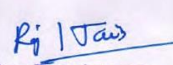


Name of University	University of Rajasthan, Jaipur
Name of Faculty	Fine Arts
Name of Discipline	BVA Applied Arts
Type of Discipline	Major
List of Programme were offered as Minor Discipline	Nil
Offered to Non-Collegiate Students	No

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	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] [Disipline-1 Basic drawing] <i>Common with Painting and Sculpture</i>	0	0	4	4
3.	5	I	MJR	[UG0509]-[APL-51P -101] [Disipline-2 Basic Design -Applied arts] <i>Common with Painting and Sculpture</i>	0	0	6	6
4.	5	I	MJR	[UG0509] - [SCU-51P-101] [Disipline-3 Basic clay modelling 3D] <i>Common with Painting and Sculpture</i>	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
5.	5	II	MJR	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
- 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.

6. 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			
	Max Internal Marks		CORE (Theory)	AEC	SEC	VAC	CORE (Practical)		SEC	VAC
			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.

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	
Theory	BVA-51T-101 [Fundamentals of visual arts] <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-51P -101] [Disipline-2 Basic 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-51P-101] [Disipline-1 Basic drawing] <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-51P -101] [Disipline-2 Basic Design -Applied arts] <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*

Theory question paper format

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

Maximum Mark 40

Part A shall consist of 4 choice based questions each carrying 5 marks each to be answered briefly.

Part B consists of 2 choice based questions 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] [Disipline-1 Basic drawing]

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

[APL-51P -101] [Disipline-2 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] [Disipline-3 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] [Disipline-1 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] [Disipline-2 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] [Disipline-3 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 0509]
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:		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				

Detailed Syllabus
[UG0509] [BVA-51P-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.

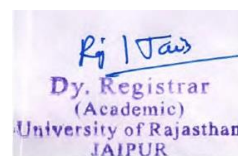
Suggested Books and References:-

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;TakshilaPrakashan

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]

[Disipline-1 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]	Disipline-1 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:		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. 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.				

Detailed Syllabus

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[UG0509] [PAI-51P-101]
[Disipline-1 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]**

[Disipline-2 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]	Disipline-2 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:		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.				

Detailed Syllabus

[UG 0509] [APL-51P -101]
[Disipline-2 Basic Design -Applied arts]
Common with Painting and Sculpture


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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]
[Disipline-3 Basic clay modelling 3D]
[Common with Painting and Sculpture]



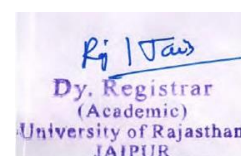
Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
I	[SCU-51P-101]	Disipline-3 Basic clay modelling 3D			5	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		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. Materials: Enrolled students are expected to bring the required materials except clay.				

Detailed Syllabus

[UG 0509] [SCU-51P-101] [Disipline-3 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.

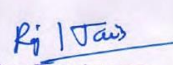
Assignment: Complete a final clay sculpture, incorporating elements from all previous units and presenting it for critique.

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	
Theory	BVA-52T-102	CA	2 Hrs	CA	10 Marks	CA	4 Marks


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	[Visual Culture of Rajasthan] <i>Common with Painting and Sculpture</i>	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**

Theory question paper format

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

Maximum Mark 40

Part A shall consist of 4 choice based questions each carrying 5 marks each to be answered briefly.

Part B consists of 2 choice based questions 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	Title of the Course/Paper	NHEQF	Credits
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	Course				Level	
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.				

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

Lecture-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.

Lecture-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.

Lecture-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: Kaila Village

Tejaji Fair: Parbatsar

Lecture-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; KishanGopal 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; AnupaPande ;2020; Aryan Books International
4. Rajasthan, an Oral History: Conversations with Komal Kothari;RustomBharucha; 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?srsId=AfmBOocKBw-kB7BLj6QYHXMHp0lMY4maylr5hw1UjioKZDN5iN24sux>

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
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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:		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. 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 explore sensory and emotional, as well as intellectual, aesthetic concepts. 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.				

Detailed Syllabus

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

Unit 1: Color 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.

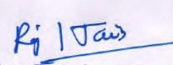
Activities: Create artworks that represent various architectural structures, incorporating historical and contemporary visual structures and concepts.

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	Course Delivery Method
		Theory	Practical	Total		


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					Student	
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 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. 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 complementary colors. 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.				

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	Type of the	Credit Distribution	Offered to	Course Delivery	

Course	Course	Theory	Practical	Total	NC Student	Method
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 elements to create cohesive sculptures.				

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.

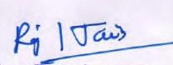
Create a variety of textures in clay, using both tools and natural materials to achieve desired surface qualities.

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	[Applied Arts]	Credits			
				Title	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


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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
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.

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.

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	
Theory	[APL-63T-201] [Indian art- Prehistory to Ancient] <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 -63T-202] [Fundamental of Advertising]	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Practical	[APL -63P-203] [Graphic Design]	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
Practical	[APL -63P-204] [Basic Illustration]	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
Practical	[APL -63P-205] [Essential Digital Skills]	CA	*	CA	20 Marks	CA	8 Marks
		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.

Theory question paper format

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The question paper will consist of **two** parts **A&B**.

PART-A: 10 Marks (1 mark to each question)

Part A will be compulsory having 10 very short answer-type questions (with a limit of 20 words) of two marks each.

PART-B: 30 Marks (7.5 marks for each question)

Part B of the question paper shall be divided into four units comprising question numbers 2-5. There will be one question from each unit with internal choice. Each question will carry 15 marks.

Part B of the question paper shall be divided into four units comprising question numbers 2-5. There will be one question from each unit with internal choice. Each question will carry 20 marks.

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.

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.				

Detailed Syllabus

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

Common with Painting and Sculpture

Unit -1

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

(3 Lectures)

Unit -2

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.

(5 Lectures)

Unit -3

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

(3 Lectures)

Unit-4

Pre Mauryan, Mauryan period and Post Mauryan period

Introduction to the Pre-Mauryan Period

Transition to the Mauryan Period

Mauryan Architecture and Sculpture

Influence of Religion on Visual Arts

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)

Nagarjunkonda (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.

(11 Lectures)

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],[MotilalBanarsidass]
7. [The Vedic Age: The History And Culture Of The Indian People] [R. C. Majumdar] [MotilalBanarsidass]
8. [वेद और भारतीय संस्कृति: Vedas and Indian Culture][Kireet Joshi][2012][Standard publishers]
9. [भारतीय पुरातैहासिक पुरातत्व: Archaeological History of India][Shri Dharampal Agrawal and Shri Pannalal Agrawal][2014][Exotic India Art][Uttar Pradesh Hindi Sansthan, Lucknow]
10. [भारतीय कला एवं संस्कृति] [Dr. Manish Rannjan][2023][PrabhatPrakashan Pvt. Ltd]
11. [प्राचीन भारत] [डी. एन. झा] [पीपुल्स पब्लिशिंग हाउस]
12. [A People's History of India 7:- Society and Culture in Post Mauryan India][Irfan Habib][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:		Advertising Theory (Paper-II) explores the definition, historical development, societal role, marketing fundamentals, mechanisms, and classification of advertising. The objective is to provide an in-depth understanding of advertising's role, history, societal impacts, marketing integration, and various advertising types and mechanisms.				

Detailed Syllabus

[UG0509] [APL -63T-202]
[Fundamental of Advertising]


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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.

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.

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 labeling.

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

Unit 4. Mechanisms of Advertising & classification

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.

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"**, AartiVerma, 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"**, AnujMathur, 2018, Publisher: Sage Publications, ISBN: 978-9352808275
9. **"Graphic Design Theory: Indian Perspectives"**, AjeetRana, 2021, Publisher: Rawat Publications, ISBN: 978-8131611574
10. **"The Evolution of Advertising in India"**, MeenalKapoor, 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/?msocid=26c25df897db6c5b27db49f196e16db2](https://www.creativefabrica.com/the-artistry/fonts-and-digital-designs/using-color-theory-in-typography-and-design/?msocid=26c25df897db6c5b27db49f196e16db2)

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

Semester	Code of the	Title of the Course/Paper	NHEQF	Credits
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	Course				Level	
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:		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. 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.				

