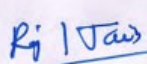


Name of University	University of Rajasthan, Jaipur
Name of Faculty	Fine Arts
Name of Discipline	BVA Applied Arts
Type of Discipline	Major
List of Programme were offered as Minor Discipline	Nil
Offered to Non-Collegiate Students	No

SEMESTER-WISE PAPER TITLES WITH DETAILS

BVA-Applied Arts-Common with Painting and Sculpture-Semester I And II								
[UG0509]-Applied Arts								
				BVA-Applied Arts	Credits			
#	Level	Semester	Type	Title	L	T	P	Total
1.	5	I	MJR	[UG0509]BVA-51T-101 [Fundamentals of visual arts] <i>Common with Painting and Sculpture</i>	2	0	0	2
2.	5	I	MJR	[UG0509]-[PAI-51P-101] [Basic drawing] <i>Common with Painting and Sculpture</i>	0	0	4	4
3.	5	I	MJR	[UG0509]-[APL-51P -101] [Basic Design -Applied arts] <i>Common with Painting and Sculpture</i>	0	0	6	6
4.	5	I	MJR	[UG0509] - [SCU-51P-101] [Basic clay modelling 3D]	0	0	6	6


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BVA-Applied Arts-Common with Painting and Sculpture-Semester I And II								
[UG0509]-Applied Arts								
				BVA-Applied Arts	Credits			
#	Level	Semester	Type	Title	L	T	P	Total
				<i>Common with Painting and Sculpture</i>				
5.	5	II	MJR	[UG0509]BVA-52T-102 [Visual Culture of Rajasthan] <i>Common with Painting and Sculpture</i>	2	0	2	2
6.	5	II	MJR	[UG0509]- [PAI-52P-102] [Elementary Painting] <i>Common with Painting and Sculpture</i>	0	0	4	4
7.	5	II	MJR	[UG0509]- [APL-52P-102] [Elementary Design- Applied Arts] <i>Common with Painting and Sculpture</i>	0	0	6	6
8.	5	II	MJR	[UG0509]- [SCU-52P-102] [Elementary Sculpture] <i>Common with Painting and Sculpture</i>	0	0	6	6

Examination Scheme

- 1 credit = 25 marks for examination/evaluation
2. For Regular Students there will be Continuous assessment, in which sessional work and the terminal examination will contribute to the final grade. Each course in Semester Grade Point Average (SGPA) has two components- Continuous assessment (20% weightage) and (End of end-semester examination) EoSE (80% weightage).
3. For Regular Students, 75% Attendance is mandatory for appearing in the EoSE.
4. To appear in the EoSE examination of a course/subject a regular student must appear in the mid-semester examination and obtain at least a C grade in the course/subject.


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- Credit points in a Course/Subject will be assigned only if, the regular student obtains at least a C grade in the CA and EoSE examination of a Course/Subject.
- In the case of Non-Collegiate Students there will be no Continuous assessment and credit points in a course/subject will be assigned only if, the non-collegiate student obtains at least a C grade in the EoSE examination of a Course/Subject.

Examination Scheme for Continuous Assessment (CA)

DISTRIBUTION OF CONTINUOUS ASSESSMENT (CA) MARKS

S. No.	CATEGORY	Weightage (out of total internal marks)	THEORY				PRACTICAL				
			CORE (Theory)	AEC	SEC	VAC	CORE (Practical)		SEC	VAC	
	Max Internal Marks		10	20	10	10	30	20	10	10	
1	Mid-term Exam/ submission	50%	5	10	5	5	15	10	5	5	
2	Assignment	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5	
3	Attendance	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5	
		Regular Class Attendance	= 75%	1	1	1	1	3	2	1	1
			75-80%	1.5	1.5	1.5	1.5	4	3	1.5	1.5
			80-85%	2	2	2	2	5	4	2	2
			> 85%	2.5	2.5	2.5	2.5	7.5	5	2.5	2.5

Note:

- Continuous assessment will be the sole responsibility of the teacher concerned.
- For continuous assessment no remuneration will be paid for paper setting, Evaluation, Invigilation etc.
- For continuous assessment Paper setting and Evaluation responsibility will be of teacher concern.
- For continuous assessment no Answer sheets/question papers etc. will be provided by the University.
- Colleges are advised to keep records of continuous assessment, attendance etc.


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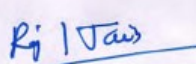
Examination Scheme for EoSE

CA – Continuous Assessment
EoSE – End of Semester Examination

[UG0509]-[BVA Semester I]Applied Arts [Common with Painting and Sculpture]

Type of Examination	Course Code and Nomenclature	Duration of Examination		Maximum Marks		Minimum Marks	
		CA	2 Hrs	CA	10 Marks	CA	4 Marks
Theory	[UG0509]BVA-51T-101 [Fundamentals of visual arts] <i>Common with Painting and Sculpture</i>	EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
	[UG0509]-[APL-51P -101] [Basic Design -Applied arts] <i>Common with Painting and Sculpture</i>	CA	*	CA	20 Marks	CA	8 Marks
Practical	[UG0509]-[PAI-51P-101] [Basic drawing] <i>Common with Painting and Sculpture</i>	EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
	[UG0509]-[SCU-51P -101] [Basic Design -Applied arts] <i>Common with Painting and Sculpture</i>	CA	*	CA	30 Marks	CA	12 Marks
Practical	[UG0509]-[SCU-51P -101] [Basic Design -Applied arts] <i>Common with Painting and Sculpture</i>	EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
	[UG0509]-[SCU-51P -101] [Basic Design -Applied arts] <i>Common with Painting and Sculpture</i>	CA	*	CA	30 Marks	CA	12 Marks
Practical	[UG0509]-[SCU-51P -101] [Basic Design -Applied arts] <i>Common with Painting and Sculpture</i>	EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks

** Continuous Assessment shall be done on the basis of the submissions at the end of term as per the criteria of mark distribution prescribed by the university*


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Theory question paper format

The question paper of End of semester will consist of two parts A&B covering all four units.

Maximum Mark 40

Part A shall consist of **4 choice based** questions (from each unit) each carrying 5 marks each to be answered briefly.

Part B consists of **2 choice based** questions covering all the four units carrying 10 marks each to be answered elaborately.

The questions shall be structured to understand the students overall understanding of the subject.

Practical Examination

Continuous Assessment (CA)

Continuous Assessment shall be done on the basis of the submissions at the end of the term as per the criteria of mark distribution prescribed by the university.

Class participation and Attendance: 25%

Weekly Assignments and Studio Work: 25%

Final submission: 50%

The following are the minimum requirements of submission for the practical papers

[PAI-51P-101] [Basic drawing]

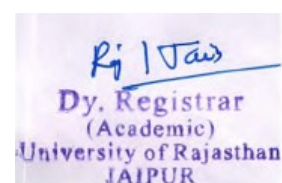
Minimum 2 works covering each unit's exercises. Size: Half Imperial sheet

[APL-51P -101] [Basic Design -Applied arts]

2 works each based on aforementioned units –Total 10 works.

Medium- Poster colour, water colour.

Paper- Ivory or cartridge paper Size- Half / quarter imperial



[SCU-51P-101] [Basic clay modelling 3D]

Minimum 5 works in clay as per the assignments given- Size: less than 1 ft.

End of Semester Examination (EoSE):

[PAI-51P-101] [Basic drawing]

Students will be required to create an arranged still life using any black and white medium

Duration: 10 hours

Size: Half Imperial sheet

[APL-51P -101] [Basic Design -Applied arts]

Students will be required to create designs based on the questions that cover the course material.

Duration: 10 hours

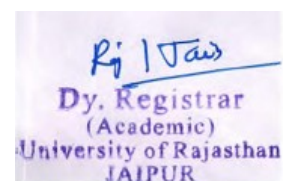
Size: Half Imperial sheet

[SCU-51P-101] [Basic clay modelling 3D]

Students will be required to create one sculpture in clay, choosing from the given options that cover the course material.

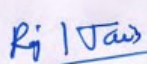
Duration: 10 hours

Size: less than 1 ft.



Syllabus
[UG 0510]
I-Semester [Applied Arts]
[BVA-51T-101]
[Fundamentals of visual arts]
[Common with Painting and Sculpture]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
I	[UG0509] [BVA-51T-101]	Fundamentals of visual arts			5	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Theory	2	0	2	No	Lecture
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		<p>This introductory theory course provides a comprehensive overview of the fundamental concepts, principles, and techniques of visual arts. Students will explore key elements such as line, shape, colour, texture, and form, as well as significant art movements and their historical contexts. The course aims to develop visual literacy, critical analysis, and creative thinking skills, preparing students for advanced studies in various disciplines of visual arts. Through lectures, discussions, and critiques, students will gain a deeper understanding and appreciation of the diverse expressions and cultural influences in visual arts. The course shall be conducted by class room lectures, Multimedia presentation and Tutorials</p>				


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Detailed Syllabus
[UG0509] [BVA-51T-101]
[Fundamentals of visual arts]
[Common with Painting and Sculpture]

Unit-1 Elements of Visual arts

Learners are introduced to the Elements of Visual Art such as Line, Shape, Form, Space, Texture, Value and Colour. They are to understand the importance of each of these above mentioned aspects in context to building a visual imagery.

Unit-2 Principals of Visual arts

Learners are given visual examples and exercises to grasp the compositional structure of visuals by thinking in terms of Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity/Variety and so forth.

Unit-3 Contextual understanding of Visual making

Learners are made aware of the various contexts, constructs and concepts that underlie the intention and function of visual making in the human context. Factors like Mythology, Religion- ideas about the relationship between science and religion, Rituals, National Identity, Anthropology, Sociology, Psychology, History, and such motivators which contribute to the ambience of visual making are to be touched upon.

Unit-4 Visual Culture Studies

Visual Culture Studies involves an analysis of contemporary culture, media and society. Learners are made aware of how societies construct their visual perspectives through knowledge, beliefs, art, morals, laws, and customs, amongst other things. This unit includes anything from: • Painting • Sculpture • Installation • Video art • Digital art • Photography • Film • Television • The Internet • Mobile screening devices • Fashion • Medical & scientific imaging • Architecture & Urban design • Social spaces of museums, galleries, exhibitions, and other private and public environments of the everyday.

Course Learning Outcomes

Upon completing this course, students will be able to:

Understand Key Concepts: Grasp fundamental concepts and principles of visual arts.

Analyze Art Techniques: Critically analyse various artistic techniques and their applications.

Identify Art Movements: Recognize significant art movements and their historical significance.

Enhance Visual Literacy: Interpret and discuss artworks with improved visual literacy.

Foster Creative Thinking: Apply creative thinking and problem-solving skills in visual arts.

Appreciate Diversity: Understand and appreciate the cultural diversity in artistic expressions.

