



BENGALURU CITY UNIVERSITY

CHOICE BASED CREDIT SYSTEM

**(Semester Scheme with Multiple Entry and Exit Options for
Under Graduate Course)**

**Syllabus for BVA
(V & VI Semester)**

2023-24 onwards

MODEL CURRICULUM

Bachelors of Visual Arts (BVA)

LIST OF SPECIALISED PROGRAMS

- **ANIMATION & GAME ART**
- **GRAPHIC & COMMUNICATION DESIGN**
- **INTERIOR&SPATIAL DESIGN**
- **PRODUCT DESIGN**
- **PAINTING**
- **PRINTMAKING**
- **SCULPTURE**
- **APPLIED ARTS**
- **ART HISTORY**

Board of studies- visual arts – Proceedings

Bengaluru city university, Central College Campus

Board of studies- visual arts – Proceedings

Bengaluru city university, Central College Campus

Date: 09.08.2023

As per the letter received from the Registrar of Bengaluru University for the preparation of the V & VI semester syllabus as per the NEP-2020 DATED 17. 04.2023, Board of studies- visual arts had conducted meeting to finalize the Fifth and Sixth semester syllabus for **Bachelors of Visual Arts (BVA)** Undergraduate programs in continuation with NEP 2020, first to fourth semesters in Animation & Game Art, Graphic & Communication Design, Interior & Spatial Design, Product Design, Painting, Print Making, Sculpture, Applied Arts and Art History specializations. The meeting was scheduled in the Bengaluru City University on 09.08.2023 in the presence of the following members.

- Chairperson Prof.Ramesh Narayana Rao welcomed the members for the Board of Studies Meeting
- The members had reviewed the syllabus thoroughly and concluded the meeting with their approval.
- Meeting concluded with the vote of thanks

Sri.Muralidhara Heggde

Member

Dr.Mohan Panchal

Member

Sri.Senthil Kumar

Member

Prof.Naganandini

Member

Dr.Jayaraj M Chikkapatil

Member

Dr.RH Kulkarni

Member

Prof.Babu Jattakar

Member

Dr.Shivakumar.GO

Member

Mrs. Juhi Santani

Member

Prof.Ramesh Narayana Rao

Chairman

Board of Studies PG & UG

Fine Arts & Visual Arts

Bengaluru Central University

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Model Curriculum

BVA ANIMATION & GAME ART - Semester 5

Course Matrix

Course	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
			L+T+P					
DSC 15		Preproduction; Script to Animatic (Practical)	8	Display/Jury & Viva	75	75	150	5
DSC 16		Character Animation (Practical)	6	Display/Jury & Viva	50	50	100	4
DSC 17		BG Design and Development (Practical)	6	Display/Jury & Viva	50	50	100	4
DSC 18		History of Animation (Theory)	4	2 ½ hrs	40	60	100	3
DSE 2	VA E-2	DSE1.1. Photography DSE1.2. Camera and Film editing DSE1.3. Revitalization of Arts & Crafts	6	Display/Jury & Viva	50	50	100	3
VOC1		Vocational 1	4	2 ½ hrs	40	60	100	3
SEC 4		SEC-4: Relevant SEC (2) (1+0+2)/ Internship (2)	3		50	-	50	2
			37					24

Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art
Course Title	Preproduction; Script to Animatic (Practical)	Semester	Fifth Semester
Course Code	DSC-VA15	No of Credits	05
Contact hours	150	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	75	Summative Assessment Marks	75
Total Marks			150

Course Pre-requisite(s): Art for animation – I, Computer Graphics fundamental	
Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Demonstrate the knowledge in Animation Film making pipeline CO 2. Plan the pre-production process in Animation Film making CO 3. Demonstrate the skills for visual storytelling and storyboarding CO 4. Explain the film language CO 5. Develop skills to adding sound and voiceover into their animation film	
Content of the Course 1: Preproduction; Script to Animatic	150 Hours
UNIT 1 : Animation Production Pipeline	15 hrs.
Chapter 1. Pre-production process, Chapter 2. Production process Chapter 3. postproduction process in brief	
UNIT 2 : Story &Script Development	15 hrs.
Chapter 1. Animation story development process. The Structure of a story. Chapter 2. Script writing process for animation film making. Chapter 3. Case Study on story and script developments.	
UNIT 3 : Understand Basic Film languages	30 hrs.
Chapter 1. Different Camera shots and angles Chapter 2. Cuts, Continuity and Transitions in Film making	

Chapter 3. Basics of Composition	
UNIT 4: Visual Narratives and story boarding	60 hrs.
Chapter 1. Visual Narratives Chapter 2. Thumb nailing of the story and Storyboarding Chapter 3. Working with Digital Storyboarding process	
UNIT 5: Animatic	30 hrs.
Chapter 1. Sound designing process in animation Film making process. Chapter 2. Basic Video-audio editing tools. Chapter 3. Developing animatic.	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes

(POs 1-15)

Course Outcome	Program Outcome														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Demonstrate the knowledge in Animation Film making pipeline	X						X								
Plan the pre-production process in Animation Film making		X							X						
Demonstrate the skills for visual storytelling and storyboarding					X										
Explain the basic film language	X														
Develop skills to adding sound and voiceover into their animation film								X							

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome

Teaching Pedagogy: Lecture, demonstrations, Studio projects

	Book References:
1	<i>The Art of story board</i> by John Hart
2	<i>The Animation Bible: A Practical Guide to the Art of Animating from Flipbooks to Flash</i> [Paperback], Maureen Furniss
3	<i>Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 1: The Walt Stanchfield Lectures</i> [Paperback], Walt Stanchfield

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	25

Design Project: Research, ideation Design Process, Visualization and Presentation	30
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	75
Formative Assessment as per NEP guidelines are compulsory	

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art
Course Title	Character Animation (Practical)	Semester	Fifth Semester
Course Code	DSC-VA 16	No of Credits	04
Contact hours	120	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Animation Foundation from 3 rd semester. 2D-3D Digital Animation from 4 th semester
Course Outcomes (COs): At the end of the course the student should be able to:
CO 1. Create 2D/3D character poses
CO 2. Create character animation by using advanced body mechanics
CO 3. Build Character Performance with animation

Content of the Course 2: Character Animation	120 Hours
UNIT 1 : Posing Character	30 hrs.
Chapter 1. Understand Body Mechanics, weight shifting and balance factor Chapter 2. Posing character from the given references. Chapter 3. Posing the character to tell the story. Chapter 4. Line of Action. Chapter 5. Sequencing Poses	
UNIT 2 : Animating Advanced Body Mechanism	45 hrs.
Chapter 1. Push and Pull (exercise 1) Chapter 2. Weight lifting (exercise 2) Chapter 3. Acrobatic actions (exercise 3)	
UNIT 3 : Introduction to Acting	45 hrs.
Chapter 1. Pantomime Chapter 2. Study the reference. Plan X-sheets and thumb nailing. Chapter 3. Blocking to Finishing Chapter 4. Animating Facial Expression. Chapter 5. Rendering the Animation.	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcome	Program Outcome														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Create 2D/3D character poses		X													
Create character animation by using advanced body mechanics				X											
Build Character Performance with animation									X						

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome

Teaching Pedagogy: Lecture, demonstrations, Studio projects

	Book References:
1	<i>The Animator's Survival Kit, A Manual of Methods, Principles and Formulas for Classical, computer, Games, Stop Motion and Internet Animators</i> , Richard Williams
2	<i>Cartoon Animation (The Collector's Series)</i> [Paperback], Preston Blair. 2) <i>Animation Art: From Pencil to Pixel, the world of Cartoon Anime and CGI-</i> Jerry Beck
3	<i>Character Animation Crash Course!</i> [Paperback] Eric Goldberg

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	15
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art
Course Title	BG Design and Development (Practical)	Semester	Fifth Semester
Course Code	DSC-VA 17	No of Credits	04
Contact hours	100	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): 3D CGI Foundation from 4 th Semester	
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Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Develop background of animation scenes CO 2. Create 3D background scene from a given reference. CO 3. Demonstrate the Process and techniques of Texturing, Lighting and rendering 3D exterior / interior scene.	
Content of the Course 3: BG Design and Development	Hours
UNIT 1: Background Design	40 hrs.
Chapter 1. Introduction to background Design for a Scene Chapter 2. Understand Principles of Staging and Framing; Principles of Composition, Concept of Foreground-Background, Understanding Camera sizes and angle, Chapter 3. Work with Perspective Chapter 4. Study Colours and Lights	
UNIT 2: Understand the process and techniques of modelling a 3D background scene from a given reference.	40 hrs.
Chapter 1. Blocking and camera layout Chapter 2. Modelling the 3D assets in the scene. Chapter 3. Importing and exporting 3D assets among various scenes and applications. Understand scene clean-up and optimization.	
UNIT 3: The Process and techniques of Texturing, Lighting and rendering 3D exterior / interior scene.	40 Hrs.
Chapter 1. UV layout and prepare various Texture maps using 3D texture painting tools. Add surface level detailing using textures. Chapter 2. Setup CG lighting to illuminate the scene with desire cinematic mood. Chapter 3. Rendering techniques, Rendering the scene into multiple render passes, and composite to final image outcome.	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes

(POs 1-15)

Course Outcome	Program Outcome														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Develop background of animation scenes	X	X													
Create 3D background scene from a given reference.			X												
Demonstrate the Process and techniques of Texturing,								X							

Lighting and rendering 3D exterior / interior scene.																		
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Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Practical Assignments	25
Design Projects	15
Design related activities like, Quiz, seminar, writing, Team activities	10
TOTAL MARKS	50
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

Teaching Pedagogy: Lecture, demonstrations, Studio projects

	Book References:
1	<i>Principles of Form and Design</i> by Wucius Wong John Wiley & Sons, New York

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art
Course Title	History of Animation (Theory)	Semester	Fifth Semester
Course Code	DSC-VA18	No of Credits	03
Contact hours	60	Duration of SEA/Exam	Jury & Viva

Formative Assessment Marks	40	Summative Assessment Marks	60
Total Marks		100	

Course Pre-requisite(s): Design Language 1&2	
Course Outcomes (COs): At the end of the course the student should be able to: CO1: Classify and summarize the varieties of animation CO2: Identify different process in the making of animation CO3: Identify and compare and critique animation as storytelling devices CO4: Demonstrate ability to identify technical and aesthetic aspects of animation	
Content of the Course 3: History of Animation	60 Hours
UNIT 1: Early History of Animation	15 hrs.
Chapter 1. Introduction to Animation and Overview, The primitive Forms Chapter 2. The science behind the art of Animation, History of Animation Chapter 3. Animation Pioneers and Early Animations (J.S. Blackton, Emile Cohl, Ladislaw Starewicz, Winsor McCay:, Lotte Reiniger , Walt Disney Chapter 4. Animation in early Cinema	
UNIT 2: Traditional Animation	15hrs.
Chapter 1. The design process of traditional Animation Chapter 2. Early characters and Iconic Characters: Chapter 3. Hollywood Studio Animation, Walt Disney to Experimental Animation, Chapter 4. Animation developments and styles from around the world	
UNIT 3: Computer Animation	15 Hrs.
Chapter 1. Two dimensional Animation, Feature Films, Chapter 2. Types of Animation and Design process Chapter 3. Three dimensional Animation	
UNIT 4: Contemporary Animation and Applications	15 Hrs
Chapter 1. Animation for Visualization Chapter 2. Animation for Entertainment (Movies & Games)	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes

(POs 1-15)

Course Outcome	Program Outcome														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Classify and summarize the varieties of animation	X														
Identify different process in the making of animation			X												

Identify, compare and critique animation as storytelling devices				X											
Demonstrate ability to identify technical and aesthetic aspects of animation					X					X					

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome

Teaching Pedagogy: Lecture, Presentation discussions, student seminars and documentation

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	20
Design Project: Research, ideation Design Process, Visualization and Presentation	5
Outdoor studies, Field Visits, Documentation	5
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	40
Formative Assessment as per NEP guidelines are compulsory	

	Book References:
1	<i>Crafton, Donald, Before Mickey, University of Chicago Press, 1993</i>
2	<i>Maltin, Leonard, Of Mice and Magic, Plume Books, 1990</i>
3	<i>A New History of Animation Maureen Furniss, Thames and Hudson,</i>
4	<i>The World History of Animation By Stephen Cavalier · 2011</i>

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

BVA ANIMATION & GAME ART - Semester 6

Course Matrix

Course	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
			L+T+P					
DSC 19		Postproduction (Practical)	8	Display/Jury & Viva	75	75	150	5
DSC 20		Character Design and Development (Practical)	6	Display/Jury & Viva	50	50	100	4
DSC 21		Game Art (Practical)	6	Display/Jury & Viva	50	50	100	4
DSC 22		Story Design & Visual Narrative (Theory)	4	2 ½ hrs	40	60	100	3
DSE 2	VA E-2	DSE1. Motion Graphics DSE2. Digital Illustration Technique DSE3. Game Design	6	Display/Jury & Viva	50	50	100	3
VOC2		Vocational 2	4	2 ½ hrs	40	60	100	3
SEC 5		SEC-4: Relevant SEC (2) (1+0+2)/ Internship (2)	3		50	-	50	2
			37					24

Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art
Course Title	Postproduction (Practical)	Semester	Sixth Semester
Course Code	DSC-VA19	No of Credits	05
Contact hours	150	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	75	Summative Assessment Marks	75
Total Marks		150	

Course Pre-requisite(s): Computer graphics Fundamentals from 3 rd Semester	
Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Demonstrate the postproduction techniques used in Film and VFX. CO 2. Demonstrate Layer based compositing process, tools and technologies CO 3. Create video output based on Camera Tracking, Rotoscopy, Keying, Colour correction & Colour grading CO 4. Demonstrate Video Editing process, tools and technologies	
Content of the Course1 : Postproduction	150 Hours
UNIT 1 : Introduction Postproduction process in VFX and Film making	50 hrs.
Chapter 1. Introduction to Postproduction process and Industrial Pipelines. The Scope of Postproduction Chapter 2. Understand Motion Design: Creating Custom Text Animation and banner Chapter 3 Animation Pre-sets and Effects. Shapes and Mask Path animation Templates Design and animation	
UNIT 2 : Understand Compositing Process, Tools and Techniques	50 hrs.
Chapter 1. Layer-based compositing process, Tools and techniques. Understand the concept of Layer blend, Channels, and Matte. Compositing Layers and Time Line Chapter 2. Shapes, Masks and the technique of Rotoscopy. Channel based Colour Correction techniques for compositing. Concept of Chroma matte and Keying Chapter 3. Understand the concept of Tracking and Stabilization. 3D Layers, Lights and Camera. Understand the concept of Camera Tracking and Set Extensions techniques	
UNIT 4 : Overview of Video Editing Process, Tools and Techniques	50 hrs.

Chapter 1. Non-linear Editing process. Concept of sequence and tracks	
Chapter 2. Editing tools and technique. Application of Effects and Transitions.	
Chapter 3. Media Conformation and encoding	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes

(POs 1-15)

Course Outcome	Program Outcome														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Demonstrate the postproduction techniques used in Film and VFX.					X										
Demonstrate Layer based compositing process, tools and technologies								X							
Create video output based on Camera Tracking, Rotoscopy, Keying, Colour correction & Colour grading								X							
Demonstrate Video Editing process, tools and technologies	X														

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome

Teaching Pedagogy: Lecture, demonstrations, Studio projects

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	25
Design Project: Research, ideation Design Process, Visualization and Presentation	25
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	15
Total Marks	75
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

Book References:	
1	Professional Digital Compositing: Essential Tools and Techniques, author Lee Lanier
2	Compositing Visual Effects: Essentials for the Aspiring Artist, author Steve Wright

3	Digital Compositing for Film and Video, author Steve Wright
4	Creative Motion Graphic Titling for Film, Video, and the Web, Bill Byrne and Yael Braha

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design		Program core	Animation & Game Art
Course Title	Character Design and Development (Practical)		Semester	Sixth
Course Code	DSC-VA 20		No of Credits	04
Contact hours	120		Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50		Summative Assessment Marks	50
Total Marks			100	

Course Pre-requisite(s): Art for Animation – I & II, 3D CGI Foundation from 2 nd Year	
Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Create characters for animation and gaming projects. CO 2. Create Model sheet of the given character CO 3. Demonstrate the skills to Model 3D character as per the given reference. CO 4. Develop the skills on character Look development process	

Content of the Course 2: Character Design and Development	120 Hours
UNIT 1: Understand the process of Character Design for Animation / gaming.	30 hrs.
Chapter 1. Introduction to Character designing for animation film and gaming Chapter 2. Define the character's trait and personality. Chapter 3. Basic Shapes and form of the character, Understand the Constructions, Proportion and Anatomy. Chapter 4. Creating Model sheet of the character	
UNIT 2: Understand 3D Character Modelling Process and Techniques.	50 hrs.
Chapter 1. Introduction to 3D character Modelling. Chapter 2. Study reference and understand the anatomy, Planning and blocking. Study topology of the given character face and modelling it. Chapter 3. Modelling torso, hands and legs. Modelling cloths, footwear and hair of the given character. Chapter 4. Understand UV Layout process and Cleaning-up the 3D Model	
UNIT 3: Understand Character Look Development process and techniques.	40 hrs.
Chapter 1. Skin Shader and texturing process for PBR rendering workflow. Chapter 2. Preparing various textures like base colour, Specular Roughness, Depth map for Sub-Surface Scattering, Normal map, Height map, etc... In 3D texture painting application. Chapter 3. Character Lighting setup Chapter 4. Rendering the character to final outcome	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcome	Program Outcome														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Create characters for animation and gaming projects.			X	X											
Create Model sheet of the given character		X													
Demonstrate the skills to Model 3D character as per the given reference.			X												
Design character Look development process							X								

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome

Teaching Pedagogy: Lecture, demonstrations, Studio projects

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	15
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

Book References:
1. <i>Principles of Form and Design</i> by Wucius Wong John Wiley & Sons, New York

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art
Course Title	Game Art (Practical)	Semester	Sixth Semester
Course Code	DSC-VA21	No of Credits	04
Contact hours	120	Duration of SEA/Exam	Jury & Viva

Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): 3D CGI Foundation from 4 th Semester, Character Design and Development, BG design and development	
Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Demonstrate Low poly Modelling techniques for Game Assets development CO 2. Apply PBR texturing and rendering workflow for Game development CO 3. Demonstrate the Digital Sculpting skills	
Content of the Course 3: Game Art	120 Hours
UNIT 1: Introduction to Low Poly modelling techniques for Game assets.	40 hrs.
Chapter 1. Low Poly modelling techniques Chapter 2. Creating Base Meshes Chapter 3. UV Layout Process and Cleaning-up the mesh. Chapter 4. Exporting Base Mesh	
UNIT 2: Understand Digital Sculpting	40 hrs.
Chapter 1. Introduction to Digital Sculpting Chapter 2. Digital Sculpting Tools and Techniques Chapter 3. Sculpting Props to high resolution mesh for adding detailing Chapter 4. Exporting Base Mesh, High Resolution Mesh, Normal map and other texture maps.	
UNIT 3: Understand Texturing in 3D Texture painting application for PBR workflow.	40 Hrs.
Chapter 1. Importing mesh and baking Mesh maps. Chapter 2. Preparing various Textures for PBR workflows Chapter 3. Exporting Texture Maps	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes

(POs 1-15)

Course Outcome	Program Outcome														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

Demonstrate Low poly Modelling techniques for Game Assets development	X	X														
Apply PBR texturing and rendering workflow for Game development								X								
Demonstrate the Digital Sculpting skills								X								

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	15
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

Teaching Pedagogy: Lecture, demonstrations, Studio projects

	Book References:
1	<i>The Art of Game Design: A book of lenses</i> by Jesse Schell
2	<i>Game Feel: A Game Designer's Guide to Virtual Sensation (Morgan Kaufmann Game Design Books)</i> by Steve Swink
3	<i>On the Way to Fun: An Emotion-Based Approach to Successful Game Design</i> by Roberto Dillon

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art
Course Title	Story Design & Visual Narrative (Theory)	Semester	Sixth
Course Code	DSC-VA22	No of Credits	03
Contact hours	60	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	40	Summative Assessment Marks	60
Total Marks		100	

Course Outline:

Course Pre-requisite(s): Knowledge about stories, Reading and writing and Imagination	
Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Plan a story and develop it CO 2. Portray the Characters in the story with visual medium. CO 3. Develop the Plot and the conflicts in story with visual medium.	
Content of the Course 4: Story Design & Visual Narrative	60Hours
UNIT 1: Story, Narrative and Plot:	20 hrs.
Chapter 1. Elements of story Chapter 2. Resources and ideas from life Chapter 3. Narrative modes, Aesthetics of narration, Narrative point of view.	
UNIT 2: Voices of the story	20 hrs.

