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**BENGALURU
CITY UNIVERSITY**

Office of the Registrar, Central College Campus, Dr. B.R. AmbedkarVeedhi, Bengaluru – 560 001.
PhNo.080-22131385, E-mail: registrar@bcu.ac.in

No.BCU/BoS/SEP/BVA/ 135/2025-26   Date: 17.07.2025.

NOTIFICATION

Sub: III & IV Semesters BVA Syllabus of Bengaluru City
University-reg.

Ref: 1. Recommendations of Board of Studies in the Visual Arts
(PG & UG)
2. Academic Council resolution No.02 dated. 09.07.2025
3. Approval of the Vice-Chancellor dated.16.07.2025

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In pursuance of the resolution of the Academic Council under ref (1) above and
with the approval of the Vice-Chancellor the Syllabus of III & IV Semester BVA Course,
recommendation in the BoS in Visual Art (UG & PG) is hereby notified for information of
the concerned. This Syllabus will be effective from the academic year 2025-26.

The copy of the Syllabus is notified in the University Website: www.bcu.ac.in for
information of the concerned.

REGISTRAR

To:
The Registrar (Evaluation), Bengaluru City University, Bengaluru.

Copy to;

1. The Dean, Faculty of Arts, BCU.
2. The Chairman & Members of BoS in Visual Arts (PG & UG), BCU.
3. The P.S. to Vice-Chancellor/Registrar/Registrar (Evaluation), BCU.
4. Office copy / Guard file / University Website: www.bcu.ac.in

BENGALURU CITY UNIVERSITY

CHOICE BASED CREDIT SYSTEM

(As per SEP)

Syllabus for BVA
(III & IV Semester)

2025-26 onwards

MODEL CURRICULM

Bachelors of Visual Arts (BVA)

LIST OF SPECIALISED PEOGRAMS

- ➤ **ANIMATION & GAME ART**

- ➤ **GRAPHIC & COMMUNICATION DESIGN**

- ➤ **INTERIOR & SPATIAL DESIGN**

- ➤ **PRODUCT DESIGN**

- ➤ **PAINTING**

- ➤ **PRINTMAKING**

- ➤ **SCULPTURE**

- ➤ **APPLIED ARTS**

- ➤ **ART HISTORY**

Minutes of the Meeting

Date: 28 January 2025
Time: 11.00 am - 1 pm
Location: BCU, Bengaluru

Agenda: Syllabus Preparation for 3rd and 4th Semester SEP

    1. To introduce all the members

    2. Scope and Objectives of the Board - Discussion with Prof. Ramesh Chandra

    3. Discussion on Preparing the SEP syllabus for 3rd and 4th Semester UG

Proceedings of the BOS Meeting

Chairman of the BOS welcomed all the BOS members in the meeting.

Chairman presented the agenda topics to members and requested special invitee to recommend for further process.

Prof. Ramesh Chadra, explained details of 3rd and 4th semester credits and framework of subjects. For fourth semester, there is a new added course to explore practical skill, which is design oriented, where for visual arts, we need to give other options. And also discussed about giving new options for elective subjects (three maximum in one semester). Elective should be skill based (outcome based).
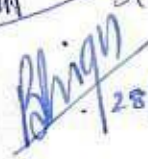
For fourth semester, compulsory skill based course, we can suggest to university. Members also discussed about revising unrealistic art history courses for BVA practical students.

Signatures of the Members Present for the BOS meeting

1. Prof. Ramesh Chandra (Special Invitee) *[signature]* 28/01/2025.

2. Mr. Bhrigu Kumar Sharma (BOS Chairman) *[signature]* 28/01/25

3. Asso. Prof. Kalidas L D (BOS Member)

4. Prof. Jayalaxmi S.Baraker (BOS Member)

5. Dr. Seethal C P (BOS Member)

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Model Curriculum
of BVA in
Painting

3rd & 4th Semester

Karnataka State Higher Education Council

Model Curriculum

Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– PAINTING DEPARTMENT

Course Matrix

	Subject Code	Title of the Paper	Credits	Instruction Hours / week	Total Hours	Duration of Exam (hours)	Marks		
			Lectures + Tutorial + Practical		L+T+P		I A	Exam	Total
Ability Enhancement Compulsory courses	University Code	Language I	3+0+0	3	45 (45+0+0)	3	20	80	100
	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Theory Subject	University Code	Survey of Indian Mural, Sculpture and Miniature traditions	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective – I Printmaking Or Sculpture	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Processes & Techniques of Painting-I	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Drawing & Painting-I	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Traditional Indian Painting Techniques: Practice and Context	1+0+2	4	75 (15+0+60)		20	80	100
		Total	**23**	**34**					**700**

Government of Karnataka
Model Curriculum

Program Name	BVA in Painting		Semester	Third Semester
Course Title	Processes and Techniques of Painting-I (practical)			
Course Code:	DSC-VA7		Total Marks	150
Contact hours	120 Hours		Practical No. of Credits	05
Formative Assessment Marks		30	Summative Assessment Marks	120

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Identify and use painting techniques such as layering, glazing, impasto, and mixed media.

2. Demonstrate an understanding of how historical techniques inform contemporary works.

3. Develop conceptually driven paintings that reflect current themes in society and culture.

4. Articulate their creative process and critique others' work using appropriate terminology.

5. Produce a cohesive body of work that reflects experimentation and technical growth.

Course Description:

This course introduces students to the process and techniques of painting as used in contemporary art. Emphasis is placed on learning and applying these techniques in today's art practices. Students will also explore the historical origins and evolution of various painting methods to build a broader understanding of their relevance in contemporary contexts.

Contents	120 Hrs

Content:

1. **Introduction to Contemporary Painting**

   - Overview of course goals, expectations, and structure

   - Brief history of painting with a focus on shifts in the 20th and 21st centuries

   - Introduction to contemporary artists and movements

2. **Tools and Surfaces**

   - Surface preparation: canvas, board, paper, and found objects

   - Introduction to brushes, palette knives, rollers, and unconventional tools

   - Mixed media: combining acrylics, oils, pastels, and experimental materials

3. **Color Theory & Composition**

- Contemporary approaches to color theory and spatial arrangement

- Mood, symbolism, and contrast in color use

- Planning and improvisation in composition

4. **Figurative Painting**

- Observational painting techniques: live model and photographic reference

- Anatomy fundamentals and expressive distortion

- The figure in space: light, volume, and emotion

5. **Cultural & Social Themes in Painting**

- Exploration of political, social, and identity-based content

- Case studies of artists addressing race, gender, ecology, and activism

- Developing a personal visual language to engage with contemporary issues

6. **Independent Studio Work**

- Students propose and develop a self-directed painting project

- Research, experimentation, and mentorship in studio sessions

- Emphasis on process, intention, and risk-taking

7. **Documentation & Reflection**

- Techniques for photographing and archiving artworks

- Writing an effective artist statement

- Portfolio development and presentation preparation

Learning Objectivities:

By the end of this course, students will:

1. Understand the evolution of painting practices and their relevance today.

2. Apply diverse painting techniques in creating original work.

3. Analyse and discuss key concepts and movements in contemporary painting.

4. Communicate artistic ideas through visual, written, and verbal means.

5. Develop a personal visual language informed by historical and contemporary practices.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Bayles, D., & Orland, T. (2001). Art & fear: Observations on the perils (and rewards) of artmaking. Image Continuum Press.
2	* Galton, J. (2007). The elements of painting. Arcturus Publishing.
3	* Godfrey, T. (2009). Painting today. Phaidon Press.
4	* Phaidon Editors. (2016). Vitamin P3: New perspectives in painting. Phaidon Press.
5	* Stiles, K., & Selz, P. (Eds.). (2012). Theories and documents of contemporary art: A sourcebook of artists' writings (2nd ed.). University of California Press.

Model Curriculum

Program Name	**BVA in Painting**		**Semester**	**Third Semester**
Course Title	**Drawing and painting-I(practical)**			
Course Code:	**DSC-VA8**	Total Marks		**100**
Contact hours	**90 Hours**	Practical No. of Credits		**04**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate refined drawing skills using various media and techniques.

2. Utilize drawing as a planning and compositional tool for paintings.

3. Create drawings that reflect an understanding of anatomy, proportion, and form.

4. Translate observational drawing into expressive and experimental artworks.

5. Articulate how drawing practices are integrated and challenged in contemporary art.

Course Description:

In this course, students are introduced to drawing both as a standalone expressive medium and as a foundational process for painting. Emphasis is placed on understanding the human figure, portraiture, and object-based drawing. Students will explore how these elements are interpreted, abstracted, or reimagined within contemporary visual practices. Through technical development and conceptual exploration, students will learn how drawing functions across different artistic disciplines and cultural contexts.

Contents	**90 Hrs**

1. **Introduction to Drawing as Practice**
   - Overview of drawing in historical and contemporary art contexts
   - Drawing as observation, interpretation, and expression
   - Exploration of drawing materials and surfaces

2. **Gesture Drawing**
   - Quick studies capturing movement, rhythm, and energy
   - Life drawing and expressive mark-making
   - Focus on spontaneity and emotional content

3. **Contour & Blind Drawing**
   - Training the eye and hand connection through continuous line
   - Blind contour drawing to improve observation skills
   - Emphasis on line quality, shape, and negative space

4. **Proportion & Anatomy**
   - Basics of human anatomy for artists
   - Structural guidelines for portraiture and figure drawing
   - Classical methods of measuring and sighting

5. **Portrait Variation**
   - Exploring individuality, character, and expression
   - Stylization and abstraction in portraiture
   - Use of tone, line, and media to express identity

6. **Mixed Media Drawing**
   - Combining drawing with collage, texture, and surface manipulation
   - Exploration of unconventional tools and found materials
   - Emphasis on process, layering, and experimentation

7. **Independent Work: Project Proposal**
   - Students conceptualize and pitch an independent drawing project
   - Written proposal with sketches and material plan
   - One-on-one discussions with instructor for feedback

8. **Final Project Development**
   - Dedicated studio sessions for executing independent project
   - Peer review, mentoring, and process documentation
   - Iterative refinement of ideas and techniques

9. **Final Critique**
   - Formal presentation of completed projects
   - Group critique with emphasis on technique, concept, and risk-taking
   - Discussion of artistic growth and future directions

Learning Objectives:

By the end of this course, students will:

1. Gain technical proficiency in drawing the human figure, portraits, and still life objects.

2. Understand the relationship between drawing and painting in both historical and contemporary practices.

3. Explore drawing as a conceptual and experimental tool.

4. Build a visual language through the integration of observation, abstraction, and personal expression.

5. Analyse and critique artworks using appropriate visual vocabulary.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	

1	* Edwards, B. (2012). *Drawing on the right side of the brain* (4th ed.). TarcherPerigee.
2	* Dodson, B. (1990). *Keys to drawing*. North Light Books.
3	* Hale, R. B. (2007). *Drawing lessons from the great masters*. Watson-Guptill.
4	* Dexter, E. (Ed.). (2005). *Vitamin D: New perspectives in drawing*. Phaidon Press.
5	* de Zegher, C. (Ed.). (2003). *The stage of drawing: Gesture and act (Drawing papers 24)*. The Drawing Center.
6	* Rose, G. (2016). *Visual methodologies: An introduction to researching with visual materials* (4th ed.). SAGE Publications.

Government of Karnataka

Model Curriculum

Program Name	**BVA in Painting**		Semester	**Third Semester**
Course Title	**Traditional Indian Painting Techniques: Practice and Context (practical)**			
Course Code:	**DSC-VA9**		Total Marks	**100**
Contact hours	**75 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate technical proficiency in at least two traditional Indian painting styles such as Pattachitra, Madhubani, or Miniature painting.

2. Identify and utilize natural materials including mineral pigments, handmade brushes, and traditional surfaces in the creation of artworks.

3. Analyze traditional Indian artworks using historically grounded and culturally appropriate aesthetic terminology.

4. Create original paintings that draw on traditional techniques while expressing personal or contemporary themes.

5. Articulate the cultural significance of traditional Indian painting within broader discourses of heritage, identity, and artistic continuity.

6. Reflect critically on the relationship between artistic practice and cultural context through written and oral analysis.

Course Description:

This course provides an immersive engagement with traditional Indian painting techniques, integrating both practical application and critical inquiry. Students will gain proficiency in at least two classical styles —such as Pattachitra, Madhubani, or Miniature painting—using natural materials like mineral pigments, handmade brushes, and traditional surfaces. The course fosters analytical and creative skills through historical and aesthetic studies and encourages students to produce original works that demonstrate an understanding of the cultural and symbolic meanings embedded in these traditions.

Contents	75 Hrs

1. **Introduction to Traditional Indian Art**

   - Overview of classical Indian art traditions across regions and time periods

   - Course objectives, expectations, and evaluation criteria

   - Demonstration of basic tools and traditional materials

   - Introduction to key schools: Mughal, Rajput, Pahari, Pattachitra, Madhubani

2. **Materials and Techniques**

   - Preparation of traditional natural pigments (mineral, vegetable-based)

   - Making handmade brushes and treating painting surfaces (cloth, paper)

   - Understanding traditional tools and their relevance to style and detail

3. **Miniature Painting Techniques**

   - Hands-on studio work with fine brush techniques and natural color application

   - Emphasis on detailed line work, layering, and surface preparation

   - Study of posture, proportion, and perspective in miniature styles

4. **Symbolism and Narrative in Indian Art**

   - Analysis of mythological, religious, and courtly themes

   - Group discussion on iconography and visual storytelling

   - Reading and interpreting visual texts from different schools of painting

5. **Presentation & Critique**

   - Exhibition of final artworks in a classroom or gallery setting

   - Group critique emphasizing technique, symbolism, and cultural relevance

   - Submission of a short artist statement detailing process, inspiration, and medium used

Learning Objectives:

By the end of this course, students will:

1. Demonstrate proficiency in at least two traditional Indian painting techniques.
2. Prepare and use natural materials including mineral pigments, brushes, and handmade paper or cloth.
3. Analyse traditional Indian artworks using appropriate historical and aesthetic vocabulary.
4. Create original works informed by traditional practices.
5. Reflect critically on issues of heritage, identity, and continuity in the context of Indian art.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	

1	* Dehejia, V. (1997). *Indian art*. Phaidon Press.
2	* Ebeling, K. (1973). The art of Tanjore painting. Harry N. Abrams.
3	* Goswamy, B. N. (2014). *The spirit of Indian painting: Close encounters with 101 great works (1100–1900)*. Penguin Books India.
4	* Gulzar, A., & Prasad, B. (1980). *Techniques of Indian miniature painting*. Abhinav Publications.
5	* Jain, J. (1997). *Ganga Devi: Tradition and expression in Mithila painting*. Mapin Publishing.
6	* Srinivasan, S. (2006). *Temple art and architecture: Traditional materials and techniques*. Indira Gandhi National Centre for the Arts.

Model Curriculum

Program Name	**BVA in Painting**		**Semester**	**Third Semester**
Course Title	**SURVEY OF INDIAN MURAL, SCULPTURE, AND MINIATURE TRADITIONS (Theory)**			
Course Code:	**DSC-VA10**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Develop an understanding of major Indian mural, sculpture, and miniature painting traditions.

2. Recognize stylistic characteristics and historical developments across regions and periods.

3. Analyze iconography and techniques using art historical methods.

4. Examine the role of patronage, religion, and socio-political context in shaping artistic forms.

5. Critically reflect on the preservation, continuity, and reinterpretation of these art forms today.

Course Description:

This course offers a chronological and thematic survey of India's rich visual heritage in mural painting, sculpture, and miniature traditions from antiquity to the 19th century. Students will engage with diverse stylistic schools, regional forms, patronage systems, and iconographic conventions. The course highlights key monuments and artworks to foster visual literacy, cultural understanding, and critical engagement with India's traditional art forms. Theoretical readings and site-based case studies will provide a framework for analysing the socio-religious, political, and aesthetic significance of these tradition

Contents	45 Hrs

UNIT:01:- Foundations of Indian Art (Key Concepts: Form, symbolism, early narrative art)

1. Introduction to Indian aesthetics and iconography

2. Prehistoric art: Bhimbetka cave paintings

3. Early historic sculpture: Mauryan pillars, Sanchi stupa reliefs

UNIT:02:- Indian Mural Traditions (Key Concepts: Fresco techniques, wall painting, religious themes)

1. Ajanta murals: Buddhist narratives and stylistic evolution

2. South Indian murals: Sittanavasal (Jain), Chidambaram, Brihadeshwara (Chola)

3. Kerala mural tradition: Techniques and iconographic codes

UNIT:03 :- Indian Sculptural Traditions (**Key Concepts:** Iconometry, mythological narratives, temple architecture

1. Rock-cut architecture and sculpture: Ellora, Elephanta, Badami

2. Temple sculpture in North and South India: Khajuraho, Konark, Hoysala temples

3. Narrative sculpture and iconography in Jain, Hindu, and Buddhist traditions

UNIT:04 :- Miniature Painting Traditions (*Key Concepts: Patronage, manuscript illustration, stylistic variations*)

1. Origins of miniature painting: Jain manuscripts, early palm-leaf illustrations
2. Mughal school: Akbari realism, Persian influences, court painting
3. Rajput and Pahari schools: Mewar, Bundi, Jaipur, Kangra styles
4. Deccan and Company styles: Fusion of indigenous and colonial influences

Learning Objectives: Students will be able to:

1. Identify and describe key features of Indian murals, sculptures, and miniatures across time periods.

2. Contextualize major artworks within their historical, religious, and cultural backgrounds.

3. Use formal analysis and art historical vocabulary to discuss Indian traditional art.

4. Conduct basic research and present visual analyses through oral and written assignments.

5. Reflect on contemporary relevance and issues related to preservation and heritage.

Pedagogy: Lectures, Presentations, Seminars, discussions, and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Dehejia, V. (1997). Indian art. Phaidon Press.
2	* Goswamy, B. N. (2014). The spirit of Indian painting. Penguin Books India.
3	* Michell, G. (1988). The Hindu temple: An introduction to its meaning and forms. University of Chicago Press.
4	* Kossak, S. (1997). Indian court painting, 16th–19th century. Metropolitan Museum of Art.
5	* Smith, V. A. (1987). A history of fine art in India and Ceylon. Clarendon Press.
6	* Jain, J. (1996). Picture showmen: Insights into the narrative tradition in Indian art. Marg Publications.
7	* Jain, J. (2001). Kalighat painting: Images from a changing world. Mapin Publishing.
8	* Jain, J. (1998). Other masters: Five contemporary folk and tribal artists of India. Crafts Museum & Marg Publications.
9	* Jain, J. (2011). Indian popular culture: "The conquest of the world as picture". Marg Foundation.
10	* Kramrisch, S. (1976). The Hindu temple (Vols. 1 & 2). Motilal Banarsidass.
11	* Kaul, H. K. (1985). Miniatures of Mughal India. Arnold-Heinemann.
12	* Sivaramamurti, C. (1970). Indian painting. National Book Trust.
13	* Dehejia, V. (1993). Indian art of the Gupta age. National Museum
14	* Dehejia, V. (2009). Delight in design: Indian silver for the Raj. Mapin Publishing.
15	* Aiyappan, A. (1966). The art and architecture of Kerala. University of Kerala.
16	* Banerjea, J. N. (1956). The development of Hindu iconography. University of Calcutta.
17	* Nagar, S. L. (1999). Mauryan art and architecture. Aryan Books International.
18	* Agarwala, V. S. (1965). Studies in Indian art. Prithvi Prakashan.

Model Curriculum

Program Name	**BVA in Painting**		**Semester**	**Third Semester**
Course Title	Elective - I - Sculpture **(Practical)**			
Course Code:	**24BVAAA3.5E1**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:
1. Understand the various tools and techniques of Model -making.
2. Develop the ability to choose appropriate medium.
3. Develop Space Planning Skills: Learn effective arrangement techniques to optimize space utilization
4. Master Product Development: Acquire skills in designing and developing products
5. Apply Sustainable and Modern Design Practices: Incorporate eco-friendly and contemporary trends in design.

Course Description:

This hands-on course introduces students to a wide range of model-making techniques essential for design. It emphasizes craftsmanship, precision, and presentation through the construction of scaled models using various materials and tools.

Contents	45 Hrs

Unit-1:

Model making Techniques for cutting, folding, and gluing cardboard to create small objects like cone, cube, prism cylinder, and other elements. Model Making Techniques with Foam board small furniture's with required scales.

Unit-2:

Model making Techniques cutting and joining wood and acrylic and other solid materials Creating a simple furniture piece using wood and acrylic. Advanced techniques such as casting, 3D printing, and laser cutting. Use laser cutting or 3D printing to create components of an interior model

Unit-3:

Overview of lighting techniques textures and finishes to models and importance of good Presentation. Designing and constructing an interior model with detailed furnishings and finishes with lighting and textures

Learning Objectives: Students will be able to:
1. Demonstrate proficiency in basic model-making techniques using cardboard, foam board, and similar materials to construct geometric forms and simple scaled objects.
2. Apply appropriate tools and methods for cutting, joining, and assembling wood, acrylic, and other solid materials to create small-scale furniture models.
3. Utilize advanced fabrication technologies, such as 3D printing and laser cutting, to enhance the accuracy and quality of model components.
4. Integrate lighting techniques, textures, and surface finishes effectively to enhance the realism and visual appeal of interior models.
5. Design and construct a detailed interior model that includes furnishings, finishes, and lighting, demonstrating an understanding of scale, proportion, and presentation aesthetics.
6. Develop skills in precise craftsmanship and professional presentation, ensuring that models meet academic and industry standards.
7. Critically evaluate and improve their own work through iterative design, prototyping, and peer/instructor feedback.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Papanek, V. (1984). *Design for the real world: Human ecology and social change*. Thames & Hudson. ISBN 978-0500274066
2	* Kaufmann, E., & Coates, G. (2018). *Case study houses: The making of modern architecture*. Taschen. ISBN 978-3836558035
3	* Bee, J. (2016). *Model making for architects*. Crowood Press. ISBN 978-1785001737
4	* McGinnis, C. (2015). *Architectural model making*. Routledge. ISBN 978-0415748124
5	* Gordon, D. (2011). *The fundamentals of model making*. Bloomsbury Visual Arts. ISBN 978-2940373805
6	* Ching, F. D. K., & Juroszek, S. P. (2010). *Design drawing and model making*. Wiley. ISBN 978-0470276146

Model Curriculum

Program Name	**BVA in Painting**		**Semester**	**Third Semester**
Course Title	**Elective – I – Printmaking** (**Practical**)			
Course Code:	**24BVAAA3.6E1**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks	**20**		Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate basic technical proficiency in relief and intaglio printmaking methods.

2. Translate observational and conceptual drawings into print-based compositions.

3. Understand the material properties and aesthetic possibilities of various print surfaces and tools.

4. Apply critical thinking and visual analysis during the creation and discussion of prints.

5. Produce a small portfolio of original prints demonstrating experimentation, technical range, and personal expressions.

Course Description:

This foundational course introduces students to the essential processes of printmaking through hands-on exploration of both relief and intaglio techniques. Students will learn how to work with various materials such as linoleum, wood, and metal plates to create prints using carving, etching, and inking methods. Emphasis is placed on developing a tactile and visual understanding of surface, line, texture, and the relationship between positive and negative space. Drawing and observational exercises are integrated to support composition, mark-making, and conceptual development. This course builds the groundwork for future explorations in advanced printmaking and mixed media practices.

Contents	**45 Hrs**

1. **Introduction to Printmaking**

   - Historical overview of printmaking traditions

   - Contemporary relevance and applications

   - Overview of techniques: relief, intaglio, planographic, stencil

2. **Tools, Materials, and Safety**

   - Introduction to tools (carving tools, brayers, presses, etching needles)

   - Printmaking inks and papers

   - Studio safety and material handling

3. **Relief Printing (Linocut/Woodcut)**

   - Image transfer and surface preparation

   - Carving techniques and mark-making

   - Inking and printing methods (press and hand-burnishing)

   - Editioning and registration

4. **Intaglio Techniques (Drypoint Introduction)**

   - Plate preparation and incising

   - Inking, wiping, and printing using a press

   - Creating tonal values through line and texture

Learning Objectives: Students will be able to:

1. Identify and describe the major historical and contemporary printmaking techniques and their relevance in visual art practice.

2. Demonstrate technical skills in basic relief (linocut/woodcut) and intaglio (drypoint) processes.

3. Handle printmaking tools and materials safely and effectively, including presses, carving tools,inks, and specialty papers.

4. Apply fundamental design principles such as composition, line, texture, and contrast in creating original prints.

5. Document and reflect on the creative process through sketchbooks, process journals, and critiques.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Griffiths, A. (1996). Prints and printmaking: An introduction to the history and techniques. University of California Press.
2	* Tamarind Institute. (n.d.). Glossary of printmaking terms. The University of New Mexico. https://tamarind.unm.edu/glossary/
3	* The Metropolitan Museum of Art. (n.d.). The art of the print: Masterpieces, history, techniques. The Met. https://www.metmuseum.org/toah/hd/prnt/hd_prnt.htm
4	* Ross, J. L., Romano, C., & Ross, T. (2009). The complete printmaker: Techniques, traditions, innovations (3rd ed.). Free Press.
5	* Coke, V. (2012). Relief printmaking: A manual of techniques. A & C Black Publishers.
6	* Anderson, W. (2008). Intaglio: The complete safety-first system for creative printmaking. Chronicle Books.
7	* Adam, R., & Robertson, C. (2008). Basic drawing techniques (2nd ed.). Barron's Educational Series.

PRACTIAL INTERNAL SUBMISSION

III Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Processes & Techniques of Painting-I (5)** *Drawing *Interior *Exterior *Composition	Pencil/Charcoal Watercolor/Acrylic Watercolor/Acrylic Watercolor/Pastel/ Acrylic/Digital media	10 works
2	**Drawing & Painting-I (4)**	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	10 Works
3	**Traditional Indian Painting Techniques: Practice and Context (3)**	Traditional Painting Mediums	05 Works
4	**OE-03 (2)**	Medium as per course	05 works
5	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**32**

NOTE:

1. For the Internal Submission Students should submit **Minimum 32 works.**

Students should submit the works which are done in the studio hours.

2. Tests will be conducted for all the DSC/OE practical subjects.

3. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Contents of Courses for Bachelor of visual Arts (BVA)

IV SEMESTER– PAINTING DEPARTMENT

Course Matrix

	Subject Code	Title of the Paper	Credits	Instruction	Total Hours	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical	Hours/ week	L+T+P		I A	Exam	Total
Ability Enhancement Compulsory Courses	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core **Theory Subject**	University Code	Philosophy of Art (Introduction to different Aesthetic and Philosophical Concepts)	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective –II Printmaking Or Sculpture	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Processes & Techniques of Painting-II	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Drawing & Painting-II-Life Study	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Techniques of Traditional Painting-II	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Practical knowledge/Skill	University Code	Learning Artist Studio Practices	1+0+1	2	45 (15+0+30)	Viva & Jury	20	30	50
		Total	**23**	**34**					**750**

Government of Karnataka
Model Curriculum

Program Name	**BVA in Painting**		**Semester**	**Fourth Semester**
Course Title	**Processes & Techniques of Painting-II (practical)**			
Course Code:	**DSC-VA11**		Total Marks	**150**
Contact hours	**120 Hours**		Practical No. of Credits	**05**
Formative Assessment Marks		**30**	Summative Assessment Marks	**120**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate technical proficiency in using a variety of painting media, including oil paints, collage, and mixed media materials.

2. Critically analyze the relationship between material, process, and meaning in historical and contemporary artworks.

3. Conduct independent research on the historical, cultural, and symbolic uses of different art materials across time and geography.

4. Create conceptually driven artworks that explore materiality as an expressive and communicative tool.

5. Articulate informed interpretations of their own and others' artworks using appropriate visual and theoretical vocabulary.

6. Reflect on how materials and techniques influence perception, aesthetics, and audience engagement in the art-making process.

Course Description:

This course introduces students to a research-based exploration of various painting media, both traditional and contemporary. Emphasis is placed on understanding the technical application and expressive potential of materials such as oil paint, collage, mixed media, and found objects. Students will investigate how materials and processes influence visual language and meaning in artworks across historical and cultural contexts. Through lectures, studio practice, and critical analysis, the course encourages students to reflect on the symbolic, conceptual, and sensory roles of medium and materiality in artmaking.

Contents	**120 Hrs**

Module 1: Introduction to Materials and Meaning

- Overview of media in visual art

- Historical shifts in materials and their cultural symbolism

- Material as language: theory and context

Module 2: Traditional Media Techniques

- Surface preparation: canvas, wood, handmade paper

- Introduction to oil painting: tools, mediums, and techniques

- Layering, glazing, impasto, and blending methods

Module 3: Collage and Mixed Media

- History and evolution of collage (Dada, Cubism, contemporary forms)

- Assemblage: from object to artwork

- Conceptual and experimental approaches using mixed media

Module 4: Symbolism and Cultural Significance of Materials

- Materials as metaphors: gold, ash, fabric, thread, earth, etc.

- Indigenous and spiritual uses of materials in Indian and global art

- Art and ritual: intersections of medium, identity, and memory

Module 5: Contemporary Material Practices

- New and non-traditional media: plastic, digital, ephemeral, bio-art

- Site-specific and process-based practices

- Sustainable materials and environmental ethics in art

Module 6: Research and Artistic Inquiry

- Conducting material-based visual research

- Artist case studies (e.g., Anselm Kiefer, El Anatsui, Bharti Kher, Eva Hesse)

- Writing artist statements and contextualizing practice

Module 7: Studio Practice and Final Project

- Development of individual concept and material exploration

- Studio-based mentoring and feedback sessions

- Final presentation and critique

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

1. Demonstrate the use of various media, including oil, collage, and mixed media, with technical competence.
2. Analyse how materials and techniques contribute to meaning in artworks.
3. Conduct research into the historical evolution of painting materials and their cultural contexts.
4. Create original artworks that thoughtfully integrate material and conceptual elements.
5. Present and critique work using appropriate terminology related to medium and materiality.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Elkins, J. (2000). What painting is. Routledge.
2	* Barrett, T. (2011). Criticizing art: Understanding the contemporary. McGraw-Hill Education.
3	* De Zegher, C., & Teicher, H. (2006). Eva Hesse: Drawing in space. The Drawing Center
4	* Gage, J. (1999). Color and meaning: Art, science, and symbolism. University of California Press.
5	* Joshi, M. (2016). Materials and meaning in Indian art. IGNCA Publications.
6	* Geeta Kapur, G. (2000). When was modernism: Essays on contemporary cultural practice in India. Tulika Books
7	*A manual of painting material and technique by Mark David Goattsegen.
8	*Oil painting in progress by Mouse Soyer.

Government of Karnataka
Model Curriculum

Program Name	**BVA in Painting**		**Semester**	**Fourth Semester**
Course Title	**Drawing & Painting-II-(Life Study) (practical)**			
Course Code:	**DSC-VA12**		Total Marks	**100**
Contact hours	**90 Hours**		Practical No. of Credits	**04**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Represent subjects with contextual awareness, showing sensitivity to social, spatial, and symbolic relationships.

2. Apply appropriate media and techniques based on the conceptual and expressive needs of a given artwork.

3. Critically analyze the interplay between subject, environment, and material, and how it shapes meaning in both historical and contemporary art.

4. Experiment with traditional and non-traditional materials to push the expressive limits of painting and drawing.

5. Document and reflect on their creative process, demonstrating an understanding of how material choices impact representation.

6. Articulate conceptual frameworks through written statements, critiques, and presentations that explain the relationship between subject, medium, and meaning.

Course Description:

This course encourages students to investigate the inter-relationship between subjects and their environments, focusing on both the symbolic and conceptual dimensions of representation. Emphasis is placed on understanding how personal, social, and spatial contexts influence the way subjects are documented and depicted. Through critical studio practice, students will explore how medium selection responds to conceptual needs, and how material limitations or expansions affect meaning-making. Students will be guided in pushing the boundaries of traditional media in painting and drawing to arrive at more experimental and expressive outcomes. The course integrates theory, material experimentation, and self-directed research to foster an advanced understanding of representation in contemporary art.

Contents	90 Hrs

Module 1: Introduction to Context and Representation

- Understanding the subject in space: physical, emotional, symbolic

- The role of the environment in shaping meaning

- Historical and contemporary approaches to representation

Module 2: The Subject-Environment Relationship

- Interpersonal, cultural, and ecological relationships in art

- Observation, empathy, and social narratives

- Exercises in situational drawing and contextual portraiture

Module 3: Symbolism and Conceptual Frameworks

- Symbolic and metaphorical use of imagery and space

- Personal and collective identity through visual language

- Introduction to semiotics in visual arts

Module 4: Media and Material Choice

- Medium as message: how materials communicate

- Technical considerations in choosing drawing and painting media

- Comparative study: charcoal, ink, acrylic, oil, collage, mixed media

Module 5: Expanding the Limits of Medium

- Surface exploration: found materials, unconventional supports

- Drawing and painting in installation and spatial practices

- Temporal and ephemeral media in painting and drawing

Module 6: Documentation and Visual Process

- Sketchbooks and journals as critical thinking tools

- Photographic and digital documentation techniques

- Process over product: capturing evolution of an artwork

Module 7: Self-Directed Studio Practice

- Development of a concept-based final project

- Integrating context, representation, and material research

- Group critiques, presentations, and artist statements

Learning Objectives: After completing this Course students are capable of drawing portrait of a live model.

1. Analyse and represent subjects in ways that reflect their contextual, symbolic, and conceptual dimensions.

2. Demonstrate the ability to select and manipulate materials in alignment with the meaning an intent of their work.

3. Engage in a process of research-driven art-making that incorporates historical, theoretical, and material considerations.

4. Experiment with media limitations and develop personalized techniques for creative expression.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	*Barrett, T. (2011). *Criticizing art: Understanding the contemporary* (3rd ed.). McGraw-Hill.
2	* Sullivan, G. (2010). *Art practice as research: Inquiry in visual arts* (2nd ed.). SAGE Publications.
3	* Krauss, R. (1993). The optical unconscious. MIT Press.
4	* Kandinsky, W. (1977). Concerning the spiritual in art (M. T. Sadler, Trans.). Dover Publications. (Original work published 1911)
5	* Jones, A. (2006). Self/image: Technology, representation and the contemporary subject. Routledge.

Model Curriculum

Program Name	**BVA in Painting**		Semester	**Fourth Semester**
Course Title	**Advanced Studies in Traditional Indian Painting Techniques (practical)**			
Course Code:	**DSC-VA13**		Total Marks	**100**
Contact hours	**75 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Master fundamental and advanced techniques in selected traditional Indian painting styles.

2. Prepare and utilize natural materials in alignment with historical practices.

3. Analyze the cultural, spiritual, and symbolic contexts embedded in traditional Indian art.

4. Develop original compositions that synthesize historical aesthetics with contemporary relevance.

5. Reflect on the ethical and interpretive responsibilities of working with traditional forms in a modern context.

Course Description:

This advanced studio course provides immersive engagement with traditional Indian painting techniques, combining rigorous studio practice with critical historical and cultural inquiry. Students will gain hands-on proficiency in at least two classical styles—such as Pattachitra, Madhubani, or Miniaturepainting—using traditional materials like mineral pigments, natural brushes, and handmade surfaces. Through lectures, readings, and critiques, the course examines the symbolic and ritual meanings of visual motifs and their transformations over time. Students are expected to apply both technical skills and con-ceptual understanding to create original artworks that reflect their critical engagement with these traditions.

Contents	**75 Hrs**

Unit 1: Introduction to Indian Painting Traditions

- Historical overview of classical painting schools (e.g., Mughal, Rajput, Pahari, Pattachitra, Madhubani)
- Regional distinctions and thematic focus
- Role of painting in religious, ritualistic, and courtly contexts

Unit 2: Traditional Materials and Preparation

- Natural pigment preparation: minerals, vegetables, and organic binders
- Surface treatment: handmade paper, cloth (patta), and wood panels
- Brush making: from local materials such as squirrel hair and bamboo

Unit 3: Studio Practice I – Pattachitra or Madhubani

- Composition planning and stylization
- Line work, color filling, and detailing techniques
- Use of borders, symbolism, and narrative sequences

Unit 4: Studio Practice II – Miniature Painting

- School-specific styles (Mughal, Rajput, Deccan, etc.)
- Fine brushwork, layering techniques, and miniature iconography
- Gold leafing and burnishing (where applicable)

Unit 5: Aesthetic Frameworks and Symbolism

- Study of religious, mythological, and social symbolism
- Reading and discussion of iconographic texts and visual metaphors
- Interpreting motifs and composition within historical contexts

Unit 6: Contemporary Contexts and Ethical Practice

- Adapting traditional methods in contemporary art
- Issues of cultural appropriation, authenticity, and preservation
- Case studies of modern artists inspired by traditional practices

Unit 7: Final Project Development

- Individual project proposal and critique
- Integration of technique and conceptual intent
- Studio mentorship and peer feedback

Unit 8: Presentation and Critique

- Final artwork display in a studio/gallery setting
- Artist statements and verbal defense
- Group critique and reflection on learning outcomes

Learning Objectives:

Students will be able to:

1. Demonstrate technical mastery of at least two traditional Indian painting techniques.

2. Show proficiency in the preparation and use of traditional materials.

3. Analyse traditional artworks using appropriate historical and aesthetic terminology.

4. Create original works informed by cultural and symbolic traditions.

5. Reflect critically on issues of authenticity, adaptation, and cultural continuity.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Sivaramamurti, C. (1970). *Indian Painting*. National Book Trust.
2	* Ebeling, K. (1973). The art of Tanjore painting. Harry N. Abrams.
3	* Goswamy, B. N. (2014). *The spirit of Indian painting: Close encounters with 101 great works (1100–1900)*. Penguin Books India.
4	* Gulzar, A., & Prasad, B. (1980). *Techniques of Indian miniature painting*. Abhinav Publications.
5	* Jain, J. (1997). *Ganga Devi: Tradition and expression in Mithila painting*. Mapin Publishing.
6	* Srinivasan, S. (2006). *Temple art and architecture: Traditional materials and techniques*. Indira Gandhi National Centre for the Arts.

Model Curriculum

Program Name	**BVA in Painting**		**Semester**	**Fourth Semester**
Course Title	**Artist Apprenticeship and Learning from Professional Artist Studio Practices (practical)**			
Course Code:	**DSC-VA14**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks	**20**		Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional artist studios.

2. Assist and contribute meaningfully to the production processes within a working studio.

3. Develop personal studio discipline informed by observed professional practices.

4. Critically reflect on issues of labor, authorship, ethics, and collaboration in contemporary art-making.

5. Create a small body of original work influenced by their apprenticeship and studio observations.

Course Description:

This course is designed to immerse students in the professional world of art-making through direct apprenticeship with established artists and structured studio practice. Students will gain hands-on experience working within a professional studio environment, learning technical processes, material handling, conceptual development, and professional strategies. Supplemented by critical readings, reflective writing, and group critique, this course builds a bridge between academic learning and real-world artistic practice.

Contents	45 Hrs

Unit 1: Orientation and Studio Placement

- Introduction to the apprenticeship model
- Learning agreement between student, artist, and institution
- Studio safety, etiquette, and expectations

Unit 2: Observing and Supporting Studio Work

- Tools, materials, and workspace organization
- Supporting in-studio tasks: prepping, cleaning, assisting with artworks
- Observing decision-making, material choices, and revisions

Unit 3: Technical Skill Development

- Gaining proficiency with studio-specific techniques (painting, installation, digital media, etc.)
- Practicing under supervision and receiving feedback
- Maintaining a studio skills journal

Unit 4: Critical and Ethical Reflections

- Readings on authorship, collaboration, and creative labor
- Reflective writing on studio roles and value systems
- Group discussions on power dynamics and mentorship in the arts

Unit 5: Independent Studio Response

- Students begin creating personal work inspired by their experience
- Exploration of materials and concepts observed in the professional studio
- Developing personal voice through reflective making

Unit 6: Final Presentation and Evaluation

- Preparing and presenting a final project with documentation
- Verbal artist statement and process explanation
- Peer critique and self-assessment

  Note* **Prerequisites:**

- Prior completion of intermediate studio courses
- Approval from course coordinator
- Successful placement with an artist or collective

Learning Objectives:

Students will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional artist studios.

2. Assist and contribute meaningfully to the production processes within a working studio.

3. Develop personal studio discipline informed by observed professional practices.

4. Critically reflect on issues of labor, authorship, ethics, and collaboration in contemporary art-making.

5. Create a small body of original work influenced by their apprenticeship and studio observations.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	
1	* Becker, H. S. (2008). Art Worlds. University of California Press.
2	*Sullivan, G. (2010). Art Practice as Research: Inquiry in Visual Arts (2nd ed.). SAGE Publications.
3	*Thornton, S. (2008). Seven Days in the Art World. W. W. Norton & Company.
4	*Bayles, D., & Orland, T. (2001). Art & Fear: Observations on the Perils (and Rewards) of Artmaking. Image Continuum Press.

Model Curriculum

Program Name	**BVA in Painting**		Semester	**Fourth Semester**
Course Title	**Philosophy of Art (Introduction to different Aesthetic and Philosophical Concepts) (Theory)**			
Course Code:	**DSC-VA15**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand and articulate key philosophical and aesthetic concepts related to art.

2. Compare diverse aesthetic traditions, including classical Indian and Western theories.

3. Analyze art through philosophical frameworks such as formalism, expressionism, and postmodernism.

4. Engage in critical discourse and debates about art's value, function, and interpretation.

5. Apply philosophical reasoning to interpret contemporary art practices.

Course Description:

This course introduces students to foundational concepts in the philosophy of art and aesthetics. It explores major philosophical questions about art—What is art? What is beauty? What is the role of the artist?—through classical, modern, and contemporary perspectives. Drawing on thinkers from Indian and Western traditions, the course invites students to critically engage with ideas surrounding artistic value, interpretation, emotional expression, and the role of art in society. Emphasis is placed on understanding how these philosophical concepts shape and inform art practice and art criticism.

Contents	45 Hrs

Unit: 1 - Introduction to Aesthetics and Art Philosophy

1. What is aesthetics?
2. Branches of philosophy and their relation to art
3. Overview of art's definitions across time

Unit: 2- Classical Western Theories

1. Plato and mimesis
2. Aristotle and catharsis
3. Kant's disinterested judgment and beauty

Unit: 3- Classical Indian Aesthetic Thought

1. Rasa theory (Bharata and Abhinavagupta)
2. Dhvani and the aesthetics of suggestion
3. Comparison with Western aesthetic frameworks

Unit: 4- Modern Theories of Art

1. Romanticism and the genius artist
2. Formalism and aesthetic autonomy (Clive Bell, Greenberg)
3. Expressionism and emotional content

Unit: 5- Contemporary and Postmodern Aesthetics

1. Art and politics (Marxist, feminist, and decolonial theories)
2. Institutional and conceptual definitions (Danto, Dickie)
3. The death of the author and viewer-centered meaning (Barthes, Foucault)

Learning Objectives:

1. Define and explain foundational philosophical and aesthetic concepts as they relate to the visual arts.
2. Identify key thinkers and theories from both Western and Indian aesthetic traditions (e.g., Plato, Aristotle, Kant, Bharata, Abhinavagupta).
3. Compare and contrast different cultural approaches to aesthetics, beauty, expression, and meaning in art.
4. Analyze artworks through multiple philosophical lenses, including formalism, expressionism, institutional theory, and postmodern critique.
5. Interpret the symbolic, emotional, and ideological functions of art in historical and contemporary contexts.
6. Engage in critical discussion and debate on the nature, purpose, and ethics of artistic practices.
7. Develop reasoned arguments in both oral and written formats using philosophical terminology and evidence.
8. Apply aesthetic theories to evaluate and articulate the significance of specific visual artworks and practices.

Pedagogy: Lectures, Presentations, Seminars, discussions and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	*Bharatamuni. (200 BCE/2004). Natyashastra (translated by Manomohan Ghosh). Asiatic Society.
2	*Abhinavagupta. (10th Century/1990). Abhinavabharati (Selections). Trans. Gnoli, R.
3	*Foucault, M. (1984). What is an Author? In The Foucault Reader. Pantheon Books.
4	*Barthes, R. (1977). Image-Music-Text. Hill and Wang.
5	*Berger, J. (1972). Ways of Seeing. Penguin Books
6	*Kapur, G. (2000). When Was Modernism: Essays on Contemporary Cultural Practice in India. Tulika Books.
7	*Bell, C. (1914). Art. Chatto & Windus.
8	*Dickie, G. (1974). Art and the Aesthetic: An Institutional Analysis. Cornell University Press
9	*Danto, A. (1981). The Transfiguration of the Commonplace. Harvard University Press.
10	*Kant, I. (1790/2000). Critique of the Power of Judgment. Cambridge University Press.

Model Curriculum

Program Name	**BVA in Painting**		**Semester**	**Fourth Semester**
Course Title	**Elective – I** – **Printmaking** (**Practical**)			
Course Code:	**24BVAAA4.5E1**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate basic technical proficiency in relief and intaglio printmaking methods.

2. Translate observational and conceptual drawings into print-based compositions.

3. Understand the material properties and aesthetic possibilities of various print surfaces and tools.

4. Apply critical thinking and visual analysis during the creation and discussion of prints.

5. Produce a small portfolio of original prints demonstrating experimentation, technical range, and personal expressions.

Course Description:

This foundational course introduces students to the essential processes of printmaking through hands-on exploration of both relief and intaglio techniques. Students will learn how to work with various materials such as linoleum, wood, and metal plates to create prints using carving, etching, and inking methods. Emphasis is placed on developing a tactile and visual understanding of surface, line, texture, and the relationship between positive and negative space. Drawing and observational exercises are integrated to support composition, mark-making, and conceptual development. This course builds the groundwork for future explorations in advanced printmaking and mixed media practices.

Contents	**45 Hrs**

5. **Introduction to Printmaking**

   - Historical overview of printmaking traditions

   - Contemporary relevance and applications

   - Overview of techniques: relief, intaglio, planographic, stencil

6. **Tools, Materials, and Safety**

   - Introduction to tools (carving tools, brayers, presses, etching needles)

   - Printmaking inks and papers

   - Studio safety and material handling

7. **Relief Printing (Linocut/Woodcut)**

   - Image transfer and surface preparation

   - Carving techniques and mark-making

   - Inking and printing methods (press and hand-burnishing)

   - Editioning and registration

8. **Intaglio Techniques (Drypoint Introduction)**

   - Plate preparation and incising

   - Inking, wiping, and printing using a press

   - Creating tonal values through line and texture

Learning Objectives: Students will be able to:

1. Identify and describe the major historical and contemporary printmaking techniques and their relevance in visual art practice.

2. Demonstrate technical skills in basic relief (linocut/woodcut) and intaglio (drypoint) processes.

3. Handle printmaking tools and materials safely and effectively, including presses, carving tools,inks, and specialty papers.

4. Apply fundamental design principles such as composition, line, texture, and contrast in creating original prints.

5. Document and reflect on the creative process through sketchbooks, process journals, and critiques.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Griffiths, A. (1996). Prints and printmaking: An introduction to the history and techniques. University of California Press.
2	* Tamarind Institute. (n.d.). Glossary of printmaking terms. The University of New Mexico. https://tamarind.unm.edu/glossary/
3	* The Metropolitan Museum of Art. (n.d.). The art of the print: Masterpieces, history, techniques. The Met. https://www.metmuseum.org/toah/hd/prnt/hd_prnt.htm
4	* Ross, J. L., Romano, C., & Ross, T. (2009). The complete printmaker: Techniques, traditions, innovations (3rd ed.). Free Press.
5	* Coke, V. (2012). Relief printmaking: A manual of techniques. A & C Black Publishers.
6	* Anderson, W. (2008). Intaglio: The complete safety-first system for creative printmaking. Chronicle Books.
7	* Adam, R., & Robertson, C. (2008). Basic drawing techniques (2nd ed.). Barron's Educational Series.

Model Curriculum

Program Name	**BVA in Painting**		**Semester**	**Fourth Semester**
Course Title	**Elective – I – Sculpture (Traditional Indian Sculpting Techniques) (Practical)**			
Course Code:	**24BVAAA4.6E2**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. To introduce students to the formal and conceptual foundations of South Indian sculptural traditions.

2. To develop practical skills in relief and small-scale sculptural modeling based on Karnataka temple styles.

3. To explore iconographic systems (Shilpa Shastras) and their influence on artistic production.

4. To encourage critical engagement with the cultural, religious, and socio-political contexts of sculpture.

Course Description:

This course offers an in-depth exploration of traditional Indian sculptural practices with a special focus on the rich heritage of South India, particularly Karnataka. Through studio-based learning and critical historical inquiry, students will engage with sculptural techniques, iconography, stylistic features, and religious/philosophical symbolism seen in temple sculpture and classical traditions. Key regions such as Hampi (Vijayanagara), Halebidu, Belur (Hoysala), and Badami (Chalukya) will be studied. Students will learn basic modeling, relief carving, and iconometric principles using traditional materials (clay, stone references, wood or replicas), guided by the stylistic idioms of the region.

Contents	45 Hrs

Module 1: Introduction to Traditional Indian Sculpture

- Overview of Indian sculptural history with focus on South India

- Key forms, functions, and contexts (temples, rituals, royal commissions)

Module 2: Karnataka's Sculptural Legacy

- Introduction to major dynasties: Chalukya, Hoysala, Vijayanagara

- Field study: stylistic comparisons between Badami, Belur, Halebidu, Hampi

- Use of narrative, ornamentation, and symbolic geometry

Module 3: Principles from Shilpa Shastra

- Proportions, gestures (mudras), and iconometric rules

- Concepts of pramana, bhava, and rupa

- Role of the sthapati (master sculptor)

Module 4: Sculptural Techniques (Studio Practice)

- Basic clay modeling for temple motifs

- Introduction to relief carving (in clay or wood substitute)

- Composition using traditional South Indian decorative elements

Module 5: Iconography and Contextual Studies

- Shiva, Vishnu, Devi, and composite forms

- Regional mythological depictions and inscriptions

- Sculptural representation in ritual and political narratives

Module 6: Contemporary Relevance and Documentation

- Decline, preservation, and revival efforts

- Interviews or guest sessions with artisans/heritage conservators

- Student documentation and reflection

Learning Objectives: Students will be able to:
1. By the end of this course, students will:

2. Identify and describe the major sculptural traditions of Karnataka and South India.

3. Understand the symbolic, religious, and aesthetic functions of traditional sculpture.

4. Demonstrate skill in basic relief and modeling techniques inspired by traditional methods.

5. Apply iconographic knowledge to sculptural composition.

6. Reflect critically on traditional practices in relation to contemporary artistic contexts.

7. Document and present research findings and studio work with clarity and depth.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* * Michell, G. (1995). Architecture and Art of Southern India: Vijayanagara and the Successor States. Cambridge University Press.
2	* Hardy, A. (1995). Indian Temple Architecture: Form and Transformation. Abhinav Publications.
3	* Dhaky, M. A. (1996). The Indian Temple Forms in Karṇāṭa Inscriptions and Architecture. Abhinav Publications.
4	* Settar, S. (1992). The Hoysaḷa Temples. Dharwad: Karnatak University
5	* Nagaraja Rao, M. S. (Ed.). (1985). The Chalukyas of Badami. Director General, Archaeological Survey of India.

PRACTIAL INTERNAL SUBMISSION

IV Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Processes & Techniques of Painting-II (5)** *Drawing *Interior *Exterior *Composition	Pencil/ Charcoal Watercolor/ Acrylic Watercolor/ Acrylic Watercolor/ Pastel/ Acrylic/Digital media	10 works
2	**Drawing & Painting-II-Life Study (4)**	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	10 Works
3	**Advanced Studies in Traditional Indian Painting Techniques (3)**	Traditional Painting Mediums	05 Works
4	**Artist Apprenticeship and Learning from Professional Artist Studio Practices**	As per Artist Suggestion	05 Works
5	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**22**

NOTE:

1. For the Internal Submission Students should submit **Minimum 32 works.**

Students should submit the works which are done in the studio hours.

2. Test will be conducted for all the DSC/OE practical subjects.

3. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Program Outcomes (POs) – UG Painting

1. Develop foundational knowledge of elements and principles of art and design applicable to painting.
2. Gain basic skills in freehand drawing, shading, color mixing, and brushwork using various traditional and contemporary mediums.
3. Train the eye to observe natural and man-made forms and represent them accurately through sketching and painting.
4. Learn about surfaces, tools, and media used in painting and how to handle them safely and effectively.
5. Encourage imagination and personal expression by generating original ideas and exploring different visual approaches.
6. Introduce major art movements, styles, and artists to provide historical and theoretical context for painting.
7. Understand the influence of Indian and global cultural heritage on painting practices and visual storytelling.
8. Apply principles of layout, space management, and compositional balance in two-dimensional artworks.
9. Develop the ability to critically analyze artworks and express informed opinions using appropriate terminology.
10. Build habits of self-reflection through sketchbook practice, process documentation, and critique.
11. Explore interdisciplinary connections between painting and fields like literature, mythology, and digital media.
12. Learn to communicate personal, emotional, and social messages through visual language and metaphor.
13. Cultivate studio discipline, time management, and respect for materials and shared spaces.
14. Begin assembling a portfolio showcasing technical skills, creativity, and conceptual development.
15. Encourage lifelong learning through continuous engagement with the arts via exhibitions, workshops, and independent study.

Model Curriculum of
BVA in Sculpture
3rd & 4th Semester

Karnataka State Higher Education Council

Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– SCULPTURE DEPARTMENT

Course Matrix

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical		L+T+P		I A	Exam	Total
Ability Enhancement Compulsory courses	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Theory Subject	University Code	Survey of Indian Mural, Sculpture and Miniature traditions	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective – I Painting Or Printmaking	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Processes & Techniques of Sculpture-I	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Drawing & Maquette	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Techniques of Traditional Sculpture-I	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
		Total	**23**	**34**					**700**

Government of Karnataka
Model Curriculum

Program Name	BVA in Sculpture		Semester	Third Semester
Course Title	Processes & Techniques of Sculpture-I (practical)			
Course Code:	DSC-VA7		Total Marks	150
Contact hours	120 Hours		Practical No. of Credits	05
Formative Assessment Marks		30	Summative Assessment Marks	120

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Introduce basic sculptural tools, materials, and safety protocols.
2. Explore both additive and subtractive approaches to clay modeling.
3. Develop spatial and formal awareness through hands-on creation.
4. Connect sculpture with drawing, sketching, and observation.
5. Encourage critical engagement with form, balance, and proportion.

Course Description:

This foundational course introduces students to the core processes of sculpture: additive and subtractive techniques. Working primarily with clay, students will explore how to shape and remove material to create three-dimensional forms. Emphasis is placed on developing a tactile and visual understanding of volume, mass, and spatial relationships. Students will connect sculptural practice with drawing and observational exercises to develop a holistic understanding of form. The course provides a groundwork for more advanced sculptural and mixed media explorations.

Contents	120 Hrs

Module 1: Foundations of Sculpture

- Understanding sculpture as a three-dimensional practice
- Overview of historical and contemporary sculpture
- Introduction to materials, tools, and safety

Module 2: Additive Processes

- Principles of building form through accumulation
- Techniques: coiling, slab construction, and modular joining
- Balance, proportion, and stability in additive works

Module 3: Subtractive Processes

- Principles of removing material to reveal form
- Working with solid clay blocks
- Techniques: carving, incising, and modeling with subtraction

Module 4: Spatial and Tactile Awareness

- Understanding mass, void, and contour
- Positive and negative space
- Developing haptic (touch-based) sensitivity

Module 5: Integration with Drawing

- Sketching for sculpture: visualizing volume on paper
- Observational drawing for form and light
- Translating 2D ideas into 3D objects

Module 6: Concept Development

- Research and idea generation
- Sketchbooks and process journaling
- Developing personal concepts for final sculpture

Module 7: Surface, Texture, and Finish

- Exploring surface treatments and textural effects
- Techniques for smoothing, scoring, and expressive marks
- Introduction to patinas and basic coloring (optional)

Module 8: Final Project and Presentation

- Producing a complete small-scale sculpture
- Studio practice and refinement
- Group critique and documentation

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

1. Identify and differentiate between additive and subtractive sculptural techniques.

2. Demonstrate practical skills in modelling and carving using clay and basic sculptural tools.

3. Develop visual and spatial awareness through hands-on exploration of three-dimensional form.

4. Apply knowledge of mass, volume, and space to create balanced and structurally sound sculptures.

5. Integrate drawing and observation as tools for planning and evaluating sculptural work.

6. Articulate formal and conceptual aspects of their sculptural practice in critiques and discussions.

7. Document and reflect on their artistic process through sketchbooks, notes, and photographs.

8. Complete a final sculptural project that synthesizes learned techniques and expresses a personal concept.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Cox, M. (2013). *Sculpture: Techniques, Form, and Space*. Laurence King Publishing.
2	* Chatterjee, A. (2012). *Indian Sculpture: The Renaissance in Modern Times*. Marg Publications.
3	* Mistry, P. (2007). *Exploring Clay: Contemporary Indian Sculptors*. National Gallery of Modern Art.
4	Krauss, R. (1981). *Passages in Modern Sculpture*. MIT Press.
5	* Tucker, W. (1999). *The Language of Sculpture*. Thames & Hudson.