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
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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:		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. 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				

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

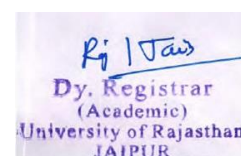
Unit 1. Introduction to Illustration and Basic Drawing Skills

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

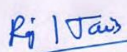
Portfolio Development: Selecting and Presenting Best Works

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


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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:		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. 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.				

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	
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

** 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.

Theory question paper format

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

Maximum Mark 40

Part A shall consist of 4 choice based questions each carrying 5 marks each to be answered briefly.

Part B consists of 2 choice based questions 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-63T-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		Nil				

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Offered as Minor Discipline	
Prerequisites	BVA Applied Arts Semester III completed
Objectives of the Course:	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. Students will gain a comprehensive understanding of the major art forms and cultural achievements from Prehistory to the Egyptian period. Analyse the stylistic and technical developments in early Western art. Understand the cultural, religious, and societal influences on the art and architecture of these periods.

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.

Lecture 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.

Lecture 6

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.

Lecture 6

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

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.

Lecture 12

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/arthistory/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:		Advertising Theory explores the definition, historical development, societal role, marketing fundamentals, mechanisms, and classification of advertising. The objective is to provide an in-depth understanding of advertising's role, history, societal impacts, marketing integration, and various advertising types and mechanisms.				

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

[Advertising Theory]

Unit 1. Foundations of Graphic Design

Graphic Design Principles: Study the core principles such as balance, contrast, alignment, repetition, and proximity. Explore their application in creating visually appealing and effective designs.

Design Elements: Examine essential elements including line, shape, color, texture, and space, and how they contribute to the overall design.

History and Evolution: Understand the historical development of graphic design, including key movements and influential designers that have shaped the field.

Unit 2. Advertising

Advertising Functions: Learn the basic definitions of advertising and its primary functions, such as promotion, persuasion, and information dissemination.

Importance in Marketing: Analyze the role of advertising in the marketing mix and its impact on brand building and consumer behavior.

Advertising Theories: Study key advertising theories and models, including AIDA (Attention, Interest, Desire, Action) and the hierarchy of effects.

Unit 3. Role of Graphic Design in Advertising

Integration of Design and Advertising: Explore how graphic design enhances advertising strategies and contributes to visual communication.

Impact on Branding: Understand how design elements like logos, typography, and color influence brand identity and consumer perception.

Case Studies: Examine case studies of successful advertising campaigns to understand the practical application of graphic design principles.

Unit 4. Principles of Visual Communication, Color theory & typography

Visual Hierarchy: Study how to organize visual information to guide the viewer's attention and enhance message clarity.

Layout Techniques: Learn about layout principles and techniques for creating effective and aesthetically pleasing designs.

Design Principles in Communication: Analyze how design principles (balance, contrast, alignment, repetition, proximity) contribute to effective visual communication.

Color Psychology: Explore the psychological effects of color and its cultural significance in different contexts, with a focus on the Indian market.

Typography: Study font selection, typesetting techniques, and the importance of legibility in advertising materials. Understand how typography affects readability and brand identity.

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:

- I. "Graphic Design Basics", ArindamDas , 2018 , Publisher: Pearson India ,ISBN: 978-9353060184
- II. "Advertising Management: Theory & Practice", Rajeev Batra, SandeepPatnaik, 2019, Publisher: Himalaya Publishing House, ISBN: 978-9350501987
- III. "The Fundamentals of Creative Advertising", Shankar T., 2017, Publisher: McGraw Hill Education, ISBN: 978-9352608257
- IV. "Color Psychology and Advertising", Pankaj Sharma, 2020, Publisher: New Age International Publishers, ISBN: 978-9389261926
- V. "The Art of Typography in Advertising", Radhika Gupta, 2019, Publisher: S. Chand Publishing, ISBN: 978-9352531128
- VI. "Visual Communication Design: An Indian Perspective", AartiVerma, 2019, Publisher: Kanishka Publishers, ISBN: 978-8184576550
- VII. "Advertising Theories: Indian Context", Anil Kumar, 2021, Publisher: Excel Books, ISBN: 978-8174469896
- VIII. "History of Graphic Design in India", AnujMathur, 2018, Publisher: Sage Publications, ISBN: 978-9352808275
- IX. "Graphic Design Theory: Indian Perspectives", AjeetRana, 2021, Publisher: Rawat Publications, ISBN: 978-8131611574
- X. "The Evolution of Advertising in India", MeenalKapoor, 2021, Publisher: Atlantic Publishers, ISBN: 978-8126932584

Suggested E-resource:

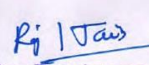
1. www.ndl.gov.in
2. www.swayam.gov.in
3. www.epgp.inflibnet.ac.in
4. www.nptel.ac.in
5. www.iitk.ac.in/ocwc

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

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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:		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. 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.				

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


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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

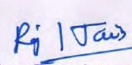
Presenting and justifying design choices to stakeholders

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	Title of the Course/Paper	NHEQF	Credits
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	Course				Level	
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:		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. 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.				

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
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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:		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. 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.				

Detailed Syllabus

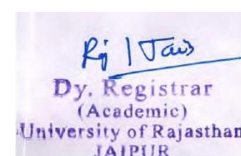
[UG0509] [APL -64P-210]

[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:

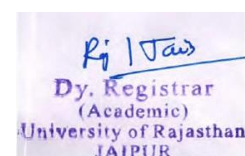
Plan and execute a photo-shoot of at least one product using the chroma key technique.

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.

SEMESTER-WISE PAPER TITLES WITH DETAILS

[UG0509]-[BVA-Applied Art] Semester V and VI								
#	Level	Semester	Type	[Applied Art] Title	Credits			
					L	T	P	Total
1	7	V	MJR	[UG0509] - [APL-75T-301] – [Indian art- Gupta period onwards to Late Medieval India](Common with Painting and Sculpture)	2	0	0	2
2	7	V	MJR	[UG0509] - [APL-75T-302] – [Advertising Theory (Paper-III)]	2	0	0	2
3	7	V	MJR	[UG0509] - [APL -75P-303] –	0	0	6	6

[UG0509]-[BVA-Applied Art] Semester V and VI								
				[Applied Art]	Credits			
#	Level	Semester	Type	Title	L	T	P	Total
				[Advertising Design]				
4	7	V	MJR	[UG0509] - [APL -75P-304] – [Mascot Illustration]	0	0	4	4
5	7	V	MJR	[UG0509] - [APL -75P-305] – [Computer skills]	0	0	4	4
6	7	VI	MJR	[UG0509] - [APL -76T-306] – [History of Western Art: Greek art to Gothic] (Common with Painting and Sculpture)	2	0	0	2
7	7	VI	MJR	[UG0509] - [APL -76T-307] – [Digital Advertising & Marketing Theory - I]	2	0	0	2
8	7	VI	MJR	[UG0509] - [APL -76P-308] – [Advance Advertising Design]	0	0	6	6
9	7	VI	MJR	[UG0509] - [APL -76P-309] – [Advertising Illustration]	0	0	4	4
10	7	VI	MJR	[UG0509] - [APL -76P-310] – [Digital Model 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


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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.
5. 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.
6. 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			
	Max Internal Marks		CORE (Theory)	AEC	SEC	VAC	CORE (Practical)		SEC	VAC
			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
			75-80%	1.5	1.5	1.5	1.5	4	3	1.5
			80-85%	2	2	2	2	5	4	2
			> 85%	2.5	2.5	2.5	2.5	7.5	5	2.5

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

[UG0509]-[BVA-APPLIED ART] Semester V

Type of Examination	Course Code and Nomenclature	Duration of Examination		Maximum Marks		Minimum Marks	
Theory	[APL -75T-301] Indian art- Gupta period onwards to Late Medieval India (Common with Sculpture and Applied arts)	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Theory	[APL-75T-302] – [Advertising Theory (Paper-III)]	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Practical	[APL- 75P-303] Advertising Design	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
Practical	[APL -75P-304] Mascot Illustration	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
Practical	[APL -75P-304] Computer skills	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	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*

Theory question paper format

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

Maximum Mark 40

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Part A shall consist of 4 choice based questions each carrying 5 marks each to be answered briefly.

