# University of Rajasthan
Jaipur

## SYLLABUS

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.V.A. (Foundation) Part-I&lt;sup&gt;st&lt;/sup&gt; Exam</td>
<td>2019</td>
</tr>
<tr>
<td>B.V.A. Part-II&lt;sup&gt;nd&lt;/sup&gt; Exam</td>
<td>2020</td>
</tr>
<tr>
<td>B.V.A. Part-III&lt;sup&gt;rd&lt;/sup&gt; Exam</td>
<td>2021</td>
</tr>
<tr>
<td>B.V.A. Part-IV&lt;sup&gt;th&lt;/sup&gt; Exam</td>
<td>2022</td>
</tr>
</tbody>
</table>

[Signature]
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-I 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

Dr. Registrar
Academic
University of Rajasthan, Jaipur
2. सामान्य हिंदी

नोट : 36 से कम अंक लाने पर छात्रों को उत्तीर्ण नहीं किया जायेगा। इस प्रश्न-पत्र में प्राप्त अंकों को श्रेणी निर्धारण हेतु नहीं जोड़ा जायेगा।
अंतः विभाजन – प्रश्न पत्र में दो भाग होंगे - 1 साहित्य खण्ड एवं 2. व्याकरण खण्ड। साहित्य खण्ड में दो भाग होंगे - गद्य भाग एवं पद्धति भाग। प्रश्न के के लिए 50 अंक निर्धारित है।

<table>
<thead>
<tr>
<th>क</th>
<th>दो आध्यात्मिक पद्धति से (प्रत्येक में विकल्प देना है)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 x 2</td>
<td>10 अंक</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ख</th>
<th>दो व्याख्या ग्रहण से (प्रत्येक में विकल्प देना है)</th>
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</thead>
<tbody>
<tr>
<td>5 x 2</td>
<td>10 अंक</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>ग</th>
<th>आत्मानायक प्रश्न पद्धति से (विकल्प देना है)</th>
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</thead>
<tbody>
<tr>
<td>7½ x 2</td>
<td>15 अंक</td>
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<table>
<thead>
<tr>
<th>घ</th>
<th>आत्मानायक प्रश्न ग्रहण से (विकल्प देना है)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7½ x 2</td>
<td>15 अंक</td>
</tr>
</tbody>
</table>

साहित्य खण्ड – 'क' : गद्य-पद्धति की निर्धारित रचनाएँ
गद्य भाग –

1. कहानी – प्रेमचंद – बड़े भाई साहब
   विजयदास देशा – सिंधेदर और कौआ

2. संस्मरण – कन्हैयालाल मिश्र 'प्रभाकर' – ब्राह्मण के ज्ञान की उन लहरों में

3. रेखाचित्र – रामबुध बेनीपुरी – रंजिता

4. विज्ञान – गुणाकर मुखे - शति सबसे सुन्दर ग्रह

5. निबंध – अगरचंद नाहटा – राजस्थान का संस्कृतिक धरोहर

6. यंगेय – शरद जोशी – जीप पर सवार इल्लियों

7. पवित्रता – अनुपम मिश्र – आज भी खरे हैं तालाब

पद्धति भाग – (कबीर ग्रंथावली से सं. – श्रमसुंदर दास)

<table>
<thead>
<tr>
<th>1. कबीर</th>
<th>साखी सं. – गुरुदेव को अंग - 7,12,26,30</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>सुमरन को अंग - 10,17,24,26</td>
</tr>
<tr>
<td></td>
<td>विरह को अंग - 2,6,10,18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. सुरदास सूरसागर सार</th>
<th>सं. डॉ. भीरेश वर्मा</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>उद्वेद संदेश पद सं. - 77,79</td>
</tr>
</tbody>
</table>

| 3. तुलसीदास | विनय पत्रिका, गीतांशस्त्र, गोरखपुर पद सं. – 87,88,90,156,158 |

| 4. मीरा | पदावली सं. – नरेशम स्वामी पद सं. – 1,3,4,5,10 |

| 5. पहीं | रहीम ग्रंथावली संपादक विद्यानिवास मिश्र, गोविन्द राज नीतिक |
| (दूसरे दोहे) | 186,191,211,212,214,218,219,220,223,224 |

