अंक
3. रचना से संबंधित प्रश्न 26 अंक
   (क) लोकोक्तियों मुहावरे
   (ख) पत्र लेखन अथवा निबंध

पाठ्यक्रम
1. गद्ध संग्रह
2. व्याकरण : शब्द विचार, वाक्य विन्यास, वाक्य खण्ड, पद क्रम का ज्ञान तथा इन्हें होने वाली सामान्य त्रुटियों का ज्ञान।
3. (क) नुडवरों एवं लोकोक्तियों का प्रयोग, वाक्यों में रिक्त स्थानों की पूर्ति, समान दिखाने वाले शब्दों का अर्थ मेंद अथवा वाक्यों में प्रयोग
   (ख) पत्र लेखन अथवा निबंध

पाठ्य पुस्तके
1. गद्ध--संग्रह--राष्ट्रीय गोष्ट के विन्दू-- डॉ. हरिकृष्ण देवसरे
   प्रकाशक—नेशनल पब्लिशिंग हाउस, नई दिल्ली

व्यकरण एवं रचना
1. आधुनिक हिंदी व्याकरण तथा रचना – लेखक कुल विकल
   प्रकाशक—नेशनल पब्लिशिंग हाउस, नई दिल्ली
2. सुबोध व्याकरण एवं रचना—संपादक—विभिन्न छात्र—राष्ट्रीय प्रसाद सुभाष
   प्रकाशक — श्रीराम मेहरा एण्ड कम्पनी, नई दिल्ली

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[Signature]
The syllabus aims at achieving the following objectives:

1. Introducing students to phonetics and enabling them to consult dictionaries for correct pronunciation (sounds and word stress)
2. Reinforcing selected components of grammar and usage
3. Strengthening comprehension of poetry, prose and short-stories
4. Strengthening compositional skills in English for paragraph writing, CVs and job applications.

The Pattern of the Question Paper will be as follows:

Unit A: Phonetics and Translation (20 marks)
(10 periods)

I Transcription of Phonetic Symbols (05)
II Word Stress (05)
III Translation of 5 sentences from Hindi to English (05)
IV Translation of 10 Words from Hindi to English (05)

Unit B: Grammar and Usage (20 marks)
(10 periods)

I Transformation of Sentences (05)
   a. Direct and Indirect Narration
   b. Active and Passive Voice
c. Interchange of Degrees of Comparison

II Modals (05)
III Sequence of Tenses (05)
IV Punctuation of a Short Passage with 10 Punctuation Marks (05)

Unit C: Comprehension (30 marks)
(25 periods)

Following Essays and Stories in *Essential Language Skills* revised edition compiled by Macmillan for University of Rajasthan General English B. A./B. Com./B. Sc.

William Blake
Sujata Bhatt
Ruskin Bond
M.K. Gandhi
J.L. Nehru
A.P.J. Abdul Kalam
The Little Black Boy
Voice of the Unwanted Girl
Night Train for Deoli
The Birth of Khadi
A Tryst with Destiny
Vision for 2020

Five questions to be answered out of eight questions Two marks each based on 6 units of the prescribed texts

Five questions of 3 marks each to be answered from the given passage:
15 marks
1 Vocabulary question from the given passage (at least 10 words) : 5 Marks

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Work D. Compositional Skills (30 marks)

(15 periods)

I Letters-Formal and Informal (10)

II CVs and Job Applications (10)

III Paragraph Writing (10)

Recommended Reading:


4. Judith Leigh. CVs and Job Applications. OUP. 2004


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COMPULSORY PAPER OF ENVIRONMENTAL STUDIES

Compulsory in 1 Year for all streams at undergraduate level

Scheme of examination

<table>
<thead>
<tr>
<th>Time</th>
<th>Min Marks</th>
<th>Max. Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 hrs</td>
<td>36</td>
<td>100</td>
</tr>
</tbody>
</table>

This paper will contain 100 multiple choice questions. Each question will carry 1 mark.

Students should be encouraged to visit places of Environmental Importance including Natural and Manmade Habitat.

Note:
1. The marks secured in this paper shall not be counted in awarding the division to a candidate.
2. The candidates will have to clear this compulsory paper in three chances.
3. Non-appearing or absence in the examination of compulsory paper will be counted as a chance.

Unit 1: The Multidisciplinary nature of environmental studies

Definition, scope and importance- Relationship between Environmental Studies and other branches of science and social sciences.

Need for Environmental awareness, Environmental education in present day context.

Unit 2: Natural Resources and Challenges

a. Natural resources and associated problems, Classification of resources: renewable resources, non renewable resources, classes of earth resources, resources regions: Definition and criteria, resource conservation.

b. Forest resources: Use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forest and tribal people.

c. Water resources: Use and over-utilization of surface and groundwater, floods, drought conflicts over water, dams-benefits and problems.

d. Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources, case studies.

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Food resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticides problems, water logging, salinity, case studies.

f. Energy resources: Growing energy need, renewable and nonrenewable energy sources, use of alternate energy sources. Case studies.

g. Land resources: Land as a resource, Land degradation man induced Landslides, soil erosion and desertification.

- Role of an individual in conservation of natural resources.
- Equitable use of resources for sustainable lifestyles.

Unit 3: Ecosystems, Concepts, Structure, Functions and Types
- Concept of an ecosystem
- Structure and function of an ecosystem
- Producers, consumers and decomposers
- Energy flow in the ecosystem
- Ecological succession
- Food chains, food webs and ecological pyramids
- Introduction, types characteristics features, structure and function of the following ecosystem:
  a. Forest ecosystem, Tropical Temperate and Alpine Ecosystem
  b. Grassland ecosystem and Their Types
  c. Desert ecosystem with emphasis on Thar Desert
  d. Aquatic ecosystems(ponds, streams, lakes, rivers, oceans, estuaries) and Wet Lands

Unit 4: Biodiversity and its conservation
- Introduction - Definition, genetic, species and ecosystem diversity
- Biogeographically classification of India
- Value of biodiversity: consumptive use, productive use, social ethical, aesthetic and option values
- Biodiversity at global, National and local level
- India as a mega-diversity nation
- Hot-spot of biodiversity
- Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts
- Endangered, Threatened and endemic species of India
- Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity
- Red Data Book

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Unit 5: Environmental Pollution and Control Measures

- Causes, effects and control measures of:
  - Air Pollution
  - Water Pollution
  - Soil Pollution
  - Marine Pollution
  - Noise Pollution
  - Thermal Pollution
  - Nuclear Hazards
  - Solid waste management

- Role of an individual in prevention of pollution
- Pollution case studies
- Disaster management: floods, earthquake, cyclone and landslides

Unit 6: Social Issues, Environment, Laws and Sustainability

- From Unsustainable to Sustainable development
- Urban problems related to energy
- Water conservation, rainwater harvesting, watershed management
- Resettlement and rehabilitation of people; its problems and concerns
- Case studies
- Environmental ethics: Issues and possible solution
- Climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust. Case studies
- Wasteland reclamation
- Consumerism and waste product
- Environmental Protection Act
- Air (Prevention and Control of Pollution) Act
- Wild life protection Act
- Forest Conservation Act
- Biological Diversity Act
- Issues involved in enforcement of environmental legislation
- Public Awareness

Unit 7: Human Population and the Environment

- Population growth, variation among nations
- Population explosion-Family Welfare Programme
- Environment and Human health
- Human Rights
- Value Education
- HIV/AIDS
- Women and Child Welfare
- Role of Information Technology in Environment and human health
- Case Studies
Suggested Readings:

5. Goudie,Andrew. The Human Impact.
Syllabus of Elementary Computer Applications

Work load: Teaching 2 hours per week
Practical 2 hours per week

Max Marks: 100 (Main University Exam: Theory - 60 Marks, Practical - 40 Marks)

Each candidate has to pass in Theory and Practical Examinations separately.