Part B consists of 2 choice based questions 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 -75P-303]Advertising Design

6 Advertisement , 2 poster, 2 hoarding

[APL -75P-304]Mascot Illustration

1 Character Concept Sheet, 1 fully rendered mascot in color& 5 commercial use with mockup.

[APL -75P-305]Computer skills

Design a complete 3D branding set for a brand (Include 1- logo, 1- packaging, and 1- promotional material.

End of Semester Examination (EoSE):

[APL -75P-303]Advertising Design

1 Advertisement [size : 25 x 4 Colum (magazine or press ad)]

Note: It is compulsory to submit a computer printout along with two thumbnails.

Duration 10 hours

[APL -75P-304]Mascot Illustration

1 fully rendered mascot in color with 1 Character Concept Sheet

Note: It is compulsory to submit a computer printout along with two thumbnails.

Duration 10 hours

[APL -75P-305]Computer skills

There won't be an Examination;

Evaluation will be done on the basis of submitted works.

Syllabus
[UG0509]
V Semester [Applied art]
[APL-75T-301]
[Indian Art: Gupta Period onwards to Late Medieval India]
[Common with Painting and Sculpture]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
V	[APL-75T-301]	Indian Art: Gupta Period onwards to Late Medieval India [Common with Painting and Sculpture]			7	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Theory	2	0	2	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Applied Art semester IV completed				
Objectives of the Course:		Overview of Indian Art History: Introduce the evolution of Indian art from the Gupta period to Late Medieval India, highlighting major dynasties and regions. Study of Key Dynasties and Styles: Examine contributions of the Gupta, Pallava, Chola, and Mughal dynasties, with focus on architecture, sculpture, and painting. Religion and Society's Impact on Art: Analyze the influence of Hinduism, Buddhism, and Islam on artistic development. Transition of Artistic Styles: Explore changes in artistic styles and regional variations, including the Pallava-Chola, Chandela, and Mughal traditions. Fusion of Indian and Foreign Influences: Discuss the blend of Persian, Turkish, and indigenous art during the Delhi Sultanate and Mughal periods. Colonial Influence on Indian Art: Introduce early colonial impact on Indian art, particularly the Company School of painting. Critical Appreciation: Develop skills for critically analyzing and appreciating the evolution of Indian art across periods.				

Detailed Syllabus
[UG0509]-[APL-75T-301]
[Indian Art: Gupta Period onwards
to Late Medieval India]
[Common with Painting & Sculpture]

Unit 1: Early Medieval Art (Gupta Period to Early Chalukya and Pallava Art)

- **Gupta Period (4th–6th Century CE):**
 - Architecture: The **Gupta temples**, including the **Dasavatara Temple at Deogarh**, and their contributions to temple architecture.
 - Sculpture: The development of **Gupta sculpture**, especially in reliefs like the **Buddha images** at Sarnath, and iconic figures such as **Vishnu and Shiva**.
 - **Mural Paintings**: Notable examples of Gupta frescoes, especially from **Ajanta Caves**.
- **Early Chalukya and Pallava Art (6th–9th Century CE):**
 - Pallava's **ratha temples** and **Shore Temple at Mahabalipuram**.
 - Early examples of **sculpture** with a focus on detailed iconography, particularly in the **Pallava dynasty**.

Unit 2: High Medieval Art (9th–11th Century CE)

- **Chola Contributions (9th–11th Century CE):**
 - **Chola Temple Architecture**: The **Brihadisvara Temple** at Tanjore and its impact on Dravida temple architecture.
 - **Chola Bronzes**: The **Nataraja** bronzes and their spiritual significance.
- **Early Chandela Art (Khajuraho):**
 - Sculpture: The temples of **Khajuraho** featuring highly detailed relief sculptures.
 - Architectural and sculptural themes covering both **religious** and **erotic** art.
- **Solanki Dynasty (10th–11th Century CE):**
 - **Modhera Sun Temple**: A landmark example of the **Nagara style**, and its architectural and iconographic significance.

Unit 3: Late Medieval Art (12th–13th Century CE)

- **Vijayanagara and Hoysala Art:**

- The rise of **Vijayanagara art** and its distinctive temple architecture with exquisite sculpture (example: **Virupaksha Temple, Hampi**).
- **Hoysala architecture**: The **Chennakesava Temple** at Somanathapura with highly detailed sculpture.
- **Mughal Influence on Indian Art (Early Mughals, 16th Century CE):**
 - Introduction of **Persian influences** into Indian art during the reign of Akbar.
 - Mughal **miniature paintings** (e.g., **Akbarnama**) and **architectural developments** like the **Red Fort**.
 - The growing fusion of **Indian and Persian** aesthetics.

Unit 4: (A)The Changes of Indigenous Styles and the Rise of New Forms

(13th–15th Century CE)

- **Delhi Sultanate (13th–15th Century CE):**
 - **Architectural developments** under the Delhi Sultanate, with a focus on the **Qutb Minar** and **Alai Darwaza**.
 - The development of **Indo-Islamic architecture**: fusion of Persian, Turkish, and indigenous elements.
- **Rajasthani and Pahari Art (14th–16th Century CE):**
 - The emergence of **miniature painting** traditions in Rajasthan and the Pahari region, featuring themes of court life, Rajput kings, and religious narratives.

(B) Transition to Modernity and the Impact of Colonialism

(17th Century onwards)

- **Early Colonial Influence on Indian Art (17th–18th Century CE):**
 - Introduction of **European artistic traditions** to India, particularly in **portraiture**, **landscape painting**, and **architectural style** (e.g., **Company School** paintings).
- **The British Influence on Indian Art:**
 - The **British Raj** and the rise of **academic painting** with **oil paintings** and Western artistic conventions.
 - **Modern Indian Artists**: Early responses to colonialism and the introduction of **European academic art training** in the Indian subcontinent.

Suggested Books and References:

1. [Indian Art-A Concise History]; [Roy C. Craven]; [1985]; [Thames and Hudson]

2. [Architecture of Mughal India]; [Catherine B. Asher]; [1992], [Cambridge University Press]
3. [Temples of Deccan India: Hindu and Jain 7th to 13th Centuries]; [George Michell]; [2021]; [ACC Art Books]
4. [Art Of India Through The Ages],[Stella Kramrisch][1987],[MotilalBanarsidass Publishing House]
5. [A Handbook of INDIAN ART]; [EB Havell];[2023]; [MJP publishers]
6. [The Art of Gupta India: Empire and Province];[Joanna Gottfried Williams];[1982];[Princeton University Press]
7. [Gupta Sculpture (Indian Sculpture of the Fourth to the Sixth Centuries A.D.)];[J C Harle]; [1996];[MunshiramManoharlal Publishers Pvt Ltd]
8. [The Art of Ancient India: Buddhist, Hindu, Jain],[Susan L. Huntington, John C. Huntington], [MotilalBanarsidss]
9. [Chola: Sacred Bronzes of Southern India];[VidyaDehejia];[2006];[Royal Academy of Arts]
10. [Bronzes of South India];[p R Srinivasan];[1994];[Pandian Offset, Madras]
11. [South Indian Bronzes];[C Shivaramamurty];[2006];[Lalit Kala Akademi]
12. [The Great Tradition-Indian Bronze Masterpieces];[Asha Rani Mathur];[1988];[Festival of India]
13. [South India Under Vijayanagara Art and Archaeology];[AnilaVerghese, Anna Dallapiccola];[2011];[OUP India]
14. [Reflections on Mughal Art & Culture];[RodaAhluwalia];[2021];[Niyogi Books Pvt. Ltd]
15. [Indian Painting-From Cave Temples to the Colonial Period];[Joan Cummins];[2006];[MFA Publications]
16. [The Spirit of Indian Painting-Close Encounters with 101 Great Works, 1100-1900];[B N Goswamy];[2014];[Penguin Books]
17. [British Art and the East India Company];[Geoff Quilley];[2020];[Boydell Press]
18. [The Indian Portrait - V: Colonial influence on Raja Ravi Varma and his Contemporaries];[Anil Relia];[2014];[Archer Art Gallery]