| 6. मेधिलोकरण गुप्त | रामचंद्र, हम राज्य लिए गए हैं (पीत-साकेत के नवन संग से) |

| 7. सुनिश्चितसं दंड | नीराकर विद्यार्थी |

| 8. सूर्यसागर चिराग तिराला | वह तोड़की पद्धति |

| 9. संस्कृतिसंवेदन हीरानाथ वाल्लियां 'अभ्यं' - हिंदीलिखित |

| 10. शम्भारी सिंह दिनकर | विपदग्रह, समर रोश हैं |

[Signatures]
<table>
<thead>
<tr>
<th>खण्ड – 'ख'</th>
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</thead>
<tbody>
<tr>
<td>व्याकरण/व्यावहारिक हिन्दी खण्ड</td>
</tr>
<tr>
<td>1. निष्क लेखन - शब्द सीमा 300 शब्द</td>
</tr>
<tr>
<td>2. कार्यात्मक लेख - शासकीय – अद्वैताध्यक्ष पत्र, कार्यालय ज्ञापन, विश्वासपत्र एवं कार्यालय आदेश, अधिसूचना, पृष्ठांकन 4 x 2 = 8 अंक</td>
</tr>
<tr>
<td>3. संक्षेपण</td>
</tr>
<tr>
<td>4. पत्नीवगन</td>
</tr>
<tr>
<td>5. शब्द गिर्न्यां प्रविद्धि - उपसर्ग, प्रत्यय, संधि, समास</td>
</tr>
<tr>
<td>6. शब्द शुद्धि एवं वाक्य शुद्धि</td>
</tr>
<tr>
<td>7. मुहावरे एवं लोकोक्ति</td>
</tr>
<tr>
<td>8. पारिभाषिक शब्दावली</td>
</tr>
<tr>
<td>9. शब्द के प्रकार - संज्ञा, सर्वनाम, विशेषण, क्रिया एवं क्रिया विशेषण</td>
</tr>
</tbody>
</table>

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Dr. Registrar  
Academic  
University of Rajasthan, Jaipur
2. GENERAL ENGLISH

Duration: 3 hrs.  Max. Marks: 100

Minimum Pass Marks: 36

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 Phonetic Symbols and Transcription of Words (05)

III Translation of 5 Simple sentences from Hindi to English (05)
from English to Hindi (05)

IV Translation of 05 Words from Hindi to English (2 1/2)
from English to Hindi (2 1/2)

Unit B: Grammar and Usage (25 marks)
(10 periods)

I Elements of a Sentence (05)

II Transformation of Sentences (05)
(a) Direct and Indirect Narration
(b) Active and Passive Voice

II Modals (05)
III Tense (05)
IV Punctuation of a Short Passage with 10 Punctuation Marks (05)
(As discussed in Quirk and Greenbaum)

Unit C: Comprehension (25 marks)

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.
Candidates will be required to answer 5 questions of two lines each to be answered out of 10 questions. There would be two questions from the prescribed text. (10)

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

The candidates will be required to answer 5 questions from the given unseen passage. (10)
One vocabulary question of 10 words from the given passage. (5)

Unit D: Compositional Skills (30 marks)
(15 periods)

I Letters-Formal and Informal (10)
II CV’s Resume and Job Applications and Report (10)
III Paragraph Writing (10)
Recommended Reading:

Singh, R.P. Professional Communication. OUP. 2004
Judith Leigh. CVs and Job Applications. OUP. 2004
Quirk and Greenbaum: A University Grammar of English Longman, 1973
COMPULSORY PAPER OF ENVIRONMENTAL STUDIES

Compulsory in I 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

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

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

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

Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources, case studies.
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-sport 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
Unit 5: Environmental Pollution and Control Measures

Causes, effects and control measures of:

a) Air Pollution
b) Water Pollution
c) Soil Pollution
d) Marine Pollution
e) Noise Pollution
f) Thermal Pollution
g) Nuclear Hazards

- Solid waste management. Causes, effects and control measures of urban and industrial wastes
- 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, rain water 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
- Wildlife 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.
4. Elementary Computer Applications

Maximum Marks- 100 (Main University Examinations)
Theory : Max. Marks -60
Practical : Max. Marks- 40

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

Question paper for Elementary Computer Applications, (Compulsory paper-common for B.A. / B.Sc./ B.Com. Part-I) be so set that it has 120 multiple choice questions (Bilingual) of ½ marks each. The question paper will be of duration of 2 hours. The examinees will have to give their answers on OMR Sheet only to be provided by the University whose evaluation will be done based on OMR Scanning Technology. Further the practical examination for this paper will be of 40 marks and its duration will be of 2 hours.