Chapter 1. Character voice, Unreliable voice, Epistolary voice.	
Chapter 2. Structuring the story, Plot & sub plots, Plot devices	
Chapter 3. Other Devices - Dramatic structure –Conflict	
Chapter 4. Setting mood - Rising action -Falling Action – Dénouement – Resolution	
UNIT 3: Story Genres;	20 Hrs.
Chapter 1. Characters and the story, Developing Characters, Chapter 2. character driven stories & Event driven stories. Story Telling and its relevance in society	
Chapter 3. Visual Narrative, Elements of Visual narrative. Visual Storytelling, structure and techniques	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes

(POs 1-15)

Course Outcome	Program Outcome														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Plan a story and develop it							X		X						
Portray the Characters in the story with visual medium.		X	X												
Develop the Plot and the conflicts in story with visual medium.							X								

Course Articulation Matrix relates course outcomes of course with the corresponding program outcomes whose attainment is attempted in this course. Mark 'X' in the intersection cell if a course outcome addresses a particular program outcome

Teaching Pedagogy: Lecture, Presentation and demonstrations

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	10
Outdoor studies, Field Visits, Documentation	5
activities like, Design related Quiz, seminar, writing, Team activities,	10

Assignments on Writing on Design	
Total Marks	40
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

	Reference Books:
1	<i>The Analysis of Film by Raymond Bellour and Constance Penley (Editor)</i>
2	<i>How to Read a Film: Movies, Media, and Beyond by James Monaco</i>
3	<i>Film Art: An Introduction - Paperback (Nov. 25, 2009) by David Bordwell and Kristin Thompson</i>
4	<i>Film Form: Essays in Film Theory - Paperback (Mar. 19, 1969) by Sergei Eisenstein and Jay Leyda</i>
5	<i>Story: Substance, Structure, Style and the Principles of Screenwriting by Robert McKee</i>
6	<i>The Way of the Storyteller by Ruth Sawyer</i>

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40



Model Curriculum

SYLLABUS FOR BVA

GRAPHIC & COMMUNICATION DESIGN

FIFTH & SIXTH SEMESTER

Model Curriculum

BVA-GRAPHICS & COMMUNICATION DESIGN

Semester - 5

	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
DSC 15		Graphic Design for Print & Web Media (Practical	8	Display/Jury & Viva	75	75	150	5
DSC 16		Graphic Design for gaming (Practical	6	Display/Jury & Viva	50	50	100	4
DSC 17		Information Design (Practical)	6	Display/Jury & Viva	50	50	100	4
DSC 18		Theory of Advertising Design (Theory)	4	2 ½ hrs	40	60	100	3
DSE 1		DSE1.1. Photography DSE1.2. Camera and Film editing DSE1.3. Revitalization of Arts & Crafts	6	Display/Jury & Viva	50	50	100	3
VOC1		Vocational Course: Visual Merchandising	4	2 ½ hrs	40	60	100	3
SEC 4		Cyber Security / Internship	3		50	-	50	2
			37				700	24

Name of the Degree Program: BVA

Discipline Core: Graphics & Communication Design

Total Credits for the Program: 190

Starting year of implementation: 2021-22

Program Outcomes:

By the end of the program the students will be able to;

PO.1. Students will be able to remember, explain and apply the Design Principles in their Design activities.

PO.2. Students will be able to apply the Drawing rendering and artistic skills to Visualize the concepts, ideas and experiences.

PO.3. Students will be capable of interpreting the Design evolution explain and contextualize to their time.

PO.4. Students will be capable of identifying the Design problem from their surroundings and analyse them.

PO.5. At the end of the Program students will be capable of analyzing the problems and able to differentiate them based on their nature.

PO.6. Students will be capable of applying the user research methodology to their Design Projects

PO.7. At the end of the program students will be able to formulate their Design ideas and organize them.

PO.8. At the end of the Program, students will be capable of presenting their Design Projects using Digital Visualization skills by applying various software and techniques.

PO.9. Students will be able to plan design strategies for their Design Projects and execute.

PO.10. Students will be capable of using design language and articulation in their Design Thesis.

PO.11. Students will be able to research various topics and capable of writing and publishing.

PO.12. Students can execute their Design Projects and will be able to apply for patents

PO.13. At the end of the Program Students are can execute their Graduation Project independently by applying the skills and knowledge acquired from the Program.

PO.14. At the end of the Program, students are capable of working in the industry environment as Interns or Designers.

PO.15. Students on completion of the Program will be able to work as independent free-lancing Designers and Consultants.

Model Curriculum

Program Name	BVA in Design	Program core	Graphics and Communication Design
Course Title	Graphic Design for Print & Web Media (Practical)	Semester	Fifth Semester
Course Code	DSC-VA15	No of Credits	05
Contact hours	150	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	75	Summative Assessment Marks	75
Total Marks			150

Course Pre-requisite(s): 1. Typography 2. Graphic Design and Communication 3. Digital Illustrations	
Course Outcomes (COs): After the successful completion of the course, the student will be able to: CO1. Remember, recognize, and use the knowledge in gained from Pre requisite subjects from previous semesters CO.2. Differentiate and analyse the Graphic Design language as required for Print Media. CO.3. Do user research in web Media and analyse the design and execute.	
Content of the Course 1: Graphic Design for Print & Web Media (Practical)	150 hrs
Unit 1: Graphic Design for Print media	75 hrs
Chapter 1: Introduction to Graphic Design in relation to Print Media <ul style="list-style-type: none"> • Chapter 2: Visual problem solving and To learn the relative use of Type, graphics, illustration and photography for Print Design. Designing for different types such as; Business cards-Branded packaging, labels and shopping bags – Brochures – Billboards - Menus - Banners • Magazines and newspapers - Signage – Stationery - Greeting cards and invitations – Calendars – Posters - Book covers and interiors • Chapter 3: print production standards & Print Media process : Content gathering - Pre-press.- Press.- Printing -Folding - Post press. • Design Project for Social / Commercial requirements 	
Unit 2 Web Design & Development Process	75 hrs
Chapter 1: Planning the project is the most important step, and it is even more critical than the actual development. • Requirements analysis • Project charter • Site map • Contracts that define roles, copyright and financial points • Gain access to servers and build folder structure • Determine required software and resources (stock photography, fonts, etc.) Design: Wireframe and design elements planning • Mock-ups based on requirements analysis • Slice and code valid HTML/XHTML/JS/CSS etc Chapter 2: . Development : Build development framework. • Code templates for each page type. • Develop and test special features and interactivity • Fill with content. • Test and verify links and functionality. 4. Launch • Polishing • Transfer to live server • Testing Final cross-browser check (IE, Firefox, Chrome, Safari, Opera, iPhone, BlackBerry) Chapter 3: Post-Launch : Hand off to client • Provide documentation and source files • Project close, final documentation • Files and Archive 6. A Process Puts the Client at Ease • Documenting The Process • Using The Process • Refining the Process 7. Risks & Tips Web design Project for social sectors	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Remember, recognize, and use the knowledge in gained from Pre requisite subjects from previous semesters						X									
CO.2. Differentiate and analyse the Graphic Design language as required for Print Media.					X										
CO3. Do user research in web Media and analyse the design and execute.						X									

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	25
Design Project: Research, ideation Design Process, Visualization and Presentation	30
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	75
Formative Assessment as per NEP guidelines are compulsory	

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 20	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	10	Seminar/projects/ Viva etc: 10
Overall	50	40

	Reference Books:
1	Fundamentals of Graphic Design by Gavin Ambrose, Paul Harris, AVA Publishing
2	Graphic Design Solutions by Robin Landa Cengage Learning
3	Learning web design by Jennifer Niederst Robbins
4	WEB PUBLISHING Introduction to html by Mark kerr, Paperback
5	Don't make me think by Steve krug
6	Making and breaking the grid: a graphic design layout workshop by Timothy Samara
7	Responsive Web Design with html5 and css3 by Ben Frein

Model Curriculum

Program Name	BVA in Design	Program core	Graphics and Communication Design
Course Title	Graphic Design for gaming (Practical)	Semester	Fifth Semester
Course Code	DSC-VA16	No of Credits	04
Contact hours	120	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks			100

Course Pre-requisite(s): Drawing for Designers , Digital Media , Graphic Design for Communication	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
CO1. To remember and identify the skills require to design story boards, Game illustrations us using their skills acquired in Previous semester.	
CO.2 Planning and executing the Game design process.	
CO.3. Able to create Game design assets using the digital skills acquired earlier.	
Content of the Course 2: Graphic Design for gaming (Practical)	120 hrs
Unit 1:	60 hrs
Chapter 1: Introduction to gaming and concepts. Meaning and definition	
Chapter 2: Classification of gaming	
Chapter 3: Game production process	
Unit 2	60 hrs
Chapter 1: Pre production for Gaming – Concepts and ideas	
Chapter 2: Game assets design	
Chapter 3: Production environment steps and planning –Implementation in Digital plat form	
Chapter 4: Post production – Compositing and editing, sound designing	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. To remember and identify the skills require to design story boards, Game illustrations us using	X														

their skills acquired in Previous semester.																	
CO.2 Planning and executing the Game design process.									X								
CO.3. Able to create Game design assets using the digital skills acquired earlier.								X									

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	15
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
Formative Assessment as per NEP guidelines are compulsory	

	Reference Books:
1	The Art of Game Design: A book of lenses BY Jesse Schell / CRC Press, 04-Aug-2008
2	Game Feel: A Game Designer's Guide to Virtual Sensation (Morgan Kaufmann Game Design Books) by Steve Swink
3	On the Way to Fun: An Emotion-Based Approach to Successful Game Design by Roberto Dillon

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	Graphics and Communication Design
Course Title	Information Design (Practical)	Semester	Fifth
Course Code	DSC-VA17	No of Credits	04
Contact hours	120	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Drawing skill , Digital Media , Graphic Design concepts	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
CO1. Do research and gather information Classify, analyze the information collected and will be able to arrange them for the execution	
CO.2 Plan, and develop the concepts for Info graphic Designs	
CO.3. Digitally Visualize the concepts and present their Design concepts	
Content of the Course 3: Information Design (Practical)	120 hrs
Unit 1:	60 hrs
Chapter 1: Introduction to Information Design, To review the skills required from earlier semesters such as Design Principles, Digital Visualization Graphic Design Concepts as required for Information Design	
Chapter 2: To do Research in relation to a chosen area / topic to which information Design is required.	
Chapter 3: Differentiate and Analyze the data collected using research Data Graphics such as charts / diagrams/ Maps etc and create information architecture	
Unit 2	60 hrs
Chapter 1: Create a narrative using the Information collected and by organizing them in to proper hierarchies	
Chapter 2: Discuss, analyze and evaluate effective and ineffective information design	
Chapter 3 Plan a info graphic Design Project on the above chosen area for research and prepare a Presentation.	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Do research and gather information Classify, analyze the information collected and will be able to arrange them for the execution						X									
CO.2 Plan, and develop the concepts for Info graphic Designs							X								
CO 3.Digitally Visualize the concepts and present their Design concepts								X							

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	15
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
Formative Assessment as per NEP guidelines are compulsory	

Reference Books:	
1	Information Design Handbook by Jennifer Visocky O’Grady and kenneth O’Grady
2	Designing Information Human Factors and common sense in information Design by Joel Katz
3	An introduction to information design by Andy Ellison & Kathryn Coates
4	Visual display of Quantitative Information By Wdward Tufte
5	Information is Beautiful by David Mac Candless

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	GRAPHICS AND COMMUNICATION DESIGN
Course Title	Theory of Advertising Design (Theory)	Semester	Fifth Semester
Course Code	DSC-VA18	No of Credits	03
Contact hours	60	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	40	Summative Assessment Marks	60
Total Marks		100	

Course Pre-requisite(s): Graphic Design Theory , Graphics and Communication Design	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
CO 1. Remember and identify the concepts of advertising and able to record the information	
CO 2. Interpret the Concepts of advertisement used in various advertisements by well known Designers and from their works	
CO 3 Differentiate, analyze and interpret the role of Advertisements and its impact on society.	
Content of the Course 4: Theory of Advertising Design (Theory)	60 hrs
Unit 1:	20 hrs
Chapter 1: Introduction to Advertising; concepts, ideas and Visual aspects through good examples from the famous advertisements.	
Chapter 2: Industrial revolution and the Post Industrial impact on Rural, urban economy of India, and the notable changes in the lifestyle, production and markets	
Chapter 3: Mass production of Industrial Products to full fill the changing lifestyle – Liberal thoughts and platforms transforming the individual life. Changes in the perception of Advertising and Marketing strategies.	
Unit 2	20 hrs
Chapter 1: To discuss the Direct and indirect Marketing ideas from the great examples	
Chapter 2: Advertising of an Art, Science and Business professions. The role of Advertisement in bringing awareness on verities of issues including Social issues such as Environment, food and water. Advertising ideas for commercial / consumer products.	

Chapter 3: To discuss and comparative analysis of the Advertising History and Modern Advertising concepts. To discuss the Role of Advertising and its impact on Society in longer period.	
Unit 3	20 hrs
Chapter 1: Principles and methods of reproduction process. Campaign planning- Introduction and explanation with examples. Chapter 2: Campaign objectives. Influencing factors on advertising campaign. Three basic principles of campaign planning. : Importance of unity and continuity, Structure, Function Chapter 3 : Operations of an advertising agency Advertising and the consumer: wants and needs. Advertising primary appeal, unique selling points (USP), Outstanding selling points (OSP). Consumer psychology	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO 1. Remember and identify the concepts of advertising and able to record the information					X										
CO 2. Interpret the Concepts of advertisement used in various advertisements by well-known Designers and from their works				X											
CO 3. Differentiate, analyze and interpret the role of Advertisements and its impact on society.			X												
Co4. Research on Consumers Psychology and selling points for a Design Project / Campaign.						X									

Pedagogy: Lecture Presentations , discussions, Reading and writing activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	20
Design Project: Research, ideation Design Process, Visualization and Presentation	05
Outdoor studies, Field Visits, Documentation	05
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	40
Formative Assessment as per NEP guidelines are compulsory	

	Reference Books:
1	Advertising Theory (Rutledge Communication Series) February 25, 2012 by Shelly Rodgers (Editor), Esther Thorson (Editor)
2	The Advertising Research Handbook, Second ... by Charles E. Young
3	Advertising Research: Theory & Practice (2nd Edition) Hardcover – May 23, 2011 by Joel J. Davis (Author)
4	Advertising Design and Typography by Alex W.White / Allworth Press
5	Advertising Campaign Design: Just the Essentials by Robyn Blakeman / M.E. Sharpe

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

BVA-GRAPHIC & COMMUNICATION DESIGN

Semester 6

	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
DSC 19		Advertising Design & Media (Practical)	8	Display/Jury & Viva	75	75	150	5
DSC 20		Packaging Design and Printing Technology (Practical)	6	Display/Jury & Viva	50	50	100	4
DSC 21		Introduction to UI/UX Design (Practical)	6	Display/Jury & Viva	50	50	100	4
DSC 22		Theory Visual communication & Media (Theory)	4	2 ½ hrs	40	60	100	3
DSE 2	VA E-3	DSE1. Motion Graphics DSE2. Digital Illustration Technique DSE3. Game Design	6	Display/Jury & Viva	50	50	100	3
VOC2		Vocational Course Retail Design	4	2 ½ hrs	40	60	100	3
SEC 4		SEC-4: Relevant SEC (2) (1+0+2)/ Internship (2)	3		50	-	50	2
			37				700	24

Model Curriculum

Program Name	BVA in Design	Program core	GRAPHICS AND COMMUNICATION DESIGN
Course Title	Advertising Design & Media (Practical)	Semester	Sixth Semester
Course Code	DSC-VA 19	No of Credits	05
Contact hours	150	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	75	Summative Assessment Marks	75
Total Marks		150	

