



# University of Rajasthan Jaipur

## SYLLABUS

### BACHELOR'S DEGREE IN VISUAL ARTS (B.V.A.)

<b>B.V.A. Part-I Examination</b>	<b>2023</b>
<b>B.V.A. Part-II Examination</b>	<b>2024</b>
<b>B.V.A. Part-III Examination</b>	<b>2025</b>
<b>B.V.A. Part-IV Examination</b>	<b>2026</b>

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# UNIVERSITY OF RAJASTHAN, JAIPUR

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

### SYLLABUS

- 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

Compulsory Subjects

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बी.ए./बी.एससी./बी.कॉम./ऑनर्स—प्रथम वर्ष  
(कला, विज्ञान एवं वाणिज्य संकाय)  
सामान्य हिन्दी

पूर्णांक 100

न्यूनतम उत्तीर्णांक 36

नोट : 36 से कम अंक लाने पर छात्रों को उत्तीर्ण नहीं किया जायेगा। इस प्रश्नपत्र में प्राप्त अंकों को श्रेणी निर्धारण हेतु नहीं जोड़ा जायेगा।

अंक विभाजन — प्रश्नपत्र में दो भाग होंगे — 1. साहित्य खण्ड एवं 2. व्याकरण खण्ड। साहित्य खण्ड में दो भाग होंगे — गद्य भाग एवं पद्य भाग। प्रत्येक खण्ड के लिए 50 अंक निर्धारित हैं।

अंक विभाजन

50 अंक

- |   |                           |        |
|---|---------------------------|--------|
| • दो व्याख्या पद्य से (प्रत्येक में विकल्प देना है) | 5 x 2 =                   | 10 अंक |
| • दो व्याख्या गद्य से (प्रत्येक में विकल्प देना है) | 5 x 2 =                   | 10 अंक |
| • आलोचनात्मक प्रश्न पद्य से (विकल्प देना है)        | $7\frac{1}{2} \times 2 =$ | 15 अंक |
| • आलोचनात्मक प्रश्न गद्य से (विकल्प देना है)        | $7\frac{1}{2} \times 2 =$ | 15 अंक |

क. साहित्य खण्ड — गद्य-पद्य की निर्धारित रचनाएं

गद्य भाग —

- |                     |   |  |
|---------------------|---|--|
| 1. कहानी            | — | हार की जीत — सुदर्शन                             |
| 2. निबंध            | — | नाखून क्यों बढ़ते हैं — आ. हजारी प्रसाद द्विवेदी |
| 3. संस्मरण          | — | असीम और ससीम के बीच — अज्ञेय                     |
| 4. रेखाचित्र        | — | गौरा — महादेवी वर्मा                             |
| 5. व्यंग्य          | — | प्रेमचंद के फटे जूते — हरिशंकर परसाई             |
| 6. रिपोर्ताज        | — | स्टील लाइफ — फणीश्वरनाथ रेणु                     |
| 7. साध्य-साधन एकत्व | — | नन्दकिशोर आचार्य                                 |
| 8. पर्यावरणीय निबंध | — | आज भी खरे हैं तालाब — अनुपम मिश्र                |

ख. पद्य भाग

- |                    |   |  |
|--------------------|---|--|
| 1. कबीर            | — | कबीर ग्रंथावली, संपादक — श्यामसुंदर दास<br>सुमिरन कौ अंग — साखी संख्या — 17, 21, 27, 29 = 4<br>विरह कौ अंग — साखी संख्या — 3, 5, 20, 29 = 4<br>चितावणी कौ अंग — साखी संख्या — 2, 8, 12, 18 = 4     |
| 2. सूरदास          | — | सूरसागर सार, संपादक — डॉ. धीरेन्द्र वर्मा<br>विनय भक्ति पद — 21, 33<br>यशोदा हरि पालने झुलावे, खेलत में को काको गुसैया<br>मैया मोहि दाऊ बहुत खिझायों<br>आये योग सिखावन पाण्डे = 6 पद               |
| 3. तुलसीदास        | — | रामचरित मानस — लंका काण्ड — (रावनुरथी विरथ रघुवीरा.....<br>..... निज-निज प्रभुआन।  |
| 4. मीरां           | — | मीरां पदावली — सं० शंभुसिंह मनोहर<br>मन थें परस हरि के चरण (01), थारो रूप देख्यां अटकी (09)<br>मो हे रावरे के रंग की राँची (19) मैं तो गिरिधर के घर जाऊ (20)<br>म्हाँ गिरिधर के रंग राती वहाँ (26) |
| 5. रहीम            | — | रहीम ग्रंथावली, सं० — विद्यानिवास मिश्र तथा डॉ. गोविन्द रजनीश<br>दोहा संख्या — 186, 191, 211, 212, 214, 218, 219, 220, 223,<br>224 = 10 दोहे   |
| 6. मैथिलीशरण गुप्त | — | साकेत — कैकेयी अनुताप<br>(तदनन्तर बैठी सभा उटज के आगे ..... विनय आज यह माता)   |
| 7. निराला          | — | वह तोड़ती पत्थर, भिक्षुक   |
| 8. अज्ञेय          | — | भीतर जागा दाता   |
| 9. नागार्जुन       | — | कालिदास के प्रति   |

(3)

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खण्ड 2. व्याकरण/व्यावहारिक हिन्दी -

1. निबन्ध लेखन	-	शब्द सीमा - 300 शब्द	50 अंक
2. कार्यालयी पत्र	-	शासकीय, अर्द्धशासकीय, कार्यालय ज्ञापन, कार्यालय आदेश, अधिसूचना, पृष्ठांकन	8 अंक
3. संक्षेपण	-		$3 \frac{1}{2} \times 2 = 7$ अंक
4. पल्लवन	-		5 अंक
5. शब्द निर्माण	-	उपसर्ग, प्रत्यय, संधि, समास	5 अंक
6. शब्द के प्रकार	-	संज्ञा, सर्वनाम, क्रिया एवं क्रिया विशेषण	5 अंक
7. शब्द शुद्धि एवं वाक्य शुद्धि			5 अंक
8. मुहावरे एवं लोकोक्ति			5 अंक
9. पारिभाषिक शब्दावली (अंग्रेजी के 5 पारिभाषिक शब्दों के हिन्दी रूप)			5 अंक

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**2. GENERAL ENGLISH  
ESSENTIAL LANGUAGE SKILLS**

Max. Marks 100 Duration 3 hrs. Min. Pass Marks 36

The Syllabus aims at achieving the following objectives:-

1. Introduction students to phonetics and enabling them to consult dictionaries for correct pronunciation (sounds and word stress)

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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 application.