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, multi – processing , distributed and timeshared operating systems, introduction of Unix. Linux. Windows, Window NT. Programming languages Low level and high level languages, generation of languages , 3 GL and 4 GL languages .Graphic User Interfaces.

Unit – II


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 types of create and open a worksheet. Entering data text numbers and formula in a worksheet inserting and deleting cell formatting, inserting rows and columns in a worksheet formatting worksheet. Using various formula and inbuilt function. Update worksheet using specials 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**

The Internet - History and Functions of the Internet, Working with Internet, Web Browsers, World Wide Web, Uniform Resource Locator and Domain Names, Uses of Internet, Search for Information, Email, Chatting, Instant messenger services, News, Group, Teleconferencing, Video-Conferencing, E-Commerce and M-Commerce.

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)**
  - Operating system
  - MS Word
  - MS Excel
  - MS Power Point
  - Internet
- **Viva-voce**

[Signature]

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Academic
University of Rajasthan, Jaipur

[Signature]

13
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% 1Ind and 40% to 49 Pass.
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</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>
</tr>
<tr>
<td>Hindi</td>
<td>100</td>
<td>36</td>
<td>3 Hrs</td>
<td>100</td>
</tr>
<tr>
<td>Environmental study</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
</tr>
<tr>
<td>Computer Application</td>
<td>100 (60+40)</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
</tr>
<tr>
<td>Fundamentals of Visual Arts</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
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</table>

<table>
<thead>
<tr>
<th>Subject</th>
<th>Internal Max. M</th>
<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>
</tr>
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<tbody>
<tr>
<td>Study (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>Composition (A &amp; B)</td>
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<td>80</td>
<td>8</td>
<td></td>
<td>5 Hrs.</td>
<td>100</td>
</tr>
<tr>
<td>Design in Applied Art (A &amp; B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
<td>5 Hrs.</td>
<td>100</td>
</tr>
<tr>
<td>3 D. Design (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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<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>
</tr>
</tbody>
</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.
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
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.

Experience of color as: Visual effects- light and shades. Physical properties such as Hue, Value, Tint, Shade and Tone, Gray scale, Chromatic value. Color experience in: Primary (Pigment and light theory), Secondary tertiary quaternary, acrobatic, monochromatic, Polychromatic, High, Average and low, High average and low contrast. Experience in color harmonies; complimentary split. Double split complimentary. Analogous. Warm and cool naturalization of color. Optical illusion, Advancing and receding colors simultaneous and successive contract.

Visual mixing. Experience in rendering methods.

**Submission:** Minimum Two Paintings on paper in Tempera media
(Size),

**Examination:** Examination will be in tempera media on paper size

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**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, analogous, 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.

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**Design 3D**

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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[Signature]

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University of Rajasthan, Jaipur
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>
</tr>
</thead>
<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>
<td>100</td>
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<table>
<thead>
<tr>
<th>Subject-Practical</th>
<th>Internal</th>
<th>External</th>
<th>Internal</th>
<th>External</th>
<th>Submission</th>
<th>Duration</th>
<th>Teaching</th>
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</thead>
<tbody>
<tr>
<td>Portrait Study (B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
<td>Submission</td>
<td>150</td>
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<tr>
<td>Composition (A B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
<td>10 hrs.</td>
<td>150</td>
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<tr>
<td>Still-Life (A B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
<td>10 hrs.</td>
<td>150</td>
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<tr>
<td>Print Making (I)(B)</td>
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<td>8</td>
<td>32</td>
<td>Submission</td>
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</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

Dr. Registrar
Academic
University of Rajasthan
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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University of Rajasthan, Jaipur
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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</thead>
<tbody>
<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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<table>
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<th>External Internal</th>
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<tbody>
<tr>
<td>Drawing</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>Composition (A&amp;B)</td>
<td>30</td>
<td>120</td>
<td>12</td>
<td>48</td>
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<tr>
<td>Life- Study (A&amp;B)</td>
<td>20</td>
<td>80</td>
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<td>32</td>
</tr>
<tr>
<td>Computer Graphic</td>
<td>10</td>
<td>40</td>
<td>4</td>
<td>16</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 sections. All questions shall carry equal marks.

Section-I Indian Aesthetics

Section-II Western Aesthetics
The aesthetic theories of great western philosophers:- Plato and Aristotle, Kant, Hegel, 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 sections. All questions shall carry equal marks.