Main University Examination: Question pattern for Theory Paper

Max Marks: 60

Part - I (very short answer) consists 10 questions of one marks each with two questions from each unit. Maximum limit for each question is up to 20 words.

Part - II (short answer) consists 5 questions of two marks each with one question from each unit. Maximum limit for each question is up to 40 words.

Part - III (Long answer) consists 5 questions of eight marks each with one question from each unit with internal choice. Maximum limit for each question is up to 400 words.

Unit - I

Introduction to Information Technology, evolution and generation of computers, type of computers, micro, mini, mainframe and super computer. Architecture of a computer system: CPU, ALU. Memory (RAM, ROM families) cache memory, input/output devices, pointing devices.

Concept of Operating system, need types of operating systems, batch, single user, multiprocesssing, distributed and timeshared operating systems. Introduction to Unix, Linux, Windows, Windows NT. Programming languages - Low level and high level languages, generation of languages. 3 GL and 4 GL languages, Graphic User Interfaces.

Unit - II

Word Processing Tool - Introduction, Creating, Saving, Copy, Move and Delete, Checking Spelling and Grammar. Page Layout, interface, toolbars, ruler, menus, keyboard shortcut, editing, Text Formatting, insert headers and footers, Bullets and Numbering, Find and Replace etc., Insert Table and Picture, Macro, Mail Merge.

Power Point: Creating and viewing a presentation, managing Slide Shows, navigating through a presentation, using hyperlinks, advanced navigation with action setting and action buttons, organizing formats with Master Slides, applying and modifying designs, adding graphics, multimedia and special effects.

Unit - III

Electronic Spreadsheet - Worksheet basics, Create, save and open a worksheet. Entering data - text, numbers and formula in a worksheet. Inserting and deleting cells, cell formatting, inserting rows and columns in a worksheet, formatting worksheets. Using various formulae and inbuilt functions. Update worksheets using special tools like spell check and auto correct. Setup the page
and margins of worksheets for printing. Format the data in the worksheet globally or selectively, creating charts. Enhance worksheets using charts, multiple worksheets-concepts.

Unit – IV


Manage an E-mail Account, E-mail Address, configure E-mail Account, log to an E-mail, Receive E-mail, Sending mails, sending files an attachments and Address Book. Downloading Files, online form filling, E-Services - E-Banking and E-Learning.

Unit - V


Network Security - Risk assessment and security measures, Assets and types (data, applications, system and network). Security threats and attacks (passive, active); types and effects (e.g. Identity theft, denial of services, computer virus etc.), Security issues and security measures (Firewalls, encryption/decryption). Prevention.

Question Paper pattern for Main University Practical Examination

Max Marks: 40

Practical

The practical exercises will be designed to help in the understanding of concepts of computer and the utilization in the areas outlined in the theory syllabus. The emphasis should be on practical usage rather than on theoretical concepts only.

The practical examination scheme should be as follows –

- Three Practical Exercise (including Attendance & Record performance) 30 marks
  - Operating system
  - MS Word
  - MS Excel
  - MS Power Point
  - Internet
- Viva-voce 10 marks

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SCHEME OF EXAMINATION AND COURSE OF STUDY
BACHELOR'S DEGREE IN VISUAL ARTS (BVA)-PROFESSIONAL
STREAM

* Department of Visual Arts offers BVA in three disciplines and the students can opt
specialization in one of these disciplines.

PAINTING
SCULPTURE
APPLIED ARTS

* The Specialization courses in the above said areas will be of three years duration.
Total duration of the Under-Graduate course will be of four years, which includes one
year of Foundation course.

* The entrance qualification for the Foundation Course will be the passing of the +2
or equivalent examination.

* Three will be an Entrance Aptitude Test at entry level for Foundation Course, which
will be strictly on merit of the aptitude test.

* Candidates have to choose their specialization subject while applying for the
foundation course.

* Group discussions, Seminars, Workshops, Exhibitions, Study tour, Visit to
Museums, Galleries, Other Visual art institutions, Studios, Professional set up are
compulsory. Study tour is compulsory for all the students and they have to deposit
Rs.500/- with the fees. Additional charges according to the actual expenses must be
beard by the students.

* As BVA Course is a Professional course, professionally qualified teachers will be
assigned for practical and theory subjects.

Scheme of Examination:- The minimum marks required to pass the examination are
36% for theory and 40% for practical. Candidates securing 75% and above marks will
be placed in Distinction. 60% to 74% 1st Division, 50% IInd and 40% to 49 Pass.

\[\text{Signature}\]

University of Rajasthan

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The division will be calculated at the final year examination of the specialization course aggregating the marks of all the four years examinations. If the candidate fails to pass the English and Hindi papers of the Foundation cleared for a pass in B.V.A. Final Examination. No. student will be allowed to proceed to the next higher class unless he/she passes the examination prescribed for the year. A student should clear all the exams in a period of Seven years from the date of admission to the first year of the course.

* Each student shall be required to attend not less than two third of the lectures delivered and not less than three fourth of the practicals held on every academic year of the course of study.
* Seat reservations are as per university rule.
* Maximum age limit for getting admission in B.V.A. Foundation course is 25 years.
* Students have to purchase their own Drawing board, Art materials and Tools.

### B.V.A. Part-I (Foundation)

<table>
<thead>
<tr>
<th>Subject-Theory</th>
<th>Max. Marks</th>
<th>Min. Pass Marks</th>
<th>Duration of Exam</th>
<th>Teaching Hour</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
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<tr>
<td>Hindi</td>
<td>100</td>
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<td>Environmental study</td>
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<tr>
<td>Computer Application</td>
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<tr>
<td>Fundamentals of Visual Arts</td>
<td>100</td>
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<td>3 Hrs.</td>
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<th>External Min.M</th>
<th>Internal Min.P.M</th>
<th>External Min. P.M</th>
<th>Duration of Exam</th>
<th>Teaching Hour</th>
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<tr>
<td>Study (A &amp; B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
<td>5 Hrs.</td>
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<tr>
<td>Composition (A &amp; B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
<td>5 Hrs.</td>
<td>100</td>
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<tr>
<td>Design in Applied Art (A &amp; B)</td>
<td>20</td>
<td>80</td>
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<td>5 Hrs.</td>
<td>100</td>
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<tr>
<td>3 D. Design (A &amp; B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
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<td>10 Hrs.</td>
<td>100</td>
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<tr>
<td>Print Making (A &amp; B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
<td>10 Hrs.</td>
<td>100</td>
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</table>

**Fundamentals of Visual Arts**

This theory papers are divided into two sections I and II and the students are required to attempt at least two questions compulsory from each section. All questions shall carry equal marks.