Articulate Critiques: Formulate and express informed critiques of artworks.

Suggested Books and References:-

1. Fundamentals of Visual Art; Dr.Anjuchaudhar; 2021, Anu book
2. Fundamentals of Visual Arts;Muneesh Kumar &Munish Kumar ; 2020; Doaba Publications
3. Art Fundamentals Theory And Practice With Core Concepts In Art;2005; McGraw-Hill Higher Education
4. ChitrakalaKeMoolAadhar; by Muneesh Kumar; 2012; Doaba Publications
5. चित्रकलाकेमूलआधार ; Mohan Singh Mawdi;2017;TakhilaPrakashan

E-Resources:-

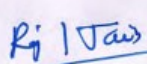
1. <https://study.com/academy/lesson/visual-arts-types-characteristics-examples.html>
2. [https://human.libretexts.org/Bookshelves/Art/A_World_Perspective_of_Art_Appreciation_\(Gustlin_and_Gustlin\)/01%3A_A_World_Perspective_of_Art_Appreciation/1.06%3A_What_Are_the_Elements_of_Art_and_the_Principles_of_Art](https://human.libretexts.org/Bookshelves/Art/A_World_Perspective_of_Art_Appreciation_(Gustlin_and_Gustlin)/01%3A_A_World_Perspective_of_Art_Appreciation/1.06%3A_What_Are_the_Elements_of_Art_and_the_Principles_of_Art)
3. <https://open.umn.edu/opentextbooks/textbooks/374>
4. https://www.aicte-india.org/sites/default/files/HINDI_BOOKS/BOOK%205.pd



Syllabus
UG0509
I-Semester [Applied Arts]
[PAI-51P-101]
[Basic drawing]

[Common with Painting and Sculpture]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
I	[UG0509] [PAI-51P-101]	Basic drawing			5	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	4	4	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		<p>This practical course introduces undergraduate students to the foundational techniques and concepts of drawing. Through a series of structured exercises, students will develop hand-eye coordination, observational skills, and creative expression. Units include seismographic drawing with crumpled paper, nature studies, still life observation, rapid sketching of life models, and conceptual drawing. Emphasis is placed on understanding proportions, perspective, tonal values, texture, and composition, while encouraging personal expression and the development of a unique artistic vision.</p> <p>A course in freehand drawing designed to emphasize perceptual and inventive skills in all drawing media. Students will explore mediums like Charcoal, Pencil, Dry pastel, Oil pastel and water colour on paper.</p>				


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Detailed Syllabus
[UG0509] [PAI-51P-101]
[Basic drawing]

Unit-1

Drawing Exercises using crumpled (crushed) paper leading to object studies for hand-eyeco-ordination.

Unit-2

Nature study- Exercises leading to understanding how to perceive one's Field of Vision on to a 2D surface further leading to nature study. Learning to observe and create different lighting, atmospheric conditions while also compositionally tackle visual elements.

Unit-3

Still life- Learning to develop visual stillness in intently looking at a chosen object, leading to cultivate an observational skill or perceiving proportions, perspective, tonal values, texture, negative space and such attributes leading to an understanding of relation between and within objects

Unit-4

Rapid sketch- Rapid sketching of life models shall be based on careful observation; recording as much information about the pose, proportion and form as much possible in a very short amount of time.

Unit-5

Conceptual Drawing-Exploring various themes, materials, concepts and styles of drawing. Students may take the opportunity to develop personal, subjective images within the boundaries of given assignments. Focus is on the expansion and utilization of drawing skills to access and develop personal creative vision.

Course Learning Outcomes:

Upon completing this course, students will be able to:

Improve Hand-Eye Coordination: Execute precise and controlled drawings through structured exercises.

Enhance Observational Skills: Accurately observe and translate objects, nature, and human figures onto a 2D surface.

Apply Drawing Fundamentals: Utilize principles of proportion, perspective, tonal values, and texture effectively.

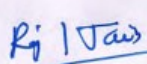
Express Creatively: Develop and articulate personal themes and styles in their drawings.

Execute Rapid Sketches: Capture essential details of poses, proportions, and forms quickly and efficiently.

Establish a Drawing Foundation: Build a strong base for future study and practice in visual arts.

Syllabus
UG0509
I-Semester- [Applied Arts]
[APL-51P -101]
[Basic Design -Applied arts]
[Common with Painting and Sculpture]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
I	[APL-51P -101]	Basic Design -Applied arts			5	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		<p>This course introduces students to the foundational principles of design in applied art. Students will explore the basic visual elements such as shape, line, space, form, texture, value, and color, and learn to create aesthetically pleasing compositions. They will delve into the concepts of form, function, and beauty in both two-dimensional and three-dimensional contexts, and understand the role of graphic design and grid systems in organizing visual content. Through hands-on assignments, students will develop a strong grasp of design ideation, composition, and visual communication.</p>				


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Detailed Syllabus

[UG 0509] [APL-51P -101] [Basic Design -Applied arts] Common with Painting and Sculpture

Unit 1 Introduction to Visual Elements and Aesthetic Representation

Exercises exploring the basic visual elements of art like shape, line, space, form, texture, value, and colour. These elements help in developing an understanding of a designer's vision.

Assignments- Students will prepare visual compositions combining and organizing the above elements (one element or more elements) in monochromatic and achromatic and polychromatic schemes.

Unit 2 Form, Function, and Beauty

Understanding Form in two dimensional and three dimensional contexts. Exploring how a form can be created by combining shapes and how it can be enhanced by colour or texture.

Assignments- Students will make form-driven compositions and designs. They will make designs based on various two and three dimensional forms.

Unit 3 Fundamentals of Graphic Design and Grid

Learners explore the prevalence of graphic design in their daily lives, both the digital world and the printed world. They are introduced to preliminary design ideation using grids. A grid can be used to organize graphic elements in relation to a page, in relation to other graphic elements on the page, or relation to other parts of the same graphic element or shape. A grid is a structure (usually two-dimensional) made up of a series of intersecting straight (vertical, horizontal, and angular) or curved lines (grid lines) used to structure content.

Assignments

Graphic Design- Students will create compositions using various natural and manmade objects in black & white and colour.

Grid Designs- Students will create compositions using various grid patterns in black & white and colour. They will be exposed to the problems making Grids in page layout and composition of magazine page layout and design.

Unit 4 Colour Theory, Composition, and Interactions

Students will mix paint and hues to create and use colours. They shall learn to identify colour schemes and systems and to apply them appropriately. They will understand colour wheel and the phenomena and operation of light, colour and the properties, capabilities, and structures of colour with tint and shade. Also they will recognize and apply colour interactions. Eventually they explore and apply the associative, cultural, expressive, and psychological aspects of colour.

Assignments- Students will prepare sheets of quarter imperial size based on colour balance, colour unity, harmony of colour, shapes with light and shadows etc.

Unit 5 Basic Lettering and Typography design

This unit focuses on the exploration of typographic studies. Students will apply previously learned design theory to conceptualize solutions to more complex visual communication problems. This intense focus in graphic design will further a student's production skills and knowledge, extend the student's capacity for conceptual thinking and visual problem solving, and allow for the further exploration of the creative and practical aspects of typography and the special relationship between type and image.

Students will study the basic characteristics of type, understanding of letter/alphabet as a form. Simultaneously they learn to judge the composition of letters/alphabets, its spacing, organization, intuitive and logical planning.

Course Learning Outcomes:

Upon completing this course, students will be able to:

Utilize basic visual elements to create cohesive designs.

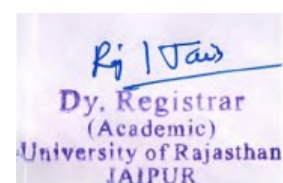
Develop aesthetically pleasing compositions in various colour schemes.

Design effective two-dimensional and three-dimensional forms.

Apply grid systems to organize visual content in graphic design.

Generate innovative design ideas and compositions.

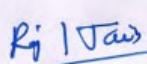
Communicate visually through well-structured design principles.



Establish a foundation for advanced studies in applied art and design.

[UG0509]
I-Semester [Applied Arts]
[SCU-51P-101]
[Basic clay modelling 3D]
[Common with Painting and Sculpture]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
I	[SCU-51P-101]	Basic clay modelling 3D			5	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		<p>This course introduces students to clay modelling techniques, focusing on creating three-dimensional works inspired by natural objects. Students will explore various methods and approaches to model clay, emphasizing observation, creativity, and form development. The course will include practical exercises and assignments aimed at enhancing skills in translating natural forms into clay sculptures.</p> <p>Materials: Enrolled students are expected to bring the required materials except clay.</p>				


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 JAIPUR

Detailed Syllabus

[UG 0509] [SCU-51P-101]

[Basic clay modelling 3D]

Unit 1: Introduction to Clay and Basic Techniques

Introduction to different types of clay and their properties.

Basic hand-building techniques: pinch, coil, and slab methods.

Simple exercises to familiarize students with clay handling and tools.

Assignment: Create a small sculptural form using basic techniques.

Unit 2: Studying Natural Forms

Observational drawing and sculpting from natural objects (e.g., leaves, shells, stones).

Techniques for capturing textures and details in clay.

Assignment: Model a clay sculpture based on a natural object, focusing on detail and texture.

Unit 3: Developing Forms from Nature

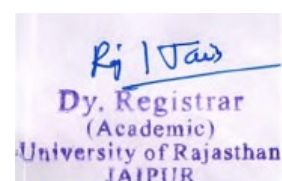
Translating natural forms into abstract or stylized clay sculptures.

Exploration of form, balance, and proportion.

Assignment: Create an abstract or stylized sculpture inspired by a natural form, experimenting with different shapes and compositions.

Unit 4: Experimenting with Surface Techniques

Techniques for texturing and decorating clay surfaces (e.g., carving, stamping, glazing).



Exploration of surface finishes and their impact on the overall sculpture.

Assignment: Apply various surface techniques to enhance the previously created sculpture.

Unit 5: Integrating and Refining

Integrating multiple clay elements into a cohesive sculpture.

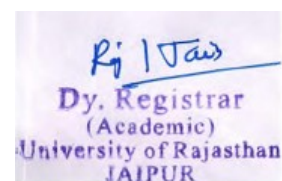
Techniques for joining and assembling clay pieces.

Final project: Create a complete sculpture that integrates techniques learned throughout the course.

Assignment: Complete a final clay sculpture, incorporating elements from all previous units and presenting it for critique.

Course Learning Outcome:

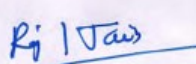
Students will develop foundational skills in clay modelling, gain the ability to interpret and translate natural forms into three-dimensional clay sculptures, and apply various techniques to create detailed and cohesive works.