Model Curriculum

Program Name	BVA in Sculpture		Semester	Third Semester
Course Title	Drawing and Sculpture-I (practical)			
Course Code:	DSC-VA8		Total Marks	100
Contact hours	90 Hours		Practical No. of Credits	04
Formative Assessment Marks	20		Summative Assessment Marks	80

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate refined drawing skills using various media and techniques.

2. Utilize drawing as a planning and compositional tool for Sculpture.

3. Create drawings that reflect an understanding of anatomy, proportion, and form.

4. Translate observational drawing into expressive and experimental artworks.

5. Articulate how drawing practices are integrated and challenged in contemporary art.

Course Description:

In this course, students are introduced to drawing both as a standalone expressive medium and as a foundational process for Sculpture. Emphasis is placed on understanding the human figure, portraiture, and object-based drawing. Students will explore how these elements are interpreted, abstracted, or reimagined within contemporary visual practices. Through technical development and conceptual exploration, students will learn how drawing functions across different artistic disciplines and cultural contexts.

Contents	90 Hrs

Introduction to Drawing as Practice

- Overview of drawing in historical and contemporary art contexts
- Drawing as observation, interpretation, and expression
- Exploration of drawing materials and surfaces

Gesture Drawing

- Quick studies capturing movement, rhythm, and energy
- Life drawing and expressive mark-making
- Focus on spontaneity and emotional content

Contour & Blind Drawing

- Training the eye and hand connection through continuous line
- Blind contour drawing to improve observation skills
- Emphasis on line quality, shape, and negative space

Proportion & Anatomy

- Basics of human anatomy for artists
- Structural guidelines for portraiture and figure drawing
- Classical methods of measuring and sighting

Portrait Variation

- Exploring individuality, character, and expression
- Stylization and abstraction in portraiture
- Use of tone, line, and media to express identity

Mixed Media Drawing

- Combining drawing with collage, texture, and surface manipulation
- Exploration of unconventional tools and found materials
- Emphasis on process, layering, and experimentation

Independent Work: Project Proposal

- Students conceptualize and pitch an independent drawing project
- Written proposal with sketches and material plan
- One-on-one discussions with instructor for feedback

Final Project Development

- Dedicated studio sessions for executing independent project
- Peer review, mentoring, and process documentation
- Iterative refinement of ideas and techniques

Final Critique

- Formal presentation of completed projects
- Group critique with emphasis on technique, concept, and risk-taking
- Discussion of artistic growth and future directions

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	

1	* Dodson, B. (1990). Keys to drawing. North Light Books.
2	* Hale, R. B. (2007). Drawing lessons from the great masters. Watson-Guptill.
3	* Dexter, E. (Ed.). (2005). Vitamin D: New perspectives in drawing. Phaidon Press.
4	* de Zegher, C. (Ed.). (2003). The stage of drawing: Gesture and act (Drawing papers 24). The Drawing Center.
5	* Rose, G. (2016). Visual methodologies: An introduction to researching with visual materials (4th ed.). SAGE Publications.

Model Curriculum

Program Name	**BVA in Sculpture**		**Semester**	**Third Semester**
Course Title	**Traditional Indian Sculpting Techniques: Practice and Context (practical)**			
Course Code:	**DSC-VA9**		Total Marks	**100**
Contact hours	**75 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1) To introduce students to the formal and conceptual foundations of South Indian sculptural traditions.

2) To develop practical skills in relief and small-scale sculptural modeling based on Karnataka temple styles.

6. To explore iconographic systems (Shilpa Shastras) and their influence on artistic production.

7. To encourage critical engagement with the cultural, religious, and socio-political contexts of sculpture.

8. To produce original work inspired by traditional idioms, reflecting conceptual understanding and craftsmanship.

Course Description:

This course offers an in-depth exploration of traditional Indian sculptural practices with a special focus on the rich heritage of South India, particularly Karnataka. Through studio-based learning and critical historical inquiry, students will engage with sculptural techniques, iconography, stylistic features, and religious/philosophical symbolism seen in temple sculpture and classical traditions. Key regions such as Hampi (Vijayanagara), Halebidu, Belur (Hoysala), and Badami (Chalukya) will be studied. Students will learn basic modeling, relief carving, and iconometric principles using traditional materials (clay, stone references, wood or replicas), guided by the stylistic idioms of the region.

Contents	75 Hrs

Module 1: Introduction to Traditional Indian Sculpture

- Overview of Indian sculptural history with focus on South India

- Key forms, functions, and contexts (temples, rituals, royal commissions)

Module 2: Karnataka's Sculptural Legacy

- Introduction to major dynasties: Chalukya, Hoysala, Vijayanagara

- Field study: stylistic comparisons between Badami, Belur, Halebidu, Hampi

- Use of narrative, ornamentation, and symbolic geometry

Module 3: Principles from Shilpa Shastra

- Proportions, gestures (mudras), and iconometric rules

- Concepts of pramana, bhava, and rupa

- Role of the sthapati (master sculptor)

Module 4: Sculptural Techniques (Studio Practice)

- Basic clay modeling for temple motifs

- Introduction to relief carving (in clay or wood substitute)

- Composition using traditional South Indian decorative elements

Module 5: Iconography and Contextual Studies

- Shiva, Vishnu, Devi, and composite forms

- Regional mythological depictions and inscriptions

- Sculptural representation in ritual and political narratives

Module 6: Contemporary Relevance and Documentation

- Decline, preservation, and revival efforts

- Interviews or guest sessions with artisans/heritage conservators

- Student documentation and reflection

Module 7: Final Project

- Students create an original sculptural piece inspired by Karnataka traditions

- Artist statement and contextual paper

Learning Objectives:

By the end of this course, students will:

1. Identify and describe the major sculptural traditions of Karnataka and South India.
2. Understand the symbolic, religious, and aesthetic functions of traditional sculpture.
3. Demonstrate skill in basic relief and modeling techniques inspired by traditional methods.
4. Apply iconographic knowledge to sculptural composition.
5. Reflect critically on traditional practices in relation to contemporary artistic contexts.
6. Document and present research findings and studio work with clarity and depth.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Michell, G. (1995). Architecture and Art of Southern India: Vijayanagara and the Successor States. Cambridge University Press.
2	*Nagaraja Rao, M. S. (Ed.). (1985). The Chalukyas of Badami. Director General, Archaeological Survey of India.
3	*Settar, S. (1992). The Hoysaḷa Temples. Dharwad: Karnatak University.
4	*Dhaky, M. A. (1996). The Indian Temple Forms in Karṇāṭa Inscriptions and Architecture. Abhinav Publications.
5	*Hardy, A. (1995). Indian Temple Architecture: Form and Transformation. Abhinav Publications.

Model Curriculum

Program Name	**BVA in Sculpture**		Semester	**Third Semester**
Course Title	**SURVEY OF INDIAN MURAL, SCULPTURE, AND MINIATURE TRADITIONS (Theory)**			
Course Code:	**DSC-VA10**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks	**20**		Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Develop an understanding of major Indian mural, sculpture, and miniature painting traditions.

2. Recognize stylistic characteristics and historical developments across regions and periods.

3. Analyze iconography and techniques using art historical methods.

4. Examine the role of patronage, religion, and socio-political context in shaping artistic forms.

5. Critically reflect on the preservation, continuity, and reinterpretation of these art forms today.

Course Description:

This course offers a chronological and thematic survey of India's rich visual heritage in mural painting, sculpture, and miniature traditions from antiquity to the 19th century. Students will engage with diverse stylistic schools, regional forms, patronage systems, and iconographic conventions. The course highlights key monuments and artworks to foster visual literacy, cultural understanding, and critical engagement with India's traditional art forms. Theoretical readings and site-based case studies will provide a framework for analysing the socio-religious, political, and aesthetic significance of these tradition

Contents	45 Hrs

UNIT:01: - Foundations of Indian Art (Key Concepts: Form, symbolism, early narrative art)

1. Introduction to Indian aesthetics and iconography

2. Prehistoric art: Bhimbetka cave paintings

3. Early historic sculpture: Mauryan pillars, Sanchi stupa reliefs

UNIT:02: - Indian Mural Traditions (Key Concepts: Fresco techniques, wall painting, religious themes)

1. Ajanta murals: Buddhist narratives and stylistic evolution

2. South Indian murals: Sittanavasal (Jain), Chidambaram, Brihadeshwara (Chola)

3. Kerala mural tradition: Techniques and iconographic codes

UNIT:03:- Indian Sculptural Traditions (**Key Concepts:** Iconometry, mythological narratives, temple architecture

1. Rock-cut architecture and sculpture: Ellora, Elephanta, Badami

2. Temple sculpture in North and South India: Khajuraho, Konark, Hoysala temples

3. Narrative sculpture and iconography in Jain, Hindu, and Buddhist traditions

UNIT:04:- Miniature Painting Traditions (Key Concepts: Patronage, manuscript illustration, stylistic variations)

1. Origins of miniature painting: Jain manuscripts, early palm-leaf illustrations
2. Mughal school: Akbari realism, Persian influences, court painting
3. Rajput and Pahari schools: Mewar, Bundi, Jaipur, Kangra styles
4. Deccan and Company styles: Fusion of indigenous and colonial influences

Learning Objectives: Students will be able to:

1. Identify and describe key features of Indian murals, sculptures, and miniatures across time periods.

2. Contextualize major artworks within their historical, religious, and cultural backgrounds.

3. Use formal analysis and art historical vocabulary to discuss Indian traditional art.

4. Conduct basic research and present visual analyses through oral and written assignments.

5. Reflect on contemporary relevance and issues related to preservation and heritage.

Pedagogy: Lectures, Presentations, Seminars, discussions, and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Dehejia, V. (1997). Indian art. Phaidon Press.
2	* Goswamy, B. N. (2014). The spirit of Indian painting. Penguin Books India.
3	* Michell, G. (1988). The Hindu temple: An introduction to its meaning and forms. University of Chicago Press.
4	* Kossak, S. (1997). Indian court painting, 16th–19th century. Metropolitan Museum of Art.
5	* Smith, V. A. (1987). A history of fine art in India and Ceylon. Clarendon Press.
6	* Jain, J. (1996). Picture showmen: Insights into the narrative tradition in Indian art. Marg Publications.
7	* Jain, J. (2001). Kalighat painting: Images from a changing world. Mapin Publishing.
8	* Jain, J. (1998). Other masters: Five contemporary folk and tribal artists of India. Crafts Museum & Marg Publications.
9	* Jain, J. (2011). Indian popular culture: "The conquest of the world as picture". Marg Foundation.
10	* Kramrisch, S. (1976). The Hindu temple (Vols. 1 & 2). Motilal Banarsidass.
11	* Kaul, H. K. (1985). Miniatures of Mughal India. Arnold-Heinemann.
12	* Sivaramamurti, C. (1970). Indian painting. National Book Trust.
13	* Dehejia, V. (1993). Indian art of the Gupta age. National Museum
14	* Dehejia, V. (2009). Delight in design: Indian silver for the Raj. Mapin Publishing.
15	* Aiyappan, A. (1966). The art and architecture of Kerala. University of Kerala.
16	* Banerjea, J. N. (1956). The development of Hindu iconography. University of Calcutta.
17	* Nagar, S. L. (1999). Mauryan art and architecture. Aryan Books International.
18	* Agarwala, V. S. (1965). Studies in Indian art. Prithvi Prakashan.
19	* Rao, T. A. G. (1914/1971). Elements of Hindu iconography (Vols. I & II). Motilal Banarsidass.

Program Name	**BVA in Sculpture**		**Semester**	**Third Semester**
Course Title	**Elective – I – Printmaking (Practical)**			
Course Code:	**24BVAAA3.6E1**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks	**20**		Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate basic technical proficiency in relief and intaglio printmaking methods.

2. Translate observational and conceptual drawings into print-based compositions.

3. Understand the material properties and aesthetic possibilities of various print surfaces and tools.

4. Apply critical thinking and visual analysis during the creation and discussion of prints.

5. Produce a small portfolio of original prints demonstrating experimentation, technical range,

   and personal expressions.

Course Description:

This foundational course introduces students to the essential processes of printmaking through hands-on exploration of both relief and intaglio techniques. Students will learn how to work with various materials such as linoleum, wood, and metal plates to create prints using carving, etching, and inking methods. Emphasis is placed on developing a tactile and visual understanding of surface, line, texture, and the relationship between positive and negative space. Drawing and observational exercises are integrated to support composition, mark-making, and conceptual development. This course builds the groundwork for future explorations in advanced printmaking and mixed media practices.

Contents	**45 Hrs**

9. **Introduction to Printmaking**

- Historical overview of printmaking traditions

- Contemporary relevance and applications

- Overview of techniques: relief, intaglio, planographic, stencil

10. **Tools, Materials, and Safety**

- Introduction to tools (carving tools, brayers, presses, etching needles)

- Printmaking inks and papers

- Studio safety and material handling

11. **Relief Printing (Linocut/Woodcut)**

- Image transfer and surface preparation

- Carving techniques and mark-making

- Inking and printing methods (press and hand-burnishing)

- Editioning and registration

12. **Intaglio Techniques (Drypoint Introduction)**

- Plate preparation and incising

- Inking, wiping, and printing using a press

- Creating tonal values through line and texture

Learning Objectives: Students will be able to:

1) Identify and describe the major historical and contemporary printmaking techniques and their relevance in visual art practice.

2) Demonstrate technical skills in basic relief (linocut/woodcut) and intaglio (drypoint) processes.

3) Handle printmaking tools and materials safely and effectively, including presses, carving tools,inks, and specialty papers.

4) Apply fundamental design principles such as composition, line, texture, and contrast in creating original prints.

5) Document and reflect on the creative process through sketchbooks, process journals, and critiques.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Griffiths, A. (1996). Prints and printmaking: An introduction to the history and techniques. University of California Press.
2	* Tamarind Institute. (n.d.). Glossary of printmaking terms. The University of New Mexico. https://tamarind.unm.edu/glossary/
3	* The Metropolitan Museum of Art. (n.d.). The art of the print: Masterpieces, history, techniques. The Met. https://www.metmuseum.org/toah/hd/prnt/hd_prnt.htm
4	* Ross, J. L., Romano, C., & Ross, T. (2009). The complete printmaker: Techniques, traditions, innovations (3rd ed.). Free Press.
5	* Coke, V. (2012). Relief printmaking: A manual of techniques. A & C Black Publishers.
6	* Anderson, W. (2008). Intaglio: The complete safety-first system for creative printmaking. Chronicle Books.
7	* Adam, R., & Robertson, C. (2008). Basic drawing techniques (2nd ed.). Barron's Educational Series.

Model Curriculum

Program Name	**BVA in Sculpture**		**Semester**	**Third Semester**
Course Title	**Elective – I – Painting (Art & Crafts of India) (Practical)**			
Course Code:	**24 BVAAH3.5E2**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks	**20**		Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Gain a comprehensive understanding of traditional crafts from various states of India.

2. Analyze the role of folk art in reflecting regional culture, religious beliefs, and societal values.

3. Develop a detailed understanding of craftsmanship in different Indian regions,

4. Demonstrate the ability to incorporate folk art styles into modern products

5. Explore various traditional design styles and home decoration techniques,

6. Apply traditional craft techniques to modern product design

Course Description:

This course explores the rich heritage of Indian arts, crafts, and folk traditions, examining their regional diversity, cultural significance, and design relevance in contemporary contexts. Students will engage with traditional techniques through documentation, creative projects, and the reinterpretation of heritage crafts in modern design.

Contents	45 Hrs

Unit – 1: Traditional Arts and Crafts of India

A detailed look at the traditional crafts of various states of India, highlighting unique styles and techniques. 15 Hrs. Andhra Pradesh: Kalamkari (Hand-painted or block-printed textiles).Karnataka: Chittarahase (Traditional painting on wooden surfaces).Goa: Traditional woodwork, pottery, and brassware. Rajasthan: Block printing, blue pottery, and marble inlay. Gujarat: Bandhani, Patola, and Embroidery. Kutch: Embroidery, patchwork, and mirror work. Uttar Pradesh: Chikan work and brassware. West Bengal: Nakshi Kantha and terracotta crafts. Bihar: Mahbubani painting.

Unit – 2:Traditional Styles of Design & Decoration of Homes

Meena Kari (Rajasthan): Enamel work on metal. Channapattanatoys Toys (Karnataka): Wooden toys made with colored lac. Kondapalli Toys (Andhra Pradesh): Handcrafted wooden toys. Brass and Copperware (Tamil Nadu): Traditional metalwork for decoration. Madhya Pradesh: Traditional folk art and woodwork. Loha Shilpi of Chhattisgarh: Iron crafts, sculptures, and metalwork. Bamboo and Cane Work (Tripura): Handcrafted home decor and utility products. Black Stone and Wood Carvings (Manipur): Carved furniture and religious items. Bidriware (Karnataka): Inlay work in metal and stone. 15Hrs.

Learning Objectives: Students will be able to:

1. Analyze the cultural significance and historical context of traditional crafts and folk art practices in Indian society.
2. Document traditional art and craft processes through visual and written formats, highlighting the techniques and the role of artisans.
3. Create original products or design solutions inspired by traditional Indian crafts and folk art, blending heritage techniques with contemporary design.
4. Demonstrate awareness of sustainable and ethical design practices by understanding the socio-economic impact of traditional arts on artisan communities.
5. Present and communicate design ideas effectively through documentation, brochures, and multimedia presentations.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	20%
activities like, Quiz, seminar, Team activities	10%
Total	40%
Formative Assessment as per NEP guidelines are compulsory	

References	
1	* Jain, J. (2007). *Textile traditions of India: Contemporary perspectives*. Marg Foundation.
2	* Vatsyayan, K. (2003). *Traditional Indian theatre: Multiple streams*. National Book Trust, India.
3	* Tarlo, E. (1996). *Clothing matters: Dress and identity in India*. University of Chicago Press.
4	* Sharma, K. (2004). *Folk India: A comprehensive study of Indian folk music and culture* (Vols. 1–2). Sundeep Prakashan.
5	* Nagar, S. L. (2005). *Indian folk arts and crafts*. Neha Publishers & Distributors.
6	* Mitter, P. (2001). *Indian art*. Oxford University Press.

PRACTIAL INTERNAL SUBMISSION

III Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Processes & Techniques of Sculpting-I (5)** Sculptural Drawing Maquette Composition	Pencil/ Charcoal/Clay/ Mix media	10 works
2	**Drawing & Sculpture-I (4)**	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	10 Works
3	**Traditional Indian Sculpting Techniques: Practice and Context (3)**	Traditional Sculpting Mediums	02 Works
4	**OE-03 (2)**	Medium as per course	03 works
4	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**27**

NOTE:

a. For the Internal Submission Students should submit **Minimum 27 works.**

Students should submit the works which are done in the studio hours.

i. Tests will be conducted for all the DSC/OE practical subjects.
ii. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Contents of Courses for Bachelor of visual Arts (BVA)

IV SEMESTER– SCULPTURE DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical	Hours/ week	L+T+P		I A	Exam	Total
Ability Enhancement Compulsory Courses	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Theory Subject	University Code	Philosophy of Art (Introduction to different Aesthetic and Philosophical Concepts)	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective –II Painting Or Printmaking	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Processes & Techniques of Sculpture-II	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Drawing-Life Study & Draughtsman skill	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Techniques of Traditional Sculpture-II	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Practical knowledge/Skill	University Code	Learning Sculpture Studio Practices	1+0+1	2	45 (15+0+30)	Viva & Jury	20	30	50
		Total	**23**	**34**					**750**

Government of Karnataka
Model Curriculum

Program Name	**BVA in Sculpture**		**Semester**	**Fourth Semester**
Course Title	**Processes & Techniques of Sculpting-II (practical)**			
Course Code:	**DSC-VA11**	Total Marks		**150**
Contact hours	**120 Hours**	Practical No. of Credits		**05**
Formative Assessment Marks	30	Summative Assessment Marks		**120**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Execute basic wood carving and casting techniques with competence and an understanding of their material limitations and expressive potential.

2. Demonstrate control over tools and materials appropriate to sculptural processes such as subtractive carving and mold-based casting.

3. Create individual sculptures and multi-component compositions that reflect an awareness of spatial relationships and formal design.

4. Integrate new materials into their creative practice through problem-solving, experimentation, and conceptual development.

5. Apply workshop safety practices and responsible studio behavior in the handling of tools, chemicals, and equipment.

6. Document and reflect on their sculptural process through sketchbooks, maquettes, and critique discussions.

7. Articulate the conceptual, aesthetic, and technical aspects of their work and that of others in both written and verbal formats.

Course Description:

This course introduces students to a range of sculptural media and techniques beyond clay, with a focus on **wood carving**, **basic casting**, and the development of **compositional strategies** for sculpture. Students will learn the safe and effective use of tools, materials, and methods in both subtractive and mold-based sculptural practices. The course emphasizes exploration, craftsmanship, and the integration of conceptual thinking with hands-on skills. Through individual works and multi-part sculptural compositions, students will build a foundational understanding that prepares them for advanced creative work in sculpture in subsequent semesters.

Contents	**120 Hrs**

Module 1: Introduction to Contemporary Sculpture Media
- Overview of materials beyond clay: wood, plaster, wax, resin
- Historical and contemporary use of new media in sculpture
- Studio safety and tool introduction

Module 2: Wood Carving Techniques
- Introduction to wood types and grain direction
- Tool handling: chisels, gouges, mallets, rasps
- Subtractive processes and structural considerations
- Hands-on practice: relief and freestanding forms

Module 3: Casting Fundamentals
- Overview of mold-making materials (plaster, silicone, alginate)
- One-part and two-part mold construction
- Basic casting techniques using plaster and resin
- Finishing and surface treatments

Module 4: Sculptural Composition
- Principles of composition: rhythm, balance, contrast, unity
- Building multi-part sculptures or installations
- Considering viewer interaction and spatial context

Module 5: Conceptual Development and Material Meaning
- Exploring symbolism and narrative through materials
- Sketching, maquette-making, and iterative planning
- Project proposal and peer feedback

Module 6: Final Project Production
- Individual studio time for sculpture development
- In-process critiques and technical troubleshooting
- Final assembly and surface finishing

Module 7: Presentation and Critique
- Preparing sculptures for display
- Group critique and reflection
- Artist statements and documentation

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

1. Identify and differentiate between various sculptural media and techniques, particularly wood carving and basic casting.

2. Demonstrate proficiency in using hand and power tools for woodwork and mold-making.

3. Understand the physical and aesthetic properties of sculptural materials such as wood, wax, plaster, and resin.

4. Develop and execute sculptural compositions that consider form, balance, and space.

5. Apply safety protocols and workshop best practices in sculptural production environments.

6. Translate conceptual ideas into physical forms using new techniques and material experimentation.

7. Critically assess and discuss their own and peers' works through critiques and reflective writing.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Chilvers, I. (Ed.). (2009). The Oxford Dictionary of Art and Artists (4th ed.). Oxford University Press.
2	*Weintraub, L. (2003). Making Contemporary Art: How Today's Artists Think and Work. Thames & Hudson.
3	*Schiffer, N. (2006). Woodcarving: Techniques and Projects for the First-Time Carver. Schiffer Publishing.
4	*Robertson, J., & McDaniel, C. (2016). Themes of Contemporary Art: Visual Art after 1980 (4th ed.). Oxford University Press.
5	*Manke, C. (2017). Material Matters: New Materials in Design. Black Dog Publishing.
6	*Lechtreck, K., & DeHoff, R. (1999). Casting: An Illustrated Guide for Artists. Davis Publications.
7	*Kosky, J. L. (2009). Arts of Wonder: Enchanting Secularity – Walter De Maria, Diller + Scofidio, James Turrell, Andy Goldsworthy. University of Chicago Press.
8	*Herbert, L. (2004). The Complete Manual of Woodworking. Alfred A. Knopf.

Model Curriculum

Program Name	**BVA in Sculpture**		**Semester**	**Fourth Semester**
Course Title	**Drawing & Sculpting-II-(Life Study) (practical)**			
Course Code:	**DSC-VA12**		Total Marks	**100**
Contact hours	**90 Hours**		Practical No. of Credits	**04**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate an understanding of drawing as a sculptural tool for conceptualizing, mapping, and visualizing form, space, and material interactions.

2. Apply a variety of drawing techniques and mixed-media approaches to explore texture, gesture, structure, and spatial relationships in relation to sculptural thinking.

3. Critically analyze how context—personal, social, and environmental—influences the representation and meaning of subjects in drawing and sculpture.

4. Translate sculptural ideas into drawn form using experimental methods such as collage, dimensional surfaces, layered media, and sequential imagery.

5. Develop independent research-based projects that investigate the intersection of materiality, space, and conceptual representation.

6. Effectively articulate visual and theoretical concepts in critiques, presentations, and written artist statements related to their drawing practice.

7. Exhibit an exploratory attitude toward material and technique, pushing the boundaries of traditional drawing to include performative, site-based, or installation components when appropriate.

Course Description:

This course encourages students in the sculpture department to explore drawing not only as a preparatory tool but as a critical medium in itself—one that investigates the interrelationship between subjects, environments, and spatial experience. Emphasis is placed on understanding how personal, social, and material contexts inform the documentation, conceptualization, and representation of form in space. Through experimental studio practice, students will examine how drawing techniques can extend sculptural thinking—incorporating texture, gesture, dimensionality, and process. The course supports the integration of mixed-media drawing, mapping, mark-making, and diagrammatic exploration as methods of material inquiry. Students will be guided to expand beyond traditional approaches, using drawing as a sculptural language to question, construct, and reframe contemporary issues of representation. Theory, experimentation, and self-directed research converge to foster a critical and spatially aware drawing practice.

Contents	**90 Hrs**

Unit 1: Drawing and the Sculptural Imagination
- Drawing as conceptual mapping and spatial thinking
- Historical overview of sculptors who draw (e.g., Rodin, Giacometti, Eva Hesse)
- Exercises: Spatial mark-making, form studies from multiple viewpoints

Unit 2: Gesture, Texture, and Material Response
- Drawing as tactile and material process
- Exploring surface, weight, and movement through gesture
- Introduction to unconventional tools and media (wire, fabric, graphite powder, plaster)
- Exercises: Texture maps, responsive drawing with sculptural materials

Unit 3: Contour, Structure, and Dimensional Drawing
- Investigating internal and external structure
- Contour and cross-contour drawing as spatial analysis
- Drawing with string, thread, or wire as linear sculpture
- Exercises: 3D line drawings and structural sketching

Unit 4: Space, Site, and the Body
- Site-based and performative drawing practices
- The relationship of the human figure to space and environment
- Life drawing with a focus on sculptural pose and mass
- Exercises: Figure and space integration, site-responsive drawing

Unit 5: Mixed Media and Experimental Drawing
- Collage, layering, transparency, and assemblage in drawing
- Integration of found materials, texts, and photographic elements
- Exercises: Hybrid drawings, material-based narratives

Unit 6: Independent Inquiry and Proposal Development
- Research-led idea development and visual experimentation
- Proposal writing and preliminary studies for final project
- Peer feedback and group discussion

Unit 7: Final Project and Critique
- Production of a body of work exploring a self-directed theme
- Emphasis on drawing as sculptural thinking
- Final presentation, critique, and artist statement submission

Learning Objectives: After completing this Course students are capable of drawing portrait of a live model.

1. Understand and articulate the role of drawing as a tool for spatial, conceptual, and sculptural investigation.

2. Apply a range of experimental and traditional drawing techniques to represent form, structure, and material relationships in space.

3. Analyze how contextual factors—including environment, site, and social narratives—influence visual representation and meaning in drawing and sculpture.

4. Develop material sensitivity and visual thinking skills that connect drawing processes with sculptural ideation.

5. Create original drawing-based works that push the boundaries of conventional practice, integrating three-dimensional and mixed-media approaches.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Dexter, E. (2005). Vitamin D: New Perspectives in Drawing. Phaidon Press.
2	*Sawdon, P., & Marshall, J. (Eds.). (2012). Drawing Now: Between the Lines of Contemporary Art. I.B. Tauris.
3	*Sullivan, G. (2010). Art Practice as Research: Inquiry in Visual Arts (2nd ed.). SAGE Publications.
4	*Sennett, R. (2008). The Craftsman. Yale University Press.
5	*Petherbridge, D. (2010). The Primacy of Drawing: Histories and Theories of Practice. Yale University Press.

Model Curriculum

Program Name	**BVA in Sculpture**		**Semester**	**Fourth Semester**
Course Title	**Advanced Studies in Traditional Indian sculptural Techniques (practical)**			
Course Code:	**DSC-VA13**		Total Marks	**100**
Contact hours	**75 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Master fundamental and advanced techniques in selected traditional Indian Sculptural styles.

2. Prepare and utilize natural materials in alignment with historical practices.

3. Analyze the cultural, spiritual, and symbolic contexts embedded in traditional Indian art.

4. Develop original compositions that synthesize historical aesthetics with contemporary relevance.

5. Reflect on the ethical and interpretive responsibilities of working with traditional forms in a modern context.

Course Description:

This advanced course explores the sculptural traditions of South India, with a focus on Karnataka's heritage. Students will study sculptural techniques, iconography, and symbolism in temple sculpture through hands-on practice and historical analysis. Key sites such as Hampi, Halebidu, Belur, and Badami will be explored, alongside regional sculptural styles and iconometric principles. Students will gain skills in modeling, relief carving, and working with traditional materials like clay, stone, and wood.

Contents	**75 Hrs**

Module 1: Introduction to South Indian Sculptural Heritage

- Overview of South Indian Sculpture: Historical context and artistic evolution.

- Key Regions of Study: Hampi, Halebidu, Belur, Badami.

- Iconography and Symbolism: Understanding divine, mythological, and cultural representations.

Module 2: Sculptural Techniques and Materials

- Traditional Sculptural Techniques: Introduction to basic modeling and relief carving.

- Clay and Stone Modeling: Techniques for working with traditional materials like clay and stone.

- Wood and Replicas: Techniques in wood carving and working with replicas of traditional sculptures.

Learning Objectives:

Students will be able to:

1. Identify and analyze key stylistic features and iconography in South Indian temple sculpture, specifically from Karnataka.

2. Apply sculptural techniques such as modelling, relief carving, and iconometric principles using traditional materials like clay, stone, and wood.

3. Critically examine the religious, philosophical, and cultural symbolism in the sculptures of important South Indian regions (Hampi, Halebidu, Belur, Badami).

4. Engage with historical and contemporary scholarship on the iconography and significance of South Indian sculpture.

5. Develop original sculptural works inspired by the studied traditions while integrating historical, philosophical, and artistic considerations.

6. Evaluate the significance of sculptural traditions within the broader context of Indian religious and cultural practices.

7. Participate in peer critiques and discussions regarding sculptural works, fostering a deeper understanding of form, technique, and meaning.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Banerjee, A. (2009). *The Hoysala Temples: Architecture, Sculpture, and Iconography*. Primus Books.
2	* Mitter, P. (2007). Indian Art: A History. Oxford University Press.
3	*Sivaramamurthy, C. (2016). Indian Temple Sculptures: A Historical and Iconographic Study. D.K. Printworld.
4	*Patel, M. (2013). The Art and Architecture of the Chalukyas. Oxford University Press.
5	*Gray, T. (2012). Hampi: Splendor of the Vijayanagara Empire. Abhinav Publications.

Model Curriculum

Program Name	**BVA in Sculpture**		**Semester**	**Fourth Semester**
Course Title	**Artist Apprenticeship and Learning from Professional Artist Studio Practices (practical)**			
Course Code:	**DSC-VA14**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional artist studios.

2. Assist and contribute meaningfully to the production processes within a working studio.

3. Develop personal studio discipline informed by observed professional practices.

4. Critically reflect on issues of labor, authorship, ethics, and collaboration in contemporary art-making.

5. Create a small body of original work influenced by their apprenticeship and studio observations.

Course Description:

This course is designed to immerse students in the professional world of art-making through direct apprenticeship with established artists and structured studio practice. Students will gain hands-on experience working within a professional studio environment, learning technical processes, material handling, conceptual development, and professional strategies. Supplemented by critical readings, reflective writing, and group critique, this course builds a bridge between academic learning and real-world artistic practice.

Contents	45 Hrs

Unit 1: Orientation and Studio Placement

- Introduction to the apprenticeship model

- Learning agreement between student, artist, and institution

- Studio safety, etiquette, and expectations

Unit 2: Observing and Supporting Studio Work

- Tools, materials, and workspace organization

- Supporting in-studio tasks: prepping, cleaning, assisting with artworks

- Observing decision-making, material choices, and revisions

Unit 3: Technical Skill Development

- Gaining proficiency with studio-specific techniques (painting, installation, digital media, etc.)

- Practicing under supervision and receiving feedback

- Maintaining a studio skills journal

Unit 4: Critical and Ethical Reflections

- Readings on authorship, collaboration, and creative labor

- Reflective writing on studio roles and value systems

- Group discussions on power dynamics and mentorship in the arts

Unit 5: Independent Studio Response

- Students begin creating personal work inspired by their experience

- Exploration of materials and concepts observed in the professional studio

- Developing personal voice through reflective making

Unit 6: Final Presentation and Evaluation

- Preparing and presenting a final project with documentation

- Verbal artist statement and process explanation

- Peer critique and self-assessment

- Prior completion of intermediate studio courses

- Approval from course coordinator

  Successful placement with an artist or collective

Learning Objectives:

Students will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional artist studios.

2. Assist and contribute meaningfully to the production processes within a working studio.

3. Develop personal studio discipline informed by observed professional practices.

4. Critically reflect on issues of labor, authorship, ethics, and collaboration in contemporary art-making.

   Create a small body of original work influenced by their apprenticeship and studio observations.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Becker, H. S. (2008). *Art Worlds*. University of California Press.
2	*Sullivan, G. (2010). *Art Practice as Research: Inquiry in Visual Arts* (2nd ed.). SAGE Publications.
3	*Thornton, S. (2008). *Seven Days in the Art World*. W. W. Norton & Company.
4	*Bayles, D., & Orland, T. (2001). *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Image Continuum Press.

Government of Karnataka
Model Curriculum

Program Name	**BVA in Sculpture**		**Semester**	**Fourth Semester**
Course Title	**Philosophy of Art (Introduction to different Aesthetic and Philosophical Concepts) (Theory)**			
Course Code:	**DSC-VA15**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

a) Understand and articulate key philosophical and aesthetic concepts related to art.

b) Compare diverse aesthetic traditions, including classical Indian and Western theories.

c) Analyze art through philosophical frameworks such as formalism, expressionism, and Postmodernism.

d) Engage in critical discourse and debates about art's value, function, and interpretation.

e) Apply philosophical reasoning to interpret contemporary art practices.

Course Description:

This course introduces students to foundational concepts in the philosophy of art and aesthetics. It explores major philosophical questions about art—What is art? What is beauty? What is the role of the artist?—through classical, modern, and contemporary perspectives. Drawing on thinkers from Indian and Western traditions, the course invites students to critically engage with ideas surrounding artistic value, interpretation, emotional expression, and the role of art in society. Emphasis is placed on understanding how these philosophical concepts shape and inform art practice and art criticism.

Contents	45 Hrs

Unit: 1 - Introduction to Aesthetics and Art Philosophy

1. What is aesthetics?
2. Branches of philosophy and their relation to art
3. Overview of art's definitions across time

Unit: 2- Classical Western Theories

1. Plato and mimesis
2. Aristotle and catharsis
3. Kant's disinterested judgment and beauty

Unit: 3- Classical Indian Aesthetic Thought

1. Rasa theory (Bharata and Abhinavagupta)
2. Dhvani and the aesthetics of suggestion
3. Comparison with Western aesthetic framework

Unit: 4- Modern Theories of Art

1. Romanticism and the genius artist
2. Formalism and aesthetic autonomy (Clive Bell, Greenberg)
3. Expressionism and emotional content

Unit: 5- Contemporary and Postmodern Aesthetics

1. Art and politics (Marxist, feminist, and decolonial theories)
2. Institutional and conceptual definitions (Danto, Dickie)
3. The death of the author and viewer-centered meaning (Barthes, Foucault)

Learning Objectives:

1. Define and explain foundational philosophical and aesthetic concepts as they relate to the visual arts.
2. Identify key thinkers and theories from both Western and Indian aesthetic traditions (e.g., Plato, Aristotle, Kant, Bharata, Abhinavagupta).
3. Compare and contrast different cultural approaches to aesthetics, beauty, expression, and meaning in art.
4. Analyze artworks through multiple philosophical lenses, including formalism, expressionism, institutional theory, and postmodern critique.
5. Interpret the symbolic, emotional, and ideological functions of art in historical and contemporary contexts.
6. Engage in critical discussion and debate on the nature, purpose, and ethics of artistic practices.
7. Develop reasoned arguments in both oral and written formats using philosophical terminology and evidence.
8. Apply aesthetic theories to evaluate and articulate the significance of specific visual artworks and practices.

Pedagogy: Lectures, Presentations, Seminars, discussions and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	*Bharatamuni. (200 BCE/2004). Natyashastra (translated by Manomohan Ghosh). Asiatic Society.
2	*Abhinavagupta. (10th Century/1990). Abhinavabharati (Selections). Trans. Gnoli, R.
3	*Foucault, M. (1984). What is an Author? In The Foucault Reader. Pantheon Books.
4	*Barthes, R. (1977). Image-Music-Text. Hill and Wang.
5	*Berger, J. (1972). Ways of Seeing. Penguin Books
6	*Kapur, G. (2000). When Was Modernism: Essays on Contemporary Cultural Practice in India. Tulika Books.
7	*Bell, C. (1914). Art. Chatto & Windus.
8	*Dickie, G. (1974). Art and the Aesthetic: An Institutional Analysis. Cornell University Press
9	*Danto, A. (1981). The Transfiguration of the Commonplace. Harvard University Press.
10	*Kant, I. (1790/2000). Critique of the Power of Judgment. Cambridge University Press.

Program Name	**BVA in Sculpture**		**Semester**	**Fourth Semester**
Course Title	**Elective – I – Printmaking** (**Practical**)			
Course Code:	**24BVAAA4.5E1**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate basic technical proficiency in relief and intaglio printmaking methods.

2. Translate observational and conceptual drawings into print-based compositions.

3. Understand the material properties and aesthetic possibilities of various print surfaces and tools.

4. Apply critical thinking and visual analysis during the creation and discussion of prints.

5. Produce a small portfolio of original prints demonstrating experimentation, technical range and personal expressions.

Course Description:

This foundational course introduces students to the essential processes of printmaking through hands-on exploration of both relief and intaglio techniques. Students will learn how to work with various materials such as linoleum, wood, and metal plates to create prints using carving, etching, and inking methods. Emphasis is placed on developing a tactile and visual understanding of surface, line, texture, and the relationship between positive and negative space. Drawing and observational exercises are integrated to support composition, mark-making, and conceptual development. This course builds the groundwork for future explorations in advanced printmaking and mixed media practices.

Contents	**45 Hrs**

13. **Introduction to Printmaking**

- Historical overview of printmaking traditions

- Contemporary relevance and applications

- Overview of techniques: relief, intaglio, planographic, stencil

14. **Tools, Materials, and Safety**

- Introduction to tools (carving tools, brayers, presses, etching needles)

- Printmaking inks and papers

- Studio safety and material handling

15. **Relief Printing (Linocut/Woodcut)**

- Image transfer and surface preparation

- Carving techniques and mark-making

- Inking and printing methods (press and hand-burnishing)

- Editioning and registration

16. **Intaglio Techniques (Drypoint Introduction)**

- Plate preparation and incising

- Inking, wiping, and printing using a press

- Creating tonal values through line and texture

Learning Objectives: Students will be able to:

1. Identify and describe the major historical and contemporary printmaking techniques and their relevance in visual art practice.

2. Demonstrate technical skills in basic relief (linocut/woodcut) and intaglio (drypoint) processes.

3. Handle printmaking tools and materials safely and effectively, including presses, carving tools,inks, and specialty papers.

4. Apply fundamental design principles such as composition, line, texture, and contrast in creating original prints.

5. Document and reflect on the creative process through sketchbooks, process journals, and critiques.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Griffiths, A. (1996). Prints and printmaking: An introduction to the history and techniques. University of California Press.
2	* Tamarind Institute. (n.d.). Glossary of printmaking terms. The University of New Mexico. https://tamarind.unm.edu/glossary/
3	* The Metropolitan Museum of Art. (n.d.). The art of the print: Masterpieces, history, techniques. The Met. https://www.metmuseum.org/toah/hd/prnt/hd_prnt.htm
4	* Ross, J. L., Romano, C., & Ross, T. (2009). The complete printmaker: Techniques, traditions, innovations (3rd ed.). Free Press.
5	* Coke, V. (2012). Relief printmaking: A manual of techniques. A & C Black Publishers.
6	* Anderson, W. (2008). Intaglio: The complete safety-first system for creative printmaking. Chronicle Books.
7	* Adam, R., & Robertson, C. (2008). Basic drawing techniques (2nd ed.). Barron's Educational Series.

Model Curriculum

Program Name	**BVA in Sculpture**		**Semester**	**Fourth Semester**
Course Title	**Elective – I – Painting (Art & Crafts of India) (Practical)**			
Course Code:	**24BVAAA4.6E2**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Gain a comprehensive understanding of traditional crafts from various states of India.

2. Analyze the role of folk art in reflecting regional culture, religious beliefs, and societal values.

3. Develop a detailed understanding of craftsmanship in different Indian regions,

4. Demonstrate the ability to incorporate folk art styles into modern products

5. Explore various traditional design styles and home decoration techniques,

6. Apply traditional craft techniques to modern product design

Course Description:

This course explores the rich heritage of Indian arts, crafts, and folk traditions, examining their regional diversity, cultural significance, and design relevance in contemporary contexts. Students will engage with traditional techniques through documentation, creative projects, and the reinterpretation of heritage crafts sin modern design.

Contents	**45 Hrs**

Unit – 1: Traditional Arts and Crafts of India

A detailed look at the traditional crafts of various states of India, highlighting unique styles and techniques. 15 Hrs. Andhra Pradesh: Kalamkari (Hand-painted or block-printed textiles).Karnataka: Chittarahase (Traditional painting on wooden surfaces).Goa: Traditional woodwork, pottery, and brassware. Rajasthan: Block printing, blue pottery, and marble inlay. Gujarat: Bandhani, Patola, and Embroidery. Kutch: Embroidery, patchwork, and mirror work. Uttar Pradesh: Chikan work and brassware. West Bengal: Nakshi Kantha and terracotta crafts. Bihar: Mahbubani painting.

- Create a short documentary or a documentation that explores one of the crafts in depth, including its cultural significance and the artists involved.

- Make a product out of anyone art and make designer brochure for the same.

Unit – 2:Traditional Styles of Design & Decoration of Homes

Meena Kari (Rajasthan): Enamel work on metal. Channapattanatoys Toys (Karnataka): Wooden toys made with colored lac. Kondapalli Toys (Andhra Pradesh): Handcrafted wooden toys. Brass and Copperware (Tamil Nadu): Traditional metalwork for decoration. Madhya Pradesh: Traditional folk art and woodwork. Loha Shilpi of Chhattisgarh: Iron crafts, sculptures, and metalwork. Bamboo and Cane Work (Tripura): Handcrafted home decor and utility products. Black Stone and Wood Carvings (Manipur): Carved furniture and religious items. Bidriware (Karnataka): Inlay work in metal and stone. 15Hrs.

- Create a short documentary or a documentation that explores one of the styles in depth, including its cultural significance and the artists involved.

- Use one of the traditional crafts to design a modern home accessory -a lamp, vase, or furniture while preserving the craft's traditional elements.

Unit – 3: Folk Art of India

A deep dive into Indian folk art, its various forms, and its role in the culture of different regions. 15 Hrs. Worli Painting (Maharashtra): Geometric and nature-based motifs. Saura Paintings (Odisha): Tribal art, often with religious and symbolic themes. Bhil Art (Central India): Vibrant, stylized depiction of nature and daily life. Gond Art (Madhya Pradesh): Rich, bold art characterized by dot patterns and storytelling. Pit Hara Paintings (Madhya Pradesh): Abstract, tribal representations of nature. Mahbubani Painting (Bihar): Intricate, colorful paintings often depicting deities and folklore. • Choose one form of folk art and prepare a documentation on the same.

- Create any one product using any one Folk Art.

Learning Objectives: Students will be able to:

1. Identify and describe a wide range of traditional Indian crafts, home decoration styles, and folk art forms across various regions.

2. Analyze the cultural significance and historical context of traditional crafts and folk art practices in Indian society.

3. Document traditional art and craft processes through visual and written formats, highlighting the techniques and the role of artisans.

4. Create original products or design solutions inspired by traditional Indian crafts and folk art, blending heritage techniques with contemporary design.

5. Demonstrate awareness of sustainable and ethical design practices by understanding the socio-economic impact of traditional arts on artisan communities.

6. Present and communicate design ideas effectively through documentation, brochures, and multimedia presentations.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Dhamija, J. (2004). The Indian folk arts and crafts. National Book Trust, India. ISBN 9788123708094
2	* Singh, K. (2011). The arts and crafts of India and Ceylon. Read Books. ISBN 9781447431686
3	* Rao, S. (2008). Traditional crafts of India. Rupa Publications. ISBN 9788129114448
4	* Pattanaik, D. (2009). 7 secrets from Hindu calendar art. Westland. ISBN 9788189975673
5	* Olivelle, P. (1998). The early Upaniṣads: Annotated text and translation. Oxford University Press. ISBN 9780195124354
6	* Kapoor, A. (2008). Folk art and culture of Rajasthan. Aavishkar Publishers. ISBN 9788179102519
7	* Jain, J. (2012). India's handicrafts. Mapin Publishing. ISBN 9788189995756

PRACTIAL INTERNAL SUBMISSION

IV Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Processes & Techniques of Sculpting-II (5)** Sculptural Drawing Maquette Composition	Pencil/ Charcoal/Clay/ Mix media	10 works
2	**Drawing & Sculpture-I (4)**	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	10 Works
3	**Advanced Traditional Indian Sculpting Techniques: Practice and Context (3)**	Traditional Sculpting Mediums	02 Works
4	**Artist Apprenticeship and Learning from Professional Artist Studio Practices (2)**	As Suggested by Mentor	02 Works
5	**OE-03 (2)**	Medium as per course	03 works
6	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**29**

NOTE:

1. For the Internal Submission Students should submit **Minimum 29 works.**

   Students should submit the works which are done in the studio hours.

2. Tests will be conducted for all the DSC/OE practical subjects.

3. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Sculpture – Program Outcomes (POs)

1.   Understand the elements and principles of three-dimensional design.

2.   Develop fundamental sculpting skills using clay, plaster, wood, and other materials.

3.   Gain knowledge of tools and safety procedures in a sculpture studio.

4.   Practice observational modeling from life and nature.

5.   Explore basic techniques in additive, subtractive, and assemblage methods.

6.   Understand structural integrity and balance in form.

7.   Study historical and cultural traditions of sculpture across civilizations.

8.   Develop spatial awareness and tactile sensitivity.

9.   Learn to conceptualize and translate ideas into sculptural forms.

10.   Analyze and critique sculptural works using visual language.

11.   Cultivate discipline and respect for materials and workspace.

12.   Build introductory knowledge of public art, installations, and environmental sculpture.

13.   Practice visual storytelling and symbolism in three-dimensional forms.

14.   Develop a basic portfolio of sculptural studies and finished pieces.

15.   Foster continuous exploration of form, space, and volume through self-driven practice.

Model Curriculum of
BVA in
Graphic Art (Print Making)

3rd & 4th Semester

Karnataka State Higher Education Council

Model Curriculum

Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– PRINTMAKING/GRAPHIC ART

Course Matrix

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical		L+T+P		I A	Exam	Total
Ability Enhancement Compulsory courses	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core **Theory Subject**	University Code	Survey of Indian Mural, Sculpture and Miniature traditions	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective – I Painting Or Sculpture	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Processes & Techniques of Printmaking-I	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Study Drawing & Graphic Art	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Techniques of Traditional Printing-I	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
		Total	**23**	**34**					**700**

Model Curriculum

Program Name	BVA in Printmaking		Semester	Third Semester
Course Title	**Processes & Techniques of Printmaking-I (practical)**			
Course Code:	**DSC-VA7**	Total Marks		**150**
Contact hours	**120 Hours**	Practical No. of Credits		**05**
Formative Assessment Marks	**30**	Summative Assessment Marks		**120**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate basic technical proficiency in relief and intaglio printmaking methods.

2. Translate observational and conceptual drawings into print-based compositions.

3. Understand the material properties and aesthetic possibilities of various print surfaces and tools.

4. Apply critical thinking and visual analysis during the creation and discussion of prints.

5. Produce a small portfolio of original prints demonstrating experimentation, technical range,

   and personal expression.

6. Engage in critiques and reflect on their own process and that of peers using appropriate vocabulary.

Course Description:

This foundational course introduces students to the essential processes of printmaking through hands-on exploration of both relief and intaglio techniques. Students will learn how to work with various materials such as linoleum, wood, and metal plates to create prints using carving, etching, and inking methods. Emphasis is placed on developing a tactile and visual understanding of surface, line, texture, and the relationship between positive and negative space. Drawing and observational exercises are integrated to support composition, mark-making, and conceptual development. This course builds the groundwork for future explorations in advanced printmaking and mixed media practices.

Contents	**120 Hrs**

Contents:

1. **Introduction to Printmaking**
   - Historical overview of printmaking traditions
   - Contemporary relevance and applications
   - Overview of techniques: relief, intaglio, planographic, stencil

2. **Tools, Materials, and Safety**
   - Introduction to tools (carving tools, brayers, presses, etching needles)
   - Printmaking inks and papers
   - Studio safety and material handling

3. **Relief Printing (Linocut/Woodcut)**
   - Image transfer and surface preparation
   - Carving techniques and mark-making
   - Inking and printing methods (press and hand-burnishing)
   - Editioning and registration

4. **Intaglio Techniques (Drypoint Introduction)**
   - Plate preparation and incising
   - Inking, wiping, and printing using a press
   - Creating tonal values through line and texture

5. **Monoprint and Experimental Approaches**
   - Single-impression print techniques
   - Combining drawing, painting, and printmaking
   - Use of stencils and found objects

6. **Paper and Registration**
   - Types of printmaking papers
   - Wetting, drying, and preparing paper
   - Understanding alignment and multi-color registration

7. **Drawing and Concept Development**
   - Sketching and observational studies for prints
   - Translating concepts into print language
   - Layering meaning through process

8. **Mixed Media and Hybrid Approaches**
   - Integration of collage, chine-collé, and hand-coloring
   - Expanding creative boundaries in printmaking

9. **Portfolio Development and Presentation**
   - Curating a body of work for critique
   - Writing an artist statement
   - Documenting process and final prints

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

1. Identify and describe the major historical and contemporary printmaking techniques and their relevance in visual art practice.

2. Demonstrate technical skills in basic relief (linocut/woodcut) and intaglio (drypoint) processes.

3. Handle printmaking tools and materials safely and effectively, including presses, carving tools, inks, and specialty papers.

4. Apply fundamental design principles such as composition, line, texture, and contrast in creating original prints.

5. Document and reflect on the creative process through sketchbooks, process journals, and critiques.

6. Create and present a cohesive portfolio of print-based work, demonstrating thoughtful engagement with materials, techniques, and ideas.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Griffiths, A. (1996). Prints and printmaking: An introduction to the history and techniques. University of California Press.
2	* Adam, R., & Robertson, C. (2008). Basic drawing techniques (2nd ed.). Barron's EducationalSeries.
3	* Anderson, W. (2008). Intaglio: The complete safety-first system for creative printmaking. Chronicle Books.
4	Coke, V. (2012). Relief printmaking: A manual of techniques. A & C Black Publishers.
5	* Ross, J. L., Romano, C., & Ross, T. (2009). The complete printmaker: Techniques, traditions, innovations (3rd ed.). Free Press.
6	The Metropolitan Museum of Art. (n.d.). The art of the print: Masterpieces, history, techniques. The Met. https://www.metmuseum.org/toah/hd/prnt/hd_prnt.htm
7	Tamarind Institute. (n.d.). Glossary of printmaking terms. The University of New Mexico. https://tamarind.unm.edu/glossary/

Model Curriculum

Program Name	**BVA in Printmaking**		Semester	**Third Semester**
Course Title	**Study Drawing & Graphic Art (practical)**			
Course Code:	**DSC-VA8**		Total Marks	**100**
Contact hours	**90 Hours**		Practical No. of Credits	**04**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate fundamental drawing techniques using a range of media and tools.

2. Apply principles of composition, perspective, proportion, and value to create compelling visual narratives.

3. Analyze and interpret visual elements in historical and contemporary graphic art.

4. Create graphic artworks that reflect an understanding of visual storytelling, symbolism, and design thinking.

5. Prepare and refine drawings for adaptation into printmaking processes such as relief or intaglio.

6. Reflect critically on their creative process and visual outcomes through self-assessment and group critique.

Course Description:

This course introduces students to the fundamental principles of drawing and graphic art as corecomponents of visual communication and printmaking practice. Through observation, experimentation, and material exploration, students will develop technical drawing skills, compositional awareness, and personal expression. The course emphasizes line, form, texture, and contrast, while encouraging the translation of drawn imagery into graphic formats suitable for print processes.

Contents	90 Hrs

Module 1: Introduction to Drawing

- Gesture and contour drawing

- Line quality and expressive marks

- Negative space and composition

Module 2: Observational Studies

- Still life, landscape, and figure drawing

- Light, shadow, and tonal value

- Perspective and proportion

Module 3: Introduction to Graphic Art

- Line drawing and black-and-white contrast

- Visual storytelling and symbolism

- Stylistic approaches: realism, abstraction, expressionism

Module 4: Drawing for Printmaking

- Transfer techniques: tracing, carbon, transparency

- Preparing images for relief/intaglio methods

- Texture, pattern, and detail in graphic composition

Module 5: Contemporary Graphic Practices

- Study of graphic artists and illustrators

- Integration of mixed media and digital drawing

- Final project development

Module 6: Final Critique and Portfolio Review

- Presentation of final works

- Group critique and self-reflection

- Portfolio submission

Learning Objectives:

By the end of this course, students will:

1. Gain technical proficiency in drawing the human figure, portraits, and still life objects.

2. Understand the relationship between drawing and Printmaking in both historical and contemporary practices.

3. Explore drawing as a conceptual and experimental tool.

4. Build a visual language through the integration of observation, abstraction, and personal expression.

5. Analyse and critique artworks using appropriate visual vocabulary.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	

1	* Dodson, B. (1990). *Keys to drawing*. North Light Books.
2	* Hale, R. B. (2007). *Drawing lessons from the great masters*. Watson-Guptill.
3	* Dexter, E. (Ed.). (2005). *Vitamin D: New perspectives in drawing*. Phaidon Press.
4	* de Zegher, C. (Ed.). (2003). *The stage of drawing: Gesture and act (Drawing papers 24)*. The Drawing Center.
5	* Rose, G. (2016). *Visual methodologies: An introduction to researching with visual materials* (4th ed.). SAGE Publications.

Model Curriculum

Program Name	**BVA in Printmaking**		Semester	Third Semester
Course Title	**Historical Printing Techniques of Southern India-I (practical)**			
Course Code:	**DSC-VA9**	Total Marks		**100**
Contact hours	**75 Hours**	Practical No. of Credits		**03**
Formative Assessment Marks	20	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Describe the historical and cultural context of South Indian printmaking traditions.

2. Identify region-specific styles, tools, motifs, and methods.

3. Demonstrate technical proficiency in one or more traditional printmaking methods from South India.

4. Work with natural materials, such as dyes and fabrics, used in traditional printing.

5. Analyze the role of traditional arts in community identity and sustainable craft economies.

6. Create original artworks or design applications rooted in traditional techniques with a contemporary twist.

Course Description:

This course offers an in-depth exploration of traditional Indian printmaking techniques with a regional focus on South India—including Andhra Pradesh, Telangana, Tamil Nadu, Karnataka, and Kerala. Students will investigate and practice heritage techniques such as Kalamkari (freehand and block-printed), Chilanka and Kasuti-based textile embellishments, and regional temple-print textiles. Emphasis will be placed on material culture, iconography, natural dye usage, and the living craft traditions still practiced in artisan communities.

Contents	75 Hrs

Unit 1: Introduction to Traditional Indian Printing

- Overview of traditional textile and surface printing in India

- Cultural and regional significance of printing practices

- Comparison of North vs. South Indian printmaking aesthetics

- Key materials: natural dyes, resist pastes, tools, fabrics

Unit 2: Kalamkari – Freehand & Block-Printed Styles

- **Srikalahasti Style (Andhra Pradesh):**

o Drawing with kalam (pen) using fermented jaggery and iron

o Use of temple narratives and storytelling

- **Machilipatnam Style (Telangana/Andhra):**

o Block carving, mordant printing, and dye layering

o Repeated dye-resist cycles

- Iconography and color symbolism in Kalamkari

Unit 3: Natural Dyes and Print Chemistry

- Sourcing and preparing natural dyes: indigo, turmeric, madder, etc.