**The Pattern of the Question Paper will be as follows:** All question will be compulsory . Questions will be set covering all the section of the units with scope for internal choice.

**Unit A: Phonetics and Vocabulary** 20 Marks 10 periods

I. Transcription of Phonetic Symbols (05)

II. Word Stress (05)

III. Synonyms and Antonyms (05)

IV. Word formation- Prefix, Suffix (05)

**Unit B: Grammar and Usage** 20 Marks 10 periods

I. Transformation of Sentences

1. Direct and Indirect Narration (05)

2. Active and Pasive voice (05)

3. Interchange of Degrees of Comparison

II. Modals (05)

III. Sequence of Tenses (05)

IV. Elements of a Clause (05)  
(as discussed in Quirk and Gernbaum)

**Unit C: Comprehension** 30 Marks 25 periods

**Following text to be compiled by Macmillan in the form of a book for the University of Rajasthan.**

William Blake The Little Black Boy

Sujata Bhatt Voice of the Unwanted Girl

Lewis Carroll a Mad Tea Party

Ruskin Bond Night Train for Deoli

M.K. Gandhi The birth of Khadi

J.L. Nehru A Tryst with Destiny

Martin L. King Jr I have a dream

A.P.J. Abdul Kalam vision for 2020

Five question to be answered out of eight short answer question of 4 marks each based on 8 units of the prescribed text.(20 Marks)

Five question to be answered out of eight short answer question of 2 marks each based on 8 units of the prescribed text.(10 Marks)

**Unit D: Compositional Skills (30 Marks) 15 periods**

I. Letters- Formal and Informal 10

II. CV's and Job Applications 10

III. Paragraph Writing 10

**Recommended Reading**

(6)

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1. Sasikumar, V., Dutta and Rajeevan, A Course in Listening and Speaking- I Foundation Books. 2005
2. Sawhney, Panja and Verma eds. English At the Workplace, Macmillan 2003.
3. Singh, R.P. Professional Communication. OUP. 2004.
4. Arthur Waldhorn and Arthur Zeiger, English made Simple. Rupa and Co.
5. Gunashekared. A Foundation English Course for Undergraduates. Book I, CIBFL, Hyderabad.
6. Quirk and Green baum: A University Grammar of English, Longman, 1973.

### 3 ENVIRONMENTAL STUDIES

Max. Marks 100

3 hrs. duration

Min. Pass Marks 36

Theory paper will contain seven questions in all. The students will be required to attempt four questions in Hindi or English.

Q.1.- Will have 40 sub-questions of multiple choice/one word etc. Each sub- questions will carry one mark. This question will be covering the entire syllabus.

Q.2. to Q.7 Essay type questions will be 6 in number of 20 marks each, there should be one question from each unit. Students will attempt any three questions.

**Note :**

1. Student should be encouraged to visit places of Environmental Importance including Natural and Man-made Habitat.
2. The marks secured in this paper shall not be counted in awarding the division to a candidate.
3. The candidates will have to clear this compulsory paper in three chances.
4. 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 (2 hours)

- Need for Public awareness.
- Biogeographically classification of India
- Value of biodiversity: consumptive use, productive
- 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 and endemic species of India
- Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity.

(10 Hour)

**Unit-2 :** National Resources :

Renewable and non -renewable resources :

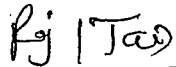
Natural resources and associated problems.

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

(b) Water resources: Use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams-benefits and problems.

(c) Mineral resources: Use and exploitation, environmental effects of extracting and

(7)

  
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using mineral resources, case studies.

(d) Food resources: World food problems, changes, caused by agriculture and overgrazing, effects of modern agriculture, fertilizer pesticide problems, water logging, salinity, case studies.

(e) Energy resources: Growing energy need, renewable and non renewable energy sources, use of alternate energy sources. Case studies.

(f) 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. (12 hours)

### Unit-3 Ecosystems

\* Concept of an ecosystem.

\* Structure and function of decomposer's.

\* Producers, consumers and decomposers.

\* Energy flow in the ecosystem.

\* Food chains- food webs and ecological pyramids.

\* Introduction, types, characteristic features, structure and function of the following ecosystem :-

(1) Forest ecosystem

(2) Grassland ecosystem

(3) Desert ecosystem

(4) Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries) (8 hours)

### Unit-4 Biodiversity and its conservation

\* Introduction - Definition : genetic, species and ecosystem diversity.

\* Population growth, variation among nations.

\* Population explosion among nations

(10 hours)

### Unit-5 Environmental Pollution

Definition

\* 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.

\* Disaster management: floods, earthquake, cyclone and lands-slides. (10 hours)

### Unit 6: Social Issues and the Environment

\* From unsustainable to Sustainable development\* Urban problems related to energy

\* Urban problems related to energy

\* Water conservation, rain water harvesting, watershed management

\* Resettlement and rehabilitation of people; its problems and concerns, Case studies.

\* Environment ethics: Issues and possible solutions.

\* Climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust. Case studies.

\* Wasteland reclamation.

(8)

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- \* Consumerism and waste product.
- \* Environmental Protection laws in India.
- \* Population growth, variation among nations.
- \* Population explosion- Family Welfare Programme.
- \* Environment and human health. (8 hours)

**Examination Pattern:** In case of awarding the marks, the question paper should be carry 100 marks. The structure of question paper being:

Part A- Multiple choice questions	40 marks
Part B- Essay type questions	60 marks

**References :**

1. Agarwal. K.C. 2001 Environmental Biology. NidiPibl. Ltd. Bikaner.
2. BharuchaErach, The Biodiversity of India, Mapin Publishing Pvt. Ltd. Ahmeadabad-380013, India Email: mapin@icenet.net(R)
3. Brunner R.C., 1989, Hazardous Waste Incineration, McGraw Hill Inc.480p
4. Clark R.S., Mariae Pollution, Clanderson Press Oxford (TB)
5. Cunnigham, W.P.Cooper, T.H.Gorthani, E & Hepworth, M.T. 2001, Environmental Encyclopedia, Jaico Publ. House, Mumbai, 1196p
6. De A.K., Environmental chemistry, Wiley Eastern Ltd.
7. Down to Earth, Centre for science and Environment (R)
8. Gleick, H.P. 1993. Water in crisis, Pacific Institute for Studies in Dev., Environment & Security. Stockholm Env. Institute. )xford Univ. Press, 473p
9. Hawkins R.E, Encyclopedia of Indian Natural History, Bombay Natural History Society, Bombay (R)
10. Heywood, V.H. & Wastson, K.I. 1995 Global BioidiversityAssesment, Cambridge Univ. Press 1140p
11. Jadhav, V.H. & Bhosale, V.M. 1995. Environmental Protection and Laws. Himalaya Pub. House, Delhi 284p
12. Mckinney, M.L.& Schoeb, R.M. 1996. Environmental Science systems & Solutions, Web enhanced deition. 639p
13. Mhaskar A.K. Matter Hazardous. Techno-Science Publications (TB)
14. Miller T.G. Jr, Environmental Science, Wadsworth Publishing Co. (TB)
15. Odum, E.P.1971. Environmental of Ecology, W.B. Saunders Co. USA.574p
16. Rao M.N.&Datta, A.K. 1987. Waste Water treatment. Oxford & IBH Publ. Co. Pvt. Ltd. 345p.
17. Sharma B.K., 2001 Environmental Chemistry. Goel Publ. House, Meenut.
18. Survey of the Environment. The Hindu (M)
19. Townsend C., Harper J, and Michael Begon, Essentials of Ecology, Blackwell Science (TB)
20. Trivedi R.K. Handbook of Environment Laws, Rules, Guidelines, compliances and Standards, Vol I and II, Enviro Media (R)
21. Trivedi R.K. and P.K.Goel, Introduction to air pollution, Techno-science Publications (TB)
22. Vagner K.D., 1998. Environmental Management. W.B. Saunders Co. Philadelphia, USA 499p

(M) Magazine  
(R) Reference  
(TB) Textbook

(9)

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#### 4. ELEMENTARY COMPUTER APPLICATIONS

Theory: Max. Marks 40

Workload : Three Periods/Two hours per week

**Part-I** (Duration One Hour) (Max. Marks. 20) Consisting of 40 multiple choice questions with four choice and student will have to pick the correct one. The questions will be set from unit-1 only.

**Part-II** (Duration- One Hour) (Max. Marks,20) Consisting of Five Very Short Answer Questions (150 words) (one mark each) and Five short answer questions (upto 150 words) (Three marks each). The questions will be set from Unit 2,3 and 4 only.

**Paper- I Introduction to Computers and related Terminology (Basic information only)**

(a) **Hardware** : CPU (Motherboard, Microprocessor (The Intel, Pentium III, AMD and Cyrix), MMX Technology, System Clock, Address Bus, Data Bus (PCI & EISA) Cache Memory, Processing Speed, Expansion slots (Video Controller, sound Cards, SCSI, Network Card), Memory- (Unit, RAM, ROM, EDO RAM, SD RAM), Input and Output Devices- (Keyboard (The Standard Keyboard Layout), Mouse, Printers, (Dot matrix, Ink-jet, Laser-jet-Microphone, Speakers, Modem, Scanner, Digital Cameras), Storage Devices- (Diskette, Driver (Types Density, Formatting, Boot Record, Fat, Folder, directory), Hard Disk Drive, CD Rom Drive (CD ROM Speeds) CD-R Drive, DVD Rom Drive, Tape Drive).

(b) **Software** : Introduction to Programming, Languages, System Software (Operating systems and Utilities), Application Software (Word Processors, DBMS, Presentation Graphics, Browsers, Personal Information Managers), Introduction to Multilingual Word processors.

(c) **Communications and Connectivity**: Data Communication system, Data Transmission (Serial, Parallel, bandwidth, Protocols), E-mail, FAX, voice and Video messaging, Video Conferencing Online Services user connection (types) Networking of Computers (Node, Client, Server, LAN, WAN), Using the network, The Internet and the Web.

**Unit-2 Operating Systems (Working knowledge at Common Users Level Only)**

Overview of important DOS commands, Windows98; Installation, Scandisk, control Panel, Taskbar, Toolbars, Display, Settings (Background, Wallpaper, Screensaver, Desktop Themes) Files and Folder management. Window Explorer, Finding Files and Folders, Disk and Copying files, Printer Settings, Modem Installation Mouse Installation, Adding and Removing Programs, Active Desktop Concepts, Winzip and its applications, Norton Antivirus and its use, Use of Calculator, Paintbrush, sinamp, MPEG Player and Windows Help.

**Unit-3 Application Software (Working knowledge at Common users Level Only)**

(a) Word Processing, Software MS Word, Entering, Editing and Formatting Text, Document Formats, (Page Size and Orientation, Headers and Footers, Columns and Sections, Page layout), Spelling and Grammar checkers, Thesaurus, Find and Replace, Cut and Paste, Tables and Formatting tables, Mail Merge, Styles and Templates.

(b) Spreadsheet Program -MS excel

Entering, Templates, Charts and Maps, Analyzing data in a spreadsheet.

(c) DSMS Microsoft Access

10

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Database, Entering data into the database Creating Database tabbies, editing data, Viewing Records, Sorting, records, Querying a database, generating reports.

**Unit-4** The Internet and Online Resources (Working knowledge at Common Users Level Only) How the Internet works, Introduction to TCP/IP, IP and DNS address, Features of the Internet 9E-mail, News Telnet, FTP, Chart, Channel, WWW, Online services, Bulletin Board Servies), Connecting to a PC to the Internet (Setting Dial up and Internet connection Wizard) Overview of Internet Explorer 5 and features therein use of search engines surfing creating and Use of E-mail, Awareness about e-commerce and its advantages.

Practical : Max. Marks: 60 Workload: Four Period/Three hours per week.

Course : Practical Training of Course content of Unit 2,3, and 4 of Theory syllabus.

The practical examination will be of four hour duration. It will consist of an hour small exercises testing the working knowledge of following each carrying a weight as given below:

- (1) Course content in Unit 2 of Theory Max. Marks 10
- (2) Course content in Unit 3 (a) of Theory Max. Marks 10
- (3) Course content in Unit 2 (b) of Theory Max. Marks 15
- (4) Course content in Unit 3 (c) of Theory Max. Marks 15
- (5) Viva Examination Max. Marks 15

**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.

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

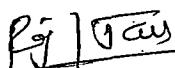
\* Candidates have to choose their specialization subject while applying for the foundation course.