[UG 0509]
II-Semester [Applied Arts]
[Common with Painting and Sculpture]

Type of Examination	Course Code and Nomenclature	Duration of Examination		Maximum Marks		Minimum Marks	
		CA	Hrs	CA	Marks	CA	Marks
Theory	[UG0509] BVA-52T-102 [Visual Culture of Rajasthan] <i>Common with Painting and Sculpture</i>	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Practical	[UG0509] - [APL-52P-102] [Elementary Design- Applied Arts] <i>Common with Painting and Sculpture</i>	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
Practical	[UG0509] - [PAI-52P-102] [Elementary Painting] <i>Common with Painting and Sculpture</i>	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
Practical	[UG0509] - [SCU-52P-102] [Elementary Sculpture] <i>Common with Painting and Sculpture</i>	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks

*** Continuous Assessment shall be done on the basis of the submissions at the end of term as per the criteria of mark distribution prescribed by the university**


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Theory question paper format

The question paper of End of semester will consist of two parts A&B covering all four units.

Maximum Mark 40

Part A shall consist of **4 choice based** questions (from each unit) each carrying 5 marks each to be answered briefly.

Part B consists of **2 choice based** questions covering all the four units carrying 10 marks each to be answered elaborately.

The questions shall be structured to understand the students overall understanding of the subject.

Practical Examination

Continuous Assessment (CA)

Continuous Assessment shall be done on the basis of the submissions at the end of the term as per the criteria of mark distribution prescribed by the university.

Class participation and Attendance: 25%

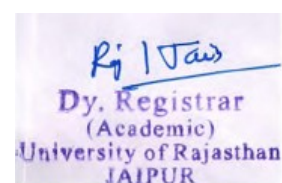
Weekly Assignments and Studio Work: 25%

Final submission: 50%

The following are the minimum requirements of submission for the practical papers

[PAI-52P-102] [Elementary Painting]

Minimum 2 works covering each unit's exercises. Size: Half Imperial sheet



[APL-52P -102] [Elementary Design - Applied arts]

2 works each based on aforementioned units –Total 10 works.

Medium- watercolour, poster colour, pen and ink

Size- Half/quarter Imperial Ivory sheet

[SCU-52P-102] [Elementary Sculpture]

5 works in clay not bigger than 1 cub ft. , one each from the topics covered.

End of Semester Examination (EoSE):

[PAI-52P-102] [Elementary Painting]

Students will be required to create an arranged still life using any black and white medium

Duration: 10 hours

Size: Half Imperial sheet

[APL-52P -102] [Elementary Design - Applied arts]

Students will be required to create designs based on the questions that cover the course material.

Duration: 10 hours

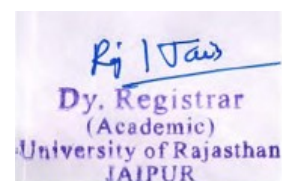
Size: Half Imperial sheet

[SCU-52P-102] [Elementary Sculpture]

Students will be required to create one sculpture in clay, choosing from the given options that cover the course material.

Duration: 10 hours

Size: less than 1 ft.



Syllabus
[UG 0509]
II-Semester [Applied Arts]
[BVA-52T-102]
[Visual Culture of Rajasthan]
Common with Painting and Sculpture

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
II	[UG 0509] BVA-52T-102	Visual Culture of Rajasthan			5	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Theory	2	0	2	No	Lecture
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		This course explores the diverse visual culture of Rajasthan, examining its rich history through miniature schools, folk traditions, traditional practices, and festivals. Students will gain an understanding of the stylistic elements, historical context, and cultural significance of various visual art forms from the region.				


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Detailed Syllabus
[UG 0509] -[BVA-52T-102]
[Visual Culture of Rajasthan]
Common with Painting and Sculpture

Unit 1: Miniature Schools

Explore the distinct styles and historical contexts of the major Rajasthani miniature schools:

Mewar Style: Udaipur

Marwar Style: Jodhpur, Kishangarh, Bikaner

Dundhar Style: Alwar, Jaipur

Hadothi Style: Kota, Bundi

Lectures-8

Unit 2: Folk Traditions

Study Rajasthan's rich folk art forms such as Phad, Kawad, Mandna, and Mehndi.

Understand their historical development, cultural significance, and visual characteristics.

Lectures-6

Unit 3: Traditional Practices

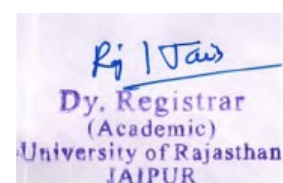
Examine Rajasthan's traditional art forms including terracotta, marble carving, metalwork, woodwork, leatherwork, Jaipur fresco, and block printing.

Learn about their historical evolution, techniques, and cultural contexts.

Lectures-8

Unit 4: Festivals and Fairs

Analyze the visual and cultural aspects of major Rajasthani festivals and fairs:



Teej: Worship of Goddess Teej

Gangaur Festival: Symbolizing the union of Lord Shiva and Goddess Parvati

Pushkar Camel Fair: A significant camel trade fair

Benswar Fair: Dungarpur

Ramdevra Fair: Jaisalmer

Gogaji Fair: Gogamedi

Kaila Devi Fair: Kalia Village

Tejaji Fair: Parbatsar

Lectures-8

Course learning outcome:

Students will:

Identify and differentiate between the major Rajasthani miniature art schools and their stylistic characteristics.

Understand and describe the rich folk traditions and their visual representations.

Explain the techniques and cultural contexts of traditional Rajasthani art forms and crafts.

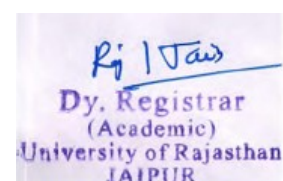
Analyse the visual and cultural significance of key Rajasthani festivals and fairs.

Integrate their understanding of Rajasthani visual culture into practical projects that reflect its diverse artistic heritage.

Suggested Books and References:-

1. History and Culture of Rajasthan; Kishan Gopal Sharma; 2020; RG GROUP
2. Rajasthani Miniatures: The Magic of Strokes and Colours ; Daljeet ; 2018; Niyogi Books Private Limited
3. The Ragachitras of Mewar:: Indian Musical Modes in Rajasthani Miniature Painting; Anupa Pande ;2020; Aryan Books International
4. Rajasthan, an Oral History: Conversations with Komal Kothari; Rustom Bharucha; 2003; Penguin Books India.
5. Kaavad Tradition Of Rajasthan; Sabnani Nina;

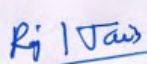
E-Resources:-



1. <https://www.granthaalayahpublication.org/Arts-Journal/ShodhKosh/article/view/266/355>
2. Chromeextension://efaidnbmnnnibpcajpcglclefindmkaj/https://ncert.nic.in/textbook/pdf/lefa102.pdf
3. <https://www.artisera.com/blogs/expressions/phad-paintings-of-rajasthan?srsltid=AfmBOoocKBw-kB7BLj6QYHXMHpolMY4maylr5hw1UjioKZDN5iN24sux>

Syllabus
[UG 0509]
II-Semester-[Applied Arts]
[PAI -52P-102]
[Elementary Painting]
Common with Painting and Sculpture

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
II	[UG 0509] [PAI -52P-102]	Elementary Painting			5	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	4	4	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		<p>Two-dimensional form, colour structure, and composition are investigated here through many ideas and principles. Emphasis is on training the perception of the way colour relationships affect optical as well as psychological dynamics.</p> <p>A primary component of the course is the study of the many ways that light modulates our perception of colour and form. Using art and nature as sources, students employ a variety of mediums to</p>				


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	<p>explore sensory and emotional, as well as intellectual, aesthetic concepts.</p> <p>This course covers multi-dimensional visualization and delineation as well as drawing as a process of perception and projection. Students also explore visual structures and concepts in historical and contemporary contexts. Still life, nature study, architectural forms etc. shall be explored in colour.</p>
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Detailed Syllabus

[UG 0509] [PAI -52P-102] [Elementary Painting] Common with Painting and Sculpture

Unit 1: Colour Relationships and Perception

Focus: Explore how different colour relationships impact optical and psychological dynamics.

Activities: Create colour studies using various colour schemes (complementary, analogous, etc.) and analyse their effects on perception.

Unit 2: Light and Form

Focus: Study how light affects the perception of color and form.

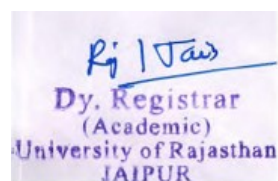
Activities: Paint still life compositions under different lighting conditions to understand light's role in colour modulation and form representation.

Unit 3: Multi-Dimensional Visualization

Focus: Develop skills in visualizing and delineating multi-dimensional forms.

Activities: Create paintings that represent three-dimensional objects on a two-dimensional plane, emphasizing depth and perspective.

Unit 4: Nature Study and Still Life



Focus: Apply painting techniques to natural and still life subjects.

Activities: Produce paintings of natural objects and still life arrangements, focusing on capturing textures, proportions, and colour variations.

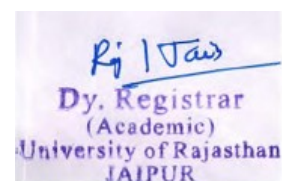
Unit 5: Architectural Forms and Contexts

Focus: Explore painting techniques for depicting architectural forms.

Activities: Create artworks that represent various architectural structures, incorporating historical and contemporary visual structures and concepts.

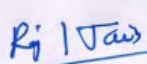
Course Learning Outcome:

Students will be able to effectively use color relationships and light modulation to enhance their perception and representation of two-dimensional forms. They will demonstrate proficiency in capturing multi-dimensional visualization through still life, nature studies, and architectural forms, while integrating historical and contemporary visual concepts into their painting practice.



Syllabus
UG0509
II-Semester [Applied Arts]
[APL-52P -102]
[Elementary Design - Applied Arts]
Common with Painting and Sculpture

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
II	[UG 0509] [APL-52P -102]	Elementary Design - Applied Arts			5	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		<p>This course delves into advanced visual design principles, focusing on transforming objects into two-dimensional and three-dimensional images. Students will explore various grids for effective design organization and composition, and develop a deep understanding of shapes, forms, and spaces.</p> <p>Emphasis is placed on creative typography, its role in visual communication, and its integration with 2D and 3D designs. The course also covers color application, perspective, and optical illusions, with practical assignments on primary, secondary, and</p>				


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	<p>complementary colors.</p> <p>Sketching exercises enhance observational skills and the expressive quality of line, with both indoor and outdoor activities. The course concludes with techniques in illustration and poster-making, focusing on perspective, human figure construction, and shading principles, providing a foundation for advanced illustration studies.</p>
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Detailed Syllabus

[UG0509][APL-52P -102]

[Elementary Design - Applied Arts]

Unit 1: Study of Two and Three-Dimensional Forms and Space with Different Grids

Students will explore various types of objects, both natural and man-made, to transform them into flat pictorial images. This process will help them understand the interrelationship between different shapes and forms. Additionally, they will be introduced to four types of grids—manuscript, column, modular, and hierarchical grids—enhancing their skills in design organization and composition

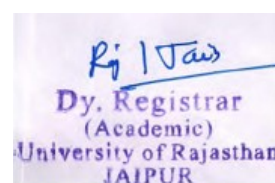
Unit 2: Understanding Creative Typography and its various applications

Students are introduced to creative typography and its role in visual communication. They explore various letter forms, styles, and arrangements to create impactful designs, developing a deeper understanding of the relationship between typography and overall design composition. Additionally, students practice integrating typography with both two-dimensional and three-dimensional forms. The course covers a range of typographic styles, including Roman, Gothic, Italic, serif, sans serif, script, and display typefaces.