Section-I : The Middle Age
1. Romanesque Art: Sculpture and Painting
2. Gothic Art: Sculpture and Painting
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
6. History of Far East-by Sherman Lee

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.

B.V.A. Part-IV 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>Indian Modern and Contemporary Art</td>
<td>100</td>
<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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<thead>
<tr>
<th>Subject-Practical</th>
<th>Internal</th>
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<th>External</th>
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</thead>
<tbody>
<tr>
<td>Drawing</td>
<td>10</td>
<td>40</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>Composition</td>
<td>30</td>
<td>120</td>
<td>12</td>
<td>48</td>
</tr>
<tr>
<td>Life-Study(A&amp;B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>Print Making II (B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
</tr>
</tbody>
</table>

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 (Pama School)
2. Kalighat Pat Painting
3. Raja Ravi Verma
4. Bengal School
5. Amrita Shergil
6. Binod behari Mukherjee
7. Rabindra Nata Tagore
8. 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

[Signature]

[University of Rajasthan, Jaipur]
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 Rampeople Vijay Vargia, Kripal Singh Shekhawat, Karmarkar, Moitra, Deviprasad Roy Chowdhary, Ramkinker Bij, Pradosh Das Gupta, Dhanraj Bhagat, Sanko Chowdhary, Mohendra Pandya, P.V. Janki Ram, Balbir Singh Katt, Piloo Puchkanwalla, Raghav 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, André Derain, Murice Vlaminck
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. Supermatism: Malevich
12. De Stijl: Piet Mondrian and Theo Van Doesburg
13. Constructivism: Tatlin, Rodchenko, El Lissitzky
15. Kinetic Art: Gabo, Pevsner, Moholy-nagy, Alexander Calder
16. Pop Art: Hamilton, Oidenburg, David Hockney, Allen Jones, R.B. Kitaj
18. Conceptual Art
19. Post Modernism
20. 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.Armanon
Mainstreams of Modern Art-by John Canaday
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

<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>
<td>100</td>
</tr>
</tbody>
</table>
Subject-Practical | Internal | External Internal | External |
--- | --- | --- | --- |
Drawing (B) | 10 | 40 | 4 | 16 | Sub._ | 100 |
Study in Clay (A&B) | 20 | 80 | 8 | 32 | 15 Hrs. | 150 |
Composition (With moulding and casting) (A&B) | 30 | 120 | 12 | 48 | 15 Hrs. | 300 |
Terracotta and Ceramics (B) | 20 | 80 | 8 | 32 | Sub._ | 150 |

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

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University of Rajasthan, Jaipur

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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 into 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 kiln firing techniques.

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

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

<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>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 Far Eastern Art</td>
<td>100</td>
<td>36</td>
<td>3 Hrs.</td>
<td>100</td>
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Subject--Practical | Internal | External | Internal | External

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<table>
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<th>Course</th>
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<td>Study in clay II (A&amp;B)</td>
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<td>80</td>
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<td>15 Hrs.</td>
<td>150</td>
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<tr>
<td>Composition (With molding and casting) II (A &amp; B)</td>
<td>30</td>
<td>120</td>
<td>12</td>
<td>48</td>
<td>15 Hrs.</td>
<td>300</td>
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<tr>
<td>Wood and Stone Carving (B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
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<td>Ceramic Mural (B)</td>
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<td>100</td>
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**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 question 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, Hegel, 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 section. All questions shall carry 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 Italy, Germany, Holland, Spain, France and England

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

- Portrait 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 2.5 ft) and two works in relief (size 1.5 ft to 2.5 ft) 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 1.5 ft 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.
(size 1.5ft to 2.5ft)

*Examination:* There will not be any examination.

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

<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>Indian Modern and Contemporary Art</td>
<td>100</td>
<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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**Subject-Practical Internal**

<table>
<thead>
<tr>
<th>Life study (A&amp;B)</th>
<th>External</th>
<th>Internal</th>
<th>External</th>
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<tbody>
<tr>
<td>20</td>
<td>80</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>Composition</td>
<td>30</td>
<td>120</td>
<td>12</td>
</tr>
<tr>
<td>(With molding and casting)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Metal casting(B)</td>
<td>20</td>
<td>80</td>
<td>8</td>
</tr>
<tr>
<td>Computer Graphic (B)</td>
<td>10</td>
<td>40</td>
<td>4</td>
</tr>
</tbody>
</table>