\* 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% I<sup>st</sup> Division, 50% II<sup>nd</sup> and 40% to 49 Pass.

11

  
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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 practical 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)

Subject-Theory	Max.Marks	Min. Pass Marks	Duration of Exam	Teaching Hour		
English	100	36	3 Hrs.	100		
Hindi	100	36	3 Hrs	100		
Environmental study	100	36	3 Hrs.	100		
Computer Application Fundamentals of Visual Arts	100 (60+40)	36	3 Hrs.	100		
	100	36	3 Hrs.	100		
Subject-Practical	Internal Max.M	External Min. M	Internal Min.P.M	External Min. P.M	Duration of Exam	Teaching Hour
Study (A & B)	20	80	8	32	5 Hrs.	100
Composition (A& B)	20	80	8	32	5 Hrs.	100
Design in Applied Art (A& B)	20	80	8	32	5 Hrs.	100
3 D. Design (A & B)	20	80	8	32	10 Hrs.	100
Photography and Print Making (A & B)	20	80	8	32	10 Hrs.	100

### Fundamentals of Visual Arts

This theory paper is divided into two sections, I and II.

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

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

(12)

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- (b) Inter-relationship of Fine Arts, Common elements and issues related to study of Fine Arts.
- (c) Originality, authenticity, and the role of traditions.
- (d) Relation between Fine Arts and Society, Fine Arts and Religion and Fine Arts and Nature.

#### Section-II Fundamentals of Visual Arts

- (a) Visual Arts, Nature and Scope
- (b) Elements of Visual Arts: The visual components of colour, form, line, shape, space, texture, and value.
- (c) The six canons of painting 'Shadanga'
- (d) Style and Techniques in Visual Arts: Tribal and Folk Arts, Classical and Modern
- (e) Analysis of a work of art and appreciation of art based on principles of criticism and philosophy

Examination: There shall be a written examination of 3 hour duration. The students are required to attempt at least two questions compulsory from each section. All questions shall carry equal marks.

#### STUDY

##### Nature Drawing

- (a) To develop the sense of structure study, from any kind of forms in nature such as plants, flowers, insects, shells etc shall be introduced. These studies will enable students 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. Students shall experience the method of using transparent colours (Water-colour, Waterproof Ink etc.) by studying nature and still life.
- (b) 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.
- (c) Drawing from memory-To develop the sense of observation and the capacity to retain and recall images and their co-ordination. Students shall be able to grapple with what they're learning and reconstruct it in a way that makes sense to them.
- (d) Outdoorsketching-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

Compositional exercises based on various types of objects (natural and man-made) with a view to transform them into flat pictorial images. Emphasis shall be on the following:-

(13)

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- a) Developing pictorial design into content oriented painting with representational aspect.
- b) Developing an awareness of pictorial space, division of space & form.
- c) Developing an awareness of inter-relationships of different shapes and forms- relative values.
- d) Activation of space through form and colour.
- e) Awareness of colour harmony (Exposure to the actual works of arts done in various periods and styles.)

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

*Submission:*-Minimum Two Paintings on vasli paper in Tempera media (Minimum Size 10" x 12")

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

### Design in Applied Arts

(a) *Typography:* -Students shall be exposed to the basic principles of typography, understanding of design, measurements, layout and composition/ suitability and readability of printing matter.(Roman and Gothic, Serif and Sans serif).

(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 interrelationshipbetween different shapes and forms.Handling of various types of mediums for design organization and rendering such as: Pencil, Pen, Brush, Watercolour, Postercolour, 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 andrendering methods.

*Submission:*- Five works in Typography, 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

(14)

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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")

*Examination:-* Examination will be conducted only in clay.

### Photography and Print Making

#### (A) Photography

Students shall be introduced with digital camera components and its basic imaging principles.

Understanding Image, types of shots, technical aspects like distance, angle, movement etc.

Digital basics like resolution, Pixels, DPI and PPI

Compositions and aesthetical aspects.

Students shall be working on basic forms, shapes, colours and textures.

*Submission: 05 photographs on photographic paper (size-8"x10")*

*Examination: There shall be no examination*

#### (B) Print making

Students shall explore basic techniques in relief printing using Lino / MDF board.

Hand printmaking techniques will engage the student with problem solving in drawing, design and colour.

*Submission:-* 2 (two) works in Lino / MDF board (Black and White)  
(size 8" x10" to 12"x 18")

2 (two) works in-Lino / MDF board (Colour)

(size 8"x10" to 12"x18")

2 (two)- Black and white lay outs in ink or collage

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

Internal maximum marks for Photography is 10 and Print making is 10

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

Subject-Theory	Max. Marks	Min. Pass Marks	Duration of Exam	Teaching Hours	
History of Indian Art	100	36	3 hrs.	100	
History of Western Art	100	36	3 hrs.	100	
Subject-Practical	Internal	External	Internal	External	
Portrait Study (B)	20	80	8	32	Submission 150
Composition(A B)	20	80	8	32	10 hrs. 150
Still-Life(A B)	20	80	8	32	10 hrs. 150
Print Making (I)(B)	20	80	8	32	Submission 150

(15)

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

### History of Indian Art (Common with Sculpture and Applied Arts)

Indus valley civilization  
The Mauryan period: The first Imperial Art  
The Shunga Dynasty: Chaityas, Viharas and Stupas  
The Andhra period: Art and architecture  
The Kushan period: Gandhara and Mathura  
The Gupta and Post- Gupta periods: Art and architecture  
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 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

Students shall be encouraged to have a sustained study of Portrait from life; emphasising on delineation of the structural character of head, study of features of the face, moods. Technical aspects like light and shade, tonal variations, colour pallets etc. shall be explored. Students will learn a variety of drawing / painting techniques as well as explore the variety of materials that are available.

*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. Student shall explore various structures of composition, different ways of seeing and understanding subjects for the creation of a

(16)

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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. Students shall be encouraged to make analysis of objects as line, form, plane and light. Also they shall be exploring the 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)

This course covers the distinctive nature of wood cut printmaking including: tools, inks, paper, wood preparation, registration, printing processes and qualities of prints. The goal is for students to gain the skills and confidence to produce multiple images by using press while exploring personal visual expression. Exercise in graphic compositions on wooden planks

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

2 (Two) Etchings in black and white

*Examination:-* There shall be no examination.