Course Pre-requisite(s):	
<ol style="list-style-type: none"> 1. Typography 2. Graphic Design and Communication 3. Digital Illustrations 4. Advertising Design Theory 	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
CO1. Research, Ideate and Create concepts for advertisements for the promotion and branding of Institutions, Corporates and Industries and companies.	
CO.2 Plan and create suitable strategies and Identify the suitable design solutions for the advertisements and Branding for the sector chosen.	
CO.3. . Visualize the advertising concepts in Digital media as mentioned in the above sectors using the skills and knowledge acquired.	
Content of the Course 1: Advertising Design & Media (Practical)	150 hrs
Unit 1:	75 hrs
Chapter 1: Introduction to Advertising Design. Discussion on the best advertising Designs ever, Case study, analysis of merits and demerits	
Chapter 2: Advance Layout design for advertising; Revision to Layout design, How to effectively use the Design elements using the digital media. Activities to enhance the layout Design skills and knowledge.	
Chapter 3: To discuss in detail the advertisements for different sectors such as Social and Commercial and identify the differences and categorize them accordingly	
Unit 2 Web Design & Development Process	75 hrs
Chapter 1: Advertisement for noncommercial services like Educational Institutions, Hospitals etc. To do research based analysis and execute a project	
Chapter 2: Advertisements for consumer Products, ex: Health care products. Cosmetics and Garments. Pictorial based advertisement	

Chapter 3: Magazine advertisements for commercial services like Hotels, travel and hospitality. Chapter 4: Advertisement for public and social welfare events and awareness To choose a Project from the above mentioned sectors and work in detail	
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Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Research, Ideate and Create concepts for advertisements for the promotion and branding of Institutions, Corporates and Industries and companies.						X									
CO2. Plan and create suitable strategies and Identify the suitable design solutions for the advertisements and Branding for the sector chosen.							X								
CO3. Visualize the advertising concepts in Digital media as mentioned in the above sectors using the skills and knowledge acquired.								X							

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	25
Design Project: Research, ideation Design Process, Visualization and Presentation	30
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	75
Formative Assessment as per NEP guidelines are compulsory	

	Reference Books:
1	Citizen Designer: Perspectives on Design Responsibility by Steven Heller, Véronique Vienne /Allworth Press
2	Advertising by Design: Generating and Designing Creative Ideas Across Media by Robin Landa / John Wiley & Sons
3	The Design Manual by David Whitbread / UNSW Press

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	Graphics and Communication Design
Course Title	Packaging Design and Printing Technology (Practical)	Semester	Sixth Semester
Course Code	DSC-VA20	No of Credits	04
Contact hours	120	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Drawing , Digital skills , Graphic Design for Communication and Printing knowledge	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
CO1. Identify the needs for the packaging and ideate concepts using Design principles	
CO.2 organize, plan and find out the Design solutions for the packaging Design of various types and requirements	
CO.3. Use the different printing Technology to achieve the artistic, creative Packaging Designs of various products.	
Content of the Course 2: Packaging Design and Printing Technology (Practical)	120 hrs
Unit 1:	40 hrs
Chapter 1: Introduction to Packaging Design – including the various media, typography, and Colour schemes analysis.	

Chapter 2: Introduction to Graphic design for packaging – Application of Graphic Design and problem relating to packaging design.	
Chapter 3: Types of packaging, printing and fabrication methods, regulatory guidelines and application of digital medium.	
Unit 2	40 hrs
Chapter 1: History of Printing technology. Different printing technology and methods from the past with suitable examples	
Chapter 2: Litho-Offset printing –Plano Graphic ,Line& half tone printing in single colour. Comparison of different process from the economic and suitability point of view	
Chapter 3: Screen printing process –Fundamentals of line and half tone printing, Printing on different surfaces	
Chapter 4: Digital Printing process – Image Resolution, file format – printing output	
Unit 3	40 hrs
Chapter 1: Digital Printing process – Image Resolution, file format – printing output	
Chapter 2: Digital Colour palette. Working with Colour designs and Colour printing method	
Chapter 3: Using the knowledge and skills acquired during this period students have to practice various packaging Designs to fit different consumer products.	
Note: Students shall visit printing press and also packaging unit to practically learn most of the contents	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Identify the needs for the packaging and ideate concepts using Design principles						X									
CO.2 organize, plan and find out the Design solutions for the packaging Design of various types and requirements					X										
CO.3. Use the different printing Technology to achieve the artistic, creative Packaging Designs of various products.							X								

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	15
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
Formative Assessment as per NEP guidelines are compulsory	

Reference Books:	
1	What is Packaging Design? BY Giles Calver /RotoVision, 2004
2	Package Design Workbook: The Art and Science of Successful Packaging BY Steven DuPuis, John Silva / Rockport Publishers
3	1,000 Package Designs: A Comprehensive Guide to Packing It In BY Grip / Rockport Publishers

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	Graphics & Communication Design
Course Title	Introduction to UI/UX Design (Practical)	Semester	Sixth Semester
Course Code	DSC-VA21	No of Credits	04
Contact hours	120	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Digital skills , Graphic Design for Communication	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
CO1. Memorize, Recall, identify the Design principles and apply them in their Design concepts	
CO.2 Identify the needs for the UI/UX Design and conduct a thorough Research to acquire good knowledge of the subject	
CO.3.. Analyze, differentiate the information Architecture and use the Design process to achieve good Design	
Content of the Course 3 : Introduction to UI/UX Design (Practical)	120 hrs
Unit 1:	60 hrs
Chapter 1: Introduction to UX/UI: Introduction to the History, present and future of UX.	
Chapter 2: Introduction to UX research methods: A quick hands on practice of UX research methods	
Chapter 3: Introduction to information architecture and its importance: Understanding Information and architecting it is very important to create a good experience in UX	
Unit 2	60 hrs
Chapter 1: Introduction to Lean UX: An introduction to lean UX will help students to understand the working process and the environment of UX.	
Chapter 2: Making report: Students are required to create a report	
Chapter 3: Students are allowed to create a small Design Project of their choice in any sector such as commercial or Social and apply their UI/UX skills and knowledge and execute the Project.	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Memorize, Recall, identify the Design principles and apply them in their Design concepts				X											
CO.2 Identify the needs for the UI/UX Design and conduct a thorough Research to acquire good knowledge of the subject							X								
CO.3. Analyze, differentiate the information Architecture and use the Design process to achieve good Design						X									

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	15
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
Formative Assessment as per NEP guidelines are compulsory	

Reference Books:	
1	Designating the User Interface: Strategies for Effective Human-Computer Interaction B.Shneiderman, , 3rd Ed., Addison Wesley, 2000
2	Design: Beyond Human –Computer Interaction, J. Preece, Y. Rogers and H. Sharp, John Wiley & Sons, Delhi, 2003.
3	The Essential Guide to User Interface Design of Interaction Design, W.O. Galitz, John Wiley & Sons, 2002.
4	Human Computer Interaction, A. Dix, J. Finlay, G.D Abowd and R. Beale, 3rd Ed., Pearson Education Ltd., 2004.

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	Graphics and Communication Design
Course Title	Theory Visual communication & Media (Theory)	Semester	Sixth Semester
Course Code	DSC-VA 22	No of Credits	03
Contact hours	60	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	40	Summative Assessment Marks	60
Total Marks		100	

Course Pre-requisite(s): Graphic Design Theory , Graphics and Communication Design, Theory of Advertising Design	
Course Outcomes (COs): After the successful completion of the course, the student will be able to: CO 1. Differentiate, define and explain the design in the age of electronic media CO 2. Identify, the possibility in digital medium and its influences on Print, film and Television mediums CO 3 Explain and interpret the historical evolutions of the design schools in the world	
Content of the Course 4 : Theory Visual communication & Media (Theory)	60 hrs
Unit 1:	30 hrs
Chapter 1: Introduction to Electronic medium with suitable examples and Historical evolutions. Chapter 2: To discuss the topics Computer Imaging, Digital Photography, Moving images, Film language using appropriate Examples through Presentations and screenings of the relevant videos. Chapter 3: Television as powerful communication medium - Television commercials, Prerecorded and live programs and the News channels and their Visual impact	
Unit 2	30 hrs
Chapter 1: To discuss the mediums such as Animation, traditional narrative school, digital Animation, Animation in non-narrative styles. To understand them through good examples using presentations and screening of Videos Chapter 2: To discuss about various Design Schools: Introduction to Bauhaus philosophy, Design faculties and their innovative ideas in design. Understanding of their designs through good examples Chapter 3: Books as Visual Communication medium from 16th century on wards. Books in the modern time. To study various Book Designs and explore through history	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO 1. Differentiate, define and explain the design in the age of electronic media					X										
CO 2. Identify the possibility in digital medium and its influences on Print, film and Television mediums				X											
CO 3. Explain and interpret the historical evolutions of the design schools in the world.			X												

Pedagogy: Lecture Presentations, discussions, Reading and writing activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	20
Design Project: Research, ideation Design Process, Visualization and Presentation	05
Outdoor studies, Field Visits, Documentation	05
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	40
Formative Assessment as per NEP guidelines are compulsory	

	Reference Books:
1	Visual Communication: Images with Messages by Paul Martin Lester / Thomson Wadsworth, 2006
2	Visual Communication: More Than Meets the Eye By G. Harry Jamieson / Intellect Books, 2007
3	Bauhaus, 1919- 1933 by Magdalena Droste / Taschen, 2002
4	Visual Communication: Integrating Media, Art, and Science- By Rick Williams, Julianne Newton

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40



Model Curriculum

SYLLABUS FOR BVA

INTERIOR & SPATIAL DESIGN

FIFTH & SIXTH SEMESTER

Model Curriculum

BVA INTERIOR & SPATIAL DESIGN- Semester 5

	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
DSC 15		Interior Design Studio II – Inhabitations (Practical)	8	Display/Jury & Viva	75	75	150	5
DSC 16		User Element Design (Practical)	6	Display/Jury & Viva	50	50	100	4
DSC 17		Advance Visualization Methods (Practical)	6	Display/Jury & Viva	50	50	100	4
DSC 18		History of Design: Interiors (Theory)	4	2 ½ hrs	40	60	100	3
DSE		DSE1. Photography (Practical) DSE2. Camera and Film editing (Practical) DSE3. Revitalization of Arts & Crafts (Practical)	6	Display/Jury & Viva	50	50	100	3
VOC1		Vocational 1: Visual Merchandising	4	2 ½ hrs	40	60	100	3
SEC 4		SEC-4: Relevant SEC (2) (1+0+2)/ Internship (2)	3		50	-	50	2
			37				700	24

Name of the Degree Program: BVA

Discipline Core: Interior and Spatial Design

Total Credits for the Program: 190

Starting year of implementation: 2021-22

Program Outcomes:

By the end of the program the students will be able to

PO.1. Students will be able to remember, explain and apply the Design Principles in their Design activities.

PO.2. Students will be able to apply the Drawing rendering and artistic skills to Visualize the concepts, ideas and experiences.

PO.3. Students will be capable of interpreting the Design evolution explain and contextualize to their time.

PO.4. Students will be capable of identifying the Design problem from their surroundings and analyse them.

PO.5. At the end of the Program students will be capable of analyzing the problems and able to differentiate them based on their nature.

PO.6. Students will be capable of applying the user research methodology to their Design Projects

PO.7. At the end of the program students will be able to formulate their Design ideas and organize them.

PO.8. At the end of the Program, students will be capable of presenting their Design Projects using Digital Visualization skills by applying various software and techniques.

PO.9. Students will be able to plan design strategies for their Design Projects and execute.

PO.10. Students will be capable of using design language and articulation in their Design Thesis.

PO.11. Students will be able to research various topics and capable of writing and publishing.

PO.12. Students can execute their Design Projects and will be able to apply for patents
 PO.13. At the end of the Program Students are can execute their Graduation Project independently by applying the skills and knowledge acquired from the Program.

PO.14. At the end of the Program, students are capable of working in the industry environment as Interns or Designers.

PO.15. Students on completion of the Program will be able to work as independent free-lancing Designers and Consultants.

Model Curriculum

SEMESTER – 5TH

Program Name	BVA in Design	Program core	Interior & Spatial Design
Course Title	Interior design studio II - Inhabitations	Semester	Fifth
Course Code	DSC 15	No of Credits	5
Contact hours	150	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	75	Summative Assessment Marks	75
Total Marks		150	

Course Pre-requisite(s):
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <p>CO1. To Define and Identify research topics relevant to the given project</p> <p>CO.2 To Transfer user/client requirement in the designed spaces</p> <p>CO3. Understand and analyze the process of Applying Material board ,Mood board,Color selection for the designs</p>

CO4. Device Aesthetics in elements and spatial experience and Enhancing the interior experience through creative lighting	
CO5. Evaluate and Understand representations of standards used in preparing detailed drawings.	
CO6. Integrating to Understand material properties and execution of work from drawings as well as Experiment with conceptualizing techniques and realize desired results	
Content of the Course 1: Interior design studio II - Inhabitations	150hrs
Unit 1:	40 hrs
<p>Chapter 1: Space Planning- Introduction to space planning, Necessity of space planning, different Spaces for inhibition- Design of living units of various geographical locations and culture by involving historical periods, styles and use of craft in its inherent quality and form – craft and living environment.</p> <p>Chapter 2 Introduction: Materials -: Terminology: Material board, ,Mood board, Colour selection, Textures and aesthetics- Applications of art / craft at public level spaces- lounge (hotel), restaurant of specific ethnic characteristics, café, boutique, retail stores, studios.</p> <p>Chapter 3: Application of design principles and elements. Design Development -Structural integration with reference to Interiors and aesthetics- Response to today’s situation of urban society – For a given space /building/structure– refurbish to a different typology.</p>	
Unit 2 :	40 hrs
<p>Chapter 1 Making complete set of working drawings for the residence or any other project Chosen. The drawings to incorporate all necessary information complete with schedule and all specifications. The Working Drawings to include. Site plan. Foundation layout with details of foundations and D.P.C. Ground floor Plan, First Floor Plan, Terrace Plan Sections, Elevations</p> <p>Chapter 2: Making complete set of services drawings for the above said project. The drawings to incorporate services details complete with schedule and all specifications. The Services Drawings to include:Electrical Layout. Plumbing Layout. Sanitary Layout. Drainage Layout. Rain Water Disposal / Harvesting Layout and Details. Toilet details. Kitchen / Pantry Details.etc</p> <p>Chapter 3: Making complete set of working details for the above said project. The drawings to incorporate details complete with schedule and all specifications. The Working Details to include: Doors and Windows Drawings and Details. Staircase Details including railings. Details of Grills, Parapet or railings. Gate Details, compound wall details, Landscaping and Paving details, Typical wall section showing foundation, DPC, skirting, sill, lintel, slab and terracing details.</p>	
Unit 3 :	70 hrs
Chapter 1: Making complete set of finishing drawings for the above said project. The drawings to incorporate finishing details complete with schedule and all specifications. The Finishing Details to include: Doors and Windows Frame and Shutter details. Flooring & Skirting pattern and fixing details. Dado / Wall tile pattern and fixing details. Wall Cladding pattern and fixing details. Plaster Pattern with Colour schemes. False Ceiling details etc.	

<p>Chapter 2: Fundamentals of lift services System Design. Building Plans, Drawings and Schematics.. Grouping of lifts and design standards of a lift lobby. Types of Lifts. Working of lifts with details of lift section describing various parts of lifts. Types of Escalators drawings Fire safety drawings</p> <p>Chapter 3: Making complete set of finishing drawings for the different types of furniture’s, joinery details for Reception Table, Chair, Center Table, Corner Table, TV unit, Wardrobe details,etc.</p> <p>Chapter 4: Introduction to acoustics and principles Acoustic Design process and different types of buildings – auditoriums, concert halls, cinema halls, seminar rooms, lecture halls, classroom and open offices.</p>	
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Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. To Define and Identify research topics relevant to the given project	X				X			X						X	
CO. 2 To Transfer user/client requirement in the designed spaces		X								X					X
CO.3 Understand and analyze the process of Applying Material board ,Mood board,Color selection on the designs done			X									X			
CO.4 Device Aesthetics in elements and spatial experience and Enhancing the interior experience through creative lighting				X				X					X		
CO.5 Evaluate and Understand representations of standards used in preparing detailed drawings.		X							X						X
CO.6 Integrating to Understand material properties and execution of work from drawings as well as Experiment with conceptualizing techniques and realize desired results				X			X				X				

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	25

Design Project: Research, ideation Design Process, Visualization and Presentation	30
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	75
Formative Assessment as per NEP guidelines are compulsory	

	Reference Books:
1	<i>Karlen Mark, Space planning Basics, Van Nostrand Reinhold, New York, 1992.</i>
2	<i>Joseph D Chiara, Julius Panero, & Martin Zelnick, Time Saver standards for Interior Design & space planning, 2nd edition, Mc-Graw Hill professional, 2001.</i>
3	<i>Francis.D. Ching & Corky Bingelli, Interior Design Illustrated, 2nd edition, Wiley publishers, 2004.</i>
4	<i>Julius Panero & Martin Zelnick, Human Dimension & Interior Space: A source book of Design Reference standards, Watson – Guptill, 1979.</i>
5	<i>Karlen Mark, Kate Ruggeri & Peter Hahn, Space Planning Basics, Wiley publishers, 2003.</i>