- Mordants and fixatives: alum, myrobalan, iron

- Chemistry of resist techniques (mud, wax, gum resists)

- Environmental sustainability and ecological aspects of natural dyeing

Learning Objectives:

By the end of this course, students will:

1. Gain hands-on knowledge of South Indian traditional printing methods.

2. Appreciate the socio-cultural value of crafts within rural and temple communities.

3. Build a portfolio of textile-based or print-based works rooted in regional practices.

4. Understand the relevance of traditional craft in sustainable art and design today.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Varadarajan, L. (1983). A history of handicrafts in India. Orient Longman. Jain, J. (2014). Handcrafted Indian textiles: Tradition and beyond. Roli Books.
2	* Murthy, M. N. (2001). Kalamkari: Paintings of the temple and court. Craft Revival Trust.
3	* Chattopadhyay, K. (1995). The traditional handicrafts of India. All India Handicrafts Board.
4	*Balaram, S. (2005). Thinking design. Sage Publications. (Includes chapters on traditional craft and contemporary application.)

<p align="center">**Government of Karnataka**</p>

Model Curriculum

Program Name	**BVA in Printmaking**		**Semester**	**Third Semester**
Course Title	**SURVEY OF INDIAN MURAL, SCULPTURE, AND MINIATURE TRADITIONS (Theory)**			
Course Code:	**DSC-VA10**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Develop an understanding of major Indian mural, sculpture, and miniature painting traditions.

2. Recognize stylistic characteristics and historical developments across regions and periods.

3. Analyze iconography and techniques using art historical methods.

4. Examine the role of patronage, religion, and socio-political context in shaping artistic forms.

5. Critically reflect on the preservation, continuity, and reinterpretation of these art forms today.

Course Description:

This course offers a chronological and thematic survey of India's rich visual heritage in mural painting, sculpture, and miniature traditions from antiquity to the 19th century. Students will engage with diverse stylistic schools, regional forms, patronage systems, and iconographic conventions. The course highlights key monuments and artworks to foster visual literacy, cultural understanding, and critical engagement with India's traditional art forms. Theoretical readings and site-based case studies will provide a framework for analysing the socio-religious, political, and aesthetic significance of these tradition

Contents	**45 Hrs**

UNIT:01:- Foundations of Indian Art (Key Concepts: Form, symbolism, early narrative art)

1. Introduction to Indian aesthetics and iconography

2. Prehistoric art: Bhimbetka cave paintings

3. Early historic sculpture: Mauryan pillars, Sanchi stupa reliefs

UNIT:02:- Indian Mural Traditions (Key Concepts: Fresco techniques, wall painting, religious themes)

1. Ajanta murals: Buddhist narratives and stylistic evolution

2. South Indian murals: Sittanavasal (Jain), Chidambaram, Brihadeshwara (Chola)

3. Kerala mural tradition: Techniques and iconographic codes

UNIT:03 :- Indian Sculptural Traditions (**Key Concepts:** Iconometry, mythological narratives, temple architecture

1. Rock-cut architecture and sculpture: Ellora, Elephanta, Badami

2. Temple sculpture in North and South India: Khajuraho, Konark, Hoysala temples

3. Narrative sculpture and iconography in Jain, Hindu, and Buddhist traditions

UNIT:04 :- Miniature Painting Traditions (Key Concepts: Patronage, manuscript illustration, stylistic variations)

1. Origins of miniature painting: Jain manuscripts, early palm-leaf illustrations

2. Mughal school: Akbari realism, Persian influences, court painting

3. Rajput and Pahari schools: Mewar, Bundi, Jaipur, Kangra styles

4. Deccan and Company styles: Fusion of indigenous and colonial influences

Learning Objectives: Students will be able to:

1. Identify and describe key features of Indian murals, sculptures, and miniatures across time periods.

2. Contextualize major artworks within their historical, religious, and cultural backgrounds.

3. Use formal analysis and art historical vocabulary to discuss Indian traditional art.

4. Conduct basic research and present visual analyses through oral and written assignments.

5. Reflect on contemporary relevance and issues related to preservation and heritage.

Pedagogy: Lectures, Presentations, Seminars, discussions, and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Dehejia, V. (1997). Indian art. Phaidon Press.
2	* Goswamy, B. N. (2014). The spirit of Indian painting. Penguin Books India.
3	* Michell, G. (1988). The Hindu temple: An introduction to its meaning and forms. University of Chicago Press.
4	* Kossak, S. (1997). Indian court painting, 16th–19th century. Metropolitan Museum of Art.
5	* Smith, V. A. (1987). A history of fine art in India and Ceylon. Clarendon Press.
6	* Jain, J. (1996). Picture showmen: Insights into the narrative tradition in Indian art. Marg Publications.
7	* Jain, J. (2001). Kalighat painting: Images from a changing world. Mapin Publishing.
8	* Jain, J. (1998). Other masters: Five contemporary folk and tribal artists of India. Crafts Museum & Marg Publications.
9	* Jain, J. (2011). Indian popular culture: "The conquest of the world as picture". Marg Foundation.
10	* Kramrisch, S. (1976). The Hindu temple (Vols. 1 & 2). Motilal Banarsidass.
11	* Kaul, H. K. (1985). Miniatures of Mughal India. Arnold-Heinemann.
12	* Sivaramamurti, C. (1970). Indian painting. National Book Trust.
13	* Dehejia, V. (1993). Indian art of the Gupta age. National Museum
14	* Dehejia, V. (2009). Delight in design: Indian silver for the Raj. Mapin Publishing.
15	* Aiyappan, A. (1966). The art and architecture of Kerala. University of Kerala.
16	* Banerjea, J. N. (1956). The development of Hindu iconography. University of Calcutta.
17	* Nagar, S. L. (1999). Mauryan art and architecture. Aryan Books International.
18	* Agarwala, V. S. (1965). Studies in Indian art. Prithvi Prakashan.
19	* Rao, T. A. G. (1914/1971). Elements of Hindu iconography (Vols. I & II). Motilal Banarsidass.

Program Name	**BVA in Printmaking**		**Semester**	**Third Semester**
Course Title	Elective – I – Painting (Art & Crafts of India) **(Practical)**			
Course Code:	**24BVAAA3.5E1**	Total Marks		**50**
Contact hours	**45 Hours**	Practical No. of Credits		**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

7. Gain a comprehensive understanding of traditional crafts from various states of India.

8. Analyze the role of folk art in reflecting regional culture, religious beliefs, and societal values.

9. Develop a detailed understanding of craftsmanship in different Indian regions,

10. Demonstrate the ability to incorporate folk art styles into modern products

11. Explore various traditional design styles and home decoration techniques,

12. Apply traditional craft techniques to modern product design

Course Description:

This course explores the rich heritage of Indian arts, crafts, and folk traditions, examining their regional diversity, cultural significance, and design relevance in contemporary contexts. Students will engage with traditional techniques through documentation, creative projects, and the reinterpretation of heritage crafts in modern design.

Contents	**45 Hrs**

Unit – 1: Traditional Arts and Crafts of India

A detailed look at the traditional crafts of various states of India, highlighting unique styles and techniques. 15 Hrs. Andhra Pradesh: Kalamkari (Hand-painted or block-printed textiles).Karnataka: Chittarahase (Traditional painting on wooden surfaces).Goa: Traditional woodwork, pottery, and brassware. Rajasthan: Block printing, blue pottery, and marble inlay. Gujarat: Bandhani, Patola, and Embroidery. Kutch: Embroidery, patchwork, and mirror work. Uttar Pradesh: Chikan work and brassware. West Bengal: Nakshi Kantha and terracotta crafts. Bihar: Mahbubani painting.

- Create a short documentary or a documentation that explores one of the crafts in depth, including its cultural significance and the artists involved.

- Make a product out of anyone art and make designer brochure for the same.

Unit – 2:Traditional Styles of Design & Decoration of Homes

Meena Kari (Rajasthan): Enamel work on metal. Channapattanatoys Toys (Karnataka): Wooden toys made with colored lac. Kondapalli Toys (Andhra Pradesh): Handcrafted wooden toys. Brass and Copperware (Tamil Nadu): Traditional metalwork for decoration. Madhya Pradesh: Traditional folk art and woodwork. Loha Shilpi of Chhattisgarh: Iron crafts, sculptures, and metalwork. Bamboo and Cane Work (Tripura): Handcrafted home decor and utility products. Black Stone and Wood Carvings (Manipur): Carved furniture and religious items. Bidriware (Karnataka): Inlay work in metal and stone. 15Hrs.

- Create a short documentary or a documentation that explores one of the styles in depth, including its cultural significance and the artists involved.

- Use one of the traditional crafts to design a modern home accessory -a lamp, vase, or furniture while preserving the craft's traditional elements.

Unit – 3: Folk Art of India

A deep dive into Indian folk art, its various forms, and its role in the culture of different regions. 15 Hrs. Worli Painting (Maharashtra): Geometric and nature-based motifs. Saura Paintings (Odisha): Tribal art, often with religious and symbolic themes. Bhil Art (Central India): Vibrant, stylized depiction of nature and daily life. Gond Art (Madhya Pradesh): Rich, bold art characterized by dot patterns and storytelling. Pit Hara Paintings (Madhya Pradesh): Abstract, tribal representations of nature. Mahbubani Painting (Bihar): Intricate, colorful paintings often depicting deities and folklore. • Choose one form of folk art and prepare a documentation on the same.

- Create any one product using any one Folk Art.

Learning Objectives: Students will be able to:

1. Identify and describe a wide range of traditional Indian crafts, home decoration styles, and folk art forms across various regions.

2. Analyze the cultural significance and historical context of traditional crafts and folk art practices in Indian society.

3. Document traditional art and craft processes through visual and written formats, highlighting the techniques and the role of artisans.

4. Create original products or design solutions inspired by traditional Indian crafts and folk art, blending heritage techniques with contemporary design.

5. Demonstrate awareness of sustainable and ethical design practices by understanding the socio-economic impact of traditional arts on artisan communities.

6. Present and communicate design ideas effectively through documentation, brochures, and multimedia presentations.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Dhamija, J. (2004). *The Indian folk arts and crafts*. National Book Trust, India. ISBN 9788123708094
2	* Singh, K. (2011). *The arts and crafts of India and Ceylon*. Read Books. ISBN 9781447431686
3	* Rao, S. (2008). *Traditional crafts of India*. Rupa Publications. ISBN 9788129114448
4	* Pattanaik, D. (2009). *7 secrets from Hindu calendar art*. Westland. ISBN 9788189975673
5	* Olivelle, P. (1998). *The early Upaniṣads: Annotated text and translation*. Oxford University Press. ISBN 9780195124354
6	* Kapoor, A. (2008). *Folk art and culture of Rajasthan*. Aavishkar Publishers. ISBN 9788179102519
7	* Jain, J. (2012). *India's handicrafts*. Mapin Publishing. ISBN 9788189995756

Model Curriculum

Program Name	**BVA in Printmaking**		**Semester**	**Third Semester**
Course Title	**Elective – I – Sculpture (Practical)**			
Course Code:	**24BVAAA3.6E2**	Total Marks		**50**
Contact hours	**45 Hours**	Practical No. of Credits		**02**
Formative Assessment Marks	20	Summative Assessment Marks		**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand the various tools and techniques of Model -making.

2. Develop the ability to choose appropriate medium.

3. Develop Space Planning Skills: Learn effective arrangement techniques to optimize space utilization

4. Master Product Development: Acquire skills in designing and developing products

5. Apply Sustainable and Modern Design Practices: Incorporate eco-friendly and contemporary trends in design.

Course Description:

This hands-on course introduces students to a wide range of model-making techniques essential for design. It emphasizes craftsmanship, precision, and presentation through the construction of scaled models using various materials and tools.

Contents	45 Hrs

Unit-1:

Model making Techniques for cutting, folding, and gluing cardboard to create small objects like cone, cube, prism cylinder, and other elements. Model Making Techniques with Foam board small furniture's with required scales.

Unit-2:

Model making Techniques cutting and joining wood and acrylic and other solid materials Creating a simple furniture piece using wood and acrylic. Advanced techniques such as casting, 3D printing, and laser cutting. Use laser cutting or 3D printing to create components of an interior model

Unit-3:

Overview of lighting techniques textures and finishes to models and importance of good Presentation. Designing and constructing an interior model with detailed furnishings and finishes with lighting and textures

Learning Objectives: Students will be able to:

1. Demonstrate proficiency in basic model-making techniques using cardboard, foam board, and similar materials to construct geometric forms and simple scaled objects.

2. Apply appropriate tools and methods for cutting, joining, and assembling wood, acrylic, and other solid materials to create small-scale furniture models.

3. Utilize advanced fabrication technologies, such as 3D printing and laser cutting, to enhance the accuracy and quality of model components.

4. Integrate lighting techniques, textures, and surface finishes effectively to enhance the realism and visual appeal of interior models.

5. Design and construct a detailed interior model that includes furnishings, finishes, and lighting, demonstrating an understanding of scale, proportion, and presentation aesthetics.

6. Develop skills in precise craftsmanship and professional presentation, ensuring that models meet academic and industry standards.

7. Critically evaluate and improve their own work through iterative design, prototyping, and peer/instructor feedback.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Papanek, V. (1984). Design for the real world: Human ecology and social change. Thames & Hudson. ISBN 978-0500274066
2	* Kaufmann, E., & Coates, G. (2018). Case study houses: The making of modern architecture. Taschen. ISBN 978-3836558035
3	* Bee, J. (2016). Model making for architects. Crowood Press. ISBN 978-1785001737
4	* McGinnis, C. (2015). Architectural model making. Routledge. ISBN 978-0415748124
5	* Gordon, D. (2011). The fundamentals of model making. Bloomsbury Visual Arts. ISBN 978-2940373805
6	* Ching, F. D. K., & Juroszek, S. P. (2010). Design drawing and model making. Wiley. ISBN 978-0470276146

PRACTIAL INTERNAL SUBMISSION

III Semester

20% MARKS

	SUBJECT	MEDIUM	NUMBER OF WORKS
	Processes & Techniques of Printmaking-I (5) Relief Printing Intaglio Printing	Linoleum / Wood / Zinc /Acrylic plates/ Mix media	10 works
	Study Drawing & Graphic Art (4)	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	10 Works
	Historical Printing Techniques of Southern India-I (3)	Traditional Printing Mediums	02 Works
	OE-03 (2)	Medium as per course	03 works
	All course digital works are Mandatory	Using any digital software	02 works
		Total Works	**27**

NOTE:

● For the Internal Submission Students should submit **Minimum 27 works.**

Students should submit the works which are done in the studio hours.

● Tests will be conducted for all the DSC/OE practical subjects.

● Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Contents of Courses for Bachelor of visual Arts (BVA)

IV SEMESTER– PRINTMAKING DEPARTMENT

Course Matrix

	Subject Code	Title of the Paper	Credits	Instruction Hours /week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical		L+T+P		I A	Exam	Total
Ability	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Enhancement Compulsory Courses	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Theory Subject	University Code	Philosophy of Art (Introduction to different Aesthetic and Philosophical Concepts)	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective –II Painting Or Sculpture	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Processes & Techniques of Printmaking-II	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Drawing-Life Study & Draughtsman skill	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Techniques of Traditional Printmaking-II	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Practical knowledge/Skill	University Code	Learning Printing Studio Practices	1+0+1	2	45 (15+0+30)	Viva & Jury	20	30	50
		Total	**23**	**34**					**750**

Government of Karnataka
Model Curriculum

Program Name	BVA in Printmaking		Semester	Fourth Semester
Course Title	Processes & Techniques of Printmaking-II (practical)			
Course Code:	DSC-VA11		Total Marks	150
Contact hours	120 Hours		Practical No. of Credits	05
Formative Assessment Marks	30		Summative Assessment Marks	120

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Apply intermediate techniques in relief and intaglio printmaking.

2. Experiment with multi-layered, multi-process compositions.

3. Use color, texture, and surface to develop expressive prints.

4. Create conceptually coherent works in small series or editions.

5. Present and critique work in a reflective and constructive manner.

6. Begin developing a personal thematic or stylistic approach.

Course Description:

This course builds on the foundational principles of printmaking by introducing students to intermediate techniques and processes in both relief and intaglio, while encouraging personal expression and conceptual exploration. Students will learn methods such as multi-block color relief, drypoint, chine-collé, and collagraphy. Emphasis is placed on layering, surface development, and series-based work that begins to form a personal visual language.

Contents	**120 Hrs**

Unit 1: Review and Refinement
- Revisit of foundational relief and intaglio processes
- Line quality, texture, and registration exercises
- Controlled wiping and press settings

Unit 2: Drypoint and Texture Techniques
- Direct mark-making on acrylic or metal plates
- Use of burrs and varied tools for line and tone
- Inking strategies for textural enhancement

Unit 3: Multi-Block Relief & Color Registration
- Designing for two or more color blocks
- Registration systems: pinhole, T-bar, masking
- Transparent layering and color interaction

Unit 4: Collagraph Printing
- Constructing textured plates using cardboard, glue, fabric
- Relief and intaglio inking from one surface
- Hybrid applications: print/draw/emboss

Unit 5: Chine-Collé and Paper Experimentation
- Collaging light-weight paper during the print process
- Use of hand-made, dyed, or found paper materials
- Aesthetic and compositional integration

Unit 6: Editioning and Thematic Series
- reating consistent editions
- Developing a theme or subject over 3–5 prints
- Documentation and titling conventions

Unit 7: Critique and Contemporary Practice
- Introduction to contemporary print artists and installations
- Peer reviews and studio critiques
- Writing a basic artist statement

Unit 8: Final Project
- Student-directed project using at least two techniques
- Conceptual framing and formal experimentation
- Group critique and exhibition setup (optional internal showcase)

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

1. Be comfortable handling intermediate tools, materials, and processes

2. Understand how to build complexity in form, process, and meaning

3. Begin developing a distinct visual and conceptual approach to printmaking

4. Be prepared for advanced and experimental techniques in upper-level studio courses

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Grabowski, B., & Fick, B. (2009). Printmaking: A complete guide to materials and processes. Laurence King.
2	*Weintraub, L. (2003). Making Contemporary Art: How Today's Artists Think and Work. Thames & Hudson.
3	*Ross, J. F., Romano, T., & Ross, C. (2009). The complete printmaker: Techniques, traditions, innovations (3rd ed.). Free Press.
4	*Robertson, J., & McDaniel, C. (2016). Themes of Contemporary Art: Visual Art after 1980 (4th ed.). Oxford University Press.
5	*Manke, C. (2017). Material Matters: New Materials in Design. Black Dog Publishing.
6	*Lechtreck, K., & DeHoff, R. (1999). Casting: An Illustrated Guide for Artists. Davis Publications.
7	*Anderson, W. (2016). Experimental printmaking: New approaches, techniques and tools. Watson-Guptill

Program Name	**BVA in Printmaking**		**Semester**	**Fourth Semester**
Course Title	**Drawing-Life Study & Draughtsman skill (practical)**			
Course Code:	**DSC-VA12**		Total Marks	**100**
Contact hours	**90 Hours**		Practical No. of Credits	**04**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate accurate observational skills and anatomical understanding in life drawing.

2. Apply principles of proportion, gesture, and foreshortening effectively.

3. Utilize line, tone, and composition to express weight, emotion, and movement.

4. Integrate drawing skills into conceptual development for printmaking and other media.

5. Cultivate a consistent personal approach to draughtsmanship and mark-making.

6. Analyze and critique figurative artworks with reference to historical and contemporary practices.

Course Description:

This course develops a student's ability to observe, interpret, and express the human form with anatomical accuracy, sensitivity, and artistic intention. Students will explore life drawing (from live models) and expand their draughtsmanship skills through structured studies in proportion, movement, gesture, and structure. The course also incorporates applied drawing skills for use in printmaking, including spatial composition, tonal rendering, and narrative expression. Traditional media will be emphasized alongside occasional digital references to support structural studies.

Contents	90 Hrs

Unit 1: Introduction to Life Drawing
- Study of human proportions (Canon of proportions)
- Skeletal structure overview
- Basic standing and seated poses (5–15 minutes)
- Gesture drawing and expressive line

Unit 2: Structural Anatomy
- Muscular anatomy of torso, limbs, head, and hands
- Drawing from skeleton models and diagrams
- Mass and volume through cross-contour and tonal rendering
- Understanding joint articulation and balance

Unit 3: The Portrait and the Head
- Construction of the head (Loomis method or equivalent)
- Eyes, nose, mouth, ears – structure and spacing
- Expression and individuality
- Use of chiaroscuro for form modeling

Unit 4: Foreshortening and Perspective
- Drawing the figure in perspective
- Understanding body in space: top view, bottom view
- Use of photographic references for complex angles
- Overlapping, volume, and negative space

Unit 5: Drapery and the Clothed Figure
- Principles of folds: pipe, zigzag, spiral, drop
- Integration of fabric and form
- Figure studies with varying clothing textures
- Light and shadow in draped forms

Unit 6: Composition and Context
- Posing multiple figures in a scene
- Figure in interior/exterior environment
- Narrative potential in body language and posture
- Exploratory studies: movement, rhythm, and dynamic balance

Unit 7: Applied Drawing for Printmaking
- Drawing as a tool for print design and composition
- Translation of tone and line to block and plate
- Mark-making studies for relief, intaglio, or lithography
- Portfolio preparation for use in upcoming print projects

Unit 8: Final Portfolio & Critique
- Development of a thematic or observational body of work (10–12 drawings)
- Use of various media: graphite, charcoal, ink, conte, pastel
- Final critique and artist's reflection on skill growth and challenges

Learning Objectives: After completing this Course students are capable of drawing portrait of a live model.

1.   Exhibit strong control over observational and expressive figure drawing

2.   Understand how anatomy and structure enhance artistic expression

3.   Be able to translate complex forms into simplified, effective drawings for use in printmaking

4.   Build a personal portfolio that demonstrates skill, progress, and voice

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Dexter, E. (2005). Vitamin D: New Perspectives in Drawing. Phaidon Press.
2	*Sawdon, P., & Marshall, J. (Eds.). (2012). Drawing Now: Between the Lines of Contemporary Art. I.B. Tauris.
3	*Sullivan, G. (2010). Art Practice as Research: Inquiry in Visual Arts (2nd ed.). SAGE Publications.
4	*Sennett, R. (2008). The Craftsman. Yale University Press.
5	*Petherbridge, D. (2010). The Primacy of Drawing: Histories and Theories of Practice. Yale University Press.

Model Curriculum

Program Name	**BVA in Printmaking**		Semester	**Fourth Semester**
Course Title	**Historical Printing Techniques of Southern India-II (practical)**			
Course Code:	**DSC-VA13**		Total Marks	**100**
Contact hours	**75 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Describe the historical and cultural context of South Indian printmaking traditions.

2. Identify region-specific styles, tools, motifs, and methods.

3. Demonstrate technical proficiency in one or more traditional printmaking methods from South India.
4. Work with natural materials, such as dyes and fabrics, used in traditional printing.

5. Analyze the role of traditional arts in community identity and sustainable craft economies.

6. Create original artworks or design applications rooted in traditional techniques with a

contemporary twist.

Course Description:
This advanced course builds upon the foundational study of traditional South Indian printmaking practices by introducing students to research-driven, reinterpretative, and experimental approaches of traditional Indian printmaking techniques with a regional focus on South India—including Andhra Pradesh, Telangana, Tamil Nadu, Karnataka, and Kerala. Students will investigate and practice heritage techniques such as Kalamkari (freehand and block-printed), Chilanka and Kasuti-based textile embellishments, and regional temple-print textiles. Emphasis will be placed on material culture iconography, natural dye usage, and the living craft traditions still practiced in artisan communities.

Contents	**75 Hrs**

Unit 1: Mud-Resist and Folk Printing Traditions

- Chilanka (Kerala):

    o Hand-stamped block techniques used in folk dances and festivals

- Kalamkari Alternatives:

    o Use of palm fibers, temple prints, and local block traditions

- Understanding regional pattern systems and repeat structures

Unit 2: Temple Textiles and Ritual Use

- Study of Vaishnavite and Shaivite temple textiles (Tamil Nadu)

- Symbolism and sacred geometry in fabric designs

- The use of printing in religious and ceremonial contexts

Unit 3: Contemporary Relevance & Artisan Communities

- Revival movements and contemporary applications in fashion, art, and design

- Profiles of living artisan clusters (e.g., Pedana, Srikalahasti)

- Market challenges and intellectual property concerns

- Ethics of working with traditional knowledge systems

Unit 4: Studio Practice and Technique Integration

- Practical exercises in:

    o Freehand Kalamkari

    o Block printing

    o Resist-dye methods (mud and wax-based)

    o Natural dye baths and application

- Developing original designs inspired by South Indian motifs

- Combining multiple techniques in a single composition

Learning Objectives:

Students will be able to:

1. Identify and analyze key stylistic features and iconography in South Indian temple sculpture, specifically from Karnataka.

2. Apply sculptural techniques such as modelling, relief carving, and iconometric principles using traditional materials like clay, stone, and wood.

3. Critically examine the religious, philosophical, and cultural symbolism in the sculptures of important South Indian regions (Hampi, Halebidu, Belur, Badami).

4. Engage with historical and contemporary scholarship on the iconography and significance of South Indian sculpture.

5. Develop original sculptural works inspired by the studied traditions while integrating historical, philosophical, and artistic considerations.

6. Evaluate the significance of sculptural traditions within the broader context of Indian religious and cultural practices.

7. Participate in peer critiques and discussions regarding sculptural works, fostering a deeper understanding of form, technique, and meaning.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Varadarajan, L. (1983). A history of handicrafts in India. Orient Longman. Jain, J. (2014). Handcrafted Indian textiles: Tradition and beyond. Roli Books.
2	* Murthy, M. N. (2001). Kalamkari: Paintings of the temple and court. Craft Revival Trust.
3	*Chattopadhyay, K. (1995). The traditional handicrafts of India. All India Handicrafts Board.

Model Curriculum

Program Name	**BVA in Printmaking**		**Semester**	**Fourth Semester**
Course Title	**Artist Apprenticeship and Learning from Professional Artist Studio Practices (practical)**			
Course Code:	**DSC-VA14**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional artist studios.
2. Assist and contribute meaningfully to the production processes within a working studio.
3. Develop personal studio discipline informed by observed professional practices.
4. Critically reflect on issues of labor, authorship, ethics, and collaboration in contemporary art-making.
5. Create a small body of original work influenced by their apprenticeship and studio observations.

Course Description:

This course is designed to immerse students in the professional world of art-making through direct apprenticeship with established artists and structured studio practice. Students will gain hands-on experience working within a professional studio environment, learning technical processes, material handling, conceptual development, and professional strategies. Supplemented by critical readings, reflective writing, and group critique, this course builds a bridge between academic learning and real-world artistic practice.

Contents	45 Hrs

Unit 1: Orientation and Studio Placement

- Introduction to the apprenticeship model

- Learning agreement between student, artist, and institution

- Studio safety, etiquette, and expectations

Unit 2: Observing and Supporting Studio Work

- Tools, materials, and workspace organization

- Supporting in-studio tasks: prepping, cleaning, assisting with artworks

- Observing decision-making, material choices, and revisions

Unit 3: Technical Skill Development

- Gaining proficiency with studio-specific techniques (painting, installation, digital media, etc.)

- Practicing under supervision and receiving feedback

- Maintaining a studio skills journal

Unit 4: Critical and Ethical Reflections

- Readings on authorship, collaboration, and creative labor

- Reflective writing on studio roles and value systems

- Group discussions on power dynamics and mentorship in the arts

Unit 5: Independent Studio Response

- Students begin creating personal work inspired by their experience

- Exploration of materials and concepts observed in the professional studio

- Developing personal voice through reflective making

Unit 6: Final Presentation and Evaluation

- Preparing and presenting a final project with documentation

- Verbal artist statement and process explanation

- Peer critique and self-assessment

- Prior completion of intermediate studio courses

- Approval from course coordinator

- Successful placement with an artist or collective

Learning Objectives:

Students will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional artist studios.

2. Assist and contribute meaningfully to the production processes within a working studio.

3. Develop personal studio discipline informed by observed professional practices.

4. Critically reflect on issues of labor, authorship, ethics, and collaboration in contemporary art-making.

5. Create a small body of original work influenced by their apprenticeship and studio observations.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Becker, H. S. (2008). Art Worlds. University of California Press.
2	*Sullivan, G. (2010). Art Practice as Research: Inquiry in Visual Arts (2nd ed.). SAGE Publications.
3	*Thornton, S. (2008). Seven Days in the Art World. W. W. Norton & Company.
4	*Bayles, D., & Orland, T. (2001). Art & Fear: Observations on the Perils (and Rewards) of Artmaking. Image Continuum Press.

Program Name	**BVA in Printmaking**		**Semester**	**Fourth Semester**
Course Title	**Philosophy of Art (Introduction to different Aesthetic and Philosophical Concepts) (Theory)**			
Course Code:	**DSC-VA15**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand and articulate key philosophical and aesthetic concepts related to art.

2. Compare diverse aesthetic traditions, including classical Indian and Western theories.

3. Analyze art through philosophical frameworks such as formalism, expressionism, and postmodernism.

4. Engage in critical discourse and debates about art's value, function, and interpretation.

5. Apply philosophical reasoning to interpret contemporary art practices.

Course Description:

This course introduces students to foundational concepts in the philosophy of art and aesthetics. It explores major philosophical questions about art—What is art? What is beauty? What is the role of the artist?—through classical, modern, and contemporary perspectives. Drawing on thinkers from Indian and Western traditions, the course invites students to critically engage with ideas surrounding artistic value, interpretation, emotional expression, and the role of art in society. Emphasis is placed on understanding how these philosophical concepts shape and inform art practice and art criticism.

Contents	45 Hrs

Unit: 1 - Introduction to Aesthetics and Art Philosophy

1. What is aesthetics?
2. Branches of philosophy and their relation to art
3. Overview of art's definitions across time

Unit: 2- Classical Western Theories

1. Plato and mimesis
2. Aristotle and catharsis
3. Kant's disinterested judgment and beauty

Unit: 3- Classical Indian Aesthetic Thought

1. Rasa theory (Bharata and Abhinavagupta)
2. Dhvani and the aesthetics of suggestion
3. Comparison with Western aesthetic frameworks

Unit: 4- Modern Theories of Art

1. Romanticism and the genius artist
2. Formalism and aesthetic autonomy (Clive Bell, Greenberg)
3. Expressionism and emotional content

Unit: 5- Contemporary and Postmodern Aesthetics

1. Art and politics (Marxist, feminist, and decolonial theories)
2. Institutional and conceptual definitions (Danto, Dickie)
3. The death of the author and viewer-centered meaning (Barthes, Foucault)

Learning Objectives:

1. Define and explain foundational philosophical and aesthetic concepts as they relate to the visual arts

2. Identify key thinkers and theories from both Western and Indian aesthetic traditions (e.g., Plato, Aristotle, Kant, Bharata, Abhinavagupta).

3. Compare and contrast different cultural approaches to aesthetics, beauty, expression, and meaning in art.

4. Analyze artworks through multiple philosophical lenses, including formalism, expressionism, institutional theory, and postmodern critique.

5. Interpret the symbolic, emotional, and ideological functions of art in historical and contemporary contexts.

6. Engage in critical discussion and debate on the nature, purpose, and ethics of artistic practices.

7. Develop reasoned arguments in both oral and written formats using philosophical terminology and evidence.

8. Apply aesthetic theories to evaluate and articulate the significance of specific visual artworks and practices.

Pedagogy: Lectures, Presentations, Seminars, discussions and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	*Bharatamuni. (200 BCE/2004). Natyashastra (translated by Manomohan Ghosh). Asiatic Society.
2	*Abhinavagupta. (10th Century/1990). Abhinavabharati (Selections). Trans. Gnoli, R.
3	*Foucault, M. (1984). What is an Author? In The Foucault Reader. Pantheon Books.
4	*Barthes, R. (1977). Image-Music-Text. Hill and Wang.
5	*Berger, J. (1972). Ways of Seeing. Penguin Books
6	*Kapur, G. (2000). When Was Modernism: Essays on Contemporary Cultural Practice in India. Tulika Books.
7	*Bell, C. (1914). Art. Chatto & Windus.
8	*Dickie, G. (1974). Art and the Aesthetic: An Institutional Analysis. Cornell University Press
9	*Danto, A. (1981). The Transfiguration of the Commonplace. Harvard University Press.
10	*Kant, I. (1790/2000). Critique of the Power of Judgment. Cambridge University Press.

Government of Karnataka
Model Curriculum

Program Name	**BVA in Printmaking**		**Semester**	**Fourth Semester**
Course Title	**Elective – I – Sculpture (Practical)**			
Course Code:	**24BVAAA4.5E1**	Total Marks		**50**
Contact hours	**45 Hours**	Practical No. of Credits		**02**
Formative Assessment Marks	**20**	Summative Assessment Marks		**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand the various tools and techniques of Model -making.

2. Develop the ability to choose appropriate medium.

3. Develop Space Planning Skills: Learn effective arrangement techniques to optimize space utilization

4. Master Product Development: Acquire skills in designing and developing products

5. Apply Sustainable and Modern Design Practices: Incorporate eco-friendly and contemporary trends in design.

Course Description:

This hands-on course introduces students to a wide range of model-making techniques essential for design. It emphasizes craftsmanship, precision, and presentation through the construction of scaled models using various materials and tools.

Contents	45 Hrs

Unit-1:

Model making Techniques for cutting, folding, and gluing cardboard to create small objects like cone, cube, prism cylinder, and other elements. Model Making Techniques with Foam board small furniture's with required scales.

Unit-2:

Model making Techniques cutting and joining wood and acrylic and other solid materials Creating a simple furniture piece using wood and acrylic. Advanced techniques such as casting, 3D printing, and laser cutting. Use laser cutting or 3D printing to create components of an interior model

Unit-3:

Overview of lighting techniques textures and finishes to models and importance of good Presentation. Designing and constructing an interior model with detailed furnishings and finishes with lighting and textures

Learning Objectives: Students will be able to:

1. Demonstrate proficiency in basic model-making techniques using cardboard, foam board, and similar materials to construct geometric forms and simple scaled objects.

2. Apply appropriate tools and methods for cutting, joining, and assembling wood, acrylic, and other solid materials to create small-scale furniture models.

3. Utilize advanced fabrication technologies, such as 3D printing and laser cutting, to enhance the accuracy and quality of model components.

4. Integrate lighting techniques, textures, and surface finishes effectively to enhance the realism and visual appeal of interior models.

5. Design and construct a detailed interior model that includes furnishings, finishes, and lighting, demonstrating an understanding of scale, proportion, and presentation aesthetics.

6. Develop skills in precise craftsmanship and professional presentation, ensuring that models meet academic and industry standards.

7. Critically evaluate and improve their own work through iterative design, prototyping, and peer/instructor feedback.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Papanek, V. (1984). Design for the real world: Human ecology and social change. Thames & Hudson. ISBN 978-0500274066
2	* Kaufmann, E., & Coates, G. (2018). Case study houses: The making of modern architecture. Taschen. ISBN 978-3836558035
3	* Bee, J. (2016). Model making for architects. Crowood Press. ISBN 978-1785001737
4	* McGinnis, C. (2015). Architectural model making. Routledge. ISBN 978-0415748124
5	* Gordon, D. (2011). The fundamentals of model making. Bloomsbury Visual Arts. ISBN 978-2940373805
6	* Ching, F. D. K., & Juroszek, S. P. (2010). Design drawing and model making. Wiley. ISBN 978-0470276146

Government of Karnataka
Model Curriculum

Program Name	**BVA in Printmaking**		**Semester**	**Fourth Semester**
Course Title	**Elective – I** – Painting **(Practical)**			
Course Code:	**24BVAAH4.6E2**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks	**20**	Summative Assessment Marks		**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Gain a comprehensive understanding of traditional crafts from various states of India.

2. Analyze the role of folk art in reflecting regional culture, religious beliefs, and societal values.

3. Develop a detailed understanding of craftsmanship in different Indian regions,

4. Demonstrate the ability to incorporate folk art styles into modern products

5. Explore various traditional design styles and home decoration techniques,

6. Apply traditional craft techniques to modern product design

Course Description:

This course explores the rich heritage of Indian arts, crafts, and folk traditions, examining their regional diversity, cultural significance, and design relevance in contemporary contexts. Students will engage with traditional techniques through documentation, creative projects, and the reinterpretation of heritage crafts in modern design.

Contents	**45 Hrs**

Unit – 1: Traditional Arts and Crafts of India

A detailed look at the traditional crafts of various states of India, highlighting unique styles and techniques. 15 Hrs. Andhra Pradesh: Kalamkari (Hand-painted or block-printed textiles).Karnataka: Chittarahase (Traditional painting on wooden surfaces).Goa: Traditional woodwork, pottery, and brassware. Rajasthan: Block printing, blue pottery, and marble inlay. Gujarat: Bandhani, Patola, and Embroidery. Kutch: Embroidery, patchwork, and mirror work. Uttar Pradesh: Chikan work and brassware. West Bengal: Nakshi Kantha and terracotta crafts. Bihar: Mahbubani painting.

• Create a short documentary or a documentation that explores one of the crafts in depth, including its cultural significance and the artists involved.

• Make a product out of anyone art and make designer brochure for the same.

Unit – 2:Traditional Styles of Design & Decoration of Homes

Meena Kari (Rajasthan): Enamel work on metal. Channapattanatoys Toys (Karnataka): Wooden toys made with colored lac. Kondapalli Toys (Andhra Pradesh): Handcrafted wooden toys. Brass and Copperware (Tamil Nadu): Traditional metalwork for decoration. Madhya Pradesh: Traditional folk art and woodwork. Loha Shilpi of Chhattisgarh: Iron crafts, sculptures, and metalwork. Bamboo and Cane Work (Tripura): Handcrafted home decor and utility products. Black Stone and Wood Carvings (Manipur): Carved furniture and religious items. Bidriware (Karnataka): Inlay work in metal and stone. 15Hrs.

• Create a short documentary or a documentation that explores one of the styles in depth, including its cultural significance and the artists involved.

• Use one of the traditional crafts to design a modern home accessory -a lamp, vase, or furniture while preserving the craft's traditional elements.

Unit – 3: Folk Art of India
A deep dive into Indian folk art, its various forms, and its role in the culture of different regions. 15 Hrs. Worli Painting (Maharashtra): Geometric and nature-based motifs. Saura Paintings (Odisha): Tribal art, often with religious and symbolic themes. Bhil Art (Central India): Vibrant, stylized depiction of nature and daily life. Gond Art (Madhya Pradesh): Rich, bold art characterized by dot patterns and storytelling. Pit Hara Paintings (Madhya Pradesh): Abstract, tribal representations of nature. Mahbubani Painting (Bihar): Intricate, colorful paintings often depicting deities and folklore.
Learning Objectives: Students will be able to: 1. Analyze the cultural significance and historical context of traditional crafts and folk art practices in Indian society. 2. Document traditional art and craft processes through visual and written formats, highlighting the techniques and the role of artisans. 3. Create original products or design solutions inspired by traditional Indian crafts and folk art, blending heritage techniques with contemporary design. 4. Demonstrate awareness of sustainable and ethical design practices by understanding the socio-economic impact of traditional arts on artisan communities. 5. Present and communicate design ideas effectively through documentation, brochures, and multimedia presentations.
Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

PRACTIAL INTERNAL SUBMISSION

IV Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Processes & Techniques of Printmaking-II (5)** Relief Printing Intaglio Printing	Wood/Zincplate/Acrylic/Liho stone/ Mix media	10 works
2	**Drawing-Life Study & Draughtsman skill (4)**	Chrcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	10 Works
3	**Historical Printing Techniques of Southern India-II (3)**	Traditional Printing Mediums	02 Works
4	**Artist Apprenticeship and Learning from Professional Artist Studio Practices (2)**	As Suggested by Mentor	02 Works
5	OE-03 (2)	Medium as per course	03 works
6	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**29**

NOTE:

1. For the Internal Submission Students should submit **Minimum 29 works.**

   Students should submit the works which are done in the studio hours.

2. Tests will be conducted for all the DSC/OE practical subjects.

3. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Printmaking – Program Outcomes (POs)

1. Understand basic printmaking processes: relief, intaglio, planographic, and stencil.

2. Learn safe and correct handling of tools, presses, and chemicals.

3. Gain proficiency in preparing plates/blocks and transferring images.

4. Study traditional techniques such as woodcut, linocut, and etching.

5. Experiment with image layering, texture, and negative-positive space.

6. Understand editioning, registration, and print documentation practices.

7. Study the history of printmaking and its role in communication and reproduction.

8. Explore printmaking as a medium for artistic expression and social commentary.

9. Develop skills in composition, line, pattern, and tonal contrast.

10. Critically analyze one's own work and that of peers.

11. Learn interdisciplinary applications with painting, drawing, and digital media.

12. Cultivate respect for collaborative practices in print workshops.

13. Create a personal vocabulary of marks and textures.

14. Build a portfolio including prints and process documentation.

15. Develop curiosity and independent inquiry in print-based media.

Model Curriculum of BVA in Applied Arts

3rd & 4th Semester

Karnataka State Higher Education Council

Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER – APPLIED ARTS
Course Matrix

| | Subject Code | Title of the Paper | Credits | Instruction | Total Hours | Duration of | Marks | | |
| | | | | | | Exam (hours) | | | |
			Lecture +Tutorial + Practical	Hours/ week	L+T+P		I A	Exam	Total
Ability	University Code	Language I	3+0+0	3	45 (45+0+0)	3	20	80	100
Enhancement Compulsory courses	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core **Theory Subject**	University Code	Design History & Theory (Indian & World)	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective – I Painting (Art & Crafts of India) Or Sculpture (Model Making)	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Fundamentals of Visual Communication	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Graphic Design Principles	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Typography	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
		Total	**23**	**34**					**700**

Model Curriculum

Program Name	**BVA in Applied Arts**		**Semester**	**Third Semester**
Course Title	**Fundamentals of Visual Communication (practical)**			
Course Code:	**24BVAAA3.1P**	Total Marks		**150**
Contact hours	**120 Hours**	Practical No. of Credits		**05**
Formative Assessment Marks	**30**	Summative Assessment Marks		**120**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand the basic principles of visual communication and design.

2. Understand and develop critical awareness of visual language and its role in communication.

3. Apply visual strategies for effective message delivery.

4. Analytically think about visual culture, media, and design.

Course Description:

This course introduces the foundational principles and practices of visual communication, focusing on the study of how visual elements convey messages effectively. It explores key concepts including visual literacy, semiotics, composition, color theory, typography, and image-making. Through lectures, discussions, and hands-on projects, students will analyze and create visual messages that communicate clearly and persuasively across various media. Emphasis is placed on the role of design in society, culture, and communication.

Contents	**120 Hrs**

Unit-1: Introduction to Visual Communication

1. Definition, scope, and significance
2. Visual culture and communication in historical and contemporary contexts
3. The communication process and models

Unit-2: Elements and Principles of Design

1. Line, shape, form, space, texture, value, and color
2. Principles: balance, contrast, rhythm, emphasis, unity, and proportion

Unit-3: Semiotics and Visual Language

1. Signs, symbols, and icons
2. Denotation and connotation
3. Meaning-making in visuals

Unit -4: Composition and Layout

1. Grid systems, white space, and alignment
2. Visual hierarchy and focal points
3. Design for print and digital media

Unit -5: Practical Projects

1. Poster design
2. Infographics
3. Logo design and basic branding concepts

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

1. Define and explain fundamental concepts of visual communication.
2. Analyze visual messages using elements of design and semiotics.
3. Apply design principles to create effective visual compositions.
4. Develop original visual content for print and digital platforms.
5. Demonstrate foundational skills in typography, color use, and layout.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Arnston, A. E. (2011). Visual communication: From theory to practice (2nd ed.). Laurence King Publishing.
2	* White, A. W. (2020). The elements of graphic design (2nd ed.). Allworth Press.
3	* Ware, C. (2021). Information visualization: Perception for design (4th ed.). Morgan Kaufmann.
4	* Meggs, P. B., & Purvis, A. W. (2016). Meggs' history of graphic design (6th ed.). Wiley.
5	* Lupton, E., & Phillips, J. C. (2015). Graphic design: The new basics (2nd ed.). Princeton Architectural Press.
6	* Dondis, D. A. (1973). A primer of visual literacy. MIT Press.
7	* Chandler, D. (2017). Semiotics: The basics (3rd ed.). Routledge.
8	* Berger, J. (2008). Ways of seeing. Penguin Books.

Model Curriculum

Program Name	**BVA in Applied Arts**		**Semester**	**Third Semester**
Course Title	**Graphic Design Principles (practical)**			
Course Code:	**24BVAAA3.2P**	Total Marks		**100**
Contact hours	**90 Hours**	Practical No. of Credits		**04**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able:

1. To introduce the foundational elements and principles of graphic design.

2. To develop students' ability to analyze, critique, and create visual compositions.

3. To foster creative thinking and problem-solving in visual communication.

4. To familiarize students with the historical and contemporary contexts of graphic design.

Course Description:

This course introduces students to the fundamental principles of graphic design. Emphasizing both theory and practical application, it covers design elements, composition, typography, color theory, and visual hierarchy. Students will gain an understanding of how to create effective visual communication and develop foundational skills to pursue advanced design projects.

Contents	90 Hrs

Unit-1: Introduction to Graphic Design
1. Definition and scope

2. Historical overview of graphic design

3. Role of a graphic designer

Unit-2: Elements of Design
1. Line, Shape, Color, Texture, Space, Form, Value

2. Using elements in layout and composition

Unit-3: Principles of Design
1. Balance, Contrast, Emphasis, Movement, Repetition, Proportion, Unity

2. Practical applications and visual examples

Unit-4: Typography

1. Anatomy of type

2. Typeface classification

3. Typographic hierarchy and readability

Unit-5: Visual Communication & Semiotics

1. Symbols, signs, and icons

2. Visual storytelling

3. Cultural and ethical considerations

Unit-5: Introduction to Tools and Software

1. Overview of Adobe Illustrator and Photoshop (practical demonstrations)

2. Basic digital layout exercises

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

1. Identify and describe the core principles of visual design.

2. Apply critical thinking to the creation and evaluation of design works.

3. Produce original design compositions that demonstrate understanding of design principles.

4. Communicate ideas visually using basic design software tools.

5. Exhibit foundational visual literacy and professional design practices.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Lupton, E. (2015). Graphic Design: The New Basics (2nd ed.). Princeton Architectural Press.
2	* Heller, S., & Vienne, V. (2015). 100 Ideas That Changed Graphic Design. Laurence King Publishing.
3	*Lidwell, W., Holden, K., & Butler, J. (2010). Universal Principles of Design (2nd ed.). Rockport Publishers.
4	* Meggs, P. B., & Purvis, A. W. (2016). Meggs' History of Graphic Design (6th ed.). Wiley.
5	* Samara, T. (2017). Design Elements: Understanding the Rules and Knowing When to Break Them (2nd ed.). Rockport Publishers.

Model Curriculum

Program Name	**BVA in Applied Arts**		**Semester**	**Third Semester**
Course Title	**Typography (practical)**			
Course Code:	**24BVAAA3.3P**		Total Marks	**100**
Contact hours	**75 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks	**20**		Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able:

1. To introduce the fundamentals of typography and its role in visual communication.

2. To develop students' understanding of type anatomy, structure, and terminology.

3. To explore the expressive and functional uses of type in design contexts.

4. To build proficiency in typesetting and typographic layout using digital tools.

Course Description:

This course provides an in-depth exploration of typography as a core component of visual communication. It covers the anatomy, history, classification, and expressive potential of type. Students will learn to use typography as a design tool through both analog and digital means, developing skills to enhance readability, aesthetics, and message delivery in design work.

Contents	**75 Hrs**

Unit – 1: Introduction to Typography
1. Definition and importance of typography

2. Historical evolution of type

3. Introduction to type designers and their contributions

Unit – 2: Anatomy of Type
1. Parts of a letterform (ascender, descender, baseline, x-height, etc.)

2. Type measurements and units (points, picas)

Unit - 3: Typeface Classification
1. Serif, Sans-serif, Slab serif, Script, Display

2. Modern vs. traditional typefaces

3. Appropriate use of typefaces

Unit-4: Type Hierarchy and Legibility

1. Hierarchical structuring in layout

2. Readability vs. legibility

3. Kerning, tracking, and leading

Unit-5: Typographic Composition

1. Grids and alignment

2. Type in a grid system

3. Using white space effectively

Unit-6: Expressive Typography

1. Type as image

2. Typographic posters and creative expression

3. Experimental typography

Unit-7: Typography in Digital Media

1. Web fonts and responsive typography

2. Accessibility in digital type

3. Type for screen vs. print

Learning Objectives:

By the end of this course, students will:

1. Identify and differentiate between typeface categories and structures.

2. Demonstrate control over typographic spacing and layout for clarity and emphasis.

3. Create visually compelling typographic compositions for print and digital platforms.

4. Integrate typography purposefully into graphic design projects.

5. Critically evaluate the use of type in historical and current design practices.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

	References
1	* Bringhurst, R. (2013). The Elements of Typographic Style (4th ed.). Hartley & Marks Publishers.
2	* Ambrose, G., & Harris, P. (2011). Typography Workbook: A Real-World Guide to Using Type in Graphic Design. Rockport Publishers.
3	* Jury, D. (2006). About Face: Reviving the Rules of Typography. RotoVision.
4	* White, A. W. (2020). The Elements of Graphic Design (2nd ed.). Allworth Press.
5	* Lupton, E. (2014). Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students (2nd rev. ed.). Princeton Architectural Press.

Government of Karnataka

Model Curriculum

Program Name	BVA in Applied Arts		Semester	Third Semester
Course Title	Design History (Indian & World) (Theory)			
Course Code:	24BVAAA3.4T		Total Marks	100
Contact hours	45 Hours		Practical No. of Credits	03
Formative Assessment Marks	20		Summative Assessment Marks	80

Course Outcomes (COs): After the successful completion of the course, the student will be able:

1. To familiarize themselves with key periods and movements in the history of design.

2. To articulate major design styles, practices, and philosophies in Indian and world contexts.

3. To critically analyze how historical and cultural factors influence design.

4. To develop an understanding of the interrelationship between craft, art, and design traditions.

Course Description:

This course offers a broad overview of the evolution of design from ancient civilizations to the contemporary world, with a special focus on Indian design traditions and their global interactions. Students will explore major movements, milestones, and the socio-cultural, political, and technological contexts that shaped design across different eras and regions. The course builds visual literacy and critical appreciation for both indigenous and global design heritage.

Contents	45 Hrs

Unit-: Introduction to Design History

1. What is design history?
2. Importance of studying design history
3. Design vs. art and craft: Intersections

Unit-2: Prehistoric to Ancient Design

1. Early tools and cave art
2. Design in the Indus Valley Civilization
3. Egyptian, Mesopotamian, Greek, and Roman contributions to design

Unit-3: Medieval to Renaissance Design (World)

1. Islamic design and ornamentation
2. Gothic and Romanesque styles
3. Renaissance design aesthetics and innovations

Unit-4: Indian Design Heritage

1. Classical Indian architecture and sculpture
2. Mughal design and ornamental arts
3. Folk and tribal design traditions (Madhubani, Warli, Kalamkari, etc.)

Unit-5: Colonial Impact and Industrialization

1. Influence of colonialism on Indian crafts and design
2. Industrial Revolution and the birth of mass production
3. The Arts and Crafts Movement (William Morris, etc.)

Unit-6: Modern Design Movements (Global)

1. Bauhaus and modernism
2. Art Nouveau and Art Deco
3. De Stijl, Constructivism, and Swiss Style

Unit-7: Post-Independence Indian Design

1. Design education in India (NID, IDC, etc.)
2. Key figures in Indian design (Charles & Ray Eames, Dashrath Patel, R.K. Joshi)
3. Revival of crafts and contemporary Indian design trends

Unit-8: Contemporary Global Design Trends
1. Digital and interactive design 2. Sustainable and inclusive design practices 3. Globalization and cross-cultural influences

Learning Objectives: Students will be able to:
1. Identify and articulate the significance of major design movements and philosophies.
2. Compare and contrast Indian and global design histories and aesthetics.
3. Demonstrate visual literacy by analyzing stylistic characteristics of historical designs.
4. Engage in critical discourse about the role of design in society across time.
5. Apply historical knowledge to inspire and inform their own creative practice

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Raizman, D. (2020). History of Modern Design (3rd ed.). Laurence King Publishing.
2	* Dormer, P. (1997). Design Since 1945. Thames & Hudson.
3	* Huygen, F. (2018). Designing for the Public Good: A Century of Design in the Netherlands. nai010 Publishers.
4	* Jain, J. (1999). Kalātattvakōśa: A Lexicon of Fundamental Concepts of the Indian Arts (Vol. 5). IGNCA & Motilal Banarsidass.
5	* Bhavnani, G. (2003). The Visionaries: NID and the Indian Design Movement. National Institute of Design.
6	* Meggs, P. B., & Purvis, A. W. (2016). Meggs' History of Graphic Design (6th ed.). Wiley.

Program Name	**BVA in Applied Arts**		**Semester**	**Third Semester**
Course Title	**Elective – I – Sculpture(Model Making) (Practical)**			
Course Code:	**24BVAAA3.5E1**	Total Marks		**50**
Contact hours	**45 Hours**	Practical No. of Credits		**02**
Formative Assessment Marks	**20**	Summative Assessment Marks		**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand the various tools and techniques of Model -making.
2. Develop the ability to choose appropriate medium.
3. Develop Space Planning Skills: Learn effective arrangement techniques to optimize space utilization
6. Master Product Development: Acquire skills in designing and developing products
7. Apply Sustainable and Modern Design Practices: Incorporate eco-friendly and contemporary trends in design.

Course Description:

This hands-on course introduces students to a wide range of model-making techniques essential for design. It emphasizes craftsmanship, precision, and presentation through the construction of scaled models using various materials and tools.

Contents	45 Hrs

Unit-1:

Model making Techniques for cutting, folding, and gluing cardboard to create small objects like cone, cube, prism cylinder, and other elements. Model Making Techniques with Foam board small furniture's with required scales.

Unit-2:

Model making Techniques cutting and joining wood and acrylic and other solid materials Creating a simple furniture piece using wood and acrylic. Advanced techniques such as casting, 3D printing, and laser cutting. Use laser cutting or 3D printing to create components of an interior model

Unit-3:

Overview of lighting techniques textures and finishes to models and importance of good Presentation. Designing and constructing an interior model with detailed furnishings and finishes with lighting and textures

Learning Objectives: Students will be able to:

1) Demonstrate proficiency in basic model-making techniques using cardboard, foam board, and similar materials to construct geometric forms and simple scaled objects.

2) Apply appropriate tools and methods for cutting, joining, and assembling wood, acrylic, and other solid materials to create small-scale furniture models.

3) Utilize advanced fabrication technologies, such as 3D printing and laser cutting, to enhance the accuracy and quality of model components.

4) Integrate lighting techniques, textures, and surface finishes effectively to enhance the realism and visual appeal of interior models.

5) Design and construct a detailed interior model that includes furnishings, finishes, and lighting, demonstrating an understanding of scale, proportion, and presentation aesthetics.

6) Develop skills in precise craftsmanship and professional presentation, ensuring that models meet academic and industry standards.

7) Critically evaluate and improve their own work through iterative design, prototyping, and peer/instructor feedback.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

	References
1	* Papanek, V. (1984). *Design for the real world: Human ecology and social change*. Thames & Hudson. ISBN 978-0500274066
2	* Kaufmann, E., & Coates, G. (2018). *Case study houses: The making of modern architecture*. Taschen. ISBN 978-3836558035
3	* Bee, J. (2016). *Model making for architects*. Crowood Press. ISBN 978-1785001737
4	* McGinnis, C. (2015). *Architectural model making*. Routledge. ISBN 978-0415748124
5	* Gordon, D. (2011). *The fundamentals of model making*. Bloomsbury Visual Arts. ISBN 978-2940373805
6	* Ching, F. D. K., & Juroszek, S. P. (2010). *Design drawing and model making*. Wiley. ISBN 978-0470276146

Program Name	**BVA in Applied Arts**		**Semester**	**Third Semester**
Course Title	**Elective – I – Painting (Art & Crafts of India) (Practical)**			
Course Code:	**24BVAAA3.5E2**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1) Gain a comprehensive understanding of traditional crafts from various states of India.

2) Analyze the role of folk art in reflecting regional culture, religious beliefs, and societal values.

3) Develop a detailed understanding of craftsmanship in different Indian regions,

4) Demonstrate the ability to incorporate folk art styles into modern products

5) Explore various traditional design styles and home decoration techniques,

6) Apply traditional craft techniques to modern product design

Course Description:

This course explores the rich heritage of Indian arts, crafts, and folk traditions, examining their regional diversity, cultural significance, and design relevance in contemporary contexts. Students will engage with traditional techniques through documentation, creative projects, and the reinterpretation of heritage crafts in modern design.

Contents	**45 Hrs**

Unit – 1: Traditional Arts and Crafts of India

A detailed look at the traditional crafts of various states of India, highlighting unique styles and techniques. 15 Hrs. Andhra Pradesh: Kalamkari (Hand-painted or block-printed textiles).Karnataka: Chittarahase (Traditional painting on wooden surfaces).Goa: Traditional woodwork, pottery, and brassware. Rajasthan: Block printing, blue pottery, and marble inlay. Gujarat: Bandhani, Patola, and Embroidery. Kutch: Embroidery, patchwork, and mirror work. Uttar Pradesh: Chikan work and brassware. West Bengal: Nakshi Kantha and terracotta crafts. Bihar: Mahbubani painting.

• Create a short documentary or a documentation that explores one of the crafts in depth, including its cultural significance and the artists involved.

• Make a product out of anyone art and make designer brochure for the same.