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

Subject-Theory	Max. Marks		Min. Pass Marks		Duration of Teaching Exam. Hours	
	Indian And Western Aesthetics	100		36		3 Hrs.
History of Western And Eastern Art.	100		36		3 Hrs.	100
Subject-Practical	Internal	External	Internal	External		
Drawing	20	80	8	32	Sub_	150
Composition (A&B)	30	120	12	48	15 hrs.	300
Life- Study (A&B)	20	80	8	32	15 hrs.	150
Photography and creative reproduction(B)	10	40	4	16	Sub_	100

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

17

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## Indian and Western aesthetics. (Common with Sculpture)

This theory paper shall be divided into two sections (I-Indian Aesthetics and II-Western aesthetics)

### Section-I. Indian Aesthetics

This section shall deal with an introduction to Indian Aesthetics and its brief historical background.

- a) 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.
- b) 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, Freud, Croce and Sartre.

## 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

### 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. Buddhist iconography of early China & Japan (Chou to five dynasties 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

(18)

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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.

*Size:* 12"x14"(Minimum)

*Examination:*-There shall be no examination.

### Composition

This course will provide students with adequate freedom to formulate their concepts and ideas to a painterly space. Course will high light the Individual needs and requirements of skills and techniques along with medium to consolidate the self-reflection in individual student's works. Emphasis shall also be given on analytical study of objective forms to thematic development in painting. This course will be an advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood. Students shall be allowed to 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

This course will cover a background introduction of the many diverse representations and applications of the human figure throughout art. Students will begin with the basic simple structures and its relationship to gesture, balance and proportion employing schema variations to block out form. Then will advance to the muscular draping, focusing on an anatomical survey of basic underlying forms and their connections. The detailing of the flesh which defines the mass and volume will enable to complete the basic figure drawing process. The figure will then be individualized in a problem directed toward image stylization.

The student will review basic knowledge of the elements of art: line, value, shape/volume, texture and colour to lead to their deliberate manipulation for different types of spatial illusion, compositions, and expressive meanings.

*Submission:*-Minimum five works in and oil/ acrylic on canvas

*Size:*-Imperial.

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

### Photography and creative reproduction (B)

Students shall be encouraged to use photography as a medium of creative visual exploration. They shall explore different genres and techniques of photographic image production and further work on the images to explore creative possibilities beyond the captured images. Students shall be free to choose do so digitally, manually or by combination of both. They shall be introduced to works of masters from the modern and post-modern periods to take inspiration of the photographic

(19)

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image in the painterly space.

*Submission:-* Minimum 5 works not less than A3 size (12x16) along with the original photographs

*Examination:-* No examination shall be conducted.

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

Subject-Theory	Max.	Min. Pass		Duration of Exam.	Teaching Hours
	Marks	Internal	External		
Indian Modern and Contemporary Art	100		36	3 Hrs	100
Western Modern Art	100		36	3 Hrs	100
Subject-Practical	Internal	External	Internal	External	
Drawing	10	40	4	16	Sub_ 100
Composition	30	120	12	48	15 Hrs. 300
Life-Study(A&B)	20	80	8	32	15 Hrs. 150
Print Making II (B)	20	80	8	32	Sub_ 150

**Note:-**

(A&B) Submission work shall be assessed by a Jury of Examiners. 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,

**Section-I**

1. Company Style (Patna School)
2. Kalighat Pat Painting
3. Raja Ravi Varma
4. Bengal School
5. Amrita Shergil
6. Binodbehari Mukherjee
7. RabindraNata Tagore
8. Jamini Roy

**Section-II**

Delhi Shilpi Chakra: Bhayash Sanyal, Siloza Mukherjee, Ram Kumar and others.

Culcutta Group: Nirodh Mazumdar, Rathin Mitra, Gopal Ghosh, Parithosh Sen

Bombay Progressive Art Group: Suza, Raza, M.F. Hussain, K.H. Ara, K.K.Hebbar

Madras School: K.C.S. Panikar and others.

**Section-III**

Independent developments in the contemporary Indian Painting and Sculpture.

K.G. Subramanyan, Bhupen Khakhar, Satish Gujral, N.S. Bendre, Palsikar

20

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Gaitonde, Akber Padmsee, Krishna Khanna, J Swaminathan, G.R. Santosh, Ramgopal Vijay Vargia, Kripal Singh Shekhawat and others.  
Karmarkar, Moitra, Deviprasad Roy Chowdhary, RamkinkerBij, Pradosh Das Gupta, Dhanjaj Bhagat, Sanko Chowdhary, Mohendra Pandya, P.V. Janki Ram, Balbir Singh Katt, Pilloo Puchkanwalla, Raghav Kanoria, Somnath Hore and others.

#### 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.
4. Post-Impressionism: VanGogh, Gauguin, Paul Cézanne, Georges Seurat.
5. Fauvism: Henri Matisse, Andr'e Derain, Maurice Vlaminck
6. Expressionism:  
'The Bridge School'-Ernst Ludwig Kirchner, Erich Heckel, Schmidt-Rottluff, Emil Nolde, Max Pechstein and Otto Muller.  
'Blaue Reiter'-Wassily Kandinsky, Alexej von Jawlensky, Franz Marc, August Macke, Paul Klee.  
Individual Artists- Oskar Kokoschka, Georges Rouault, Marc Chagall, Chaim Soutine, Graham Sutherland.
7. Cubism: Picasso, Braque, Juan Gris
8. Purism and Orphism
9. Futurism : Umberto Boccioni, Giacomo Balla, Gino Severini, Luigi Russolo, Carlo Carra
10. Dada and Surrealism : Marcel Duchamp, Francis Picabia, Ball, De Chirico, André Breton, Max Ernst, Jean Arp, Joan Miro, Yves Tanguy, André Masson, Salvador Dali.
11. Suprematism : Kazimir Malevich
12. De Stijl : Piet Mondrian and Theo Van Doesburg
13. Constructivism : Vladimir Tatlin, Alexander Rodchenko, El Lissitzky, Naum Gabo and Antoine Pevsner
14. Abstract Expressionism: Barnett Newman, De Kooning, Clyfford Still, Mark Rothko, Robert Motherwell, Arshile Gorky, Hans Hofmann,
15. Kinetic Art : Gabo, Pevsner, Moholy-nagy, Alexander Calder
16. Pop Art: Richard Hamilton, Claes Oldenburg, David Hockney, Allen Jones, R.B. Kitaj, Roy Lichtenstein, Andy Warhol, Robert Rauschenberg
17. Op Art.
18. Conceptual Art: Joseph Kosuth, Ai Weiwei and others
19. Post Modernism: Damien Hirst, Jeff Koons, Cindy Sherman, Eva Hesse, Anish Kapoor, Anselm Kiefer, Georg Baselitz, Marina Abramovic and others
20. Important Individual Sculptors:- Rodin, Brancusi, Giacometti, Marino Marini, Henry Moore, Joseph Beuys, Louise Bourgeois, Richard Serra 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

(21)

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A Concise History of Modern Painting/Sculpture-by Herbert Read  
Art since 1900- Modernism, Anti Modernism, Post modernism by Hal Foster,  
Rosalind Krauss, Yve-Alain Bois, Benjamin H. D. Buchloh, David Joselit

### Drawing

Students shall be exposed to creative drawing and study of various international trends leading to the development of an innovative individual practice.