Suggested E-resources:

1. [https://www.mahitoshnm.ac.in/studyMaterial/1118Singh,%20Upinder.%20A%20History%20of%20Ancient%20and%20Early%20Medieval%20India,%202nd%20Ed.%20\[Easy%20Reading\] -1.pdf](https://www.mahitoshnm.ac.in/studyMaterial/1118Singh,%20Upinder.%20A%20History%20of%20Ancient%20and%20Early%20Medieval%20India,%202nd%20Ed.%20[Easy%20Reading] -1.pdf)
2. <https://archive.org/details/in.ernet.dli.2015.282143/page/n185/mode/2up>
3. <https://www.tnarch.gov.in/Library%20BOOK%20PDF/Chola%20Bronzes.pdf>

Learning outcome:

By the end of the course, students will:

1. **Understand the Evolution of Indian Art:** Gain a thorough knowledge of the historical, cultural, and religious contexts that shaped Indian art from the **Gupta period** to **Late Medieval India**.
2. **Analyze Major Art Periods and Styles:** Be able to analyze and compare the artistic developments and regional styles from key dynasties like **Gupta, Pallava, Chola, and Mughal**.
3. **Critically Assess Artworks:** Develop skills to critically evaluate and interpret significant artworks from various periods, with an understanding of their aesthetic, cultural, and social significance.
4. **Apply Art Historical Methods:** Learn to apply art historical methodologies to analyze art and architecture, drawing connections between periods, regions, and artistic practices.
5. **Cultivate Appreciation for Indian Art:** Foster an appreciation for the diversity and richness of Indian artistic traditions and their impact on the broader history of world art.

Syllabus [UG0509]



**V Semester [Applied Arts]
[APL-75T-302]
[Advertising Theory (Paper-III)]**

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
V	[APL-75T-302]	<u>Advertising Theory (Paper-III)</u>			7	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Theory	2	0	2	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Applied Art semester IV completed				
Objectives of the Course:		This course provides a comprehensive overview of advertising's role in the marketing, covering advertiser types, agency structures, communication models, and media planning. It equips students with essential theoretical insights to understand advertising's impact, structure, and evolving practices across traditional and digital platforms in today's dynamic media landscape.				

**Detailed Syllabus
[UG0509]-[APL-75T-302]**

[Advertising Theory (Paper-III)]

Unit 1: The Business of Advertising and Advertising Agencies

- Role and importance of advertising in the modern marketing ecosystem
- Economic and social benefits of advertising
- Types of advertisers: corporate, retail, government, non-profit
- Organizing advertising decision-making: in-house vs. agency-led models
- Advertising agencies: their role, structure, and services
- Brief history and evolution of advertising agencies
- Traditional commission system vs. contemporary compensation models (fee-based, retainer, performance-based)
- Classification of advertising agencies: full-service, creative boutiques, media buying

Unit 2: Structure and Departments of a Full-Service Agency

- Core departments: Account Management, Strategic Planning, Creative, Media, Digital, Analytics
- Special-service groups: production, events, public relations
- The evolving role of the creative team
- Integrated roles and collaboration across departments

Unit 3: Advertising and Communication

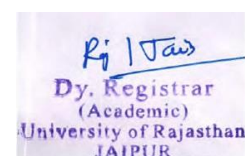
- Definition, significance, and history of communication in advertising
- Modern communication process and models
- Field of experience and types of communication: verbal, non-verbal, visual, digital, interpersonal, mass, integrated
- Advertising as persuasive communication; link with marketing, branding, and IMC

Unit 4: Media Landscape and Emerging Platforms

- Media definition, evolution, classification (paid, owned, earned, shared), and characteristics
- Media planning: audience targeting, reach, and platform selection
- Types of media: Print (newspapers, magazines), Broadcast (radio, TV), Outdoor (billboards, transit, DOOH)

Reference Book:

Kapoor, R., & Ghosh, P. (2012). *Digital marketing: A practical approach*. McGraw Hill Education.
ISBN: 978-1259026816



Gupta, S. L. (2015). *Advertising principles and practices*. McGraw Hill Education.
ISBN: 978-9339212307

Mehta, A. (2019). *Marketing management in the digital era*. Sage Publications India.
ISBN: 978-9353287073

Chatterjee, P. (2013). *Social media marketing: A strategic approach*. Tata McGraw Hill Education.
ISBN: 978-1259029466

Sharma, A. (2016). *Digital advertising and marketing: Theory and practice*. PHI Learning Pvt. Ltd.
ISBN: 978-9386201445

Kumar, V. (2018). *Customer relationship management: Concepts and cases*. Pearson Education India.
ISBN: 978-9332587135

Sethi, D. (2011). *Advertising and brand management*. Oxford University Press.
ISBN: 978-0198069117

Jha, A. (2017). *Integrated marketing communication*. Oxford University Press.
ISBN: 978-0199454734

Bhatia, M., & Sharma, V. (2016). *Digital marketing and e-commerce*. Wiley India.
ISBN: 978-8126569643

Raman, M. (2018). *Digital marketing strategies*. Oxford University Press.
ISBN: 978-0199489170

Learning Outcome:

Understanding Advertising's Impact: Develop an understanding of advertising's role in modern marketing, its economic and social influence, and the different types of advertisers.

Agency Structures and Roles: Gain knowledge of the structure, history, and function of advertising agencies, as well as the evolving compensation models in the industry.

Communication in Advertising: Learn how advertising functions as a persuasive tool using various communication types (visual, verbal, digital) and its connection to branding and marketing.

Media Planning and Strategy: Acquire the skills to effectively plan media strategies, targeting audiences across various platforms (print, digital, broadcast, outdoor).

Syllabus [UG0509] V Semester [Applied Art] [APL-75P-303]



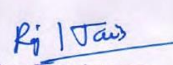
[Advertising Design]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
V	[APL-75P-303]	Advertising Design			7	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Practical	0	6	6	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Applied Art semester IV completed				
Objectives of the Course:		This course introduces students to the unique aspects of FMCG advertising, focusing on consumer behavior, brand positioning, and advertising design principles. It covers creative strategies for print, model-based, and location-based ads, as well as sales promotion integration and large-format outdoor advertising. Through practical techniques and case studies, students gain the skills to conceptualize and design compelling FMCG advertisements across media platforms.				

Detailed Syllabus

[UG0509]-[APL-75P-303]

[Advertising Design]


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Unit 1: Introduction to FMCG Advertising & Design Principles

- Overview of FMCG market characteristics and consumer behavior
- Fundamentals of advertising design and visual communication
- Understanding product USP (Unique Selling Proposition) and brand positioning

Unit 2: Ad Design Techniques for Print Media

- Elements of effective print advertising (layout, typography, imagery)
- Design process for newspaper and magazine ads
- Case studies of successful FMCG print advertisements

Unit 3: Model-Based and Location-Based Advertising

- Importance of using models in product advertising (emotional & aspirational appeal)
- Designing product + model ads with contextual relevance
- Creating ads with product, model, and strategic placement (e.g., kitchen, supermarket)

Unit 4: Sales Promotion Design & Integration

- Concepts and types of sales promotions in FMCG (discounts, coupons, bundles)
- Designing sales promotion visuals for digital and print platforms
- Integrating promotions within ad for maximum reach

Unit 5: Large Format & Outdoor Advertising

- Poster design – principles, sizing, placement considerations.
- Hoarding (billboard) design – high-impact visuals and readability from distance.
- Media planning for outdoor FMCG advertisement.