**Section-I General Study of Fine Arts**

1. Definition, Classification of arts, nature and scope of Fine Arts-Painting, Sculpture, Music, Dance and Literature.

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2. Inter-relationship of Fine Arts, Common elements and issues related to study of Fine Arts.
3. Creative process/Composition, Rhythm, Design, Style, Originality and the role of Tradition.

**Section-II Fundamentals of Visual Arts**

1. Visual Arts, Nature and Scope
2. Elements of Painting, Sculpture, Applied Arts and Print Making. 'Shading' the six canons of painting, form and space organization; form and content; two and three dimensional arts; Pictorial composition.
3. Style and Techniques in Visual Arts Tribal and Folk Arts, Classical and modern
4. Analysis of a work of art and appreciation of art based on principles of criticism and philosophy

**STUDY**

**Nature Drawing**

(a) To develop the sense of structure study, from any kind of forms in nature such as pots, plants, flowers, insects, shells etc. To understand how these forms achieve their structural unity through adherence to principles with physical nature of the material being observed and studied through various rendering media and techniques in various light conditions. Experience the method of using transparent colors (Watercolour, Waterproof Ink etc.) by studying nature and still-life.

(b) Drawing from human figure-mainly based on general form and gesture.

Drawing from object-Drawing from geometric forms, casts drapery still life groups etc. observed and studied in various rendering media and techniques in various light conditions. Elements of perspective also shall be introduced.

Drawing from memory-To develop the sense of observation and the capacity to retain and recall images and their co-ordination.

Outdoor sketching-rapid sketching from any object from places like street's markets, stations etc and also from museum and zoo. Students shall be exposed to such drawing made by master artists of different time.

**Submission:** Minimum two works in each category and daily minimum ten sketches.

**Examination:** Still Life arrangements of plants, flowers, geometric forms, Draperies etc. to be done in black and white on half imperial paper.

**Composition**

Development of pictorial design into content oriented painting with representational aspect. Compositional exercises based on various types of objects (natural and manmade) with a view to transform them into flat pictorial images. Developing an awareness of pictorial space, division of space & form ; Inter

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relationships of different shapes and forms-relative values. Activation of space through form and colour.
Students shall be made aware of colour harmony by exposing them to the actual works of arts done in various periods and styles.

Submission:- Minimum Two Paintings on paper in Tempera media (Size)
Examination :- Examination will be in tempera media on paper size

Design in Applied Arts
(a) Calligraphy :- Basic discipline of beautiful hand writing, sense of letter form-
Simultaneous judgement of the composition of letters spacing organization-
intuitive and logical planning of writing development of style.
Students should be exposed to calligraphic examples of various traditional scripts,
Basic type character (Roman, Gothic)

Assignments- script writing with different types of traditions and modern tools.

(b) Study of two dimensional space and forms.
Study of various types of objects (natural and manmade) with a view to transform
them into flat pictorial images. Understanding of interrelationship between
different shapes and forms. Handling of various types of materials for design
organization and rendering such as: Pencil, Pen, Brush, Watercolour, Poster
colour, Pastel, Crayon and Ink.
(c) Understanding colour and its values: Visual effects. Physical properties of colour
and value. Primary, Secondary and Complimentary colours. Colour harmony,
alogous, warm and cool colours, optical illusion, advancing and receding
colours and rendering methods.
Submission:- Five words in calligraphy, and five works in colour and colour
values (Size half imperial)
Examination:- There shall be an examination covering above mentioned topics.

Design 3 D
Introduction to three dimensional forms, observation of natural and manmade
objects. To develop sense of structure, Principles of composition and the study of
the principles that holds the structure. Compositional exercise with various
materials like clay, paper, cardboard , thermocol, plaster of paris, wood blocks
and its combinations, so as to make the student familiar with structures, masses
and valuation of the objects.
Submission:- Two works in clay and three works in other materials. (Size not less
than 12")

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Examination:- Examination will be conducted only in clay.

Print Making
Basic techniques in relief printing Lino / MDF board

Submission:- 2 (two) works in Lino / MDF board (Black and White)
(size 8" x 10" to 12" x 18")
2 (two) works in Lino / MDF board (Colour)
(size 8" x 10" to 12" x 18")
2 (two)- Black and white lay outs in ink or collage

Examination:- Examination shall be conducted in Lino/MDF Board
(Black & White)

B.V.A. Part-II Specialization Course in Painting

<table>
<thead>
<tr>
<th>Subject-Theory</th>
<th>Max. Marks</th>
<th>Min. Pass Marks</th>
<th>Duration of Exam</th>
<th>Teaching Hours</th>
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<tbody>
<tr>
<td>History of Indian Art</td>
<td>100</td>
<td>36</td>
<td>3 hrs.</td>
<td>100</td>
</tr>
<tr>
<td>History of Western Art</td>
<td>100</td>
<td>36</td>
<td>3 hrs.</td>
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<tr>
<td>Portrait Study (B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>Submission 150</td>
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<tr>
<td>Composition (A B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>10 hrs. 150</td>
</tr>
<tr>
<td>Still-Life (A B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>10 hrs. 150</td>
</tr>
<tr>
<td>Print Making (I)(B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>Submission 150</td>
</tr>
</tbody>
</table>

Note:- (A&B) Submission work assessed by Jury of Examiners.

History of Indian Art (Common with Sculpture and Applied Arts)
- Harappan Culture: beginning on the Indus
- Historical and religious origins
- The Mauryan period: The first Imperial Art
- The Shunga Dynasty: Chaityas, viharas and Stupas
- The Andhra period
- The Kushan period: Gandhara and Mathura
- The Gupta and Post-Gupta periods
- South India: Pallavas, Cholas and Hoysalas
- Medieval Period in North India
- Islamic India: Architecture and Painting
- Jain, Rajasthani and Pahari Painting

Books Recommended
- History of Indian and Indonesian Art-By A.K. Coomaraswamy
- A Concise History of Indian Art-By Roy. C. Craven
- A History of India-By R. Thapar
- The Art of India-By S. Kramrisch

By, Registrar (Acad.)
University of Lucknow
The art of Indian Asia-By H. Zimmer

History of Western Art (Common with Sculpture)

The Ancient World-(Magic and ritual-The art of prehistoric man)
Egyptian Art-(Old, Middle and New Kingdoms)
Greek Art-(Archaic Vase Painting, Archaic sculpture, Architecture, Classical
sculpture, Classical painting, Sculpture of the fourth century, Hellenistic Art etc.)
Roman Art (Architecture, Sculpture and Painting)
Early Art (Architecture, Sculpture and Painting)

Books Recommended
History of Art-By H.W. Janson
Story of Art- By Ernst.H. Gombrich

Portrait Study

Sustained study of Portrait from life. Delineation of structural character of head,
study of features; light and shade. Use of different mediums like pencil, pen
charcoal, crayons and ink.