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	Interior & Spatial Design
Course Title	User Element design	Semester	5th
Course Code	DSC 16	No of Credits	4
Contact hours	120	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Design Studio, Form Study, Design Foundation	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
<p>CO 1. Define the the role and Integration of fixtures and accessories in Interior design.</p> <p>CO 2. Illustrating the accessories and understanding the context in and around the space.</p> <p>CO 3. To establish a thorough knowledge on studying the materials involved in the creation of these accessories.</p> <p>CO 4. To connect and co-relate the basics of concepts like ergonomics and functionality of lifestyle products and designs</p> <p>CO 5. To predict the right use of accessories in the right space that will enhance the aesthetics and functionality of the space.</p> <p>CO 6. To enable students in understanding costing for different accessories and materials used.</p>	
Content of the Course 2: User Element design	120hrs
UNIT 1 : Role and integration of accessories/products in interiors	30 hrs
Chapter 1. Introduction of Role and integration of accessories/products in interiors.	
Chapter 2. Design approaches in product and lifestyle accessories design with a focus on functionality, ergonomics, aesthetics, multiple usages etc.	
UNIT 2 :	45 hrs
Chapter 1. Stylistic development of decorative accessories from the past to present with insight into technological	
Chapter 2. Brief study of period room settings with the context of decorative accessories complementing the architecture and interior design.	
UNIT 3 : Study of materials and processes adopted in accessories design.	45 hrs
Chapter 1. Basic understanding of construction	
Chapter 2. principles, anthropometrics, principles of sizes and proportions, modelling, rapid prototyping, colour, texture etc. Orientation to Indian as well as global context of interiors, trends and market.	
Chapter 3. A detailed study involving all the design aspects of any of the following lifestyle accessories: luminaire design, glassware, lighting, textiles, mirrors, clocks, wall finishes, multipurpose furniture etc.	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Define the the role and Integration of fixtures and accessories in Interior design.	X								X						
CO. 2 Illustrating the accessories and understanding the context in and around the space.		X									X		X		

CO.3 To establish a thorough knowledge on studying the materials involved in the creation of these accessories.			X			X				X				
CO.4 To establish a thorough knowledge on studying the materials involved in the creation of these accessories.				X					X			X		
CO.5 To predict the right use of accessories in the right space that will enhance the aesthetics and functionality of the space.						X						X	X	
CO.6 To enable students in understanding costing for different accessories and materials used.				X					X					X

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	15
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
Formative Assessment as per NEP guidelines are compulsory	

	Reference Books:
1	<i>K Laura Slack, What is product Design? Roto Vision publishers, 2006</i>
2	<i>Treena Crochet and David Vleck, Designer"s Guide to Decorative Accessories, Prentice Hall, 1st edition, 2008.</i>
3	<i>Michael Ashby, Kara Johnson, Materials and Design: The Art and Science of material selection in product design, Butter Worth Heinemann, 1st edition, 2002.</i>
4	<i>International Design Yearbook, 1995: Furniture, Lighting, Tableware, Textiles and Products, Books Nippan, 1996.</i>
5	<i>Karl. T. Ulrich, Steven D. Eppinger, Product Design and Development, McGraw-Hill Education Singapore; 4th edition,2007</i>

Teaching Pedagogy

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10

Overall	50	40
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Model Curriculum

Program Name	BVA in Design	Program core	Interior & Spatial Design
Course Title	Advance Visualization Methods	Semester	Fifth
Course Code	DSC17	No of Credits	4
Contact hours	120	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s):	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
CO 1. Remember and Understand commands in the Visual software interface.	
CO 2. To Associate and understand the development of 3D forms from the 2D designs curated.	
CO 3. Ability to analyse and differentiate issues in modelling at various stages.	
CO 4. Developing room layouts, furniture models and material application in the 3D Software.	
CO 5. To analyse the interface and creating perspective views of the design.	
CO 6. To Visualise and evaluate the designs made in 2D to understand the design better.	
Content of the Course 3: Advance Visualization Methods	120hrs
UNIT 1 : Introduction to 3d software	30 hrs
Chapter 1. Introduction to 3d software and importance and application in interiors. Chapter 2. Exploring and understanding the basic Unit setup, Grid and snap setting, Interface, Create-Hierarchy-Display, Modify, Motion and Utility Panels, Viewport settings. Chapter 3. To create and modify both solid and surface models Design and development of small models	
UNIT 2 : Understand the process and techniques of 3D models from a two dimensional layouts	45 hrs
Chapter 1. Design and development of furniture for different rooms	

Chapter 2. Design and development of complete rooms interiors	
Chapter 3. Understand form development and camera layout	
Chapter 4. Understand Perspective and scene setting, camera layout and walkthrough.	
UNIT 3 : Understand the Process and techniques of Texturing, Lighting and rendering 3D exterior / interior scenes.	45 hrs
Chapter 1. Material application, creating and editing.	
Chapter 2. Understanding of visual styles, walk through animation, materials, and light settings.	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Remember and Understand commands in the Visual software interface.	X							X							
CO.2 To Associate and understand the development of 3D forms from the 2D designs curated.		X									X				
CO.3 Ability to analyse and differentiate issues in modelling at various stages			X		X		X				X				
CO.4 Developing room layouts, furniture models and material application in the 3D Software.					X						X		X		
CO.5 To analyse the interface and creating perspective views of the design.							X			X			X	X	
CO.6 To Visualise and evaluate the designs made in 2D to understand the design better.				X							X				X

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15

Design Project: Research, ideation Design Process, Visualization and Presentation	15
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
Formative Assessment as per NEP guidelines are compulsory	

	Reference Books:
1	<i>Computer Aided Design and Manufacturing By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT</i>
2	<i>NARAYAN Fundamentals of Computer Aided Geometric Design by Josef Hoschek, Dieter Lasser Peters, 1993</i>
3	<i>Handbook of Computer Aided Geometric Design edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Ki</i>

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	Interior & Spatial Design
Course Title	History of Design (Interiors) Theory	Semester	fifth
Course Code	DSC18	No of Credits	3
Contact hours	60	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	40	Summative Assessment Marks	60
Total Marks		100	

Course Pre-requisite(s): Design Language 1& 2	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
<p>CO1: Find connection between design and social change, drawing upon key theorists.</p> <p>CO2: Assess the role of mechanization in the establishment of modern design practice.</p> <p>CO3: Apply a method of investigation and analysis to the study of designed objects and Formulate and critique the Design Classics.</p> <p>CO4: Demonstrate a basic comprehension of changing values and tastes in the history of design and articulate their contemporary relevance.</p>	
Content of the Course 3: History of Design (Interiors)	60 hrs
UNIT 1 : Introduction to 3d software	20 hrs
<p>Chapter 1: Elements of style and determinants of Interior environments in Egypt, Mesopotamia, Babylonia, Chinese, Japan, Greece, Rome.</p> <p>Chapter 2: Elements of style and determinants of Interior environments in Europe in Early Christian, Romanesque, Gothic, Byzantine, Renaissance, Baroque and Rococo periods.</p> <p>Chapter 3: An overview of Victorian, Elizabethan, art Nouveau arts and crafts, Cubism, surrealism, Romanticism etc.</p>	
UNIT 2 :	20 hrs
<p>Chapter 1: Forces of industrialization in Europe, changes in social structure, production systems, changes in technology and its impact on the life styles, arts and crafts and interior environments.</p> <p>Chapter 2: Elements of style, interior environment, furniture etc. in Jammu and Kashmir, Southern India,.</p> <p>Chapter 3: To study the Interior Environment and elements from Gujarat, Rajasthan, Himachal Pradesh , states of North eastern India, Maharashtra, Uttar Pradesh, Orissa etc.</p>	
UNIT 3 :	20 hrs
<p>Chapter 1 : History of modern movement in interior Design and architecture – developments of modern movements</p> <p>Chapter 2: various fields of design affecting interior ambiances directly – international modernism, regionalism and concerns with vernacular etc.</p> <p>Chapter 3: Designers and their works with respect to interior architecture and interior elements of design. Contemporary expressions of styles and art forms. (Could be part of assignments for students to explore)</p>	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1: Find connection between design and social change, drawing upon key theorists.			X												
CO2: Assess the role of mechanization in the establishment of modern design practice.				X											
CO3: Apply a method of investigation and analysis to the study of designed objects and Formulate and critique the Design Classics.						X									
CO4: Demonstrate a basic comprehension of changing values and tastes in the history of design and articulate their contemporary relevance.							X								

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	5
Outdoor studies, Field Visits, Documentation	5
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	40
Formative Assessment as per NEP guidelines are compulsory	

Reference Books:	
1	John F. Pile, A history of interior design, 2nd edition, Laurence King Publishing, 2005.
2	Jeannie Ireland, History of Interior Design, air child publications, illustrated ed., 2009
3	Elaine, Michael Dywer, Christopher Mackinnon, Norman A. J. Berisford Denby , A History of Interior Design, Rhodoc International, 1983
4	Giedion Sigfried, Space, Time and Architecture: The growth of a new tradition, 4th ed. Harvard University Press, Cambridge, 1962.
5	Tadgell Cristopher, The History of Architecture in India: From the dawn of civilization to the End of the Raj, Om Book Service, New Delhi, 1990.
6	Rowl Benjamin. Art and Architecture of India.
7	Towards Post Modernism by Collins, Michael

8	Design History a student's hand book – by Conway, Haze
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Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

BVA INTERIOR & SPATIAL DESIGN- Semester 6

	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
DSC 19		Interior Design Studio: III Practical	8	Display/Jury & Viva	75	75	150	5
DSC 20		Complex Furniture Systems (Practical)	6	Display/Jury & Viva	50	50	100	4
DSC 21		Landscape Design (Practical)	6	Display/Jury & Viva	50	50	100	4
DSC 22		Estimation and Project Management - Theory	4	2 ½ hrs	40	60	100	3
DSE		DSE1. Motion Graphics DSE2. Digital Illustration Technique DSE3. Game Design	6	Display/Jury & Viva	50	50	100	3
VOC2		Vocational 2	4	2 ½ hrs	40	60	100	3
SEC 4		SEC-4: Relevant SEC (2) (1+0+2)/ Internship (2)	3		50	-	50	2
			37				700	24

Model Curriculum

BVA –INTERIOR & SPATIAL DESIGN -SEMESTER – 6

Program Name	BVA in Design	program core	Interior & Spatial Design
Course Title	Interior Design Studio: III Practical	Semester	Sixth
Course Code	DSC 19	No of Credits	05
Contact hours	150 Hrs	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	75	Summative Assessment Marks	75
Total Marks		150	

Course Pre-requisite(s):

Interior Design Thinking, History of Interior Design, Architectural Elements and Services	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
<p>CO.1 Demonstrate critical thinking in identifying and framing design opportunities.</p> <p>CO.2 Developing a deep understanding and Classifying of design principles, elements and materials</p> <p>CO.3 Applying technical skills and software proficiency for 2D and 3D drafting Rendering and presentation.</p> <p>CO.4 Able to conduct research and analysis to determine the needs and goals of the projects.</p> <p>CO.5 Demonstrate knowledge of current information, theories and models, and techniques and practices in all of the major business disciplines including the general areas of Project Management and Estimation, Presentation, Qualitative and quantitative marketing survey knowledge</p> <p>CO.6 Creative problem-solving in order to distill one solution from the multiple possibilities generated from the given projects.</p>	
Content of the Course 1: Interior Design Studio: III	150 Hours
Unit 1: Introduction of Project	30 Hrs.
<p>Chapter 1. Mind mapping, data collection, case study, literature study (Given Projects)</p> <p>Chapter 2. Area calculation, bubble & circulation diagram, block diagram adjacency matrix, development of a concept</p>	
Unit 2 : Space Planning and Design Development	30 Hrs.
<p>Chapter 1. Introduction to space planning, terms and intent, necessity of space planning, synthesis of space planning, introduction to space design with use of computer, the design program – observation</p> <p>Chapter 2. Introduction to defining design, evaluating design - function, structure and materials, aesthetics, analyzing existing space and its advantages</p> <p>Chapter 3. Design process/methodology, creativity/originality/concepts, and sketches.</p>	
Unit 3 : Introduction to Construction Drawings and Consultancy	30 Hrs.
<p>Chapter 1. Introduction to construction documents, layout plan, construction plans, electrical plans, finishes plans, furniture plans, Elevations, section details and Building Services</p> <p>Chapter 2. Introduction to types of consultants - Acoustical consultant, lighting consultant, plumbing consultant, AC consultant, special consultant based on project needs, rain water harvesting, solar, green building, landscaping, terrace gardening. Develop time in schedule based on inputs by consultant</p>	
Unit 4 : Technical Drawings	60 Hrs.
Chapter 1. Elevations, sections, detailed drawings of a given project and 3D Views	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Demonstrate critical thinking in identifying and framing design opportunities.	X						X								

CO2. Developing a deep understanding and Classifying of design principles, elements and materials			X												
CO3. Applying technical skills and software proficiency for 2D and 3D drafting Rendering and presentation.			X					X							
CO4. Able to conduct research and analysis to determine the needs and goals of the projects.				X		X									
CO5. Demonstrate knowledge of current information, theories and models, and techniques and practices in all of the major business disciplines including the general areas of Project Management and Estimation, Presentation, qualitative and quantitative marketing survey knowledge					X			X							
CO6. Creative problem-solving in order to distill one solution from the multiple possibilities generated from the given projects.						X				X					

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	25
Design Project: Research, ideation Design Process, Visualization and Presentation	30
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	75
Formative Assessment as per NEP guidelines are compulsory	

Reference Books:	
1	Karlen Mark, Space planning Basics, Van Nostrand Reinhold, New York, 1992.
2	Joseph D Chiara, Julius Panero, & Martin Zelnick, Time Saver standards for Interior Design & space planning, 2nd edition, McGraw Hill professional, 2001.
3	Francis.D. Ching & Corky Bingelli, Interior Design Illustrated, 2nd edition, Wiley publishers, 2004.
4	Julius Panero & Martin Zelnick, Human Dimension & Interior Space: A source book of Design Reference standards, Watson – Guphill, 1979.
5	Maureen Mitton, Interior Design Visual Presentation: A Guide to Graphics, Models, and Presentation Techniques. John Wiley and Sons, 2003.
6	Mark.W. Lin, Drawing and Designing with Confidence: A step-by-step guide, Wiley and Sons, 1993
7	Robert Rengel, Shaping Interior Space, Fairchild Books & Visuals, 2002.

8	Neufert Ernest, Architect's Data, Granada pub. Ltd. London, 2000.
9	Maryrose McGowan & Kelsey Kruse, Interior Graphic Standards, Wiley and sons, 2004.
10	Robert F. Erlandson, Universal and Accessible Design for Products, Services, and Processes, CRC; 1st edition, 2007.
11	Oliver Herwig & L. Bruce, Universal Design: Solutions for Barrier-free, Birkhäuser Basel; 1st edition, 2008 Professional Digital Compositing: Essential Tools and Techniques, author Lee Lanier

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	program core	Interior & Spatial Design
Course Title	Complex Furniture Systems Practical	Semester	Sixth
Course Code	DSC 20	No of Credits	4
Contact hours	120 Hrs	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s):

Interior Design Thinking, User Element Design, Advanced Visualization Methods

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

CO.1 Identifying the client and end-user needs, as well as relevant cultural elements, to support the development of a design solution - Form follows function

CO.2 Understanding of furniture design principles such as ergonomics, aesthetics, and functionality.

CO.3 Applying Knowledge of design software and tools to create details designs, technical drawings and 3D models of furniture design

CO.4 Analyzing the different materials, manufacturing techniques, construction methods and new technology like 3d printers, CNC cutters and Modular Furniture.

CO.5 Considering knowledge of industry standards and regulations related to furniture design such as safety and environmental standards

CO.6 Encouraging to creatively and innovatively to develop unique furniture design the meets the needs of clients and users.

Content of the Course 2: Complex Furniture Systems	120 Hours
Unit 1: Evolution of Furniture	15 Hrs.
Chapter 1. Introduction of furniture from Ancient to Present: Various stylistic transformations. Furniture designers and movements. Analysis of furniture in terms of human values, social conditions, technology and design criteria	
Unit 2 : Functional and Formal Design	60 Hrs.
Chapter 1. Study and evaluation of popular dictums such as “Form follows function”, “Form and function are one” Study the given reference and understand the anatomy, Planning and blocking	
Chapter 2. Human factors, engineering and ergonomic considerations: principles of universal design and their application in furniture design	
Chapter 3. An introduction of various manufacturing processes most frequently adopted in furniture design such as Injection Moulding, investment casting, sheet metal work, die casting, blow- moulding, vacuum - forming etc.	
Chapter 4. Design with wood, metal and combination of materials. Drawings, details and prototype making. Market survey of available products and economics of products.	
Unit 3 : Storage System	15 Hrs.
Chapter 1. Functional analysis of storage systems and thereby deriving types of cabinets needed for interior spaces – kitchen cabinets, wardrobes, closets, book cases, show cases , display systems etc.	
Unit 4 : Modular Approach To Furniture Design	30 Hrs.
Chapter 1. Various materials, combination of materials and its application – design parameters, ergonomics etc.	
Chapter 2. Drawings and prototype. Survey of several modular systems available for different functions in the market	
Chapter 3. Exploration of wood, metal, glass, plastics, FRP as materials for system design. Cost criteria of furniture design	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)
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	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Identifying the client and end-user needs, as well as relevant cultural elements, to support the development of a design solution - Form follows function	X		X												
CO2. Understanding of furniture design principles such as ergonomics, aesthetics, and functionality		X		X											
CO3. Applying Knowledge of design software and tools to create details designs, technical drawings and 3D models of furniture design			X					X							
CO4. Analyzing the different materials, manufacturing techniques, construction methods and new technology like 3d printers, CNC cutters and Modular Furniture.				X				X							
CO5. Considering knowledge of industry standards and regulations related to furniture design such as safety and environmental standards.					X				X						
CO6. Encouraging to creatively and innovatively to develop unique furniture design the meets the needs of clients and users.						X					X				

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	10
Design Project: Research, ideation Design Process, Visualization and Presentation	20
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
Formative Assessment as per NEP guidelines are compulsory	

Reference Books:	
1	Joseph Aronson, The Encyclopedia of Furniture: Third Edition ,1961
2	Bradley Quinn, Mid-Century Modern: Interiors, Furniture, Design Details, Conran Octopus Interiors, 2006

3	Jim Postell, Furniture Design, Wiley publishers, 2007
4	Edward Lucie-Smith , Furniture: A Concise History (World of Art) , Thames and Hudson, 1985
5	Robbie. G. Blakemore, History of Interior Design and Furniture: From Ancient Egypt to Nineteenth-Century Europe, Wiley publishers, 2005
6	John.F. Pile, Interior Design, 2nd edition, illustrated, H.N.Abrams, 1995 Teaching Pedagogy: Lecture, demonstrations, Studio projects

Teaching Pedagogy

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	program core	Interior & Spatial Design
Course Title	Landscape Design	Semester	Sixth
Course Code	DSC 21	No of Credits	4
Contact hours	120 Hrs	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Interior Design Studio II

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

CO1: Remember and Identify the elements of Landscape

CO2: Develop the skill of using and integrating landscape elements and plants to transform different spaces through interior landscaping.