Submission:

Create the following ad designs for a **single FMCG product**:

- **50 thumbnails** (sketch) for ad
- **2 product-only ads** (print: press/magazine)
- **2 product + model ads** (print: press/magazine)
- **2 product + model + placement/location ads** (print: press/magazine)
- **2 sales promotion designs** (e.g., discount ad, bundle offer)
- **1 poster** (A3 size, for retail placement)
- **1 hoarding/billboard design** (large format, outdoor use)

Note: Advertisement size : 25 x 4 Colum (magazine or press ad)

Learning Outcomes (FMCG Advertising & Design Principles)



1. Understand FMCG market dynamics and consumer behavior to tailor advertisements that resonate with target audiences while establishing a product's Unique Selling Proposition (USP) and effective brand positioning.
2. Apply key design principles in creating impactful print ads by utilizing layout, typography, imagery, and designing product-centric ads for various media, including newspapers and magazines.
3. Incorporate models and strategic placement into advertising design to enhance emotional appeal, create contextually relevant ads, and place products effectively in real-world scenarios (e.g., kitchens, supermarkets).
4. Design sales promotions by developing visuals that effectively communicate offers (discounts, bundles) across print and digital platforms, ensuring maximum audience reach and integration with the ad campaign.

Syllabus
[UG0509]
V Semester [Applied Art]
[APL-75P-304]
[Mascot Illustration]

Semester	Code of the	Title of the Course/Paper	NHEQF	Credits
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	Course				Level	
V	[APL-75P-304]	Mascot Illustration			7	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Practical	0	4	4	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA applied art semester IV completed				
Objectives of the Course:		To equip students with the knowledge and skills to conceptualize, illustrate, and apply mascot characters that represent and reinforce a company's unique image across media.				

Detailed Syllabus [APL-75P-304] [Mascot Illustration]

UNIT 1: Foundations of Mascot Illustration

1. Purpose and Function of Mascots in Branding
 - Differentiating mascots from logos and symbols

- Enhancing brand personality and recognition
- 2. **Types of Mascot Illustrations**
 - 2D, 3D, flat design, cartoon, realistic, abstract styles
- 3. **Case Studies of Iconic Mascots**
 - Analysis of mascots like Amul - girl , Air India - Maharaja, Indian railway - bholuTony , asian paint – gattu , Android Robot

UNIT 2: Visual Storytelling Through Character Design

1. **Character Personality and Brand Messaging**
 - Translating brand values into visual traits
2. **Anatomy, Expression, and Emotion**
 - Facial expressions, body language, posture
3. **Symbolism in Shapes, Lines, and Colors**
 - Color psychology, stylization choices, gender neutrality

UNIT 3: Tools, Techniques & Workflow

1. **Sketching and Concept Art Development**
 - Thumbnailing, iteration, style exploration
2. **Digital Illustration Tools & Software**
 - Adobe Illustrator, Photoshop, Procreate, vector vs. raster methods
3. **Creating Style Guides and Mascot Assets**
 - Line weight, palette, type integration, consistency

UNIT 4: Adapting Mascots for Brand Use

1. **Mascot Scalability and Versatility**
 - Preparing for web, print, merchandise, and animation
2. **Brand Placement and Interaction Design**
 - How mascots interact with logos, products, and user interfaces
3. **Legal, Copyright, and Trademark Considerations**
 - IP protection, design rights, usage licensing

UNIT 5: Final Project and Brand Application

1. **Designing a Mascot for a Brand Concept**
 - Students choose or are assigned a fictional brand for which to design a mascot
2. **Creating a Mascot Illustration Portfolio**
 - Include sketches, development stages, final renderings, mockups
3. **Presentation and Critique**
 - Class critique on visual style, brand alignment, emotional appeal

Submission :

Character Concept Sheet: **Submit 50 (sketches or thumbnail) of mascot ideation, a mood board, personality traits, and a short concept write-up.**

Final Mascot Illustration: Provide a **fully rendered mascot in color**, in both vector and raster formats (Illustrator ,photoshop), along with high-resolution PNG/JPEG.

Brand Application Mockups: showing the mascot in **5 commercial use scenarios** (e.g., merchandise, website, packaging).

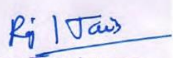
Source Files: **Submit the original design files (illustrator, photoshop)** to showcase the professional work process

Learning Outcomes (Mascot Illustration)

- Understand the purpose and types of mascots in branding, distinguishing them from logos and symbols, and analyzing iconic mascots for their impact on brand recognition.
- Apply character design principles to create mascots that reflect brand personality, using techniques for emotion, expression, and symbolic visual choices.
- Master digital illustration tools and workflows, creating mascot assets with consistency across multiple formats, including sketching, design software, and style guides.
- Adapt mascots for versatile brand use across web, print, and merchandise, while considering legal aspects like copyright and trademark, and refining a professional mascot portfolio.

Syllabus
[UG0509]
V Semester [Applied Art]
[APL-75P-305]
[Computer skill]

Semester	Code of the Course	Title of the Course/Paper	NHEQF Level	Credits
V	[APL-75P-305]	Computer Skill	7	4


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Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Practical	0	4	4	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA applied art semester IV completed				
Objectives of the Course:		To develop proficiency in Adobe Illustrator, along with using 3D plugins, to create dynamic vector illustrations, logos, and branding elements with depth and visual impact.				

Detailed Syllabus [APL-75P-305] [Computer skill]

UNIT 1: Introduction to Adobe Illustrator & 3D Concepts

- **Illustrator Basics**
 - Interface overview, tools, and workspace setup
 - File creation, artboards, and document setup
 - Basic drawing tools: Pen Tool, Shape Tool, and Selection Tools
- **Introduction to 3D Design in Illustrator**
 - Understanding the difference between 2D and 3D graphics
 - Basic 3D tools within Illustrator (Extrude, Revolve, Rotate)
 - Creating simple 3D objects using Illustrator's built-in 3D tools

- **Overview of 3D Plugins**

- Introduction to **Astute Graphics** for enhanced vector workflows
- Introduction to **Cineware for Illustrator** for 3D rendering
- How plugins expand Illustrator's capabilities

UNIT 2: Working with 3D Effects in Illustrator

- **3D Extrude & Bevel**

- Creating 3D shapes and objects using the Extrude & Bevel effect
- Customizing the depth and angle of 3D objects
- Applying textures and colors to 3D objects

- **3D Rotate and Revolve Tool**

- Creating 3D objects using the Rotate and Revolve tools
- Adjusting lighting, perspectives, and shadow effects
- Exploring how rotation and revolve can add realism to designs

- **Integrating 3D Effects with Vector Art**

- Combining 2D and 3D elements for a cohesive design
- Using 3D tools alongside paths and text
- Finalizing 3D compositions for export

UNIT 3: Astute Graphics Plugin for Enhanced 3D Workflows

- **Installing and Using Astute Graphics Plugins**

- Overview of key plugins: VectorScribe, Phantasm, and more
- How Astute tools enhance vector editing for precision and efficiency
- Streamlining 3D workflows with Astute's tools

- **Shape Creation and Manipulation**

- Using Astute's **VectorScribe** for faster and more precise drawing
- Manipulating shapes with **Dynamic Corners** and **PathScribe**
- Exploring advanced path editing techniques for 3D work

- **Text Effects and Customization**

- Applying advanced text effects with Astute's tools
- Creating custom 3D text effects and modifying paths
- Enhancing typography with vector-based 3D elements

UNIT 4: Cineware for Illustrator: 3D Integration and Rendering

1. **Installing and Setting Up Cineware for Illustrator**

- Introduction to **Cineware for Illustrator** plugin for 3D rendering
- Setting up a 3D scene and importing vector artwork
- Basic 3D rendering in Illustrator with Cineware

2. **Creating 3D Objects and Text in Cineware**

- Using Cineware to generate complex 3D objects from Illustrator designs
- Importing Illustrator paths into Cineware for 3D extrusion
- Modifying and rendering 3D text and vector objects in real-time

3. **Lighting, Camera, and Rendering**

- Adjusting lighting, camera angles, and shadows for realistic 3D output

- Rendering and exporting 3D models as images or animations
- Integrating 3D rendered outputs back into Illustrator for final design

UNIT 5: Final Project and Portfolio Development

1. Creating a 3D Branding Project

- Using Illustrator and 3D plugins to design a complete branding project
- Combining 3D objects with vector elements for logos, packaging, or promotional material
- Incorporating textures, shadows, and lighting for a professional finish

2. Exporting 3D Designs for Print and Web

- Preparing vector and 3D elements for various formats
- Exporting 3D compositions for print, web, and digital media
- Understanding file formats, resolution, and color profiles

3. Portfolio Development and Presentation

- Assembling a portfolio showcasing 2D and 3D projects
- Creating professional presentations and mockups
- Critique and refinement based on feedback

Plugins Focus:

- **Astute Graphics:** A suite of tools designed to enhance precision in vector design, making it easier to manipulate shapes, paths, and text.
- **Cineware for Illustrator:** A powerful plugin that brings 3D rendering directly into Illustrator, allowing users to create and manipulate 3D designs and import them into their Illustrator workflows.