**Note:** Submission assessed by Jury of Examiners

**Important Note:** Submissions must be displayed at the time of valuation Indian 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.
- Culeutta Group: Nirodh Mazumdar, Rathin Mitra, Gopal Ghosh, Parithosh Sen
- Madras School: K.C.S. Panikar,

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*Dr. Registrar*

*Academic*

*University of Rajasthan, Jaipur*
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 Vaigia 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, Piloo
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: Van Gogh, Gauguin, Cezanne, Georges Seurat..........
Fauvism: Henri Matisse, Andre Derain, Muire Valminck
Expressionism: 'The Bridge School'-Kirchner, Heckel, Schimidt-Rottluff,
Nolde, Pechstein and Otto Muller.
'Blau Reiter' - Kandinsky, Javlensky, 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, dalì.

Supermatism : Malevich
De Stijl : Piet Mondrian and Theo Van Doesburg
Constructivism : Tatlin, Rodchenko, El Lissitzy
Abstract Expressionism: Newman, De Kooning, Clyfford Still, Rothko, Robert
Motherwell, Arshile gorky, Hans Hofmann,
Kinetic Art: Gabo, Pevsner, Moholy-nagy, Álexander 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
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>
<th>Subject-Theoretical</th>
<th>Max. Marks</th>
<th>Min. Marks</th>
<th>Duration of Exam.</th>
<th>Teaching Hours</th>
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</thead>
<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>30</td>
<td>3 Hrs.</td>
<td>100</td>
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<table>
<thead>
<tr>
<th>Subject-Practical Internal</th>
<th>External Internal</th>
<th>External</th>
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<tbody>
<tr>
<td>Graphic Design-1 (A&amp;B)</td>
<td>120</td>
<td>48</td>
</tr>
<tr>
<td>Illustration-1</td>
<td>120</td>
<td>48</td>
</tr>
</tbody>
</table>

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University of Rajasthan, Jaipur
Photography and Reproduction technique-1 (B)  
Computer Graphic-1(B)  

Note: Submission assessed by Jury of Examiners

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. Zimmier

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.

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

<table>
<thead>
<tr>
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<tr>
<td>Advertising Art and Ideas-II</td>
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<td>3 Hrs.</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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<table>
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<tr>
<th>Subject-Practical</th>
<th>Internal</th>
<th>External</th>
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<th>External</th>
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<tbody>
<tr>
<td>Graphic Design-II (A&amp;B)</td>
<td>30</td>
<td>120</td>
<td>12</td>
<td>48</td>
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<tr>
<td>Illustration-II (A&amp;B)</td>
<td>30</td>
<td>120</td>
<td>12</td>
<td>48</td>
</tr>
<tr>
<td>Photography and Reproduction technique II (B)</td>
<td>10</td>
<td>40</td>
<td>4</td>
<td>16</td>
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<tr>
<td>Computer Graphic (B)</td>
<td>10</td>
<td>40</td>
<td>4</td>
<td>16</td>
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</tbody>
</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 attempt at least One question compulsorily from each sections.
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.
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 cove and 2 packaging designs

Examination: - There will not be any examination.

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<table>
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<tr>
<th>Subject-Theory</th>
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<tbody>
<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>
<td>100</td>
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<tr>
<td>Subject-Practical Internal</td>
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<tr>
<td>Graphic Design III (A&amp;B)</td>
<td>30</td>
<td>120</td>
<td>12</td>
<td>10 Hrs.</td>
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<tr>
<td>Illustration III (A&amp;B)</td>
<td>30</td>
<td>120</td>
<td>12</td>
<td>10 Hrs.</td>
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<td>Photography and Reproduction technique III (B)</td>
<td>10</td>
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<tr>
<td>Computer Graphic III</td>
<td>10</td>
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<td>4</td>
<td>Sub</td>
</tr>
</tbody>
</table>

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University of Bikaner, Bikaner
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: Van Gogh, Gauguin, Paul Cézanne, Georges Seurat.
Fauvism: Henri Matisse, André Derain, Murice Vlaminck
Expressionism:
'The Bridge School'-Kirchner, Heckel, Schmidt-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, Dali.
Supermatism: Malevich
De Stijl: Piet Mondrian and Theo Van Doesburg
Constructivism: Tatlin, Rodchenko, El Lissitzky
Kinetic Art: Gabo, Pevsner, Moholy-nagy, Alexander Calder
Pop Art: Hamilton, Oidenburg, 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.