Studio practice shall be focused mainly on drawing life, nature and other objects.

*Submission:*-Minimum 10 works: Size Imperial

*Examination:*-No examination.

### Composition

Students shall be exposed to various individual techniques for organizing and rendering. Scope shall be given to develop individual style and philosophy, which will enable students to develop a professional orientation and sustainable painting practice beyond an institutional frame.

*Submission:*-Minimum 6 works in Oil/Acrylic on Canvas.

*Examination:*- Examination will be conducted in Oil/Acrylic on canvas.

### Life Study

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 in lithograph, etching and silkscreen techniques.

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:*-There shall be no examination.

(22)

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

Subject-Theory	Max. Marks	Min. Pass Marks	Duration of Exam.	Teaching Hours		
History of Indian Art.	100	36	3 Hrs.	100		
History of Western Art.	100	36	3 Hrs.	100		
<b>Subject-Practical</b>	<b>Internal</b>	<b>External</b>	<b>Internal</b>	<b>External</b>		
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
Digital sculpting-I(B)	20	80	8	32	Sub_	150

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

Indus valley civilization  
 The Mauryan period: The first Imperial Art  
 The Shunga Dynasty: Chaityas, Viharas and Stupas  
 The Andhra period: Art and architecture  
 The Kushan period: Gandhara and Mathura  
 The Gupta and Post- Gupta periods :Art and architecture  
 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.)  
 Roman Art (Architecture, Sculpture and Painting)  
 Early Art(Architecture, Sculpture and Painting)

(23)

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### 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 shall be no 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.

### Digital sculpting-I

Students will be introduced with the basic digital sculpting processes in software like 'ZBrush -core mini. The emphasis shall be to familiarise basic blocking and modelling of simple forms digitally, parallel to the sculptural explorations they are doing in clay. They will make individual objects as studies.

*Submission:-* Minimum 3 (three) works done in ZBrush which will be modelled from specific references given by the concerned teacher. The student will submit documentation of the various stages of their work, including screenshots of final work as a printed assignment document and also submit the same along with the final digital 3d file in electronic format (CD/Pen drive).

*Examination:-* There will not be any examination

(24)

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

Subject--Theory	Max.Marks	Min.Pass Marks		Duration of Exam.	Teaching Hours	
Indian And Western Aesthetics	100	36		3 Hrs.	100	
History of Western And Far Eastern Art	100	36		3 Hrs.	100	
Subject--Practical	Internal	External	Internal	External		
Study in clay.II (A&B)	20	80	8	32	15 Hrs.	150
Composition (With molding and casting) II (A & B)	30	120	12	48	15 Hrs.	300
Wood and Stone Carving (B)	20	80	8	32	Sub	150
Digital sculpting-II(B)	10	40	4	16	Sub	100

**Indian and Western aesthetics. (Common with Painting)**

This theory paper shall be divided into two sections (I-Indian Aesthetics and II-Western aesthetics)

**Section-I. Indian Aesthetics**

This section shall deal with an introduction to Indian Aesthetics and its brief historical background.

- a) 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 Lelata, Bhatt Nayak, Anandavardhana, Abhinavagupta.
- b) 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, Freud, Croce and Sartre.


**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

**Section-I :The Middle Age**

1. Romanesque Art: Sculpture and Painting
2. Gothic Art: Sculpture and Painting

(25)

  
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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. Buddhist iconography of early China & Japan  
(chou to five dynasties and Kampura)
10. 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 Sherman 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 various types.

*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.

26

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

## Digital sculpting-II

Students will be introduced to organic sculpting digitally by using ZBrush or similar software where they will learn to sculpt individual features of human and animal body parts. Also they will explore processes to digitally sculpt flora and fauna.

*Submission:-* Minimum 3 compositions made using individual elements modelled by the student. The prompt for the compositions shall be finalised through discussions with the concerned teacher. The student will submit documentation of the various stages of their work, including screenshots of final work as a printed assignment document and also submit the same along with the final digital 3d file in electronic format (CD/Pen drive).

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

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

Subject-Theory	Max.Marks	Min. Pass Marks	Duration of Exam.	Teaching Hours		
Indian Modern and Contemporary Art	100	36	3 Hrs.	100		
Western Modern Art	100	36	3 Hrs.	100		
<b>Subject-Practical</b>	<b>Internal</b>	<b>External</b>	<b>Internal</b>	<b>External</b>		
Life study (A&B)	20	80	8	32	15Hrs.	150
Composition (With molding and casting)	30	120	12	48	20Hrs.	300
Metal casting(B)	20	80	8	32	Sub_	150
Digital sculpting-III (B)	10	40	4	16	Sub	100

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

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

### Indian Modern and Contemporary Art (Common with Painting)

This theory paper shall be divided into three sections I, II, III,

#### Section-I

1. Company Style (Patna School)
2. Kalighat Pat Painting
3. Raja Ravi Varma

(27)

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4. Bengal School
5. Amrita Shergil
6. Binodbehari Mukherjee
7. RabindraNata Tagore
8. Jamini Roy

#### Section-II

Delhi Shilpi Chakra: BhavashSanyal, Siloza Mukherjee, Ram Kumar and others.

CulcuttaGroup :NirodhMazumdar, RathinMitra, GopalGhosh, ParithoshSen  
Bombay Progressive Art Group: Suza, Raza, M.F. Hussain K.H. Ara,  
K.K.Hebbar

Madras School: K.C.S. Panikarand others.

#### Section-III

Independent developments in the contemporary Indian Painting and Sculpture.