Assignment- Students will practice 2D and 3D typography fonts in black & white and colour

Unit 3: Application of Colour and Perspective in design

Students are expected to explore visual effects, tint, shade, and the physical properties of colour and value while developing an understanding of and making charts for primary, secondary, and complementary colours. Also they shall explore color harmony and the use of analogous, warm and cool colours. Apart from the above mentioned they shall be examining optical illusions and techniques for creating advancing and receding colours. Further they are to explore the use of various systems of perspective and their applications to drawing which are based on linear perspective and more on their use in the representation of three-dimensional forms.



Unit 4: Sketching Quick & rapid sketches from Human figure Animal & Birds Nature Drawing

Students are encouraged to engage in drawing exercises to study nature to observe and acquire skills for its graphic representation. They take exercises to explore the expressive quality of line using different media like pencil, charcoal, crayon, pen and ink, brush and ink etc. Furthermore they are to develop skills to be able to draw from imagination. Students are expected to cultivate sketching habits, both indoor and outdoor sketching.

Unit 5: Illustration and Poster making

Students are introduced to illustration techniques, skills, and concepts using various media. Emphasis is given on perspective, construction of the human figure, and principles of shading as they pertain to the illustration industry. This includes study of one and two point perspective, fundamental construction of the human head, figure, and the principles of shading. Their exercises shall be emphasizing on natural and technical drawing, and working in both the studio and the outdoor environment. This shall be a foundation for advanced courses in illustration.

Students are introduced to concepts of what a poster is, as in how it should be eye-catching, containing a brief message and understood at a glance. Students will learn how to create attractive and effective posters.

Learning Outcome:

By the end of this course, students will be able to:

Analyze and Utilize Visual Elements: Identify and effectively use basic visual elements such as shape, line, space, form, texture, value, and colour to create cohesive and compelling designs.

Create and Integrate Typography: Design and integrate various typographic styles and forms into visual compositions, demonstrating an understanding of their impact on overall design communication.

Apply Advanced Colour Theory and Perspective: Employ advanced color theory techniques, including colour harmony and the creation of optical illusions, and apply various perspective systems to enhance the depth and realism of their designs.

Execute Rapid and Detailed Sketches: Perform quick and detailed sketches from observation and imagination, capturing the essence of natural and man-made objects, human figures, animals, and birds with various media.

Develop Professional Illustrations and Posters: Create professional-quality illustrations and posters, applying principles of perspective, human figure construction, and shading to convey clear and effective visual messages.

Students will leave the course with a robust skill set in visual design, ready to tackle more advanced challenges and projects in their academic and professional careers

Syllabus

[UG 0509]

II-Semester- Applied Arts

[SCU-52P-102]

[Elementary Sculpture]

[Common with Painting and Sculpture]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
II	[UG 0509] [SCU-52P-102]	Elementary Sculpture			5	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		This course is designed for undergraduate sculpture students to advance their skills in clay modeling, focusing exclusively on the medium of clay. Students will engage in a deeper exploration of form, texture, weight, and mass through various projects. The course will enhance their observational skills, refine their techniques, and foster creative expression by combining multiple				

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	elements to create cohesive sculptures.
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Detailed Syllabus
[UG 0509] [SCU-52P-102]
[Elementary Sculpture]

Unit 1: Architectural Observation and Practice

Topics: Detailed observation of architectural elements, interpreting and translating architectural forms into clay, learning proportions and spatial relationships.

Exercises: Create a series of sculptures based on architectural elements, focusing on accurate representation and personal interpretation.

Unit 2: Organic Modeling of Human, Animal, and Bird Forms

Topics: Understanding forms spontaneously and organically, capturing movement and essence of human, animal, and bird forms.

Exercises: Model detailed studies of human, animal, and bird forms in clay, emphasizing anatomical accuracy, movement, and expressive qualities.

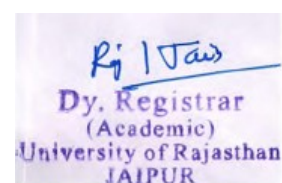
Unit 3: Understanding and Creating Textures of Various Forms

Topics: Techniques for creating different textures in clay, using tools and natural materials to mimic surfaces, exploring the tactile qualities of clay.

Exercises: Produce a series of textured panels and sculptures, experimenting with various techniques to achieve realistic and abstract textures.

Unit 4: Understanding and Creating Weight and Mass of Various Objects

Topics: Principles of weight and mass in sculpture, creating balanced and stable forms, understanding the physical properties of clay.



Exercises: Sculpt forms that convey a sense of weight and mass, focusing on balance, stability, and the physical presence of the objects.

Learning Outcomes:

By the end of the course, students will be able to:

Accurately observe and replicate architectural details in clay, enhancing their spatial awareness and proportional understanding.

Model dynamic and expressive human, animal, and bird forms, demonstrating a deep understanding of anatomy and movement.

Create a variety of textures in clay, using both tools and natural materials to achieve desired surface qualities.

Sculpt objects that convey a sense of weight and mass, ensuring stability and physical presence.

Combine architectural elements, organic forms, textures, and principles of weight and mass to create unified and expressive sculptures, reflecting their unique artistic vision.

SEMESTER-WISE PAPER TITLES WITH DETAILS

[UG0509]-[BVA-Applied Arts] Semester III And IV								
#	Level	Semester	Type	Title	Credits			
					L	T	P	Total
1	6	III	MJR	[UG0509] - [APL-63T-201] – [Indian art- Prehistory to Ancient] <i>Common with Painting and Sculpture</i>	2	0	0	2
2	6	III	MJR	[UG0509] - [APL -63T-202] – [Fundamental of Advertising]	2	0	0	2
3	6	III	MJR	[UG0509] - [APL -63P-203] – [Graphic Design]	0	0	6	6
4	6	III	MJR	[UG0509] - [APL -63P-204] – [Basic Illustration]	0	0	4	4
5	6	III	MJR	[UG0509] - [APL -63P-205] – [Essential Digital Skills]	0	0	4	4
6	6	IV	MJR	[UG0509] - [APL -64T-206] – [Western art- Prehistory to Egyptian] <i>Common with Painting and Sculpture</i>	2	0	0	2
7	6	IV	MJR	[UG0509] - [APL -64T-207] – [Advertising Theory]	2	0	0	2


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8	6	IV	MJR	[UG0509] - [APL -64P-208] – [Corporate Identity]	0	0	6	6
9	6	IV	MJR	[UG0509] - [APL -64P-209] – [Illustration]	0	0	4	4
10	6	IV	MJR	[UG0509] - [APL -64P-210] – [Digital Product Photography]	0	0	4	4

Examination Scheme

- 1 credit = 25 marks for examination/evaluation
- For Regular Students there will be Continuous assessment, in which sessional work and the terminal examination will contribute to the final grade. Each course in Semester Grade Point Average (SGPA) has two components- Continuous assessment (20% weightage) and (End of end-semester examination) EoSE (80% weightage).
- For Regular Students, 75% Attendance is mandatory for appearing in the EoSE.
- To appear in the EoSE examination of a course/subject a regular student must appear in the mid-semester examination and obtain at least a C grade in the course/subject.
- Credit points in a Course/Subject will be assigned only if, the regular student obtains at least a C grade in the CA and EoSE examination of a Course/Subject.
- In the case of Non-Collegiate Students there will be no Continuous assessment and credit points in a course/subject will be assigned only if, the non-collegiate student obtains at least a C grade in the EoSE examination of a Course/Subject.


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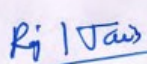
Examination Scheme for Continuous Assessment (CA)

DISTRIBUTION OF CONTINUOUS ASSESSMENT (CA) MARKS

S. No.	CATEGORY	Weightage (out of total internal marks)	THEORY				PRACTICAL				
			CORE (Theory)	AEC	SEC	VAC	CORE (Practical)		SEC	VAC	
	Max Internal Marks		10	20	10	10	30	20	10	10	
1	Mid-term Exam/ submission	50%	5	10	5	5	15	10	5	5	
2	Assignment	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5	
3	Attendance	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5	
		Regular Class Attendance	= 75%	1	1	1	1	3	2	1	1
			75-80%	1.5	1.5	1.5	1.5	4	3	1.5	1.5
			80-85%	2	2	2	2	5	4	2	2
			> 85%	2.5	2.5	2.5	2.5	7.5	5	2.5	2.5

Note:

6. Continuous assessment will be the sole responsibility of the teacher concerned.
7. For continuous assessment no remuneration will be paid for paper setting, Evaluation, Invigilation etc.
8. For continuous assessment Paper setting and Evaluation responsibility will be of teacher concern.
9. For continuous assessment no Answer sheets/question papers etc. will be provided by the University.
10. Colleges are advised to keep records of continuous assessment, attendance etc.


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Examination Scheme for EoSE-

CA – Continuous Assessment
EoSE – End of Semester Examination

[UG0509]-[BVA-Applied Arts] Semester III

Type of Examination	Course Code and Nomenclature	Duration of Examination		Maximum Marks		Minimum Marks	
		CA	2 Hrs	CA	10 Marks	CA	4 Marks
Theory	[APL-63T-201] [Indian art- Prehistory to Ancient] <i>Common with Painting and Sculpture</i>	EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
	[APL -63T-202] [Fundamental of Advertising]	EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Practical	[APL -63P-203] [Graphic Design]	EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
	[APL -63P-204] [Basic Illustration]	EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
Practical	[APL -63P-205] [Essential Digital Skills]	EoSE	#	EoSE	80 Marks	EoSE	32 Marks

* Continuous Assessment shall be done on the basis of the submissions at the end of term as per the criteria of mark distribution prescribed by the university

There won't be an examination; Evaluation shall be done on the basis of the submitted works.

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Theory question paper format

The question paper of End of semester will consist of two parts A&B covering all four units.

Maximum Mark 40

Part A shall consist of **4 choice based** questions (from each unit) each carrying 5 marks each to be answered briefly.

Part B consists of **2 choice based** questions covering all the four units carrying 10 marks each to be answered elaborately.

The questions shall be structured to understand the students overall understanding of the subject.