Submission:

- 1- Design a product using 3D Extrude & Revolve.
- 1- 3D-styled text with plugins.(Submit before/after screenshots also showing editing steps.)
- Design a complete 3D branding set for a brand (Include 1- logo, 1- packaging, and 1- promotional material.)

Learning Outcomes (Adobe Illustrator & 3D Concepts)

- Master Illustrator's tools for creating and editing vector graphics, including basic 2D and 3D design techniques.
- Understand and apply 3D design concepts within Illustrator using tools like Extrude, Revolve, and 3D plugins (Astute Graphics, Cineware) for enhanced workflows.
- Combine 2D and 3D elements effectively to create cohesive designs, integrating text, shapes, and 3D objects.
- Develop and present a professional portfolio, showcasing 3D branding projects, including logos, packaging, and promotional materials, ready for both digital and print media.

[UG0509]BVA Applied art semester VI

Examination Scheme for Continuous Assessment (CA)

DISTRIBUTION OF CONTINUOUS ASSESSMENT (CA) MARKS

S. No.	CATEGORY	+	o	+	+	o	+	THEORY	PRACTICAL
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			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
			75-80%	1.5	1.5	1.5	1.5	4	3	1.5
			80-85%	2	2	2	2	5	4	2
			> 85%	2.5	2.5	2.5	2.5	7.5	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.

Examination Scheme for EoSE-

CA – Continuous Assessment
EoSE – End of Semester Examination

[UG0509]-[BVA-APPLIED ART] Semester VI

Type of Examination	Course Code and Nomenclature	Duration of Examination		Maximum Marks		Minimum Marks	
Theory	[UG0509] - [APL-76T-306] – [History of Western Art: Greek art to Gothic] <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	[UG0509] - [APL -76T-307] – [Digital Advertising & Marketing Theory - I]	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks

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Practical	[UG0509] - [APL -76P-308] – [Advance Advertising Design]	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
Practical	[UG0509] - [APL -76P-309] – [Advertising Illustration]	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
Practical	[UG0509] - [APL -76P-310] – [Digital Model Photography]	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	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*

Theory question paper format

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

Maximum Mark 40

Part A shall consist of 4 choice based questions each carrying 5 marks each to be answered briefly.

Part B consists of 2 choice based questions 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

[UG0509] - [APL -76P-308]- [Advance Advertising Design]

Web Banner Ads (7 formats), Social Media post design (3 Formats), 1 Facebook AD & 1 Instagram Ads, 1 In-App Ad Design, 1 YouTube Video Ad.

Note: Submission must be in digital and print format

[UG0509] - [APL -76P-309] –[Advertising Illustration]

1 Illustrative Advertisement, 1 Realistic Illustration,

1 Fashion Illustration, 1 Medical Illustration

[UG0509] - [APL -76P-310] –[Digital Model Photography]

2 Model + Product Photo shoots, 1 Magazine Cover Design, 8 Edited Images, 1

Before/After Shots photograph

Note: Submission must be in digital and print format

End of Semester Examination (EoSE):

[UG0509] - [APL -76P-308]- [Advance Advertising Design]

1 Facebook AD & 1 Instagram AD

Duration 10 hours



Note: It is compulsory to submit a computer printout along with two thumbnails.

[UG0509] - [APL -76P-309]- [Advertising Illustration]

Illustrative Advertisement: 1 (25 x 4 Colum) ad (manual or digital) using creative illustration.

Duration 10 hours

Note: It is compulsory to submit a computer printout along with two thumbnails.

[UG0509] - [APL -76P-310] –[Digital Model Photography]

There won't be an Examination.

Evaluation will be done on the basis of submitted works.

Syllabus
[UG0509]
VI Semester [Applied art]
[APL-76T-306]
[History of Western Art: Greek Art to Gothic]
[Common with Sculpture and Applied Arts]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
VI	[APL-76T-306]	History of Western Art: Greek Art to Gothic [Common with Sculpture and Applied arts]			7	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Theory	2	0	2	No	Theory
List of Programme Codes in which		Nil				

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Offered as Minor Discipline	
Prerequisites	BVA Applied Art semester V completed
Objectives of the Course:	To introduce students to the major developments of Western art from Greek antiquity through the Gothic period, focusing on the evolution of form, symbolism, and aesthetics in relation to cultural, religious, and historical contexts.

Detailed Syllabus
[UG0509]-[APL-76T-306]
[History of Western Art: Greek Art to Gothic]
[Common with Painting and Sculpture]

Unit 1: Foundations of Western Art – Greek Art

- Classical ideals of beauty, balance, and proportion.
- Study of Greek Art: Archaic, Classical, and Hellenistic periods.
- Sculpture (e.g., Kouros, Kritios Boy, Discobolus, Laocoön Group), architecture (Parthenon), and pottery.
- Mythology and humanism in Greek visual expression.

Unit 2: Expansion of Classical Traditions – Etruscan and Roman Art

- **Etruscan Art:** Tomb paintings, bronze and terracotta works, influence on Roman art.
- **Roman Art:** Adaptation of Greek-Etruscan elements, innovations in sculpture, portraiture, architecture (Pantheon, Colosseum), mosaics, and frescoes.

Unit 3: (A)Transformation of Art – Early Christian and Byzantine Art

- Emergence of Christian symbolism; break from classical naturalism.

- Catacomb paintings, mosaics, and icons.
- Byzantine art and architecture: Hagia Sophia and the sacred aesthetic.

(B) Art of Transition – Early Medieval and Romanesque Styles

- Migration Period Art: Hiberno-Saxon, Carolingian, Ottonian.
- Development of illuminated manuscripts (Book of Kells, Lindisfarne Gospels).
- Romanesque art and architecture: heavy stone churches, narrative reliefs, semi-circular arches.

Unit 4: The Rise of Gothic Art

- Gothic architecture: pointed arches, ribbed vaults, flying buttresses (Notre-Dame, Chartres Cathedral).
- Emphasis on verticality, light, and stained glass.
- Evolution of Gothic sculpture and painting toward naturalism and emotional expressiveness.
- Spiritual symbolism and the move towards Renaissance ideals.