Submission:- Five works (size half imperial)
Examination:- There will not be any examination.

Composition

Development of pictorial design into content oriented painting with
representational aspect. Structure of composition, different ways of seeing and
understanding things for the creation of a composition.
Students shall be exposed to various schools of Modern Paintings.

Submission:- Two works in Tempera media on paper (Size Imperial)
Examination:- A composition in tempera process(Size Imperial)

Still-Life

Study of Still-Life in monochrome and colour. Analysis of objects as line, form
plane and light. Transformation of the objects into variety of simple and complex
planes, tones and organization.

Submission:- Minimum three Still-life Studies. (Size-half imperial)
Examination :- Examination will be conducted in oil or water colour

Print Making (Paper-I)

Exercise in graphic compositions on wooden planks

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Submission: 2 (Two) Wood Cut in colour or black and white
2 (Two) Etching black and white

Examination: No examination shall be conducted.

B.V.A. Part-III Specialization Course in Painting

<table>
<thead>
<tr>
<th>Subject-Theory</th>
<th>Max. Marks</th>
<th>Min. Pass Marks</th>
<th>Duration of Exam.</th>
<th>Teaching Hours</th>
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<tr>
<td>Indian And Western Aesthetics</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
</tr>
<tr>
<td>History of Western And Eastern Art.</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
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<tr>
<td>Drawing</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
<td>Sub_</td>
</tr>
<tr>
<td>Composition (A&amp;B)</td>
<td>30</td>
<td>120</td>
<td>12</td>
<td>48</td>
<td>15 hrs.</td>
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<tr>
<td>Life- Study (A&amp;B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
<td>15 hrs.</td>
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<tr>
<td>Computer Graphic</td>
<td>10</td>
<td>40</td>
<td>4</td>
<td>16</td>
<td>Sub_</td>
</tr>
</tbody>
</table>

Note: Submission assessed by Jury of Examiners

Indian and Western aesthetics. (Common with Sculpture)

This theory paper shall be divided into two sections (I and II) and the students shall be required to attempt at least two questions compulsorily from each section. All questions shall carry equal marks.

Section-I Indian Aesthetics
An introduction to Indian Aesthetics and its brief historical background.
Concept of beauty based on ancient scriptures and their relevance to Art.
Bharata's Rasa theory and its interpretations by major aestheticians of India like Loelata, Bhatt Nayak Anandavardhana, Abhinavagupta.
Aesthetic theories of Anand K. Coomaraswami and Rabindranath Tagore.

Section-II Western Aesthetics
The aesthetic theories of great western philosophers:- Plato and Aristotle, Kant, Hegal, Nietzsche, Freud, Croce, Sartre etc.

History of Western and Far Eastern Art (Common with Sculpture and Applied Arts)

This theory paper shall be divided into three sections I, II and III, and the students shall be required to attempt at least one question compulsorily from each section. All questions shall carry equal marks.

Section-I : The Middle Age
1. Romanesque Art: Sculpture and Painting
2. Gothic Art: Sculpture and Painting

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Section II The Renaissance
3. The Early Renaissance in Italy: Florence, Central and Northern Italy
4. The High Renaissance in Italy: Sculpture and Painting
5. Mannerism and other Trends: Sculpture and Painting
6. The Renaissance in the North: Germany, Netherlands and France
7. The Baroque in Italy, Germany, Holland, Spain, France and England

Section-III Far Eastern
8. China: sung dynasty. (Landscape Painting)
9. A Short note on Buddhist iconography of early history in China & Japan
   (chou to five dynasty and Kampura)
10. Japan, Ukiyo-e School

Books Recommended
1. History of Art-By H.W. Janson
2. Story of Art- By Ernst. H. Gombrich
3. Art of China and Japan -by G. K. Agrawal
4. Art of China and Japan -Pelican Publication
5. Art of China and Japan -Skira Publication

Drawing

Analytical and creative drawing
Creative drawing from life, nature and objects with reference to
1. Rendering it as complete work of art.
2. Leading to individuality and technical competence
   Rendering techniques of dry and wet mediums.

Submission: Minimum five works dry and wet size imperial mediums.
            Minimum Size 12"x14"

Examination: There will not be any examination.

Composition

Analytical study of objective forms to thematic development in painting.
Advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood. Exploration of various possibilities of expression like distortion, dramatization, simplification etc.

Submission: Minimum 4 works in oil / acrylic on canvas and 1 scroll painting in tempera process
Examination: Examination will be conducted in oil / acrylic on canvas.

Life Study

Study from life model with view to exploring various application methods and rendering techniques. Critical study and understanding of works of great masters. Exercise in organization and rendering techniques.
Submission:- Minimum five works in and oil on canvas  
Examination:- Examination will be conducted in oil on canvas, size-imperial.

Computer Graphic  
Students have to study basics of graphic software like Photoshop and Corel draw and CMYK separation.

Submission:- Minimum 5 prints of the assigned work.  
Examination:- No examination shall be conducted.

<table>
<thead>
<tr>
<th>B.V.A. Part-IV Specialization Course in Painting</th>
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<tbody>
<tr>
<td>Subject-Theory</td>
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<tr>
<td>Indian Modern and Contemporary Art</td>
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<tr>
<td>Western Modern Art</td>
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<td>16</td>
</tr>
<tr>
<td>Composition</td>
<td>30</td>
<td>120</td>
<td>12</td>
</tr>
<tr>
<td>Life-Study(A&amp;B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
</tr>
<tr>
<td>Print Making II (B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
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Note:-
(i) Submission work assessed by jury of Examiners.  
(ii) Submissions must be displayed at the time of valuation.

Indian Modern and Contemporary Art (Common with Sculpture)

This theory paper shall be divided into three sections I, II, III, and the students shall be required to attempt at least one question compulsorily from each sections. All questions shall carry equal marks.

Section-I
1. Company Style (Patna School)
2. Kalighat Pat Painting
3. Raja Ravi Verma
4. Bengal School
5. Amrita Shergil
6. Binod behari Mukherjee
7. Rabindra Nata Tagore
8. Jamindra Roy

Section-II
Delhi Shilpi Chakra: Bhavash Sanyal, Siloza Mukherjee, Ram Kumar and others.  
Culcutta Group : Nirodh Mazumdar, Rathin Mitra, Gopal Ghosh, Parithosh Sen

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Madras School: K.C.S. Panikar

Section-III
Independent developments in contemporary Indian Painting and Sculpture.
K.G. Subramanyan, Bhupen Khakhar, Satish Gujral, N.S. Bendre, Palsikar
Gaitonde, Akber Padmsee Krishna Khanna, Swaminathan, G.R. Santosh
Rampeole Vijay Vargia, Kripal Singh Shekhawat,
Karmarkar, Moitra, Deviprasad Roy Chowdhary, Ramkinker Bij, Pradosh Das
Gupta, Dhanaj Bhagat, Sanko Chowdhary, Mohendra Pandya, P.V. Janki
Ram, Balbir Singh Katt, Pilpoo Puchkanwalla, Ragah Kanoria, Somnath
Hore,