Practical Examination

Continuous Assessment (CA)

Continuous Assessment shall be done on the basis of the submissions at the end of the term as per the criteria of mark distribution prescribed by the university.

Class participation and Attendance: 25%

Weekly Assignments and Studio Work: 25%

Final submission: 50%

The following are the minimum requirements of submission for the practical papers

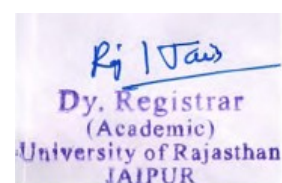
[APL -63P-203] [Graphic Design]

50 Thumbnails, 5 final Product logo (black & White , colour, Line (wireframe) and 2 packaging design

[APL -63P-204] [Basic Illustration]

50 Sketch , 5 final architectural & monument study , 5 anatomy study, 2 portrait, 2 product rendering.

[APL -63P-205] [Essential Digital Skills]



5 Photoshop work –(photo manipulation) , 5 work of CorelDRAW work – (2 poster with typography, 3 book cover) .

End of Semester Examination (EoSE):

[APL -63P-203] [Graphic Design]

Students are required to create a product logo (branding) from the options given to them.

Medium: Opaque colour on ivory sheet ; Size- A3

Duration: 10 hours

[APL -63P-204] [Basic Illustration]

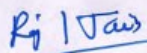
Students are required to create an architectural or monument illustration from the options given to them

Medium: Translucent / Opaque colour on cartage/ ivory sheet. Size A3

Duration: 10 hours.

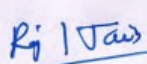
[APL -63P-205] [Essential Digital Skills]

There won't be an examination; Evaluation shall be done on the basis of the submitted works.


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Syllabus
[UG0509]
III-Semester- [Applied Arts]
[APL-63T-201]
[Indian art- Prehistory to Ancient]
Common with Painting and Sculpture

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
III	[APL-63T-201]	Indian art- Prehistory to Ancient <i>Common with Painting and Sculpture</i>			6	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Theory	2	0	2	No	Lecture
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester II completed				
Objectives of the Course:		The course intends to present a broad overview of Indian Art from pre-historical and ancient times to make the students aware of the rich heritage of Indian art. This course will help the students to understand various art forms, more specifically visual arts such as sculptures, paintings, architecture and monuments etc. This course will help the students to appreciate Indian artistic traditions not merely for their aesthetic values but also for the historical processes associated with their creation.				


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Detailed Syllabus

[UG0509] [APL -63T-201] [Indian art- Prehistory to Ancient]

Common with Painting and Sculpture

Unit - I

Bhimbetka and other Prehistoric Rock Arts of India

Bhimbetka Caves, Foothills of Vindhya, Madhya Pradesh

Jogimaracaves, Amarnath, Madhya Pradesh

Rock Art Sites of the Chambal Valley

Early Rock Art in Hadoti or Harauti Plateau - South-Eastern Rajasthan

(Lectures-5)

Unit -II

Art and culture of Indus valley civilization

Geographical understanding of the Indus valley region, important sites

People and their way of living

Metal sculptures

Stone Sculptures

Terracotta

Pottery and pottery paintings

Seals and its motifs

Architecture and other important cultural aspects.

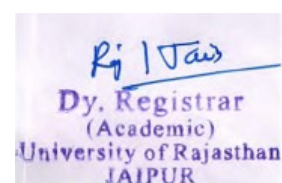
Late/ post Harapan sites like, Sinauli etc.

(Lectures-5)

Unit -III

Vedic period- Janapadas and Mahajanapadas

A general understanding of the material culture and archeological studies of this period focusing on the major sites like Taxila (Takshashila), Rajgir (Rajagriha) Ahichchhatra, Hastinapura, Kaushambi, Ujjaini, Shravasti, Vaishali etc



Pre Mauryan and Mauryan period

Introduction to the Pre-Mauryan Period

Transition to the Mauryan Period

Mauryan Architecture and Sculpture

Influence of Religion on Visual Arts

(Lectures 6)

Unit-IV

Post Mauryan period

Overview of the socio-political changes in the Post Mauryan Period.

Impact on art and architecture.

Development of Stupas

Definition and significance of stupas as Buddhist commemorative monuments.

Prominent stupas:

Bharhut (Madhya Pradesh)

Sanchi (Madhya Pradesh)

Amravati (Andhra Pradesh)

Nagarjungkonda (Andhra Pradesh)

Transition from wood and brick to stone.

Shunga dynasty's introduction of torans (decorated gateways).

Early Temple Architecture

Emergence of Brahmanical temples.

Integration of myths from the Puranas into temple narratives.

Decoration of temples with deity images.

Basic structure of temples:

Hall

Veranda

Shrine

Important temple sites:

Deogarh (Uttar Pradesh)

Nachna-Kuthara (Madhya Pradesh)

Udayagiri (Madhya Pradesh)

Types of temple shrines:

Sandhara (without pradikshinapatha)

Nirandhara (with pradikshinapatha)

Sarvatobhadra (accessible from all sides)

Schools of Sculpture

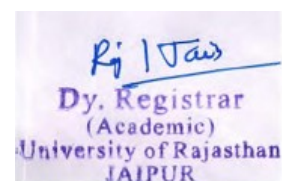
Development of various schools of sculpture.

Peak achievements in sculptural art.

(Lectures 8)

Suggested Books and References –

1. ["Indian Art: A Concise History"],[Roy C. Craven][1997],[Thames and Hudson]
2. [Art Of India Through The Ages],[Stella Kramrisch][1987],[MotilalBanarsidass Publishing House]
3. [Recent perspectives on prehistoric art in India][Dr. R.K. Sharma][1996][Aryan Books International]
4. [Pre-historic art of India],[Amiya Chandra & Jagpal Singh][2012],[Research India Press]
5. [Prehistory And Protohistory Of India - An Appraisal],[V K Jain],[2006],[D.K. Print World Ltd]
6. [The Art of Ancient India: Buddhist, Hindu, Jain],[Susan L. Huntington, John C. Huntington],[MotilalBanarsidss]



7. [The Vedic Age: The History And Culture Of The Indian People] [R. C. Majumdar]
[MotilalBanarsidss]
8. [वेदऔरभारतीयसंस्कृति: Vedas and Indian Culture][Kireet Joshi][2012][Standard publishers]
9. [भारतीयपुरातैहासिकपुरातत्व: Archaeological History of India][ShriDharampalAgrawal and
ShriPannalAgrawal][2014][Exotic India Art][Uttar Pradesh Hindi Sansthan, Lucknow]
10. [भारतीयकलाएवंसंस्कृति] [Dr. Manish Rannjan][2023][PrabhatPrakashanPvt. Ltd]
11. [प्राचीनभारत] [डी. एन. झा] [पीपुल्सपब्लिशिंगहाउस]
12. [A People`s History of India 7:- Society and Culture in Post Mauryan
India][IrfanHabib][2015][Tulika Books]
13. [Mauryan Art And Architecture][D P Sharma&Madhuri Sharma][2018][Kaveri Books]

Suggested E-resources:

1. <https://www.harappa.com>
2. <https://smarthistory.org> (<https://smarthistory.org/bhimbetka-cave-paintings-2/>)
3. <https://whc.unesco.org/en/tentativelists/6732/>
4. <https://www.britannica.com/place/Bhimbetka-rock-shelters>
5. <https://brewminate.com/mahajanapadas-independent-monarchies-and-republics-in-ancient-india/>
6. https://factsanddetails.com/india/History/sub7_1a/entry-4104.html
7. <https://explore.yatraehind.com/art-and-culture/art-and-architecture-of-mauryan-empire/>

Course Learning Outcomes:

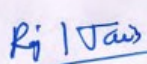
By the end of this course, students will be able to:

1. Understand the development of Indian art from prehistory to ancient times.
2. Analyze the historical, cultural, and social contexts of major Indian art forms.
3. Evaluate significant artworks and architectural contributions from ancient Indian civilizations.
4. Appreciate the evolution of Indian aesthetics and artistic techniques.
5. Communicate insights about Indian art history effectively.



Syllabus
[UG0509]
III-Semester- [Applied Arts]
[APL -63T-202]
[Fundamental of Advertising]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
III	[APL -63T-202]	Fundamental of Advertising			6	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Theory	2	0	2	No	Lecture
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester II completed				
Objectives of the Course:		<p>Advertising Theory (Paper-II) explores the definition, historical development, societal role, marketing fundamentals, mechanisms, and classification of advertising.</p> <p>The objective is to provide an in-depth understanding of advertising's role, history, societal impacts, marketing integration, and various advertising types and mechanisms.</p>				


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Detailed Syllabus

[UG0509] [APL -63T-202]

[Fundamental of Advertising]

Unit 1. Introduction to Advertising

Definition and Scope: Understanding the definition and scope of advertising.

Historical Development: Overview of the history of advertising and the evolution of modern advertising practices.

Lectures-6

Unit 2. Advertising's Role in Society

Social Contributions: Examining how advertising contributes to social welfare.

Economic and Social Effects: Analysis of the economic and social impacts of advertising.

Freedom of the Press: Exploring the relationship between advertising and freedom of the press.

Lectures-8

Unit 3. Fundamentals of Marketing and Advertising

Marketing Basics: Introduction to marketing and its definition.

Advertising in the Marketing Mix: The role of advertising in the marketing mix, including the product, package, brand name, trademarks, trade characters, and labelling.

Brand Image and Distribution: Understanding the image of the product and brand, and channels of distribution.

Lectures-8

Unit 4. Mechanisms and Classification of Advertising

Functionality and Objectives: How advertising works and the general business objectives of advertising.

Forms of Advertising: Various forms of advertising and their specific functions.

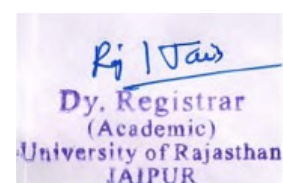
Types and Categories: Classification and categories of different types of advertising.

Consumer Influence: The role and influence of consumers in the advertising process.

Lectures-8

Learning Outcome

Students will demonstrate the ability to analyze advertising's development, societal role, integration with marketing, mechanisms, and classification, recognizing consumer influence in the process.