Suggested Books and References:

1. [History of Art];[Janson, H. W];[1995-01];[Harry N. Abrams]
2. [Story of Art];[E. H. Gombrich];[1950];[Phaidon]
3. [The Art and Culture of Early Greece, 1100-480 B.C];[Jeffrey Hurwit];[1987];[Cornell University Press]
4. [Emergence of the Classical Style in Greek Sculpture];[Richard Neer];[2010];[University of Chicago Press]
5. [Archaic and Classical Greek Art];[Robin Osborne];[OUP Oxford];[1998]
6. [Hellenistic Sculpture];[Guy Dickins];[2018];[Forgotten Books]
7. [Etruscan Art];[Otto J. Brendel];[1995];[Yale University Press]
8. [ART OF ROMAN EMPIRE 2E OHA P: AD 100-450];[Jaś Elsner];[2018];[OUP Oxford]
9. [Understanding Early Christian Art];[Robin M Jensen];[2023];[Routledge]
10. [Byzantine Art];[Robin Cormack];[2000];[OUP Oxford]
11. [Early Medieval Art: Carolingian, Ottonian, Romanesque (World of Art)];[John Beckwith];[1985];[Thames & Hudson]
12. [Romanesque Art];[Rolf Toman];[1997];[Konemann UK Ltd]
13. [Medieval Art in Europe: Romanesque Art - Gothic Art 987-1489];[Victoria Charles];[2011];[Sirrocco-Parkstone International]

Suggested E-resources:

1. <https://www.metmuseum.org/-/media/files/learn/for-educators/publications-for-educators/greek.pdf>
2. <https://www.metmuseum.org/essays/etruscan-art>
3. <https://www.metmuseum.org/-/media/files/learn/for-educators/publications-for-educators/roman.pdf>
4. <https://guides.lib.umich.edu/c.php?g=282813&p=1888143>

5. <https://arthistoryteachingresources.org/lessons/byzantine-art-and-architecture/>
6. <https://www.metmuseum.org/-/media/files/learn/for-educators/publications-for-educators/byzantine.pdf>
7. <https://www.metmuseum.org/essays/romanesque-art>
8. <https://ima.princeton.edu/digital-image-collections/collection/romanesque/intro>
9. https://www.vam.ac.uk/articles/the-gothic-style-an-introduction?srsId=AfmBOopRc2eszwYxzh3w2X-fyj7Mjv7At7k58F2XqjSOvc_WbXkO1Qz8

Learning Outcome: By the end of the course, students will:

- Understand the historical development of Western art from ancient Greece to the Gothic era.
- Identify stylistic characteristics and major works from each period.
- Analyze how cultural, religious, and philosophical shifts shaped artistic expression.
- Build foundational knowledge to connect early Western art history with later Renaissance and modern developments.

Syllabus
[UG0509]
VI Semester [Applied Art]
[APL-76T-307]
[Digital Advertising & Marketing Theory - I]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
VI	[APL-76P-303]	Digital Advertising & Marketing Theory - I			7	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Theory	2	0	0	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA applied art semester V completed				

Objectives of the Course:	The objective of this course is to provide students with a comprehensive understanding of digital advertising and marketing practices in the modern business environment. It aims to equip learners with knowledge of various digital media platforms, tools, and strategies, while exploring emerging trends such as influencer marketing, AI, and immersive technologies. The course also emphasizes ethical advertising, data privacy, and performance measurement to help students plan and execute effective digital campaigns.
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Detailed Syllabus [APL-76T-307] [Digital Advertising & Marketing Theory - I]

Unit 1: Introduction and Core of digital advertising and marketing

- Definition and scope of digital advertising and marketing
- Evolution from traditional to digital platforms
- Importance in the modern marketing mix
- Key differences between digital advertising and traditional advertising
- Websites – role in branding, conversion, SEO
- Search Engine Marketing (SEM) – paid search, keyword strategy, Google Ads
- Display Advertising – banners, video ads, remarketing
- Email Marketing – segmentation, personalization, automation tools

Unit 2: Social, Mobile, and Emerging Platforms

- Social Media Advertising – Facebook, Instagram, YouTube, LinkedIn, TikTok
- Mobile Apps – in-app ads, user targeting, gamification
- Gaming Platforms – brand integration, rewarded ads
- Content and Native Advertising – non-disruptive, storytelling-based formats

Unit 3: Modern Trends in Digital Advertising

- Influencer and Creator Marketing – partnerships, authenticity, reach
- AI and Automation – programmatic ads, chatbots, personalization

- Voice, AR/VR, and Metaverse – immersive experiences, future-ready formats
- Video Marketing – short-form videos, YouTube ads, reels, livestreams

Unit 4: Ethics, Privacy, and Performance Metrics

- Data Privacy and User Consent – GDPR, CCPA, cookie policies
- Ethical Advertising – transparency, truthful messaging, ad blockers
- Measuring Effectiveness (Ad performance metrics) – impressions, conversions, ROI, CTR
- Tools and Platforms – Google Analytics, Meta Ads Manager, HubSpot, SEMrush, Meta Business Suite

Reference Books:

Gupta, S. L. (2015). *Advertising principles and practices*. McGraw Hill Education.

ISBN: 978-9339212307

Kapoor, R., & Ghosh, P. (2012). *Digital marketing: A practical approach*. McGraw Hill Education.

ISBN: 978-1259026816

Mehta, A. (2019). *Marketing management in the digital era*. Sage Publications India.

ISBN: 978-9353287073

Kothari, C. R. (2004). *Research methodology: Methods and techniques* (2nd ed.). New Age International Publishers.

ISBN: 978-8122415223

Jha, A. (2017). *Integrated marketing communication*. Oxford University Press.

ISBN: 978-0199454734

Chatterjee, P. (2013). *Social media marketing: A strategic approach*. Tata McGraw Hill Education.

ISBN: 978-1259029466

Sethi, D. (2011). *Advertising and brand management*. Oxford University Press.

ISBN: 978-0198069117

Kumar, V. (2018). *Customer relationship management: Concepts and cases*. Pearson Education India.

ISBN: 978-9332587135

Sharma, A. (2016). *Digital advertising and marketing: Theory and practice*. PHI Learning Pvt. Ltd.

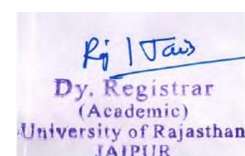
ISBN: 978-9386201445

Singh, R. S. (2008). *Marketing management* (3rd ed.). Prentice Hall India.

ISBN: 978-8131709934

Learning Outcomes (Digital Advertising and Marketing)

- Understand the scope and evolution of digital advertising, distinguishing it from traditional advertising and recognizing its role in the modern marketing mix.



- Explore key digital media channels, including websites, SEM, display ads, email marketing, and social media platforms, to drive branding and conversions.
- Master emerging trends in digital advertising, such as influencer marketing, AI, programmatic ads, and immersive experiences like AR/VR and the Metaverse.
- Apply ethical practices and privacy laws, while using tools like Google Analytics and Meta Ads Manager to measure ad performance and optimize campaigns effectively.

Syllabus
[UG0509]
VI Semester [Applied Art]
[APL-76P-308]
[Advance Advertising Design]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
VI	[APL-76P-308]	Advance Advertising Design			7	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Practical	0	6	6	No	Practical
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Applied Art semester V completed				
Objectives of the Course:		The objective of this assignment was to conceptualize, design, and execute a complete digital advertising campaign for an FMCG product. The campaign focused on delivering brand visibility, consistency, and engagement across multiple digital platforms such as web, social media, mobile apps, and YouTube.				

Detailed Syllabus

[APL-76P-308]

[Advance Advertising Design]

Unit 1: Understanding FMCG Advertising in Digital Space

- **Market Behavior& Branding in FMCG** – Characteristics of FMCG ads, consumer behavior.
- **Analyzing Successful Indian FMCG Campaigns** – Examples like Amul, Maggi.
- **Assignment:** Brand research + mood board creation for a selected Indian FMCG product.

Unit 2: Web Banner Advertising (7 Major Sizes)

- **Design Guidelines & Standards** – Ad sizes (e.g., 728×90, 300×250, 160×600, etc.).
- **Platform Compatibility (Google Display Network, publisher websites)**
- **Practical Task:** Create 7 web banner ads for the chosen FMCG product in standard IAB sizes.

Unit 3: Social Media Advertising – Instagram& Facebook

- **Visual Identity & Messaging for Social Media** – Keeping brand consistency.
- **Formats: Static, Carousel, Story& Reel** – What works on Facebook and Instagram.
- **Practical Task:** Design 3 social media ads in formats:
 1. 1080×1080 (Square Post)
 2. 1080×1920 (Story/Reel)
 3. 1200×628 (Facebook Link Ad)

Unit 4: In-App and YouTube Advertising

- **In-App Ad Formats** – Banner, interstitial, and rewarded video placement.
- **Video Advertising Concepts for FMCG** – Hook, message, brand reveal in 10 seconds.

- **Practical Task:** Design 1 in-app ad (static or animated) and produce a 10-second YouTube video ad.