CO3: Visualize the ideation and concepts of Landscape Design and Execute

Content of the Course 3: Landscape Design	120 Hours
Unit 1: Introduction of Estimation	40 Hrs.
<p>Chapter 1. Introduction to landscape architecture and role of landscaping design in the built environment. Types of natural elements – stones, rocks, pebbles, water forms, plants and vegetation.</p> <p>Chapter 2: Introduction to study of plants in relation to landscape design and interiors. Types of indoor plants.</p> <p>Chapter 3: Growing medium, pests & diseases. Botanical nomenclature, anatomy and physiology of plant growth. Indoor plants in Indian context. Market survey and costs.</p>	
Unit 2 :	40 Hrs.
<p>Chapter 1. Design with plants – Basic principles of designs.</p> <p>Chapter 2. The physical attribute of plants and relation to design. Appearance, functional and visual effects of plants in landscape design and built environment.</p> <p>Chapter 3. Selection and management of plant material in relation to the built environment.</p> <p>Chapter 4. Design concepts related to use of sculpture, lightings, garden furniture, architectural feature and grouping them into meaningful compositions for visual and functional effects.</p>	
Unit 3 :	40 Hrs.
<p>Chapter 1. Landscaping design parameters for various types of built forms- indoor and outdoor linkage to spaces. Landscaping of courtyards- residential and commercial forms. Indoor plants and their visual characteristics colour, texture, foliage.</p> <p>Chapter 2. Science of maintaining and growing greenery. Flowers- its colours, texture and its visual perception in various indoor spaces and science of floral arrangement. Automatic irrigation costing and installation of micro irrigation systems</p> <p>Chapter 3. Concept of bonsai and relation between hardscape-landscape as a whole and its importance and enhancement in a given space</p>	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1: Remember and Identify the elements of Landscape	X														
CO2: Develop the skill of using and integrating landscape		X				X									

elements and plants to transform different spaces through interior landscaping.																
CO3: Visualize the ideation and concepts of Landscape Design and Execute							X	X								

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	20
Outdoor studies, Field Visits, Documentation	10
Activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	20
Total Marks	40
Formative Assessment as per NEP guidelines are compulsory	

Reference Books:	
1	Carol Simpson, Estimating for Interior Designers, Watson Guptill, Rev. Sub edition, 2001.
2	Carol E Farren, Planning and Managing Interior projects, Robert Snow Means Company, 2000
3	Barbori Balboni, Interior Cost Data, R.S. Means Company, 2001
4	Harold Kerzner, Project Management : A systems approach to planning, scheduling and controlling, 2006

Teaching Pedagogy

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	program core	Interior & Spatial Design
Course Title	Estimation and Project Management - Theory	Semester	Sixth
Course Code	DSC 22	No of Credits	3
Contact hours	60 Hrs	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	40	Summative Assessment Marks	60
Total Marks		100	

<p>Course Pre-requisite(s): Interior Design Studio II, Complex Furniture Systems</p>
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <p>CO 1. Understanding the purpose& procedure for estimating. CO 2. Applying various methods involved in the preparation of interior design estimate CO 3. Evaluate the cost of material , specification & value engineering CO 4. Apply methods to prepare the Estimate for interior project. CO 5. Understanding to specification & procedure in breaking down into specifications. CO 6. Explored to take Measurements and records billing & certificate of payments</p>

Content of the Course 2: Estimation and Project Management	60 Hours
Unit 1: Introduction of Estimation	20 Hrs.
<p>Chapter 1. Understanding Estimation and Project Management, Introduction to estimation, benefits, types of square footage, parameter, items - wise, take - offs. Factors</p> <p>Chapter 2. Estimating interior items manually and through spreadsheet programs. Specification writing, order writing, scheduling etc</p> <p>Chapter 3. Types of measurements, modes of measurements: methods of taking out quantities, preparation of schedule or bill of quantities</p>	
Unit 2 : Introduction of Project Management	20 Hrs.
<p>Chapter 5. Introduction to project management – Definition and meaning, Importance, Reasons or shortfall in its performance, scientific management, life cycle of project</p> <p>Chapter 6. Planning and control, Human aspects, Development of project network. Critical path, PERT and CPM. Project organization. Contracting, Procurement and Recruitment budget and fund flow statement. Stabilization and finish.</p> <p>Chapter 7. Project management strategies: Tools and techniques for project management. Classical persuasive and non-persuasive strategies and techniques. New techniques of management by objectives .Integrated reporting system, flow diagrams, bar charts, milestone charts, CPM and PERT</p> <p>Chapter 8. Techniques of monitoring the development of work – standard oriented costs control, turnkey system, vertical production method, inventory cost control techniques and unified status, index techniques.</p>	
Unit 3 : Introduction of Rate Analysis and SI Units.	20 Hrs.
<p>Chapter 4. Rate analysis of various items of work: preparation of various items of work in the interior works</p> <p>Chapter 5. SI measurements system, SI nomenclature methods. Dimensional and modular coordination, modules and modes of measurements practiced by various agencies. Specification types, specification contents, standards developed by trade and industry, government agencies.</p> <p>Chapter 6. Students are expected to submit a BOQ of any one element/furniture/space from their Studio Project</p>	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Understanding the purpose & procedure for estimating	X							X				X		X	
CO2. Applying various methods involved in the preparation of interior design estimate			X								X		X		
CO3. Evaluate the cost of material, specification & value engineering						X				X				X	
CO4. Apply methods to prepare the Estimate for interior project.				X						X		X			
CO5. Understanding to specification & procedure in breaking down into specifications												X			
CO6. Explored to take Measurements and records billing & certificate of payments				X				X							X

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	10
Outdoor studies, Field Visits, Documentation	10
Activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	20
Total Marks	40
Formative Assessment as per NEP guidelines are compulsory	

	Reference Books:
1	Carol Simpson, Estimating for Interior Designers, Watson Guptill, Rev. Sub edition, 2001.
2	Carol E Farren, Planning and Managing Interior projects, Robert Snow Means Company, 2000
3	Barbora Balboni, Interior Cost Data, R.S. Means Company, 2001
4	Harold Kerzner, Project Management : A systems approach to planning, scheduling and controlling, 2006

Teaching Pedagogy

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40



Model Curriculum

SYLLABUS FOR BVA

PRODUCT DESIGN

FIFTH & SIXTH SEMESTER

Model Curriculum

BVA-PRODUCT DESIGN -Semester 5

	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
DSC 15		Design Ethnography	8	Display/ Jury & Viva	75	75	150	5
DSC 16		Human Factors, Ergonomics and Interface	6	Display/ Jury & Viva	50	50	100	4
DSC 17		Product Digital Rendering I	6	Display/ Jury & Viva	50	50	100	4
DSC 18		History of Industrial Design (Theory)	4	2 ½ hrs	40	60	100	3
DSE 1		DSE1.1. Photography (Practical) DSE1.2. Camera and Film editing (Practical) DSE1.3. Revitalization of Arts & Crafts (Practical)	6	Display /Jury & Viva	50	50	100	3
VOC1		Vocational Course 1	4	2 ½ hrs	40	60	100	3
SEC 4		Cyber Security / Internship	4		50	-	50	2
			38				700	24

Name of the Degree Program: BVA

Discipline Core: Product Design

Total Credits for the Program: 190

Starting year of implementation: 2021-22

Program Outcomes:

By the end of the program the students will be able to;

PO.1. Students will be able to remember, explain and apply the Design Principles in their Design activities.

PO.2. Students will be able to apply the Drawing rendering and artistic skills to Visualize the concepts, ideas and experiences.

PO.3. Students will be capable of interpreting the Design evolution explain and contextualize to their time.

PO.4. Students will be capable of identifying the Design problem from their surroundings and analyse them.

PO.5. At the end of the Program students will be capable of analyzing the problems and able to differentiate them based on their nature.

PO.6. Students will be capable of applying the user research methodology to their Design Projects

PO.7. At the end of the program students will be able to formulate their Design ideas and organize them.

PO.8. At the end of the Program, students will be capable of presenting their Design Projects using Digital Visualization skills by applying various software and techniques.

PO.9. Students will be able to plan design strategies for their Design Projects and execute.

PO.10. Students will be capable of using design language and articulation in their Design Thesis.

PO.11. Students will be able to research various topics and capable of writing and publishing.

PO.12. Students can execute their Design Projects and will be able to apply for patents

PO.13. At the end of the Program Students are can execute their Graduation Project independently by applying the skills and knowledge acquired from the Program.

PO.14. At the end of the Program, students are capable of working in the industry environment as Interns or Designers.

PO.15. Students on completion of the Program will be able to work as independent free-lancing Designers and Consultants.

Model Curriculum

Program Name	BVA in Design	Program core	Product Design
Course Title	Design Ethnography (Practical)	Semester	Fifth Semester
Course Code	DSC-VA15	No of Credits	05
Contact hours	150	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	75	Summative Assessment Marks	75
Total Marks		150	

Course Pre-requisite(s):	
1. Design Thinking, Design Process, Design Research, Manual and Digital Drafting,	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
CO1. Identify design opportunity areas in communities or Individuals using design research methods	
CO.2 Ideate for relevant design interventions to address identified needs	
CO.3 Evolve an idea for a product/system/service at the end of the design research	
Content of the Course 1: Design Ethnography	150 hrs
Unit 1:	75 hrs
Chapter 1: Product ideas – To identify the community, user with specific needs in the niche areas use Imagination, ideate and explore People needs	
Chapter 2: The Product Brief – Defining the needs, Market trends	
Chapter 3: To identify the problems of the selected objects/systems/environments. Analysis of samples of good and bad design for sensitization to Design quality/processes.	
Unit 2	75 hrs
Chapter 1: Moderate exercises in design creation/recreation through mock ups/montages/paste boards using primary materials such as paper, board, wood etc.	
Chapter 2: Course introduces various methods for generating useful research insight for design. Explores further in the key tools and methods needed to undertake interview and observation based fieldwork, and introduces the challenges of, Understanding what client or company needs to know.	
Chapter 3: Turning field data - The Course will allow to explore the design lifecycle and the latest methods for design innovation through hands-on projects. Into actionable insights and information.	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1.After completing this course students can identify the needs of the niche areas of the community or Individuals, and undertake Design Research					X										

CO.2 Students can Find solutions through Design intervention to the community or an individual									X								
CO.3 Students can evolve an idea for a product/system/service at the end of the design research								X									

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	25
Design Project: Research, ideation Design Process, Visualization and Presentation	30
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	75
Formative Assessment as per NEP guidelines are compulsory	

	Reference Books:
1	Product Design and Development by Karl T. Ulrich and Steven D. Eppinger McGraw-Hill 1995, 2000, 2004
2	Product Design: A Practical Guide to Systematic Methods of New Product Development by Mike Baxter
3	The Art of Innovation - Lessons in Creativity from IDEO, America's Leading Design Firm by Tom Kelley
4	Designing and Conducting Ethnographic Research by Margaret Diane LeCompte Rowman Altamira, 1999
5	Initiating Ethnographic Research by Stephen L. Schensul, Jean

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	PRODUCT DESIGN
Course Title	Human Factors, Ergonomics and Interface (Practical)	Semester	Fifth Semester
Course Code	DSC-VA16	No of Credits	04
Contact hours	120	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Human Anatomy study, Drawing, Design Fundamental, Form study	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
CO1.After completing the Course students will be able to analyze the Anthropometrical, Physiological, Psycho-social considerations in Ergonomics.	
CO.2 Students will be able to process the information collected from their Research	
CO.3. Students are capable of develop the Design to suit the Human performance and do the usability evaluation.	
Content of the Course 2: Human Factors, Ergonomics and Interface (Practical)	120 hrs
Unit 1:	60 hrs
Chapter 1: Definition of Ergonomics / Human Factors. Chapter 2: Human capabilities and limitations in terms of engineering. Chapter 3: Anthropometrical, Physiological, Psycho-social considerations in Ergonomics	
Unit 2	60 hrs
Chapter 1: Behavior, information processing and perception; Ergonomics design methodology; Chapter 2: Occupational safety and stress at workplace; Workstation design; Furniture and Environment factors affecting Chapter 3: Human performance; Design development and usabilityevaluation. •Theory input follows relevant demonstrations and assignments.	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1.After completing the Course students will be able to analyze the Anthropometrical, Physiological, Psycho-social considerations in Ergonomics.					X										
CO.2 Students will be able to process the information collected from their Research						X									
CO.3. Students are capable of develop the Design to suit the Human performance and do the usability evaluation.								X							

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	15
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
Formative Assessment as per NEP guidelines are compulsory	

Reference Books:	
1	i. Design for Success: A Human-Centered Approach to Designing Successful Products and Systems by William B. Rouse Publisher: Wiley-Interscience; 1 edition (January 8, 1991
2	The Right Fit: The Power of Ergonomics As a Competitive Strategy by Clifford M. Gross Publisher: Productivity Press Inc, 1996

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	PRODUCT DESIGN
Course Title	Product Digital Rendering (Practical)	Semester	Fifth Semester
Course Code	DSC-VA17	No of Credits	04
Contact hours	120	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Digital Design, Drawing , Form studies	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
<p>CO 1. After completing this Course students will be able to recall, identify and apply Design elements in building the concepts.</p> <p>CO 2. Students will be able to build 3dimensional models and presentation visuals for the design project</p> <p>CO 3. Students are capable of rendering the models and they also able to create proper mechanical action to a particular part or applying kinematics to the product model and analyse how it works in real life.</p>	
Content of the Course 3: Product Digital Rendering (Practical)	120 hrs
Unit 1:	60 hrs
<p>Chapter 1: Introduction with Interface, Navigation, commands, viewport etc. Line and curves, background line, curve modification, transform line to curve and freeform surface</p> <p>Chapter 2: Ways to construct solid model, Offset, blend, extrude, trim, extract 2D from 3D models, rendering</p> <p>Chapter 3: Customize into different layers, line types, line weight etc accurate drawings, advanced selections and shortcuts. Advance tool for drawing 3D geometry, accurate and sectional perspective, bend, twist, find or create duplicate etc.</p> <p>Integrating Raster images with solid models;</p>	
Unit 2	60 hrs
<p>Chapter 1: Presenting the conceptual design; visual styles</p> <p>Chapter 2: Exporting and distributing conceptual designs</p> <p>Chapter 3: Applying all the learned skills in Design Project</p>	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO 1. After completing this Course students will be able to recall, identify and apply Design elements in building the concepts.	X														
CO 2. Students will be able to build 3dimensional models and presentation visuals for the design project USING Digital tools and platforms								X							
CO 3. Students are capable of rendering the models and they also able to create proper mechanical action to a particular part or applying kinematics to the product model and analyse how it works in real life.							X								

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	20
Design Project: Research, ideation Design Process, Visualization and Presentation	20
Outdoor studies, Field Visits, Documentation	00
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
Formative Assessment as per NEP guidelines are compulsory	

	Reference Books:
1	Beginner's Guide to SOLIDWORKS 2018 - Level I by Alejandro Reyes ii. Mastering SolidWorks by Matt Lombard
2	Beginner's Guide to SOLIDWORKS 2018 - Level I by Alejandro Reyes ii. Mastering SolidWorks by Matt Lombard
3	Solidworks Simulation 2018: A Power Guide for Beginners and Intermediate Users by ADArtifex, John Willis, and Sandeep Dogra
4	CATIA Core Tools: Computer Aided Three-Dimensional Interactive Application by Michel Michaud
5	Catia V5-6r2015 for Designers by Prof Sham Tickoo Purdue Univ

Teaching Pedagogy: Lecture, Presentation, Demonstration, Practice in digital medium using Computer Lab

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	Product Design
Course Title	History of Industrial Design (Theory)	Semester	Fifth Semester
Course Code	DSC-VA18	No of Credits	03
Contact hours	60	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	40	Summative Assessment Marks	60
Total Marks		100	

Course Pre-requisite(s): Design Language 1& 2	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
CO 1. After completing this Course students will be familiar with milestones in the history of Industrial Design	
CO 2. Students will be able to differentiate, analyse the information from the history to help in their Design studio practice.	
CO 3 Students will be able to express, present their views and write critically on Design History.	
Content of the Course 4: History of Industrial Design (Theory)	60 hrs
Unit 1:	30 hrs
Chapter 1: Defining the landscape: How do you define Industrial Design?	
Chapter 2: centuries of innovation that predate profession, and the smarts in evidence.	
Chapter 3: What did the world of craft-based, make-what- people-need production, royal patronage/guild systems, and agricultural economy look like.	
Unit 2	30 hrs

Chapter 1: Innovations in different parts of the world. Highlights of arts and crafts movements Chapter 2: Bauhaus and the New Academic thinking Chapter 3: Post-War confidence in design, business, and lifestyle and influence on corporate growth.	
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Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO 1. After completing this Course students will be able to recall, identify and apply Design elements in building the concepts.	X														
CO 2. Students will be able to build 3dimensional models and presentation visuals for the design project USING Digital tools and platforms								X							
CO 3. Students are capable of rendering the models and they also able to create proper mechanical action to a particular part or applying kinematics to the product model and analyse how it works in real life.							X								

Pedagogy: Lecture Presentations , discussions, Reading and writing activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	20
Design Project: Research, ideation Design Process, Visualization and Presentation	05
Outdoor studies, Field Visits, Documentation	05
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	40
Formative Assessment as per NEP guidelines are compulsory	

Reference Books:	
1	Design of Everyday Things by Don Noran
2	Design for Real people by Victor Papanek
3	Cradle to Cradle: Remaking the Way We Make Things William McDonough & Michael
4	American Design Ethic: A History of Industrial Design By Arthur J. Pulos

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

BVA-PRODUCT DESIGN -Semester 6

	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
DSC 19		Digital Skills and Fabrication (Practical)	8	Display/Jury &Viva	75	75	150	5
DSC 20		Introduction to UI design (Practical)	6	Display/Jury &Viva	50	50	100	4
DSC 21		Product: Furniture design(Practical)	6	Display/Jury &Viva	50	50	100	4
DSC 22		Theory of Design I (Theory)	4	2 ½ hrs	40	60	100	3
DSE 2		DSE 2.1. Motion Graphics (Practical) DSE2.2 Digital Illustration Technique(Practical) DSE 2.3. Game Design(Practical)	6	Display /Jury &Viva	50	50	100	3
VOC2		Vocational 2	4	2 ½ hrs	40	60	100	3
SEC 4		SEC-4: Relevant SEC (2) (1+0+2)/ Internship (2)	4		40	60	100	2
			38				700	24

