

NEP-2020

UNIVERSITY OF RAJASTHAN, JAIPUR
FACULTY OF FINE ARTS



SYLLABUS



B.A. Semester – III & IV

Drawing & Painting

Session – 2025-26



UNIVERSITY OF RAJASTHAN, JAIPUR

Department of Drawing and Painting

SYLLABUS

B. A. SEMESTER- III & IV

Course Outcomes

The course outcomes of BA in Drawing and Painting typically encompass a range of skills and knowledge that students are expected to acquire upon completion of the program. Here are some common course outcomes:

Technical Skills: Students will develop technical skills in various drawing and painting mediums, including but not limited to oil, acrylic, water colour, charcoal and mixed media.

Historical and Theoretical Knowledge: Students will gain a comprehensive understanding of art history, theory, and criticism, enabling them to contextualize their work within broader artistic movements and traditions.

These outcomes are designed to prepare graduates for a variety of careers in the arts, including professional artists, art educators, gallery curators, and more. Specific outcomes may vary depending on the institution and the focus of the program.

Programme Outcome

The program outcomes of BA in Drawing and Painting reflect the broader goals and objectives of the program. These outcomes are designed to prepare students for successful careers and meaningful contributions to the field of visual arts. Here are some common program outcomes:

Creative and Conceptual Development: Students will be able to develop and express original ideas and concepts through their artwork, showcasing creativity and innovation.

Exhibition and Presentation Skills: Students will be adept at planning, organizing, and presenting art exhibitions, effectively communicating their artistic vision to diverse audiences.

Course Objectives

The course objectives of BA in Drawing and Painting outline the specific goals and aims that the program intends to achieve. These objectives guide the curriculum and learning activities, ensuring that students acquire the necessary skills, knowledge, and experiences to succeed in the field of visual arts. Here are some common course objectives:

Encourage Professional Practices: To prepare students for professional careers in the art world by teaching essential skills such as portfolio development, exhibition planning, and marketing strategies.

Strengthen Communication Skills: To develop students abilities to effectively communicate their ideas and artistic concepts, both verbally and in writing, to diverse audiences.

Learning Outcomes

The learning outcomes of BA in Drawing and Painting define the specific competencies, knowledge and skills that students are expected to achieve by the end of the program. Here are learning outcomes:

Artistic Skills: Demonstrate proficiency in various drawing and painting techniques, using a wide range of media and tools effectively.

Creative and Conceptual Thinking: Exhibit the ability to generate original ideas and concepts, and express them creatively and coherently through their artwork.

Theoretical Understanding: Apply theoretical frameworks and critical perspectives to their artistic practice, enhancing the conceptual depth of their work.

Communication Skills: Exhibit strong verbal and written communication skills, effectively presenting and discussing their work and ideas to various audiences.

These learning outcomes ensure that Students of the BA in Drawing and Painting program are well-prepared to pursue careers as professional artists, educators, curators, and other roles in the art world, equipped with the skills and knowledge to make significant contributions to the field.

Details of AECC/SEC/ Generic Elective Courses

Name of University: UNIVERSITY OF RAJASTHAN, JAIPUR

Name of Faculty: Fine Arts

Name of Discipline/ Subject: **Drawing and Painting**

#	Level	Sem.	Sub. Code	Title	Credits			
					L	T	P	Total
1	5	III	DRP-63T-201	HISTORY OF INDIAN ART	2	-	-	2
2	5	III	DRP-63P-202	Study from Bust (Portrait)	-	-	4	4
								2 +4=6
3	5	IV	DRP-64T-203	HISTORY OF INDIAN ART	2	-	-	2
4	5	IV	DRP-64P-204	Creative Portrait (Rendering)	-	-	4	4
								2 +4=6

1 Credit= 1 Hour Theory Lecture (L) per week

1 Credit= 2 Hours Practical (P) per week

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B.A. SEMESTER-III & IV

Session- 2025-26

EXAMINATION SCHEME : SEMESTER-III

Name of Paper	Duration of Exam	EoSE Max. Marks	EoSE Min. Marks	Internal (CA) Max. Marks	Internal (CA) Min. Marks	Max marks	Min. Marks
HISTORY OF INDIAN ART	3 hrs.	40	16	10	04	50	20
STUDY FROM BUST (PORTRAIT)	4hrs.	80	32	20	08	100	40