Unit 5: Campaign Execution, Presentation & Submission

- **Mock Launch and Presentation Techniques** – Ad set visualization, platform mockups.
- **Project Report** – Document including creative brief, design rationale, and ad previews.
- **Final Project:** Submit a complete campaign including:
 - 7 web banner ads (standard sizes)
 - 3 social media ads (Instagram/Facebook)
 - 1 Facebook ad + 1 Instagram Story
 - 1 in-app ad
 - 1 YouTube video ad (10 seconds)

Submission:

I. 50 Thumbnails for ad.

II. Web Banner Ads (7 formats): (in digital format and in print format to be submitted).

728×90 (Leaderboard), 300×250 (Medium Rectangle), 160×600 (Wide Skyscraper), 970×250 (Billboard), 336×280 (Large Rectangle), 468×60 (Banner), 300×600 (Half Page). All banners were designed maintaining brand consistency and messaging clarity.

III. Social Media Ads (3 Formats): (in digital format and in print format to be submitted)

1080×1080 (Instagram/Facebook Post), 1080×1920 (Instagram/Facebook Story), 1200×628 (Facebook Link Ad) Creatives were designed to drive both engagement and conversions through bold visuals and short, impactful copy.

VI. Facebook & Instagram Ads: (in digital format and in print format to be submitted)

1 Static Ad for Facebook Feed, 1 Animated/Story Ad for Instagram. Both were designed according to current platform ad policies and best practices.

V. In-App Ad Design: (in digital format and in print format to be submitted)

1 In-app ad (Interstitial or Banner format) Designed for mobile visibility, ensuring brand message is clear without interrupting user experience.

VI. YouTube Video Ad (10 Seconds):

- Scripted, storyboarded, and produced a short-format video ad following the 3-second hook, product highlight, and brand reveal structure.

VII .Attached Deliverables:

- Final Campaign Folder (JPGs, MP4, PSD/AEP files)
- Project Report (PDF)
- YouTube Ad Video (10 seconds)
- Presentation Slide Deck (PDF or PPT)

Note: Tools Used- Adobe Photoshop, Illustrator, After Effects, Canva.

Learning Outcomes (Advance Advertising Design)

- Understand digital FMCG advertising dynamics and apply strategic design principles across web, social, in-app, and video platforms.
- Design platform-specific ad creatives (web banners, social media, in-app, YouTube) that maintain brand consistency and optimize engagement.
- Execute a full digital advertising campaign from concept to production using industry-standard tools and ad specifications.
- Present a professional campaign portfolio with all deliverables, showcasing technical skills, creative thinking, and platform-oriented design execution.

Syllabus
[UG0509]
VI Semester [Applied Art]
[APL-76P-309]
[Advertising Illustration]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
VI	[APL-76P-309]	Advertising Illustration			7	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Practical	0	4	4	No	Practical
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Applied Art semester V completed				
Objectives of the Course:		This aims to develop students' skills in creating compelling advertising illustrations across diverse sectors. It emphasizes the role of illustration in branding, storytelling, and audience engagement. Students learn realistic, fashion, medical, and technical illustration techniques, integrating traditional and digital tools to produce effective ad visuals for various media formats.				

Detailed Syllabus [APL-76P-309] [Advertising Illustration]

Unit 1: Introduction to Applied Illustration

- Importance of illustration in advertising and branding
- Understanding target audience and media formats
- Tools and media (traditional and digital) used in professional illustration
- Process: from concept to final execution

Unit 2: Illustrative Advertisement Design

- Role of illustration in ad campaigns
- Ad layout planning – combining image and text
- Creating story-driven and emotional appeal in ads
- Case studies of illustrated Indian advertisements

Unit 3: Realistic Illustration Techniques

- Observational drawing and reference-based sketching
- Developing realistic textures, lighting, and proportions
- Manual and digital techniques for realism
- Applying realism in storytelling-based ads

Unit 4: Fashion Illustration for Magazine Ads

- Drawing stylized fashion figures and poses
- Illustrating garments, fabric textures, and accessories
- Designing for editorial layouts and magazine ad spaces
- Creating seasonal or trend-based fashion ads

Unit 5: Medical & Technical Illustration for Ads

- Medical illustration for pharmaceutical pamphlets/brochures – organs, symptoms, treatment visuals
- Technical illustration – product breakdowns, tools, electronics
- Using labeling and diagrams in ad design
- Creating clean, informative visuals for B2B and healthcare ads

Submission

- **50 thumbnail sketches.**
- **Illustrative Advertisement:** 1 (25 x 4 Colum) ad (manual or digital) using creative illustration.
- **Realistic Illustration:** 1 ad with realistic rendering (any category).
- **Fashion Illustration:** 1 magazine-style fashion ad with garments and accessories.
- **Medical Illustration:** 1 brochure/pamphlet design for a pharmaceutical product or service.
- **Technical Ad Illustration:** 1 product or machine ad with technical illustration elements.
- **Final Portfolio Submission:** Compiled project folder (digital or printed) with all illustrations, brief concept notes, and thumbnail sketches.

Learning Outcomes (Advertising Illustration)

- Understand the role of illustration in advertising and apply it to various formats and target audiences using traditional and digital tools.
- Develop and execute concept-based illustrations, combining visual storytelling with ad layout techniques for emotional and brand-driven impact.
- Create professional-quality illustrations across styles—realistic, fashion, medical, and technical—for different advertising contexts.
- Build a comprehensive portfolio showcasing diverse illustration styles and applications, supported by concept notes and design processes.

Syllabus
[UG0509]
VI Semester [Applied Art]
[APL-76P-310]
[Digital Model Photography]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
VI	[APL-76P-310]	Digital Model Photography			7	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Practical	0	4	4	No	Practical
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Applied Art semester V completed				
Objectives of the Course:		This course equips students with practical skills in digital model photography using chroma key techniques. It covers lighting, composition, and post-processing for integrating models with products across advertising, editorial, e-commerce, and social media contexts. Students will plan, execute, and present professional photo projects for diverse visual media platforms.				

Detailed Syllabus

[APL-76P-310]

[Digital Model Photography]

Unit 1: Introduction to Chroma Key Photography

- What is chroma key and how it works in visual media
- Lighting setup for chroma shoots (green screen best practices)
- Camera settings and framing for clean chroma output
- Basic post-processing and background replacement using software (Photoshop, After Effects)

Unit 2: Product + Model Photography Integration

- Styling and posing the model with product relevance
- Composition techniques for balance between product and model
- Shooting with purpose: branding, storytelling, and audience targeting
- Preparing raw images for post-production

Unit 3: Magazine Cover Photography Using Chroma

- Planning a magazine cover layout with model and product
- Chroma-based background design – thematic, minimal, or conceptual
- Integrating text, logo, and product in a professional cover design
- Output for print and digital publishing

Unit 4: Applications of Model + Product Photography (4 Key Areas)

- **Advertising Campaigns** – Print and digital ads for beauty, fashion, electronics, etc.
- **Editorial/Magazine Design** – Fashion editorials, health & wellness, lifestyle features
- **E-Commerce Product Display** – Apparel, accessories, cosmetics with human models
- **Social Media & Influencer Content** – Instagram-style layouts, reels, and digital banners

Unit 5: Project Execution and Presentation

- Conceptualization and pre-production (mood board, sketch, setup plan)
- Full photoshoot using chroma for at least two different product categories
- Post-processing and background integration with mockup designs
- Final portfolio presentation and critique session

Submission :

- **2 Model + Product Photoshoots** using chroma key (different themes/industries)
- **1 Magazine Cover Design** featuring product and model
- **8 Edited Images per Application Area** (Total: 8 images for Ads, Editorial, E-com, Social Media)
- **1 Before/After Shots photograph** to show chroma replacement and retouching
- **Final Portfolio** submitted in 12 Print & PDF format with design write-ups.

Learning Outcomes

- Gain practical skills in chroma key photography, including lighting, camera settings, and background replacement.
- Create effective product-model compositions for branding across various media formats.
- Design magazine covers and visual content for ads, e-commerce, and social media using chroma techniques.
- Plan, execute, and present a professional portfolio demonstrating technical and creative photography skills.