Model Curriculum

Program Name	BVA in Design	Program core	PRODUCT DESIGN
Course Title	Digital Skills and Fabrication (Practical)	Semester	Sixth Semester
Course Code	DSC-VA19	No of Credits	05
Contact hours	150	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	75	Summative Assessment Marks	75
Total Marks			150

PREREQUISITES:	
<ol style="list-style-type: none"> 1. Digital Product Rendering 2. Models and Mock-up 3. Materials knowledge 	
Content of the Course 1: Digital Skills and Fabrication (Practical)	
	150 hrs
Unit 1:	75 hrs
<p>Chapter 1: Introduction to the advancement in the Artificial intelligence, the computer design for manufacturability.</p> <p>Chapter 2: Sustainability: Designing physical objects, the built environment, and services to comply with the principles of ecological sustainability.</p> <p>Chapter 3: 3D Printing: 3D-printed tools, jigs, and fixtures for the production of finished goods. Automotive designs, rapid prototype printing and aerospace and defense parts printing will be the largest manufacturing segments.</p>	
Unit 2	75 hrs
<p>Chapter 1: Elements of conceptual design. Introduction to Complex User research and Exploration of a Design project</p> <p>Chapter 2: Interpreting and applying the knowledge acquired from Ergonomics and Human factors while developing the Design Project</p> <p>Chapter 3: To work in collaboration with external experts including Technical and executing the Project to learn and experience the fabrication methods and technology in use.</p>	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. In this Course students will be able to apply their research knowledge in more Coherent areas of Design such as User Design interface.						X									

CO. 2 Students will be able to apply the knowledge in Human factors, Ergonomics in their design development learnt from previous semester.								X								
CO.3 Students will be able to display independence and confidence in exploring the options to work with external resource people.									X							

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	25
Design Project: Research, ideation Design Process, Visualization and Presentation	30
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	75
Formative Assessment as per NEP guidelines are compulsory	

	Reference Books:
1	INDIAN ANTHROPOMETRIC DIMENSIONS FOR ERGONOMIC DESIGN PRACTICE By Debkumar Chakrabarti
2	Human Work Interaction Design: Usability in Social, Cultural and Organizational Contexts... edited by Dinesh Katre, Rikke Orngreen, Pradeep Yammiyavar, Torkil Clemmensen
3	The Art of Innovation - Lessons in Creativity from IDEO, America's Leading Design Firm by Tom Kelley
4	Design for Success: A Human-Centered Approach to Designing Successful Products and Systems by William B. Rouse Publisher: Wiley-Interscience;
5	The Right Fit: The Power of Ergonomics As a Competitive Strategy by Clifford M. Gross Publisher: Productivity Press Inc, 1996

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	Product Design
Course Title	Introduction to UI design (Practical)	Semester	Sixth Semester
Course Code	DSC-VA20	No of Credits	04
Contact hours	120	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks			100

Course Pre-requisite(s): Product: Design Fundamentals, Design Thinking	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
CO1. Remember and Identify the evolution of User Interface and Experience from the Historical perspectives and Interpret.	
CO.2 Arrange , Organize the Information collected and create Information Architecture for good UX	
CO.3. Work with lean UX and apply the knowledge in the Design process and the Environment of UX	
Content of the Course 2: Introduction to UI design (Practical)	120 hrs
Unit 1:	60 hrs
Chapter 1. Fundamentals of UX/UI which includes the introduction to literature around the subject, Basic UX research methods, information architecture and lean UX.	
Chapter 2: Introduction to UX/UI: Introduction to the History, present and future of UX.	
Chapter 3: Introduction to UX research methods: A quick hands on practice of UX research methods.	
Unit 2	60 hrs
Chapter 1 Introduction to information architecture and its importance: Understanding Information and architecting it is very important to create a good experience in UX.	
Chapter 2: Introduction to Lean UX: An introduction to lean UX will help students to understand the working process and the environment of UX	
Chapter 3: Making report: Students are required to create a report	

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Remember and Identify the evolution of User Interface and Experience from the Historical perspectives and Interpret.			X												
CO.2 Arrange , Organize the Information collected and create Information Architecture for good UX						X									
CO.3. Work with lean UX and apply the knowledge in the Design process and the Environment of UX						X									

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	15
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
Formative Assessment as per NEP guidelines are compulsory	

Reference Books:	
1	Design for everyday things by Don Norman
2	Don't make me think, Steve Krug

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 20	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	10	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	PRODUCT DESIGN
Course Title	Product: Furniture design(Practical)	Semester	Sixth Semester
Course Code	DSC-VA21	No of Credits	04
Contact hours	120	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Product: Introduction to UI design (Practical), Digital Skills and Fabrication	
Course Outcomes (COs): After the successful completion of the course, the student will be able to: CO1. Design for mass production of furniture for various classes of people with the parameters of economy and culture. CO.2 Identify and modular aspect of furniture / product design and implement the multi-functional criteria of the current economic requirement CO.3. Execute the Design Projects involving Furniture Design as a component	
Content of the Course 3: Product: Furniture design(Practical)	120 hrs
Unit 1:	40 hrs
Chapter 1. Brief overview of the evolution of furniture from Ancient to present: Various stylistic transformations. Chapter 2: Furniture designers and movements. Analysis of furniture in terms of human values, social conditions, technology and design criteria. Chapter 3: Functional and formal issues in furniture design: study and evaluation of popular dictums such as “Form follows function”, “Form and function are one”	
Unit 2	40 hrs
Chapter 1. Human factors, engineering and ergonomic considerations: principles of universal design and their application in furniture design Chapter 2: An introduction of various manufacturing processes most frequently adopted in furniture design such as Injection Molding, investment casting, sheet metal work, die casting, blow- molding, vacuum - forming etc. Chapter 3: Design with wood, metal and combination of materials. Drawings, details and prototype making. Market survey of available products and economics of products	
Unit 3	40 hrs

<p>Chapter 1 Storage systems: Functional analysis of storage systems and thereby deriving types of cabinets needed for interior spaces – kitchen cabinets, wardrobes closets, book cases, show cases , display systems etc.</p> <p>Chapter 2 Modular approach to furniture design – various materials, combination of materials and its application – design parameters, ergonomics etc. Drawings and prototype</p> <p>Chapter 3 . Survey of several modular systems available for different functions in the market. Exploration of wood, metal, glass, plastics, FRP as materials for system design. Cost criteria of furniture design.</p>	
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Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Design for mass production of furniture for various classes of people with the parameters of economy and culture.					X										
CO.2 Identify the modular aspect of furniture / product design and implement the multi-functional criteria of the current economic requirement						X									
CO.3. Execute the Design Projects involving Furniture Design as a component									X						

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	15
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
Formative Assessment as per NEP guidelines are compulsory	

	Reference Books:
1	Joseph Aronson, The Encyclopedia of Furniture: Third Edition , 1961

2	• Bradley Quinn, Mid-Century Modern: Interiors, Furniture, Design Details, Conran Octopus Interiors, 2006.
3	• Edward Lucie-Smith , Furniture: A Concise History (World of Art) , Thames and Hudson, 1985
4	• Robbie. G. Blakemore, History of Interior Design and Furniture: From Ancient Egypt to Nineteenth-Century Europe, Wiley publishers, 2005.
5	• John.F. Pile, Interior Design, 2nd edition, illustrated, H.N.Abrams, 1995

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 20	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	10	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

Program Name	BVA in Design	Program core	Product Design
Course Title	Theory of Design I (Theory)	Semester	Sixth Semester
Course Code	DSC-VA22	No of Credits	03
Contact hours	60	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	40	Summative Assessment Marks	60
Total Marks		100	

Course Pre-requisite(s): Human Factors, Ergonomics and Interface, History of Industrial Design
Course Outcomes (COs): After the successful completion of the course, the student will be able to: CO 1. Remember, Identify, classify and differentiate the information of the Design studied CO 2. Experiment with Design process, by analyzing the design behavior CO 3 establish personal, reflective, and intellectual position in relation to Design as a process of Inquiry, thought and Action.

Content of the Course 4: Theory of Design I (Theory)		60 hrs
Unit 1:		20 hrs
Chapter 1: Introduction to different theories of Design : Gestalt Theory /Maslow Hierarchy / Altman / Sommer / Hall / Kinzel		
Chapter 2: Maslow's Hierarchy		
Chapter 3: Ergonomics and Human Factors Engineering		
Unit 2		20 hrs
Chapter 1: Design as a tradition (design, art, and science)		
Chapter 2 Theory of Thing		
Chapter 3 Design Research and Design Practice		
Unit 3		20 hrs
Chapter 1 Environmental Psychology - Areas of Research in Environmental Psychology – Personal space / Crowded space – Design and other Social factors		
Chapter 2 Design and Cultural factors		
Chapter 3 Design in Indian context		

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-15)

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO 1. Remember, Identify, classify and differentiate the information of the Design studied			X												
CO 2. Experiment with Design process, by analyzing the design behavior					X										
CO 3 establish personal, reflective, and intellectual position in relation to Design as a process of Inquiry, thought and Action.							X								

Pedagogy: Lecture Presentations , discussions, Reading and writing activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	20
Design Project: Research, ideation Design Process, Visualization and Presentation	05
Outdoor studies, Field Visits, Documentation	05

activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	40
Formative Assessment as per NEP guidelines are compulsory	

Reference Books:	
1	Buchanan, R. (1992). Wicked Problems in Design Thinking. In Design Issues, Vol. 8, No. 2. (Spring, 1992), pp. 5-21.
2	Cross, N. (2001). Designerly Ways of Knowing: Design Discipline versus Design Science
3	Cross, Nigel. Design Thinking: Understanding How Designers Think and Work. Oxford/New York: Berg, 2011, 3-30
4	Julier, Guy. The Culture of Design. London: Sage Publications, 2000, 1-64

Formative Assessment	Weightage of Marks for Practical Courses	Weightage of Marks for Theory Courses
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10
Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	50	40

Model Curriculum

DISCIPLINE CORE ELECTIVES (DSC VAE -1)

Elective Courses for Semester 5

Program Name	BVA in Design	Program core	Animation & Game Art / Graphics & Communication Design/Interior & Spatial Design / Product Design/
Course Title	Photography (Practical)	Semester	Fifth Semester
Course Code	DSC-VA E1	No of Credits	03
Contact hours	90	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Basic Knowledge about the Camera, Individual DSLR camera for practical	
Course Outcomes (COs): At the end of the course the student should be able to: CO 6. Remember and recall the important events of the history of Photography CO 7. Able to identify and operate the technical aspects of Camera and the photography CO 8. Create concepts, ideas and explore the Photography as a medium of Expression	
Content of the Course: Photography (Practical)	90 Hours
UNIT 1 :	20 hrs.

Chapter 1 Introduction to Photography – History and evolution. To discuss some of the best photographers and their works Chapter 2. Characteristics of light , Spectrum, Color Temperature. Camera - structure and function of camera Chapter 3 Exposure – focusing, aperture, shutter speed. Depth of field	
UNIT 2 :	20 hrs.
Chapter 1 Types of cameras ,Lenses and their function ,Types of lenses and their use Chapter 2. Characteristics of lens, lens speed, covering power and other features. Chapter 3 Lighting techniques ,Kinds or lights indoor and outdoor - Electronic flash and artificial lights, Light meters, Different kinds or lilt 'T' lor B& \V and colour photography.	
UNIT 3 :	50 hrs.
Chapter 1 Types of Films and film speeds,Photography Paper - developing and printing. Accessories used in photography Chapter 2. Digital photography, optical system, power system, memory storage, resolution; Chapter 3 Understanding exposure and controls, Flash and lighting. Transferring images to PC file formats, managing digital pictures. To create a port folio on different themes using the above knowledge Chapter 4 To understand the basic principles of Art photography, Commercial photography, journal photography and exercise <i>Note: Students have to complete a Photography Project under the supervision of the faculty and submit the project outcome for the assessment</i>	

Teaching Pedagogy: Lecture, demonstrations, Studio projects based on the Photography

	Book References:
1	The Photographer's Eye: Composition and Design for better photography... by Michael Freeman

Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art / Graphics & Communication Design/Interior & Spatial Design / Product Design/
Course Title	Video Editing (Practical)	Semester	Fifth Semester
Course Code	DSC-VA E2	No of Credits	03
Contact hours	90	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Basic Knowledge about the Computer and Film appreciation	
Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Remember and recall the important events of the history of Video Editing CO 2. Able to use the Editing tools effectively to any editing project CO 3. Able to edit confidently by using the Visual aesthetics and sense of Film appreciation	
Content of the Course: Video Editing (Practical)	90 Hours
UNIT 1 :	20 hrs.
Chapter 1 Introduction to Videography – To discuss about the History and evolution of Editing Technology. To screen and discuss about some of the best earliest editing footages works Chapter 2. Film Appreciation. Role of Editing in the best ever films. Watching Films for editing perspective Chapter 3 To discuss on Linear and non linear editing styles with suitable examples	
UNIT 2 :	20 hrs.
Chapter 1 Concepts of Continuity, Pace and Rhythm, Computer Technology. Chapter 2. Various editing scenarios like movies, weddings, casual, social media, etc.. Chapter 3 Graphics and Compositing, Sound Designing, Playback, Short Film Editing, etc.	
UNIT 3 :	50 hrs.

<p>Chapter 1 Working on projects, Creating Collages and Montages , Channel Masking techniques, Creating alpha for titling and more, Exporting graphics to video applications</p> <p>Chapter 2. Introduction to various file formats from DV to Mov and HD, Story boarding for Film Editing, Managing and organizing footages,</p> <p>Chapter 3 The Detailed study of Final Cut Pro, Finishing and Outputting. Colour correction in a video, Converting from HD to DV, Media Management</p> <p>Chapter 4 Splicing and Slicing, EDL, Continuity of shots, transitions and effects, time management, Editing for Music Video, Editing for Video Art, Intro and Title sequence editing.</p> <p>Exporting for film and various mediums, Compressions. Censorship Certificate</p> <p><i>Note: Students have to complete a Videography Project under the supervision of the faculty and submit the project outcome for the assessment</i></p>	
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Teaching Pedagogy: Lecture, demonstrations, Studio projects based on the Photography

	Book References:
1	Video Editing and Post-Production: A Professional Guide By Gary H. Anderson
2	The Technique of Film and Video Editing: History, Theory, and Practice By Ken Dancyger

Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art / Graphics & Communication Design/Interior & Spatial Design / Product Design/
Course Title	. Revitalization of Arts & Crafts (Practical)	Semester	Fifth Semester
Course Code	DSC-VA E3	No of Credits	03
Contact hours	90	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks			100

Course Pre-requisite(s): Basic Knowledge about the Camera, Individual DSLR camera for practical	
Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Remember and interpret the history of crafts in India CO 2. Identify and execute a Craft from the surroundings CO 3. Document and present an Arts and Craft process	
Content of the Course: Revitalization of Arts & Crafts (Practical)	90 Hours
UNIT 1 :	50 hrs.
Chapter 1 Introduction to Indian Craft – History and evolution. To discuss some of the best craft works from the local. Chapter 2. To introduce the Craft materials and discuss about the relation between materials and the craft culture and the eco system . To introduce Metal crafts, wood and Bamboo, Thread and wire crafts, Crafts in Textile mediums Chapter 3 To introduce some of the techniques evolved in Craft sectors. To learn about the craft specific tools and learn to use the tools Chapter 4: Select one of the art/ craft form with the consultation of the faculty. Visit to the craft pockets. Document people, life , culture and craft and understand the materials, tools, technology, processes and forms. Suggest suitable changes in technology to improve the products so as to make it acceptable in today“s context.	
UNIT 2 :	40 hrs.
Chapter 1 Introduction to Indian folk Arts, Wall paintings, painting on wood, textile etc. Chapter 2 Foklore Aesthetics and artefacts such as Toys, Painted objects Chapter 3 To execute an Art Project using folk art elements and materials and techniques under the supervision of a craftsman	

Teaching Pedagogy: Lecture, demonstrations, Studio projects based on the Photography

	Book References:
1	Bamboo and Cane Crafts (of Northeast India) by <u>M.P. RANJAN, NILAM IYER AND GHANSHYAM PANDYA</u>
2	Indian Folk and Tribal Art By ANUP KUMAR
3	Arts and Crafts of India (Arts & Crafts) by <u>Ilay Cooper</u> (Author), <u>John Gillow</u> (Author)

DISCIPLINE CORE ELECTIVES (DSC VAE -2)

Elective Courses for Semester 6

Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art / Graphics & Communication Design/Interior & Spatial Design / Product Design/
Course Title	Motion Graphics (Practical)	Semester	Sixth Semester
Course Code	DSC-VA E1	No of Credits	03
Contact hours	90	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Basic Knowledge about the animation	
Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Remember and Explain the theory of Motion Design CO 2. Identify the requirement and will be able to create concept and the motion graphics CO 3. To explore the medium and will be able to create a workflow optimization to complete the project faster	
Content of the Course: Motion Graphics (Practical)	90 Hours
UNIT 1 :	30 hrs.
Chapter 1 Motion Graphics, a History : Introduction and Definition, History, Early example of Motion Graphics (Flipbook, Zoetrope), study various works done in Motion Graphics without the use of CGI.	