Note:-Minimum 40% required in CA/Internal Exam to appear in EoSE(End of Semester Exam)

SEMESTER-IV

Name of Paper	Duration of Exam	EoSE Max. Marks	EoSE Min. Marks	Internal (CA) Max. Marks	Internal (CA) Min. Marks	Max marks	Min. Marks
HISTORY OF INDIAN ART	3 hrs.	40	16	10	04	50	20
CREATIVE PORTRAIT (RENDERING)	4 hrs.	80	32	20	08	100	40

Note:-Minimum 40% required in CA/Internal Exam to appear in EoSE (End of Semester Exam)

EXAMINATION SCHEME OF THEORY PAPER :

Note : The theory paper consist of three parts :-

Part –I: Carries 10 marks and consist of 10 short type questions of 1 marks each.

Part –II: Attempt any four questions of 10 marks (2.5 marks of each question) with internal choice. Candidates are required to write each answer with the limit of 50-60 words.

Part –III: Attempt any two questions of 20 marks (10 marks of each question) with internal choice. Candidates are required to write each answer with the limit of 500-600 words.

B.A. SEMESTER-III

Paper I : HISTORY OF INDIAN ART (Theory)

Unit-I	Prehistoric Rock Paintings, Art of Indus Valley Civilization,
Unit-II	Cave Paintings - Jogimara, Ajanta, Bagh, Sigiriya Pal and Apbhransh Painting.
Unit-III	Rajasthani School – Mewar, Kishangarh and Bundi style of Painting.
Unit-IV	Mughal School

Books Recommended:

1. Studies in Indian Art - V.S. Agarwal, Varansi, 1965
2. History of Fine Arts in India & Ceylon - Vincent A. Smith (edited by K. Khandalawala), Bombay, 1930
3. History of Indian and Indonesian Art - A.K. Coomaraswamy, London, 1927
4. Indian Painting - Percy Brown. Calcutta, 1918
5. कला विलास – आर.ए. अग्रवाल, डी.एस.ए. बुक्स इंटरनेशनल, मेरठ, 2015
6. भारतीय चित्रकला का संक्षिप्त इतिहास – शर्मा, लोकेश चन्द्र, कृष्णा प्रकाशन मीडिया (प्रा.लि.)
7. भारतीय मूर्तिकला – राय कृष्ण दास, नागरी प्रचारिणी सभा, काशी
8. भारतीय चित्रकला का संक्षिप्त इतिहास – अविनाश बहादुर वर्मा, प्रकाश बुक डिपो, बरेली, 1968

9. भारतीय चित्रकला – राय कृष्ण दास, भारती लीडर प्रेस, इलाहाबाद, 2023
10. भारतीय चित्रकला – वाचस्पति गैरोला, मित्र प्रकाशन प्राइवेट, नागरी प्रचारिणी सभा, काशी, 1963
11. भारतीय चित्रकला एवं मूर्तिकला का इतिहास – रीता प्रताप, राजस्थान हिन्दी ग्रन्थ अकादमी, जयपुर।

**Paper – II : STUDY FROM BUST (PORTRAIT)
(Practical)**

Medium : Pencil and colour

Size : Half Imperial

Duration : 4 hrs.

Study from bust (Portrait Painting) showing broad masses of light and shade, clearly bringing out the modelling of the figure and drapery.

Practical paper shall have one session of four hours.

- (a) 2 plates of pencil shading and 2 plates of Study from bust (Portrait Painting) with water/oil colour.
- (b) A sketch book of not less than 25 sketches.

Note : EoSE of Practical Examination will be conducted and marking will be done by the External Examiner appointed by the University. Internal Exam / CA marking will be by the Internal Examiner done on the basis of Submission

Submission work will be retained till the declaration of the result and returned to the Candidate by the Department thereafter. If no claim is made within two months of the declaration of the result, the submission will be destroyed.