Unit – 2:Traditional Styles of Design & Decoration of Homes

Meena Kari (Rajasthan): Enamel work on metal. Channapattanatoys Toys (Karnataka): Wooden toys made with colored lac. Kondapalli Toys (Andhra Pradesh): Handcrafted wooden toys. Brass and Copperware (Tamil Nadu): Traditional metalwork for decoration. Madhya Pradesh: Traditional folk art and woodwork. Loha Shilpi of Chhattisgarh: Iron crafts, sculptures, and metalwork. Bamboo and Cane Work (Tripura): Handcrafted home decor and utility products. Black Stone and Wood Carvings (Manipur): Carved furniture and religious items. Bidriware (Karnataka): Inlay work in metal and stone. 15Hrs.

• Create a short documentary or a documentation that explores one of the styles in depth, including its cultural significance and the artists involved.

• Use one of the traditional crafts to design a modern home accessory -a lamp, vase, or furniture while preserving the craft's traditional elements.

Unit – 3: Folk Art of India

A deep dive into Indian folk art, its various forms, and its role in the culture of different regions. 15 Hrs. Worli Painting (Maharashtra): Geometric and nature-based motifs. Saura Paintings (Odisha): Tribal art, often with religious and symbolic themes. Bhil Art (Central India): Vibrant, stylized depiction of nature and daily life. Gond Art (Madhya Pradesh): Rich, bold art characterized by dot patterns and storytelling. Pit Hara Paintings (Madhya Pradesh): Abstract, tribal representations of nature. Mahbubani Painting (Bihar): Intricate, colorful paintings often depicting deities and folklore. • Choose one form of folk art and prepare a documentation on the same.

• Create any one product using any one Folk Art.

Learning Objectives: Students will be able to:

1. Identify and describe a wide range of traditional Indian crafts, home decoration styles, and folk art forms across various regions.

2. Analyze the cultural significance and historical context of traditional crafts and folk art practices in Indian society.

3. Document traditional art and craft processes through visual and written formats, highlighting the techniques and the role of artisans.

4. Create original products or design solutions inspired by traditional Indian crafts and folk art, blending heritage techniques with contemporary design.

5. Demonstrate awareness of sustainable and ethical design practices by understanding the socio-economic impact of traditional arts on artisan communities.

6. Present and communicate design ideas effectively through documentation, brochures, and multimedia presentations.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Dhamija, J. (2004). *The Indian folk arts and crafts*. National Book Trust, India. ISBN 9788123708094
2	* Singh, K. (2011). *The arts and crafts of India and Ceylon*. Read Books. ISBN 9781447431686
3	* Rao, S. (2008). *Traditional crafts of India*. Rupa Publications. ISBN 9788129114448
4	* Pattanaik, D. (2009). *7 secrets from Hindu calendar art*. Westland. ISBN 9788189975673
5	* Olivelle, P. (1998). *The early Upaniṣads: Annotated text and translation*. Oxford University Press. ISBN 9780195124354
6	* Kapoor, A. (2008). *Folk art and culture of Rajasthan*. Aavishkar Publishers. ISBN 9788179102519
7	* Jain, J. (2012). *India's handicrafts*. Mapin Publishing. ISBN 9788189995756

PRACTIAL INTERNAL SUBMISSION

III Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Fundamentals of Visual Communication (5)**		10 works
2	**Graphic Design Principles (4)**		10 Works
3	**Typography (3)**		02 Works
4	**OE-03 (2)**	Medium as per course	03 works
4	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**27**

NOTE:

4. For the Internal Submission Students should submit **Minimum 27 works.**

Students should submit the works which are done in the studio hours.

5. Tests will be conducted for all the DSC/OE practical subjects.

6. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Contents of Courses for Bachelor of visual Arts (BVA)

IV SEMESTER– APPLIED ARTS

Course Matrix

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical		L+T+P		I A	Exam	Total
Ability	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Enhancement Compulsory Courses	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core **Theory Subject**	University Code	Advertising & Marketing Communication	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective –II Printmaking Or Sculpture (Traditional Indian Sculpting Techniques)	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Industrial & Product Design	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Digital Product Design & UI/UX	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Case Studies & Critiques	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Practical knowledge/ Skill	University Code	Design Studio Apprenticeship and Learning from Professional Studio Practices	1+0+1	2	45 (15+0+30)	Viva & Jury	20	30	50
		Total	**23**	**34**					**750**

Government of Karnataka
Model Curriculum

Program Name	**BVA in Applied Arts**		**Semester**	**Fourth Semester**
Course Title	**Industrial & Product Design (practical)**			
Course Code:	**24BVAAA4.1P**		Total Marks	**150**
Contact hours	**120 Hours**		Practical No. of Credits	**05**
Formative Assessment Marks	**30**		Summative Assessment Marks	**120**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Explain the evolution, scope, and interdisciplinary nature of industrial and product design within the context of visual and applied arts.

2. Analyse form, function, aesthetics, and ergonomics in existing product designs.

3. Apply human-cantered design thinking to ideate and develop innovative product concepts.

4. Demonstrate understanding of materials, processes, and sustainability in the design and prototyping of products.

5. Create effective visual communication materials including sketches, mock-ups, and 3D models to present product design solutions.

6. Integrate branding, packaging, and applied arts principles in the conceptualization of consumer-friendly products.

7. Critique and evaluate design ideas through peer feedback, client-based scenarios, and reflective practices.

Course Description:

This course introduces students to the foundational concepts of Industrial and Product Design. Emphasis is placed on understanding user-centered design principles, product aesthetics, ergonomics, materials, production techniques, and sustainability. Students will engage in conceptualization, sketching, model-making, and presentation techniques to develop design solutions for everyday objects.

Contents	120 Hrs

Unit-1: Introduction to Industrial & Product Design
1. History and evolution of industrial design
2. Role of product designers in industry
3. Overview of contemporary product categories

Unit-2: Elements & Principles of 3D Design
1. Form, texture, color, scale, proportion
2. Aesthetics vs. function
3. Design trends and styling

Unit-3: Design Process & Ideation
1. Research, observation, and need analysis
2. Ideation methods (brainstorming, sketching)
3. Concept development

Unit-4: Ergonomics & Human Factors
1. Basics of ergonomics
2. Anthropometry
3. Case studies of ergonomic product designs

Unit-5: Materials & Manufacturing
1. Introduction to common materials (plastics, metals, wood, composites)
2. Sustainable and recyclable materials
3. Production processes (injection molding, casting, 3D printing)

Unit-6: Model Making & Prototyping
1. Tools and techniques
2. Scale and mock-up models
3. Presentation models and digital rendering (introductory)

Unit-7: Applied Arts & Branding in Product Design
1. Visual language of the brand
2. Packaging design fundamentals
3. Case study: Iconic product + packaging synergy

Unit-8: Project Presentation
1. Final project development
2. Visual and verbal presentation
3. Peer and faculty critique

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

1. Describe the core principles and history of industrial and product design.

2. Apply 3D design thinking to conceptualize and sketch product ideas.

3. Use ergonomic and material knowledge to refine product concepts.

4. Create mock-ups and basic prototypes to demonstrate design intent.

5. Integrate visual branding principles from Applied Arts into product design.

6. Communicate ideas effectively through drawings, models, and presentations.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Heskett, J. (2005). Design: A Very Short Introduction. Oxford University Press.
2	* Koren, L. (2004). Wabi-Sabi for Artists, Designers, Poets & Philosophers. Imperfect Publishing.
3	* Ambrose, G., & Harris, P. (2011). Design Thinking. AVA Publishing.
4	* Lidwell, W., Holden, K., & Butler, J. (2010). Universal Principles of Design (2nd ed.). Rockport Publishers.
5	* Ashby, M., & Johnson, K. (2014). Materials and Design: The Art and Science of Material Selection in Product Design (3rd ed.). Butterworth-Heinemann.
6	* Norman, D. A. (2013). The Design of Everyday Things (Revised and Expanded Edition). Basic Books

Model Curriculum

Program Name	**BVA in Applied Arts**		**Semester**	**Fourth Semester**
Course Title	**Digital Product Design & UI/UX - (practical)**			
Course Code:	**24BVAAA4.2P**		Total Marks	**100**
Contact hours	**90 Hours**		Practical No. of Credits	**04**
Formative Assessment Marks		20	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Describe the core concepts, roles, and workflows in digital product design and UI/UX.

2. Apply design thinking to solve user problems through structured research and ideation.

3. Create user interfaces that adhere to principles of visual hierarchy, consistency, and accessibility.

4. Use digital tools (e.g., Figma, Adobe XD) to build wireframes and functional prototypes.

5. Analyze user needs through research and integrate findings into product features and flows.

6. Design mobile and web products that balance aesthetics and functionality within brand guidelines.

7. Communicate and defend design choices through portfolio-quality presentations.

Course Description:

This course introduces students to the fundamentals of digital product design with a focus on user interface (UI) and user experience (UX) design. Students will explore design principles for digital platforms, including web and mobile apps. The course emphasizes design thinking, wireframing, prototyping, usability, and accessibility, equipping students to create aesthetically engaging and user-centered digital experiences

Contents	90 Hrs

Unit-1: Introduction to Digital Product Design

1. What is digital product design?

2. Scope in apps, websites, and software

3. Role of a UI/UX designer

Unit-2: Design Thinking & User-Centered Design

1. The design thinking process: empathize, define, ideate, prototype, test

2. User personas and journey mapping

3. Problem-solving in UX

Unit-3: Fundamentals of UI Design

1. Layout, typography, iconography, and visual hierarchy

2. Color theory and accessibility

3. Grid systems and responsive design

Unit-4: UX Research & Usability

1. Methods: surveys, interviews, usability testing

2. Heuristic evaluation and user feedback

3. Wireframing and content strategy

Unit-5: Tools & Prototyping

1. Mobile-first approach

2. Navigation patterns and best practices

3. Microinteractions and animations

Unit-6: Branding, Storytelling & UI Systems

1. Consistent UI systems and component libraries

2. Brand integration in digital experiences

3. Case study analysis of popular products

Unit-7: Final Project & Presentation

1. Capstone project: design a complete digital product interface

2. Presentation, walkthrough, and critique

3. Portfolio preparation

Learning Objectives: After completing this Course students will be able to:

1. Understand the digital product design process and its relevance in contemporary media.

2. Conduct user research to inform interface design decisions.

3. Design intuitive, visually appealing, and accessible user interfaces.

4. Develop interactive prototypes using industry-standard tools.

5. Present digital product solutions with clear documentation and user journey articulation.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Krug, S. (2014). Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability (3rd ed.). New Riders.
2	* Moggridge, B. (2007). Designing Interactions. MIT Press.
3	* Garrett, J. J. (2010). The Elements of User Experience: User-Centered Design for the Web and Beyond (2nd ed.). New Riders.
4	* Kalbach, J. (2020). Mapping Experiences: A Complete Guide to Customer Alignment Through Journeys, Blueprints, and Diagrams (2nd ed.). O'Reilly Media.
5	* Brown, T. (2009). Change by Design: How Design Thinking Creates New Alternatives for Business and Society. Harvard Business Press.
6	* Lidwell, W., Holden, K., & Butler, J. (2010). Universal Principles of Design (2nd ed.). Rockport Publishers.
7	* Norman, D. A. (2013). The Design of Everyday Things (Revised and Expanded Edition). Basic Books.

Model Curriculum

Program Name	**BVA in Applied Arts**		**Semester**	**Fourth Semester**
Course Title	**Case Studies & Critiques (practical)**			
Course Code:	**24BVAAA4.3P**	Total Marks		**100**
Contact hours	**75 Hours**	Practical No. of Credits		**03**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Explain the methodologies and frameworks for evaluating applied arts case studies.

2. Analyze design works with consideration of function, form, audience, and context.

3. Demonstrate critical thinking through written and verbal critique exercises.

4. Conduct and present original case studies using appropriate research and analysis tools.

5. Develop an informed, ethical, and culturally sensitive approach to design critique.

6. Engage in peer review and group critique sessions with constructive, evidence-based feedback.

Course Description:

This course trains students to critically analyze and evaluate works of art and design through structured case studies and critiques. Focusing on applied arts, students will explore landmark projects, design movements, branding campaigns, advertising visuals, and multimedia applications. Emphasis will be placed on analytical thinking, design vocabulary, and constructive criticism in both oral and written formats.

Contents	75 Hrs

Unit-1: Introduction to Case Study Methodology

1. What is a case study?

2. Approaches to analysis: formal, functional, contextual

3. Elements of a critique

Unit-2: Historical Case Studies in Applied Arts

1. Iconic posters, typography, and advertising (20th century)

2. Impact of movements like Bauhaus, Swiss Design, Pop Art

Unit-3: Branding & Campaign Analysis

1. Breakdown of a successful campaign

2. Case studies from global and Indian brands

3. Target audience and message alignment

Unit-4: Critiquing Visual Communication

1. Posters, social media visuals, packaging, and editorial layouts

2. Peer review and design critique frameworks

Unit-5: Ethical & Cultural Criticism

1. Cultural sensitivity in design

2. Ethical use of imagery and symbolism

3. Representation and identity in visual content

Unit-6: Contemporary Trends & Digital Media

1. Motion graphics, UI/UX, and digital storytelling

2. Evaluating interactivity and user engagement

3. Case studies from web, apps, and immersive media

Unit-7: Final Presentation

1. In-depth case study of a selected work/project

2. Visual presentation + written report

3. Reflective critique and class discussion

Learning Objectives: Students will be able to:

1. Identify and describe key elements and principles of successful applied art projects.

2. Analyze historical and contemporary design works through multiple critical lenses.

3. Conduct structured case studies using research and visual analysis.

4. Develop and articulate clear, thoughtful critiques of creative work.

5. Compare and contrast designs with a focus on audience, effectiveness, and context.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Heller, S., & Vienne, V. (2001). Graphic Design: A Concise History. Thames & Hudson.
2	* Poynor, R. (2003). No More Rules: Graphic Design and Postmodernism. Yale University Press.
3	* Barrett, T. (2012). Criticizing Art: Understanding the Contemporary (3rd ed.). McGraw-Hill Education.
4	* Dondis, D. A. (1973). A Primer of Visual Literacy. MIT Press.
5	* Lupton, E. (2014). Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students (2nd ed.). Princeton Architectural Press.
6	* Meggs, P. B., & Purvis, A. W. (2016). Meggs' History of Graphic Design (6th ed.). Wiley.
7	* Berger, J. (2008). Ways of Seeing. Penguin Books.

Model Curriculum

Program Name	**BVA in Applied Arts**		**Semester**	**Fourth Semester**
Course Title	**Design Studio Apprenticeship and Learning from Professional Studio Practices (practical)**			
Course Code:	**24BVAAA4.4P**	Total Marks		**50**
Contact hours	**45 Hours**	Practical No. of Credits		**02**
Formative Assessment Marks	**20**	Summative Assessment Marks		**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional Design Studios.

2. Assist and contribute meaningfully to the production processes within a working studio.

3. Develop personal studio discipline informed by observed professional practices.

4. Critically reflect on issues of labor, authorship, ethics, and collaboration.

5. Create a small body of original work influenced by their apprenticeship and studio observations.

Course Description:

This course is designed to immerse students in the professional world of Advertising Design through direct apprenticeship with established designers and structured studio practice. Students will gain hands-on experience working within a professional studio environment, learning technical processes, material handling, conceptual development, and professional strategies. Supplemented by critical readings, reflective writing, and group critique, this course builds a bridge between academic learning and real-world studio practice.

Contents	45 Hrs

Unit 1: Orientation and Studio Placement

- Introduction to the apprenticeship model

- Learning agreement between student and institution

- Studio safety, etiquette, and expectations

Unit 2: Observing and Supporting Studio Work

- Tools, materials, and workspace organization

- Supporting in-studio tasks: prepping, cleaning, assisting with artworks

- Observing decision-making, material choices, and revisions

Unit 3: Technical Skill Development

- Gaining proficiency with studio-specific techniques.

- Practicing under supervision and receiving feedback

- Maintaining a studio skills journal

Unit 4: Critical and Ethical Reflections

- Readings on authorship, collaboration, and creative labour

- Reflective writing on studio roles and value systems

- Group discussions on power dynamics and mentorship in the studio

Unit 5: Independent Studio Response

- Students begin creating personal work inspired by their experience

- Exploration of materials and concepts observed in the professional studio

- Developing personal voice through reflective making

Unit 6: Final Presentation and Evaluation

- Preparing and presenting a final project with documentation

- Verbal designer statement and process explanation

- Peer critique and self-assessment

- Prior completion of intermediate studio courses

- Approval from course coordinator

- Successful placement with an artist or collective

Learning Objectives:

Students will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional design studios.

2. Assist and contribute meaningfully to the production processes within a working studio.

3. Develop personal studio discipline informed by observed professional practices.

4. Critically reflect on issues of labor, authorship, ethics, and collaboration

5. Create a small body of original work influenced by their apprenticeship and studio observations.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	
1	* Bennett, A., & McArthur, I. (2013). Studio teaching in higher education: Selected design cases. Australian Learning and Teaching Council.
2	* Lawson, B. (2006). How designers think: The design process demystified (4th ed.). Architectural Press.
3	* Cennamo, K., & Brandt, C. (2012). The "right kind of telling": Knowledge building in the academic design studio. Educational Technology Research and Development, 60(5), 839–858. https://doi.org/10.1007/s11423-012-9254-5

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Program Name	**BVA in Applied Arts**		**Semester**	**Fourth Semester**
Course Title	**Advertising & Marketing Communication (Theory)**			
Course Code:	**24BVAAA4.5T**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate theoretical understanding of advertising and marketing communication principles.
2. Analyze the connection between marketing strategy and advertising execution.
3. Interpret consumer behavior insights for developing communication strategies.
4. Evaluate media choices and message appeals in advertising campaigns.
5. Identify ethical and legal concerns in advertising practices.
6. Critically examine case studies of contemporary and classic advertising campaigns.

Course Description:

This course introduces students to the core principles of advertising and marketing communication. It explores the role of strategic communication in branding, consumer engagement, media planning, and campaign development. Emphasis is placed on understanding how advertising functions in the broader context of marketing, with an interdisciplinary approach that combines theory, case studies, and critical analysis.

Contents	**45 Hrs**

Unit – 1: Introduction to Advertising

Chapter 1: Definition, scope, and objectives of advertising

Chapter 2. Evolution and history of advertising (India and global)

Chapter 3. Types of advertising: print, digital, outdoor, broadcast, etc.

Unit – 2: Understanding Marketing & IMC

Chapter 1. The marketing mix (4Ps and 7Ps)

Chapter :2 Role of advertising in marketing

Chapter: 3 Integrated Marketing Communication (IMC): Concept and importance

Unit – 3: Consumer Behavior & Target Audience

Chapter 1. Consumer decision-making process

Chapter :2 Market segmentation, targeting, and positioning (STP)

Chapter: 3 Psychological & socio-cultural influences on consumer behaviour.

Unit – 4: Ethics, Laws & Social Responsibility

Chapter 1. Code of ethics in advertising (ASCI in India)

Chapter :2 Misleading advertising and consumer protection

Chapter: 3 Gender, stereotypes, and ethical representation

Unit – 5: Case Studies & Trends

Chapter 1. Analysis of successful ad campaigns (Indian & global)

Chapter :2 Current trends in advertising and marketing communication

Chapter: 3 Social media marketing, influencer marketing, and AI-driven ads

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

1. Explain the functions and processes of advertising and its role in marketing.

2. Identify and apply basic models and strategies for integrated marketing communication.

3. Analyze consumer behavior in relation to advertising strategy.

4. Understand how to plan and evaluate ad campaigns across media platforms.

5. Recognize the ethical and legal aspects of advertising in various cultural contexts.

6. Critically analyze and interpret advertising messages and brand communication efforts.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projecct

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%

References	
1	* Belch, G. E., & Belch, M. A. (2021). Advertising and Promotion: An Integrated Marketing Communications Perspective (12th ed.). McGraw-Hill Education.
2	* Shah, K., & D'Souza, A. (2010). Advertising and Promotions: An IMC Perspective. Tata McGraw-Hill.
3	*Clow, K. E., & Baack, D. (2015). Integrated Advertising, Promotion, and Marketing Communications (7th ed.). Pearson.
4	* Ogilvy, D. (1985). Ogilvy on Advertising. Vintage.
5	* Hackley, C., & Hackley, R. A. (2021). Advertising and Promotion (5th ed.). Sage Publications.
6	* Kotler, P., Keller, K. L., & Jha, M. (2021). Marketing Management: A South Asian Perspective (16th ed.). Pearson.
7	* Wells, W., Burnett, J., & Moriarty, S. (2010). Advertising: Principles and Practice (9th ed.). Pearson.

Program Name	**BVA in Applied Arts**		**Semester**	**Fourth Semester**
Course Title	Elective – I – **Printmaking** (**Practical)**			
Course Code:	**24BVAAA4.6E1**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate basic technical proficiency in relief and intaglio printmaking methods.

2. Translate observational and conceptual drawings into print-based compositions.

3. Understand the material properties and aesthetic possibilities of various print surfaces and tools.

4. Apply critical thinking and visual analysis during the creation and discussion of prints.

5. Produce a small portfolio of original prints demonstrating experimentation, technical range and personal expressions.

Course Description:

This foundational course introduces students to the essential processes of printmaking through hands-on exploration of both relief and intaglio techniques. Students will learn how to work with various materials such as linoleum, wood, and metal plates to create prints using carving, etching, and inking methods. Emphasis is placed on developing a tactile and visual understanding of surface, line, texture, and the relationship between positive and negative space. Drawing and observational exercises are integrated to support composition, mark-making, and conceptual development. This course builds the groundwork for future explorations in advanced printmaking and mixed media practices.

Contents	45 Hrs

17. **Introduction to Printmaking**

- Historical overview of printmaking traditions

- Contemporary relevance and applications

- Overview of techniques: relief, intaglio, planographic, stencil

18. **Tools, Materials, and Safety**

- Introduction to tools (carving tools, brayers, presses, etching needles)

- Printmaking inks and papers

- Studio safety and material handling

19. **Relief Printing (Linocut/Woodcut)**

- Image transfer and surface preparation

- Carving techniques and mark-making

- Inking and printing methods (press and hand-burnishing)

- Editioning and registration

20. **Intaglio Techniques (Drypoint Introduction)**

- Plate preparation and incising

- Inking, wiping, and printing using a press

- Creating tonal values through line and texture

Learning Objectives: Students will be able to:

1. Identify and describe the major historical and contemporary printmaking techniques and their relevance in visual art practice.
2. Demonstrate technical skills in basic relief (linocut/woodcut) and intaglio (drypoint) processes.
3. Handle printmaking tools and materials safely and effectively, including presses, carving tools,inks, and specialty papers.
4. Apply fundamental design principles such as composition, line, texture, and contrast in creating original prints.
5. Document and reflect on the creative process through sketchbooks, process journals, and critiques.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Griffiths, A. (1996). Prints and printmaking: An introduction to the history and techniques. University of California Press.
2	* Tamarind Institute. (n.d.). Glossary of printmaking terms. The University of New Mexico. https://tamarind.unm.edu/glossary/
3	* The Metropolitan Museum of Art. (n.d.). The art of the print: Masterpieces, history, techniques. The Met. https://www.metmuseum.org/toah/hd/prnt/hd_prnt.htm
4	* Ross, J. L., Romano, C., & Ross, T. (2009). The complete printmaker: Techniques, traditions, innovations (3rd ed.). Free Press.
5	* Coke, V. (2012). Relief printmaking: A manual of techniques. A & C Black Publishers.
6	* Anderson, W. (2008). Intaglio: The complete safety-first system for creative printmaking. Chronicle Books.
7	* Adam, R., & Robertson, C. (2008). Basic drawing techniques (2nd ed.). Barron's Educational Series.

Program Name	**BVA in Applied Arts**		**Semester**	**Fourth Semester**
Course Title	**Elective – I – Sculpture (Traditional Indian Sculpting Techniques) (Practical)**			
Course Code:	**24BVAAA4.6E2**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. To introduce students to the formal and conceptual foundations of South Indian sculptural traditions.

2. To develop practical skills in relief and small-scale sculptural modeling based on Karnataka temple styles.

3. To explore iconographic systems (Shilpa Shastras) and their influence on artistic production.

4. To encourage critical engagement with the cultural, religious, and socio-political contexts of sculpture.

Course Description:

This course offers an in-depth exploration of traditional Indian sculptural practices with a special focus on the rich heritage of South India, particularly Karnataka. Through studio-based learning and critical historical inquiry, students will engage with sculptural techniques, iconography, stylistic features, and religious/philosophical symbolism seen in temple sculpture and classical traditions. Key regions such as Hampi (Vijayanagara), Halebidu, Belur (Hoysala), and Badami (Chalukya) will be studied. Students will learn basic modeling, relief carving, and iconometric principles using traditional materials (clay, stone references, wood or replicas), guided by the stylistic idioms of the region.

Contents	45 Hrs

Module 1: Introduction to Traditional Indian Sculpture

- Overview of Indian sculptural history with focus on South India

- Key forms, functions, and contexts (temples, rituals, royal commissions)

Module 2: Karnataka's Sculptural Legacy

- Introduction to major dynasties: Chalukya, Hoysala, Vijayanagara

- Field study: stylistic comparisons between Badami, Belur, Halebidu, Hampi

- Use of narrative, ornamentation, and symbolic geometry

Module 3: Principles from Shilpa Shastra

- Proportions, gestures (mudras), and iconometric rules

- Concepts of pramana, bhava, and rupa

- Role of the sthapati (master sculptor)

Module 4: Sculptural Techniques (Studio Practice)

- Basic clay modeling for temple motifs

- Introduction to relief carving (in clay or wood substitute)

- Composition using traditional South Indian decorative elements

Module 5: Iconography and Contextual Studies

- Shiva, Vishnu, Devi, and composite forms

- Regional mythological depictions and inscriptions

- Sculptural representation in ritual and political narratives

Module 6: Contemporary Relevance and Documentation

- Decline, preservation, and revival efforts

- Interviews or guest sessions with artisans/heritage conservators

- Student documentation and reflection

Learning Objectives: Students will be able to:
1) By the end of this course, students will:

2) Identify and describe the major sculptural traditions of Karnataka and South India.

3) Understand the symbolic, religious, and aesthetic functions of traditional sculpture.

4) Demonstrate skill in basic relief and modeling techniques inspired by traditional methods.

5) Apply iconographic knowledge to sculptural composition.

6) Reflect critically on traditional practices in relation to contemporary artistic contexts.

7) Document and present research findings and studio work with clarity and depth.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* * Michell, G. (1995). Architecture and Art of Southern India: Vijayanagara and the Successor States. Cambridge University Press.
2	* Hardy, A. (1995). Indian Temple Architecture: Form and Transformation. Abhinav Publications.
3	* Dhaky, M. A. (1996). The Indian Temple Forms in Karṇāṭa Inscriptions and Architecture. Abhinav Publications.
4	* Settar, S. (1992). The Hoysaḷa Temples. Dharwad: Karnatak University
5	* Nagaraja Rao, M. S. (Ed.). (1985). The Chalukyas of Badami. Director General, Archaeological Survey of India.

PRACTIAL INTERNAL SUBMISSION

IV Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Industrial & Product Design (5)**		10 works
2	**Digital Product Design & UI/UX (4)**		10 Works
3	**Case Studies & Critiques (3)**		02 Works
4	**Design Studio Apprenticeship and Learning from Professional Studio Practices (2)**	As Suggested by Mentor	02 Works
5	**OE-03 (2)**	Medium as per course	03 works
6	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**29**

NOTE:

1. For the Internal Submission Students should submit **Minimum 29 works.**

Students should submit the works which are done in the studio hours.

2. Tests will be conducted for all the DSC/OE practical subjects.

3. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Applied Arts – Program Outcomes (POs)

1. Understand the role of visual communication in advertising, branding, and public messaging.

2. Learn principles of design, composition, color theory, and typography.

3. Gain skills in manual illustration, lettering, and layout development.

4. Study the fundamentals of 2D and 3D design in a commercial context.

5. Get introduced to tools and materials used in applied art practices.

6. Develop sensitivity toward aesthetics in functional and persuasive design.

7. Understand consumer behavior, market trends, and audience targeting.

8. Learn the basics of campaign thinking and message development.

9. Explore the ethical responsibilities of a visual communicator.

10. Study the history and evolution of advertising and applied art.

11. Enhance visual problem-solving and ideation abilities.

12. Build foundational computer literacy (if digital tools are introduced).

13. Practice creating visuals for posters, packaging, product display, and identity.

14. Develop the ability to present and defend design decisions.

15. Create an early portfolio reflecting skill, creativity, and conceptual clarity.

Model Curriculum of
BVA in
Art History
3rd & 4th Semester

Karnataka State Higher Education Council

Contents of Courses for Bachelor of visual Arts (BVA)

BVA- ART-HISTORY

<u>Semester 3</u>

Course Matrix

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture + Tutorial + Practical	Hours/ week	L+T+P		I A	Exam	Total
Ability Enhancement Compulsory courses	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Theory Subject	University Code	Survey of Indian Mural, Sculpture and Miniature traditions	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective – I Sculpture Or Painting	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	INDIAN ART-1 (Early Formative Periods)	3+0+0	8	120 (15+15+90)	3 hr	30	120	150
	University Code	WESTERN ART-1 (Early Period to Gothic Art)	3+0+0	6	90 (15+15+60)	3 hr	20	80	100
	University Code	History of Art History	3+0+0	4	75 (15+0+60)	3 hr	20	80	100
		Total	**23**	**34**					**700**

Government of Karnataka
Model Curriculum

Program Name	BVA in Art-History		Semester	Third Semester
Course Title	INDIAN ART-1- (Early Formative Periods) **(Theory)**			

Course Code:			Total Marks	150
Contact hours	**120 Hours**		Practical No. of Credits	08
Formative Assessment Marks	30		Summative Assessment Marks	120

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand the progression and interconnections between prehistoric, protohistoric, Indus Valley, Vedic, Mauryan, Sunga, and Buddhist art, analyzing their historical and cultural contexts.

2. Cultivate the ability to critically interpret artifacts, architecture, and iconography, relating them to socio-political, religious, and cultural developments in ancient India.

3. Gain a comprehensive understanding of early Indian art's contributions to global artistic traditions and its enduring cultural significance.

Course Description:

This course provides an in-depth exploration of the early formative years of Indian art, spanning from prehistoric era till the Gupta period. Students will examine the evolution of artistic traditions across sculpture, architecture, and painting, focusing on their cultural, religious and philosophical contexts. The course emphasizes the interplay of art with Vedic, Buddhist, and Jain ideologies, as well as related philosophies. Through lectures, visual analysis, and discussions, students will gain a critical understanding of how early Indian art shaped cultural and artistic identities.

Contents	**120 Hrs**

UNIT:01:- Prehistoric and Protohistoric Art

Overview of Palaeolithic, mesolithic and neolithic art in India, focusing on rock paintings and engravings. Study of tools, pigments, and surfaces used in prehistoric art, including naturalistic and abstract motifs. Exploration of the social, cultural, and environmental significance of prehistoric and protohistoric art, reflecting early human lifestyles and beliefs. Examination of artifacts from early settlements, including pottery and figurines, as precursors to urban art forms.

UNIT:02:-   Art of Indus Valley Civilization and Vedic Period

Study of artistic achievements in Indus valley (saraswathi) civilisation, including seals, sculptures, pottery, and jewelry, emphasizing urban sophistication. Exploration of city layouts and their integration of functional and artistic elements. Analysis of ritual objects (e.g., fire altars, pottery) and their symbolic significance, drawing connections to Vedic texts and practices. Examination of continuities and contrasts between the material culture of the Indus Valley and the Vedic period's ritual-based expressions.

UNIT:03 :- Mauryan and Sunga Art

Exploration of monumental architecture under Ashoka, including polished stone pillars, capitals, and edict inscriptions. Study of Sunga period art, focusing on stupa railings and gateways and their narrative and decorative elements. Analysis of stone polishing, carving techniques, and architectural advancements in Mauryan and Sunga art.

UNIT:04 :- Buddhist Art of Different Regions in Ancient India

Study of aniconic representations and their role in early Buddhist art at sites like Sanchi and Bharhut. Exploration of stupa design and decoration (e.g., Sanchi, Amaravati) and their religious and cultural significance. Analysis of rock-cut caves (e.g., Ajanta, Karle, Barabar) and their artistic and structural features. Comparison of Buddhist art across regions, including Gandhara (Greco-Buddhist influences), Mathura (anthropomorphic Buddha images), and Amaravati (narrative reliefs).

Learning Objectives: Students will be able to:

1. Demonstrate understanding of the tools, pigments, surfaces, and techniques used in prehistoric rock art.

2. Describe the material culture of the Indus Valley Civilization with a focus on seals, sculpture, jewelry, and urban planning.

3. Identify the formal and symbolic features of Mauryan architecture, especially Ashokan pillars and inscriptions.

4. Differentiate between aniconic and iconic representations in early Buddhist art.

5. Use formal and contextual analysis to evaluate historical artworks.

Pedagogy: Lectures, Presentations, Seminars, discussions, and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Dehejia, V. (1997). Indian art. Phaidon Press.
2	* Agrawala, V. S. (1965). Indian Art. Prithvi Prakashan.
3	* Dehejia, V. (1997). Indian Art. Phaidon Press.
4	* Gupta, S. P. (1999). The Roots of Indian Art. B.R. Publishing Corporation.
5	* Rowland, B. (1977). The Art and Architecture of India: Buddhist, Hindu, Jain. Penguin Books.
6	* Michell, G. (2017). The Penguin Guide to the Monuments of India: Volume 1 - Buddhist, Jain, Hindu. Penguin Books.
7	* Dehejia, V. (2009). Delight in design: Indian silver for the Raj. Mapin Publishing.
8	* Singh, U. (2008). A History of Ancient and Early Medieval India: From the Stone Age to the 12th Century. Pearson Education India.
9	* Ray, H. P. (2002). The Archaeology of Sacred Spaces: The Temple in Western India, 2nd Century BCE to 8th Century CE. Routledge.
10	* Mitter, P. (2001). Indian Art. Oxford University Press.
11	* Huntington, S. L. (1985). The Art of Ancient India: Buddhist, Hindu, Jain. Weatherhill.

Government of Karnataka
Model Curriculum

Program Name	**BVA in Art-History**		Semester	**Third Semester**
Course Title	**WESTERN ART-1-(Early Period to Gothic Art) (Theory)**			
Course Code:		Total Marks		**100**
Contact hours	**90 Hours**	Practical No. of Credits		**03**
Formative Assessment Marks	20	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate a clear understanding of stylistic and thematic developments in Western art from Prehistoric to Gothic periods.

2. Analyze the socio-cultural, religious, and political influences that shaped Western artistic traditions.

3. Identify and interpret key monuments, sculptures, and paintings from different periods and regions.

4. Apply visual analysis and historical methods in interpreting art.

5. Develop informed perspectives on the evolution of Western aesthetics and iconography.

Course Description:

This course offers a comprehensive overview of the development of Western art from Prehistoric Europe to the Gothic period. Students will explore key artworks, architecture, and aesthetic theories from early civilizations through Classical Antiquity to Medieval Europe. The course emphasizes stylistic evolution, cultural contexts, and the religious and political forces that shaped visual expression. It encourages students to critically engage with artworks and monuments, understanding their significance within broader historical narratives.

Contents	90 Hrs

UNIT:01:- Prehistoric and Ancient Near Eastern Art

1. Cave paintings of Lascaux and Altamira

2. Megalithic structures (e.g., Stonehenge)

3. Art of Mesopotamia: Sumerians, Akkadians, Assyrians, and Babylonians

4. Functionality and symbolism in early art

UNIT:02:- Egyptian Art and Aegean Civilizations

1. Principles of Egyptian art: tomb paintings, sculpture, architecture (pyramids, temples)

2. Artistic conventions and concepts of afterlife

3. Aegean cultures: Cycladic idols, Minoan frescoes, Mycenaean architecture and reliefs

UNIT:03 :- Greek Art – Archaic to Hellenistic

1. Evolution of the human figure: kouros, kore, classical contrapposto

2. Architecture: Doric, Ionic, Corinthian orders

3. Key monuments: Parthenon, Polykleitos' Doryphoros, Laocoön Group

4. Sculpture, pottery, and philosophical ideals in art

UNIT:04 :- Roman Art and Architecture

1. Influence of Greek art on Roman traditions

2. Republican realism and Imperial grandeur

3. Engineering and architecture: aqueducts, Colosseum, Pantheon

4. Mosaics, frescoes, and portraiture

UNIT:04 :- Early Christian and Byzantine Art

1. Symbolism and iconography in Christian art

2. Catacomb paintings and basilicas

3. Byzantine mosaics and icons: Hagia Sophia, Ravenna churches

4. Development of illuminated manuscripts

Unit 06: Romanesque and Gothic Art

1. Romanesque sculpture and monumental architecture

2. Pilgrimage churches and biblical reliefs

3. Gothic cathedral architecture: stained glass, flying buttresses, ribbed vaults

4. Sculptural programs of Chartres and Reims Cathedrals

Learning Objectives: Students will be able to:

1. Identify major artworks, structures, and stylistic features of Western art from Prehistoric to Gothic periods.

2. Explain the historical, religious, and political contexts of early Western art traditions.

3. Compare and contrast artistic styles and iconography across different cultures and time periods.

4. Apply visual analysis techniques to interpret form, function, and symbolism in works of art.

5. Critique and reflect on the evolution of Western visual language and its enduring influence.

6. Conduct independent research and articulate findings through oral and written presentations.

Pedagogy: Lectures, Presentations, Seminars, discussions, and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

	References
1	* Boardman, J. (1996). *Greek Art*. Thames & Hudson.
2	* Davies, P. J. E., Denny, W. B., Hofrichter, F. F., Jacobs, J., Roberts, A. M., & Simon, D. L. (2016). Janson's History of Art: The Western Tradition (8th ed.). Pearson.
3	* Honour, H., & Fleming, J. (2009). *A World History of Art* (7th ed.). Laurence King Publishing
4	* Kleiner, F. S. (2021). Gardner's Art Through the Ages: The Western Perspective (16th ed.). Cengage Learning.
5	* Stokstad, M., & Cothren, M. W. (2018). Art History (6th ed.). Pearson.
6	* Rice, D. T., & Rice, T. (1993). The Art of Byzantium. Thames & Hudson.
7	* Snyder, J. (1989). Medieval Art: Painting, Sculpture, Architecture 4th–14th Century. Prentice Hall.
8	* Jain, J. (1998). Other masters: Five contemporary folk and tribal artists of India. Crafts Museum & Marg Publications.
9	* Jain, J. (2011). Indian popular culture: "The conquest of the world as picture". Marg Foundation.
10	* Honour, H. (1982). Neo-Classicism. Penguin Books.
11	* Hartt, F., & Wilkins, D. G. (2010). History of Italian Renaissance Art: Painting, Sculpture, Architecture. Prentice Hall.
12	* Sivaramamurti, C. (1970). Indian painting. National Book Trust.
13	* Dehejia, V. (1993). Indian art of the Gupta age. National Museum

Program Name	**BVA in Art-History**		**Semester**	**Third Semester**
Course Title	**History of Art History (Theory)**			
Course Code:	**DSC-AH12**		Total Marks	**100**
Contact hours	**75 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1.   Trace the development of art history as a discipline, from early biographical accounts to contemporary approaches.

2.   Evaluate the use of biographical narratives and formal analysis in interpreting artworks, recognizing their strengths and limitations in understanding style and composition.

3.   Interpret artworks by analyzing their symbols, themes, and cultural meanings, using iconography and iconology to contextualize art within broader intellectual frameworks.

4.   Assess how socio-political, economic, and cultural contexts shape artistic production and reception, applying social history methodologies to art analysis.

Course Description:

This course examines the evolution of art historical methodologies and approaches, tracing how the discipline of art history has developed and diversified over time. Through four key units, students will explore the major frameworks used to interpret and analyze art, fostering a critical understanding of the theories and contexts that shape art historical scholarship:

Contents	75 Hrs

UNIT:01:- Biographical Accounts to Formal Analysis

Biographical narratives and artist-centered approaches (e.g., Vasari's *Lives of the Artists*); Emergence of formal analysis: focus on style, composition, and visual elements; Key figures and methodologies (such as Wölfflin's principles of art history, Riegl's stylistic analysis); applying biographical and formal analysis to Renaissance and Baroque artworks; Strengths and limitations of biographical and formal approaches in art historical study.

UNIT:02:- Iconography and Iconology

Introduction to iconography: identifying symbols, motifs, and themes in artworks both Indian and Western perspectives; Iconology: interpreting deeper cultural and intellectual meanings (Panofsky's methodology, and T A Gopinath Rao's elements of Indian iconography); Application to religious, mythological, and secular art across periods; Exploring the role of cultural and historical contexts in shaping interpretations.

UNIT:03 :- Social History and Art

Social history of art: examining art through socio-political, economic, and cultural lenses; Marxist, feminist, and class-based approaches to art historical analysis; art in revolutionary contexts, gender representation, or labor movements.

UNIT:04 :- Deconstructing Western Art History

Eurocentrism in traditional art history: examining biases in the canon; Postcolonial and global perspectives: integrating non-Western and marginalized voices; Critiques of the canon: questioning hierarchies of "high" and "low" art; reinterpreting colonial-era art or indigenous art through deconstructive lenses; global art history, inclusivity, and digital humanities in art historical discourse.

Learning Objectives: Students will be able to:
1. Explain the development of biographical approaches to art history with reference to foundational texts like Vasari's *Lives of the Artists*.
2. Distinguish between iconography (description of symbols and motifs) and iconology (interpretation of deeper meanings) in works of art.
3. Understand art as a product and reflection of its social, political, and economic conditions.
4. Recognize and critique Eurocentric assumptions in traditional art historical narratives.
5. Reflect on the implications of digital technologies and global discourse for the future of art history.

Pedagogy: Lectures, Presentations, Seminars, discussions, and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Panofsky, E. (1955). Meaning in the Visual Arts. University of Chicago Press.
2	* Gopinatha Rao, T. A. (1914). Elements of Hindu Iconography (Vols. I–II). Law Printing House.
3	* Elkins, J. (Ed.). (2007). Is Art History Global? Routledge.
4	* Preziosi, D. (Ed.). (2009). The Art of Art History: A Critical Anthology (2nd ed.). Oxford University Press.
5	* Pollock, G. (1988). Vision and Difference: Feminism, Femininity and Histories of Art. Routledge.
6	* Clark, T. J. (1985). The Painting of Modern Life: Paris in the Art of Manet and His Followers. Princeton University Press.
7	* Riegl, A. (1985). Late Roman Art Industry (R. Winkes, Trans.). G. K. Hall & Co.
8	* Wölfflin, H. (1950). Principles of Art History: The Problem of the Development of Style in Later Art (M. D. Hottinger, Trans.). Dover Publications.
9	* Vasari, G. (1965). Lives of the Most Excellent Painters, Sculptors, and Architects (G. du C. de Vere, Trans.). Everyman's Library. (Original work published 1550)
10	* Gopinatha Rao, T. A. (1914). Elements of Hindu Iconography (Vols. I–II). Law Printing House.

Government of Karnataka
Model Curriculum

Program Name	**BVA in Art-History**		**Semester**	**Third Semester**
Course Title	**SURVEY OF INDIAN MURAL, SCULPTURE, AND MINIATURE TRADITIONS (Theory)**			
Course Code:		Total Marks		**100**
Contact hours	**45 Hours**	Practical No. of Credits		**03**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Develop an understanding of major Indian mural, sculpture, and miniature painting traditions.

2. Recognize stylistic characteristics and historical developments across regions and periods.

3. Analyze iconography and techniques using art historical methods.

4. Examine the role of patronage, religion, and socio-political context in shaping artistic forms.

5. Critically reflect on the preservation, continuity, and reinterpretation of these art forms today.

Course Description:

This course offers a chronological and thematic survey of India's rich visual heritage in mural painting, sculpture, and miniature traditions from antiquity to the 19th century. Students will engage with diverse stylistic schools, regional forms, patronage systems, and iconographic conventions. The course highlights key monuments and artworks to foster visual literacy, cultural understanding, and critical engagement with India's traditional art forms. Theoretical readings and site-based case studies will provide a framework for analysing the socio-religious, political, and aesthetic significance of these tradition

Contents	45 Hrs

UNIT:01:- Foundations of Indian Art (Key Concepts: Form, symbolism, early narrative art)

1. Introduction to Indian aesthetics and iconography

2. Prehistoric art: Bhimbetka cave paintings

3. Early historic sculpture: Mauryan pillars, Sanchi stupa reliefs

UNIT:02:- Indian Mural Traditions (Key Concepts: Fresco techniques, wall painting, religious themes)

1. Ajanta murals: Buddhist narratives and stylistic evolution

2. South Indian murals: Sittanavasal (Jain), Chidambaram, Brihadeshwara (Chola)

3. Kerala mural tradition: Techniques and iconographic codes

UNIT:03 :- Indian Sculptural Traditions (Key Concepts: Iconometry, mythological narratives, temple architecture

1. Rock-cut architecture and sculpture: Ellora, Elephanta, Badami

2. Temple sculpture in North and South India: Khajuraho, Konark, Hoysala temples

3. Narrative sculpture and iconography in Jain, Hindu, and Buddhist traditions

UNIT:04 :- Miniature Painting Traditions (Key Concepts: Patronage, manuscript illustration, stylistic variations)

1. Origins of miniature painting: Jain manuscripts, early palm-leaf illustrations

2. Mughal school: Akbari realism, Persian influences, court painting

3. Rajput and Pahari schools: Mewar, Bundi, Jaipur, Kangra styles

4. Deccan and Company styles: Fusion of indigenous and colonial influences

Learning Objectives: Students will be able to:

1. Identify and describe key features of Indian murals, sculptures, and miniatures across time periods.

2. Contextualize major artworks within their historical, religious, and cultural backgrounds.

3. Use formal analysis and art historical vocabulary to discuss Indian traditional art.

4. Conduct basic research and present visual analyses through oral and written assignments.

5. Reflect on contemporary relevance and issues related to preservation and heritage.

Pedagogy: Lectures, Presentations, Seminars, discussions, and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Dehejia, V. (1997). Indian art. Phaidon Press.
2	* Goswamy, B. N. (2014). The spirit of Indian painting. Penguin Books India.
3	* Michell, G. (1988). The Hindu temple: An introduction to its meaning and forms. University of Chicago Press.
4	* Kossak, S. (1997). Indian court painting, 16th–19th century. Metropolitan Museum of Art.
5	* Smith, V. A. (1987). A history of fine art in India and Ceylon. Clarendon Press.
6	* Jain, J. (1996). Picture showmen: Insights into the narrative tradition in Indian art. Marg Publications.
7	* Jain, J. (2001). Kalighat painting: Images from a changing world. Mapin Publishing.
8	* Jain, J. (1998). Other masters: Five contemporary folk and tribal artists of India. Crafts Museum & Marg Publications.
9	* Jain, J. (2011). Indian popular culture: "The conquest of the world as picture". Marg Foundation.
10	* Kramrisch, S. (1976). The Hindu temple (Vols. 1 & 2). Motilal Banarsidass.
11	* Kaul, H. K. (1985). Miniatures of Mughal India. Arnold-Heinemann.
12	* Sivaramamurti, C. (1970). Indian painting. National Book Trust.
13	* Dehejia, V. (1993). Indian art of the Gupta age. National Museum
14	* Dehejia, V. (2009). Delight in design: Indian silver for the Raj. Mapin Publishing.
15	* Aiyappan, A. (1966). The art and architecture of Kerala. University of Kerala.
16	* Banerjea, J. N. (1956). The development of Hindu iconography. University of Calcutta.
17	* Nagar, S. L. (1999). Mauryan art and architecture. Aryan Books International.
18	* Agarwala, V. S. (1965). Studies in Indian art. Prithvi Prakashan.
19	* Rao, T. A. G. (1914/1971). Elements of Hindu iconography (Vols. I & II). Motilal Banarsidass.

Program Name	**BVA in Art-History**		**Semester**	**Third Semester**
Course Title	**Elective – I – Sculpture (Model-Making) (Practical)**			
Course Code:	**24BVAAH3.5E1**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand the various tools and techniques of Sculpture

2. Develop the ability to choose appropriate medium.

3. Develop Space Planning Skills: Learn effective arrangement techniques to optimize space utilization

4. Master Product Development: Acquire skills in designing and developing products

5. Apply Sustainable and Modern Design Practices: Incorporate eco-friendly and contemporary trends in design.

Course Description:

This hands-on course introduces students to a wide range of model-making techniques essential for design. It emphasizes craftsmanship, precision, and presentation through the construction of scaled models using various materials and tools.

Contents	45 Hrs

Unit-1:

Model making Techniques for cutting, folding, and gluing cardboard to create small objects like cone, cube, prism cylinder, and other elements. Model Making Techniques with Foam board small furniture's with required scales.

Unit-2:

Model making Techniques cutting and joining wood and acrylic and other solid materials Creating a simple furniture piece using wood and acrylic. Advanced techniques such as casting, 3D printing, and laser cutting. Use laser cutting or 3D printing to create components of an interior model

Unit-3:

Overview of lighting techniques textures and finishes to models and importance of good Presentation. Designing and constructing an interior model with detailed furnishings and finishes with lighting and textures

Learning Objectives: Students will be able to:

1. Demonstrate proficiency in basic model-making techniques using cardboard, foam board, and similar materials to construct geometric forms and simple scaled objects.

2. Apply appropriate tools and methods for cutting, joining, and assembling wood, acrylic, and other solid materials to create small-scale furniture models.

3. Utilize advanced fabrication technologies, such as 3D printing and laser cutting, to enhance the accuracy and quality of model components.

4. Integrate lighting techniques, textures, and surface finishes effectively to enhance the realism and visual appeal of interior models.

5. Design and construct a detailed interior model that includes furnishings, finishes, and lighting, demonstrating an understanding of scale, proportion, and presentation aesthetics.

6. Develop skills in precise craftsmanship and professional presentation, ensuring that models meet academic and industry standards.

7. Critically evaluate and improve their own work through iterative design, prototyping, and peer/instructor feedback.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Papanek, V. (1984). Design for the real world: Human ecology and social change. Thames & Hudson. ISBN 978-0500274066
2	* Kaufmann, E., & Coates, G. (2018). Case study houses: The making of modern architecture. Taschen. ISBN 978-3836558035
3	* Bee, J. (2016). Model making for architects. Crowood Press. ISBN 978-1785001737
4	* McGinnis, C. (2015). Architectural model making. Routledge. ISBN 978-0415748124
5	* Gordon, D. (2011). The fundamentals of model making. Bloomsbury Visual Arts. ISBN 978-2940373805
6	* Ching, F. D. K., & Juroszek, S. P. (2010). Design drawing and model making. Wiley. ISBN 978-0470276146

<p align="center">Government of Karnataka</p>

Model Curriculum

Program Name	**BVA in Art-History**		**Semester**	**Third Semester**
Course Title	**Elective – I – Painting (Art & Crafts of India) (Practical)**			
Course Code:	**24BVAAH3.5E2**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks	**20**		Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Gain a comprehensive understanding of traditional crafts from various states of India.

2. Analyze the role of folk art in reflecting regional culture, religious beliefs, and societal values.

3. Develop a detailed understanding of craftsmanship in different Indian regions,

4. Demonstrate the ability to incorporate folk art styles into modern products

5. Explore various traditional design styles and home decoration techniques,

6. Apply traditional craft techniques to modern product design

Course Description:

This course explores the rich heritage of Indian arts, crafts, and folk traditions, examining their regional diversity, cultural significance, and design relevance in contemporary contexts. Students will engage with traditional techniques through documentation, creative projects, and the reinterpretation of heritage crafts in modern design.

Contents	**45 Hrs**

Unit – 1: Traditional Arts and Crafts of India

A detailed look at the traditional crafts of various states of India, highlighting unique styles and techniques. 15 Hrs. Andhra Pradesh: Kalamkari (Hand-painted or block-printed textiles).Karnataka: Chittarahase (Traditional painting on wooden surfaces).Goa: Traditional woodwork, pottery, and brassware. Rajasthan: Block printing, blue pottery, and marble inlay. Gujarat: Bandhani, Patola, and Embroidery. Kutch: Embroidery, patchwork, and mirror work. Uttar Pradesh: Chikan work and brassware. West Bengal: Nakshi Kantha and terracotta crafts. Bihar: Mahbubani painting.

• Create a short documentary or a documentation that explores one of the crafts in depth, including its cultural significance and the artists involved.

• Make a product out of anyone art and make designer brochure for the same.

Unit – 2:Traditional Styles of Design & Decoration of Homes

Meena Kari (Rajasthan): Enamel work on metal. Channapattanatoys Toys (Karnataka): Wooden toys made with colored lac. Kondapalli Toys (Andhra Pradesh): Handcrafted wooden toys. Brass and Copperware (Tamil Nadu): Traditional metalwork for decoration. Madhya Pradesh: Traditional folk art and woodwork. Loha Shilpi of Chhattisgarh: Iron crafts, sculptures, and metalwork. Bamboo and Cane Work (Tripura): Handcrafted home decor and utility products. Black Stone and Wood Carvings (Manipur): Carved furniture and religious items. Bidriware (Karnataka): Inlay work in metal and stone. 15Hrs.

• Create a short documentary or a documentation that explores one of the styles in depth, including its cultural significance and the artists involved.

• Use one of the traditional crafts to design a modern home accessory -a lamp, vase, or furniture while preserving the craft's traditional elements.

Unit – 3: Folk Art of India

A deep dive into Indian folk art, its various forms, and its role in the culture of different regions. 15 Hrs. Worli Painting (Maharashtra): Geometric and nature-based motifs. Saura Paintings (Odisha): Tribal art, often with religious and symbolic themes. Bhil Art (Central India): Vibrant, stylized depiction of nature and daily life. Gond Art (Madhya Pradesh): Rich, bold art characterized by dot patterns and storytelling. Pit Hara Paintings (Madhya Pradesh): Abstract, tribal representations of nature. Mahbubani Painting (Bihar): Intricate, colorful paintings often depicting deities and folklore.

• Choose one form of folk art and prepare a documentation on the same.

• Create any one product using any one Folk Art.

Learning Objectives: Students will be able to:

1. Analyze the cultural significance and historical context of traditional crafts and folk art practices in Indian society.
2. Document traditional art and craft processes through visual and written formats, highlighting the techniques and the role of artisans.
3. Create original products or design solutions inspired by traditional Indian crafts and folk art, blending heritage techniques with contemporary design.
4. Demonstrate awareness of sustainable and ethical design practices by understanding the socio-economic impact of traditional arts on artisan communities.
5. Present and communicate design ideas effectively through documentation, brochures, and multimedia presentations.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	20%
activities like, Quiz, seminar, Team activities	10%
Total	40%
Formative Assessment as per NEP guidelines are compulsory	

References	
1	* Jain, J. (2007). Textile traditions of India: Contemporary perspectives. Marg Foundation.
2	* Vatsyayan, K. (2003). Traditional Indian theatre: Multiple streams. National Book Trust, India.
3	* Tarlo, E. (1996). Clothing matters: Dress and identity in India. University of Chicago Press.
4	* Sharma, K. (2004). Folk India: A comprehensive study of Indian folk music and culture (Vols. 1–2). Sundeep Prakashan.
5	* Nagar, S. L. (2005). Indian folk arts and crafts. Neha Publishers & Distributors.
6	* Mitter, P. (2001). Indian art. Oxford University Press.

Contents of Courses for Bachelor of visual Arts (BVA)

IV SEMESTER– ART-HISTORY DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours/week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture + Tutorial + Practical		L+T+P		I A	Exam	Total
Ability Enhancement Compulsory Courses	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core **Theory Subject**	University Code	Philosophy of Art (Introduction to different Aesthetic and Philosophical Concepts)	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective –II Sculpture Or Printmaking	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	INDIAN ART-2 (Temple Styles)	3+0+0	8	120 (15+15+90)	3 hr	30	120	150
	University Code	WESTETRN ART-2 (Renaissance to French Revolution))	3+0+0	6	90 (15+15+60)	3 hr	20	80	100
	University Code	Far Eastern Art	3+0+0	4	75 (15+0+60)	3 hr	20	80	100
Practical knowledge/ Skill	University Code	Learning Art-hisotian Practices	1+0+1	2	45 (15+0+30)	Viva & Jury	20	30	50
		Total	**23**	**34**					**750**

Program Name	**BVA in Art-History**		**Semester**	**Fourth Semester**
Course Title	**INDIAN ART-2(Temple Styles) (Theory)**			
Course Code:	**24 BVAAH-4.1**		Total Marks	**150**
Contact hours	**120 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks	**30**		Summative Assessment Marks	**120**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Explain the evolution, characteristics, and typology of Indian temple styles, with a focus on Nagara, Dravida, and Vesara traditions.

2. Identify and describe the key architectural features, regional variations, and historical context of the Nagara temple style.

3. Demonstrate knowledge of the structural and aesthetic elements, as well as the cultural significance, of the Dravida temple style.

4. Recognize the hybrid characteristics of the Vesara style, analyzing its blend of Nagara and Dravida influences and its historical development.

5. Critically assess the differences and similarities between Nagara, Dravida, and Vesara styles in terms of architecture, iconography, and cultural context.

6. Discuss the socio-religious and artistic importance of Indian temple architecture within the broader context of Indian art and history.