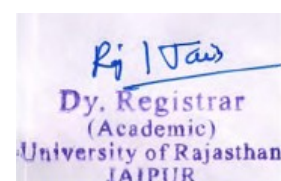


Suggested Reference book:

1. **"Graphic Design Basics"**, Arindam Das , 2018 , Publisher: Pearson India ,ISBN: 978-9353060184
2. **"Advertising Management: Theory & Practice"**, Rajeev Batra, Sandeep Patnaik, 2019, Publisher: Himalaya Publishing House, ISBN: 978-9350501987
3. **"The Fundamentals of Creative Advertising"**, Shankar T., 2017, Publisher: McGraw Hill Education, ISBN: 978-9352608257
4. **"Color Psychology and Advertising"**, Pankaj Sharma, 2020, Publisher: New Age International Publishers, ISBN: 978-9389261926
5. **"The Art of Typography in Advertising"**, Radhika Gupta, 2019, Publisher: S. Chand Publishing, ISBN: 978-9352531128
6. **"Visual Communication Design: An Indian Perspective"**, Aarti Verma, 2019, Publisher: Kanishka Publishers, ISBN: 978-8184576550
7. **"Advertising Theories: Indian Context"**, Anil Kumar, 2021, Publisher: Excel Books, ISBN: 978-8174469896
8. **"History of Graphic Design in India"**, Anuj Mathur, 2018, Publisher: Sage Publications, ISBN: 978-9352808275
9. **"Graphic Design Theory: Indian Perspectives"**, Ajeet Rana, 2021, Publisher: Rawat Publications, ISBN: 978-8131611574
10. **"The Evolution of Advertising in India"**, Meenal Kapoor, 2021, Publisher: Atlantic Publishers, ISBN: 978-8126932584

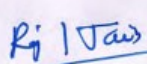
Suggested E- resources:

1. <https://edu.gcfglobal.org/en/beginning-graphic-design/fundamentals-of-design/1/>
2. [https://www.researchgate.net/publication/342504015_PRINCIPLES_OF_ADVERTISING_L
ECTURES PART 1](https://www.researchgate.net/publication/342504015_PRINCIPLES_OF_ADVERTISING_LECTURES_PART_1)
3. <https://beefymarketing.com/graphic-design-and-its-important-role-in-advertising/>
4. <https://www.iiad.edu.in/the-circle/principles-of-visual-communication/>
5. [https://www.creativefabrica.com/the-artistry/fonts-and-digital-designs/using-color-
theory-in-typography-and-design/?msockid=26c25df897db6c5b27db49f196e16db2](https://www.creativefabrica.com/the-artistry/fonts-and-digital-designs/using-color-theory-in-typography-and-design/?msockid=26c25df897db6c5b27db49f196e16db2)



Syllabus
[UG0509]
III-Semester- [Applied Arts]
[APL -63P-203]
[Graphic Design]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
III	[APL -63P-203]	Graphic Design			6	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester II completed				
Objectives of the Course:		<p>This Graphic Design course offers a thorough exploration of branding, logo design, and packaging design. Students will learn essential design principles, develop concepts from sketches to digital drafts, and create comprehensive brand identities through practical projects and presentations.</p> <p>The course aims to equip students with the skills to develop and execute effective branding strategies, focusing on logo design and packaging. Students will learn to create memorable Product logos, design packaging, and present their work professionally.</p>				


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Detailed Syllabus

[UG0509] [APL -63P-203]

[Graphic Design]

Unit 1. Introduction to Graphic Design and Branding

Overview of Graphic Design: Principles and Elements
Importance of Branding: Building Brand Identity
Logo Design(Product logos) Fundamentals: Types of Product Logos, Iconography, and Typography
Case Studies: Successful Product Logos and Packaging Designs

Unit 2. Concept Development and Sketching

Brainstorming Techniques: Idea Generation and Conceptual Thinking
Sketching Basics: Hand-drawing Techniques for Initial Ideas (thumbnails)
Mood Boards and Inspiration: Gathering Visual References
Refining Concepts: From Rough Sketches to Digital Drafts

Unit 3. Logo Design Process

Typography and Colour Theory: Choosing Fonts and Colour Palettes
Shapes and Symbols: Creating Memorable and Meaningful Product Logos
Product Logo Variations: Adapting Product Logos for Different Contexts
Feedback and Iteration: Critique Sessions and Revisions

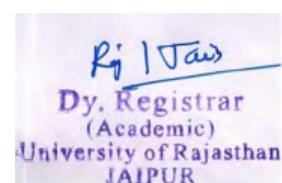
Unit 4. Packaging Design Essentials

Packaging Types and Materials: Boxes, Bottles, Bags, and Sustainable Options
Structural Design: Understanding Deadlines and Prototyping
Visual Hierarchy: Layout, Branding, and Information Placement
Regulatory Considerations: Compliance with Industry Standards

Unit 5. Final Project and Presentation

Project Brief: Creating a Comprehensive Brand Identity
Design Execution: From Concept to Final Design
Mock-ups and Prototypes: Presenting Designs in Realistic Contexts
Presentation Skills: Articulating Design Choices and Branding Strategy

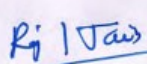
Course Learning Outcome:



Students will be able to create and present comprehensive brand identities, Product logos, effectively utilizing design principles, typography, color theory, and packaging design essentials.

Syllabus
[UG0509]
III-Semester- [Applied Arts]
[APL -63P-204]
[Basic Illustration]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
III	[APL -63P-204]	Basic Illustration			6	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	4	4	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester II completed				
Objectives of the Course:		<p>The Basic Illustration course introduces students to essential illustration and drawing skills across various subjects, colors, and mediums. Students will develop their ability to observe, sketch, and render accurately, creating a comprehensive portfolio showcasing their work in human anatomy, portraits, architecture, and product rendering.</p> <p>The course aims to develop students' fundamental illustration skills, enabling them to accurately observe and render diverse subjects. Students will learn to use traditional and digital tools, improving their technical abilities and creative expression through detailed studies and practical projects</p>				


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Detailed Syllabus
[UG0509] [APL -63P-204]
[Basic Illustration]

Unit 1. Introduction to Illustration and Basic Drawing Skills

Overview of Illustration: History, Evolution, and Different Styles

Fundamentals of Drawing: Line, Shape, Form, and Texture

Tools and Materials: Traditional (pencil colour, inks, poster colour and watercolour) and Digital (tablets)

Basic Drawing Exercises: Contour Drawing, Shading Techniques, and Value Studies

Unit 2. Anatomy Study

Human Anatomy: Proportions, Muscle Structure, and Skeletal System

Animal Anatomy: Comparative Anatomy and Different Species

Gesture Drawing: Capturing Movement and Action

Detailed Study: Hands, Feet, and Facial Expressions or use Digital (tablets)

Unit 3. Portrait Study

Proportions and Structure: Understanding Facial Features and Layout

Techniques for Likeness: Capturing Individual Characteristics

Shading and Texture: Adding Depth and Realism to Portraits

Expression and Emotion: Conveying Mood and Personality

Unit 4. Architectural and Monument Study

Basic Perspective Drawing: One-point, Two-point, and Three-point Perspectives

Architectural Elements: Studying Different Styles and Features

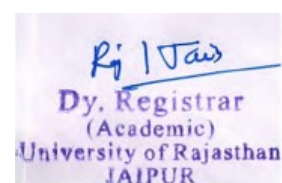
Monument Study: Drawing Historical and Cultural Landmarks

Detailing and Texturing: Capturing Architectural Details and Textures

Unit 5. Outdoor Sketching

Observation Techniques: Capturing the Environment and Landscapes

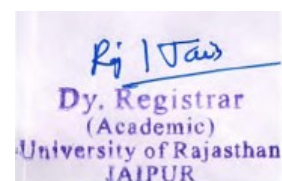
Quick Sketching: Developing Speed and Accuracy or use and Digital (tablets)



Composition in Outdoor Scenes: Framing and Layout
Lighting and Shadows: Understanding Natural Light and Its Effects
Understanding Product Design: Basic Principles and Examples
Drawing Techniques: Line Work, Shading, and Textures for Products
Material Rendering: Representing Different Materials (metal, glass, fabric, plastic and fiber)
Comprehensive Project: Incorporating Skills from All Areas (Anatomy, Portraits, Architecture, Outdoor Sketching, Product Rendering)
Critique and Feedback: Peer Reviews and Self-Assessment
Portfolio Development: Selecting and Presenting Best Works

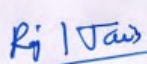
Course Learning Outcome

Students will be able to accurately observe and render diverse subjects, from anatomy to architecture, using various traditional and digital mediums, culminating in a comprehensive portfolio.



Syllabus
[UG0509]
III-Semester- [Applied Arts]
[APL -63P-205]
[Essential Digital Skills]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
III	[APL -63P-205]	Essential Digital Skills			6	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	4	4	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester II completed				
Objectives of the Course:		<p>The Essential Digital Skills course provides a comprehensive introduction to Adobe Photoshop and CorelDRAW. Students will learn essential and advanced techniques in both software programs, developing proficiency in digital design, image editing, vector graphics, and professional project creation.</p> <p>The course aims to equip students with the skills to effectively use Adobe Photoshop and CorelDRAW for digital design. Students will learn to manage files, edit images, create vector graphics, and integrate workflows, culminating in a comprehensive design project and portfolio.</p>				


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Detailed Syllabus
[UG0509] [APL -63P-205]
[Essential Digital Skills]

Unit 1. Introduction to Digital Design Tools:

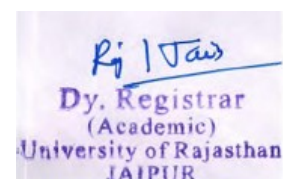
Overview of Adobe Photoshop and CorelDRAW: History, Applications, and Industry Use
User Interface Basics: Navigating Photoshop and CorelDRAW Workspaces
File Management: Understanding File Formats, Resolution, and Color Modes
Basic Tools and Features: Introduction to Essential Tools in Both Software

Unit 2. Photoshop Basics and Techniques:

Image Editing and Retouching: Cropping, Resizing, and Color Correction
Layer Management: Understanding Layers, Layer Masks, and Blending Modes
Selection Tools: Using Marquee, Lasso, and Magic Wand Tools
Basic Photo Manipulation: Applying Filters, Adjustments, and Effects

Unit 3. CorelDRAW Basics and Techniques:

Vector Graphics Fundamentals: Difference Between Raster and Vector Graphics
Drawing and Shape Tools: Creating and Editing Shapes, Lines, and Curves



Text and Typography: Adding and Formatting Text, Using Text Tools

Object Management: Grouping, Aligning, and Arranging Objects

Unit 4. Advanced Photoshop Techniques:

Advanced Selection and Masking: Using Quick Selection, Refine Edge, and Pen Tool

Advanced Retouching: Healing Brush, Clone Stamp, and Frequency Separation

Creative Effects: Applying Advanced Filters, Textures, and Layer Styles

Compositing: Combining Multiple Images and Creating Realistic Compositions

Unit 5. Advanced CorelDRAW Techniques:

Advanced Vector Drawing: Using Bezier Tool, Node Editing, and Pen Tool

Interactive Tools: Blend, Contour, Envelope, and Distortion Effects

Colour Management: Using Colour Palettes, Gradients, and Transparency

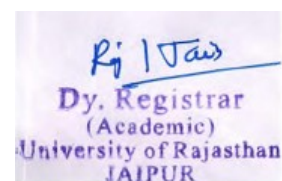
Page Layout and Design: Creating Multi-Page Documents and Exporting for Print/Web

Comprehensive Design Project: Creating a Final Piece Incorporating Skills from Both Software

Workflow Integration: Using Photoshop and CorelDRAW Together for Complex Projects

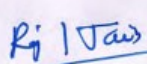
Course Learning Outcome

Students will be able to use Adobe Photoshop and CorelDRAW proficiently, applying both basic and advanced techniques to create and present professional digital designs and comprehensive portfolios.