Chapter 2 Motion Graphic vs Films, Computer generated Motion Graphics, Contribution of John Whitney and Saul Bass. Chapter 3. Creating Motion Graphics: Music Visualization, Audio Visual Art, Abstract films, Opening and End credit design for films, Video Art,	
UNIT 2 :	30 hrs.
Chapter 1 History of Video Art, Prominent Video Artists, Video Art Today - Collage and Cut out animation as motion graphics, Chapter 2 – Typography, Animating text and shapes, Creating Montages, Photomontage, Video Montage, Hybrid animation. Chapter 3 2D and 3D Motion Graphics : Multimedia and Motion Graphics, Application of Motion Graphics, Presentation, Websites, Logo Animation.	
UNIT 3 :	30 hrs.
Chapter 1 -Plugins and Tools : 2D Motion Graphic , exercises using suitable software. Default Plugins - Third Party Plugins – Workflow for creating content using other software. Chapter 2: -Complex Motion Design : Creating Motion Graphic using combination of mediums, 2D & 3D, Integration of styles, Incorporation of Mediums, Creating gags, TV commercials, Channel Ads. Chapter 3. <i>Students have to complete a Motion Graphic Project under the supervision of the faculty and submit the project outcome for the assessment</i>	

Teaching Pedagogy: Lecture, demonstrations, Studio projects based on the Photography

	Book References:
1	Motion Design and Animation by Arun.L , i-Nurture Education Solutions Pvt Ltd.
2	Motion graphic design: applied history and aesthetics By Jon S. Krasner
3	Motion Graphics with Adobe Creative Suite 5 Studio Techniques By Richard Harrington, Ian Robinson

Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art / Graphics & Communication Design/Interior & Spatial Design / Product Design/
Course Title	. Digital Illustration Technique (Practical)	Semester	Sixth Semester
Course Code	DSC-VA E2	No of Credits	03
Contact hours	90	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Basic Knowledge about the computer, Design Principles	
Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Implement the advanced knowledge of the basic tools and techniques learnt in Photoshop which was taught previous semester CO 2. Identify the digital environment, work efficiency, back up and storage, File formats and file transfer etc CO 3. Create illustrations based on the fundamentals and principles of Design	
Content of the Course: Digital Illustration Technique (Practical)	90 Hours
UNIT 1 :	30 hrs.
Chapter 1: introduction to the digital environment, equipment and software • computer and application setup Chapter2 : personalizing the workspace • work efficiency Chapter 3 : Backup and storage • file formats and file transfe	
UNIT 2 :	30 hrs.
Chapter 1: vector vs. bitmap • image research, usage, and copyright Chapter 2 • working between applications, importing, exporting, placing Chapter 3 color space, color mode, calibration	
UNIT 3 :	30 hrs.
Chapter 1 - input issues (tablet, scanner, camera, printing issues)	

Chapter 2: - Experimentation and discovery, incorporating traditional imagery, optimizing images for web use	
Chapter 3. Students have to complete a Motion Graphic Project under the supervision of the faculty and submit the project outcome for the assessment	

Teaching Pedagogy: Lecture, demonstrations, Studio projects based on the Photography

	Book References:
1	Digital Painting Techniques, Volume 1 by Taylor & Francis, 2009
2	500 Digital Illustration Hints, Tips, and Techniques: The Easy, All-in-One Guide to Those Inside Secrets for Better Image-Making by RotoVision SA, 2009

Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art / Graphics & Communication Design/Interior & Spatial Design / Product Design/ Textile Design
Course Title	Game Design (Practical)	Semester	Sixth Semester
Course Code	DSC-VA E3	No of Credits	03
Contact hours	90	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Basic Knowledge about the Camera, Individual DSLR camera for practical	
Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Visualize ideas through drawings, story boards CO 2. Create Game assets. CO 3. Develop a particular style, look and feel	
Content of the Course: Game Design (Practical) (Practical)	90 Hours
UNIT 1 :	30 hrs.
Chapter 1: Introduction to gaming and concepts. Meaning and definition Chapter2 : Classification of gaming	

Chapter 3 : Game production process	
UNIT 2 :	30 hrs.
Chapter 1: Pre production for Gaming – Concepts and ideas Chapter 2 Game assets design Chapter 3 Production environment steps and planning –Implementation in 2D Flash.	
UNIT 3 :	30 hrs.
Chapter 1 - Post production – Compositing and editing, sound designing Chapter 2: - <i>Students have to complete a Motion Graphic Project under the supervision of the faculty and submit the project outcome for the assessment</i>	

Teaching Pedagogy: Lecture, demonstrations, Studio projects based on the Photography

	Book References:
1	The Art of Game Design: A book of lenses BY Jesse Schell / CRC Press, 04-Aug-2008 ii. Game Feel: A Game Designer's Guide to Virtual Sensation (Morgan Kaufmann Game Design Books) by Steve Swink 2008
2	Game Feel: A Game Designer's Guide to Virtual Sensation (Morgan Kaufmann Game Design Books) by Steve Swink
3	On the Way to Fun: An Emotion-Based Approach to Successful Game Design by Roberto Dillon

Model Curriculum

BVA- VOCATIONAL COURSE 1 - SEMESTER 5TH

Program Name	BVA in Design	Program core	Animation & Game Art/ Graphics & Communication Design Interior & Spatial Design/ Product Design
Course Title	Vocational Course1: Visual Merchandising	Semester	Fifth
Course Code	VOC 1	No of Credits	3
Contact hours	90	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s): Design Fundamentals, Drawing Fundamentals	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
CO1: Enhance store visibility by implementing attractive visual displays to support store profitability CO2: Comply to store policies, merchandising norms and statutory regulations while executing themes and plots CO3: Collect and analyze data to track the visual impact of promotions and events CO4: Maintain visual merchandising elements in the store as per brand and store guidelines CO5: Update self on industry trends and best practices through continuous learning and innovation CO6 : Liaise effectively with internal and external stakeholders to effectively implement visual merchandising plans	
Content of the Course 1: Vocational Course1: Visual Merchandising	90hrs
Unit 1: Store Environment (9T+3P)	30 hrs
Chapter 1: Store Imagery, brands and image, overview of display. Chapter 2: Elements of composing store environment, Space Mix, Area Mix, Merchandise Chapter 3: The merchandise types, Circulation, free flow, grid, race track .	
Unit 2 : Introduction to Visual Merchandising	30 hrs
Chapter 1:	

History of Visual Merchandising and Linkage between various cultures and its impact on merchandising Chapter 2: Definition of Visual Merchandising, AIDCS (All I Do Can Sell), Visual merchandising practice in the retail. Window Displays Basics, Prop. , Chapter 3: Types of Displays Areas . Merchandise Presentation, Objectives of merchandise presentation. Merchandise presentation types, Visual Communication	
Unit 3 : Visual Merchandising Operations	30 hrs
Chapter 1: Customer values and needs. Visual Design ,Visual Appeal, Props and equipment. Chapter 2: Potential places for product display, Updating Stock records. Basics of Corel Draw, basic drawing tools, design tuts. Retail Branding in the new digital age. Chapter 3: How to define your Brand, and design a store environment that becomes a Brand Experience. Space plan a store that is efficient, engaging, and easy to shop. Select display fixtures. Signage and Graphics program. Window Displays that are dramatic, powerful, and engaging, efficient lighting program, Colour and Materials selections, design a logo, mark, and tagline that are memorable.	

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	15
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
Formative Assessment as per NEP guidelines are compulsory	

Reference Books	
1	UNDERSTANDING INDIAN CONSUMERS, 1ST EDITION Paperback – 1 December 2017by Oxford University Press (Author) , Durairaj Maheswaran (Editor) , Thomas Puliyeel (Editor)
2	VISUAL MERCHANDISING THIRD EDITION Paperback – 2 February 2016by Tony Morgan (Author)
3	Visual Merchandising and Display - with STUDIO Martin M. Pegler (Author), Anne Kong (Author)

Model Curriculum

BVA - VOCATIONAL COURSE 2 - SEMESTER 6TH

Program Name	BVA in Design	Program core	Animation & Game Art/ Graphics & Communication Design Interior & Spatial Design/ Product Design
Course Title	Vocational Course 2: Retail Design	Semester	Sixth
Course Code	VOC 2	No of Credits	3
Contact hours	90	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s):	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
CO1: Understand the principles and practices of retail management (Knowledge).	
CO2: Analyze consumer behavior and use that analysis to develop effective marketing strategies (Comprehension and Analysis).	
CO3: Classify and recognize supply chain management and its role in retail (Comprehension).	
CO4: Effectively manage merchandise, brands, sales, and marketing (Application).	
CO5: Evaluate retail management information systems and customer relationship management (Analysis).	
CO6: Synthesize advertising and public relations strategies for retail (Synthesis).	
Content of the Course 1: Vocational Course 2: Retail Design	90hrs
Unit 1: Principles of Management	
Chapter 1: Introduction to Management Principles. Functions of Management. Planning and Decision Making. Organizing and Staffing. Directing and Controlling	30 hrs..
Chapter 2: Consumer Behavior: Understanding Consumer Behavior. Factors Influencing Consumer. Consumer Decision Making Process Behavior. Impact of Culture and Social Class on Consumer Behavior. Impact of Culture and Social Class on Consumer Behavior. Customer Satisfaction and Loyalty	
Chapter 3: Services Marketing: Introduction to Services Marketing. Introduction to Services Marketing. Unique Characteristics of Services Marketing. Services Marketing Mix. Service Quality and Customer Satisfaction.	
Unit 2 :	30 hrs.
Chapter 1: Concepts in Supply Chain Management : Introduction to Supply Chain Management. Supply Chain Design and Planning. Procurement and Sourcing	

Strategies. Inventory Management and Control. Logistics and Distribution Management Chapter 2: Merchandise Management: Introduction to Merchandise Management. Merchandise Planning and Forecasting. Assortment Planning and Product Selection. Pricing and Markdown Strategies. Inventory Management Techniques. Chapter 3: Brand Management : Introduction to Brand Management . Building and Managing Strong Brands. Brand Positioning and Differentiation. Brand Equity and Extensions. Measuring and Managing Brand Performance	
Unit 4:	30 hrs.
Chapter 1: Sales Management: Introduction to Sales Management. Sales Planning and Forecasting. Sales Territory Management and Quotas. Sales Force Management and Motivation. Sales Performance Evaluation and Control Chapter 2: Marketing Management: Introduction to Marketing Management. Marketing Mix Elements. Marketing Planning and Strategy. Marketing Research and Analysis. Product Life Cycle Management Chapter 3: Customer Relationship Management, Advertising, and Public Relations: Introduction to Customer Relationship Management (CRM).CRM Strategies and Tools. Advertising and Promotion Planning. Public Relations and Corporate Social Responsibility. Crisis Management and Reputation Management	

Pedagogy: Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Theory / Practical Assignments	15
Design Project: Research, ideation Design Process, Visualization and Presentation	15
Outdoor studies, Field Visits, Documentation	10
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	10
Total Marks	50
Formative Assessment as per NEP guidelines are compulsory	

	Reference Books
1	Store Design: A Complete Guide to Designing Successful Retail Stores Paperback – 1 January 2012,by William R Green (Author)
2	Retail Design: Basics Interior Design - uthor Stephen Anderson, Lynne Mesher ISBN 9781474289252
3	Powershop 6: Retail Design Now- Author William Georgi, Shonquis Moreno, Ana Martins ISBN 9789492311351

Model Curriculum

SYLLABUS FOR BVA

PAINTING

FIFTH & SIXTH SEMESTER

Contents of Courses for Bachelor of Visual Arts (BVA)

V SEMESTER PAINTING DEPARTMENT

Sl No.	Title of the Course	Studio/ study hours Per Semester	Type of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DI SCIPLINE SPECIFIC C ORE - DSC							
01	Composition 1	150	Display and Viva	75	75	150	5
02	Drawing-3	120	Display and Viva	50	50	100	4
03	Drawing from Life	120	Display and Viva	50	50	100	4
04	Survey of Indian Painting-	45	SEE	40	Exam 60	100	3
DISC IPLINE SPECIFIC ELECTIVE - DSE							
01	Indian Traditional Painting- 1	90	Display and Viva	50	50	100	3
02	Print Making	90	Display and Viva	50	50	100	3
03	Photography	90	Display and Viva	50	50	100	3
04	Sculpture	90	Display and Viva	50	50	100	3
05	Symbolism in Shilpa Shastra	45	SEE	40	Exam 60	100	3
VOC ATIONAL -1							
01	Interior Design 1	90	Display and Viva	50	50	100	3
02	Digital Art-1	90	Display and Viva	50	50	100	3
03	Textile Design 1	90	Display and Viva	50	50	100	3

04	Art Management 1.	45	Theory Exam 2 ½ hrs	40	60	100	3
05	Art Education 1	45	Theory Exam 2 ½ hrs	40	60	100	3

Model Curriculum

Program Name	BVA in Painting		Semester	Fifth Semester
Course Title	Composition -1 (practical)			
Course Code:	DSC VA 15	Total Marks		150
Contact hours	150 Hours	Practical No. of Credits		05
Formative Assessment Marks	75	Summative Assessment Marks		75
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <p>In this subject student develop the understanding to relate all the basic painting techniques. This subject helps the students to solve the compositional problems regarding space arrangements and colour distributions, proportions etc.</p> <p>It helps to build a language of visual understanding. It is the initial step of expressing oneself with a deeper insight, and to answer the urges of expressing oneself in visual media. It aims to search answers and indulge in humanity's indisputable need to look beyond surfaces and appearances in order to know and understand.</p> <p>❖ Enhance to visualize artistic skill inputs for creative painting.</p>				
<p>Course Description:</p> <p>All that is creatively perceived and expressed on two-dimensional (2D) surface or a picture or design executed in paints is Painting to begin with. There are many other ways of describing or defining Painting. To begin with the focus is on the understanding of basic elements of composition like building up of grammar to be able to use it in the individual capacity in the process of art.</p>				
Contents				150 Hrs

Content: Figurative composition with the support of daily sketches (subjective or objective compositions). Creating contrast images using Monochrome and colour. Paintings with focus on exercises to compose interiors, exteriors and the like with human, animal and with architectural elements. More emphasis on the balance of basic visual elements like line, shape, form, colour, texture, tonal value, space, rhythm, contrasts, proportion etc.

*Pictorial space and horizontal line, arrangements in 2D and 3D , sub division of grouping compositions based on visual elements, landscape copy with suitable change in miniature and folk art, Using own style in their creative composition.

*Note: Can Reproduce-Realistic/Contemporary/Traditional paintings of Indian & Western old masters and recreating them through personal interpretations. Should make one or two paintings on Canvas

To know the colour theory and visual language in advanced level

Guidelines: Collage can be a helpful tool to develop basic understanding of positive- negative planes and the relation of colours with its neighbouring colour. Gallery visits must be encouraged. An introduction to the Western, Eastern & Indian Paintings of simple subjects, which will help in understanding different approaches in art can be introduced.

Learning Objectivities:

*Recapturing the fundamentals of expression with colour affected by the source of light and various surfaces it falls on, through exercises in Still Life, Life Painting and Outdoors.

*Understanding the 2-D surface and its structural possibilities and its basic relation the desired form and content. Exercises based on simple compositions using everyday sketches of objects, nature studies, human figures and animals etc.

*Compositional exercises based on studies of objects and groups in space, on studies of the local scene. Study in Indian miniature and folk art. Compositional analysis of paintings: exercises in the use of colour and textural values.

Media: Water colour, Poster Colour, Acrylic Colour, Oil Colour, Pastel Colour, Cryon, Mix media. Etc.

Submission Work: 08 Composition. 02 Sketch books of each 200 pages. 02 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

Formative Assessment for Practical

Assessment Occasion/ type		Weightage in Marks
Practical Assignments		50%
Project works on Composition		25%
Composition related activities like, Quiz, seminar, Team activities		25%
Total		100%
Formative Assessments are compulsory		
References		
1	Composition in Art: An Introduction (Dover Art Instruction) by Henry Rankin Poore (Author)	
2	Principles Of Composition In Hindu Sculpture Cave Temple Period By. Alice Boner.	
References		
3	The Spirit Of Indian Painting: Close Encounters With 100 Great Works, 1100- 1900 (2014), Penguin. By. B.N. Goswamy.	
4	A Guide To 101 Modern And Contemporary Indian Artists (2005), India Book House. By. Amrita Jhaveri.	
5	The Theory of Indian Painting: the Citrasutras, their Uses and Interpretations By. Isabella Nardi	
6	Mural Paintings Of Andhra By Meneni Krishnamurti.	
7	Composition in Drawing: The Design and Composition of Drawings.by Markus Agerer.	
8	Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting.by Ian Roberts.	
9	Pictorial Composition (Composition in Art)by Henry Rankin Poore	
10	The Art of Composition: A Simple Application of Dynamic Symmetry (Classic Reprint) Paperback - August 24, 2018by Michel Jacobs.	
11	Art Fundamentals 2nd edition: Light, shape, color, perspective, depth, composition & anatomy. by 3dtotal Publishing (Editor)	

12	Watercolour Composition Made Easy Hardcover- January 1, 1999by David R. Becker (Author).
13	Line Color Form: The Language of Art and Design Kindle Edition by Jesse Day.
14	The Painter's Secret Geometry: A Study of Composition in Art.by Charles Bouleau.
15	Learning Art Composition: A Step-by-Step Guide to Composition in Art (Become an Artist Book4). by Dr. John Lumley.
16	16.A manual of painting material and technique by Mark David Goattsegen.
17	Notes of the techniques of paintings by Hilaire Hilder http://www.smashingmagazine.com/tag/usability/ http://painting.answers.com/abstract.

Model Curriculum

Program Name	BVA in Painting		Semester	Fifth Semester
Course Title	Drawing -3 (practical)			
Course Code:	DSC-VA 16	Total Marks	100	
Contact hours	120 Hours	Practical No. of Credits	04	
Formative Assessment Marks	50	Summative Assessment Marks	50	
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <p>Upon successful completion of this course, student will demonstrate an ability to draw through observation.</p> <p>Student will be able to applying an understanding of line, volume, proportion, and perspective in a unified Composition.</p> <ul style="list-style-type: none"> ❖ Develop Drawing skills with different medium and handling the techniques. ❖ Enhances Compositional Skill with understanding the values of drawings. ❖ Application of drawing on different surfaces with artistic inputs. ❖ Inculcation of visual communication by using drawing. 				

Course Description:

Here the course allows the students to practice human figure studies with drawing base in Indian and Western ideology. Students are also experimenting.

withdrawing mediums such as, Pencil, Pen, and Ink, Postal, Charcoal, Water colours, Acrylics etc. Course allows students to draw more than one figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the figurative styles and expressions of the themes.

Contents

120
Hrs

Explore charcoal, pencil ,pen and ink , pestal and conte in object- figure based compositions.

*More detailed observation of the human figures with body expressions.

*Perspective outdoor studies that can be transposed onto Indian miniature perspective.

*Drawing on famous Indian sculptures

*Anthropomorphism, solids and practicing the parts of the human body.

*Using art journals to create small sketches and outline of practice.