Note:

- (a) Candidate should pass in theory as well as in practical paper separately.
- (b) There should be minimum 08 hours for the regular study including two hours for sketching.
- (c) Minimum three demonstrations should be arranged by the subject expert during the session for each practical paper.
- (d) The Department should also arrange for an Educational tour to Ancient Art centres like Ajanta, Ellora, Elephanta, Khajuraho, Mahabalipuram etc. once a year.
- (e) Practical examination will be conducted at the centres and the practical work will be examined external examiner. The examiner will examine the answer books in consultation with and internal examiner who is the subject teacher of the Department of Drawing and Painting. University may centralize the practical examinations at few well equipped Departments to hold examination economically.

Books Recommended :

1. Anatomy and Drawing by Victor Perard, Publisher J.V. Navlakhi, Bombay.
2. Human figure by Vanderpol, Publisher J.V. Navlakhi, Bombay.

Note : Life Model will sit in front of the candidate for four hours with a rest of 10 minutes when required by the model. The student is required to make a portrait in bust in either water or oil colour in the examination.

**B.A. SEMESTER-IV
Paper I : HISTORY OF INDIAN ART
(Theory)**

Unit-I	Pahari School – Basohli and Kangra style of Painting.
Unit-II	Company School, Raja Ravi Varma,
Unit-III	Bengal School – Abanindranath Tagore, Nandalal Bose
Unit-IV	Yamini Roy, Rabindranath Tagore and Amrita Shergil

Books Recommended:

1. Studies in Indian Art - V.S. Agarwal, Varansi, 1965
2. History of Fine Arts in India & Ceylon - Vincent A. Smith (edited by K. Khandalawala), Bombay, 1930
3. History of Indian and Indonesian Art - A.K. Coomaraswamy, London, 1927
4. Indian Painting - Percy Brown. Calcutta, 1918
5. कला विलास – आर.ए. अग्रवाल, डी.एस.ए. बुक्स इंटरनेशनल, मेरठ, 2015
6. भारतीय चित्रकला का संक्षिप्त इतिहास – शर्मा, लोकेश चन्द्र, कृष्णा प्रकाशन मीडिया (प्रा.लि.)
7. भारतीय मूर्तिकला – राय कृष्ण दास, नागरी प्रचारिणी सभा, काशी
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9. भारतीय चित्रकला – राय कृष्ण दास, भारती लीडर प्रेस, इलाहाबाद, 2023
10. भारतीय चित्रकला – वाचस्पति गैरोला, मित्र प्रकाशन प्राइवेट, नागरी प्रचारिणी सभा, काशी, 1963
11. भारतीय चित्रकला एवं मूर्तिकला का इतिहास – रीता प्रताप, राजस्थान हिन्दी ग्रन्थ अकादमी, जयपुर।

Paper – II : CREATIVE PORTRAIT (RENDERING) (Practical)

Medium : Any medium

Size : Half Imperial

Duration : 4 hrs.

Two Dimensional Creative Portrait (Rendering) should be rendered with emphasis on stylization, colour scheme and textures etc.

Practical paper shall have one session of four hours.

- (a) 4 plates of creative portrait (Rendering).
- (b) A sketch book of not less than 25 sketches.

Note : EoSE of Practical Examination will be conducted and marking will be done by the External Examiner appointed by the University. Internal Exam / CA marking will be by the Internal Examiner done on the basis of Submission

Submission work will be retained till the declaration of the result and returned to the Candidate by the Department thereafter. If no claim is made within two months of the declaration of the result, the submission will be destroyed.

Note:

- (a) Candidate should pass in theory as well as in practical paper separately.
- (b) There should be minimum 08 hours for the regular study including two hours for sketching.
- (c) Minimum three demonstrations should be arranged by the subject expert during the session for each practical paper.
- (d) The Department should also arrange for an Educational tour to Ancient Art centres like Ajanta, Ellora, Elephanta, Khujraho, Mahabalipuram etc. once a year.
- (e) Practical examination will be conducted at the centres and the practical work will be examined external examiner. The examiner will examine the answer books in consultation with and internal examiner who is the subject teacher of the Department of Drawing and Painting. University may centralize the practical examinations at few well equipped Departments to hold examination economically.

Books Recommended :

1. Anatomy and Drawing by Victor Perard, Publisher J.V. Navlakhi, Bombay.
2. Human figure by Vanderpol, Publisher J.V. Navlakhi, Bombay.

Note : The student should be allowed to use any style of composition in the examination.