Western Modern Art (Common with Sculpture and Applied Arts)

1. Neoclassicism and Romanticism: Painting and Sculpture
2. Realism: Gustave Courbet, Millet.
3. Impressionism: Manet, Monet, Degas, Renoir.
5. Fauvism: Henri Matisse, Andre Derain, Murice Vlaminck
6. Expressionism:
   'The Bridge School'-Kirchner, Heckel, Schimdt-Rottluff, Nolde, Pechstein
   and Otto Muller.
   'Blaue Reiter'-Kandinsky, Jawlensky, Franz Marc, August Macke, Paul
   Klee. Individual Artists- Oskar Kokoscha., Georges Rouault, Chagall,
   Soutine, Sutherland.
7. Cubism: Picasso, Braque, Juan Gris
8. Purism: and Orphism
9. Futurism: Boccioni, Balla, Severini, Russolo, Calo Carra
10. Dada and Surrealism: Duchamp, Picabia, Ball, De Chirico, Breton, Max
     Ernst, Arp, Miro, Tanguy, Masson, Dali.
11. Suprematism: Malevich
12. De Stijl: Piet Mondrian and Theo Van Doesburg
13. Constructivism: Tatlin, Rodchenko, El Lissitzky
14. Abstract Expressionism: Newman, De Kooning, Clayford Still, Rothko,
     Robert Mothewell, Arshile Gorky, Hans Hofmann,
15. Kinetic Art: Gabo, Pevsner, Moholy-nagy, Alexander Calder
16. Pop Art: Hamilton, Oldenburg, David Hockney, Allen Jones, R.B. Kitaj
18. Conceptual Art
19. Post Modernism
20. Important Individual Sculptors:- Rodin, Brancusi, Giacometti, Marino
     Marin, Henry Moore etc.

Books Recommended
Concepts of Modern Art-By Nikos Stangos
History of Modern Art- By H. H. Amason
Mainstreams of Modern Art-by John Canaday

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JPUR
A Concise History of Modern Painting / Sculpture- by Herbert Read

Drawing

Creative drawing and study of various international trends-life drawing, nature, icons and other objects. Emphasis shall be given to the development of personal style of drawing.

Submission:- Minimum 10 works. Size Imperial
Examination:- No examination.

Composition

Students shall be exposed to various individual techniques for organizing and rendering pictures. Scope shall be given to develop individual style and philosophy.

Submission:- Minimum 10 works in Oil/Acrylic on Canvas.
Examination:- Examination will be conducted in Oil/Acrylic on canvas.

Life Painting

Students shall be exposed to anatomical and character studies of models of different age group and sex.

Submission:- Minimum three works in oil/acrylic on canvas and 10 drawings in dry medium like charcoal, pastel, pen pencil etc.

Examination:- Examination will be conducted in oil/acrylic on canvas.

Print Making (Paper-II)

Students shall be given exposure to develop individual technique in organizing and rendering imageries. There shall be scope to develop individual style and concepts. The possibilities of computer graphics may be explored for further developments.

Submission:- Minimum One lithograph in black and white, two etching and one silkscreen prints in colour.
Examination:- No Examination.

B.V.A. Part-II Specialization Course in Sculpture

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<tr>
<td>History of Indian Art.</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
</tr>
<tr>
<td>History of Western Art.</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
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<th>Internal</th>
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<td>Drawing(B)</td>
<td>10</td>
<td>40</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>Study in Clay (A&amp;B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>Composition (With moulding and casting) (A&amp;B)</td>
<td>30</td>
<td>120</td>
<td>12</td>
<td>48</td>
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<tr>
<td>Terracotta and Ceramics (B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
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</table>

Note:- Submission assessment by Jury of Examiners.

**History of Indian Art** (Common with Painting and Applied Arts)

- Harappa Culture: beginning on the Indus
- Historical and religious origins
- The Mauryan period: The first Imperial Art
- The Shunga Dynasty: Chaityas, Viharas and Stupas
- The Andhra Period
- The Kushan period: Gandhara and Mathura
- The Gupta and Post: Gupta Periods.
- South India: Pallavas. Cholas and Hoysalas
- Medieval Period in North India
- Islamic India: Architecture and Painting
- Jain, Rajasthani and Pahari painting

**Books Recommended**

- History of Indian and Indonesian Art-by A.K. Coomaraswamy
- A Concise History of Indian Art-by Roy.C.Craven
- A History of India-By R Thapar
- The Art of India-By S. Kramrisch
- The art of Indian Asia-By H. Zimmer

**History of Western Art** (Common with Painting)

- The ancient World-(Magic and ritual-The art of prehistoric man)
- Egyptian Art-(Old, Middle and New Kingdoms
- Greek Art-(Archaic Vase Painting, Archaic sculpture, Architecture, Classical sculpture, Classical painting, Sculpture of the fourth century, Hellenistic Art etc.)
- Etruscan Art
- Roman Art (Architecture, Sculpture and Painting)
- Early Christian and Byzantine Art

**Books Recommended**

- History of Art-By H.W.Janson
- Story of Art -By Ernst H. Gombrich
Drawing

Black and White study of the structure of the human body and its articulations by using pencil, charcoal, ink etc.
Submission:- Minimum 5 (five) studies.
Examination:- There Will not be any examination.

Study in Clay

Students shall be exposed to human body parts like head, leg, hand, eyes, nose etc. to do studies in clay. Exposure shall be given to study of birds and animals in clay to understand structure and propositions.

Submission:- Minimum 6 (six) Studies in Plaster cast.
Examination:- Examination shall be conducted in clay only.

Composition

Compositional exercises based on studies of natural and man-made objects, on human and animals forms and on local scenes giving emphasis to space arrangements. Students will be introduced with the moulding and casting tech. So that they can convert their compositions in to permanent materials, like plaster, cement etc.

Submission:- Minimum 6 (six) compositions in plaster/cement (size-approx 18")
Examination:- Examination shall be conducted in clay only.

Terracotta and Ceramics

Students will be introduced with the basic terracotta and ceramic techniques like Coil, Slab and hollowing methods of making terracotta, different kinds of glaze techniques of ceramics and different kline firing techniques.

Submission:- Minimum 5 (five) work done in three different methods of Teracotta and Ceramics (size approx. 12" to 18")
Examination:- There will not be any examination

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<tbody>
<tr>
<td>Indian And Western Aesthetics</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
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<tr>
<td>History of Western And Far Eastern Art</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
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B.V.A. Part-III Specialization Course in Sculpture

<table>
<thead>
<tr>
<th>Subject--Practical</th>
<th>Internal</th>
<th>External Internal</th>
<th>External</th>
</tr>
</thead>
</table>

Dy. Registrar (Acad.)
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Jaipur
Study in clay II
(A&B)
Composition
(With molding
and casting) II (A
& B)
Wood and Stone
Carving (B)
Ceramic Mural
(B)

20 80 8 32 15 Hrs. 150
30 120 12 48 15 Hrs. 300
20 80 8 32 Sub_ 150
10 40 4 16 Sub_ 100

Note:- Submissions shall be assessed by a jury of Examiners

Indian and Western Aesthetics. (Common with Painting)

This theory paper shall be divided into two sections (I & II) and the students shall be required to attempt at least one questions compulsorily from each sections. All questions shall carry equal marks.