[UG0509]-[BVA-Applied Arts] Semester IV

Type of Examination	Course Code and Nomenclature	Duration of Examination		Maximum Marks		Minimum Marks	
		CA	Hrs	CA	Marks	CA	Marks
Theory	[APL-64T-206] [Western art- Prehistory to Egyptian] <i>Common with Painting and Sculpture</i>	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Theory	[APL -64T-207] [Advertising Theory]	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Practical	[APL -64P-208] [Corporate Identity]	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
Practical	[APL -64P -209] [Illustration]	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
Practical	[APL -64P-210] [Digital Product Photography]	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	#	EoSE	80 Marks	EoSE	32 Marks


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* Continuous Assessment shall be done on the basis of the submissions at the end of term as per the criteria of mark distribution prescribed by the university

There won't be an examination; Evaluation shall be done on the basis of the submitted works.

Examination Scheme for Continuous Assessment (CA)

DISTRIBUTION OF CONTINUOUS ASSESSMENT (CA) MARKS

S. No.	CATEGORY	Weightage (out of total internal marks)	THEORY				PRACTICAL				
			CORE (Theory)	AEC	SEC	VAC	CORE (Practical)		SEC	VAC	
	Max Internal Marks		10	20	10	10	30	20	10	10	
1	Mid-term Exam/ submission	50%	5	10	5	5	15	10	5	5	
2	Assignment	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5	
3	Attendance	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5	
		Regular Class Attendance	= 75%	1	1	1	1	3	2	1	1
			75-80%	1.5	1.5	1.5	1.5	4	3	1.5	1.5
			80-85%	2	2	2	2	5	4	2	2
> 85%	2.5	2.5	2.5	2.5	7.5	5	2.5	2.5			

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Note:

11. Continuous assessment will be the sole responsibility of the teacher concerned.
12. For continuous assessment no remuneration will be paid for paper setting, Evaluation, Invigilation etc.
13. For continuous assessment Paper setting and Evaluation responsibility will be of teacher concern.
14. For continuous assessment no Answer sheets/question papers etc. will be provided by the University.
15. Colleges are advised to keep records of continuous assessment, attendance etc.

Examination Scheme for EoSE-

- CA – Continuous Assessment
EoSE – End of Semester Examination

Theory question paper format

The question paper of End of semester will consist of two parts A&B covering all four units.

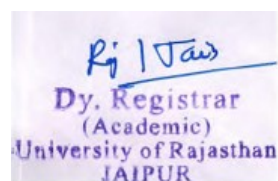
Maximum Mark 40

Part A shall consist of **4 choice based** questions (from each unit) each carrying 5 marks each to be answered briefly.

Part B consists of **2 choice based** questions covering all the four units carrying 10 marks each to be answered elaborately.

The questions shall be structured to understand the students overall understanding of the subject.

Practical Examination



Continuous Assessment (CA)

Continuous Assessment shall be done on the basis of the submissions at the end of the term as per the criteria of mark distribution prescribed by the university.

Class participation and Attendance: 25%

Weekly Assignments and Studio Work: 25%

Final submission: 50%

The following are the minimum requirements of submission for the practical papers

[APL -64P-208] [Corporate Identity]

50 Thumbnails, 5 final Company logo (Black & White , colour, Line (wireframe), Letterhead, envelope , visiting card and 10 mock-ups.

[APL -64P-209] [Illustration]

50 Sketch, 1 final colour storybook or story board (9-12 page), and 2 life study, 2 editorial illustration.

[APL -64P-210] [Digital Product Photography]

10 Final Photographs print (8x10), 1 Website upload 5 product photographs.

End of Semester Examination (EoSE):

[APL -64P-208] [Corporate Identity]

Students are required to create a Company logo from the options given to them.

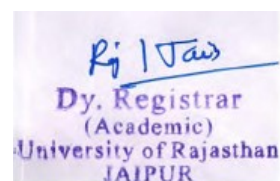
Medium: B&W and Colour on Paper Size-A3

Duration: 10 hours

[APL -64P-209] [Illustration]

Students are required to create an editorial illustration from the options given to them

Medium: Pen , Pencil and colour on paper. Size-A3



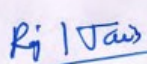
Duration: 10 hours.

[APL -64P-210] [Digital Product Photography]

There won't be an examination; Evaluation shall be done on the basis of the submitted works.

Syllabus
[UG0509]
IV-Semester- [Applied Arts]
[APL-64T-206]
[Western art- Prehistory to Egyptian]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
IV	[APL-64T-201]	Western art- Prehistory to Egyptian <i>Common with Painting and Sculpture</i>			6	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Theory	2	0	2	No	Lecture
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Applied Arts Semester III completed				


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Objectives of the Course:	<p>This course provides an in-depth exploration of Western art from Prehistory through to the Egyptian period. Students will examine key artworks, architectural developments, and cultural contexts that shaped the early foundations of Western art. Emphasis will be placed on understanding the evolution of artistic techniques, styles, and symbolism within these historical periods.</p> <p>Students will gain a comprehensive understanding of the major art forms and cultural achievements from Prehistory to the Egyptian period.</p> <p>Analyse the stylistic and technical developments in early Western art.</p> <p>Understand the cultural, religious, and societal influences on the art and architecture of these periods.</p>
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Detailed Syllabus
[UG0509] [APL-64T-206]
[Western art- Prehistory to Egyptian]

Unit 1: Palaeolithic Art and Neolithic Art

Examination of prehistoric art: cave paintings, petroglyphs, and early sculptures.

In-depth study of Palaeolithic cave art (e.g., Lascaux, Chauvet).

Discussion of materials, techniques, and symbolism.

The role of art in early human societies.

Transition from nomadic to settled societies.

Examination of Neolithic art: pottery, megalithic structures (e.g., Stonehenge).

The significance of early agricultural communities.

Lectures 6

Unit2: The Art of Mesopotamia

Introduction to Mesopotamian civilizations (Sumerians, Akkadians).

Study of early writing systems and cylinder seals.

Architectural developments: ziggurats and temples.

Examination of Assyrian and Babylonian art.

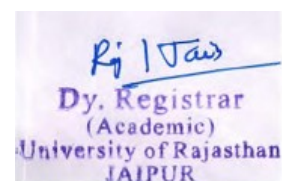
Iconography and narrative relief sculptures.

The impact of political and religious power on art.

Lectures 8

Unit-3: Early Egyptian Art, Old Kingdom Art and Middle Kingdom Art

Introduction to the geography and culture of ancient Egypt.



Study of Pre-dynastic and Early Dynastic periods.

The development of hieroglyphics and early tomb art.

Examination of pyramid construction and funerary complexes.

Study of Old Kingdom sculpture and portraiture.

The significance of the Pharaohs and religious beliefs.

Analysis of Middle Kingdom statuary and reliefs.

Architectural innovations: rock-cut tombs.

Changes in artistic styles and themes.

Lectures 8

Unit4: Egypt: New Kingdom and Late Period-Art and Architecture

The expansion of the Egyptian empire and its influence on art.

Study of monumental architecture: temples of Karnak and Luxor.

The role of religious practices in art and architecture.

Examination of the Amarna Period and its artistic revolution.

Study of Tutankhamun's tomb and its treasures.

The decline of the New Kingdom and its impact on art.

Overview of the Late Period in Egyptian art history.

The continuity and change in artistic traditions.

Lectures 8

Suggested Books and References:



1. History of Art; Janson, H. W; 1995-01; Harry N. Abrams
2. Story of Art by E. H. Gombrich;1950; Phaidon
3. Origins of Western Art: Egypt, Mesopotamia, the Aegean (Universe History of Art and Architecture)Walther Wolff; 1989; St Martins Press
4. Art of Mesopotamia;ZainabBahrani; 2017; Thames & Hudson
5. प्राचीनसभ्यताएँ- Ancient Civilizations;Nemisharan Mittal;2012; Research Publications, Jaipur

Suggested E-resources:

1. <https://archive.org/details/history-of-art-janson> (History of Art by HW Janson)
2. <https://archive.org/details/in.ernet.dli.2015.29158> (Story of Art by E. H. Gombrich)
3. <https://louis.pressbooks.pub/exploringarts/chapter/approaches-to-analyzing-art/>
4. <https://boisestate.pressbooks.pub/arhistory/chapter/mesopotamia/>

Learning outcome:

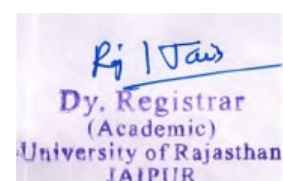
By the end of this course, students will be able to:

Identify major artworks and artistic styles from Prehistory to the Egyptian period.

Analyze the historical and cultural contexts influencing these art forms.

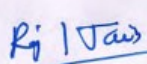
Evaluate the development and significance of early Western art.

Communicate their understanding of the evolution of Western art effectively.



Syllabus
[UG0509]
IV-Semester- [Applied Arts]
[APL -64T-207]
[Advertising Theory]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
IV	[APL-64T-207]	Advertising Theory			6	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Theory	2	0	2	No	Lecture
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Applied Arts Semester III completed				
Objectives of the Course:		<p>Advertising Theory explores the definition, historical development, societal role, marketing fundamentals, mechanisms, and classification of advertising.</p> <p>The objective is to provide an in-depth understanding of advertising's role, history, societal impacts, marketing integration, and various advertising types and mechanisms.</p>				


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Detailed Syllabus
[UG0509] [APL -64T-207]
[Advertising Theory]

Unit 1. Advertising and its Role in Society

Definition and Scope: Understanding the definition and scope of advertising.

Historical Development: Overview of the history of advertising and the evolution of modern advertising practices.

Social Contributions: Examining how advertising contributes to social welfare.

Economic and Social Effects: Analysis of the economic and social impacts of advertising.

Freedom of the Press: Exploring the relationship between advertising and freedom of the press.

Lectures-6

Unit 2. Fundamentals of Marketing and Advertising

Marketing Basics: Introduction to marketing and its definition.

Advertising in the Marketing Mix: The role of advertising in the marketing mix, including the product, package, brand name, trademarks, trade characters, and labeling.

Brand Image and Distribution: Understanding the image of the product and brand, and channels of distribution.