Course Description:

This course explores the rich architectural heritage of Indian temple styles, focusing on their evolution, typology, and cultural significance. Through a detailed study of four key units, students will gain an in-depth understanding of Indian temple architecture. The course combines lectures, visual analyses, and discussions to foster an appreciation of the aesthetic, structural, and cultural dimensions of Indian temple architecture, equipping students with the ability to critically analyze and compare these styles within the broader framework of Indian art and history.

Contents	**120 Hrs**

Unit: 1 - Introduction to Indian Temple Styles and Typology

Overview of Indian temple architecture: origins and evolution. Typology of temple styles: Nagara, Dravida, and Vesara. Historical and regional contexts influencing temple design.

Unit: 2- Nagara Style

Defining features of Nagara temple architecture: curvilinear shikhara, amalaka, and kalasha. Historical development and patronage (e.g., Gupta, Chandela, Solanki dynasties). Case studies of prominent Nagara temples (e.g., Kandariya Mahadeva, Lingaraja). Iconography and sculptural programs in Nagara temples. Regional variations (e.g., Odisha, Khajuraho, Gujarat).

Unit: 3- Drávida Style

Characteristics of Dravida temple architecture: stepped vimana, gopurams, and pillared halls. Evolution under dynasties like Chola, Pallava, and Pandya. Case studies of iconic Dravida temples (e.g., Brihadeeswara, Shore Temple). Role of Dravida temples in socio-religious and cultural practices. Iconography and sculptures in Dravida temples. Regional variations in Tamil Nadu, Andhra Pradesh, and Kerala.

Unit: 4- Vesara Style

Defining the Vesara style as a hybrid of Nagara and Dravida influences. Architectural features, Historical development in the Deccan region under Chalukya, Rashtrakuta, and Hoysala dynasties. Case studies of key Vesara temples (e.g., Hoysaleswara). Cultural and artistic significance of Vesara temples.

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

1. Identify and describe the key features, typologies, and stylistic elements of major Indian temple architectures such as Nagara, Dravida, Vesara, and regional variations.

2. Explain the historical evolution and cultural significance of temple architecture in relation to dynastic, religious, and geographic contexts.

3. Analyze temple structures using visual and formal analysis methods, focusing on architectural plans, iconography, ornamentation, and symbolism.

4. Compare and contrast different regional and chronological styles of temple architecture within the broader framework of Indian art history.

5. Demonstrate an understanding of the socio-religious functions and ritual practices associated with temple spaces.

6. Critically evaluate scholarly interpretations and debates around Indian temple architecture using historical and contemporary perspectives.

7. Apply visual and contextual analysis in oral or written presentations, demonstrating clarity, critical thinking, and a multidisciplinary approach to temple studies.

Pedagogy: Lectures, Presentations, Seminars, discussions and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Dehejia, V. (1997). Indian art. Phaidon Press.
2	* Tadgell, C. (1990). The history of architecture in India: From the dawn of civilization to the end of the Raj. Phaidon Press.
3	* Soundara Rajan, K. V. (1980). Art of South India: Tamil Nadu and Kerala. Sundeep Prakashan.
4	* Rowland, B. (1977). The art and architecture of India: Buddhist, Hindu, Jain (5th ed.). Penguin Books.
5	* Michell, G. (2011). Temple architecture and art of the early Chalukyas: Badami, Mahakuta, Aihole, Pattadakal. Niyogi Books.
6	* Michell, G. (1988). The Hindu temple: An introduction to its meaning and forms. University of Chicago Press.
7	* Hardy, A. (2007). The temple architecture of India. Wiley.
8	* Institute of Indian Studies & University of Pennsylvania Press.
9	* Dhaky, M. A. (1977–2007). Encyclopaedia of Indian temple architecture (Vols. I–III). American
10	* Deva, K. (1995). Temples of India (2 vols.). Aryan Books International.

Government of Karnataka
Model Curriculum

Program Name	**BVA in Art-History**		**Semester**	**Fourth Semester**
Course Title	**WESTETRN ART-2-(Renaissance to French Revolution) (Theory)**			
Course Code:			Total Marks	**100**
Contact hours	**90 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Trace the development of Western art from the Renaissance through Neoclassicism, identifying key stylistic and thematic shifts.

2. Evaluate the characteristics of Renaissance art, including perspective, humanism, and naturalism, and their impact on painting, sculpture, and architecture.

3. Identify and interpret the stylized forms, complex compositions, and emotional intensity of Mannerism as a transition from the Renaissance.

4. Analyze the dramatic, emotional qualities of Baroque art and the ornate, playful aesthetics of Rococo, situating them within their religious, political, and social contexts.

5. Understand the influence of the French Revolution on the development of Neoclassicism, focusing on its emphasis on order, clarity, and classical themes.

6. Articulate the role of art in reflecting and shaping the intellectual, political, and social dynamics of Europe from the 15th to the late 18th century.

Course Description:

This course examines the dynamic evolution of Western art from the Renaissance to the late 18th century, exploring key artistic movements and their cultural, political, and intellectual contexts. Structured across four pivotal units, the course provides an in-depth study of the stylistic innovations, themes, and historical significance of major art periods; Renaissance, Mannerism, Baroque and Rococo, French Revolution and Neoclassicism. Through lectures, visual analyses, and discussions, the course fosters a critical understanding of the artistic developments, cultural shifts, and ideological influences that shaped Western art during these transformative periods, enabling students to analyze and connect these movements within the broader trajectory of art history.

Contents	90 Hrs

Unit: 1 - Renaissance

Introduction to the Renaissance: revival of classical ideals and humanism (14th–16th centuries); Innovations in perspective, anatomy, and naturalism in painting and sculpture; Renaissance architecture: symmetry and classical forms; Patronage and cultural context: role of the Church, Medici family, and secular patrons.

Unit: 2- Mannerism

Characteristics of Mannerism: elongated forms, complex compositions, and emotional expressiveness (late 16th century); Key artists and works; Transition from High Renaissance to Mannerism: stylistic and cultural shifts; Influence of political and religious upheavals.

Unit: 3- Baroque and Rococo

Baroque art: dramatic lighting, movement, and emotional intensity (17th century); Key Baroque artists and architects; Rococo: playful, ornate, and decorative aesthetics (18th century); Cultural contexts: Counter-Reformation, absolutist monarchies, and aristocratic patronage.

Unit: 4- French Revolution

Impact of the French Revolution on art: shift toward rationalism and civic virtue (late 18th century); Neoclassical characteristics: clarity, order, and classical themes; Architecture and sculpture: revival of Greco-Roman forms; Political and philosophical influences: Enlightenment ideals and revolutionary propaganda.

Learning Objectives:
1. Identify and describe the key characteristics, artists, and artworks associated with major Western art movements from the Renaissance to Neoclassicism.
2. Analyze the stylistic developments and innovations in Western art across the Renaissance, Mannerism, Baroque, Rococo, and Neoclassical periods.
3. Evaluate the social, political, and intellectual contexts that influenced artistic production and reception during each historical period.
4. Compare and contrast different artistic movements, articulating the continuities and divergences in form, technique, and thematic content.
5. Interpret works of art using appropriate art historical vocabulary and methodologies, including formal analysis and contextual interpretation.
6. Critically assess the impact of cultural and ideological shifts—such as humanism, religious reform, absolutism, and Enlightenment thought—on the development of visual arts.
7. Synthesize knowledge of historical periods to construct informed arguments about the evolution of Western art within broader historical narratives.

Pedagogy: Lectures, Presentations, Seminars, discussions and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Clark, K. (1969). Civilisation: A personal view. Harper & Row.
2	* Wright, B. (2008). The French Revolution and the creation of modern political culture: Volume 1, The political culture of the Old Regime. Oxford University Press.
3	* Wölfflin, H. (1950). Principles of art history: The problem of the development of style in later art (M. D. Hottinger, Trans.). Dover Publications. (Original work published 1915)
4	* Minor, V. H. (1994). Baroque and Rococo: Art and culture. Prentice Hall.
5	* Hughes, R. (1991). The shock of the new: Art and the century of change. Thames & Hudson.
6	* Honour, H., & Fleming, J. (2009). A world history of art (7th ed.). Laurence King Publishing.
7	* Hauser, A. (1999). The social history of art: Volume 2: Renaissance, Mannerism, Baroque (S. Godman, Trans.). Routledge. (Original work published 1951)
8	* Gombrich, E. H. (2006). The story of art (16th ed.). Phaidon Press.
9	* Crow, T. (1996). Painters and public life in eighteenth-century Paris. Yale University Press.
10	* Cole, M., & Pardo, M. (2015). Italian Renaissance art. Thames & Hudson.

Program Name	**BVA in Art-History**		Semester	**Fourth Semester**
Course Title	**Far Eastern Art (Theory)**			
Course Code:		Total Marks		**100**
Contact hours	**75 Hours**	Practical No. of Credits		**03**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Identify key artistic techniques, materials, and iconographic themes across Chinese, Korean, Japanese, Southeast Asian, and Indonesian art traditions.

2. Evaluate the role of cultural, religious, and political contexts in shaping Far Eastern art, including Confucianism, Daoism, Buddhism, and local beliefs.

3. Understand the mechanisms of cultural exchange, particularly the influence of Han Dynasty China on Korea and Japan, and the spread of Buddhist art across the Far East and Southeast Asia.

4. Compare and contrast regional art forms, such as Chinese landscape painting, Japanese ukiyo-e, and Khmer temple reliefs, in terms of style and cultural significance.

5. Synthesize knowledge of traditional and regional art forms to understand their influence on modern and contemporary artistic practices.

Course Description:

This course provides a comprehensive exploration of Far Eastern art, tracing its development, cultural significance, and regional interconnections from ancient times to the early modern period. Through four units, students will examine the artistic traditions of China, Korea, Japan, Southeast Asia, and Indonesia, focusing on their historical contexts, techniques, themes, and cross-cultural influences. Through visual analysis, discussions, and research, students will gain an understanding of Far Eastern art's aesthetic diversity, technical innovations, and cultural exchanges.

Contents	75 Hrs

Unit: 1 - Chinese Art

1. Shang Dynasty (c. 1600–1046 BCE)
2. Zhou Dynasty (c. 1046–256 BCE)
3. Han Dynasty (206 BCE–220 CE)
4. Tang Dynasty (618–907 CE).

Unit: 2- Expansion of Chinese Culture through Han Dynasty

1. Han Dynasty Art (206 BCE–220 CE)
2. Korea: Silla Kingdom (57 BCE–935 CE, focus on early period)
3. Kofun Period (c. 300–710 CE)

Unit: 3- Expansion of Buddhist Art to the Far East, Medieval Art of Southeast Asia and Indonesia

1. Buddhist Art in China: Tang Dynasty (618–907 CE)
2. Buddhist Art in Korea: Unified Silla (668–935 CE)
3. Buddhist Art in Japan: Nara Period (710–794 CE)
4. Southeast Asia: Khmer Empire (802–1431 CE)
5. Indonesia: Sailendra Dynasty (c. 750–850 CE).

Unit: 4- Later Chinese and Japanese Art

1. Chinese Art: Song Dynasty (960–1279 CE)
2. Chinese Art: Ming Dynasty (1368–1644 CE)
3. Japanese Art: Heian Period (794–1185 CE)
4. Japanese Art: Kamakura Period (1185–1333 CE
5. Japanese Art: Edo Period (1603–1868 CE).

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

1. Identify and describe the major artistic traditions of China, Korea, Japan, Southeast Asia, and Indonesia, from ancient times through the early modern period.

2. Analyze the historical, religious, and philosophical contexts that shaped artistic production and aesthetic values across Far Eastern regions.

3. Compare and contrast stylistic features, themes, and materials used in artworks across different Far Eastern cultures.

4. Examine the role of cultural exchange, trade, and religious diffusion (such as Buddhism and Confucianism) in the development of regional art forms.

5. Apply visual analysis techniques to interpret and critique works of art within their cultural and historical contexts.

6. Demonstrate research skills through written assignments and presentations on selected topics in Far Eastern art.

Pedagogy: Lectures, Presentations, Seminars, discussions and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Ebrey, P. B. (2009). The Cambridge illustrated history of China (2nd ed.). Cambridge University Press.
2	* Wong, D. (2001). Art of Southeast Asia: Insular and mainland. Laurence King Publishing.
3	* Sullivan, M. (2018). The arts of China (6th ed.). University of California Press.
4	* Stanley-Baker, J. (2014). Japanese art (3rd ed.). Thames & Hudson.
5	* Rawson, J. (2007). Chinese art and archaeology. Cambridge University Press.
6	* Paine, R. T., & Soper, A. (2012). The art and architecture of Japan (5th ed.). Yale University Press.
7	* Mason, P. (2005). History of Japanese art (2nd ed.). Pearson Prentice Hall.
8	* Leidy, D. P., & Thurman, R. A. F. (1997). Mandala: The architecture of enlightenment. Asia Society Galleries.
9	* Hearn, M. K. (2008). Art of China. The Metropolitan Museum of Art.
10	* Fong, W., & Watt, J. C. Y. (Eds.). (1998). The great bronze age of China: An exhibition from the People's Republic of China. Metropolitan Museum of Art.

Program Name	**BVA in Art-History**		**Semester**	**Fourth Semester**
Course Title	**Philosophy of Art (Introduction to different Aesthetic and Philosophical Concepts) (Theory)**			
Course Code:	**DSC-VA15**	Total Marks		**100**
Contact hours	**45 Hours**	Practical No. of Credits		**03**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand and articulate key philosophical and aesthetic concepts related to art.

2. Compare diverse aesthetic traditions, including classical Indian and Western theories.

3. Analyze art through philosophical frameworks such as formalism, expressionism, and postmodernism.

4. Engage in critical discourse and debates about art's value, function, and interpretation.

5. Apply philosophical reasoning to interpret contemporary art practices.

Course Description:

This course introduces students to foundational concepts in the philosophy of art and aesthetics. It explores major philosophical questions about art—What is art? What is beauty? What is the role of the artist?—through classical, modern, and contemporary perspectives. Drawing on thinkers from Indian and Western traditions, the course invites students to critically engage with ideas surrounding artistic value, interpretation, emotional expression, and the role of art in society. Emphasis is placed on understanding how these philosophical concepts shape and inform art practice and art criticism.

Contents	45 Hrs

Unit: 1 - Introduction to Aesthetics and Art Philosophy

1. What is aesthetics?
2. Branches of philosophy and their relation to art
3. Overview of art's definitions across time

Unit: 2- Classical Western Theories

1. Plato and mimesis
2. Aristotle and catharsis
3. Kant's disinterested judgment and beauty

Unit: 3- Classical Indian Aesthetic Thought

1. Rasa theory (Bharata and Abhinavagupta)
2. Dhvani and the aesthetics of suggestion
3. Comparison with Western aesthetic frameworks

Unit: 4- Modern Theories of Art

1. Romanticism and the genius artist
2. Formalism and aesthetic autonomy (Clive Bell, Greenberg)
3. Expressionism and emotional content

Unit: 5- Contemporary and Postmodern Aesthetics

1. Art and politics (Marxist, feminist, and decolonial theories)
2. Institutional and conceptual definitions (Danto, Dickie)
3. The death of the author and viewer-centered meaning (Barthes, Foucault)

Learning Objectives: By the end of this course, students will be able to:
1. Define and explain foundational philosophical and aesthetic concepts as they relate to the visual arts.
2. Identify key thinkers and theories from both Western and Indian aesthetic traditions (e.g., Plato, Aristotle, Kant, Bharata, Abhinavagupta).
3. Compare and contrast different cultural approaches to aesthetics, beauty, expression, and meaning in art.
4. Analyze artworks through multiple philosophical lenses, including formalism, expressionism, institutional theory, and postmodern critique.
5. Interpret the symbolic, emotional, and ideological functions of art in historical and contemporary contexts.
6. Engage in critical discussion and debate on the nature, purpose, and ethics of artistic practices.
7. Develop reasoned arguments in both oral and written formats using philosophical terminology and evidence.
8. Apply aesthetic theories to evaluate and articulate the significance of specific visual artworks and practices.
9. Develop reasoned arguments in both oral and written formats using philosophical terminology and evidence.
10. Apply aesthetic theories to evaluate and articulate the significance of specific visual artworks and practices.

Pedagogy: Lectures, Presentations, Seminars, discussions and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Carroll, N. (1999). Philosophy of art: A contemporary introduction. Routledge.
2	* Zimmer, H. (1951). Philosophies of India (J. Campbell, Ed.). Princeton University Press.
3	* Tatarkiewicz, W. (1970). A history of six ideas: An essay in aesthetics. Nijhoff.
4	* Stolnitz, J. (1960). Aesthetics and philosophy of art criticism. Houghton Mifflin.
5	* Shusterman, R. (2000). Pragmatist aesthetics: Living beauty, rethinking art (2nd ed.). Rowman & Littlefield.
6	* Raghavan, V. (1970). The concept of beauty in Indian tradition. Kalakshetra Publications.
7	* Mukherjee, P. (2000). The theory of rasa in Sanskrit poetics. Indian Institute of Advanced Study.
8	* Kant, I. (2000). Critique of the power of judgment (P. Guyer, Ed., P. Guyer & E. Matthews, Trans.). Cambridge University Press. (Original work published 1790)
9	* Gaut, B., & Lopes, D. M. (Eds.). (2001). The Routledge companion to aesthetics (2nd ed.). Routledge.
10	* Dewey, J. (1934). Art as experience. Minton, Balch & Company.

Art History – Program Outcomes (POs)

1. Understand the chronological development of visual art from prehistory to modern times.

2. Study key periods, styles, and movements in Indian, Western, and global art traditions.

3. Analyze artworks using formal, contextual, and iconographic approaches.

4. Develop critical thinking and visual literacy.

5. Learn to read and interpret artworks as cultural and historical texts.

6. Understand the relationship between art, society, politics, and belief systems.

7. Improve academic writing and research skills in art criticism and historiography.

8. Develop presentation and public speaking abilities through seminars.

9. Practice comparative analysis between different cultures and time periods.

10. Learn key terminologies and theoretical frameworks in art history.

11. Engage with museum practices, conservation ethics, and curation basics.

12. Explore gender, identity, and representation in visual culture.

13. Build foundational skills in citing sources and using academic references.

14. Appreciate artistic achievements across media—painting, sculpture, architecture, craft, etc.

15. Foster an enduring appreciation of visual culture and heritage.

Model Curriculum of

BVA in

ANIMATION & GAME ART –

3rd & 4th Semester

Karnataka State Higher Education Council

Contents of Courses for Bachelor of visual Arts (BVA)
III SEMESTER - ANIMATION & GAME ART

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture+ Tutorial + Practical		L+T+P		I A	Exam	Total
Ability Enhancement Compulsory Courses	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Theory Subject	University Code	Fundamentals of Production Design: for Animation	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective – I UI& UX Design Or Fundamentals of Cinematography	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Animation Foundation	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Art For Animation-I	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Computer Graphics Fundamentals	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
		Total	**23**	**34**					**700**

Program Name	BVA in Animation & Game Art		Semester	Third Semester
Course Title	Animation Foundation (practical)			
Course Code:	24BVAAMD3.1P		Total Marks	150
Contact hours	120 Hours		Practical No. of Credits	05
Formative Assessment Marks	30		Summative Assessment Marks	120

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1 Trace key milestones in the history of animation.

2 Apply basic animation principles like timing and spacing.

3 Use squash, stretch, and anticipation in motion design.

4 Demonstrate follow-through and overlapping actions.

5 Create short animated sequences using learned techniques.

6 Build a final animation project showing storytelling skills.

Course Description:

This course is designed to introduce students to the fundamentals of animation, focusing on its core principles, techniques, and historical evolution. Serving as the foundation for the broader study of animation, this subject equips students with the essential knowledge needed to create compelling animated content.

Contents	120 Hrs

Unit–1 : Animation Techniques

1. The History of Animation – Evolution from early experiments to modern industry.

2. Overview of Various Mediums – From traditional hand-drawn to modern 2D/3D digital animation.

3. Understanding Traditional Animation & Stop Motion – Tools, materials, and techniques.

Unit–2: Understand Basic Principles of Animation

1. Introduction to Principles of Animation – Timing & Spacing through exercises.

2. Understanding Ease-in & Ease-out – Weight and motion exercises like Bouncing ball, Pendulum, Hammer & Nail.

3. Exploring Squash & Stretch and Anticipation – Practical exercises Jumping animation, Punching a bag.

Unit – 3: Principles of Animation

1. Squash & Stretch and Anticipation-Stretching physicality and preparing motion.
2. Body movement exercises: jumping, lifting, and punching. Follow Through and Overlapping Action-Understanding drag, trailing motion.
3. Application in hair, tail, or fabric movement.

Unit – 4: Implementing the principles of animation

1. Follow through & Overlapping Action Exaggeration in Animation – Applying dynamic movement to enhance storytelling.
2. Animation Project – Creating a short animation using learned principles.

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

1. Identify and explain the core principles of animation (e.g., squash and stretch, timing, anticipation, etc.) and their application in motion and storytelling.

2. Demonstrate proficiency in basic animation techniques through traditional and/or digital methods, including frame-by-frame drawing and simple motion studies.

3. Analyze the historical evolution of animation, recognizing key milestones, influential studios, and pioneering animators across global contexts.

4. Create short animated sequences that showcase an understanding of character movement, timing, and narrative continuity.

5. Apply visual storytelling techniques to convey emotion, personality, and intent through animated forms.

6. Critically evaluate animated works using appropriate terminology and frameworks for motion, pacing, and design.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Ollie Johnston and Frank Thomas "The Illusion of Life: Disney Animation", Abbeville Press,1981
2	* Ramavath Govardhan Naik ,"Learn stop motion animation : stop motion",2003
3	* Susannah Shaw, "Stop Motion: Craft Skills for Model Animation",Focal Press, 2008
4	*Morr Meroz,"Animation for Beginners",2021
5	* Richard Williams "The Animator's Bible" ,Harry N. Abrams, 2008
6	*Dermot O'Connor,"The 21 Foundations of Animation", Aardman Animation, Bristol,2018
7	*"The Animator's Sketchbook" by Pixar,Chronicle Books Llc, 2015
8	*Preston Blair , "Cartoon Animation", Walter Foster Publishing, 2020
9	*Ken Andrzejek, "2D Animation: Theory and Practice" , 2011
10	*Richard Williams "The Animator's Survival Kit", Faber and Faber, 2001

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Government of Karnataka

Model Curriculum

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Program Name	**BVA in Animation & Game Art**		**Semester**	**Third Semester**
Course Title	**Art for Animation- I (practical)**			
Course Code:	**24BVAAMD3.2P**	Total Marks		**100**
Contact hours	**90 Hours**	Practical No. of Credits		**04**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Draw dynamic poses that effectively convey movement and action.

2. Apply human anatomy knowledge to create well-proportioned character drawings

3. Develop unique character designs with personality and storytelling elements.

4. Create a structured character model sheet for animation production.

5. Use exaggeration and simplification techniques to enhance clarity and impact in motion-based drawings.

Course Description:

This course is designed to develop a deep understanding of human anatomy and form, essential for creating expressive and believable animated characters. Through observational drawing, students will explore the structure, proportions, and movement of the human body, gaining proficiency in capturing dynamic poses and intricate details.

Contents	90 Hrs

Unit 1 -: Dynamics Poses Drawing:

1. Understanding Motion & Energy in Drawing. Principles of dynamic movement and gesture drawing.

2. Importance of line of action in animation. Exaggeration & Simplification for Motion.

3. Using exaggeration to enhance storytelling.

4. Simplifying complex poses for clarity and impact.

5. Observational Drawing & Animator Techniques. Analysing professional animation poses.

6. Practicing from life, references, and real-world motion studies.

Unit-2: Human Anatomy , shape, size & proportion:-

1. Understanding bones and muscle groups for character drawing.

2. How anatomy influences movement and posture.

3. Measuring head-to-body ratios for different character types.

4. Maintaining balance and weight distribution in poses.

5. Adjusting anatomy for stylized and exaggerated characters.

6. Practicing live figure drawing for skill improvement.

Unit-3: Character Designing process: -

1. Understanding personality and traits in character creation.

2. Defining physical attributes, costumes, and accessories.

3. Design Principles & Storytelling Elements

4. Applying shape language for personality expression.

5. Exploring cultural and psychological aspects of design.

6. Adapting characters for animation, games, and comics.

7. Understanding production requirements for different media.

Unit-4: Character Model Sheet:-

1. Standardizing Character Appearance & Proportions

2. Creating structured guidelines for consistency.

3. Importance of maintaining proportions in animation.

4. Drawing front, side, back, and three-quarter views of a character (Turnaround sheet).

5. Adding gesture sheets for expressive character movement.

Learning Objectives:

By the end of this course, students will:

1. Demonstrate accurate knowledge of human anatomy, including skeletal and muscular structures, in the context of animated character design and movement.
2. Apply principles of proportion and structure to draw the human figure with anatomical correctness and expressive intention.
3. Capture dynamic poses and gestures through observational and gestural drawing, enhancing the believability of animated motion.
4. Analyze the mechanics of movement—such as weight, balance, and rhythm—in the human body and incorporate them into figure-based sketches.
5. Render the human form using varied line, tone, and form to communicate volume, motion, and personality.
6. Translate anatomical understanding into stylized or exaggerated character designs appropriate for animation.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	

1	*Mattesi, M. (2006). *Force: Dynamic life drawing for animators*. Focal Press. ISBN 978-0240808451
2	* Whitlatch, T. (2015). Principles of creature design: Creating imaginary animals. Design Studio Press.
3	* 3dtotal Publishing. (2020). Fundamentals of creature design: How to create successful concepts using functionality, anatomy, color, shape & scale. 3dtotal Publishing.
4	* Holmes, M. T. (2016). Designing creatures and characters: How to build an artist's portfolio for video games, film, animation and more. IMPACT Books.
5	* Martin, W. (2023). How to draw and think like a true artist. Independently published. ISBN 979-8860938878
6	*Lauricella, M. (2019). Morpho: Simplified forms: Anatomy for artists. Rocky Nook.
7	*Deja, A. (2015). The nine old men: Lessons, techniques, and inspiration from Disney's great animators. Routledge.
8	*Stanchfield, W. (2009). Drawn to life: 20 golden years of Disney master classes (Vol. 2). Routledge.
9	*Hart, C. (2015). The master guide to drawing anime. Drawing with Christopher Hart.

Model Curriculum

Program Name	**BVA in Animation & Game Art**		**Semester**	**Third Semester**
Course Title	**Computer Graphics Fundamentals (practical)**			
Course Code:	**24BVAAMD3.3P**	Total Marks		**100**
Contact hours	**75 Hours**	Practical No. of Credits		**03**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

5. Identify different types of computer graphics, their applications, and file formats

6. Apply color models and color management techniques across software and hardware devices.

7. Utilize digital image editing and compositing tools for creative projects.

8. Create vector illustrations for characters and backgrounds in 2D animation.

Course Description:

This course introduces computer graphics, focusing on digital art applications, processes, formats, and outcomes. Students will gain a strong foundation in creation, manipulation, and optimization of digital graphics for various platforms.

Contents	**75 Hrs**

Unit-1: Foundational Concept:-

1. Understanding Computer Graphics

2. Introduction to Raster and Vector Graphics.

3. File formats and their applications in digital media.

4. Introduction to 2D and 3D computer graphics applications.

5. Color Models & Management in Graphics

6. Representation of color in digital graphics.

7. Overview of RGB, CMYK, HSB, and LAB color models.

8. Color management across software

Unit-2: Image Editing and retouching:-

1. Basics of Image Editing

2. Introduction to digital image editing tools and interfaces.

3. Layers, masks, and blending modes in image editing.

4. Practical Applications in Image Editing

5. Creating a digital collage.

6. Photo retouching and enhancement.

7. Double exposure effects and creative compositions.

Unit-3: Art and Compositions:-

1. Digital Image Compositing Techniques

2. Understanding layering, masking, and adjustment layers.

3. Integrating multiple images into a cohesive composition.

4. Photo Manipulation & Special Effects

5. Applying filters and effects for creative enhancements.

6. Combining different image sources for artistic expression.

Unit-4: Design and creative techniques:-

1. Vector Illustration Tools & Techniques

2. Creating character and background illustrations using vector tools.

3. Understanding bezier curves, paths, and anchor points.

4. Poster Design & Visual Communication

5. Designing posters with typography and graphic elements.

6. Applying principles of visual hierarchy and layout in design.

Learning Objectives:

By the end of this course, students will:

1. Understand and explain key concepts, tools, and terminology related to digital art and computer graphics.
2. Create and manipulate digital graphics using industry-standard software to produce original and effective visual content.
3. Apply design principles such as composition, color theory, typography, and layout in digital formats.
4. Optimize digital images for diverse platforms including web, print, and multimedia environments.
5. Differentiate between various graphic file formats and select appropriate formats based on usage and output requirements.
6. Develop a workflow for digital art production that includes ideation, drafting, editing, and final rendering.
7. Evaluate digital artworks critically through the lens of technical quality, visual impact, and effective communication.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	
1	* Jackson, W. (2015). Digital illustration fundamentals: Vector, raster. Apress. ISBN 978-1484216965
2	* Poore, H. R. (1976). Pictorial composition: An introduction. Dover Publications.
3	* Bradford, J. (2022). Smart phone smart photo editing. CICO Books.

Model Curriculum

Program Name	BVA in Animation & Game Art		Semester	Third Semester
Course Title	**Fundamentals of Production Design: for Animation (Theory)**			
Course Code:	**24BVAAMD3.4 T**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Explain the fundamentals of production design and visual storytelling in animation.

2. Apply composition principles to create clear, engaging scene layouts.

3. Use color, lighting, and value to enhance mood and atmosphere.

4. Design unified characters and environments that support the narrative.

Course Description:

This course introduces students to the essential principles and practices of production design for animation, focusing on the visual and conceptual development of animated worlds. It explores how production design contributes to storytelling, mood, and character through the creation of settings, props, color palettes, and overall aesthetic strategies. Students will analyze design choices in historical and contemporary animated films while developing their own design sensibilities. The course emphasizes critical thinking, visual research, and the ability to communicate ideas through design documentation and presentation.

Contents	45 Hrs
Unit 1: Foundations of Visual Storytelling and Production Design	

1. Introduction to visual storytelling in animation

2. The role and responsibilities of a production designer

3. The journey from concept to screen: idea development, research, and visual development

4. Importance of style, research into architecture, environment, and historical context

Unit 2: Composition and Scene Construction

1. Principles of composition: Rule of Thirds, leading lines, framing, and contrast

2. Guiding the viewer's eye and creating narrative focus

3. Simplicity and clarity in design; avoiding unnecessary detail

4. Case studies from classic animated films illustrating effective composition

5.

Unit 3: Color, Lighting, and Value

1. Emotional impact of color and lighting in animation

2. Value structure: using light, shadow, and mid-tones to define space and mood

3. Creating atmosphere and depth through color palettes and lighting choices

4. Examples of lighting and color use in iconic animation sequences

Unit 4: Character, Environment, and Cohesive World-Building

1. Designing characters and environments in harmony with story themes
2. Interplay between character design and background/environment
3. Maintaining visual consistency and unity across frames
4. The iterative process: feedback, refinement, and innovation in production design

Learning Objectives: Students will be able to:

1. Understand and explain the core principles of production design, including composition, color theory, lighting, and spatial design in animated storytelling.

2. Analyze the role of production design in shaping mood, tone, and narrative in animated films through case studies and visual research.

3. Apply visual storytelling techniques to conceptualize and plan immersive animated environments and believable worlds.

4. Demonstrate knowledge of the creative pipeline in animation production design, from initial research and ideation to final visual development.

5. Develop environment design proposals that include mood boards, layout sketches, and color/lighting studies tailored to specific narrative contexts.

6. Critically assess production design in both classical and contemporary animated works, identifying effective design strategies and stylistic choices.

7. Integrate interdisciplinary influences—such as architecture, cinema, and visual culture—into production design concepts for animation.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Bacher, H. (2007). Dream worlds: Production design for animation. Taylor & Francis.
2	* Whitaker, H., & Halas, J. (2002). Timing for animation (Revised ed.). Focal Press.
3	* Hart, J. (2008). The art of the storyboard: A filmmaker's introduction (2nd ed.). Focal Press.
4	* McCloud, S. (1993). Understanding comics: The invisible art. HarperPerennial.
5	* Arlidge, S. (2014). The art of layout and storytelling in animation. Creative Media Press.
6	* Gordon, R. S., & Mickael, S. (2011). Production design: Architects of the screen. Wallflower Press.
7	* Bellantoni, P. (2005). If it's purple, someone's gonna die: The power of color in visual storytelling. Focal Press.
8	* Gurney, J. (2010). Color and light: A guide for the realist painter. Andrews McMeel Publishing.

Government of Karnataka
Model Curriculum

Program Name	**BVA in Animation & Game Art**		**Semester**	**Third Semester**
Course Title	**Elective – I –UI/UX Design (Practical)**			
Course Code:	**24BVAAMD3.5E**	Total Marks		**50**
Contact hours	**45 Hours**	Practical No. of Credits		**02**
Formative Assessment Marks	**20**	Summative Assessment Marks		**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand UI and UX fundamentals and their role in digital product design.

2. Apply user research methods to create effective, user-centered designs.

3. Develop wireframes, prototypes, and UI elements.

4. Evaluate UI/UX designs through usability testing and feedback

5. Design responsive interfaces for various devices using grid systems and layout principles.

6. Present and communicate UI/UX design projects effectively, incorporating industry tools and critique.

Course Description:

This course offers an introduction to the principles of UI and UX design, focusing on user-centered and experience-driven approaches. Students will explore design thinking, visual and interaction design fundamentals, user research, wireframing, and usability testing. Practical skills are developed through hands-on use of industry tools to create responsive interfaces and prototypes for web and mobile.
The course culminates in a UI/UX project presentation reflecting current trends and technologies.

Contents	45 Hrs

Unit-1: Introduction to UI & UX

1. Definition and differences between UI and UX. Importance of user-centered design.

2. Design thinking and its role in UX. Principles of Visual and Interaction Design, Color theory, typography, and layout in UI design. Iconography and visual consistency.

3. Basics of interaction design and usability heuristics.

Unit-2: User Research and Wire-framing

1. Understanding User Behavior, User personas and user journey mapping, Conducting surveys and usability testing, Information architecture and navigation design, Wire-framing, Sketching and low-fidelity wireframes, Creating prototypes for usability testing.

2. Creating prototypes for usability testing

Unit-3: UI/UX Tools and Techniques

1. UI Design Software and Techniques, Use of Grid systems for Design, Responsive design and designing interfaces for mobile and web applications, Evaluating designs, feedback.

2. Designing a UI/UX Project, Industry trends and emerging technologies, Creating a UI/UX prototype, Presenting the project for critique

Learning Objectives: Students will be able to:

1. Distinguish between UI and UX and understand their roles in user-centered design.
2. Apply design thinking principles to develop effective user experiences
3. Utilize visual design elements such as color, typography, layout, and iconography in UI creation
4. Conduct user research, create user personas, and map user journeys.
5. Develop wireframes and low-fidelity prototypes for usability testing
6. Use UI/UX tools and grid systems to design responsive interfaces for web and mobile platforms.
7. Evaluate designs using usability heuristics and feedback
8. Create, present, and critique a complete UI/UX project aligned with current industry trends.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Cooper, A. (2007). *About face: The essentials of interaction design*. Wiley. ISBN-13: 978-0470084113
2	* Garrett, J. J. (2010). *The elements of user experience: User-centered design for the web*. New Riders. ISBN-13: 978-0321683687
3	* Krug, S. (2014). *Don't make me think: A common sense approach to web usability* (2nd ed.). New Riders. ISBN-13: 978-0321965516
4	* Saffer, D. (2014). *Microinteractions: Designing with details*. O'Reilly Media. ISBN-13: 978-1449372869
5	* Unger, R., & Chandler, C. (2012). *A project guide to UX design: For user experience designers in the field or in the making* (2nd ed.). New Riders. ISBN-13: 978-0321815385
6	* Yehoshua, T., & Finklea, B. (2009). *Designing for interaction: Creating smart applications and clever devices*. New Riders. ISBN-13: 978-0321657299
7	* Jack, K. (2011). *Interaction design: Beyond human-computer interaction*. Wiley. ISBN-13: 978-0470665763
8	* Wroblewski, L. (2011). *Mobile first*. A Book Apart. ISBN-13: 978-1937557109

Program Name	**BVA in Animation & Game Art**		**Semester**	**Third Semester**
Course Title	**Elective – I - Fundamentals of Cinematography (Practical)**			
Course Code:	**24BVAAMD3.5E**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks	**20**		Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand the fundamental principles of cinematography, including camera and lighting techniques.

2. Apply composition, framing, and movement to create visually compelling shots.

3. Analyze the impact of cinematography on storytelling and emotion.

4. Create a short cinematic sequence using professional techniques

5. Master the use of shot types, camera angles, and transitions to enhance visual storytelling.

6. Utilize color psychology and grading techniques to convey mood and enhance the narrative in cinematography.

Course Description:

This course introduces students to the foundational principles and evolving practices of cinematography in both film and digital media. Through a blend of theoretical study and hands-on assignments, students will explore the visual language of storytelling, including camera operation, lens usage, lighting techniques, composition, camera movements, and cinematic aesthetics. Emphasis is placed on developing an artisticeye for framing and visual narration while also understanding the technical responsibilities of a cinematographer. Students will complete a series of guided exercises culminating in the production and post-processing of a short cinematic film, applying advanced shot design, lighting, color grading, and editing strategies to enhance narrative impact.

Contents	45 Hrs

Unit-1: Basics of Cinematography

1. Introduction to Cinematography

2. Evolution of cinematography in film and digital media

3. Understanding the visual language of film

4. Role and responsibilities of a cinematographer

5. Understanding Camera and Lens, Types of cameras and their functions, Lens selection, focal length, and depth of field & Camera movements.

Unit-2: Lighting and Composition

1. Principles of Lighting.

2. Three-point lighting setup (key, fill, and backlight) & Natural vs. artificial lighting techniques.

3. Composition and Framing-Rule of thirds, leading lines, and dynamic angles, Symmetry, depth, and perspective in cinematography & Framing and blocking.

Unit-3: Camera Visual Storytelling. Cinematic Production and Post-Processing

1. Shot Types and Camera Angles, Close-up, medium, and wide shots, Over-the-shoulder, POV, and extreme angles, Cinematic transitions and shot continuity, Camera Movement and Perspective, Tracking and dolly shots, Slow motion, time-lapse, and stop-motion techniques, The impact of camera movement on storytelling.

2. Color psychology and color grading basics, Matching shots for visual consistency, Editing styles and rhythm in cinematography, Final Project - Shooting and editing short cinematic sequence.

Learning Objectives: Students will be able to:

1. Explain the evolution and fundamentals of cinematography in both analog and digital contexts

2. Identify and operate different types of cameras and lenses for specific cinematic purposes.

3. Demonstrate competence in basic and advanced camera movements to influence viewer perception and emotion.

4. Apply lighting principles and compositional techniques to craft visually compelling scenes.

5. Analyze and utilize various shot types and angles to support narrative intent.

6. Edit and color grade footage with an understanding of visual continuity and cinematic rhythm.

7. Create a cohesive short film that showcases intentional cinematographic storytelling.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Brown, B. (2002). Cinematography: Theory and practice: Image making for cinematographers and directors. Focal Press. ISBN 978-0240805571
2	* Cook, D. A. (1981). A history of narrative film. W. W. Norton & Company. ISBN 978-0393953675
3	* Alton, J. (1995). Painting with light. University of California Press. ISBN 978-0520208875
4	* Lancaster, K. (2011). The filmmaker's guide to digital imaging: For cinematographers, digital imaging technicians, and camera assistants. Focal Press. ISBN 978-0240810902
5	* Katz, S. D. (2012). Cinematography: A guide for filmmakers and film teachers. Focal Press. ISBN 978-0240813927
6	* Cutter, J. (2013). The visual story: Creating the visual structure of film, TV, and digital media. Focal Press. ISBN 978-0240817765
7	* Stump, D. (2013). Digital cinematography: Fundamentals, tools, techniques, and workflows. Focal Press. ISBN 978-1138771406

PRACTIAL INTERNAL SUBMISSION

III Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Animation Foundation (5)**		10 works
2	**Art For Animation-I (4)**		10 Works
3	**Computer Graphics Fundamentals (3)**		02 Works
4	**OE-03 (2)**	Medium as per course	03 works
4	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**27**

NOTE:

7. For the Internal Submission Students should submit **Minimum 27 works.**

Students should submit the works which are done in the studio hours.

8. Tests will be conducted for all the DSC/OE practical subjects.

9. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Contents of Courses for Bachelor of visual Arts (BVA)

IV SEMESTER– ANIMATION & GAME ART

	Subject Code	Title of the Paper	Credits	Instruction Hours/week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture + Tutorial + Practical		L+T+P		I A	Exam	Total
Ability Enhancement Compulsory Courses	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Theory Subject	University Code	History of Animation	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective –II AI for Animation Design Or Motion Graphics	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	2D Digital Animation	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	3D CGI foundation	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Art For Animation- II	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Practical knowledge/Skill	University Code	Animation Studio Apprenticeship and Learning from Professional Studio Practices	1+0+1	2	45 (15+0+30)	Viva & Jury	20	30	50
		Total	**23**	**34**					**750**

Model Curriculum

Program Name	**BVA in Animation & Game Art**		**Semester**	**Fourth Semester**
Course Title	**2D Digital Animation (practical)**			
Course Code:	**24BVAAMD4.1P**	Total Marks		**150**
Contact hours	**120 Hours**	Practical No. of Credits		**08**
Formative Assessment Marks	**30**	Summative Assessment Marks		**120**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Utilize tools and techniques to create animations using 2D digital animation applications.

2. Animate human and animal body mechanics, including basic locomotion.

3. Prepare and animate a scene based on a given storyboard.

Course Description:

This course explores 2D digital animation techniques, focusing on tools, body mechanics, and scene development. Students will learn to animate human and animal locomotion, apply key principles of animation, and bring storyboards to life. By the end, they will create polished animated sequences using industry-standard software

Contents	**90 Hrs**

Unit 1 -: Fundamentals of 2D Digital Animation:-

1. Introduction to 2D Digital Animation

2. Overview of 2D animation techniques and principles of animation

3. Introduction to industry-standard software

4. Tools and Techniques in 2D Animation

5. Digital drawing and frame-by-frame animation

6. Using layers, keyframes, and tweening

7. Understanding timing and spacing in animation.

Unit-2: Body Mechanics and Motion:-

1. Human and Animal Locomotion
2. Animating walk cycles, run cycles, Understanding poses, silhouettes, and movement arcs
3. Quadruped animation basics
4. Advanced Motion Techniques
5. Overlapping action and secondary motion
6. Conveying weight and balance in character animation
7. Expression and personality through movement

Unit-3: Scene Development and Animation Production:-

1. Storyboarding for Animation
2. Understanding camera angles and scene composition
3. Creating an animatic for timing and pacing
4. Planning character movements in a scene
5. Animating a Scene
6. Timing, anticipation, and exaggeration in scene animation
7. Final rendering and exporting for presentation

Learning Objectives: After completing this Course students will be able to:

1. Demonstrate proficiency with 2D digital animation tools used in industry-standard software.

2. Apply fundamental principles of animation such as timing, spacing, squash and stretch, and anticipation to animated sequences.

3. Animate human and animal locomotion with attention to accurate body mechanics and movement dynamics.

4. Translate storyboards into animated scenes, maintaining visual continuity and narrative flow.

5. Develop and refine complete 2D animated sequences from initial concept to final polished output.

6. Critically evaluate animation work, incorporating feedback to improve technical and artistic quality.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* 3dtotal Publishing. (2020). Beginner's guide to digital painting in Procreate: How to create art on an iPad®. 3dtotal Publishing.
2	* 3dtotal Publishing. (2020). Beginner's guide to digital painting in Photoshop (2nd ed.). 3dtotal Publishing.
3	* Wong, C. M., Seiler, J., & 3dtotal Publishing. (2011). Digital painting techniques: Volume 2 – Practical techniques of digital art masters. Focal Press.

Government of Karnataka
Model Curriculum

Program Name	**BVA in Animation & Game Art**		**Semester**	**Fourth Semester**
Course Title	**3D CGI Foundation (practical)**			
Course Code:	**24BVAAMD4.2P**		Total Marks	**100**
Contact hours	**90 Hours**		Practical No. of Credits	**06**
Formative Assessment Marks	**20**		Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Utilize basic 3D modeling tools and techniques for asset creation.

2. Model hard surface objects and create efficient UV layouts.

3. Create texture using painting applications.

4. Render objects with CG lighting, realistic materials and surface properties.

Course Description:

This course introduces fundamental 3D modelling, texturing, lighting, and rendering techniques. Students will create hard surface assets, develop efficient UV layouts, and apply texturing. They will also explore CG lighting to enhance realism in rendered objects. By the end, students will have a strong foundation in 3D asset creation for animation, VFX, and games.

Contents	120 Hrs

Unit 1 -: 3D Assets development:-

1. Introduction to 3D Computer Graphics

2. Understanding the fundamentals of 3D CGI.
3. Exploring the 3D workspace, interface, and workflow.
4. Polygon and NURBS Modeling
5. Basics of polygon modeling and NURBS modeling techniques.
6. Creating hard surface models based on given references.
7. High-resolution modeling techniques for detailed assets.
8. Advanced hard-surface Modelling
9. Organic modeling workflows.
10. Basics of Sculpting and retopology for optimized 3D assets

Unit-2: Shader and Texturing:-

2. Understanding Materials & Shaders
3. Basics of material properties and shader attributes.
4. Applying textures and mapping them to shader attributes.
5. UV Layout & Texturing
6. UV unwrapping tools and techniques.
7. Introduction to PBR texturing and 3D texture painting.
8. Texturing various materials like metal, wood, plastic, and glass.

Unit-3: Lighting and Rendering:-

1. Fundamentals of CG Lighting
2. Understanding real-world light and shadow behavior.
3. Overview of CG lights and their attributes in a rendering engine.
4. Camera & Rendering Setup
5. Three-point lighting and image-based lighting techniques.
6. Virtual camera setup and attributes.

Unit-4: Mini Project; Modeling and rendering 3D CGI still life.:-

1. Project Planning & Asset Development
2. Conceptualizing and planning a still life scene.
3. Modeling and texturing 3D assets for the project.
4. Setting up lighting and camera angles.
5. Rendering the final scene with appropriate materials and surface properties.
6. Compiling and presenting the completed project.

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

1. Demonstrate proficiency in 3D modeling techniques to create hard surface assets using industry-standard tools.
2. Develop and optimize UV layouts for efficient and clean texturing workflows.
3. Apply appropriate texturing methods to enhance visual detail and material realism on 3D assets.
4. Utilize lighting techniques in a CG environment to create visually compelling and realistic renders.
5. Render 3D models with a focus on presentation and realism, using appropriate settings and composition.
6. Build a foundational portfolio of 3D assets suitable for use in animation, VFX, or game development pipelines.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	*Wong, W. (1993). *Principles of form and design*. John Wiley & Sons.
2	*Zeman, N. B. (2014). *Essential skills for 3D modeling, rendering, and animation*. A K Peters/CRC Press.
3	* Brinkmann, R. (2008). *The art and science of digital compositing: Techniques for visual effects, animation and motion graphics* (2nd ed.). Morgan Kaufmann.
4	* Derakhshani, R. (2015). *Autodesk Maya 2016 basics guide*. SDC Publications.
5	* Murdock, K. L. (2020). *Autodesk 3ds Max 2021 complete reference guide*. SDC Publications.
6	* Patel, R. (2021). *Game asset creation with Blender and Substance Painter*. Packt Publishing.

Model Curriculum

Program Name	**BVA in Animation & Game Art**		**Semester**	**Fourth Semester**
Course Title	**Art for Animation-II (practical)**			
Course Code:	**24BVAAMD4.3P**	Total Marks		**100**
Contact hours	**75 Hours**	Practical No. of Credits		**04**
Formative Assessment Marks	20	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Utilize digital painting tools and techniques to create professional artwork.

2. Develop environment designs and matte paintings for animation and games.

3. Create concept art and visual development pieces with depth and composition.

4. Apply texturing and detailing techniques for realistic and stylized artworks.

Course Description:

This course introduces digital painting and concept art techniques essential for animation, games, and visual development. Students will learn core skills in color theory, value, and brushwork, and apply them through practical assignments. Topics include environmental design, matte painting, and texture rendering using both 2D and 3D elements. The course culminates in a mini project where students create a polished, production-ready concept artwork following industry-standard workflows.

Contents	75 Hrs

Unit 1 -: Digital painting :-

1. Fundamentals of Digital Painting

2. Understanding drawing, color theory, and value structure.

3. Exploring different brushes and tools in digital painting software.

4. Techniques and Applications

5. Practicing blending, shading, and creating depth in artwork.

6. Experimenting with different digital painting techniques and workflows.

Unit-2: Environmental design and matte Painting:-

1. Perspective, Lighting, and Composition

2. Understanding 1-point, 2-point, and 3-point perspective for environment design.

3. Applying lighting and composition principles for effective scene creation.

4. Creating Matte Paintings- Using digital tools to paint environments for animation and games.

5. Integrating 2D and 3D elements in matte painting.

Unit-3: Concept art and visual development process:-

1. Depth, Scale, and layering in concept art.

2. Applying atmospheric perspective

3. Materials, Textures & Detailing

4. Working with custom brushes and textures for various surfaces (metals, glass, rocks, mountains).

5. Creating polished concept art through detailing and refinement.

Unit 4: Mini Project - Concept to Final Artwork:-

1. Pre-Production & Sketching, Developing rough compositions.

2. Exploring color palettes and lighting for the scene.

3. Adding details, photo textures, and final polish to the artwork.

4. Preparing the final concept art for animation production.

Learning Objectives:

Students will be able to:

1. Demonstrate foundational digital painting skills using industry-standard tools.

2. Apply color theory, value control, and digital blending techniques to enhance visual storytelling.

3. Construct environmental scenes using perspective, lighting, and matte painting techniques.

4. Design high-quality concept art with accurate textures and atmospheric depth.

5. Execute a full visual development process from concept to final artwork suitable for animation or game production pipelines.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* 3dtotal Publishing. (2020). Beginner's guide to digital painting in Procreate: How to create art on an iPad®. 3dtotal Publishing.
2	* 3dtotal Publishing. (2020). Beginner's guide to digital painting in Photoshop (2nd ed.). 3dtotal Publishing.
3	* Wong, C. M., Seiler, J., & 3dtotal Publishing. (2011). Digital painting techniques: Volume 2 – Practical techniques of digital art masters. Focal Press.

Model Curriculum

Program Name	**BVA in Animation & Game Art**		**Semester**	**Fourth Semester**
Course Title	**Animation Studio Apprenticeship and Learning from Professional Studio Practices (practical)**			
Course Code:	**24BVAAMD4.4P**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional studios.
2. Assist and contribute meaningfully to the production processes within a working studio.
3. Develop personal studio discipline informed by observed professional practices.
4. Critically reflect on issues of labor, authorship, ethics, and collaboration.
5. Create a small body of original work influenced by their apprenticeship and studio observations.

Course Description:

This course is designed to immerse students in the professional world of Animation through direct apprenticeship with established animators and structured studio practice. Students will gain hands-on experience working within a professional studio environment, learning technical processes, material handling, conceptual development, and professional strategies. Supplemented by critical readings, reflective writing, and group critique, this course builds a bridge between academic learning and real-world studio practice.

Contents	45 Hrs

Unit 1: Orientation and Studio Placement

- Introduction to the apprenticeship model
- Learning agreement between student and institution
- Studio safety, etiquette, and expectations

Unit 2: Observing and Supporting Studio Work

- Tools, materials, and workspace organization
- Supporting in-studio tasks: prepping, cleaning, assisting with artworks
- Observing decision-making, material choices, and revisions

Unit 3: Technical Skill Development

- Gaining proficiency with studio-specific techniques (painting, installation, digital media, etc.)
- Practicing under supervision and receiving feedback
- Maintaining a studio skills journal

Unit 4: Critical and Ethical Reflections

- Readings on authorship, collaboration, and creative labor
- Reflective writing on studio roles and value systems
- Group discussions on power dynamics and mentorship in the studio

Unit 5: Independent Studio Response

- Students begin creating personal work inspired by their experience
- Exploration of materials and concepts observed in the professional studio
- Developing personal voice through reflective making

Unit 6: Final Presentation and Evaluation

- Preparing and presenting a final project with documentation
- Verbal artist statement and process explanation
- Peer critique and self-assessment

  Note* **Prerequisites:**

- Prior completion of intermediate studio courses
- Approval from course coordinator
- Successful placement with an artist or collective

Learning Objectives: Students will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional animation studios.

2. Assist and contribute meaningfully to the production processes within a working studio.

3. Develop personal studio discipline informed by observed professional practices.

4. Critically reflect on issues of labor, authorship, ethics, and collaboration

5. Create a small body of original work influenced by their apprenticeship and studio observations.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Amidi, A. (2006). *Cartoon modern: Style and design in fifties animation*. Chronicle Books.
2	* Beiman, N. (2017). *Animated performance: Bringing imaginary animal, human and fantasy characters to life* (2nd ed.). Bloomsbury Academic.
3	* Hooks, E. (2011). *Acting for animators* (3rd ed.). Routledge.
4	* Laybourne, K. (1998). *The animation book: A complete guide to animated filmmaking—from flip-books to sound cartoons to 3D animation*. Three Rivers Press.

Program Name	**BVA in Animation & Game Art**		**Semester**	**Fourth Semester**
Course Title	**History of Animation (Theory)**			
Course Code:	**24BVAAMD4.4P**	Total Marks		**100**
Contact hours	**45 Hours**	Practical No. of Credits		**03**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Explain the origins, scientific principles, and early pioneers of animation.

2. Describe traditional animation techniques, studio systems, and global contributions.

3. Identify key developments in the transition from traditional to digital animation, including technologies and Indian animation history.

4. Discuss contemporary trends, applications, and the impact of animation in entertainment, education, and industry.

Course Description:

This course traces the evolution of animation from its origins to the present, covering key pioneers, traditional and digital techniques, global influences, and contemporary trends in entertainment, and industry.

Contents	45 Hrs

Unit 1: Early History and Foundations of Animation

1. Science behind animation: Persistence of vision, phi phenomenon, early animation devices (praxinoscope, zoetrope, thaumatrope, etc.)

2. Origins of animation: Cave paintings, early motion studies (Eadweard Muybridge)

3. Pioneers of animation: Contributions of J.S. Blackton (Humorous Phases of Funny Faces), Émile Cohl (Fantasmagorie), Ladislaw Starewicz (stop-motion), Winsor McCay (Gertie the Dinosaur), Lotte Reiniger (silhouette animation)

4. Pre-Disney era: Rise of early studios (Fleischer Studios, Terrytoons), silent-era innovations, animation's cultural impact, case studies

Unit 2: Traditional Animation and Animation Studios

1. Animation studio system: Walt Disney's innovations (sound synchronization, Technicolor, multiplane camera), Warner Bros. (Looney Tunes), MGM (Tom and Jerry), UPA's experimental styles

2. Iconic characters and techniques: Mickey Mouse, Betty Boop, Popeye; evolution of character design

3. Techniques: Cel animation, rotoscoping, voice acting

4. Global contributions: Japanese anime origins, European experimental animation

5. Technological advancements: Xerography, CAPS system

Unit 3: Transition to Digital Animation

1. 2D to 3D evolution: Early CGI (Tron, 1982), Pixar's Toy Story (1995), decline of hand-drawn animation

2. Animation as art vs. commercial medium; experimental films

3. Design process and tools: Comparison of 2D/3D pipelines, software, hybrid techniques

4. Case studies of landmark films

5. History of Indian animation

Unit 4: Contemporary Animation and Trends

1. Animation: Entertainment and beyond

2. Streaming platforms, adult animation (Arcane, BoJack Horseman), VR/AR experiences

3. Animation and VFX

4. Animation and education, AI-generated animation, intellectual property concerns

5. Animation studios in India and contemporary projects

Learning Objectives:

1. Trace the historical development of animation, identifying key pioneers and landmark milestones.
2. Differentiate between traditional and digital animation techniques and their impact on the industry.
3. Analyze global influences that have shaped animation styles and practices across cultures.
4. Discuss contemporary trends and innovations in animation within entertainment and industry contexts.
5. Evaluate the evolution of animation and its role in modern media and storytelling.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	*Cavalier, S. (2011). *The world history of animation*. University of California Press.
2	* Thomas, F., & Johnston, O. (1981). *The illusion of life: Disney animation*. Abbeville Press.
3	* Furniss, M. (2016). *A new history of animation*. Thames & Hudson.

Model Curriculum

Program Name	**BVA in Animation & Game Art**		**Semester**	**Fourth Semester**
Course Title	**Elective – I – AI for Animation Design (Practical)**			
Course Code:	**24BVAAMD4.5E**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand the role and capabilities of AI in the animation design process.
2. Apply AI tools to generate design elements, characters, backgrounds, and concepts.
3. Analyze and integrate AI-generated content into animation pipelines effectively.
4. Create short animated sequences or design solutions using a combination of AI and traditional tools

Course Description:

This course introduces students to the emerging role of Artificial Intelligence (AI) in contemporary animation workflows, from concept development to final production. Through a hands-on and exploratory approach, students will engage with generative, assistive, and predictive AI tools for visual content creation. The course is structured into three key units—each focusing on a stage of the animation pipeline: ideation, preproduction, and animation. Students will learn how to engineer prompts, create AI-assisted mood boards, storyboards, and refine outputs using industry-standard software like Photoshop, Illustrator, and After Effects. Ethical issues around authorship, copyright, and responsible use of AI in the creative industries will also be critically examined. By the end of the course, students will have developed an integrated animation prototype utilizing AI-generated assets and traditional design techniques.