K.G. Subramanyan, BhupenKhakhar, SatishGujral, N.S. Bendre,  
PalsikarGaitonde, AkberPadmsee, Krishna Khanna, J Swaminathan, G.R.  
Santosh, Ramgopal Vijay Vargia, Kripal Singh Shekhawat and others.  
Karmarkar, Moitra, Deviprasad Roy Chowdhary, RamkinkerBij, Pradosh Das  
Gupta, DhanjajBhagat, Sanko Chowdhary, MohendraPandya, P.V. Janki Ram,  
Balbir Singh Katt, PillooPuchkanwalla, RaghavKanoria, SomnathHore and  
others.

#### Western Modern Art (Common with Painting and Applied Arts)

1. Neoclassicism and Romanticism: Painting and Sculpture
2. Realism:Gustave Courbet, Millét.
3. Impressionism: Manet, Monet, Degas, Renoir.
4. Post-Impressionism: VanGogh, Gauguin, Paul Cézanne, Georges Seurat.
5. Fauvism: Henri Matisse, Andr'e Derain, Murice Vlaminck
6. Expressionism:  
'The Bridge School'-Ernst Ludwig Kirchner,Erich Heckel,Schimidt-  
Rottluff, Emil Nolde, Max Pechstein and Otto Muller.  
'Blaue Reiter'-WassilyKandinsky,Alexej von Jawlensky, Franz Marc,  
August Macke,PaulKlee.  
Individual Artists- Oskar Kokoschka, Georges Rouault, Marc Chagall,  
ChaimSoutine, Graham Sutherland.
7. Cubism: Picasso, Braque, Juan Gris
8. Purism and Orphism
9. Futurism : Umberto Boccioni, GiacomoBalla, Gino Severini,Luigi  
Russolo, CaloCarra
10. Dada and Surrealism : Marcel Duchamp, Francis Picabia, Ball, De Chirico,  
André Breton, Max Ernst, Jean Arp, Joan Miro, Yves Tanguy, André  
Masson, Salvador Dali.
11. Supermatism : KazimirMalevich
12. De Stijl : Piet Mondrian and Theo Van Doesburg
13. Constructivism : Vladimir Tatlin, Alexander Rodchenko, El Lissitzky,  
Naum Gabo and Antoine Pevsner

(28)

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14. Abstract Expressionism: Barnett Newman, De Kooning, Clyfford Still, Mark Rothko, Robert Motherwell, Arshile Gorky, Hans Hofmann,
15. Kinetic Art : Gabo, Pevsner, Moholy-nagy, Alexander Calder
16. Pop Art: Richard Hamilton, Claes Oldenburg, David Hockney, Allen Jones, R.B. Kitaj, Roy Lichtenstein, Andy Warhol, Robert Rauschenberg
17. Op Art.
18. Conceptual Art: Joseph Kosuth, Ai Weiwei and others
19. Post Modernism: Damien Hirst, Jeff Koons, Cindy Sherman, Eva Hesse, Anish Kapoor, Anselm Kiefer, Georg Baselitz, Marina Abramovic and others
20. Important Individual Sculptors:- Rodin, Brancusi, Giacometti, Marino Marini, Henry Moore, Joseph Beuys, Louise Bourgeois, Richard Serra 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  
 Art since 1900- Modernism, Anti Modernism, Post modernism by Hal Foster,  
 Rosalind Krauss, Yve-Alain Bois, Benjamin H. D. Buchloh, David Joselit

#### 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)

Sculpture students explore the nature of materiality through conventional and non-conventional skills such as clay modelling, mould-making, welding, fabrication, and foundry work, as well as through environmental or socially-conscious investigations which will enable students to integrate various visual data and to use various materials with professional competence. It will help students in developing individual expressionistic qualities in sculptural language.

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

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

(29)

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## 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.

## Digital sculpting-III

Continuing further with digital sculpting-I&II of second year and 3<sup>rd</sup> year, students will be learn sculpting detailed models and compositing them together. They will learn to make detailed organic and inorganic surfaces and textures from life.

*Submission:* - Minimum 2 compositions made using both organic and inorganic elements. The prompt for the compositions shall be finalised through discussions with the concerned teacher. The student will submit documentation of the various stages of their work, including screenshots of final work as a printed assignment document and also submit the same along with the final digital 3D file in electronic format (CD/Pen drive).

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

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

Subject-Theory	Max.Marks	Min.Pass Marks	Duration of Exam.	Teaching Hours		
Advertising Theory	100	36	3 Hrs.	100		
History of Indian Art	100	36	3 Hrs.	100		
Subject-Practical	Internal	External	Internal	External		
Graphic Design-I (A&B)	30	120	12	48	10 Hrs.	200
Illustration-I (A&B)	30	120	12	48	10.Hrs.	200
Photography and Reproduction technique- I (B)	10	40	4	16	Sub_	100
Computer Graphic-I(B)	10	40	4	16	Sub_	100

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

## Advertising Theory.(Paper-I)

Unit 1. Introduction to advertising: Advertising defined, brief history of

(30)

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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 )

Indus valley civilization

The Mauryan period: The first Imperial Art

The Shunga Dynasty: Chaityas, Viharas and Stupas

The Andhra period: Art and architecture

The Kushan period: Gandhara and Mathura

The Gupta and Post- Gupta periods :Art and architecture

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. **Graphic design:-** Students shall be given exposure in designing of logos, letter head, visiting card, envelop, signs, symbols, tags, shopping bags, labels, stickers, novelties, gift articles, book jackets and other promotion materials.

2. **Packaging design:-**

Students may opt Pharma OR Cosmetic packaging design and emphasis shall be on 2D and 3D design elements and principles involved in packaging design

- (a) Concept/Design
- (b) Technical understanding
- (c) Presentation

**Submission:-** Minimum fifteen works comprising of both Communication design and Packaging design.

**Examination:-** There shall be an examination.

### Illustration-I (Paper-I)

31

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**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:-** Product Photography along with Model in studio. Overview of product photography and its significance. Categorization of product and role in promotion of products. Technical understanding of light equipments, types of lighting units and its accessories; background props and other detailing.

**Reproduction Techniques-** Digital manipulation of the photographic images using various editing software like photoshop etc.

**Note:** Students should have basic computer skills .

**Assignments topics**

1. Liquid Products
2. Household product
3. Electronic products
4. Cosmetic products.

Students shall also be taught about the Silk screen printing process.

**Submission:-** Photography- Minimum ten works in colour along with detail notes on shooting details (Size 8"x10")  
Silkscreen technique- five works

**Examination:-** There shall be no examination.

### Computer Graphics-I (Paper-I)

Students shall be introduced with 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.