Lectures-8

Unit 3. Mechanisms of Advertising

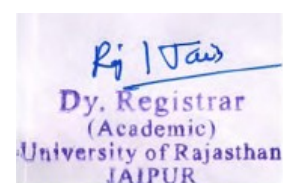
Functionality and Objectives: How advertising works and the general business objectives of advertising.

Forms of Advertising: Various forms of advertising and their specific functions.

Lectures-8

Unit 4. Classification of Advertising

Types and Categories: Classification and categories of different types of advertising.



Consumer Influence: The role and influence of consumers in the advertising process.
Lectures-8

Course Learning Outcome

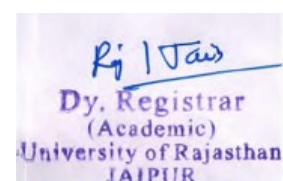
Students will demonstrate the ability to analyze advertising's development, societal role, integration with marketing, mechanisms, and classification, recognizing consumer influence in the process

Suggested Reference books:

1. "Advertising Principles and Practices", Ruchi Gupta, 2020, Publisher: S. Chand Publishing, ISBN: 978-8121928766
2. "Advertising and Society: An Indian Perspective", Piyush Gupta, 2019, Publisher: Sage Publications, ISBN: 978-9353289257
3. "Advertising Management", Dr. S.A. Chunawalla, 2021, Publisher: Himalaya Publishing House, ISBN: 978-9353464524
4. "Introduction to Marketing and Advertising", Shailesh Kumar, 2020, Publisher: Vikas Publishing House, ISBN: 978-9325980927
5. "Advertising and Marketing in India", Samar Kumar, 2018, Publisher: McGraw Hill Education, ISBN: 978-9352604730
6. "Fundamentals of Marketing: An Indian Perspective", Sujit Mishra, 2021, Publisher: Pearson India, ISBN: 978-9353069231
7. "Advertising: Concepts and Strategies", K.K. Srivastava, 2019, Publisher: New Age International Publishers, ISBN: 978-8122438851
8. "Advertising Ethics and Social Responsibility", Pradeep Sahu, 2020, Publisher: Atlantic Publishers, ISBN: 978-8126927450
9. "Brand Management: An Indian Perspective", Harish Kumar, 2019, Publisher: Kanishka Publishers, ISBN: 978-8184577151
10. "The Role of Advertising in Marketing", Vijay Sharma, 2018, Publisher: Himalaya Publishing House, ISBN: 978-9351516695

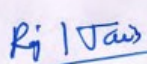
Suggested E-resource:

1. www.ndl.gov.in
2. www.swayam.gov.in
3. www.epgp.inflibnet.ac.in
4. www.nptel.ac.in
5. www.iitk.ac.in/ocwc



Syllabus
[UG0509]
IV-Semester- [Applied Arts]
[APL -64P-208]
[Corporate Identity]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
IV	[APL -64P-208]	Corporate Identity			6	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Applied Arts semester III completed				
Objectives of the Course:		<p>The Graphic Design course focuses on corporate identity and logo design principles. Students will learn to create versatile logos, applying design principles and digital tools to develop brand identities and effectively present their designs.</p> <p>The course aims to develop students' skills in researching, conceptualizing, and designing impactful logos. Students will master design principles, digital rendering techniques, and effective presentation strategies for corporate identity.</p>				


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Detailed Syllabus
[UG0509] [APL -64P-208]
[Corporate Identity]

Unit 1: Introduction to Corporate Identity (Company Logo Design)

Understanding the role of a logo in corporate identity

Key characteristics of a successful logo (simplicity, memorability, versatility, relevance, and timelessness)

Historical overview and evolution of logos in branding

Unit 2: Research and Concept Development

Conducting brand research and competitor analysis

Identifying target audience and brand values

Brainstorming and sketching initial logo concepts

Techniques for creative thinking and idea generation

Unit 3: Design Principles and Elements

Fundamentals of shape, line, colour, and typography in logo design

Exploring different logo types: wordmarks, lettermarks, pictorial marks, abstract marks, mascots, and combination marks

Balancing visual elements to create harmony and impact

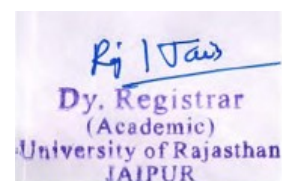
Unit 4: Digital Rendering and Vector Design

Introduction to design software (Adobe Illustrator, CorelDRAW)

Converting sketches to digital format

Creating vector-based logos for scalability and flexibility

Techniques for refining and iterating on digital designs



Unit 5: Colour Theory and Typography

Selecting appropriate colour schemes based on brand identity and psychological impact

Experimenting with typography: font selection, customization, and alignment

Ensuring readability and legibility across various sizes and mediums

Combining colour and typography to enhance brand recognition

Preparing multiple logo variations (full colour, black and white, responsive versions)

Creating mock-ups to demonstrate logo application on different mediums (business cards, websites, and merchandise)

Developing a logo usage guide for consistency

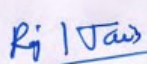
Presenting and justifying design choices to stakeholders

Course Learning Outcome

Students will create and present professional logos that effectively represent brands, utilizing design principles and digital tools to deliver versatile and impactful corporate identities.

Syllabus
[UG0509]
IV-Semester- [Applied Arts]
[APL -64P -209]
[Illustration]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
IV	[APL -64P-209]	Illustration			6	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	4	4	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Applied Arts semester III completed				
Objectives of the Course:		<p>The Illustration course explores storyboarding and storybook illustration, focusing on visual storytelling, character development, and editorial illustration techniques. Students will learn to create coherent and expressive visual narratives through drawing and digital tools.</p> <p>The course aims to develop students' skills in storyboarding and storybook illustration, emphasizing narrative structure, character creation, and page layout. Students will master both traditional and digital illustration techniques to produce polished visual stories.</p>				


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Detailed Syllabus

[UG0509] [APL -64P -209]

[Illustration]

Unit 1. Introduction to Storyboarding or Storybook Illustration

Purpose and Applications: Understanding the role of storyboarding and storybook illustration in various media.

Basic Concepts: Key elements such as narrative structure, visual storytelling, and pacing.

Unit2. Fundamentals of Drawing

Basic Drawing Skills: Anatomy, proportion, and perspective.

Tools and Techniques: Introduction to materials and digital tools used in illustration.

Unit3. Life Study Sessions and Development

Life Study Focus: Studying the human body, including muscle structure and movement.

Creating Characters: Developing unique and expressive characters for your story.

Unit4. Story and Scene Planning

Script to Visuals: Translating a written script into visual scenes.

Storyboarding Techniques: Composition, framing, and camera angles.

Page Layouts: Planning and organizing 9-12 pages for a coherent flow.

Action and Movement: Depicting motion and emotion through sequential art

Unit5. Editorial Illustration Techniques and Creating a Storyboard/Storybook

Drafting and Revising: Developing initial sketches and refining them.

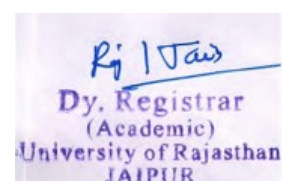
Final Presentation: Completing a polished 9-12 page storyboard or storybook, incorporating all learned techniques.

Editorial Contexts: Understanding the role of illustrations in editorial content.

Creating Editorial Illustrations: Developing illustrations that complement and enhance written content.

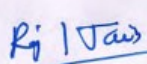
Course Learning Outcome

Students will produce a polished 9-12 page storyboard or storybook, demonstrating effective visual storytelling, character development, and page layout, while integrating editorial illustration techniques.



Syllabus
[UG0509]
IV-Semester- [Applied Arts]
[APL -64P-210]
[Digital Product Photography]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
IV	[APL -64P-210]	Digital Product Photography			6	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	4	4	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Applied Arts semester III completed				
Objectives of the Course:		<p>The Digital Product Photography course teaches students the techniques and processes involved in digital product photography using chroma key for e-commerce. Students will learn to shoot, edit, and optimize product images, ensuring consistent quality and effective compositing.</p> <p>The course aims to equip students with professional skills in digital product photography, focusing on chroma key techniques. Students will learn to set up shoots, manage lighting, perform post-production editing, and optimize images for e-commerce platforms.</p>				


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Detailed Syllabus
[UG0509] [APL -64P-210]
[Digital Product Photography]

Unit 1. Introduction and Setup

Overview of chroma key (green/blue screen) technique and its benefits in e-commerce photography

Essential equipment: cameras, lenses, tripods, green/blue screens, and lighting

Proper setup of the chroma key background to ensure it is smooth and evenly lit

Unit 2. Lighting and Shooting Techniques

Techniques for achieving even lighting on the background to avoid shadows and reflections

Lighting the product separately to prevent green spill and ensure clean edges

Best practices for positioning the product and setting camera parameters (aperture, shutter speed, ISO) for optimal results

Unit 3. Post-Production and Background Removal

Importing images into editing software (Adobe Photoshop, Lightroom, etc.)

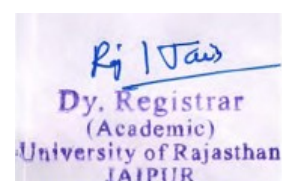
Using chroma key tools to remove the green/blue background

Cleaning up edges and compositing the product onto different backgrounds seamlessly

Unit 4. Final Touches and Optimization

Performing final adjustments: colour correction, retouching, and detail enhancement

Ensuring consistency and quality across a series of product images



Exporting images in appropriate formats and sizes for various e-commerce platforms and conducting quality control.

Unit 5 .Assignment:

Plan and execute a photo-shoot of at least one product using the chroma key technique. Ensure consistent lighting, background removal, and compositing. Provide a portfolio of the final images.

Assignment topic :

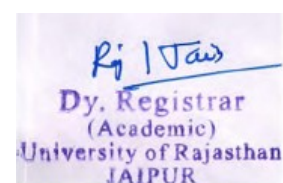
Liquid Product Categories:

- I. Beverages
 - Soft drinks, fruit juices, energy drinks
- II. Personal Care
 - Shampoos, conditioners, body washes
- III. Household Cleaners
 - Liquid detergents, floor cleaners, disinfectants
- IV. Cooking Ingredients
 - Cooking oils, sauces, syrups
- V. Health and Wellness
 - Liquid vitamins, supplements, medicinal syrups

Household Product Categories:

- I. Cleaning Supplies
 - All-purpose cleaners, glass cleaners, bathroom cleaners
- II. Laundry Care
 - Laundry detergents, fabric softeners, stain removers
- III. Paper Products
 - Paper towels, toilet paper, napkins
- IV. Kitchen Essentials
 - Dishwashing liquids, sponges, trash bags
- V. Air Fresheners
 - Air sprays, plug-in air fresheners, scented candles

Course Learning Outcome



Students will be able to professionally shoot, edit, and optimize product images using chroma key techniques, creating high-quality, consistent images for e-commerce and developing a comprehensive portfolio.

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