Section-I Indian Aesthetics
An introduction to Indian Aesthetics and its brief historical background.
concept of beauty based on ancient scriptures and their relevance to Art
Bharata's Rasa theory and it's interpretations by major aestheticians of India
like Loelata, Bhatt Nayak, Anandavardhana, Abhinavagupta.
Aesthetic theories of Anand K. Coomaraswami and Rabindranth Tagore.

Section-II Western Aesthetics
The aesthetic theories of great western philosophers: - Plato and Aristotle,
Kant, Hegal, Nietzsche, Froid, Croce, Sarter etc.

History of Western and Far Eastern Art (Common with Painting and Applied Arts)

This theory paper shall be divided into three sections I, II and III and the students shall be required to attempt at least one question compulsorily from each sections. All question shall cary equal marks.

Section I : The Middle Ages
Romanesque Art: Sculpture and Painting
Gothic Art: Sculpture and Painting

Section-II : The Renaissance
The Early Renaissance in Italy: Florence, Central and Northern Italy
The High Renaissance in Italy: Sculpture and Painting
Mannerism and other Trends: Sculpture and Painting
The Renaissance in the North: - Germany, Netherlands and France
The Baroque in Ity, Germany, Holland, Spin, France and England

Section-III Far Eastern
China: sung dynasty. (Landscape Painting)
A Short note on Buddhist iconography of early history in China & Japan

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(chou to five dynasty and Kampura)
Japan, Ukiyo-e School

Books Recommended
History of Art-by H.W. Janson
Story of Art-by Ernst. H. Gombrich
Art of China and Japan-by G.K. Agrawal
Art of China and Japan-Pelican Publication
Art of China and Japan-Skira Publication
History of Far East-by S. Herman Lee.

Study in Clay (Paper-II)

Portait study :- Detail study of portrait of models of different age group.
Antique study:- Detail study of antiques of different places.

Submission:- Minimum for life size portrait study and two antique study in any permanent material.
Examination:- Examination will be conducted only for portrait study in clay.

Composition (With moulding and casting)

Composition in round:- composition based on studies from the nature and environment. Emphasis must be given to Monumental and environmental sculptural methods.
Composition in relief:- Students will be introduced with the basic relief techniques.
technique of flexible mould making and casting
Process of piece moulding and casting.

Submission:- Minimum three works in round (size 1.5 ft to 2.5ft) and two works in relief (size 1.5ft to 2.5ft) all in permanent material done in different methods.
Examination:- Examination shall be conducted in clay only.

Wood and stone Carving

Students will be introduced with different carving methods and tools, different kinds of wood and stone and its possibilities in creating sculptures.

Submission:- Minimum one work each in wood and stone.
Size: minimum 1.5ft in any one direction
Examination:- There will not be any examination.

Ceramic Mural

Students will be introduced with different kinds of clay preparations, advanced glaze techniques of ceramics and different Kiln firing techniques.

Submission:- Minimum three works properly glazed and framed

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Examination: There will not be any examination.

B.V.A. Part-IV Specialization Course in Sculpture

<table>
<thead>
<tr>
<th>Subject-Theory</th>
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<th>Min. Pass Marks</th>
<th>Duration of Exam.</th>
<th>Teaching Hours</th>
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<td>Indian Modern and Contemporary Art</td>
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<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
</tr>
<tr>
<td>Western Modern Art</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
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<tr>
<th>Subject-Practical Internal</th>
<th>External Internal</th>
<th>External</th>
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</thead>
<tbody>
<tr>
<td>Life study (A&amp;B)</td>
<td>20</td>
<td>80</td>
</tr>
<tr>
<td>Composition (With molding and casting)</td>
<td>30</td>
<td>120</td>
</tr>
<tr>
<td>Metal casting(B)</td>
<td>20</td>
<td>80</td>
</tr>
<tr>
<td>Computer Graphic (B)</td>
<td>10</td>
<td>40</td>
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</tbody>
</table>

Note: Submission assessed by Jury of Examiners

Important Note: Submissions must be displayed at the time of valuation

Modern and Contemporary Art (Common with Painting)
This theory paper shall be divided into three sections I, II and III and the students shall be required to attempt at least one question compulsorily from each sections. All questions shall carry equal marks.

Section-I
Company style (Patna School)
Kalighat Pat Painting
Raja Ravi Varma
Bengal School
Amrita Shergil
Binod Behari Mukherjee
Rabindra Nath Tagore
Jamini Roy

Section-II
Delhi Shilpi Chakra: Bhavash Sanyal, Siloza Mukherjee, Ram Kumar and others.
Culcutta Group: Nirodh Mazumdar, Rathin Mitra, Gopal Ghosh, Parithosh Sen
Madras School: K.C.S. Panikar,
Section-III
Independent developments in contemporary Indian Painting and Sculpture.
K.G. Subramanyan, N.S. Bendre Palsikar Gaitonde Akbar Pandmese Krish
Khanna Swaminatha G.R. Santosh Ramgopal Vijay Vaigai Kripal Singh
Shekhawat, Bhupen Khakhar, Satish Gujral Karmarker, Moitra, Deviprasad
Roy Chowdhary, Ramkinder Vaiz, Pradoshdas Gupta, Dhanraj Bhagat, Sanko
chowdhary, Mohendra Pandya, P.V. Janaki Ram, Balbir Singh Katt, Pilloo
Puchanwalla, Raghav Kanaria, Somnath Hore.

Western Modern Art (Common with Painting and Applied Arts)

Neoclassicism and Romanticism: Painting and Sculpture
Realism: Gustave Courbet, Millet..........
Impressionism: Manet, Monet, Degas, Renoir.....
Post-Impressionism: VanGogh, Gauguin, Cezanne, Georges Seurat.......... 
Fauvism: Henri Matisse, Andre Derain, Murice Valminck
Expressionism: 'The Bridge School'-Kirchner, Heckel, Schimidt-Rottluff,
Nolde, Pechstein and Otto Muller.
'Blaue Reiter'- Kandinsky, Jawlensky, Franz Marc, August Macke, Paul Klee.
Individual Artists - Oskar Kokoschka, Rousault, chagall, Soutine, Sutherland.
Cubism : Picasso, Braque, Juan Gris
Purism and Orphism
Futurism : Boccioni, Balla, Severini, Russolo, Calo Carra
Dada and Surrealism: Duchamp, Picabia, Ball, De Chirico, Breton, Max Ernst,
Arp, Mico, Tranguy, Masson,dali.
Suprematism : Malevich
De Stijl : Piet Mondrian and Theo Van Doesburg
Constructivism : Tatlin, Rodchenko, El Lissizky
Abstract Expressionism: Newman, De Kooning, Clyfford Still, Rothko, Robert
Motherwell, Arshile gorky, Hans Hofmann,
Kinetic Art: Gabo, Pevsner, Moholy-nagy, Alexander Calder
Pop Art: Hamilton, Oldenburg, David Hockney, Allen Jones, R.B. Kitaj
Op art:
Conceptual Art
Post Modernism
Important Individual Sculptors:- Rodin, Brancusi, Giacometti, Marino Marini,
Henry Moore etc.