(32)

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

Subject-Theory	Max.Marks	Min.Pass Marks		Duration of Exam.	Teaching Hours	
Advertising Art and Ideas.II	100	36		3 Hrs.	100	
History of Western And Eastern Art.	100	36		3 Hrs.	100	
Subject-Practical	Internal	External	Internal	External		
Graphic Design-II (A&B)	30	120	12	48	10 Hrs.	200
Illustration-II (A&B)	30	120	12	48	10 Hrs.	200
Photography and Reproduction technique II (B)	10	40	4	16	Sub_	150
Computer Graphic (B)	10	40	4	16	Sub_	100

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 three sections I, II and III

##### Section-I : The Middle Age

1. Romanesque Art: Sculpture and Painting
2. Gothic Art: Sculpture and Painting

33

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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. Buddhist iconography of early China & Japan (Chou to five dynasties and Kamura)
10. 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 Sherman Lee.

## Graphic Design-II (Paper-II)

**Advertising Design:-** Logo, Newspapers, Magazine, Show cards, Booklets, Folders, Posters, Hording, Packaging, Point of sale materials (POP)/Sales promotion (SP)

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

### FMCG Packaging design:-

Students shall develop packaging from initial concept to production and presentation of 3D designs (Packaging design and mock-ups and models). Various substrates, materials, methods, practical and production considerations are explored in this course.

**Submission:-** Minimum fifteen works comprising of both advertising design and FMCG Packaging design and 10 mock-ups.

**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

33  
34

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**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:-** Fashion and Food photography  
Students shall be introduced with various aspects of fashion and food photography in advertising. The students will have a deeper understanding and awareness about the ideology and concepts associated with the topics concerned.

**Categories of fashion photography:-** Beauty, Portraits, Close-ups, Postures along with life style products and accessories like textiles, jewellery, shoes, bags etc.

**Categories of food photography:-**  
Students shall be introduced with the correlations food items such as Food and Etiquettes, Food and Cutlery, Food and Life style etc and different characteristics of geographical foods like Indian, Chinese, Italian, Mexican, Continental etc.

**Categorization of food items:-**

- a) Appetizers, Beverages, Snacks and Meals, Soups and Juices, Desserts and ice creams
- b) Vegetables and Fruits, Poultry and Meat products, Sea food, Oils, Fatty foods, Food grains and Cereals, Eggs and Salads, food ingredients etc.

**Reproduction Techniques-** Understanding of professional printing process.

**Submission:-** Photography- Minimum 5 photographs each on fashion and food (total 10) in colour (Size 8"x10")

Written document (500 words) including 10 images on one of the modern reproduction technologies such as offset, tetra pack, Gravure, rotogravure, Solvent printing etc.

**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

(35)

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*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**

Subject-Theory	Max.Marks	Min.PassMarks		Duration	Teaching of Exam. Hours	
Advertising Art theory.III	100	36		3 Hrs.	100	
Western Modern Art	100	36		3 Hrs.	100	
Subject-Practical	Internal	External	Internal	External	Duration	Teaching of Exam. Hours
Graphic Design-III (A&B)	30	120	12	48	10 Hrs.	200
Illustration-III (A&B)	30	120	12	48	10 Hrs.	200
Photography and Reproduction technique III(B)	10	40	4	16	Sub_	150
Computer Graphic III	10	40	4	16	Sub_	100

**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

(36)

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## Western Modern Art (Common with Painting and Sculpture)

1. Neoclassicism and Romanticism: Painting and Sculpture
2. Realism: Gustave Courbet, Millet.
3. Impressionism: Manet, Monet, Degas, Renoir.
4. Post-Impressionism: VanGogh, Gauguin, Paul Cézanne, Georges Seurat.
5. Fauvism: Henri Matisse, Andr'e Derain, Maurice Vlaminck
6. Expressionism:  
'The Bridge School'-Ernst Ludwig Kirchner, Erich Heckel, Schmidt-Rottluff, Emil Nolde, Max Pechstein and Otto Muller.  
'Blaue Reiter'-Wassily Kandinsky, Alexej von Jawlensky, Franz Marc, August Macke, Paul Klee.  
Individual Artists- Oskar Kokoschka, Georges Rouault, Marc Chagall, Chaim Soutine, Graham Sutherland.
7. Cubism: Picasso, Braque, Juan Gris
8. Purism and Orphism
9. Futurism : Umberto Boccioni, Giacomo Balla, Gino Severini, Luigi Russolo, Calo Carra
10. Dada and Surrealism : Marcel Duchamp, Francis Picabia, Ball, De Chirico, André Breton, Max Ernst, Jean Arp, Joan Miro, Yves Tanguy, André Masson, Salvador Dali.
11. Suprematism : KazimirMalevich
12. De Stijl : Piet Mondrian and Theo Van Doesburg
13. Constructivism : Vladimir Tatlin, Alexander Rodchenko, El Lissitzky, Naum Gabo and Antoine Pevsner
14. Abstract Expressionism: Barnett Newman, De Kooning, Clyfford Still, Mark Rothko, Robert Motherwell, Arshile Gorky, Hans Hofmann,
15. Kinetic Art : Gabo, Pevsner, Moholy-nagy, Alexander Calder
16. Pop Art: Richard Hamilton, Claes Oldenburg, David Hockney, Allen Jones, R.B. Kitaj, Roy Lichtenstein, Andy Warhol, Robert Rauschenberg
17. Op Art.
18. Conceptual Art: Joseph Kosuth, Ai Weiwei and others
19. Post Modernism: Damien Hirst, Jeff Koons, Cindy Sherman, Eva Hesse, Anish Kapoor, Anselm Kiefer, Georg Baselitz, Marina Abramovic and others
20. Important Individual Sculptors:- Rodin, Brancusi, Giacometti, Marino Marini, Henry Moore, Joseph Beuys, Louise Bourgeois, Richard Serra 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  
Art since 1900- Modernism, Anti Modernism, Post modernism by Hal Foster,  
Rosalind Krauss, Yve-Alain Bois, Benjamin H. D. Buchloh, David Joselit

### Graphic Design. (Paper-III)

Advertising campaign

Students may be given exposure to create a complete campaign with new logo on consumer product considering all the available/ required media along with web page design.

*Submission:-* Minimum one complete campaign of a product (24 works).

*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.

34

38

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