Contents	45 Hrs

Unit-1: Introduction to AI in Animation Workflows

1. Overview of AI in design and animation.

2. Types of AI tools: generative, assistive, and predictive.

3. Image generation using AI.Prompt engineering for visual output.

4. Ethics, authorship, and copyright considerations

Unit-2: AI for Preproduction Design

1. Using AI for character design references and background creation.

2. Storyboarding and shot visualization with AI.AI-assisted mood boards and visual research.

3. Integrating AI assets into Photoshop/Illustrator for refinement

Unit-3: AI in Animation and Motion Design

1. Using AI for character design references and background creation.

2. Storyboarding and shot visualization with AI.AI-assisted mood boards and visual research.

3. Integrating AI assets into Photoshop/Illustrator for refinement

Unit-4: AI in Animation and Motion Design

1. AI-assisted animation .AI for lip-sync and motion capture cleanup.

2. Text-to-video tools: basic overview and limitations.

3. Combining AI outputs with After Effects or 2D animation tools Final project integration and review

Learning Objectives: Students will be able to:

1. Understand the foundational principles of artificial intelligence and its relevance to various design disciplines.

2. Identify and evaluate different types of AI tools (e.g., generative, predictive, assistive) and their applications in design workflows.

3. Analyze the impact of AI on traditional and contemporary creative processes across graphic, interior, and product design.

4. Apply AI tools and platforms to generate design concepts, automate tasks, and enhance creative decision-making.

5. Develop design solutions using AI-generated data, machine learning models, and prompt engineering techniques.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Campbell, C. D. (2020). Artificial intelligence for designers: A practical guide to integrating AI in design processes (1st ed.). Paperback Publishers.
2	* Carter, R. M. (2022). Machine learning for designers: AI tools for creative professionals (1st ed.). Paperback Publishers.
3	* Fung, K. K. H. (2022). Virtual reality and AI in interior design (1st ed.). Paperback Publishers.
4	* Mackenzie, J. H. (2022). AI for interior designers: Data-driven approaches for design excellence (1st ed.). Paperback Publishers.
5	* Lane, S. R. (2021). Artificial intelligence for design thinking (1st ed.). Paperback Publishers.
6	* Peters, D. J. (2021). AI-driven design: Revolutionizing the future of creativity (1st ed.). Paperback Publishers.
7	* Hughes, F. K. (2021). AI for designers: A new frontier in creative design (1st ed.). Paperback Publishers.
8	* Litchfield, M. A. (2021). Designing with AI for future interiors (1st ed.). Paperback Publishers.

Program Name	**BVA in Animation & Game Art**		**Semester**	**Fourth Semester**
Course Title	**Elective – I – Motion Graphics (Practical)**			
Course Code:	**24BVAAMD4.5E**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1	Understand fundamental principles and applications of motion graphics.
2	Apply animation techniques to create engaging motion design.
3	Develop compositions using industry-standard tools
4	Create motion graphics projects for various digital platforms
5	Implement visual effects and compositing techniques in motion design
6	Develop and present a final motion graphics project tailored to specific media platforms

Course Description:

This course introduces students to the foundational principles and practical techniques of motion graphics, emphasizing its application across media formats including film, television, advertising, and digital platforms. Students will explore the elements of motion, animation principles, keyframe techniques, and the importance of storytelling in design. Through hands-on learning, students will gain proficiency in industry-standard software tools, kinetic typography, visual effects, and compositing techniques. The course culminates in the development of a short motion graphics project suitable for inclusion in a professional portfolio.

Contents	45 Hrs

Unit-1: Introduction to Motion Graphics

1. Definition of Motion graphics.

2. Application of motion graphics in media .

3. Principles of Motion.

4. Animation principles in motion graphics (timing, easing, and anticipation).Key frame animation.

5. Importance of storytelling in motion design.

Unit-2: Tools and Techniques for Motion Graphics

1. Introduction to industry standard tools.

2. Working with layers, compositions, and timelines Raster and vector graphics.

3. Integration with image editing & illustration software.

4. Basics of typography in motion graphics.

5. Creating kinetic typography animations. Text effects, transitions, and stylization

Unit-3: Visual Effects and Compositing

1. Effects, Transitions, and Motion Paths.

2. Working advanced tools like graph editors.

3. Applying (Eg. effects motion blur, shadows, and glow).

4. Using motion paths for complex animations

5. Masking, Compositing, and Blending.

6. Layer masking and track mattes.

7. Composing techniques for seamless motion integration.

8. Using blending modes for visual enhancements

Unit-4: Final Production and Portfolio Development

1. Motion graphics for film, television, and digital content.

2. Adapting designs for social media, ads, and interactive media.

3. Exporting and rendering optimized files.

4. Developing a short motion graphics project

Learning Objectives: Students will be able to:

1. Define motion graphics and explain their role and application across various media platforms.
2. Identify and apply key animation principles such as timing, easing, anticipation, and keyframe animation in motion design.
3. Utilize industry-standard tools to create motion graphics using layers, compositions, timelines, and raster/vector elements.
4. Integrate image editing and illustration software effectively within motion graphic workflows.
5. Incorporate visual effects and compositing techniques, including masking, blending, motion paths, and use of graph editors.
6. Create seamless motion graphics compositions using advanced tools, transitions, and blending modes.

Pedagogy: Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	*
2	*
3	*
4	*
5	*
6	*
7	*
8	*
9	*

PRACTIAL INTERNAL SUBMISSION

IV Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**3D CGI foundation (5)**		10 works
2	**2D Digital Animation (4)**		10 Works
3	**Art For Animation- II (3)**		02 Works
4	**Animation Studio Apprenticeship and Learning from Professional Studio Practices (2)**	As Suggested by Mentor	02 Works
5	**OE-03 (2)**	Medium as per course	03 works
6	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**29**

NOTE:

5. For the Internal Submission Students should submit **Minimum 29 works.**

   Students should submit the works which are done in the studio hours.

6. Tests will be conducted for all the DSC/OE practical subjects.

7. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Animation and Game Art:

1. Demonstrate creative proficiency in conceptualization, ideation, and visual storytelling for animation and digital art.

2. Create original characters, environments, and assets that communicate narrative and emotion effectively.

3. Apply principles of design, composition, and color theory in the development of compelling visual content.

4. Exhibit technical skills in traditional and digital animation techniques, including frame-by-frame, 2D, and 3D workflows.

5. Use industry-standard software and tools proficiently for animation, modeling, rigging, texturing, lighting, and rendering.

6. Understand the complete animation and game development pipeline from pre-production to post-production.

7. Apply fundamental principles of animation such as timing, spacing, weight, and motion dynamics with precision.

8. Demonstrate skills in CGI, visual effects, and interactive media, including real-time rendering and game asset creation.

9. Analyze and adapt to evolving trends in animation, game art, and immersive technologies to remain industry-relevant.

10. Communicate complex ideas and narratives through visual storytelling, storyboarding, and cinematic techniques.

11. Collaborate effectively in creative teams, demonstrating interpersonal, leadership, and time-management skills.

12. Exhibit professionalism through organized project workflows, documentation, and client-ready presentations.

13. Integrate post-production techniques such as editing, sound design, and compositing to enhance visual outcomes.

14. Develop entrepreneurial and career-readiness skills for employment in film, television, games, advertising, and digital media.

15. Demonstrate ethical awareness, cultural sensitivity, and adaptability in a globalized creative industry.

Model Curriculum of BVA

in

GRAPHICS & COMMUNICATION DESIGN

3rd & 4th Semester

Karnataka State Higher Education Council

Contents of Courses for Bachelor of visual Arts (BVA)
III SEMESTER - GRAPHICS & COMMUNICATION DESIGN

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical		L+T+P		I A	Exam	Total
Ability Enhancement Compulsory courses	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Theory Subject	University Code	Theory of Graphic Design I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective – I Design Thinking & Creative Problem Solving 0r Drawing for Designers	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Graphic Design & Communication-I	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Basic Typography	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Digital Media-I	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
		Total	**23**	**34**					**700**

Model Curriculum

Program Name	**BVA in Graphics & Communication Design**	**Semester**	**Third Semester**
Course Title	**Graphic Design & Communication-I (practical)**		
Course Code:	**DSCVA-GCD7**	Total Marks	**150**
Contact hours	**120 Hours**	Practical No. of Credits	**05**
Formative Assessment Marks	**30**	Summative Assessment Marks	**120**

Course Outcomes (COs): By the end of this course, students will be able to:

1. Understand the core principles of graphic communication and visual rhetoric.

2. Learn to design for various formats—print, digital, and hybrid.

3. Develop conceptual thinking in relation to graphic messages.

4. Gain proficiency in tools like Adobe Illustrator, Photoshop, and InDesign.

5. Learn to critically analyze visual content and design strategies.

6. Build a strong design process from research to final presentation.

Course Description:

This course explores the role of graphic design in visual communication. It focuses on integrating design principles with conceptual thinking to develop effective visual messages. Students will explore branding, layout design, editorial graphics, advertising, and digital media. Emphasis is placed on ideation, composition, storytelling, and using industry-standard software.

Contents	**120 Hrs**

UNIT 1: Visual Language and Semiotics

1. Understanding signs, symbols, and metaphors
2. Visual perception and Gestalt principles
3. Color theory in communication
4. The psychology of shapes and forms
5. Case studies of iconic visual messages

UNIT 2: Typography and Information Design

1. Advanced typographic principles
2. Typographic hierarchy and grids
3. Expressive typography in communication
4. Visual clarity and legibility
5. Infographics and data visualization

UNIT 3: Branding and Identity Design

1. Brand strategy and positioning
2. Logo design principles
3. Visual identity systems (color palette, type, logo usage, collateral)
4. Brand storytelling and tone of voice

UNIT 3: Advertising and Persuasive Design

1. Fundamentals of advertising design
2. Types of ads: print, outdoor, digital
3. Copywriting for designers
4. Designing for campaigns: consistency, variation, and storytelling
5. Ethics in communication design

UNIT 4: Digital Media and Responsive Design

1. Design for screen: UI/UX basics
2. Designing for web and mobile interfaces
3. Responsive layout principles
4. Interactive elements and motion graphics
5. Accessibility in digital communication

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

1. Apply semiotic and visual theories to create compelling graphic content.

2. Design effective layouts using typographic systems and visual hierarchies.

3. Develop a comprehensive brand identity system from research to execution.

4. Conceptualize and execute a persuasive advertising campaign across platforms.

5. Design responsive, user-friendly digital interfaces for web and mobile.

6. Critically evaluate design solutions based on communication goals and user impact.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References

1	* Lupton, E. (2014). Thinking with type: A critical guide for designers, writers, editors, & students (2nd ed.). Princeton Architectural Press.
2	* Wheeler, A. (2017). Designing brand identity: An essential guide for the whole branding team (5th ed.). Wiley.
3	* Ambrose, G., & Harris, P. (2011). Design thinking for visual communication. Bloomsbury.
4	* Samara, T. (2007). Design elements: A graphic style manual. Rockport Publishers.
5	* Meggs, P. B., & Purvis, A. W. (2016). Meggs' history of graphic design (6th ed.). Wiley.

Model Curriculum

Program Name	**BVA in Graphics & Communication Design**		**Semester**	**Third Semester**
Course Title	**Basic Typography (practical)**			
Course Code:	**DSCVA-GCD8**	Total Marks		**100**
Contact hours	**90 Hours**	Practical No. of Credits		**04**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able :

1. To understand the history and evolution of typography.

2. To familiarize students with type anatomy, classifications, and terminology.

3. To develop the ability to choose and use typefaces appropriately in various contexts.

4. To explore the expressive and communicative potential of type.

5. To integrate typography effectively in layout and design project.

Course Description:

This course introduces students to the fundamentals of typography as a core component of visual communication. Emphasis is placed on the anatomy of type, type families, classification systems, readability, and expressive typographic design. Through theory, exercises, and studio-based projects, students will learn how to use typography effectively in design contexts such as print, web, and motion.

Contents	90 Hrs

UNIT 1: Introduction to Typography

1. Definition and role of typography in visual communication
2. History of typography: From Gutenberg to digital type
3. Key typographers and type designers
4. Anatomy of type: Baseline, x-height, ascenders, descenders, serifs, counters, etc.

UNIT 2: Type Classification and Families

1. Type classification systems (Old Style, Transitional, Modern, Slab Serif, Sans Serif, etc.)
2. Typeface vs. Font
3. Font styles and weights
4. Choosing the right type for the context

UNIT 3: Principles of Typographic Design

1. Readability vs. legibility
2. Kerning, tracking, leading
3. Hierarchy, alignment, spacing, contrast
4. Grids and layout systems

UNIT 4: Expressive Typography

1. Type as image: Wordplay, visual puns, kinetic typography
2. Emotion and tone in typography
3. Experimental and conceptual type design

UNIT 5: Typography in Context

1. Typography for print: Editorial, packaging, signage
2. Typography for screen: Web and UI design
3. Responsive and digital typography
4. Multilingual and vernacular typography considerations

Learning Objectives:

By the end of this course, students will:

1. Identify and classify typefaces based on historical and stylistic characteristics.
2. Demonstrate understanding of typographic anatomy and terminology.
3. Apply principles of legibility, readability, and hierarchy in typographic layout.
4. Create expressive and functional typographic compositions.
5. Use software tools (like Adobe InDesign, Illustrator) for typographic design.
6. Analyze and critique typographic works from aesthetic and functional perspectives.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	

1	* Bringhurst, R. (2013). The Elements of Typographic Style (4th ed.). Hartley & Marks.
2	* Meggs, P. B., & Purvis, A. W. (2016). Meggs' History of Graphic Design (6th ed.). Wiley.
3	* Samara, T. (2014). Typography Workbook: A Real-World Guide to Using Type in Graphic Design. Rockport Publishers.
4	* Lupton, E. (2014). Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students (2nd rev. ed.). Princeton Architectural Press. .

Model Curriculum

Program Name	**BVA in Graphics & Communication Design**		**Semester**	**Third Semester**
Course Title	**Digital Media-I (practical)**			
Course Code:	**DSCVA-GCD9**		Total Marks	**100**
Contact hours	**75 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks	**20**		Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Effectively use digital media software to integrate manual drawing with digital techniques.

2. Create and manipulate both bitmap and vector images for various digital applications.

3. Adjust and optimize image resolution, size, and color modes to suit project requirements.

4. Apply painting and selection tools, layering techniques, and text integration in digital artwork.

5. Perform professional-level photo and color corrections to enhance digital images.

6. Incorporate typographic design principles and styles into digital media projects.

Course Description:

This course introduces students to the fundamentals of digital media, focusing on the integration of traditional drawing skills with digital tools. Students will learn to manipulate bitmap and vector images, understand image resolution and scanning processes, and explore color modes and painting techniques. The course also covers advanced digital drawing concepts, photo and color corrections, and typographic design, equipping students with practical skills to create and edit digital artwork effectively.

Contents	**75 Hrs**

UNIT 1: Introduction to Digital Media and Basic Tools

Chapter 1: Introduction to Digital Medium

- Overview of digital media interfaces
- Tools and techniques for integrating manual drawing skills into digital workflows
- Understanding brushes, textures, and color palettes

Chapter 2: Image Manipulation Basics

- Bitmap vs. vector images
- Concepts of image size and resolution
- Scanning and creating new digital images

Chapter 3: Colour Modes and Painting Tools

- Introduction to colour modes and models (RGB, CMYK, etc.)
- Painting tools and brush settings
- Selection tools, filling techniques
- Working with layers and text integration

UNIT 2: Advanced Drawing and Image Manipulation

Chapter 1: Raster vs. Vector Drawing

- Differences between raster and vector graphics
- Using channels and masking for image manipulation

Chapter 2: Photo and Colour Corrections

- Techniques for photo corrections
- Methods for colour corrections and enhancements

Chapter 3: Typographic Design

- Exploring typographic fonts and styles
- Applying typography in digital design projects

Learning Objectives:

By the end of this course, students will:

1. Integrate traditional drawing techniques with digital tools to create cohesive digital artwork.
2. Demonstrate proficiency in manipulating bitmap and vector images using industry-standard software (e.g., Adobe Photoshop and Illustrator).
3. Understand and apply concepts of image resolution, file formats, and scanning processes relevant to digital design workflows.

4. Use color modes (RGB, CMYK, Grayscale) and digital painting techniques appropriately for various design outputs.

5. Perform photo editing and color correction tasks to enhance visual quality and communication of digital images.

6. Create and manipulate typographic elements digitally to support visual communication goals.

7. Apply advanced digital drawing techniques and layering systems to develop professional-quality compositions.

8. Organize and manage digital files effectively for print and screen-based media.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	
1 * Adobe Systems Incorporated. (2020). Adobe Photoshop user guide. Adobe Press. https://helpx.adobe.com/photoshop/user-guide.html	
2 * Wolf, M. J. P. (2012). Digital media: Transformations in human communication (2nd ed.). MIT Press	
3 * Shaw, B., & Shaw, C. (2017). The graphic designer's digital toolkit: A project-based introduction to Adobe Photoshop CC. Cengage Learning.	
4 * Lupton, E. (2014). Thinking with type: A critical guide for designers, writers, editors, & students (2nd ed.). Princeton Architectural Press.	
5 * Hagen, J. (2010). Photoshop CS5: The missing manual. O'Reilly Media.	

Model Curriculum

Program Name	**BVA in Graphics & Communication Design**		**Semester**	**Third Semester**
Course Title	**Theory of Graphic Design I (Theory)**			
Course Code:	**24BVAAMD3.4 T**	Total Marks		**100**
Contact hours	**45 Hours**	Practical No. of Credits		**03**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Explain the fundamental principles of human communication and their relevance to graphic design.
2. Trace the historical development of communication—from primitive expression to digital media—and its impact on visual culture.
3. Differentiate between various modes of communication: verbal, non-verbal, visual, and auditory.
4. Analyze how messages are constructed, encoded, and interpreted within different cultural and media Contexts.

Course Description:

This course introduces students to the fundamental concepts of communication and its critical role in graphic design. It explores the evolution of communication—from early human expression to modern visual media—while examining how messages are constructed and interpreted. Students will study various modes of communication, including verbal, non-verbal, visual, and auditory, and their applications in design and culture. Emphasis is placed on understanding how historical developments in communication influence contemporary design thinking and visual language.

Contents	45 Hrs

Unit 1: Fundamentals of Communication

1. What is communication? Importance in society and design

2. Elements of the communication process: sender, message, medium, receiver, feedback

3. Verbal and non-verbal communication: tone, body language, facial expressions

Unit 2: Visual and Audio Communication

1. Introduction to audio-visual media in communication

2. Role of visual perception and semiotics in graphic design

3. Communication across cultures and media: interpretation and barriers

Unit 3: Communication and Graphic Design

1. Communication as a foundation of applied art and design thinking

2. Design as a visual language: icons, symbols, infographics, branding

3. The designer as a communicator: crafting clear and purposeful messages

Unit 4: Evolution of Communication Mediums

1. Early human expression: gestures, sign language, mudras

2. Prehistoric communication: cave paintings, pictographs, and artifacts

3. Symbolism in ancient cultures: iconography, religious and cultural symbols

Unit 5: Script & Visual Language Development

1. History of script evolution: from hieroglyphs to alphabets

2. Development of visual storytelling: manuscripts, scrolls, posters

3. Influence of historical mediums on modern graphic communication

Unit 6: Contemporary Relevance

1. How communication theory influences current graphic design

2. Role of social media, digital interfaces, and motion graphics

3. Modern reinterpretation of signs, symbols, and scripts in branding & design

Learning Objectives: Students will be able to:

1. Understand and interpret the communication process in both personal and professional contexts

2. Identify and explain verbal, non-verbal, audio, and visual modes of communication

3. Analyze the evolution of communication mediums and their cultural significance

4. Recognize the connection between communication theory and graphic design practice

5. Develop a contextual awareness of symbols, signs, scripts, and their modern interpretations

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Berger, A. A. (2013). Media and communication research methods: An introduction to qualitative and quantitative approaches (3rd ed.). SAGE Publications.
2	* Hall, S. (1997). Representation: Cultural representations and signifying practices. SAGE Publications.
3	* Kress, G., & van Leeuwen, T. (2006). Reading images: The grammar of visual design (2nd ed.). Routledge.
4	* Lupton, E. (2017). Graphic design and visual communication. Thames & Hudson.
5	* McLuhan, M. (1994). Understanding media: The extensions of man. MIT Press. (Original work published 1964)
6	* Chandler, D. (2017). Semiotics: The basics (3rd ed.). Routledge.

Model Curriculum

Program Name	**BVA in Graphics & Communication Design**	Semester	Third Semester
Course Title	**Elective – I – Design Thinking & Creative Problem Solving (Practical)**		
Course Code:	**24VA-GCD3.5E**	Total Marks	**50**
Contact hours	**45 Hours**	Practical No. of Credits	**02**
Formative Assessment Marks	**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand and apply the five stages of the design thinking process.

2. Develop empathy through user-centered thinking and observation.

3. Generate creative and practical ideas to solve real-world problems.

4. Create simple prototypes to express their solutions visually.

5. Present and explain their design process confidently to peers and instructors

Course Description:

This course introduces students to the fundamentals of design thinking and creative problem solving through hands-on activities, collaborative exercises and real-world challenges. It encourages curiosity, empathy and innovation by guiding learners through the process of identifying problems, ideating solutions and developing prototypes. Students will explore how design can solve problems across disciplines—ranging from daily life issues to global concerns.

Contents	**45 Hrs**

Unit-1: Introduction to Design Thinking

1. What is Design Thinking?

2. Real-world examples of design thinking in action

3. Overview of the five-stage process: Empathize, Define, Ideate, Prototype, Test

Unit-2: Empathy & User Understanding

1. Observing, interviewing and listening to real users

2. Understanding needs, emotions and context

3. Creating empathy maps and user personas

Unit-3: Defining the Problem

1. Synthesizing research insights

2. Framing clear and meaningful problem statements

3. The "How Might We" question technique

Unit-4: Ideation Techniques

1. Brainstorming rules and creative idea generation

2. Mind mapping and sketching solutions

3. Group collaboration and idea evaluation

Unit-5: Real-world Challenge & Presentation

1. Solving a problem from daily life, school, or community

2. Documenting the design process

3. Final team presentations with visual boards or prototypes

Learning Objectives: Students will be able to:

1. Define and differentiate various forms of communication: verbal, non-verbal, audio, and visual.

2. Explain the evolution of communication tools, symbols, and scripts from historical to modern times.

3. Recognize the significance of communication in the context of Applied Art.

4. Describe the role of graphic design in visual communication and its social impact.

5. Apply principles of form, text, proportion, and scale in design projects.

6. Develop creative solutions to common graphic design challenges.

7. Design practical visual materials such as logos, visiting cards, book covers, and invitations.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Berger, A. A. (2008). Seeing is believing: An introduction to visual communication (4th ed.). McGraw-Hill Education.
2	* Blake, M. (2011). The fundamentals of graphic design. AVA Publishing.
3	* Carter, R., Day, B., & Meggs, P. B. (2011). Typographic design: Form and communication (5th ed.). Wiley.
4	* Jefkins, F. (2008). Introduction to marketing, advertising, and communication. Pearson Education
5	* Lester, P. M. (2013). Visual communication: Images with messages (6th ed.). Cengage Learning.
6	* Lupton, E. (2014). Thinking with type: A critical guide for designers, writers, editors, & students (2nd ed.). Princeton Architectural Press.
7	* Meggs, P. B., & Purvis, A. W. (2016). Meggs' history of graphic design (6th ed.). Wiley.
8	* McLuhan, M. (1994). Understanding media: The extensions of man. MIT Press. (Original work published 1964)

Model Curriculum

Program Name	**BVA in Graphics & Communication Design**	**Semester**	**Third Semester**
Course Title	**Elective – I - Drawing for Designers (Practical)**		
Course Code:	**24BVA-GCD3.5E**	Total Marks	**50**
Contact hours	**45 Hours**	Practical No. of Credits	**02**
Formative Assessment Marks	**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Visualise and communicate design concepts with clarity across disciplines.

2. Understand and apply visual elements such as line, form, space, texture and value.

3. Demonstrate confidence in both freehand sketching and structured technical drawing.

4. Analyse and critique visual representations in terms of accuracy, aesthetics and function.

5. Translate 2D ideas into 3D thinking through projections and perspectives.

Course Description:

This course equips design students with foundational skills in freehand sketching, visual thinking and technical drawing essential for design communication. Students will explore conceptual sketches, presentation drawings and the step-by-step process of creating precise technical drawings. The course also introduces methods of visual storytelling, illustration and design rendering relevant to various print and publishing media.

Contents	45 Hrs

Unit-1: Fundamentals of Drawing & Geometry

1. Introduction to basic shapes, geometry and drawing tool.

2. Understanding scale, proportion and composition

3. Line quality and drawing control exercises

Unit-2: Visual Elements in Design Communication

1. Study of line styles and types: visible, hidden, center, section, phantom, etc.

2. Creating texture, shading and tonal variations in sketches

Unit-3: Projections and Multi-View Drawings

1. Principles of technical drawing and projection systems

2. Orthographic projection: front, top, side views

3. Auxiliary and sectional projections for complex forms

Unit-4: 3D Visualisation Techniques

1. Isometric, oblique and axonometric drawings.

2. Introduction to one-point, two-point and three-point perspective.

3. Drawing from observation: still-life and object sketching

Learning Objectives: Students will be able to:

1. Demonstrate proficiency in freehand sketching techniques to represent objects, spaces, and ideas effectively.

2. Apply visual thinking strategies to explore and communicate design concepts.

3. Create accurate technical drawings using traditional and digital tools, understanding proportion, perspective, and line weight.

4. Develop visual narratives and illustrations that communicate design intent and emotional tone.

5. Render conceptual and presentation drawings with attention to composition, shading, and detail.

6. Interpret and visualize design briefs through a structured drawing process, from ideation to presentation.

2. Utilize drawing as a process of design thinking and problem-solving within communication and graphic design contexts.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Ching, F. D. K. (2015). Design drawing (2nd ed.). Wiley.
2	* Giacomo, A., & Giacomo, F. (2013). Drawing for graphic design: Understanding concept and context. Rockport Publishers.
3	* Zeegen, L. (2012). The fundamentals of illustration (2nd ed.). Bloomsbury Publishing
4	* Male, A. (2017). The power and influence of illustration: Achieving impact and lasting appeal through visual storytelling. Bloomsbury Visual Arts.
5	* Laseau, P. (2000). Graphic thinking for architects and designers (3rd ed.). Wiley.

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PRACTIAL INTERNAL SUBMISSION

III Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Animation Foundation (5)**		10 works
2	**Art For Animation-I (4)**		10 Works
3	**Computer Graphics Fundamentals (3)**		02 Works
4	OE-03 (2)	Medium as per course	03 works
4	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**27**

NOTE:

  10. For the Internal Submission Students should submit **Minimum 27 works.**

Students should submit the works which are done in the studio hours.

  11. Tests will be conducted for all the DSC/OE practical subjects.

  12. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Contents of Courses for Bachelor of visual Arts (BVA)

IV SEMESTER– GRAPHICS & COMMUNICATION DESIGN

	Subject Code	Title of the Paper	Credits Lecture +Tutorial + Practical	Instruction Hours/ week	Total Hours L+T+P	Duration of Exam (hours)	Marks I A	Marks Ex am	Marks Total
Ability Enhancement Compulsory Courses	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core **Theory Subject**	University Code	Theory of Graphic Design II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective –II Digital Illustration Or Introduction to 2D Animation	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Graphic Design and Communication II	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Advance Typography	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Digital methods- II	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Practical knowledge/Skill	University Code	Design Studio Apprenticeship and Learning from Professional Studio Practices	1+0+1	2	45 (15+0+30)	Viva & Jury	20	30	50
		Total	**23**	**34**					**750**

Government of Karnataka
Model Curriculum

Program Name	BVA in Graphics & Communication Design	Semester	Fourth Semester
Course Title	**Graphic Design and Communication II (practical)**		
Course Code:	**DSCVA-GCD10**	Total Marks	150
Contact hours	**120 Hours**	Practical No. of Credits	05
Formative Assessment Marks	30	Summative Assessment Marks	120

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Design layouts for various media formats including print and digital.

2. Utilize typographic and compositional principles to create visually engaging material.

3. Produce effective signage and symbols that support public and commercial communication.

4. Evaluate and replicate various historical and modern publication design styles.

5. Apply creative strategies to poster and publicity design across different themes.

6. Conduct independent design research culminating in a mini-project.

Course Description:

This course provides a comprehensive understanding of layout principles, typography, and their application in print and digital media. Students will explore signage design, publication design, and poster creation, while learning to apply spatial composition and visual hierarchy effectively. Through theoretical studies, case analysis, and hands-on projects, learners will gain the skills necessary to design compelling media content for both social and commercial purposes.

Contents	120 Hrs

UNIT 1: Foundations of Layout, Typography, and Media Contexts

Chapter 1: Symbol and Signage Design

- Study of electrical and electronic signage

- Understanding symbols and their communicative role in design

Chapter 2: Principles of Layout Design and Typography

- Principles of layout design (balance, hierarchy, alignment, etc.)

- Theory and application of typography in layouts

Chapter 3: History of Reproduction

- Traditional methods of image/text reproduction

- Types of reproduction techniques (e.g., letterpress, lithography, digital)

Chapter 4: Media and Society

- Role of print media (newspapers and magazines) in society

- Influence of digital media (film, TV) on modern communication

UNIT 2: Publication Design and Press Layouts

Chapter 1: Introduction to Publication Design

- Overview and functions of publication design

- Case studies from newspapers, journals, and magazines

Chapter 2: Press Layout Design

- Spatial arrangement techniques in layout (collage, contour drawings)

- Rearranging visual and textual elements for clarity and impact

Chapter 3: Layout in Practice

- Designing with grayscale elements

- Context-based layout exercises for press and editorial formats

UNIT 3: Poster Design and Visual Communication

Chapter 1: Social and Environmental Posters
- Designing posters on themes like environmental issues and social messages
- Visual storytelling through poster design

Chapter 2: Commercial Posters and Publicity
- Posters for product promotion, government campaigns, and public awareness
- Commercial layout standards and target audience strategies

Chapter 3: Mini Project
- Final individual project on any relevant topic covered in the course
- Application of layout, typography, and publication skills in a real-world theme

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

1. Understand and apply the principles of layout design and typography.

2. Analyze the role of symbols and signage in communication.

3. Demonstrate knowledge of media history and reproduction methods.

4. Develop effective publication designs through spatial arrangement techniques.

5. Design social and commercial posters with clear messaging.

6. Execute a complete mini-project demonstrating layout and publication skills.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Ambrose, G., & Harris, P. (2011). Layout: Making it fit. AVA Publishing.
2	* Heller, S., & Vienne, V. (2012). 100 ideas that changed graphic design. Laurence King Publishing.
3	* Samara, T. (2007). Making and breaking the grid: A layout design workshop. Rockport Publishers.
4	* Hollis, R. (2001). Graphic design: A concise history (2nd ed.). Thames & Hudson.
5	* Meggs, P. B., & Purvis, A. W. (2016). Meggs' history of graphic design (6th ed.). Wiley.
6	* Lupton, E. (2014). Thinking with type: A critical guide for designers, writers, editors, & students (2nd ed.). Princeton Architectural Press.

Program Name	**BVA in Graphics & Communication Design**		Semester	**Fourth Semester**
Course Title	**Advance Typography (practical)**			
Course Code:	**DSCVA-GCD11**		Total Marks	**100**
Contact hours	**90 Hours**		Practical No. of Credits	**04**
Formative Assessment Marks		**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Use typography as a core design element across different media.

2. Analyze and structure information using grids, type contrast, and visual grouping.

3. Integrate imagery, color, and text to support clear communication.

4. Create publication layouts that reflect hierarchy, balance, and purpose.

5. Execute print-ready design work using professional software like Adobe InDesign.

6. Develop cohesive multi-format design solutions (e.g., posters, brochures, mailers).

Course Description:

This course explores the expressive and functional applications of typography in design, emphasizing visual hierarchy, image integration, and layout systems. Students will refine their understanding of type as both a communicative and aesthetic element while mastering advanced tools and techniques for color, imagery, and publication design. Practical projects in page layout, large format design, and multi-panel publications provide hands-on experience in solving real-world visual communication challenges.

Contents	**90 Hrs**

UNIT 1: Typography as a Communication and Design Tool

Chapter 1: Typography in Communication

- Type as a communication tool
- Readability of typefaces
- Type structure: line length, leading, spacing
- Establishing information hierarchy

Chapter 2: Type as a Design Element

- Choosing typefaces based on content
- Exploring type scale, color, and value
- Visual qualities and emotional impact of typography
- Composition of typographic elements
- Creating strong visual impact through typography

Chapter 3: Application of Image in Design

- Kinds of images: line art, graphics, drawing, illustration, photography
- Selecting images based on:
  1. Message alignment
  2. Conceptual and visual impact
  3. Budget and reproduction factors
  4. Visual style and consistency

UNIT 2: Advanced Color, Image, and Page Composition

Chapter 1: Advanced Use of Color in Design

- Working in black & white
- Grayscale and tonal value
- Spot color techniques
- Full color application and color harmony

Chapter 2: Advanced Image Integration

- Deep dive into types of images and their strategic use
- Visual and conceptual alignment with content
- Economic and stylistic considerations

Chapter 3: Advanced Layout and Page Composition

- Format choices and their implications
- Use of margins, page edge, and space
- Exploring flat space vs. overlapping space
- Focal points, visual balance, and hierarchy
- Using image, shape, and negative space for impact

UNIT 3: Hierarchy, Large Format Design, and Publication

Chapter 1: Visual Hierarchy and Grid Systems

- Principles of visual weight, type contrast, spacing
- Grouping and alignment for clarity
- Using shape and value for emphasis
- Grid systems in layout and composition
- Project: Magazine page layout and design

Chapter 2: Large Format and Series Design

- Designing for posters, banners, and sequential formats
- Creating visual unity across series
- Project: Information poster and mailer design

Chapter 3: Publication Design and Production

- Multi-panel folded brochure design
- Automating layout tasks with InDesign
- Understanding imposition and pagination in print design
- Project: Folder brochure design

Learning Objectives: After completing this Course students will be able to:

1. Evaluate and apply advanced typographic principles in diverse design contexts.

2. Design with purposeful image and type integration to enhance message clarity and impact.

3. Apply color and layout techniques for optimal visual communication.

4. Construct effective page layouts using spatial strategies and hierarchy.

5. Execute large-format and serial design projects with consistency and style.

6. Develop professional-level publications using modern digital tools.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Bringhurst, R. (2013). *The elements of typographic style* (4th ed.). Hartley & Marks Publishers.
2	* Heller, S., & Fernandes, T. (2015). *Typography sketchbooks*. Princeton Architectural Press
3	* Hollis, R. (2001). *Graphic design: A concise history* (2nd ed.). Thames & Hudson.
4	* Craig, J., & Bevington, W. (2006). *Designing with type: The essential guide to typography* (5th ed.). Watson-Guptill.
5	* Samara, T. (2007). *Making and breaking the grid: A layout design workshop*. Rockport Publishers.
6	* Lupton, E. (2014). *Thinking with type: A critical guide for designers, writers, editors, & students* (2nd ed.). Princeton Architectural Press.

Model Curriculum

Program Name	**BVA in Graphics & Communication Design**	**Semester**	**Fourth Semester**
Course Title	**Digital Methods - II (practical)**		
Course Code:	**DSCVA-GCD12**	Total Marks	**100**
Contact hours	**75 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Use digital design software for layout and visual composition.

2. Demonstrate understanding of typography, color, and spatial design in a digital environment.

3. Develop visually impactful communication materials for both print and digital formats.

4. Critically evaluate and improve design outcomes through peer and self-assessment.

5. Prepare a cohesive portfolio and simple web presence showcasing design skills.

Course Description:

This course introduces students to the application of digital tools and techniques in the creation of press layouts, posters, web pages, and portfolios. It emphasizes the integration of typography and image for visual communication using contemporary digital design software. Students learn to design, evaluate, and present projects for print and digital platforms with a focus on spatial organization, aesthetic appeal, and conceptual clarity.

Contents	75 Hrs

UNIT 1: Digital Press Layout and Typography Integration

Chapter 1: Digital Methods for Press Layout Design

- Exploration of spatial arrangements: collage and contour drawings
- Rearranging layouts using digital tools
- Printing and analysis of layouts for critique and improvement

Chapter 2: Grey Scale and Context-Based Layouts

- Designing layouts in grey scale
- Exploring context-specific press designs using digital tools
- Print submission and analytical review of design output

Chapter 3: Typography and Image Integration

- Combining typography and image in layout design
- Types of images: line art, graphics, drawings, illustrations, photography
- Conceptual and visual analysis of type-image harmony

UNIT 2: Digital Tools for Expressive Design and Visual Communication

Chapter 1: Type as a Design Element in Digital Media

- Type selection based on content
- Working with type scale, color, and value
- Visual and compositional impact of typography on a digital page

Chapter 2: Poster Design for Social and Environmental Themes

- Use of digital tools to design thematic posters
- Creation and printing of posters for real-world issues
- Color analysis and presentation critique

Chapter 3: Poster Design for Commercial and Government Campaigns

- Designing promotional posters using digital software
- Practical understanding of campaign visuals and media output
- Final color print and presentation evaluation

UNIT 3: Digital Portfolio and Web Presentation

Chapter 1: Digital Portfolio Design

- Compiling and designing a personal portfolio using learned principles
- Integration of typography, layout, and image for professional output

Chapter 2: Designing a Student Blog

- Structuring and designing a personal blog
- Applying design consistency and readability for online platforms

Chapter 3: Web Page Design

- Designing a basic web page using prior design experience
- Focusing on layout, navigation, and content presentation in digital space

Learning Objectives:

Students will be able to:

1. Apply digital tools for designing press layouts and typographic compositions.

2. Integrate typography and imagery to create context-specific communication pieces.

3. Design and analyze print-ready posters and display materials on social and commercial themes.

4. Build a personal design portfolio for professional presentation.

5. Design web-based content, including a student blog and basic webpage, using visual design principles.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Lupton, E. (2014). *Thinking with type: A critical guide for designers, writers, editors, & students* (2nd ed.). Princeton Architectural Press.
2	* Williams, R. (2014). *The non-designer's design book* (4th ed.). Peachpit Press.
3	* Beaird, J., & George, J. (2020). *The principles of beautiful web design* (4th ed.). SitePoint.
4	* Heller, S., & Meggs, P. B. (2001). *Text as image: Visual language in contemporary art*. Delano
5	* Krause, J. (2011). *Design basics index* (2nd ed.). HOW Books. Greenidge Editions
6	* Samara, T. (2007). *Making and breaking the grid: A layout design workshop*. Rockport Publishers.

Model Curriculum

Program Name	**BVA in Graphics & Communication Design**	**Semester**	**Fourth Semester**
Course Title	**Design Studio Apprenticeship and Learning from Professional Studio Practices (practical)**		
Course Code:	**DSCVA-GCD13**	Total Marks	**50**
Contact hours	**45 Hours**	Practical No. of Credits	**02**
Formative Assessment Marks	**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional Design studios.

2. Assist and contribute meaningfully to the production processes within a working studio.

3. Develop personal studio discipline informed by observed professional practices.

4. Critically reflect on issues of labor, authorship, ethics, and collaboration.

5. Create a small body of original work influenced by their apprenticeship and studio observations.

Course Description:

This course is designed to immerse students in the professional world of Communication Design through direct apprenticeship with established animators and structured studio practice. Students will gain hands-on experience working within a professional studio environment, learning technical processes, material handling, conceptual development, and professional strategies. Supplemented by critical readings, reflective writing, and group critique, this course builds a bridge between academic learning and real-world studio practice.

Contents	45 Hrs

Unit 1: Orientation and Studio Placement

- Introduction to the apprenticeship model

- Learning agreement between student and institution

- Studio safety, etiquette, and expectations

Unit 2: Observing and Supporting Studio Work

- Tools, materials, and workspace organization

- Supporting in-studio tasks: prepping, cleaning, assisting with artworks

- Observing decision-making, material choices, and revisions

Unit 3: Technical Skill Development

- Gaining proficiency with studio-specific techniques (painting, installation, digital media, etc.)

- Practicing under supervision and receiving feedback

- Maintaining a studio skills journal

Unit 4: Critical and Ethical Reflections

- Readings on authorship, collaboration, and creative labor

- Reflective writing on studio roles and value systems

- Group discussions on power dynamics and mentorship in the studio

Unit 5: Independent Studio Response

- Students begin creating personal work inspired by their experience

- Exploration of materials and concepts observed in the professional studio

- Developing personal voice through reflective making

Unit 6: Final Presentation and Evaluation

- Preparing and presenting a final project with documentation

- Verbal designer statement and process explanation

- Peer critique and self-assessment

- Prior completion of intermediate studio courses

- Approval from course coordinator

- Successful placement with an artist or collective

Learning Objectives:

Students will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional design studios.

2. Assist and contribute meaningfully to the production processes within a working studio.

3. Develop personal studio discipline informed by observed professional practices.

4. Critically reflect on issues of labor, authorship, ethics, and collaboration

5. Create a small body of original work influenced by their apprenticeship and studio observations.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Bennett, A., & McArthur, I. (2013). Studio teaching in higher education: Selected design cases. Australian Learning and Teaching Council.
2	*. Lupton, E., & Miller, J. A. (1999). Design writing research: Writing on graphic design. Princeton Architectural Press.
3	* Lawson, B. (2006). How designers think: The design process demystified (4th ed.). Architectural Press.
4	* Cennamo, K., & Brandt, C. (2012). The "right kind of telling": Knowledge building in the academic design studio. Educational Technology Research and Development, 60(5), 839–858. https://doi.org/10.1007/s11423-012-9254-5

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Model Curriculum

Program Name	**BVA in Graphics & Communication Design**	**Semester**	**Fourth Semester**
Course Title	**Theory of Graphic Design II (Theory)**		
Course Code:	**DSCVA-GCD14**	Total Marks	**100**
Contact hours	**45 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**20**	Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Define and analyse the role of symbols and signage systems in visual communication

2. Apply the basic principles of layout and typography theory in design contexts

3. Interpret the historical development of reproduction techniques and print media

4. Understand the relevance of graphic design in digital media, film and motion graphics

5. Recognise the interplay between media technology, design and society

Course Description:

This course explores the expanding role of graphic design in both print and digital environments, focusing on the use of symbols, signage, layout design, typography and reproduction processes. Students will examine the historical and technological evolution of print media, as well as the integration of graphic design into digital platforms such as film, television and motion graphics. Through critical analysis, students will understand how design functions across mediums to influence communication, culture and user experience.

Contents	45 Hrs

Unit 1: Symbols & Visual Systems

    1) Types and roles of symbols in graphic design

    2) Semiotics and cultural interpretations

    3) Wayfinding systems and public signage

    4) Branding, identity systems and iconography

Unit 2: Signage and Visual Communication in Space

1) History and evolution of signage systems

2) Electrical, electronic and digital signage in public and commercial spaces

3) User-centric design in signage: legibility, placement, accessibility

Unit 3: Layout Design & Typography

1) Principles of layout: balance, hierarchy, grids and rhythm

2) Evolution and theory of typography: type anatomy, classification and readability

3) Typographic systems and their application in editorial and digital design

Unit 4: History of Reproduction Processes

1) Overview of reproduction methods: block printing, lithography, offset printing, screen printing

2) Impact of printing on visual culture and communication

3) Transition from traditional printing to digital print technologies

Unit 5: Graphic Design in Print & Society

1) The role of design in newspapers and magazines

2) Editorial design principles: layout, headlines, imagery, pacing

3) Print as a tool for public awareness, culture and advertising

Unit 6: Graphic Design in Digital Media

1) Design for film, television and online platforms

2) Introduction to motion graphics and animated typography

3) Graphic design in title sequences, infographics and screen-based storytelling

4) The shift from static to dynamic design environments

Learning Objectives:

1. Describe the historical evolution of graphic design and its relationship with print and digital technologies.

2. Analyze the role of graphic design in communication and cultural contexts across various media.

3. Apply principles of layout design, typography, and symbolism in the creation of both print and digital outputs.

4. Differentiate between traditional and digital reproduction processes and their impact on design outcomes.

5. Integrate graphic design strategies across print (posters, publications, packaging) and digital platforms (web, film, motion graphics).

6. Critique the use of graphic design in contemporary media through visual analysis and cultural interpretation.

7. Demonstrate proficiency in adapting design principles for various outputs using industry-standard tools.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	*Hollis, R. (2006). Graphic design: A concise history (2nd ed.). Thames & Hudson.
2	* Ambrose, G., & Harris, P. (2015). The visual dictionary of graphic design. AVA Publishing.
3	* White, A. W. (2020). The elements of graphic design (2nd ed.). Allworth Press
4	* Samara, T. (2014). Making and breaking the grid: A graphic design layout workshop (2nd ed.). Rockport Publishers.
5	* Wheeler, A. (2017). Designing brand identity: An essential guide for the whole branding team (5th ed.). Wiley.
6	* Meggs, P. B., & Purvis, A. W. (2016). Meggs' history of graphic design (6th ed.). Wiley.

Program Name	**BVA in Graphics & Communication Design**	**Semester**	**Fourth Semester**
Course Title	**Elective – I – Digital Illustration (Practical)**		
Course Code:	**DSCVA-GCD16**	Total Marks	**50**
Contact hours	**45 Hours**	Practical No. of Credits	**02**
Formative Assessment Marks	20	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand and differentiate between vector-based and raster-based illustration methods.

2. Create original illustrations using digital tools with control, expression and clarity.

3. Apply suitable workflows and techniques for different styles and formats of illustration.

4. Develop artwork from initial concept to final digital output Present and explain their illustration process with visual coherence and intent

Course Description:

This course introduces students to the fundamentals of creating professional-quality digital illustrations using industry-standard digital tools. It emphasizes both vector and raster illustration techniques while helping students develop their unique creative voice. Students will learn to translate ideas into visuals through conceptual development, technical execution and visual storytelling for print and screen media.

Contents	45 Hrs

Unit-1: Introduction to Digital Illustration Tools & Principles

1. Overview of raster vs vector illustration workflows

2. Interface orientation with commonly used digital tools

3. Setting up artboards, canvas size, resolution and file formats

4. Basic brush control, pen tools, shape creation and layering

Unit-2: Vector Illustration Techniques

1. Line drawing, geometric forms and simplified shapes

2. Use of colour fills, gradients and shape manipulation

3. Building characters, icons and flat illustrations

4. Creating clean, scalable artwork

Unit-3: Raster Illustration Techniques

1. Brush-based sketching and digital painting basics

2. Using layers, blending modes and masking techniques

3. Adding light, shadow and texture effects

4. Concept art, stylized portraits, or scene painting

Unit-4: Illustration Styles & Applications

1. Exploring editorial, narrative, conceptual and branding-based illustration

2. Adapting illustration to target formats: print, digital, merchandise

3. Applying design elements: colour theory, composition and rhythm

4. Introduction to storytelling through imagery

Learning Objectives: Students will be able to:

1. Understand and differentiate between vector-based and raster-based illustration methods

2. Create original illustrations using digital tools with control, expression and clarity

3. Apply suitable workflows and techniques for different styles and formats of illustration

4. Develop artwork from initial concept to final digital output.

5. Present and explain their illustration process with visual coherence and intent

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Landa, R. (2021). Graphic design solutions (6th ed.). Cengage Learning.
2	* Eisemann, E., & Eisemann, D. (2014). Digital character design and painting: The Photoshop CS edition. New Riders.
3	* Mattesi, M. D. (2017). Force: Drawing human anatomy (2nd ed.). Routledge.
4	* Lupton, E., & Phillips, J. C. (2015). Graphic design: The new basics (2nd ed.). Princeton Architectural Press.
5	* Zeegen, L. (2020). The fundamentals of illustration (3rd ed.). Bloomsbury Visual Arts.

Government of Karnataka
Model Curriculum

Program Name	BVA in Graphics & Communication Design	Semester	Fourth Semester
Course Title	Elective – I -Introduction to 2D Animation (Practical)		

Course Code:	DSCVA-GCD16	Total Marks	50
Contact hours	45 Hours	Practical No. of Credits	02
Formative Assessment Marks	20	Summative Assessment Marks	30

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand the evolution and types of 2D animation

2. Apply the 12 principles of animation to create believable movement

3. Design and animate simple characters and environments

4. Use beginner-friendly digital tools to produce animations

5. Plan and produce a short animated sequence from concept to final output

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Course Description:

This course introduces students to the fundamentals of 2D animation through both traditional and digital methods.
Emphasis is placed on the core principles of animation, character movement, visual storytelling
and tool-based workflows. Students will explore frame-by-frame animation using accessible software
while developing their own animated short. No prior animation or design experience is required.

Contents	45 Hrs

Unit-1: Foundations of 2D Animation

1. Introduction to the history and styles of 2D animation

2. Overview of traditional vs digital workflows

3. Familiarisation with basic animation tools and interfaces

4. Understanding frames, keyframes and timelines

Unit-2: The 12 Principles of Animation

1. Introduction and breakdown of the core principles

2. Practical exercises on squash & stretch, timing, anticipation, etc.

3. Frame-by-frame motion studies with bouncing balls, pendulums and facial expressions

Unit-3: Character Design & Motion Basics

1. Designing simple characters and objects for animation

2. Body mechanics, walk cycles and expressive poses

3. Creating turnarounds and character sheets

Unit-4: Digital Animation Techniques

1. Working with layers, onion skinning and keyframe animation

2. Using beginner-friendly software (e.g., Pencil2D, Krita, Photoshop, Adobe Animate)

3. Importing audio and syncing basic sound to movement

4. Introduction to background and scene layout

Learning Objectives: Students will be able to:

1. Explain the foundational principles of 2D animation, including timing, spacing, squash and stretch, and anticipation.

2. Differentiate between traditional (hand-drawn) and digital animation workflows.

3. Apply the 12 principles of animation to create expressive and believable motion.

4. Use animation software (e.g., Adobe Animate, Krita, Toon Boom) to produce frame-by-frame animations.

5. Design basic characters and backgrounds suitable for 2D animation.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Williams, R. (2009). *The animator's survival kit: A manual of methods, principles and formulas for classical, computer, games, stop motion and internet animators* (Expanded ed.). Faber & Faber.
2	* Laybourne, K. (1998). *The animation book: A complete guide to animated filmmaking--from flip-books to sound cartoons to 3-D animation*. Three Rivers Press.
3	* Beiman, N. (2012). *Animated performance: Bringing imaginary animal, human and fantasy characters to life* (2nd ed.). Bloomsbury Publishing.
4	* Furniss, M. (2007). *Art in motion: Animation aesthetics* (2nd ed.). Indiana University Press.
5	* Whitaker, H., & Halas, J. (2002). *Timing for animation* (2nd ed.). Focal Press.

PRACTIAL INTERNAL SUBMISSION

IV Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Graphic Design and Communication II (5)**		10 works
2	**Advance Typography (4)**		10 Works
3	**Digital methods- II (3)**		02 Works
4	**Design Studio Apprenticeship and Learning from Professional Studio Practices (2)**	As Suggested by Mentor	02 Works
5	**OE-03 (2)**	Medium as per course	03 works
6	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**29**

NOTE:

1) For the Internal Submission Students should submit **Minimum 29 works.**

   Students should submit the works which are done in the studio hours.

2) Tests will be conducted for all the DSC/OE practical subjects.

3) Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Graphis and communication:

1. Demonstrate creative and conceptual thinking in the development of visual communication solutions.
2. Generate innovative ideas and translate them into compelling designs across print, digital, and motion platforms.
3. Apply principles of design, typography, color theory, and composition to create visually effective messages.
4. Use industry-standard design tools and software proficiently for professional-quality outputs.
5. Develop branding, identity systems, and editorial layouts with attention to clarity, hierarchy, and user engagement.
6. Create visual content for digital platforms, including websites, social media, UI/UX interfaces, and motion graphics.
7. Understand and respond to the social, cultural, and commercial contexts influencing graphic design practice.
8. Design for real-world communication challenges by integrating research, empathy, and audience analysis.
9. Evaluate design work through critique, iteration, and feedback, showing awareness of visual impact and usability.
10. Communicate ideas effectively through visual, verbal, and written formats suited for diverse audiences.
11. Collaborate with peers and professionals from different disciplines to create cohesive, interdisciplinary outcomes.
12. Exhibit ethical, responsible, and inclusive design thinking that reflects global and cultural sensitivities.
13. Manage design projects professionally, adhering to timelines, specifications, and production standards.
14. Prepare for diverse careers in advertising, publishing, branding, UI/UX, and digital media industries.
15. Engage in continuous learning and stay updated with evolving trends, tools, and technologies in the design field.

Model Curriculum of
BVA in

INTERIOR & SPATIAL DESIGN

3rd & 4th Semester

Karnataka State Higher Education Council

Contents of Courses for Bachelor of visual Arts (BVA)
III SEMESTER - INTERIOR & SPATIAL DESIGN

	Subject Code	Title of the Paper	Credits	Instruction Hours/week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture+ Tutorial + Practical		L+T+P		I A	Exam	Total
Ability Enhancement Compulsory courses	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Theory Subject	University Code	Materials in Interior Design & Application	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective – I Model Making Or Art & Crafts of India Interiors	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Form Space, Ergonomics and Anthropometry	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Digital Design I Cad/Google Sketch Up	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Technical Drawing	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
		Total	**23**	**34**					**700**

Program Name	**BVA in Interior & Spatial Design**		**Semester**	**Third Semester**
Course Title	**Form Space, Ergonomics and Anthropometry (practical)**			
Course Code:	**24BVAISDF3.1P**	Total Marks		**150**
Contact hours	**120 Hours**	Practical No. of Credits		**05**
Formative Assessment Marks	**30**	Summative Assessment Marks		**120**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand the basic principles of form and space in design.

2. Explore the relationship between physical and abstract forms and spaces

3. Apply knowledge of form and space to real-world design problems.

4. Design functional, safe, and user-friendly interior environments.

5. Analyse human behaviour, body mechanics, and spatial requirements in different design contexts.

6. Apply the knowledge, skills, and abilities to design & redesign simple furniture's.

Course Description:

This course introduces the foundational principles of form and space in interior design, exploring their aesthetic, functional, and cultural significance. It emphasizes the role of anthropometry and ergonomics in planning user-centric residential and public spaces. Students will learn to integrate human body measurements, comfort standards, and international guidelines to design efficient, inclusive, and context-sensitive interiors. Through analysis, case studies, and practical drafting assignments, learners develop skills in spatial planning and ergonomic design for diverse environments including homes, offices, hospitality, and public facilities.

Contents	120 Hrs

Unit-1 Introduction to Form and Space

Understanding the relationship between form, function, and space. The role of form and space in interior design. Historical and cultural perspectives of form and space in architecture and interiors. Shape, volume, and structure of a design. The void or area that is enclosed or defined by forms. Types of Forms and Spatial Composition. How form and space influence how we experience space. The concept of "positive" and "negative" space. The role of style, culture, and trends in defining the aesthetics of form and space.

- Analysis of iconic designs and their use of form and space.

- Case studies on the use of space in different settings like Residential, Retail, Hospitality

Unit-2: Anthropometry and Space Planning

Definition and importance of anthropometry in interior design. Relationship between human dimensions and spatial comfort. The role of body measurements in furniture design, room planning, and spatial layout. International Standards and Databases. Designing for children, elderly, and differently-abled persons. Measuring of various furniture and spaces, its relationship with human postures

- Compare anthropometric data from two different countries.

- Specific body measurements and design considerations for each group

- Measuring of various furniture and spaces, its relationship with human posture

Unit-3: Ergonomics in residential work space design

Ergonomics in Living room, Bedroom, Dining, Kitchen & Wash rooms: Various fixtures used in washrooms. Dimensions of various fixtures. Space requirements in Toilets, powder rooms, bathrooms Space allocations in residential washrooms, public washrooms and washrooms with disability needs.

- Drafting plans with Ergonomic considerations in designing Living rooms, Kitchens, and Bedrooms with different layouts from ISO standards.

- Drafting plans with Ergonomic considerations in designing washrooms for residence, public washrooms, and washrooms for special needs with different layouts from ISO standards

Unit-4: Ergonomics in public workspace design

Space requirements in office spaces- reception areas, work centers, conference rooms. Space requirements in Restaurants-Space allocation in Alcove configuration, Parallel configuration, Diagonal configuration.

- Case studies on furniture design, workplace layouts, public spaces.

- Select a public space (e.g., library, school, or hospital) and analyze its design from an ergonomic and psychological perspective. Provide suggestions for improvement.

- Drafting plans with Ergonomic considerations in designing conference rooms, cafe with different layouts from ISO standards.