Books Recommended
Concepts of Modern Art-By Nikos Stangos
ART. A History of Painting, Sculpture, Architecture-By Frederick Hartt.
History of Modern Art- By H.H. Arnason
Mainstreams of Modern Art-By John Canaday
A Concise History of Modern Painting/Sculpture-By Herbert Read

Life Study

Students shall be given exposure to understand 3D structure of human body by
engaging them in creating clay models of the live models.
Emphasis shall be given to different characteristics and proportions of male

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and female models.
Use of materials like plaster of cement direct on armature also shall be taught.

Submission:- Minimum Four full life studies in any permanent material
          (Size-Minimum 2.5ft to 3ft)

Examination:- Examination shall be conducted only in clay

Composition (With moulding and casting)

Developing individual expressionistic qualities. Training in the ability to
integrate various visual data and to use various materials with professional
competence.
Composition in clay suitable for different mediums.
Creative composition in direct method like welded, assembled and arranged
sculptures and sheet metal (Copper, Brass and Iron) works.
Sculpture in synthetic material such as plastic, fiberglass, epoxy resin etc.

Submission:- Minimum five composition done in different methods and
materials.

Examination:- Examination work done in clay must be casted in plaster of
paris.

Metal casting

Students shall be given exposure to understand various methods of fine art
casting like lost wax casting and sand casting.

Submission:- Minimum three works done in different methods
          (size not less than 9")

Examination:- No examination.

Computer Graphics

Students shall be given exposure to understand basics of graphic software like
Photoshop and Corel draw

Submission:- Minimum 5 Prints of the assigned works

Examination:- No Examination

B.V.A. Part-II Specialization Course in Applied Arts

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Advertising Theory</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
</tr>
<tr>
<td>History of Indian Art</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
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<th>Subject-Practical Internal</th>
<th>External Internal</th>
<th>External</th>
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<tbody>
<tr>
<td>Graphic Design-I (A&amp;B)</td>
<td>120</td>
<td>48</td>
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<tr>
<td>Illustration-I</td>
<td>120</td>
<td>48</td>
</tr>
</tbody>
</table>

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Advertising Theory. (Paper-I)

Unit 1. Introduction to advertising: Advertising defined, brief history of advertising, the development of modern advertising
Unit 2. Advertising's role in society: Contributions of advertising to social welfare, economic effects of advertising, social effects of advertising, advertising and freedom of the press
Unit 3. Introduction to marketing, definition of marketing, advertising and the marketing mix, the product, the package, the brand name, trademarks and trade characters, the label, the image of the product and brand, channels of distribution
Unit 4. How advertising works, general business objectives of advertising, forms of advertising and how they function
Unit 5. Classification of advertising, the consumer's role in advertising process

History of Indian Art (Common with Painting and Sculpture)
- Harappan Culture: beginning on the Indus
- Historical and religious origins
- The Mauryan period: The first Imperial Art
- The Shunga Dynasty: Chaityas, viharas and Stupas
- The Andhra period
- The Kushan period: Gandhara and Mathura
- The Gupta and Post-Gupta periods
- South India: Pallavas, Cholas and Hoysalas
- Medieval Period in North India
- Islamic India: Architecture and Painting
- Jain, Rajasthani and Pahari Painting

Books Recommended
- History of Indian and Indonesian Art-By A.K. Coomaraswamy
- A Concise History of Indian Art-By Roy. C. Craven
- A History of India-By R. Thapar
- The Art of India-By s. Kramrisch
- The art of Indian Asia-By H. Zimmer

Graphic Design (Paper-I)

1. Communication design:- Students shall be given exposure in designing of logos, sings, monograms, symbols, tags, shopping bags, labels, stickers, novelties, gift articles, book jackets and other promotion materials.
2. **Calligraphy/Typography:** Detailed study of the various calligraphic schools such as Western, Indian, Gothic etc and methods. Principles of Typography: Understanding of design, suitability, legibility and readability of printed matter. Study of typographic measurements and specifications.

**Submission:** Minimum fifteen works  
**Examination:** There shall be an examination.

**Illustration-1 (Paper-I)**

**Illustration:** Product rendering, story illustration, Cartoon and caricature drawing in monochromatic and multi colour medium.

**Life Drawing:** Full figure study, Portrait study, rendering in pencil, monochrome, colour and ink. Anatomy-Study of muscles-Bones of Human body.

**Outdoor Study:** Outdoor Sketching with specific purpose, Architectural, manmade and natural objects. Project study in depth of manmade and natural objects: animal, tree, flowers, textiles, furniture etc.

**Submission:**

Minimum two Life studies, (Size-full imperial), and five each in illustration and outdoor study (Size-half imperial)

**Examination:**

Examination will be conducted in illustration on a given topic (Size-half imperial)

**Photography and reproduction Techniques (Paper-I)**

**Photography:**  
**Portraiture.**  
**Product Photography.**  
**Reproduction Techniques:** Silk screen printing.

**Submission:** Photography- Minimum ten works in single color (Size 8"x10")  
Silkscreen technique- five works in

**Examination:** There will not be any examination.

**Computer Graphics-1 (Paper-I)**

Understanding the basics of graphic software such as Photoshop and Corel Draw.  
Creating illustrations in Corel Draw and editing images in Photoshop

**Submission:** Design of Stationeries. (Visiting card, Letter head and
envelop)

Examination:- There will not be any examination.

B.V.A. Part-III Specialization Course in Applied Arts

<table>
<thead>
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<td>Advertising Art and Ideas.II</td>
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<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
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<tr>
<td>History of Western And Eastern Art.</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
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<td>Illustration-II (A&amp;B)</td>
<td>30</td>
<td>120</td>
<td>12</td>
<td>48</td>
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<tr>
<td>Photography and Reproduction technique II (B)</td>
<td>10</td>
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<td>4</td>
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<tr>
<td>Computer Graphic (B)</td>
<td>10</td>
<td>40</td>
<td>4</td>
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</table>

Note:- Submission assessed by Jury of Examiners

Advertising Theory (Paper-II)

Unit 1. The business of advertising- The benefits of advertising, the advertiser, organizing for advertising decision making, the advertising agency, brief history of advertising agency, the commission system
Unit 2. Types of advertising agency, structure and function of various departments of a full service agency, special-service group, the creative department
Unit 3. Communication- communication defined, brief history and process of communication, the communication model, field of experience, types of communication, advertising as a tool of communication, marketing and communication
Unit 4. The world of media- the media defined, the evolution of media into advertising vehicles, classification of media, media expenditure, media characteristics
Unit 5. Types of media- non-print and print medium, conventional medium: radio, television, newspaper and magazine, outdoor medium, modern medium: electronic and digital medium, internet, web page, social networking sites

History of Western and Far Eastern Art (Common with Painting and Sculpture)

This theory paper shall be divided into sections I, II and III, and the students shall be required be attempt at least One question compulsorily from each sections.

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Section-I: The Middle Age
Romanesque Art: Sculpture and Painting
Gothic Art: Sculpture and Painting

Section-II: The Renaissance
The Early Renaissance in Italy: Florence, Central and Northern Italy
The High Renaissance in Italy: Sculpture and Painting
Mannerism and other Trends: Sculpture and Painting
The Renaissance in the North: Germany, Netherlands and France
The Baroque in Italy, Germany, Holland, Spain, France and England

Section-III: The Far East
China: sung Dynasty a short note of early history on China & Japan (With Buddha)
Japan: Edo-ukiyo-e School

Books Recommended
History of Art-By H.W. Janson
Story of Art- By Ernst. H. Gombrich
Art of China and Japan-by g. K. Agrawal
Art of China and Japan -Pelican Publication
Art of China and Japan-Skira Publication
History of Far East-by Sherman Lee.

Graphic Design-II (Paper-II)

Advertising Design:- Newspapers, Magazine, Show cards, Booklets, Folders, Posters, Hording, Packaging, Point of sale materials

Signs-symbols:- Airport, Railway, Banks, Hospitals, Postal Services, and Hostels etc.

Educational Design:- Educational kits for schools and colleges, directional maps and charts, Sales promotional designs.

Submission:- Minimum fifteen works
Examination:- Examination will be conducted in any one section of the Graphic Design

Illustration –II (Paper-II)

Illustration:- Illustration of children stories, creating cartoons, improvising realistic and photographic images, illustration for fashion, medical and technical. Editorial

Life study:- Drawing from life and its creative application. Exposure shall be given in understanding the anatomy of human body of different age groups with pencil, pen and ink and colour.

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Study: - Landscapes, architectural forms, manmade and natural objects.

Submission: - Minimum five works each from above mentioned topics. (A total of fifteen works)

Examination: - Examination shall be conducted in Illustration (Size full imperial)

Photography and Reproduction technique (Paper-II)

Photography- Cityscapes, Model and product Photography.
Reproduction Techniques- Understanding of professional printing process.

Submission: - Photography- Minimum 5 works each on cityscape and model/product photography in color (Size 8"x10")

Reproduction tech- Written document (500 words) on one of the modern reproduction technology

Examination: - There will not be any examination.

Computer Graphics (Paper-II)

Students are supposed to understand imaging editing techniques in Photoshop and creating package and book cover by using Photoshop and Corel Draw

Submission: - Minimum 3 book cover and 2 packaging designs
Examination: - There will not be any examination.

B.V.A. Part- IV Specialization Course in Applied Arts

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<tr>
<td>Advertising Art theory.III</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
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<tr>
<td>Western Modern Art</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
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<tr>
<td>Illustration-III (A&amp;B)</td>
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<tr>
<td>Photography and Reproduction technique III(B)</td>
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<tr>
<td>Computer Graphic III</td>
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JAIPUR
Note:- Submission assessed by Jury of Examiners
Important Note:- Submissions must be displayed at the time of valuation.

Advertising Theory (Paper- III)

Unit 1. Advertising creativity- Disciplined creativity, creative strategy, sources of creative ideas, digging the facts, analysing selling points and benefits, USPs, copy defined, the copywriter and visualize, how copy communicates, design and layout, layout stages, elements and principles of design, choosing the right graphic approach
Unit 2. Production of print and broadcast advertising- mechanical production in print media, the production process in brief, colour reproduction of print advertisement, basics of TV and radio production
Unit 3. Planning and management of advertising campaign- basics steps in campaign planning, role of research in campaign planning, research fundamentals, collection of data, qualitative and quantitative research, research into the creative aspects of advertising campaign.
Unit 4. Advertising coordination and consumer behaviour- coordination between advertising and personal selling, sales promotion, publicity and public relations.
Importance of consumer behaviour, image of the product and brand
Unit 5. Future advertising and your future in advertising, advertising jobs for designers, profile and curriculum vitae (CV) writing for job application

Western Modern Art (Common with Painting and Sculpture)

Neoclassicism and Romanticism: Painting and Sculpture
Realism: Gustave Courbet, Millet.
Impressionism: Manet, Monet, Degas, Renoir.
Post-Impressionism: VanGogh, Gauguin, Paul Cézanne, Georges Seurat.
Fauvism: Henri Matisse, André Derain, Murice Vlaminck
Expressionism:
'The Bridge School'-Kirchner, Heckel, Schmidlt-Rottluff, Nolde, Pechstein and Otto Muller.
'Blaue Reiter'-Kandinsky, Jawlensky, Franz Marc, August Macke, Paul Klee.
Individual Artists- Oskar Kokoschka, Georges Rouault, Chagall, Soutine, Sutherland.
Cubism: Picasso, Braque, Juan Gris
Purism: and Orphism
Futurism: Boccioni, Balla, Severini, Russolo, Calo Carra
Dada and Surrealism: Duchamp, Picabia, Ball, De Chirico, Breton, Max Ernst. Arp, Miro, Tanguy, Masson, Dalí.
Supermatism: Malevich
De Stijl: Piet Mondrian and Theo Van Doesburg
Constructivism: Tatlin, Rodchenko, El Lissitzky
Abstract Expressionism: Newman, De Kooning, Clayford Still, Rothko, Robert Mothewell, Arshile Gorky, Hans Hofmann,
Kinetic Art: Gabo, Pevsner, Moholy-nagy , Alexander Calder
Pop Art: Hamilton, Oldenburg, David Hockney, Allen Jones, R.B. Kitaj
Op Art.

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Conceptual Art
Post Modernism
Important Individual Sculptors:- Rodin, Brancusi, Giacometti, Marino Marini, Henry Moore etc.

Books Recommended

Concepts of Modern Art-By Nikos Stangos
History of Modern Art-By H.H.Arnason
Mainstreams of Modern Art-by John Canaday
A Concise History of Modern Painting/Sculpture-by Herbert Read

Graphic Design. (Paper-III)

Students may be given exposure to create a complete campaign on consumer product considering all the available/ required media
Submission:- Minimum one complete campaign of a product.
Examination:- Examination will be conducted Graphic Design.

Illustration (Paper III)

1. Illustration:- Students shall be given exposure to create a mini campaign on a social topic, which include Press adv, Magazine adv, Poster, Hording etc.
2. Drawing from life:- Rendering of figure drawing in colour, figure in action.
3. Outdoor Study:- Free hand sketches of architecture, Cityscapes, human figures, animals etc.

Submission:- Minimum 15 works
Examination:- Examination will be conducted in any of the illustration subject.

Photography and Reproduction technique (Paper-III)

Creative Photography (Black & white, Monochrome, Colour and digital etc.)
Offset: Understanding of technique and equipments, Processing, Plate making, Scanning, Colour separation (Multi colour printing and single colour printing).

Submission:- Photography- Minimum 5 works each on creative photography (Size 10”x12”)

Reproduction tech- Written document (500 words) on offset Printing

Computer graphics (Paper-III)

Students shall be given an understanding of Web designing Principles, Basics of Web designing, Introduction to HTML. Cascading style sheet and to Web
Publishing and Hosting.

*Submission*: A web site - design of a company.
*Examination*: There will not be any examination.

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