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

1. Understand and apply fundamental principles of form and space in interior design, recognizing their aesthetic, functional, and cultural implications.
2. Analyze the role of anthropometry and ergonomics in the design of user-centric residential and public interiors.
3. Integrate human body measurements and comfort standards to create efficient and inclusive interior layouts.
4. Apply international guidelines and best practices in ergonomic and spatial planning across various design contexts.
5. Evaluate and design interior spaces through case studies and real-world examples, emphasizing user experience and functionality.
6. Develop spatial planning and drafting skills for diverse environments, including homes, offices, hospitality venues, and public facilities.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Sanders, M. S., & McCormick, E. J. (1992). Human factors in engineering and design. McGraw-Hill.
2	* Wong, W. (n.d.). Principles of form and design. John Wiley & Sons. (Original work published before 2016; ISBN-13: 978-0471285526)
3	* Singh, L. P. (2016). Work study and ergonomics. Cambridge University Press.
4	*. Freivalds, A., & Niebel, B. (2014). Niebel's methods, standards, & work design (13th ed.). McGraw-Hill Education.
5	*. Panero, J., & Zelnik, M. (2014). Human dimension and interior space: A source book of design reference standards. Watson-Guptill.
6	*Pheasant, S. (2003). Anthropometry, ergonomics, and design of work. Taylor & Francis.
7	* Hannah, G.-G. (2002). Elements of design (1st ed.). Princeton Architectural Press..
8	*. De Chiara, J., Panero, J., & Zelnik, M. (2001). Time-saver standards for interior design and space planning. McGraw-Hill.
9	*. Bridger, R. S. (1995). Introduction to ergonomics. McGraw-Hill.

Model Curriculum

Program Name	**BVA in Interior & Spatial Design**		**Semester**	**Third Semester**
Course Title	**Digital Design - I (practical)**			
Course Code:	**24BVAISDF3.2P**	Total Marks		**100**
Contact hours	**90 Hours**	Practical No. of Credits		**04**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Work on systems with ease of the software understanding the performance of the hardware relatively.

2. Create architectural drawings required for their presentations with precision and accuracy. Revising them without spending much time.

3. Work at large scale of drawings in terms of Size or complexity in details or levels of a built form.

4. Produce precise technical drawings, including floor plans, elevations, sections, and construction details, which are essential for interior design projects.

5. Students will accurately dimension and annotate their drawings, ensuring that all necessary information is clearly communicated for construction and implementation.

6. Students develop skills in file management, including organizing, sharing, and a collaborating on AutoCAD files, essential for working in a team environment and with clients.

Course Description:

This course introduces students to CAD and 3D modeling tools essential for interior design. It covers 2D drafting, editing, file management, and layout creation using CAD software. Students will also explore 3D modeling and visualization using tools like SketchUp and SU Podium.. Through hands-on practice, students will create plans, elevations, sections, and interior furniture layouts. The course emphasizes technical accuracy, spatial understanding, and presentation skills, preparing learners to produce professional interior design drawings and 3D visualizations.

Contents	90 Hrs

Unit-1: Working with Draw, Edit, File Menu

Introduction to CAD, importance and application of CAD in interiors. Fundamentals of computers, file menu-saving closing files, importing and exporting files, saving files in different formats. Printing and publishing, undo/redo, matching properties & its application. Introduction to drawing setting and types of setting drawing limits units, object selection, drafting, setting, polar tracking, grid and snap, its application advantages and uses. Introduction to object drawing, different types of lines - pline, construction lines, splines, multiline, types of objects, circles and curves arc, polygon, ellipse, donut and its application and use in interiors. Introduction to object editing, types in editing the drawing with different command trim, extend, stretch, erase delete, creating Block, Insert, attribute.

- Save the file in multiple formats and show how to import/export a drawing.
- Creating own styles of text, Table styles, dimension styles.
- Create a furniture's for different rooms.
- Create a plan of different rooms with doors windows and dimensions.

Unit-2: Working with View Menu Creating Model and Paper Space

Introduction to viewing, types of viewing – zoom, pan, holstering utility and its advantages and important, hatch boundary, hatch, editing, introduction to layers, types of layer creation and uses in interior. Introduction to creation of solid, wireframe, objects, basic rendering skills, use of viewport command, different options of view command. Working on model space, paper space, setting the scale for drawings, different types, its application and importance.

- Create a drawing with different viewports showing various sections of a room at different scales.
- Create a simple 3D model of an interior objects.
- Create a layout of different room's plan elevation and sections.
- Drafting a complete plan and elevations

Unit-3: User Interface, working with components

Interface overview: how to navigate: title bar, menu bar, getting started toolbar, drawing area, status bar, measurements box, default panels. Panels menus and tools overview: How to use Sketch Up tools - Quick Reference Card Setting up tools panels and preferences Saving and reopening a model Drawing shapes Adding volume Moving elements Transforming elements Adding textures and colors Navigation with tools keys and mouse Orbit, zoom, pan Saving and exporting. Select elements Modifiers keys Working with axis Managing units of measurement set units and precision in the model info window. Drawing a rectangle, square, circle, ellipse, polygon, and shape View

styles for edges and faces Selecting Editing shapes Adjusting the drawing axes Pushing and pulling shapes Drawing arcs Drawing freehand shapes Measurement tools Measuring angles and distances to model precisely Dividing, splitting, and exploding lines and faces Sticky modifiers Flipping, mirroring, rotating, and arrays Scaling and slicing models Using the follow me tool Softening, smoothing, and hiding geometry Offsetting a line from existing geometry.

- Create a simple 3D model of an interior objects.

- Create a layout of different room plans.

Unit-4: Creating Scenes, Textures and Materials

Camera Standard views Perspectives Walk Look around Field of view Zoom extends Position. Inference types and engine Drawing lines Creating and dividing faces Working with edges Healing deleted faces Finding and locking an inference Linear inferencing toggle Locking inferences with the keyboard Ensuring edges are aligned to axes Model and entity info. Exporting and rendering Cast realistic shadows Location and times of day View the model in Google Earth Watermarking a model SU Podium photorealistic rendering Sandbox Tools Modeling terrain Geo located terrain Importing Creating Terrain Sculpting Placing models and objects Exporting Warehouse 3D warehouse Searching for models Category, properties, and filters Extensions warehouse Extensions manager.

- Create a 3d views of different rooms.

- Create a 3d views of a small projects.

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

1. Use CAD tools to create accurate 2D drawings, including plans, elevations, and sections.

2. Manage drawing files by importing, exporting, and saving in multiple formats.

3. Apply drawing and editing commands to develop detailed interior layouts and furniture designs.

4. Utilize viewports, layers, and scales for effective layout presentation.

5. Create and edit basic 3D models of interior elements using SketchUp.

6. Apply textures, materials, and lighting for realistic interior visualizations.

7. Render 3D models and prepare presentation-ready views using SU Podium.

8. Navigate and customize user interfaces in CAD and 3D modeling software.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

	References
1	* Muccio, D. (2004). AutoCAD 2024 for the interior designer. SDC Publications.
2	* Tickoo, S. (2024). AutoCAD 2024: A problem-solving approach, basic and intermediate. CADCIM Technologies.
3	* Benton, B. C., & Omura, G. (2024). Mastering AutoCAD 2024 and AutoCAD LT 2024. Wiley.
4	* Onstott, S. (2017). AutoCAD 2018 and AutoCAD LT 2018 essentials. Sybex.
5	* Kishore. (2015). AutoCAD 2016 for beginners [Kindle edition]. CAD Folks.
6	* Omura, G. (2015). Mastering AutoCAD 2016 and AutoCAD LT 2016 (Autodesk official). Sybex.
7	* Shih, R. (2016). Tools for design using AutoCAD 2017 and Autodesk Inventor. Schroff Development Corporation.
8	* Gladfelter, D. (2016). AutoCAD 2024 and AutoCAD LT 2024: No experience required. Wiley.
9	* Innes, M. (2012). Lighting for interior design (Portfolio Skills series). Laurence King Publishing.

Model Curriculum

Program Name	**BVA in Interior & Spatial Design**		**Semester**	**Third Semester**
Course Title	**Technical Drawing (practical)**			
Course Code:	**24BVAISDF3.3P**	Total Marks		**100**
Contact hours	**75 Hours**	Practical No. of Credits		**03**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Present Technical drawings professionally

2. Visualize objects by comprehending orthographic axonometric and oblique projections.

3. Proficiency in Visualization and Representation of material application

4. Illustrate architectural representation of plan, elevation and sections

5. Articulate knowledge on composition and detailing in measured drawing.

6. Understand the relationship between elevation, plan and section of the objects.

Course Description:

This course introduces fundamental architectural drawing techniques, focusing online work, scales, dimensioning, material representation, and 3D visualization. Students will learn to create accurate floor plans, elevations, sections, and projections using standard drafting conventions. The course also covers lettering styles, hatch patterns, and the development of 3D surfaces and views. By the end, students will be able to produce clear, scaled architectural drawings and represent design ideas in both 2D and 3D formats.

Contents	**75 Hrs**

Unit – 1 Lines & Scales

Construction Lines: Light lines used for initial drawings and guides. Visible Lines: Bold lines for outlining visible edges and contours. Hidden Lines: Dashed lines indicating edges that are not visible in the current view. Center Lines: Dashed lines to show symmetry or Center of objects. Section Lines: Represent parts of objects that have been cut through. Single Stroke Gothic: Standard letter form used in architectural drawings. Block Letters: Uniform, simple lettering for clarity. Architectural Font: Often used for larger texts and titles. Architectural Scale: Usually 1:100, 1:50, or 1:200 depending on the size of the drawing. Metric Scale: Includes scales like 1:20, 1:50, or 1:100.

- Drafting Different kinds of Lines.
- Study on different types of lines used in Plans
- Drafting of Different types of Texts.
- Construction of geometrical shapes
- Drafting of different Floor Plan with different scales and comparison.

Unit – 2 Types of Dimensioning & Material Representation

Linear Dimensioning: Measurement of distances between points or along axes. Radial Dimensioning: Measurements for arcs and circles (e.g., radius or diameter). Angular Dimensioning: Used to represent angles between lines or surfaces. Baseline Dimensioning: Dimensions are taken from a common reference point. Quick Drawings: Detailed representation of materials like stone, glass, wood, brick, metal, bamboo using hatching and shading. Doors, Windows: Standardized symbols to represent doors, windows, and openings. Furniture: Symbols representing furniture items. Models: Physical models that showcase material choices and finishes in three dimensions.

- Draft a different type of dimensioning with objects.
- Draft a floor plan showing all the types of Dimensioning.
- Apply different hatch patterns to represent each material accurately.
- Create a drawing that includes several materials like stone, glass, wood, brick, metal, and bamboo.
- Create a floor plan of a room and include symbols for various pieces of furniture.

Unit-3: Projections & Development of Surfaces

Orthogonal Projections: Front, top, and side views of an object. Plans: Horizontal sections showing a layout from above. Elevations: Vertical sections showing interior views of the object. Unfolding of 3D Objects: Representing the surfaces of 3D objects in 2D for manufacturing or construction. Surface Development Techniques: Includes conical, cylindrical, and complex surfaces.

- Drafting orthogonal projections of different types of objects.

- Drafting of orthogonal projections of interior objects.

- Development of surfaces of different objects.

Unit-4:3D Drafting and Views

Isometric Projection: A method of visually representing three-dimensional objects in two dimensions, where the three axes appear at 120° angles to each other. Axonometric Views: Axonometric view where two axes are equally foreshortened, and one is different. Oblique Views: Full scale along the axis, giving a more dramatic effect. One-Point Perspective: A method where all lines converge to a single vanishing point. Two-Point Perspective: Used to represent objects viewed at an angle, with two vanishing points on the horizon line.

- Drafting different types of views of objects.

- Drafting of different perspective views of a rooms.

Learning Objectives:

By the end of this course, students will:

1. Identify and use different types of lines, scales, and lettering in architectural drawings.

2. Apply various dimensioning techniques accurately in floor plans and objects.

3. Represent building materials using standard hatching and symbols.

4. Draft orthographic projections, plans, and elevations of architectural elements.

5. Develop surfaces of 3D forms for construction or model making.

6. Create 3D views using isometric, axonometric, oblique, and perspective techniques.

7. Interpret and produce scaled architectural drawings with clarity and precision.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Atkins, B. (1986). Architectural rendering. Walter Foster Art Books.
2	* Narayana, K. L., & Kannaiah, P. (1988). Engineering graphics. Tata McGraw-Hill.
3	* Lawlor, R. (1989). Sacred geometry: Philosophy and practice (Art and Imagination). Thames & Hudson.
4	* Kimberly, E. (2001). Geometry of design: Studies in proportion and composition. Princeton Architectural Press.
5	* Holmes, J. M. (1954). Applied perspective. Sir Isaac Pitman and Sons Ltd
4	* Halse, A. O. (1972). Architectural rendering: The techniques of contemporary presentation (2nd ed.). McGraw-Hill.
6	* Chiara, J. D., Panero, J., & Zelnick, M. (2001). Time saver standards for interior design & space planning (2nd ed.). McGraw-Hill Professional.
7	* Ching, F. D. K. (2011). A visual dictionary of architecture (2nd ed.). John Wiley & Sons.
8	* Bhatt, N. D. (2003). Engineering drawing. Charotar Publishing House.

Program Name	**BVA in Interior & Spatial Design**		Semester	**Third Semester**
Course Title	**Materials in Interior Design & Application** (Theory)			
Course Code:	**24BVAISDF3.4T**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks	**20**		Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand elements of building construction with respect to Interior Spaces

2. Comprehend the composition and uses of Cement, Mortar and Concrete.

3. Comprehend the properties of Timber

4. Understanding of different building materials used for construction

5. To select appropriate building materials for different situations

6. Understand properties and use of ferrous and non- ferrous metals in building industry.

Course Description:

This theory course provides foundational knowledge of essential building materials and their applications in architecture and interior design. It focuses on material properties, construction methods, and aesthetic considerations for creating functional and visually compelling built environments. Students will study traditional and modern materials—including brick, cement, concrete, metals, wood, glass, and finishes—along with their uses in structural systems and interior treatments. Through the exploration of construction components, surface finishes, and material defects, students will develop a critical understanding of material selection, sustainability, and performance in design practice.

Contents	45 Hrs

Unit-: Bricks Cement and Plaster

1. **Bricks**:
1) Introduction to bricks and their role in construction and interiors.
2) Manufacturing processes (traditional, wire cut, molded bricks).
3) Physical and chemical properties of bricks.
4) Standard sizes and classifications.
5) Types of brick walls.
6) Brick masonry styles: English, Flemish, and Rat Trap bonds.
7) Detailed brick layouts at corners, junctions, and brick piers.
8) Brick bonding patterns and exposed brickwork.
9) Types of walls: Load-bearing and non-load bearing.

2. **Cement**:
1) Introduction and types of cement (e.g., OPC, PPC).
2) Properties and interior design applications.

3. **Mortars**:
1) Types: Lime mortar and Cement mortar.
2) Applications and mix proportions.

4. **Concrete & RCC**:
1) Introduction to concrete and admixtures.
2) Reinforced Cement Concrete (R.C.C.): Classification and properties.

Unit-2:R.C.C & Metals

1. **Structural Elements**:
1) Foundations and footings: Types and applications based on soil conditions.
2) Beams and slabs: Classifications and usage in structural design.
3) Sills, lintels, and chajjas: Types and materials (concrete, stone, wood, steel).

2. **Metals**:
1) Introduction to ferrous and non-ferrous metals.
2) Properties and classifications.
3) Steel and its alloys: Characteristics and applications in interiors.
4) Aluminum and its alloys: Usage in doors, windows, partitions, and detailing.

3. **Plastics & Miscellaneous Materials**:
1) Introduction and classification of plastics.
2) Properties and types: Thermoplastics, thermosetting plastics.

3) Use of plastics in interiors (furniture, cladding, fixtures).

Unit-3: Plaster and Paints

1. **Plastering**:

1) Terms and tools used in plastering.

2) Types of plaster and surface finishes.

3) Special materials used in plaster (POP, gypsum).

4) Common defects in plastering and their remedies.

2. **Paints**:

1) Introduction and classification (oil-based, water-based).

2) Characteristics of good paint and essential ingredients.

3) Method of surface preparation and paint application.

4) Painting process: Priming, base coats, finishing coats.

3. **Polishes and Varnishes**:

1) Definitions and terminologies.

2) Types of polish for wood and metal surfaces.

3) Varnish types and uses.

1. **Wall Finishes and Coverings**:

1) Painting textures and techniques.

2) Wallpapers: Types, sizes, application methods, rates, and popular brands.

Unit-4: Wood Timber and Glass

1. **Wood and Timber**:

1) Introduction and role of timber in interiors and construction.

2) Properties, seasoning, and preservation methods.

3) Natural timber classification: Hardwood and Softwood.

4) Industrial timber: Plywood, block board, MDF, HDF, OSB.

5) Manufacture, properties, and uses of different wood products.

6) Market survey of wood-based products.

2. **Glass in Interiors**:

1) Introduction to glass types and their applications.

2) Types: Tinted, frosted, textured, transparent, one-way, acoustic, lacquered, toughened.

3) Composition and fabrication processes.

3. **Wall Finishes and Partitions**:

1) Wall finish types: Wood paneling, plaster, gypsum board, stone, acoustic panels, upholstered systems.

2) Wall coverings: Wallpapers and fabric.

3) Wall partitions: Materials such as wood, gypsum, glass, metal.

Learning Objectives: Students will be able to:

1. Identify and classify various building materials.

2. Understand material properties and their relevance in design.

3. Apply knowledge to select suitable materials for functional and aesthetic purposes.

4. Interpret and analyze basic construction details for interiors.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Zhang, H. (2007). Building materials in civil engineering. Woodhead Publishing Ltd.
2	* Krizek, J. M. S. L. S. J. (2018). Construction materials: Their nature and behaviour
3	* Allen, E., & Iano, J. (n.d.). Fundamentals of building construction: Materials and methods
4	* Frederick. (2016). Building design and construction handbook
5	* Raj, P. P. (2016). Building construction materials and techniques. Pearson Education India
6	* Emmitt, S., & Gorse, C. A. (2014). Barry's advanced construction of buildings (2nd ed.). Wiley-Blackwell.
7	* Singh, G. (2014). Building materials. Standard Publishers and Distributors
8	* Chakraborti. (2015). Civil engineering drawing. Bhakti Vedanta Book Trust.
9	* McKay, W. B. (2010). Building construction (Vols. 1–3). Longmans
10	* Singh, S., Gandotra, V., & Sharma, P. (2009). Organic building materials in residential constructions. Concept Publishing Company

Program Name	**BVA in Interior & Spatial Design**		**Semester**	**Third Semester**
Course Title	**Elective – I – Model Making (Practical)**			
Course Code:	**24BVAISD3.5E1**	Total Marks		**50**
Contact hours	**45 Hours**	Practical No. of Credits		**02**
Formative Assessment Marks	**20**	Summative Assessment Marks		**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand Furniture Types and Importance: Gain knowledge about different types of Furniture.

2. Analyze Selection Criteria: Develop the ability to choose appropriate furniture

3. Learn Furniture Care and Maintenance: Understand proper methods for maintaining and preserving furniture

Course Description:

This hands-on course introduces students to a wide range of model-making techniques essential for interior design. It emphasizes craftsmanship, precision, and presentation through the construction of scaled models using various materials and tools.

Contents	45 Hrs

Unit-1:

Model making Techniques for cutting, folding, and gluing cardboard to create small objects like cone, cube, prism cylinder, and other elements. Model Making Techniques with Foam board small furniture's with required scales.

Unit-2:

Model making Techniques cutting and joining wood and acrylic and other solid materials Creating a simple furniture piece using wood and acrylic. Advanced techniques such as casting, 3D printing, and laser cutting. Use laser cutting or 3D printing to create components of an interior model

Unit-3:

Overview of lighting techniques textures and finishes to models and importance of good Presentation. Designing and constructing an interior model with detailed furnishings and finishes with lighting and textures

Learning Objectives: Students will be able to:

1. Demonstrate proficiency in basic model-making techniques using cardboard, foam board, and similar materials to construct geometric forms and simple scaled objects.

2. Apply appropriate tools and methods for cutting, joining, and assembling wood, acrylic, and other solid materials to create small-scale furniture models.

3. Utilize advanced fabrication technologies, such as 3D printing and laser cutting, to enhance the accuracy and quality of model components.

4. Integrate lighting techniques, textures, and surface finishes effectively to enhance the realism and visual appeal of interior models.

5. Design and construct a detailed interior model that includes furnishings, finishes, and lighting, demonstrating an understanding of scale, proportion, and presentation aesthetics.

6. Develop skills in precise craftsmanship and professional presentation, ensuring that models meet academic and industry standards.

7. Critically evaluate and improve their own work through iterative design, prototyping, and peer/instructor feedback.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Papanek, V. (1984). *Design for the real world: Human ecology and social change*. Thames & Hudson. ISBN 978-0500274066
2	* Kaufmann, E., & Coates, G. (2018). *Case study houses: The making of modern architecture*. Taschen. ISBN 978-3836558035
3	* Bee, J. (2016). *Model making for architects*. Crowood Press. ISBN 978-1785001737
4	* McGinnis, C. (2015). *Architectural model making*. Routledge. ISBN 978-0415748124
5	* Gordon, D. (2011). *The fundamentals of model making*. Bloomsbury Visual Arts. ISBN 978-2940373805
6	* Ching, F. D. K., & Juroszek, S. P. (2010). *Design drawing and model making*. Wiley. ISBN 978-0470276146
7	* Müller, F. (2009). *Furniture design today*. Birkhäuser. ISBN 978-3764382153
8	* Brown, T. (2003). *Furniture design: An introduction to development, materials, and manufacturing*. Laurence King Publishing. ISBN 978-1856694143
9	* Bayley, S. (1999). *Furniture design: The evolution of furniture in the 20th century*. Mitchell Beazley. ISBN 978-1857328007

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Government of Karnataka

Model Curriculum

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Program Name	**BVA in Interior & Spatial Design**		**Semester**	**Third Semester**
Course Title	**Elective – I - Art & Crafts of India (Practical)**			
Course Code:	**24BVAISD3.5E2**	Total Marks		**50**
Contact hours	**45 Hours**	Practical No. of Credits		**02**
Formative Assessment Marks	**20**	Summative Assessment Marks		**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Gain a comprehensive understanding of traditional crafts from various states of India.

2. Analyze the role of folk art in reflecting regional culture, religious beliefs, and societal values.

3. Develop a detailed understanding of craftsmanship in different Indian regions,

4. Demonstrate the ability to incorporate folk art styles into modern products

5. Explore various traditional design styles and home decoration techniques,

6. Apply traditional craft techniques to modern product design

Course Description:

This course explores the rich heritage of Indian arts, crafts, and folk traditions, examining their regional diversity, cultural significance, and design relevance in contemporary contexts. Students will engage with traditional techniques through documentation, creative projects, and the reinterpretation of heritage crafts n,in modern design.

Contents	**45 Hrs**

Unit – 1: Traditional Arts and Crafts of India

A detailed look at the traditional crafts of various states of India, highlighting unique styles and techniques. 15 Hrs. Andhra Pradesh: Kalamkari (Hand-painted or block-printed textiles).Karnataka: Chittarahase (Traditional painting on wooden surfaces).Goa: Traditional woodwork, pottery, and brassware. Rajasthan: Block printing, blue pottery, and marble inlay. Gujarat: Bandhani, Patola, and Embroidery. Kutch: Embroidery, patchwork, and mirror work. Uttar Pradesh: Chikan work and brassware. West Bengal: Nakshi Kantha and terracotta crafts. Bihar: Mahbubani painting.

• Create a short documentary or a documentation that explores one of the crafts in depth, including its cultural significance and the artists involved.

• Make a product out of anyone art and make designer brochure for the same.

Unit – 2:Traditional Styles of Design & Decoration of Homes

Meena Kari (Rajasthan): Enamel work on metal. Channapattanatoys Toys (Karnataka): Wooden toys made with colored lac. Kondapalli Toys (Andhra Pradesh): Handcrafted wooden toys. Brass and Copperware (Tamil Nadu): Traditional metalwork for decoration. Madhya Pradesh: Traditional folk art and woodwork. Loha Shilpi of Chhattisgarh: Iron crafts, sculptures, and metalwork. Bamboo and Cane Work (Tripura): Handcrafted home decor and utility products. Black Stone and Wood Carvings (Manipur): Carved furniture and religious items. Bidriware (Karnataka): Inlay work in metal and stone. 15Hrs.

• Create a short documentary or a documentation that explores one of the styles in depth, including its cultural significance and the artists involved.

• Use one of the traditional crafts to design a modern home accessory -a lamp, vase, or furniture while preserving the craft's traditional elements.

Unit – 3: Folk Art of India

A deep dive into Indian folk art, its various forms, and its role in the culture of different regions. 15 Hrs. Worli Painting (Maharashtra): Geometric and nature-based motifs. Saura Paintings (Odisha): Tribal art, often with religious and symbolic themes. Bhil Art (Central India): Vibrant, stylized depiction of nature and daily life. Gond Art (Madhya Pradesh): Rich, bold art characterized by dot patterns and storytelling. Pit Hara Paintings (Madhya Pradesh): Abstract, tribal representations of nature. Mahbubani Painting (Bihar): Intricate, colorful paintings often depicting deities and folklore. • Choose one form of folk art and prepare a documentation on the same.

• Create any one product using any one Folk Art.

Learning Objectives: Students will be able to:

1. Identify and describe a wide range of traditional Indian crafts, home decoration styles, and folk art forms across various regions.

2. Analyze the cultural significance and historical context of traditional crafts and folk art practices in Indian society.

3. Document traditional art and craft processes through visual and written formats, highlighting the techniques and the role of artisans.

4. Create original products or design solutions inspired by traditional Indian crafts and folk art, blending heritage techniques with contemporary design.

5. Demonstrate awareness of sustainable and ethical design practices by understanding the socio-economic impact of traditional arts on artisan communities.

6. Present and communicate design ideas effectively through documentation, brochures, and multimedia presentations.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Dhamija, J. (2004). The Indian folk arts and crafts. National Book Trust, India. ISBN 9788123708094
2	* Singh, K. (2011). The arts and crafts of India and Ceylon. Read Books. ISBN 9781447431686
3	* Rao, S. (2008). Traditional crafts of India. Rupa Publications. ISBN 9788129114448
4	* Pattanaik, D. (2009). 7 secrets from Hindu calendar art. Westland. ISBN 9788189975673
5	* Olivelle, P. (1998). The early Upaniṣads: Annotated text and translation. Oxford University Press. ISBN 9780195124354
6	* Kapoor, A. (2008). Folk art and culture of Rajasthan. Aavishkar Publishers. ISBN 9788179102519
7	* Jain, J. (2012). India's handicrafts. Mapin Publishing. ISBN 9788189995756

PRACTIAL INTERNAL SUBMISSION

III Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Form Space & Design (5)**		10 works
2	**Design I Cad/Google Sketch Up (4)**		10 Works
3	**Technical Drawing (3)**		02 Works
4	**OE-03 (2)**	Medium as per course	03 works
4	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**27**

NOTE:

13. For the Internal Submission Students should submit **Minimum 27 works.**

Students should submit the works which are done in the studio hours.

14. Tests will be conducted for all the DSC/OE practical subjects.

15. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Contents of Courses for Bachelor of visual Arts (BVA)

IV SEMESTER– -INTERIOR & SPATIAL DESIGN

	Subject Code	Title of the Paper	Credits Lecture +Tutorial + Practical	Instruction Hours/ week	Total Hours L+T+P	Duration of Exam (hours)	Marks		
							I A	Exam	Total
Ability Enhancement Compulsory Courses	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Theory Subject	University Code	History of Design: Interiors	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective –II AI for Design Or Bio Mimicry in Design	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Design Studio-I Space & Planning	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Digital Design-II Photoshop /InDesign	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Services I- Lighting Design	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Practical knowledge/Skill	University Code	Design Studio Apprenticeship and Learning from Professional Studio	1+0+1	2	45 (15+0+30)	Viva & Jury	20	30	50
		Total	**23**	**34**					**750**

Government of Karnataka
Model Curriculum

Program Name	**BVA in Interior & Spatial Design**		**Semester**	**Fourth Semester**
Course Title	**Design Studio-I Space & Planning (practical)**			
Course Code:	**24BVAISDF4.2P**		Total Marks	**150**
Contact hours	**120 Hours**		Practical No. of Credits	**05**
Formative Assessment Marks		**30**	Summative Assessment Marks	**120**

Course Outcomes (COs): On successful completion of the course, the students will be able to:

1) Remember: Grasp design thinking's role in problem-solving.

2) Understand: Comprehend user research for empathetic design

3) Apply: Utilize ideation for diverse design solutions

4) Analyse: Refine designs through user feedback analysis.

5) Create: Communicate design concepts effectively

6) Communicate interior design concepts in accurate and professional graphic, oral and written formats.

Course Description:
Design Studio – Space and Planning focuses on developing students' ability to analyze, organize, and design interior spaces based on function, user needs, and spatial relationships. The course emphasizes space programming, zoning, circulation, ergonomics, and furniture layouts through studio-based projects. Students translate concepts into coherent spatial solutions using drawings, models, and presentations, strengthening both creative thinking and technical skills. The studio prepares students for advanced interior design challenges by integrating design logic, aesthetics, and professional practice.

Contents	**120 Hrs**

Unit-1: Design Thinking and Process   **25Hrs**

Understanding the principles and foundations of design thinking. Exploring the design process and its stages. Overview of the importance of user-centered. Conducting user research: interviews, observations, and surveys. Analyzing research findings and identifying user needs. Defining design challenges and problem statements. Analyzing user feedback and observations. Incorporating user feedback into the design process. Effective communication of design ideas and solutions. Reviewing the overall design journey and project outcomes.

- Create a design program for a small office space, identifying the key spaces needed and their intended functions.

- Choose an existing public or private building, and analyze the space in terms of its function, aesthetics, and structure. Provide a critique of its planning methodology.

Unit-2: Steps in Planning   **25Hrs**

Techniques for generating creative ideas, Brain storming, Mind Mapping, Data collection methods, Analysis and synthesis of spatial data, Zonal and block diagrams, Adjacency matrix and stacking plans Circulation and its role in design, Evaluation and feedback in design.

- Create a zonal diagram and adjacency matrix for a small residential building. Present the relationships between rooms and circulation patterns.

  Create a complete design Process for any Residential or Commercial Projects

Unit-3: Factors Influencing Space Planning and Space Development   **35Hrs**

Building codes and their impact on space planning, building shell considerations, Building shell considerations. Reviewing the overall design journey and project outcomes. Rough floor plan development. Circulation spaces in planning. Realistic construction considerations. Basic room allocations, storage, and furniture requirements. Acoustical consultants, lighting consultants, plumbing consultants, and HVAC consultants, Special consultants for specific projects

- Develop a preliminary floor plan for a residential unit, ensuring efficient circulation and room allocation.
- Case study different types of consultant role on any existing project.

Unit-4: Presentation Drawing and Construction Documents   **35Hrs**

Layout plans, construction plans, and electrical plans. Finishes plans and furniture plans. Elevation and sections for a project

- Design small project with complete design Process.

  - Create a presentation Drawing and Construction Drawing for a building Project.

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

1. Upon successful completion of this course, students will be able to:
2. Analyze spatial requirements based on function, user needs, and context.
3. Develop effective space programs, zoning, and circulation layouts for interior environments.
4. Apply principles of ergonomics, human scale, and accessibility in spatial planning.
5. Translate conceptual ideas into well-resolved interior plans and layouts.
6. Use appropriate drawing, modeling, and presentation techniques to communicate design intent.
7. Integrate aesthetic, functional, and material considerations in interior space planning.
8. Demonstrate critical thinking and iterative design development in studio projects..

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects	

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References

1	Edward D. Mills – Planning - The Architect's Handbook, Butterworth-Heinemann, London, 1985.
2	Chaira, J. D. and Crosbie, M. J. – Time Saver Standards for Building Types (4th Edition), McGraw-Hill, New York, 2001.
3	Rao M, Partap – Interior Design (Principles and Practice), Standard Publishers Distributors, Delhi, 2006.
4	Nigel Cross – Design Thinking: Understanding How Designers Think and Work, Bloomsbury Publishing India Private Limited, 2011.
5	McGraw – Time Saver Standards for Architectural Design Data, Publications, Delhi, 2011.
6	Joseph De Chiara, Julius Panero – Standards for Interior Design and Space Planning, McGraw-Hill Professional, 2011.
7	Ernst and Peter Neufert – Neufert Architect's Data, Wiley Blackwell Publication, United Kingdom, 2012.
8	Mark Karlen, Rob Fleming – Space Planning Basics, Wiley, 2016.
9	Maureen Mitton & Courtney Nystuen – Residential Interior Design: A Guide to Planning Spaces, Wiley, 2016.
10	Natalie Baden-Duck – Interior Design Concept: Critical Practices, Processes, and Explorations in Interior Architecture and Design, Taylor & Francis Ltd., 2022.

Program Name	**BVA in Interior & Spatial Design**		Semester	**Fourth Semester**
Course Title	**Digital Design - II (practical)**			
Course Code:	**24BVAISDF4.2P**		Total Marks	**100**
Contact hours	**90 Hours**		Practical No. of Credits	**04**
Formative Assessment Marks	20		Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Develop a portfolio of work that demonstrates their skills in Photoshop and InDesign.

2. Prepare files for print or digital distribution, ensuring high-quality results.

3. Work efficiently with layers, tools, and design elements to produce professional-grade designs

4. Understand the principles of visual design, including typography, layout, Color theory, and image manipulation.

5. Enhance images using advance editing tools to create magazine covers

6. Gain proficiency in Adobe Photoshop and Adobe InDesign.

Course Description:

This course offers an in-depth exploration of professional graphic design and layout using Adobe Photoshop and Adobe InDesign. Students will gain hands-on experience in photo editing, digital illustration, image composition, and document design. The course covers essential tools and advanced techniques, including vector and raster graphics, typographic control, color theory, layout principles, and print preparation. Students will apply their skills through practical projects such as advertisements, brochures, newsletters, and magazine layouts, preparing them for roles in digital media, marketing, and publishing.

Contents	90 Hrs

Unit-1: Working with Draw, Edit, File Menu

Introduction to Photoshop user interface, Photoshop file types, image types - vector and raster image, file formats and its applications, uses of Photoshop, colour types and applications, colour modes, selection menu-selection tools, marquee tools, lasso tools, magic wand tools vector and raster tools uses and its applications, image menu-image size and resolution, basic adjustments working with selections, re-touching photos and saving, blending grouping and ungrouping of layers, image editing, image manipulation, gradient tool, eraser tool, red eye tool, edit menu, paper sizing, composing images, filters, effects and composition, Layers and composing images, working with multiple files, layers - understanding layers, layer styles, flattening adding to existing images, working with selections, blur, smudge, burn, sponge tools, uses and its applications, adding & editing text.

Unit-2: Working with View Menu Creating Model and Paper Space

Pen tool, add anchor point, delete anchor point, convert point, path selection, direct selection tool, shape tools and its application, photo merge and its applications. Filter menu-blur distort, noise, pixelate, automate, export, uses and its application, save as different formats, rendering basics: Output image sizes, exports as jpeg, file handling- save, save as, save copy as, save Selected, archive, summary info, view image file, hold, fetch, and undo/redo.

Unit-3: Working with Typography, Colors, Images

Getting to Know the InDesign Work Area Tools, submenus and palettes Setup up a new document Creating document Viewing the Document. Working with Typography Creating Text Frames Flowing Copy Changing fonts and paragraph alignment Importing copy and entering it into frames Text frame options Spell Checking Working with Color Applying color to objects Creating dashed lines Working with gradients Creating and applying swatches and gradient swatches Creating a tint Multicolor gradient. Working with Images Placing graphics. Stacking and text wrap Align multiple objects. Master Pages and Grids Creating Master pages Linking Master pages Editing master page items Keep spreads together and deleting pages Guides, preferences baseline grid The Layers palette Creating New Document Set up

- Text Ad

- Creating Coupon Update Newsletter.

- Creating Nightclub Postcards.

- Set up Master Pages for Newsletter

Unit-4: Image Manipulation in InDesign and Preparing Files for Print

Different text flow options, Creating and applying styles, Importing Styles from another document, Creating a footer, and Special Characters Finding and changing formatting and special characters. Finding and changing a missing font, Creating text on a path, Working with tabs, Drop shadows. The Links palette and how to update and edit graphics in other applications, Changing display settings, Clipping Pages (Removing a white background), Examining Photoshop paths and alpha channels, Importing Illustrator files, Placing PDF files. Preflight Transparency flattener preview Ink Manager Determining how graphics print Setting options for fonts Creating a PDF preset Exporting to PDF Packaging an InDesign File

- Update Newsletter

- Adjust Images for Catalog Spread

- Apply Color Blends to Brochure • Four Page Magazine Layout

Learning Objectives: After completing this Course students will be able to:

1. Understand and apply core concepts of digital imaging, including the differences between raster and

    vector images, file formats, and color modes in Photoshop.

2. Use Photoshop tools proficiently for photo retouching, image manipulation, layer management, and creative composition.

3. Execute complex selection and editing techniques, using tools such as marquee, lasso, magic wand,

    and blending modes.

4. Create and manage multi-layered compositions with adjustments, filters, gradients, and text integration.

5. Design and edit illustrations and layouts using the Pen tool, shape tools, and advanced filter techniques.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Smith, C., Cross, D., Aronoff, J., & Cromhout, G. (2003). Photoshop 7 trade secrets. Wiley.
2	* Kelby, S. (n.d.). The Adobe Photoshop book for digital photographers. New Riders. (Publication year assumed to be before 2023)
3	* Anton, K. K., & DeJarld, T. (2025). Adobe InDesign classroom in a book (2025 release). Adobe Press.
4	* Huuvera, S. (2025). Quick & easy Adobe InDesign 2025 guide for beginners: Master Adobe InDesign with simple steps and expert tips for stunning designs. [Publisher not specified].
5	* Musuena, L. (2024). The essential Adobe InDesign 2025 guide for beginners: Mastering layouts, typography, and interactive designs for stunning visuals. [Publisher not specified].
6	* Ganzeleza, S. (2024). Adobe Photoshop 2024 guide for beginners: Unleashing creativity, mastering Photoshop 2024. [Publisher not specified].
7	* Laskevitch, S. (2023). Adobe Photoshop: A complete course and compendium of features. Rocky Nook.

Model Curriculum

Program Name	BVA in Interior & Spatial Design		Semester	Fourth Semester
Course Title	**Services I -Lighting Design (practical)**			
Course Code:	**24BVAISDF4.3P**		Total Marks	**100**
Contact hours	**75 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks	20		Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Remember: Understand the role of design thinking in solving lighting design challenges.

2. Understand: Analyze user needs and research for creating empathetic lighting solutions.

3. Apply: Utilize ideation techniques to develop diverse and innovative lighting designs.

4. Analyze: Refine lighting plans based on user feedback, functionality, and aesthetics.

5. Create: Effectively communicate lighting concepts through visual presentations and technical drawings.

6. Communicate: Present lighting design solutions in professional graphic, oral, and written formats.

Course Description:

This course provides an in-depth understanding of lighting and electrical systems as integral components of interior design. Emphasizing both aesthetic and functional perspectives, the course explores the psychological and spatial impact of natural and artificial lighting, alongside the technical foundations of electrical services.

Contents	75 Hrs

Unit-1: Importance of Lighting & Electrical fixtures & Services

Day lighting, Artificial Lighting and Natural Lighting, Understanding the Importance of Lighting. Effects of lighting on mood, atmosphere, and functionality. Role of lighting in different types of spaces. Basic Lighting Terms & Concepts. Types of lighting: Ambient, Task, Accent, and Decorative lighting. Introduction to commonly used terminology – Voltage, Current, Power, Connected Load, Load Factors, Importance of Electrical Services and Its implications in building design. Supply and distribution of electricity to buildings. Introduction to Transmission and Distribution system Electrical Services - Protection Systems & Protection Devices –Wiring process, introduction to wiring, types of wiring, benefits, importance and applications.

• Wiring of a typical residential unit, wiring layout of a typical commercial space.

• Research on Impact of Lighting on Mood, Atmosphere, and Functionality

• Understanding Electrical Fixtures and Their Role in Interior Spaces

• Market Survey on Electrical Fixtures and Presentations/ Reports

Unit-2: Types of Lighting Fixtures & Electrical Fixtures

Introduction to lighting fixtures and their role in interiors. Ceiling mounted, wall-mounted, recessed, pendant, floor, and table lamps. Lighting Sources Incandescent, fluorescent, LED, and halogen lights. Advantages and disadvantages of each type of light source. Smart Lighting Systems. Electrical fixtures, Overview of and their importance in interior spaces, Types of electrical fixtures and their application. Types of switches: Toggle, push-button, dimmer, motion-sensor Sockets and their configurations Wiring systems used in interior spaces (conduit, trunking, and concealed wiring)

• Sketching & Understanding Various Lighting Fixtures and describe their applications in residential, commercial, and hospitality spaces.

• Comparative Study of Lighting Fixtures in terms of material, energy efficiency, and suitability for various interior spaces.

• Market Study on Lighting Fixtures and Presentations/ Reports

Unit-3: Lighting Design Principles:

Types of lighting: They include ambient, task, accent, and decorative lighting, each serving a specific purpose in enhancing functionality and aesthetics. These lighting types help create balanced, well-lit interior spaces tailored to user needs and design concepts. Selecting appropriate lighting: Residential, hospitality, and commercial spaces involve considering functionality, ambient, task, accent, and decorative lighting. Proper lighting enhances usability, aesthetics, and mood while meeting the specific needs of space. Energy-efficient lighting solutions: Including LEDs, smart lighting, and automation, help reduce energy consumption while enhancing functionality and sustainability in interior spaces. Compliance with safety standards and electrical codes ensures proper installation, minimizes hazards, and meets regulatory requirements for efficient and safe lighting design.

• Exploring Different Types of Lighting – live case study/ Literature case study/ Market Survey on ambient, task, accent, and decorative lighting with real-world examples.

• Lighting Selection for Different Spaces Create a case study for a residential, hospitality, or commercial space where you suggest appropriate lighting based on function, ambiance, and energy efficiency.

• Energy-Efficient Lighting Solutions: Research energy-efficient lighting options like LEDs, smart lighting, and automation.

Unit- 4: Lighting Control Systems & Energy Efficiency:

Introduction to Lighting Controls -Dimmer switches, motion sensors, timers, and smart controls. 20 Hrs. Energy Efficiency in Lighting-The role of LED lighting in energy conservation. Understanding and 33 34 applying the concepts of energy codes and sustainability in lighting design. Lighting for Sustainability- Use of natural light in interior design. Choosing eco-friendly and energy-efficient lighting solutions. Techniques, Principles and Applications: Lighting Methods - Ambient, Task & Accent lighting; Systems of Luminaries - Up-Lighting, Down-Lighting, Spot Lighting etc.; Street Lighting, Façade Lighting, Landscape Lighting.

• Creating Electrical and Lighting Layouts for Residential Spaces

• Creating Electrical and Lighting Layouts for Commercial Spaces

• Case study of a lighting and Electrical Layout of a Multistory Building

Learning Objectives:

Students will be able to:

1. Understand the significance of lighting (natural, artificial, and day lighting) in interior spaces and analyze its impact on mood, atmosphere, and functionality.

2. Identify and explain basic electrical concepts such as voltage, current, power, load factors, and their implications in building design and interior applications.

3. Differentiate between types of lighting—ambient, task, accent, and decorative—and determine their appropriate use in residential, commercial, and hospitality interiors.

4. Interpret and create wiring layouts for residential and commercial spaces, including selection and placement of lighting and electrical fixtures.

5. Evaluate and compare lighting sources (incandescent, fluorescent, LED, halogen) based on energy efficiency, cost, material, and suitability for specific interior environments.

6. Design energy-efficient lighting systems incorporating smart technologies, automation, and sustainable practices in compliance with safety standards and codes.

7. Demonstrate proficiency in lighting layout creation, including control systems such as dimmers, sensors, and smart lighting for residential and commercial projects.

8. Conduct market research and case studies on lighting fixtures, electrical services, and lighting design applications with practical, real-world relevance.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

	References
1	* Russell, S. (2012). The architecture of light: A textbook of procedures and practices for the architect, interior designer, and lighting designer (2nd ed.). Concept Nine.
2	* Gordon, G. (2021). Interior lighting for designers (6th ed.). Wiley.
3	* Mullin, R. C., & Simmons, P. (2020). Electrical wiring residential (21st ed.). Cengage Learning.
4	* Van Bommel, W. (2019). Interior lighting: Fundamentals, technology and application. Springer Nature.
5	* Guzowski, M. (2018). The art of architectural daylighting: Design + technology. Laurence King Publishing
6	* Karlen, M., Spangler, C., & Benya, J. R. (2017). Lighting design basics (3rd ed.). Wiley.
7	* Yudina, A. (2016). Lumitecture: Illuminating interiors for designers and architects. Thames & Hudson.
8	* El Hawary, S. (2014). Lighting system in interior design for modern administration buildings. LAP Lambert Academic Publishing.
9	* Meek, C., & Van Den Wymelenberg, K. (2014). Daylighting and integrated lighting design. Routledge
10	* Innes, M. (2012). Lighting for interior design. Laurence King Publishing

Model Curriculum

Program Name	**BVA in Interior & Spatial Design**		**Semester**	**Fourth Semester**
Course Title	**Design Studio Apprenticeship and Learning from Professional Studio Practices (practical)**			
Course Code:	**24BVAISDF4.4P**	Total Marks		**50**
Contact hours	**45 Hours**	Practical No. of Credits		**02**
Formative Assessment Marks	**20**	Summative Assessment Marks		**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional Design studios.

2. Assist and contribute meaningfully to the production processes within a working studio.

3. Develop personal studio discipline informed by observed professional practices.

4. Critically reflect on issues of labor, authorship, ethics, and collaboration.

5. Create a small body of original work influenced by their apprenticeship and studio observations.

Course Description:

This course is designed to immerse students in the professional world of Interior & Spatial Design through direct apprenticeship with established designers and structured studio practice. Students will gain hands-on experience working within a professional studio environment, learning technical processes, material handling, conceptual development, and professional strategies. Supplemented by critical readings, reflective writing, and group critique, this course builds a bridge between academic learning and real-world studio practice.

Contents	**45 Hrs**

Unit 1: Orientation and Studio Placement

- Introduction to the apprenticeship model

- Learning agreement between student and institution

- Studio safety, etiquette, and expectations

Unit 2: Observing and Supporting Studio Work

- Tools, materials, and workspace organization

- Supporting in-studio tasks: prepping, cleaning, assisting with artworks

- Observing decision-making, material choices, and revisions

Unit 3: Technical Skill Development

- Gaining proficiency with studio-specific techniques.

- Practicing under supervision and receiving feedback

- Maintaining a studio skills journal

Unit 4: Critical and Ethical Reflections

- Readings on authorship, collaboration, and creative labour

- Reflective writing on studio roles and value systems

- Group discussions on power dynamics and mentorship in the studio

Unit 5: Independent Studio Response

- Students begin creating personal work inspired by their experience

- Exploration of materials and concepts observed in the professional studio

- Developing personal voice through reflective making

Unit 6: Final Presentation and Evaluation

- Preparing and presenting a final project with documentation

- Verbal designer statement and process explanation

- Peer critique and self-assessment

- Prior completion of intermediate studio courses

- Approval from course coordinator

- Successful placement with an artist or collective

Learning Objectives:

Students will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional design studios.

2. Assist and contribute meaningfully to the production processes within a working studio.

3. Develop personal studio discipline informed by observed professional practices.

4. Critically reflect on issues of labor, authorship, ethics, and collaboration

5. Create a small body of original work influenced by their apprenticeship and studio observations.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	

1	* Bennett, A., & McArthur, I. (2013). *Studio teaching in higher education: Selected design cases*. Australian Learning and Teaching Council.
2	* Lawson, B. (2006). *How designers think: The design process demystified* (4th ed.). Architectural Press.
3	* Cennamo, K., & Brandt, C. (2012). *The "right kind of telling": Knowledge building in the academic design studio. Educational Technology Research and Development, 60*(5), 839–858. https://doi.org/10.1007/s11423-012-9254-5

Program Name	**BVA in Interior & Spatial Design**		**Semester**	**Fourth Semester**
Course Title	**History of Interior Design** (Theory)			
Course Code:	**24BVAISD4.4T**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks	**20**		Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Remember: Historical design movements shaped lighting innovations, from oil lamps to Baroque chandeliers.

2. Understand: Analyzing historical lighting solutions helps designers create empathetic and functional designs.

3. Apply: Inspired by history, designers can develop innovative lighting using techniques from past styles.

4. Analyze: Studying historical lighting refines design plans by balancing heritage, function, and aesthetics.

5. Create: Understanding historical documentation aids in effectively presenting modern lighting concepts.

6. Communicate: Learning past communication methods helps designers articulate lighting solutions professionally.

Course Description:

This course offers an overview of the evolution of furniture and interior design from ancient to modern times. Students explore styles from Egyptian, Greek, Roman, and Gothic periods through the Renaissance, Baroque, Rococo, and Neo-Classical eras. The course also covers English and Indian furniture traditions, highlighting cultural influences and craftsmanship. Emphasis is placed on 20th-century movements such as Bauhaus, Art Deco, and Modernism, providing insights into how historical styles shape contemporary interiors.

Contents	45 Hrs

Unit – 1: History of Furniture in the Ancient World

Understanding furniture history helps to grasp the evolution of design, materials, and craftsmanship. It highlights cultural influences, structural innovations, and aesthetics that shape modern interiors.

• Greek Furniture: Influence, importance, and types

• Roman Furniture: Forms, features, and influence on later styles

• Romanesque Furniture: Development and characteristics

• Gothic Style Furniture: Early medieval period

• Ancient Egyptian Furniture: Forms, materials, and characteristics

• Renaissance Period: Characteristics and types of furniture

• Baroque Style: Characteristics and influence Learning about Renaissance to Rococo styles helps to understand historical design evolution, craftsmanship, and artistic influences. It enables them to incorporate classical aesthetics, ornamentation, and period-specific details into contemporary designs while preserving cultural heritage. 35 36

• Neo-Classical Characteristics: Features and types of furniture

• Regency and Rococo: Design characteristics and stylistic evolution

Unit – 2: Evolution of English Furniture

Studying the evolution of English furniture helps to understand the transition of styles from early functional designs to highly decorative pieces. It provides insight into craftsmanship, material innovation, and historical influences that shaped modern furniture trends.

• Classification of English furniture

• Indoor and early street furniture

• Early Georgian period furniture

• Age of Greek designers

• Victorian style furniture

• The Arts and Crafts Movement: Influence and key designers

Unit – 3: The history of Indian interiors and furniture
The history of Indian interiors and furniture reflects diverse cultural influences, regional craftsmanship, and traditional materials. Studying these styles helps designers preserve heritage while integrating indigenous aesthetics into modern interiors. • Hindu Styles: Rajasthan, Saharanpur, Dravidian • Islamic Influence in Interior and Furniture Design • Jain and Buddhist Styles: Forms and symbolism • Indigenous Indian craftsmanship and materials
Unit – 4: 20th Century Furniture and Interior Design
20th-century furniture and interior design saw revolutionary changes with modernism, Bauhaus, and Art Deco influences. This period introduced innovative materials, functional aesthetics, and minimalist approaches that continue to shape contemporary interiors. • Furniture Development in Germany and Bauhaus Movement • Furniture Development in France: Key designers and styles • Art Deco Style: Features and impact • Furniture Development in the USA: Modernism and innovation
Learning Objectives: 1. Identify and describe key furniture styles from ancient civilizations including Greek, Roman, Egyptian, Romanesque, Gothic, Renaissance, Baroque, Neo-Classical, Regency, and Rococo periods. 2. Analyze the evolution of English furniture and recognize its stylistic transitions from the Georgian to Victorian era and the Arts and Crafts Movement. 3. Understand and explain the impact of Indian cultural, religious, and regional influences on interior and furniture design, including Hindu, Islamic, Jain, and Buddhist styles. 4. Evaluate 20th-century design movements, including the Bauhaus, Art Deco, and modernist trends in Europe and the USA, and their lasting influence on contemporary interiors. 5. Differentiate between historical furniture styles based on design elements, materials used, craftsmanship, and cultural significance.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projecct

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%

References	
1	* Giedion, S. (1962). Space, time and architecture: The growth of a new tradition (4th ed.). Harvard University Press.
2	* Geertz, C. (2017). The interpretation of cultures (3rd ed.). Basic Books.
3	* Carter, I. (2011). Human behavior in the social environment: A social systems approach (6th ed.). Routledge.
4	* Bergdoll, B. (n.d.). European architecture (1750–1890). Oxford History of Art. Paperback Publishers. ISBN: 978-0192842220.
5	* Barnard, A., & Spencer, J. (1996). Encyclopedia of social and cultural anthropology. Taylor & Francis.
6	* Frampton, K. (1992). Modern architecture: A critical history (4th ed.). Thames and Hudson.
7	* Tadgell, C. (1990). The history of architecture in India: From the dawn of civilization to the end of the Raj. Om Book Service.
8	* Stanford, C. V. (1988). Studies in Indian society, culture, and religion. South Asia Books.
9	* Elaine, M., Dwyer, M., Mackinnon, C., & Denby, N. A. J. B. (1983). A history of interior design. Rhodec International.

Model Curriculum

Program Name	**BVA in Interior & Spatial Design**	**Semester**	**Fourth Semester**
Course Title	**Elective – I – AI for Design (Practical)**		
Course Code:	**24BVAISD4.6E1**	Total Marks	**50**
Contact hours	**45 Hours**	Practical No. of Credits	**02**
Formative Assessment Marks	**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Create aesthetically cohesive and compelling mood boards for various design projects.
2. Source and select design elements that complement and enhance the overall design theme.
3. Proficiency in utilizing AI for analyzing user data and incorporating it into design ideas to meet client expectations.
4. Create design solutions that are both beautiful and functional, informed by AI-driven insights.
5. A deeper understanding of how AI can be used in real-world design challenges to improve the design process and outcomes.

Course Description:

This course introduces students to advanced techniques in conceptualizing and redesigning interior spaces using AI-driven tools and methodologies. Students will learn to develop mood and concept boards, select materials and furnishings aligned with design narratives, and integrate user-centric insights powered by artificial intelligence. Through hands-on projects and real-world case studies, the course emphasizes the importance of balancing aesthetics and functionality in contemporary design.

Contents	**45 Hrs**

UNIT-1: Conceptualization and Board Development

1. Designing Mood, Concept, and Inspiration Boards: Techniques for creating visually engaging 15 Hours mood boards that reflect the design direction, incorporating color palettes, textures, and aesthetic references.

2. Material & Furniture Selection: Research and selection of materials, furniture, and fixtures aligned with the concept and design requirements.

3. User-Centric Analysis: Utilizing AI tools to analyse user preferences, lifestyle, cultural influences, and style trends to guide the creation of personalized design concepts.

4. Functional & Aesthetic Integration: Understanding the balance between form and function. Using AI to predict and suggest design elements that meet both aesthetic appeal and practical needs.

5. Case Studies: Analysing real-world examples where AI-driven concept boards were used for designing residential and commercial spaces.

UNIT-2: Restyling and Client-Centric Redesign

1. Restyling Existing Spaces: Techniques for transforming the look and functionality of rooms like living rooms, bedrooms, and dining spaces, considering the client's evolving needs, preferences, and modern trends.

2. User Preferences & Iterations: Using AI algorithms to generate multiple design iterations based on user input. Incorporating feedback loops to refine designs and meet client expectations.

3. Designing for the Future - AI in Lighting Design: Application of AI to recalculate lighting requirements and design energy-efficient lighting systems in small-scale retail environments like cafés, showrooms, and galleries.

4. How AI can predict the best lighting for ambiance, functionality, and energy efficiency. Virtual Restyling Tools: Using AI-based software to visualize real-time changes and restyling options for clients in virtual environments.

UNIT-3: Redesigning for Space Optimization

1. Analysing Existing Floor Plans and Layouts: AI tools for evaluating existing layouts and identifying areas of improvement in space utilization, furniture placement, and circulation paths in residential and commercial environments.

2. Color Schemes, Materials, and Finishes Optimization: Using AI to assess the current color schemes and material finishes, and suggest more effective alternatives based on client preferences and environmental impact.

3. Redesigning with AI for Efficiency: Techniques for optimizing floor plans to maximize functionality while enhancing the aesthetics of the space.

4. AI-driven suggestions for efficient space usage in studio apartments, cafés, and showrooms. Smart

Space Planning Tools: Incorporating AI tools to simulate different design outcomes based on space size, user needs, and style preferences.

Learning Objectives: Students will be able to:

1. Understand and apply fundamental UI and UX design principles to create visually engaging and user-friendly interfaces.
2. Analyze user behavior and needs through research and persona development.
3. Develop wireframes and interactive prototypes using industry-standard tools.
4. Implement effective interaction design strategies to enhance user engagement.
5. Conduct usability testing and iterate designs based on user feedback.
6. Create and present a complete UI/UX project, demonstrating an understanding of the full design process from concept to prototype.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Campbell, C. D. (2020). Artificial intelligence for designers: A practical guide to integrating AI in design processes (1st ed.). Paperback Publishers.
2	* Peters, D. J. (2021). AI-driven design: Revolutionizing the future of creativity (1st ed.). Paperback Publishers.
3	* Marshall, J. D. (2020). The impact of AI on design: How artificial intelligence transforms creative processes (1st ed.). Paperback Publishers.
4	* Mackenzie, J. H. (2022). AI for interior designers: Data-driven approaches for design excellence (1st ed.). Paperback Publishers.
5	* Litchfield, M. A. (2021). Designing with AI for future interiors (1st ed.). Paperback Publishers.
6	* Lane, S. R. (2021). Artificial intelligence for design thinking (1st ed.). Paperback Publishers.
7	* Hughes, F. K. (2021). AI for designers: A new frontier in creative design (1st ed.). Paperback Publishers.
8	* Fung, K. K. H. (2022). Virtual reality and AI in interior design (1st ed.). Paperback Publishers.
9	* Cox, M. W. (2021). AI and design: A practical guide to applying artificial intelligence in interior design (1st ed.). Paperback Publishers
10	* Carter, R. M. (2022). Machine learning for designers: AI tools for creative professionals (1st ed.). Paperback Publishers.

Program Name	**BVA in Interior & Spatial Design**		**Semester**	**Fourth Semester**
Course Title	**Elective – I - Bio mimicry in Design (Practical)**			
Course Code:	**24BVAISD4.6E2**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Critical thinking regarding the scalability of biomimetic solutions and understanding the challenges of implementing such designs on a larger scale.
2. Ability to create detailed sketches, models, and prototypes that replicate natural forms, processes, and systems for real-world applications.
3. Apply bio mimicry techniques to solve practical design problems, focusing on sustainability and innovation.
4. Understand how nature's forms, processes, and ecosystems can inspire innovative design solutions.

Course Description:

This course introduces students to the innovative field of biomimicry, emphasizing how nature's time tested strategies can inspire sustainable and functional design solutions. Through an exploration of biological forms, processes, and ecosystems, students will learn to identify and apply biomimetic principles across interior, product, and industrial design contexts. The course includes case studies, hands-on ideation sessions, and practical applications where students translate nature-inspired insights into real-world solutions. Emphasis is placed on sustainability, life cycle thinking, and the challenges of bringing biomimetic designs from concept to market.

Contents	**45 Hrs**

UNIT-1: Bio mimicry in Design

1. Understand the principles of bio mimicry, its historical context, and how nature can provide innovative design solutions.
2. The role of nature in design. Key principles of biomimicry.
3. Case studies of successful biomimetic designs Biological inspiration sources: forms, processes, and ecosystems.

UNIT-2: Translating Nature's Principles into Design Solutions

1. Bio mimicry design principles: Form, Process, and Ecosystem.
2. How to translate biological phenomena into practical design solutions.
3. Tools and methodologies for biomimetic design (e.g., biomimetic brainstorming, modelling, and simulation).
4. How bio mimicry improves sustainability in product, architecture, and industrial design.
5. Developing a biomimetic approach for interior and product design.

UNIT-3: Evaluating and Refining Biomimetic Designs for Sustainability

1. Evaluating the environmental, economic, and social impacts of biomimetic designs.
2. Life cycle 15 Hours assessment and sustainability metrics in biomimetic designs.
3. Challenges in scaling biomimetic designs from concept to product.
4. Refining designs based on sustainability criteria.
5. Future trends in bio mimicry and design innovations.

Learning Objectives: Students will be able to:

1. Understand and explain the principles of biomimicry and its historical and theoretical foundations, demonstrating how nature can inspire innovative and sustainable design solutions.

2. Identify and analyse real-world examples of biomimetic designs in architecture, product design, and interior spaces, showcasing an understanding of biological inspiration from forms, processes, and ecosystems.

3. Apply biomimetic design methodologies such as brainstorming, modelling, and simulation to creatively solve design problems using nature-inspired strategies.

4. Translate biological principles into design concepts, effectively integrating natural forms and processes into design proposals that address human needs while promoting ecological balance.

5. Develop and present biomimetic design projects, including visual documentation (sketches,

models, digital simulations) that demonstrate the application of bio-inspired strategies to real-life challenges.

6. Evaluate the sustainability of biomimetic designs, using environmental, economic, and social metrics, and apply life cycle thinking to improve the impact and feasibility of proposed solutions.

7. Critically reflect on future trends in biomimicry and its evolving role in sustainable innovation across multiple design disciplines.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Baumeister, D., & Benyus, J. (2016). Biomimicry for designers: Applying nature's solutions to architecture (1st ed.). New Society Publishers.
2	* Williams, K. S. (2020). Biomimetic design: Nature-inspired approaches to building sustainable systems (1st ed.). Springer.
3	* Pawlyn, M. (2017). Biomimicry in architecture (1st ed.). RIBA Publishing.
4	* Lister, N.-M., & Hall, S. S. B. (2021). Nature's design: The biomimicry manual for designers (1st ed.). New Society Publishers.
5	* Lefteri, C. (2022). Biomimicry in design: The science of innovation (1st ed.). Laurence King Publishing.
6	* Knight, H., & McConnell, G. C. (2022). Designing with nature: The science of biomimicry (1st ed.). Academic Press.
7	* Klerk, M. G. M. (2021). Biomimicry: A designer's guide to sustainable innovation (1st ed.). Wiley.
8	* Kershaw, K. E. (2022). Nature's blueprint: The biomimicry of design (1st ed.). Springer.
9	* Gallo, C. (2020). The innovation secrets of Steve Jobs: The 5 key principles to create a culture of innovation (1st ed.). McGraw-Hill Education.

PRACTIAL INTERNAL SUBMISSION

IV Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Design Studio-I Space & Planning (5)**		10 works
2	**Digital Design-II Photoshop /InDesign (4)**		10 Works
3	**Services I- Lighting Design (3)**		02 Works
4	**Design Studio Apprenticeship and Learning from Professional Studio Practices (2)**	As Suggested by Mentor	02 Works
5	**OE-03 (2)**	Medium as per course	03 works
6	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**29**

NOTE:

1) For the Internal Submission Students should submit **Minimum 29 works.**

   Students should submit the works which are done in the studio hours.

2) Tests will be conducted for all the DSC/OE practical subjects.

3) Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Interior and Spatial Design:

1. Demonstrate creativity and innovation in developing interior and furniture design concepts.

2. Apply aesthetic, cultural, and functional considerations in the design of spaces and furniture.

3. Translate conceptual ideas into practical and user-centered interior layouts and furniture pieces.

4. Exhibit proficiency in space planning, ergonomics, and the optimization of interior environments.

5. Use construction techniques and fabrication methods effectively to realize design intentions.

6. Work confidently with a variety of materials, tools, and finishes used in furniture and interior design.

7. Employ digital and manual drafting, 3D modeling, and visualization tools for design communication.

8. Analyze global trends, market dynamics, and consumer needs in the furniture and interior design industry.

9. Integrate sustainable design strategies, including material efficiency and environmental responsibility.

10. Collaborate with clients, artisans, contractors, and multidisciplinary teams to execute design projects.

11. Communicate design ideas clearly through presentations, models, technical drawings, and reports.

12. Manage design projects professionally, maintaining timelines, budgets, and quality standards.

13. Demonstrate awareness of social, cultural, and ethical implications of design practices.

14. Uphold professional integrity, inclusivity, and responsibility in all aspects of design work.

15. Engage in lifelong learning to stay current with emerging technologies, trends, and best practices.

Model Curriculum of
BVA in

PRODUCT DESIGN

3rd & 4th Semester

Karnataka State Higher Education Council

Contents of Courses for Bachelor of visual Arts (BVA)
III SEMESTER - PRODUCT DESIGN

	Subject Code	Title of the Paper	Credits	Instruction Hours/week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical		L+T+P		I A	Exam	Total
Ability	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Enhancement Compulsory courses	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Theory Subject	University Code	Theory of Indian Art & Design	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective – I Indian Crafts in Product Design 0r Design for Social Impact	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Product Design Thinking	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Models, mockups and Prototyping	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Technical Drawing	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
		Total	**23**	**34**					**700**

Government of Karnataka
Model Curriculum

Program Name	**BVA in Product Design**		**Semester**	**Third Semester**
Course Title	**Product Design Thinking (practical)**			
Course Code:	**24BVAPD3.1P**	Total Marks		**150**
Contact hours	**120 Hours**	Practical No. of Credits		**05**
Formative Assessment Marks	**30**	Summative Assessment Marks		**120**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. understand simple problem-solving techniques.

2. execute a simple Design Process with group as well as individually.

3. capable of Design Visualization, Sketching etc.

4. design simple designs, to work on Prototype products

5. Students can apply and execute all the stages of Design Research

Course Description:

This course introduces the foundational concepts of product design by exploring its historical evolution, global innovations, and the influence of art and design education on modern ideologies. Emphasizing the importance of research and methodology, students will learn to apply design thinking, problem-solving strategies, and basic testing techniques to develop innovative product ideas. Through the study of case studies, hands-on exercises, and mock-up creation using primary materials, learners will gain practical experience in the design process—from ideation to implementation. The course fosters critical thinking, creativity, and a structured approach to product development, equipping students with the tools to create meaningful and user-cantered designs.

Contents	120 Hrs

Unit-1 Introduction

Chapter 1: A brief Historical changes and evolution of Product idea. Art and design education its impact and modern ideology.

Chapter 2: Product design Innovations in different parts of the country/world. Along with highlights of arts and crafts movements

Unit-2: Research and methodology

Chapter 1 : students will learn the design process and research methodology.

Chapter 2 : Introduction to Fundamentals of the design research and process by solving simple problem

Chapter 3: students will learn and execute and basic test of their innovative product

Unit-3: process and application

Chapter 1 : Introduction to Design Thinking – Resources, Methods

Chapter 2 : Meaning and objectives of research

Chapter 3: Introduction to Fundamentals of the design research and process.

Unit - 04 implementation

Chapter 1: Go through case studies and understand the Design process prepare presentation with Examples,

Chapter 2: Simple exercises in design **creation/recreation** through mock ups/montages/paste boards using primary materials such as paper, board, wood etc.

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

1. Explain the historical evolution of product design and its global influences.
2. Apply basic research methods to identify and solve design problems.
3. Use design thinking to develop user-centered product ideas.
4. Create and test simple prototypes using primary materials.
5. Analyze case studies and present design processes effectively.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Roozenburg, N. F. M., & Eekels, J. (1995). Product design: Fundamentals and methods. Wiley.
2	* Langenfeld, K. (2019). Design thinking for beginners: Innovation as a factor for entrepreneurial success (Kindle ed.). Personal Growth Hackers.
3	* Martin, R. L. (2009). The design of business: Why design thinking is the next competitive advantage. Harvard Business Press.Wikipedia
4	* Estes, F. (2017). Design thinking: A guide to innovation. Lerner Publishing Group.Lerner Publishing Group
5	* Brenner, W., & Uebernickel, F. (Eds.). (2016). Design thinking for innovation: Research and practice. Springer.SpringerLink+1Barnes & Noble+1

Government of Karnataka

Model Curriculum

Program Name	**BVA in Product Design**		**Semester**	**Third Semester**
Course Title	**Models, mockups and Prototyping (practical)**			
Course Code:	**24BVAPD3.2P**	Total Marks		**100**
Contact hours	**90 Hours**	Practical No. of Credits		**04**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Enable students to create product concepts with modeling.

2. Understanding of materials like POP, Thermocol, PU foam etc in making 3D Models

3. Able to execute the technique learn in making 3D Models

4. understand the hand tools and machinery used in model making

Course Description:

This course introduces students to the fundamental techniques and materials used in model making for product design. Emphasizing hands-on learning, students explore the properties and usability of materials such as clay, plaster, wood, metal sheets, and thermo foam. The course develops proficiency in safe and effective use of hand and power tools within construction environments. Students will integrate their work with a product design studio to create scale models and prototypes of original designs.

Contents	**90 Hrs**

Unit-1: Introduction

    Chapter 1: To understand the characteristic qualities and usability of Materials in Model making.

    Chapter 2 To learn to do simple and basic 3D Models using different Materials Like clay, Plaster, Wood / wooden sheets/ Metal sheets/ Thermo Foam etc

    Chapter 3: Introduction to Hand and Power tools and learning around appropriate and safe use of tools/machines in construction classrooms.

Unit-2: Hands on learning

    Chapter 1 : To integrate with Product Design studio for the 3D scale Modeling of the product design undertake

    Chapter 2 : Work on Scale model and Prototypes of the selected Product in class

Unit-3: Modeling technologies

    Chapter 1 : Introduction to 3D Printing Technology, process and Material Chapter 2 : Types of 3D Printing Technology

Unit-4: Material application

    Chapter 1: Materials and its application importance of finishing,

    Chapter 2: Presentation and basic photography of products

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

1. Identify and apply the properties of various materials used in model making.

2. Construct basic 3D models using materials such as clay, plaster, wood, and foam.

3. Demonstrate safe and appropriate use of hand and power tools in a workshop setting.

4. Develop scale models and prototypes aligned with product design concepts.

5. Understand the fundamentals of 3D printing technologies and materials.

6. Apply finishing techniques and present product models effectively.

7. Capture basic product photographs for presentation and documentation.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Chapman, C. B. (2018). Prototyping and model making for product design (2nd ed.) [Kindle edition]. Routledge.
2	*Eissen, K., & Steur, R. (2011). Sketching: Drawing techniques for product designers. BIS Publishers
3	*Ulrich, K., & Eppinger, S. (2015). The making of design (First edition).
4	*Thompson, N., & Woodbury, R. (2017). Digital model making: Laser cutting, 3D printing and reverse engineering. Laurence King Publishing.

Model Curriculum

Program Name	**BVA in Product Design**		Semester	**Third Semester**
Course Title	**Technical Drawing (practical)**			
Course Code:	**24BVAPD3.3P**	Total Marks		**100**
Contact hours	**75 Hours**	Practical No. of Credits		**03**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand elements of every surface and part of product design with respect to production

2. Read and understand technical drawings, blueprints, and schematics used in product design and manufacturing.

3. Develop accurate 2D and 3D drawings using manual drafting techniques

4. Generate front, top, side, and sectional views to fully define a product's shape and features.

5. Use technical drawings as a universal language to convey product design concepts to engineers, manufacturers, and stakeholders.

Course Description:

This course provides a comprehensive introduction to technical manual drawing with a focus on product design and manufacturing applications. Students will learn the fundamentals of geometry, line types, and drawing conventions essential for interpreting and creating technical drawings, blueprints, and schematics. The course covers 2D and 3D projection methods including orthographic, isometric, and perspective views, alongside scale and dimensioning principles. Learners will become familiar with AutoCAD workspace basics and tools, as well as manual drawing instruments and measurement techniques. Emphasis is placed on understanding standards and procedures for producing accurate manufacturing drawings.

Contents	**75 Hrs**

Unit – 1: Introduction to technical manual drawing

    Chapter 1: Introduce the basic geometry and the guidelines.

    Chapter 2:To study Line styles and types such as; visible/ hidden/center/ cutting/ plane/ section/phantom

    Chapter 3: introduction to read and understand technical drawings, blueprints, and schematics used in product design and manufacturing.

Unit – 2: Introduction 2D to 3D projections

    Chapter 1 : Orthographic projection / /Isometric projection

    Chapter 2 : To study Perspective /Section Views /Scale /Showing dimensions /Sizes of drawings Understanding the AutoCAD work space and user interface using basic drawing.

Unit - 3: Tools and instruments

    Chapter 1: Read and understand the measurements and measuring equipment's

    Chapter 2: Editing and viewing tools; organizing drawing objects on layers adding text, hatching, and dimensions.

    Chapter 3: To introduce different types of projections such as Multiple views and projections

Unit-4: Techniques of Drawing

    Chapter No 1: Chapter 2: introduction to manual drawing to manufacturing drawing tools and gages.

    Chapter 2: standards and procedures of technical drawing for manufacturing.

Learning Objectives:

By the end of this course, students will:

1. Understand and apply basic geometric principles and line conventions in technical drawing.

2. Interpret technical drawings, blueprints, and schematics used in product design and manufacturing.

3. Create accurate 2D and 3D projections, including orthographic, isometric, and perspective views.

4. Use manual and digital drawing tools, including AutoCAD, to produce scaled and dimensioned drawings.

5. Apply appropriate measuring instruments and techniques to technical illustrations.

6. Organize and annotate drawings using layers, hatching, text, and dimensions.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Sarcar, M. M. M., Rao, K. M., & Narayan, K. L. (2008). Computer aided design and manufacturing. PHI Learning Pvt. Ltd.Taylor & Francis Online
2	* Bielefeld, B., & Skiba, I. (2013). Basics technical drawing: Fundamentals of presentation. Walter de Gruyter GmbH.
3	* Tornincasa, S. (2020). Technical drawing for product design: Mastering ISO GPS and ASME GD&T. Springer.Second Star Books+3ResearchGate+3MDPI+3
4	* Raj, P. P. (2016). Building construction materials and techniques. Pearson Education India.
5	* Zhang, H. (2011). Building materials in civil engineering. Woodhead Publishing.
4	* Singh, G. (2008). Building materials. Standard Publishers and Distributors.
6	* Merritt, F. S., & Ricketts, J. T. (Eds.). (1994). Building design and construction handbook (5th ed.). McGraw-Hill.Open Library+1Internet Archive+1
7	* Elam, K. (2001). Geometry of design: Studies in proportion and composition. Princeton Architectural Press.Internet Archive

Model Curriculum

Program Name	BVA in Product Design		Semester	Third Semester
Course Title	**Theory of Indian art & design** (Theory)			
Course Code:	**24BVAPD3.4T**	Total Marks		**100**
Contact hours	**45 Hours**	Practical No. of Credits		**03**
Formative Marks	20	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Typically, the course covers a broad range of historical, cultural, aesthetic insights of innovation and design in India.

2. Explain the development of mechanical thinking & urge for design from prehistoric times to modern Days.

3. Outline the impact of industrialization on design

Course Description:

This course explores the historical evolution of art and design in the Indian context, tracingz its development from prehistoric times through major cultural and industrial milestones. Students will examine the aesthetic, philosophical, and material influences that shaped early Indian artifacts, textiles, pottery, and architecture. The course emphasizes traditional craftsmanship and its transformation through innovations and large-scale production. Through the study of Indian art movements, iconic institutions like Kala Bhavan and Sir J.J. School of Art, and key exhibitions, learners will gain insight into how Indian design language evolved. Additionally, the course highlights significant regional contributions, including those from the Mathura, Gandhara, and Chola schools, as well as Ajanta and Ellora, while also recognizing the work of modern Indian artisans and sculptors.

Contents	**45 Hrs**

Unit-: Introduction to art to Design evolutions in Indian history

ChapterNo.1: Introduction to prehistoric cultural, aesthetic, and philosophical perspectives on Indian rich legacy.

ChapterNo.2: Discuss the creation of wearable textiles and useful objects including pottery,

Chapter No.3: An overview of human activity from civilization to the industrial revolution, cave paintings, and more. Human life was shaped by the availability of materials and practical necessities. Institutional influences on the creation of art and design in the fields of architecture and plastic arts.

Unit-2: Introduction to tradition and its Fundamentals

ChapterNo.01: Understand the Indian art and design Revolutions inspirations, innovations, iconographies and symbolism.

ChapterNo.02: Understand how the principles of traditional craftsmanship's molded and progressed towards production in large quantities.

Unit-3: Evolution of Design Language & New Schools of Design through history

ChapterNo.3: Understand and Discuss the Arts and Crafts movements had a significant impact on new generation, and Important of India great exhibitions and promotions of Indian Industrial Arts and craft

Unit-4: Evolution of Design through Regional Schools, Dynastic Contributions, and Modern Legacies"

Chapter No. 4.. The contribution of Mathura, Gandhara, and Amaravati schools of art, and the chola Kingdom are some schools and kingdoms that contributed to India's art and design history chola Bronze Sculpture of South India one of the renowned Shiva Dance-Nataraja Maharashtra Ajanta ellora sculptures and more.

Learning Objectives: Students will be able to:

1. Describe the historical evolution of Indian art and design from prehistoric to modern times.
2. Identify major cultural, aesthetic, and material influences on early Indian artifacts and architecture.
3. Analyze the significance of traditional craftsmanship and its transition to industrial production.
4. Evaluate the role of key Indian institutions and movements in shaping modern design language.
5. Recognize the contributions of regional schools such as Mathura, Gandhara, Amaravati, and Chola to Indian art.
6. Appreciate the legacy of Indian sculpture through case studies like the Nataraja and Ajanta-Ellora artworks.
7. Assess the influence of modern Indian sculptors and artisans on contemporary design practices.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Havell, E. B. (2021). A handbook of Indian art (Hardcover ed.)
2	* Norman, D. A. (2013). The design of everyday things: Revised and expanded edition. Basic Books. (Original work published 1988)
3	* DAG. (n.d.). Art of Jeypore: Revisiting the art and craft cultures of Jaipur. DAG World. https://dagworld.com/art-of-jeypore-revisiting-the-art-and-craft-cultures-of-jaipur.html
4	* Havell, E. B. (2020). The ideals of Indian art (Hardcover ed.). [Publisher not specified].

Program Name	**BVA in Product Design**		**Semester**	**Third Semester**
Course Title	**Elective – 1 – Indian Crafts in Product Design** (Practical)			
Course Code:	**24BVAPD3.5E1**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks	**20**		Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Identify key Indian crafts, their materials, and techniques.

2. Analyze traditional crafts for design relevance.

3. Develop modern product concepts inspired by Indian crafts.

4. Create prototypes using craft-based materials and methods.

5. Present design work with clear cultural and design context.

Course Description:

This course delves into the richness of Indian craft traditions and their relevance in contemporary product design. Students will explore the diversity of crafts across regions, understand traditional materials and techniques, and analyze how these heritage practices can inform modern design thinking. Through field research, case studies, and a hands-on design project, the course emphasizes co-creation with artisans, reinterpretation of motifs and techniques, and sustainable product development. It aims to nurture culturally rooted yet forward-thinking designers who can bridge traditional knowledge systems with modern design practices.

Contents	**45 Hrs**

Unit-1: Exploration of Indian Crafts

1. Analyze how Indian crafts can inspire and be adapted into modern product design through reinterpretation and co-creation.

2. Overview of Indian crafts: categories and regions.

3. Traditional materials: clay, wood, metal, textile, leather, bamboo. Techniques: block printing, lacquer ware, weaving, pottery, lost-wax casting.

4. Field research: artisan interviews, cluster videos/documentaries.

Unit-2: Craft Interpretation in Contemporary Design

1. Analyze how Indian crafts can inspire and be adapted into modern product design through reinterpretation and co-creation.

2. Contemporary design applications of Indian crafts Case studies: Fabindia, Varnam, Jaipur Rugs, Industries.

3. Storytelling and symbolism in craft form. Design challenges in craft integration (scale, cost, relevance)

Unit-3: Craft-Based Product Design Project

1. Design and prototype a functional product incorporating Indian craft techniques, materials, or motifs.

2. Craft selection and design brief creation.

3. Product form, usability, and material adaptation.

4. Collaboration with artisan or simulation of technique.

5. Prototyping, testing, and refinement.

Learning Objectives: Students will be able to:

1. Identify and categorize diverse Indian craft forms based on region, material, and technique.

2. Analyze the potential of Indian crafts for reinterpretation in contemporary product design.

3. Demonstrate understanding of traditional materials (such as clay, wood, metal, textile, bamboo) and craft techniques (like block printing, weaving, and lost-wax casting).

4. Conduct field research involving craft documentation through artisan interviews, cluster visits, or documentary analysis.

5. Evaluate the work of contemporary design studios and brands integrating craft practices (e.g., Fabindia, Jaipur Rugs, Varnam).

6. Discuss storytelling, symbolism, and the cultural significance of crafts in design narratives.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Ranjan, A. & Ranjan, M. P. Handmade in India: A Geographic Encyclopedia of Indian Handicrafts. 1st Edition, 2009, Council of Handicraft Development Corporations, ISBN: 978-8186900964
2	* Jaitly, J. Viswakarma's Children: Stories of India's Craftspeople. 1st Edition, 2001, Niyogi Books, ISBN: 978-8189738250
3	* Sharma, K. Indian Folk Arts and Crafts. 1st Edition, 2004, Diamond Pocket Books, ISBN: 978-8128806280
4	* Dhamija, J. The Woven Silks of India. 1st Edition, 1995, Marg Publications, ISBN: 978-8185026559
5	* Jain, J. Kalighat Painting: Images from a Changing World. 1st Edition, 1999, Mapin Publishing, ISBN: 978-0944142816
6	* Sethi, R. Crafts of India: A Documentation. 1st Edition, 2000, Mapin Publishing, ISBN: 978-0944142731
7	* Patel, D. India Contemporary Design: Fashion, Graphics, Interiors. 1st Edition, 2012, Victoria and Albert Museum, ISBN: 978-1851777556
8	* Vatsyayan, K. Traditional Indian Theatre: Multiple Streams. 1st Edition, 1996, National Book Trust, ISBN: 978-8123721342

Program Name	**BVA in Product Design**		**Semester**	**Third Semester**
Course Title	**Elective – I - Design for Social Impact (Practical)**			
Course Code:	**24BVAPD3.5E2**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand the role of design in addressing social and environmental challenges.

2. Apply ethical and inclusive design principles in socially driven projects.

3. Conduct field research to empathize with diverse user communities.

4. Frame and define meaningful problem statements based on real-world needs.

5. Develop and prototype innovative solutions with measurable social impact.

Course Description:

This course explores the intersection of design, ethics, and social responsibility in the contemporary world. It introduces students to the concepts of social design and inclusive practices, encouraging critical thinking around the role of design in addressing complex social, cultural, and environmental issues. Emphasis is placed on community engagement, empathy-driven research methods, and co-creation approaches that prioritize ethical considerations. Through real-world case studies, hands-on research, and prototype development, students will gain the skills needed to design impactful, sustainable solutions for diverse populations.

Contents	**45 Hrs**

Unit – 1: Understanding Social Context and Design Ethics

1. Introduction to social design and its relevance in the 21st century.
2. Ethical responsibilities of designers in society.
3. Systems thinking: understanding communities, stakeholders, and ecosystems.
4. Key global and local social challenges: health, education, environment, equity.
5. Principles of inclusive design and universal accessibility.
6. Case studies of impactful social design interventions

Unit – 2: Research, Empathy, and User-Centered Methods

1. Community-based participatory design.

2. Field research methods: interviews, observation, cultural probes.

3. Empathy mapping, persona development, and stakeholder journey mapping.

4. Defining real problems and framing design opportunities'-creation techniques: involving users in the design process.

5. Ethics of working with vulnerable populations.

Unit – 3: Designing and Prototyping for Impact

1. Ideation and concept development for social innovation.
2. Rapid prototyping and low-cost implementation strategies.
3. Measuring impact and evaluating design effectiveness.
4. Storytelling and communication for social causes.
5. Scaling solutions and sustaining impact.

Learning Objectives: Students will be able to:

1. Explain the relevance of social design and its ethical implications in addressing global and local challenges.
2. Demonstrate systems thinking by analyzing communities, ecosystems, and the roles of various stakeholders in the design process.
3. Apply principles of inclusive and universal design to develop accessible and equitable solutions.
4. Conduct field research using participatory and user-centered methods such as interviews, empathy mapping, and journey mapping.
5. Critically assess the ethics of engaging with marginalized or vulnerable populations in a design context.
6. Ideate, prototype, and evaluate design interventions aimed at creating positive social impact.
7. Communicate social design outcomes effectively using storytelling and data-driven evaluation methods.
8. Propose scalable and sustainable design strategies that align with community needs and long-term goals.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Brown, T. – Change by Design: How Design Thinking Creates New Alternatives for Business and Society, Harper Business, 2009. ISBN: 978-0061766084
2	* Cottam, H., & Leadbeater, C. – The Pro-Am Revolution: How Enthusiasts Are Changing Our Economy and Society, Demos, 2004. ISBN: 978-1903996903
3	* Buchanan, R. – Design and Its New Challenges, Design Issues, 2004. ISBN: 978-0262033754
4	* Margolin, V. – Designing for Social Change: Strategies for Community-Based Design, Allworth Press, 2002. ISBN: 978-1581152886
5	* Thackara, J. – In the Bubble: Designing in a Complex World, MIT Press, 2005. ISBN: 978-0262532847
6	* Frascara, J. – Communication Design: Principles, Methods, and Practice, Allworth Press, 2004. ISBN: 978-1581152886
7	* Buchanan, R.–Wicked Problems in Design Thinking, Design Issues, 1992. ISBN:978-0262014081

PRACTIAL INTERNAL SUBMISSION

III Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Product Design Thinking (5)**		10 works
2	**Models, mockups and Prototyping (4)**		10 Works
3	**Technical Drawing (3)**		02 Works
4	**OE-03 (2)**	Medium as per course	03 works
4	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**27**

NOTE:

1. For the Internal Submission Students should submit **Minimum 27 works.**

Students should submit the works which are done in the studio hours.

2. Tests will be conducted for all the DSC/OE practical subjects.

3. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Contents of Courses for Bachelor of visual Arts (BVA)

IV SEMESTER– PRODUCT DESIGN

	Subject Code	Title of the Paper	Credits	Instruction	Total Hours	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical	Hours/ week	L+T+P		I A	Exam	Total
Ability Enhancement Compulsory Courses	University Code	Language I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
	University Code	Language II	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core **Theory Subject**	University Code	History of industrial design	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Open Elective (OE)	University Code	Elective –II AI for Product Design Or Bio Mimicry in Product Design	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core	University Code	Design Ideation	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
	University Code	Practical materials manufacturing process	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
	University Code	Digital methods- I	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Practical knowledge/Skill	University Code	Design Studio Apprenticeship and Learning from Professional Studio Practices	1+0+1	2	45 (15+0+30)	Viva & Jury	20	30	50
		Total	**23**	**34**					**750**

Government of Karnataka
Model Curriculum

Program Name	**BVA in Product Design**		**Semester**	**Fourth Semester**
Course Title	**Design Ideation (practical)**			
Course Code:	**24BVAPD4.1P**		Total Marks	**150**
Contact hours	**120 Hours**		Practical No. of Credits	**05**
Formative Assessment Marks		**30**	Summative Assessment Marks	**120**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Develop Product ideas - Imagination, People needs, Identification and analysis of samples of good and bad design for sensitization to Design quality/processes

2. Understand the Design process, Chronological studies for analysis of designed objects/systems/environments and their eclectic evolution through technology change.

3. Understanding of different materials. Choose materials based on product requirements.

4. Understanding of how these materials are manufactured for mass production

Course Description:

This course introduces students to the foundational processes of design ideation through a research-driven and user-cantered approach. It emphasizes understanding problem spaces, identifying user needs, and analysing market gaps to generate relevant and innovative product ideas. Through guided exercises and case studies, students learn to evaluate existing designs, develop conceptual briefs, and explore material experimentation using mock-ups and prototypes. The course integrates practical and analytical methods to help students synthesize research into actionable design solutions. In the final phase, students independently undertake a design project—from research and development to prototyping and documentation—reflecting real-world product ideation and execution.

Contents	120 Hrs

Unit-1: Introduction to Research

Chapter 1 : Understand the problem space, user needs, and market gaps.

Chapter 2 : Identifying and defining the problem - Analysing information- time, cost, safety, materials, processes, function, appearance, ergonomics

Chapter 3: Synthesis- Evaluating and selecting appropriate solutions - Implementing choices and evaluation

Unit-2: Design Thinking and Concept Development

Chapter 1 : Product ideas - Imagination, People needs, Identification and analysis of samples of good and bad design for sensitization to Design quality/processes. - The Product Brief – Defining the needs, Market trend

Chapter 2 : To go through case studies and Examples to understand the Design process, Chronological studies for analysis of designed objects/systems/environments and their eclectic evolution through technology change

Chapter 3: Simple exercises in design creation/recreation through mockups/montages/paste boards using primary materials such as paper, board, wood etc.

Unit-3: Design Project

Chapter 1: Student will be choosing a product need from the life and shall apply the research to find useful solutions

Chapter 2: Student shall develop, design and make the product model using the available facilities in the workshop / explore the possibilities by collaborating with skilled craftsman.

Chapter 3: To document the complete research process, making the product at different stages and prepare a Report

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

1. Identify and define design problems based on user needs, context, and market gaps.
2. Analyze factors such as function, ergonomics, materials, safety, time, and cost in developing
3. design solutions.
4. Evaluate existing designs to recognize elements of good and poor design practices.
5. Develop and communicate a clear product brief based on research and trend analysis.
6. Apply design thinking and iterative processes to generate, test, and refine product concepts.
7. Create basic prototypes and mock-ups using primary materials and tools.
8. Execute a complete design project from ideation through prototyping and documentation.
9. Collaborate with skilled professionals and document the entire design development process.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Brown, T. (2009). *Change by design: How design thinking creates new alternatives for business and society*. Harvard Business Press.
2	* Martin, B. R. (2010). *Design thinking: Achieving insights through understanding*. Doblin.
3	* Buxton, B. (2007). *Sketching user experiences: Getting the design right and the right design*. Morgan Kaufmann.
4	* Lockwood, T. (Ed.). (2010). *Design thinking: Integrating innovation, customer experience, and brand value*. Allworth Press.
5	* Eissen, K., & Steur, R. (2007). *Sketching: Drawing techniques for product designers*. BIS Publishers.
6	* Cross, N. (2011). *Design thinking: Understanding how designers think and work*. Berg Publishers.

Government of Karnataka

Model Curriculum

Program Name	BVA in Product Design		Semester	Fourth Semester
Course Title	**Material and manufacturing Process - (practical)**			
Course Code:	**24BVAPD4.2P**		Total Marks	**100**
Contact hours	**90 Hours**		Practical No. of Credits	**04**
Formative Assessment Marks	**20**		Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understanding of structure and properties of different industrial materials and how to use them in the Product Design

2. Understand the Evaluation and testing of the quality of engineering materials.

3. Understanding different materials choosing materials based on product requirements.

4. Understanding of how these materials are manufactured for mass production

5. Knowledge and understanding of the most important manufacturing processes.

Course Description:

This course provides a comprehensive overview of materials and manufacturing processes essential to product design and engineering. Students will explore the fundamental properties of engineering materials—including metals, polymers, ceramics, and composites—and their behavior under various conditions. The course covers traditional and advanced manufacturing techniques such as casting, molding, metal forming, and joining methods like welding and adhesive bonding. Emphasis is placed on understanding process design, material selection, and the integration of manufacturing systems including CNC, robotics, and quality control technologies. Through theoretical learning and practical case discussions, students will gain insight into the end-to-end journey of transforming raw materials into functional products using industry-standard tools and systems.

Contents	**90 Hrs**

Unit-1:

Chapter 1: Introduction: General information, objectives. What is manufacturing? Product attributes, interfaces with other courses.

Chapter 2 : Material properties: Nature of materials, stress-strain relationships, hardness, fluid properties, visco elastic behaviour of polymers.

Chapter 3: Engineering materials: Metal alloys, ferrous and non-ferrous materials, polymer technology, thermoplastics, thermo sets, elastomers, ceramics, composite materials

Unit-2:

Chapter 1 : Processes for shapeless materials: Casting fundamentals and processes, casting quality, design aspects, powder metallurgy, rapid prototyping technologies.

Chapter 2 : Shaping of polymers, rubber and composites: Polymer melts, extrusion, injection moulding, compression moulding, blow moulding, thermoforming, design aspects, processes for rubber and composites.

Chapter 3 Metal forming: Material behaviour in metal forming, influence of temperature, friction and lubrication, rolling processes, forging processes, extrusion, wire and bar drawing.

Unit-3:

Chapter 1 : Joining and assembly: Fundamentals of welding, welding processes, weld quality, Weld ability, brazing, soldering, adhesive bonding, mechanical assembly, design aspects.

Chapter 2 : Manufacturing (support) systems: Numerical control, industrial robots, group technology, FMS, production lines, quality control, metrology, measuring instruments, surface measurement

Chapter 3: Summary: Overall overview, guidelines and recommendations, material and manufacturing process selection, last consultancy.

Unit-4:

Chapter 1 : Different Devices used in the Manufacture Industry – Belt Drives, Gear drives, Lathe machines

Chapter 2 : Introduction Computer Numerical Control (CNC), Introduction to Milling Machine its

Learning Objectives: After completing this Course students will be able to:

1. Explain the fundamental properties and classifications of engineering materials, including metals, polymers, ceramics, and composites.
2. Analyze material behaviour under various mechanical and environmental conditions such as stress, strain, and temperature.
3. Compare traditional and modern manufacturing processes such as casting, molding, forging, and rapid prototyping.
4. Describe the principles and applications of forming, joining, and assembly processes in product manufacturing.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Kalpakjian, S., & Schmid, S. R. (2014). *Manufacturing engineering and technology* (7th ed.). Pearson.
2	* Ghosh, A., & Mallik, A. K. (2010). *Manufacturing science* (2nd ed.). Affiliated East-West Press.
3	* HMT. (2013). *Production technology*. Tata McGraw-Hill.
4	* Lindberg, R. A. (2006). *Processes and materials of manufacture* (4th ed.). Prentice Hall.
5	* Dieter, G. E., & Bacon, D. (2009). *Mechanical metallurgy* (3rd ed.). McGraw-Hill Education.
6	* Rao, P. N. (2013). *Manufacturing technology: Foundry, forming and welding* (Vol. 1, 4th ed.). McGraw Hill Education.
7	* Degarmo, E. P., Black, J. T., & Kohser, R. A. (2011). *Materials and processes in manufacturing* (11th ed.). Wiley.

Model Curriculum

Program Name	BVA in Product Design		Semester	Fourth Semester
Course Title	**Digital methods I (practical)**			
Course Code:	**24BVAPD4.3P**		Total Marks	**100**
Contact hours	**75 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks	**20**		Summative Assessment Marks	**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Understand the product sketching/ Drawing manually as well as digitally and use it in Product Design

2. Understand the association of manual and digital product sketching/ drawing and use it in Product Drawing

3. Use technology like Wacom to achieve professional results

4. Able to make good presentations of Product Design using Digital Design knowledge.

Course Description:

This course introduces students to foundational and advanced digital techniques in design communication and visualization. Emphasis is placed on investigative sketching to explore mechanical devices, motor vehicles, and human anatomy with a focus on ergonomics and function. Students will learn to translate analog observations into precise digital drawings using AutoCAD, gaining proficiency in workspace navigation, basic editing, and visualization tools. The course also covers key concepts in interactive computer graphics and transformation systems, helping students develop a deeper understanding of digital representation in product design and engineering contexts.

Contents	75 Hrs

Unit-1:

Chapter 1: Investigative and explorative sketches. To draw mechanical and functional devises

Chapter 2 : Sketching and studying Motor vehicles and their Parts to understand the forms and their association with the whole.

Chapter 3: Study of Hands and parts of the human body and to understand the importance of Ergonomics.

Unit-2:

Chapter 1: Understanding the AutoCAD workspace and user interface using basic drawing, editing, and viewing tools;

Chapter 2 : Principles of Interactive Computer Graphics.

Chapter 3: Transformation System

Learning Objectives: Students will be able to:

1. Produce exploratory and functional sketches of mechanical devices and motor vehicles to understand structural forms and design logic.
2. Analyze and illustrate parts of the human body to apply ergonomic principles in design.
3. Demonstrate proficiency in using AutoCAD for 2D drafting, editing, and visualization tasks.
4. Apply the principles of interactive computer graphics to digital design workflows.
5. Understand and implement transformation systems in computer-aided design contexts.
6. Integrate analog sketching techniques with digital tools to communicate design ideas effectively.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

	References
1	* Shah, M. B., & Rana, B. C. (2008). *Engineering drawing*. Pearson Education India.
2	* Bertoline, G. R., Wiebe, E. N., Hartman, N., & Ross, W. A. (2010). *Technical graphics communication* (4th ed.). McGraw-Hill Education.
3	* Kalameja, A. (2015). *AutoCAD 2016 and AutoCAD LT 2016: No experience required*. Sybex.
4	* McCullough, M. (1996). *Abstracting craft: The practiced digital hand*. MIT Press.
5	* Shih, R. H. (2020). *AutoCAD 2021 tutorial first level: 2D fundamentals*. SDC Publications.
6	* Zyda, M. (2015). *Computer graphics and virtual environments: From realism to real-time*. CRC Press.
7	* Giesecke, F. E., Mitchell, A., Spencer, H. C., Hill, I. L., Dygdon, J. T., Novak, J. E., & Lockhart, S. (2003). *Technical drawing* (13th ed.). Pearson.

Program Name	**BVA in Product Design**		**Semester**	**Fourth Semester**
Course Title	**Design Studio Apprenticeship and Learning from Professional Studio Practices (practical)**			
Course Code:	**24BVAPD4.4P**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional Design studios.

2. Assist and contribute meaningfully to the production processes within a working studio.

3. Develop personal studio discipline informed by observed professional practices.

4. Critically reflect on issues of labor, authorship, ethics, and collaboration.

5. Create a small body of original work influenced by their apprenticeship and studio observations.

Course Description:

This course is designed to immerse students in the professional world of Interior & Spatial Design through direct apprenticeship with established designers and structured studio practice. Students will gain hands-on experience working within a professional studio environment, learning technical processes, material handling, conceptual development, and professional strategies. Supplemented by critical readings, reflective writing, and group critique, this course builds a bridge between academic learning and real-world studio practice.

Contents	45 Hrs

Unit 1: Orientation and Studio Placement

- Introduction to the apprenticeship model

- Learning agreement between student and institution

- Studio safety, etiquette, and expectations

Unit 2: Observing and Supporting Studio Work

- Tools, materials, and workspace organization

- Supporting in-studio tasks: prepping, cleaning, assisting with artworks

- Observing decision-making, material choices, and revisions

Unit 3: Technical Skill Development

- Gaining proficiency with studio-specific techniques.

- Practicing under supervision and receiving feedback

- Maintaining a studio skills journal

Unit 4: Critical and Ethical Reflections

- Readings on authorship, collaboration, and creative labour

- Reflective writing on studio roles and value systems

- Group discussions on power dynamics and mentorship in the studio

Unit 5: Independent Studio Response

- Students begin creating personal work inspired by their experience

- Exploration of materials and concepts observed in the professional studio

- Developing personal voice through reflective making

Unit 6: Final Presentation and Evaluation

- Preparing and presenting a final project with documentation

- Verbal designer statement and process explanation

- Peer critique and self-assessment

- Prior completion of intermediate studio courses

- Approval from course coordinator

- Successful placement with an artist or collective

Learning Objectives:

Students will be able to:

1. Demonstrate familiarity with the workflows, tools, and techniques used in professional design studios.

2. Assist and contribute meaningfully to the production processes within a working studio.

3. Develop personal studio discipline informed by observed professional practices.

4. Critically reflect on issues of labor, authorship, ethics, and collaboration

5. Create a small body of original work influenced by their apprenticeship and studio observations.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	

1	* Bennett, A., & McArthur, I. (2013). *Studio teaching in higher education: Selected design cases*. Australian Learning and Teaching Council.
2	* Lawson, B. (2006). *How designers think: The design process demystified* (4th ed.). Architectural Press.
3	* Cennamo, K., & Brandt, C. (2012). *The "right kind of telling": Knowledge building in the academic design studio. Educational Technology Research and Development, 60*(5), 839–858. https://doi.org/10.1007/s11423-012-9254-5

Program Name	**BVA in Product Design**		**Semester**	**Fourth Semester**
Course Title	**History of Industrial Design (Theory)**			
Course Code:	**24BVAPD4.5T**	Total Marks		**100**
Contact hours	**45 Hours**	Practical No. of Credits		**03**
Formative Assessment Marks	**20**	Summative Assessment Marks		**80**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Students will be able to know evolution, impact, and future of industrial design across different periods and cultures.
2. Students will know the Foundations of Industrial Design-scope, importance and needs
3. Students will be able to understand the history of the Industrial Design Revolution
4. Students will be able to know about the Influence of art craft movement's masterpiece to mass production.

Course Description:

This course offers an overview of the evolution of furniture and interior design from ancient to modern times. Students explore styles from Egyptian, Greek, Roman, and Gothic periods through the Renaissance, Baroque, Rococo, and Neo-Classical eras. The course also covers English and Indian furniture traditions, highlighting cultural influences and craftsmanship. Emphasis is placed on 20th-century movements such as Bauhaus, Art Deco, and Modernism, providing insights into how historical styles shape contemporary interiors.

Contents	**45 Hrs**

Unit – 1: Introduction to Design history

Chapter 1: Definition, Scope, and Importance of Industrial Design.

Chapter 2. Industrial Revolution and Early Mass Production

Chapter 3. Art vs. Industry: Handcraft to Machine Age

Chapter 4. The Bauhaus School: Form Follows Function

Unit – 2:

Chapter 1. Arts & Crafts Movement (William Morris)

Chapter :2 Mid-Century Modernism & Scandinavian Design

Chapter : 3 Case Study: Industrial Designers of the 20th Century

Learning Objectives:

1. Produce exploratory and functional sketches of mechanical devices and motor vehicles to understand structural forms and design logic.
2. Analyse and illustrate parts of the human body to apply ergonomic principles in design.
3. Demonstrate proficiency in using AutoCAD for 2D drafting, editing, and visualization tasks.
4. Apply the principles of interactive computer graphics to digital design workflows.
5. Understand and implement transformation systems in computer-aided design contexts.
6. Integrate analogy sketching techniques with digital tools to communicate design ideas effectively.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projecct

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%

	References
1	* Shah, M. B., & Rana, B. C. (2008). Engineering drawing. Pearson Education India.
2	* Bertoline, G. R., Wiebe, E. N., Hartman, N., & Ross, W. A. (2010). Technical graphics communication (4th ed.). McGraw-Hill Education.
3	* Kalameja, A. (2015). AutoCAD 2016 and AutoCAD LT 2016: No experience required.
4	* McCullough, M. (1996). Abstracting craft: The practiced digital hand. MIT Press.
5	* Shih, R. H. (2020). AutoCAD 2021 tutorial first level: 2D fundamentals. SDC Publications.
6	* Zyda, M. (2015). Computer graphics and virtual environments: From realism to real-time. CRC Press.
7	* Giesecke, F. E., Mitchell, A., Spencer, H. C., Hill, I. L., Dygdon, J. T., Novak, J. E., & Lockhart, S. (2003). Technical drawing (13th ed.). Pearson.

Government of Karnataka
Model Curriculum

Program Name	**BVA in Product Design**		**Semester**	**Fourth Semester**
Course Title	*Elective – 1 –* **AI for Product Design** (**Practical**)			
Course Code:	**24BVAPD4.6E1**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Create aesthetically cohesive and compelling mood boards for various design projects.

2. Source and select design elements that complement and enhance the overall design theme.

3. Proficiency in utilizing AI for analyzing user data and incorporating it into design ideas to meet client expectations.

4. Create design solutions that are both beautiful and functional, informed by AI-driven insights.

5. A deeper understanding of how AI can be used in real-world design challenges to improve the design process and outcomes.

Course Description:

This course introduces students to advanced techniques in conceptualizing and redesigning interior spaces using AI-driven tools and methodologies. Students will learn to develop mood and concept boards, select materials and furnishings aligned with design narratives, and integrate user-centric insights powered by artificial intelligence. Through hands-on projects and real-world case studies, the course emphasizes the importance of balancing aesthetics and functionality in contemporary design.

Contents	45 Hrs

UNIT-1: Conceptualization and Board Development

1. Designing Mood, Concept, and Inspiration Boards: Techniques for creating visually engaging 15 Hours mood boards that reflect the design direction, incorporating color palettes, textures, and aesthetic references.

2. Material & Furniture Selection: Research and selection of materials, furniture, and fixtures aligned with the concept and design requirements.

3. User-Centric Analysis: Utilizing AI tools to analyse user preferences, lifestyle, cultural influences, and style trends to guide the creation of personalized design concepts.

4. Functional & Aesthetic Integration: Understanding the balance between form and function.

5. Using AI to predict and suggest design elements that meet both aesthetic appeal and practical needs.

6. Case Studies: Analysing real-world examples where AI-driven concept boards were used for designing residential and commercial spaces.

UNIT-2: Restyling and Client-Centric Redesign

1. Restyling Existing Spaces: Techniques for transforming the look and functionality of rooms like living rooms, bedrooms, and dining spaces, considering the client's evolving needs, preferences, and modern trends.

2. User Preferences & Iterations: Using AI algorithms to generate multiple design iterations based on user input.

3. Incorporating feedback loops to refine designs and meet client expectations.

4. Designing for the Future - AI in Lighting Design: Application of AI to recalculate lighting requirements and design energy-efficient lighting systems in small-scale retail environments like cafés, showrooms, and galleries.

5. How AI can predict the best lighting for ambiance, functionality, and energy efficiency. Virtual Restyling Tools: Using AI-based software to visualize real-time changes and restyling options for clients in virtual environments.

UNIT-3: Redesigning for Space Optimization

1. Analysing Existing Floor Plans and Layouts: AI tools for evaluating existing layouts and identifying areas of improvement in space utilization, furniture placement, and circulation paths in residential and commercial environments.

2. Color Schemes, Materials, and Finishes Optimization: Using AI to assess the current color schemes and material finishes, and suggest more effective alternatives based on client preferences and environmental impact.

3. Redesigning with AI for Efficiency: Techniques for optimizing floor plans to maximize functionality while enhancing the aesthetics of the space.

4. AI-driven suggestions for efficient space usage in studio apartments, cafés, and showrooms.

5. Smart Space Planning Tools: Incorporating AI tools to simulate different design outcomes based on space size, user needs, and style preferences.

Learning Objectives: Students will be able to:

1. Understand and apply fundamental UI and UX design principles to create visually engaging and user-friendly interfaces.

2. Analyze user behavior and needs through research and persona development.

3. Develop wireframes and interactive prototypes using industry-standard tools.

4. Implement effective interaction design strategies to enhance user engagement.

5. Conduct usability testing and iterate designs based on user feedback.

6. Create and present a complete UI/UX project, demonstrating an understanding of the full design process from concept to prototype.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References

1	* Campbell, C. D. (2020). Artificial intelligence for designers: A practical guide to integrating AI in design processes (1st ed.). Paperback Publishers.
2	* Peters, D. J. (2021). AI-driven design: Revolutionizing the future of creativity (1st ed.). Paperback Publishers.
3	* Marshall, J. D. (2020). The impact of AI on design: How artificial intelligence transforms creative processes (1st ed.). Paperback Publishers.
4	* Mackenzie, J. H. (2022). AI for interior designers: Data-driven approaches for design excellence (1st ed.). Paperback Publishers.
5	* Litchfield, M. A. (2021). Designing with AI for future interiors (1st ed.). Paperback Publishers.
6	* Lane, S. R. (2021). Artificial intelligence for design thinking (1st ed.). Paperback Publishers.
7	* Hughes, F. K. (2021). *AI for designers: A new frontier in creative design* (1st ed.). Paperback Publishers.
8	* Fung, K. K. H. (2022). Virtual reality and AI in interior design (1st ed.). Paperback Publishers.
9	* Cox, M. W. (2021). AI and design: A practical guide to applying artificial intelligence in interior design (1st ed.). Paperback Publishers
10	* Carter, R. M. (2022). Machine learning for designers: AI tools for creative professionals (1st ed.). Paperback Publishers.

Program Name	**BVA in Product Design**		**Semester**	**Fourth Semester**
Course Title	**Elective – I - Bio mimicry in Design (Practical)**			
Course Code:	**24BVAPD4.6E2**		Total Marks	**50**
Contact hours	**45 Hours**		Practical No. of Credits	**02**
Formative Assessment Marks		**20**	Summative Assessment Marks	**30**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

1. Critical thinking regarding the scalability of biomimetic solutions and understanding the challenges of implementing such designs on a larger scale.

2. Ability to create detailed sketches, models, and prototypes that replicate natural forms, processes, and systems for real-world applications.

3. Apply bio mimicry techniques to solve practical design problems, focusing on sustainability and innovation.

4. Understand how nature's forms, processes, and ecosystems can inspire innovative design solutions.

Course Description:

This course introduces students to the innovative field of biomimicry, emphasizing how nature's time-tested strategies can inspire sustainable and functional design solutions. Through an exploration of biological forms, processes, and ecosystems, students will learn to identify and apply biomimetic principles across interior, product, and industrial design contexts. The course includes case studies, hands-on ideation sessions, and practical applications where students translate nature-inspired insights into real-world solutions. Emphasis is placed on sustainability, life cycle thinking, and the challenges of bringing biomimetic designs from concept to market.

Contents	**45 Hrs**

UNIT-1: Bio mimicry in Design

1. Understand the principles of bio mimicry, its historical context, and how nature can provide innovative design solutions.

2. The role of nature in design. Key principles of biomimicry.Case studies of successful biomimetic designs Biological inspiration sources: forms, processes, and ecosystems.

UNIT-2: Translating Nature's Principles into Design Solutions

1. Bio mimicry design principles: Form, Process, and Ecosystem.

2. How to translate biological phenomena into practical design solutions.

3. Tools and methodologies for biomimetic design (e.g., biomimetic brainstorming, modelling, and simulation).

4. How bio mimicry improves sustainability in product, architecture, and industrial design.

5. Developing a biomimetic approach for interior and product design.

UNIT-3: Evaluating and Refining Biomimetic Designs for Sustainability

1. Evaluating the environmental, economic, and social impacts of biomimetic designs.

2. Life cycle 15 Hours assessment and sustainability metrics in biomimetic designs.

3. Challenges in scaling biomimetic designs from concept to product.

4. Refining designs based on sustainability criteria.

5. Future trends in bio mimicry and design innovations.

Learning Objectives: Students will be able to:

1. Understand and explain the principles of biomimicry and its historical and theoretical foundations, demonstrating how nature can inspire innovative and sustainable design solutions.

2. Identify and analyse real-world examples of biomimetic designs in architecture, product design, and interior spaces, showcasing an understanding of biological inspiration from forms, processes, and ecosystems.

3. Apply biomimetic design methodologies such as brainstorming, modelling, and simulation to creatively solve design problems using nature-inspired strategies.

4. Translate biological principles into design concepts, effectively integrating natural forms and processes into design proposals that address human needs while promoting ecological balance.

5. Develop and present biomimetic design projects, including visual documentation (sketches, models, digital simulations) that demonstrate the application of bio-inspired strategies to real-life challenges.

6. Evaluate the sustainability of biomimetic designs, using environmental, economic, and social metrics, and apply life cycle thinking to improve the impact and feasibility of proposed solutions.

7. Critically reflect on future trends in biomimicry and its evolving role in sustainable innovation across multiple design disciplines.

Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	10%
Pictorial Composition Projects	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%

References	
1	* Baumeister, D., & Benyus, J. (2016). Biomimicry for designers: Applying nature's solutions to architecture (1st ed.). New Society Publishers.
2	* Williams, K. S. (2020). Biomimetic design: Nature-inspired approaches to building sustainable systems (1st ed.). Springer.
3	* Pawlyn, M. (2017). Biomimicry in architecture (1st ed.). RIBA Publishing.
4	* Lister, N.-M., & Hall, S. S. B. (2021). Nature's design: The biomimicry manual for designers (1st ed.). New Society Publishers.
5	* Lefteri, C. (2022). Biomimicry in design: The science of innovation (1st ed.). Laurence King Publishing.
6	* Knight, H., & McConnell, G. C. (2022). Designing with nature: The science of biomimicry (1st ed.). Academic Press.
7	* Klerk, M. G. M. (2021). Biomimicry: A designer's guide to sustainable innovation (1st ed.). Wiley.
8	* Kershaw, K. E. (2022). Nature's blueprint: The biomimicry of design (1st ed.). Springer.
9	* Gallo, C. (2020). The innovation secrets of Steve Jobs: The 5 key principles to create a culture of innovation (1st ed.). McGraw-Hill Education.

PRACTIAL INTERNAL SUBMISSION

IV Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Design Ideation (5)**		10 works
2	**Practical materials manufacturing process (4)**		10 Works
3	**Digital methods- I (3)**		02 Works
4	**Design Studio Apprenticeship and Learning from Professional Studio Practices (2)**	As Suggested by Mentor	02 Works
5	**OE-03 (2)**	Medium as per course	03 works
6	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**29**

NOTE:

4. For the Internal Submission Students should submit **Minimum 29 works.**

Students should submit the works which are done in the studio hours.

5. Tests will be conducted for all the DSC/OE practical subjects.

6. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

Product designing:

1. Apply human-centered design thinking to identify and solve real-world problems through product innovation.
2. Demonstrate creativity and originality in conceptualizing functional, user-oriented product solutions.
3. Translate user insights into effective product design strategies that enhance usability and quality of life.
4. Use appropriate design tools such as sketching, modeling, CAD, and prototyping for idea visualization and refinement.
5. Operate industry-standard technologies and processes, including 3D modeling, rapid prototyping, and digital fabrication.
6. Understand and apply manufacturing methods, materials, and ergonomic principles in product development.
7. Integrate sustainability, environmental responsibility, and ethical considerations into the design process.
8. Address cultural, economic, and social factors in creating inclusive and context-sensitive product designs.
9. Communicate design ideas effectively through visual, verbal, and digital formats suited for varied audiences.
10. Collaborate within multidisciplinary teams to develop and implement design solutions from concept to execution.
11. Evaluate product performance and user experience through testing, feedback, and iteration.
12. Exhibit project management skills, including planning, scheduling, documentation, and resource allocation.
13. Demonstrate professional behavior, ethical responsibility, and awareness of societal impact in design practice.
14. Prepare for careers in industrial design, product development, UX design, and creative entrepreneurship.
15. Engage in lifelong learning and adapt to emerging trends, tools, and roles in the evolving design industry.