*Natural forms study from multiple angles.

*Creative drawing composition.

*Study of drawings done by old masters and recreating them through personal interpretations.

*To learn to compose more than one figure in composition.

*To experiment with drawing applications and the mediums

Learning Objectives:

- ❖ Creating a drawing based on the basic principles of design and drawing.
- ❖ Learning to understand the association and disassociation of objects and forms from perspective, space and size.

Understanding of human anatomy, understanding of expression, character, texture and depth in different mediums and lighting conditions.

Insight into drawing, different ways and reasons to draw and its representational power.

- ❖ Understanding the importance of sketches, drawing and techniques separately and their combination to create an artwork.
- ❖ Drawing with individual style and technique

Media: charcoal, pencil, pen and ink, Crayon, pastel and colours, mix media. Etc.

Submission Work: 08 Drawings. 02 Sketch books of each 200 pages. 02 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery / educational study tour/ visits. etc.

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
Project Work on Drawing	25%
Drawing related activities like, Quiz, seminar, Team activities	25%
Total	100%
Formative Assessments are compulsory	Ry

References

1. Figure Drawing for Dummies by Kensuke Okabayashi
2. Complete Life Drawing Course by Diana Constance
3. Drawing figures Ray Smith
4. Figures and Faces by Hugh Laidman
5. Art of Drawing People by Debra Kauffman Yaun, Will
6. Materials, methods & symbolism in the pichhvai painting tradition of Rajasthan by Desmond Lazaro

Model Curriculum

Program Name	BVA in Painting		Semester	Fifth Semester
Course Title	Drawing from life -3 (Theory)			
Course Code:	DSC-VA 17	Total Marks		100
Contact hours	120 Hours	Practical No. of Credits		04
Formative Assessment Marks	50	Summative Assessment Marks		50
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to: Life study is not a reproduction of the sitter but a statement about him or her and about art as such. It is also a “work of art” in its own right psychology with aesthetic qualities coming from the composition, light, pose, tonal values, materials used and hand co-ordination.</p> <p>Drawing helps to promote deeper and keener observations along with rendering skills. It is also a store of visual, as first-hand rendering information. It is largely to develop finer perception.</p> <p>This course will enable Students to study from live model with a exploring various application method and rendering techniques towards life portraiture.</p>				
<p>Course Description:</p> <p>In this Course emphasis is given to learn the application of Tones and Tints in monochromes including black and white neutral, grey tones etc. The objective is to learn the modulations of the Life study, partial study of life using real / plaster models. Main part of the Course is focused on Full figure study, partial study of the body, 360-degree angle perspective study of the model posing in different postures. Emphasize is given on the process of drawing and painting, application of tone, tints, layers, Tonal judgements and other technical study and experimentation of the different medium.</p>				
Contents				120 Hrs

A study of the ‘**Life study**’ (Black and white, tone tints with different media) from all angles which must be to grasp the total structure of the seated model. Studies of human body is to be undertaken to understand expression, and modelling keeping in view the light and shade, tonal values, likeness, and its contemporary needs. Linear drawings will be exercised using different media with an understanding of graphic quality. Exercises in:

- Study of Human Body in detail Male and Female with different age.
- Practice of structural drawings, different angles of Head, Hands, Torso and Legs.
- Exploration of various possibilities of expression.

- Critical study of works of Great masters.
- Exercise in organization and rendering techniques in Life study.

Guideline: An introduction to the drawings of life study, from different periods in the history of art would prove beneficial e.g. Life study of Indian painters. And Durer, Rembrandt, Ingres, Mughal, Rajput life study etc. Designs from Ajanta, Ellora, Halebeedu, Belur and the like can help in understanding design element.

To encourage the use of studio studies to create complete life drawings as a work of art.

Learning Objectives:

- Students can use colour mediums like water colours, Acrylics and oil colours.etc.
- Students can use different techniques practiced and perfected after Completing this course.
- Students can capture the mood of the seated model and transfer it in their life study.
- Students will perfect in life study in unusual angles and perspectives

Media: Pencil, Charcoals, Pastels, Pen and Ink, Mix-media. And Monochrome & Gray scheme.

Submission Work:08Drawings from life. 02 Sketch books of each 200 pages. 01 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery / educational study tour / visits. etc.

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Drawing from Life Projects	15%

Drawing from Life related activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	
References	
1. The artists complete guide to Drawing the Head by William L. Maughan	
2	Drawing the Human Head. by Burne Hogarth 3. Action Anatomy by Takashi Iijima
3	How to Paint Living Portraits by Roberta Carter Clark 5. Heads, Features and Faces by George Brant Bridgman.
4	Painting from life exploration in water colour: Exploration in water colour by Douglas Law.
5	Beautiful portrait painting in oils by Chris Saper.

Model Curriculum

Program Name	BVA in Painting /Sculpture /Animation /Graphic Art (Print Making /Art History		
Course Title	Survey of Indian Paintings-5 (Theory)	Semester	Fifth Semester
Course Code:	DSC-VA 18	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <ul style="list-style-type: none"> ❖ Learning to recognize Paintings and Mural painting, styles of ancient and medieval India ❖ Students will also be introduced to study of iconography, narrative structure of painting. ❖ Introduction to Buddhist, Hindu, Jain paintings ❖ Various schools of Paintings in South, North and western and eastern India in general. <p>A study of this nature builds a deep insight and understanding of Indian Art. It also enhances a regard and appreciation for Indian visual culture. Apart from the above, it contributes to strengthen the visual literacy required in contemporary art situation.</p>			
Course Description:			
<p>In this course, students are introduced to the survey of Indian paintings from the Western Indian, Hoysala to Tanjore paintings period and Folk art forms of India. Emphasis will be on painting styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.</p>			
Contents			45 Hrs
Unit: 1 - MURAL PAINTINGS / PAINTINGS			
<ul style="list-style-type: none"> •Ellora, Bagh and Sittanavasal Cave Paintings •Hoysala, Vijayanagara, Mysore and Tanjore Paintings 			
Unit: 2. MINIATURE PAINTINGS			
<ul style="list-style-type: none"> •Rajasthani Paintings Mewar and Kota Paintings •Pahadi Paintings Basoli and Kangra Paintings 			

Unit: 4. FOLK PAINTINGS

•Kavi, Madhubani, Pattachitra, Kalighat, Kalamkari Folk Paintings

Learning Objectives:

- ❖ Learning to recognize painting styles of India.
- ❖ Introduction to Buddhist, Hindu, Jain paintings
- ❖ Insights into making and materials.
- ❖ Understanding art in relation to its socio-political, cultural, economic and material context.

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Theory Assignments	10%
Tests	20%
Theory related activities like, Quiz, seminar, Team activities	10%
Total	40%
Formative Assessments are compulsory	

References	
1	Indian Architecture – Brownj Parcy (Hindu and Islamic period)
2	The Art and Architecture - Rowland & Benajan
3	History of Indian and Indonesia Art- A.K Coomaraswamy
4	The story of Indian Art - S.K Bhattacharya
5	5000 years of Indian Art – SivaramaMurthi
6	Temples of south Indian - K.R.Srinivasan
7	An introduction to Indian and Western Art - Tomory
8	A Concise History of Indian Art - Roy C Craven
9	The spirit of Indian Painting
10	Indian Art-Dr. Alka Pandey 11. Art and Visual Culture in India, 1857-2007 Gayatri Sinha
11	Art and Visual Culture in India, 1857-2007 Gayatri Sinha
12	Indian Art and Overview- Gayatri Sinha

Contents of Courses for Bachelor of visual Arts (BVA)

VI SEMESTER PAINTING DEPARTMENT

MODEL CURRICULUM

6th SEMESTER BVA.PAINTING

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Composition-I I	150	20 hrs	75	75	150	5
02	Drawing-II	120	10 hrs	50	50	100	4
03	Painting From Life 5	120	10 hrs	50	50	100	4
04	Indian Aesthetics	45	2 Hours	40	Exam 60	100	3
DSE VA E1 (DISCIPLINE SPECIFIC ELECTIVE – DSE)							
01	Select any one course for 5 th 6 th &thsem) Indian Traditional Painting-2	90	Practical Examinations	50	50	100	3
2	Printmaking 2	90	Practical Examinations	50	50	100	3
3	Photography 2	90	Practical Examinations	50	50	100	3
4	Sculpture 2	90	Practical Examinations	50	50	100	3
VOCATIONAL -1							
01	(Select any one course for 5 th &6 th sem) : Interior Design 2	90	Practical Examinations	50	50	100	3
2	Digital Art 2	90	Practical Examinations	50	50	100	3
3	Textile Design 2	90	Practical Examinations	50	50	100	3
4	Art Management 2	45	Theory Examination	40	60	100	3
5	Art Education 2	45	Theory Examination	40	60	100	3
SEC-4							
	Cyber Security	32	1 hours	20	Exam <hr/> 30	50	2

Model Curriculum

Program Name	BVA in Painting		Semester	Sixth Semester
Course Title	Composition -2 (practical)			
Course Code:	DSC-VA19	Total Marks		150
Contact hours	150 Hours	Practical No. of Credits		05
Formative Assessment Marks	75	Summative Assessment Marks		75
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <p>In this subject student develop the understanding to relate all the basic painting techniques. This subject helps the students to solve the compositional problems regarding space arrangements and colour distributions, proportions etc.</p> <p>It helps to build a language of visual understanding. It is the initial step of expressing oneself with a deeper insight, and to answer the urges of expressing oneself in visual media. It aims to search answers and indulge in humanity's indisputable need to look beyond surfaces and appearances in order to know and understand.</p> <p>❖ Enhance to visualize artistic skill inputs for creative painting.</p>				
<p>Course Description:</p> <p>All that is creatively perceived and expressed on two-dimensional (2D) surface or a picture or design executed in paints is Painting to begin with. There are many other ways of describing or defining Painting. To begin with the focus is on the understanding of basic elements of composition like building up of grammar to be able to use it in the individual capacity in the process of art.</p>				
Contents				150 Hrs
<p>Content: Figurative composition with the support of daily sketches (subjective or objective compositions). Creating contrast images using Monochrome and colour. Paintings with focus on exercises to compose interiors, exteriors and the like with human, animal, or/and with architectural elements. More emphasis on the balance of basic visual elements like line, shape, form, colour, texture, tonal value, space, rhythm, contrasts, proportion etc.</p> <p>*Pictorial space and horizontal line, arrangements in 2D and 3D , sub division of grouping compositions based on visual elements, landscape copy with suitable change in miniature and folk art, Using own style in their creative composition.</p> <p>To know the colour theory and visual language in advanced level</p>				
<p>Guidelines: Collage can be a helpful tool to develop basic understanding of positive- negative planes and the relation of colours with its adjacent colour. Gallery visits must be encouraged. An introduction</p>				

to the Western, Eastern & Indian Paintings of simple subjects, which will help in understanding different approaches in art can be introduced.

Learning Objectives:

Recapturing the fundamentals of expression with colour affected by the source of light and various surfaces it falls on, through exercises in Still Life, Life Painting and Outdoors.

Understanding the 2-D surface and its structural possibilities and its basic relation the desired form and content. Exercises based on simple compositions using everyday sketches of objects, nature studies, human figures and animals etc.

Compositional exercises based on studies of objects and groups in space, on studies of the local scene. Study in Indian miniature and folk art. Compositional analysis of paintings: exercises in the use of colour and textural values.

Media: Water colour, Acrylic Colour, Oil Colour, Mix media. Etc.

Submission Work: 08 Composition. 02 Sketch books of each 200 pages. 02 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/ educational study tour/ visits. etc.

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
Project works on Composition	25%
Composition related activities like, Quiz, seminar, Team activities	25%
Total	100%
Formative Assessments are compulsory	
References	
1	Composition in Art: An Introduction (Dover Art Instruction) by Henry Rankin Poore (Author)
2	Principles Of Composition In Hindu Sculpture Cave Temple Period By. Alice Boner.

3	The Spirit Of Indian Painting: Close Encounters With 100 Great Works, 1100- 1900 (2014), Penguin. By. B.N. Goswamy.
References	
4	A Guide To 101 Modern And Contemporary Indian Artists (2005), India Book House. By. Amrita Jhaveri.
5	The Theory of Indian Painting: the Citrasutras, their Uses and Interpretations By. Isabella Nardi
6	Mural Paintings Of Andhra By Meneni Krishnamurti.
7	Composition in Drawing: The Design and Composition of Drawings.by Markus Agerer.
8	Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting.by Ian Roberts.
9	Pictorial Composition (Composition in Art)by Henry Rankin Poore
10	The Art of Composition: A Simple Application of Dynamic Symmetry (Classic Reprint) Paperback - August 24, 2018by Michel Jacobs.
11	Art Fundamentals 2nd edition: Light, shape, color, perspective, depth, composition & anatomy. by 3dtotal Publishing (Editor)
12	Watercolour Composition Made Easy Hardcover- January 1, 1999by David R. Becker (Author).
13	Line Color Form: The Language of Art and Design Kindle Edition by Jesse Day.
14	The Painter's Secret Geometry: A Study of Composition in Art.by Charles Bouleau.
15	Learning Art Composition: A Step-by-Step Guide to Composition in Art (Become an Artist Book4). by Dr. John Lumley.
16	16.A manual of painting material and technique by Mark David Goattsegen.
17	Notes of the techniques of paintings by Hilaire Hilder http://www.smashingmagazine.com/tag/usability/ http://painting.answers.com/abstract.

Model Curriculum

Program Name	BVA in Painting	Semester	Sixth Semester
Course Title	Drawing -4 (practical)		
Course Code:	DSC-VA 20	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04

Formative Assessment Marks	50	Summative Assessment Marks	50
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <p>Student will be able to applying an understanding of line, volume, proportion, and perspective in a unified Composition.</p> <ul style="list-style-type: none"> ❖ Develop Drawing skills with different medium and handling the techniques. ❖ Enhances Compositional Skill with understanding the values of drawings. ❖ Application of drawing on different surfaces with artistic inputs. ❖ Inculcation of visual communication by using drawing. 			
<p>Course Description:</p> <p>Here the course allows the students to practice human figure studies with drawing base in Indian and Western ideology. Students are also experimenting.</p> <p>withdrawing mediums such as, Pencil, Pen, and Ink, Postal, Charcoal, Water colours, Acrylics etc. Course allows students to draw more than one figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the figurative styles and expressions of the themes.</p>			
Contents			120 Hrs
<p>Explore charcoal, pencil, pen and ink , pestal and conte in object- figure based compositions.</p> <ul style="list-style-type: none"> *More detailed observation of the human figures with body expressions. *Perspective outdoor studies that can be transposed onto Indian miniature perspective. *Drawing on famous Indian sculptures *Anthropomorphism, solids and practicing the parts of the human body. *Using art journals to create small sketches and outline of practice. *Natural forms study from multiple angles. *Creative drawing composition. 			
<ul style="list-style-type: none"> *Study of drawings done by old masters and recreating them through personal interpretations. *To learn to compose more than one figure in composition. *To experiment with drawing applications and the mediums. 			
<p>Learning Objectives:</p> <ul style="list-style-type: none"> ❖ Creating a drawing based on the basic principles of design and drawing. ❖ Learning to understand the association and disassociation of objects and forms from perspective, space and size. 			

Understanding of human anatomy, understanding of expression, character, texture and depth in different mediums and lighting conditions.

- ❖ Insight into drawing, different ways and reasons to draw and its representational power.
- ❖ Understanding the importance of sketches, drawing and techniques separately and their combination to create an artwork.
- ❖ Drawing with individual style and technique

Media: charcoal, pencil ,pen and ink , pastel and colours, mix media. Etc.

Submission Work:08Drawings. 02 Sketch books of each 200 pages. 02 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/ gallery / educational study tour/ visits. etc

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
Pictorial Work on Drawing	25%
Drawing related activities like, Quiz, seminar, Team activities	25%
Total	100%
Formative Assessments are compulsory	
References	
1	Figure Drawing for Dummies by Kensuke Okabayashi
2	Complete Life Drawing Course by Diana Constance
3	Drawing figures Ray Smith
References	

4	Figures and Faces by Hugh Laidman
5	Art of Drawing People by Debra Kauffman Yaun, Will
6	Materials, methods & symbolism in the pichhvai painting tradition of Rajasthan by Desmond Lazaro.

Model Curriculum

Program Name	BVA in Painting		Semester	Sixth Semester
Course Title	Painting from life-3			
Course Code:	DSC-VA 21	Total Marks		100
Contact hours	120 Hours	Practical No. of Credits		04
Formative Assessment Marks	50	Summative Assessment Marks		50
<p>Course Outcomes (COs): This study aims at building an understanding of the human body with proportion, tones, to develop artistic skills. Inculcation to develop new ways to paint using variety of strategies for expressing visual study through painting medium. Developing a heightened awareness of the physical world, the nature of the relationship of human beings to it. It serves as a potential subjective element in painting, as a genuine exercise in composing.</p>				
<p>Course Description:</p> <p>This is a continuation of the Practical Course from the previous Semester. Here the course allows the students to practice human figure life studies with colour schemes. Course allows students to draw and paint life study/ full figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the life study.</p> <p>The additional focus is on the play and changes of light and body language when the model is indoor/outdoor or in casual gestures. This insists in a brisk, quicker grasp of the overall form at the cost of the details.</p>				
Contents				120 Hrs

Life study with colour

As a continuation of the previous semester, the life study from a model should be in a different environment, inside/outside the studio or in a domestic group setting.

Study from full figure with emphasis on delineation of character. And structural drawings, different angles of model, heads, hands, torso, and legs.

Real and dramatization and various expressions, composition of figure in different settings, emphasis on the development of a personal style.

Full figure in drawings and later colour studies to be executed. Such as Water colour, Poster colour, Oil colour, Acrylic colour, Mix media on paper or canvas.

Learning Objectives :

- ❖ This course will enable students to study from live model with exploring various application methods and rendering techniques towards Life study with colour.
- ❖ The indoor/outdoor study of the model could be a new attempt but should be arranged wherever full day light is available.
- ❖ The dramatically changing sunlight /directional light can avail more life to the model.
- ❖ This need not lay stress on the fine, absolute completion of the study.
- ❖ It can be quick and suggestive but be precise and clear in the grasp of the subject.
- ❖ Discuss the figures in Indian sculpture and painting (ex: Ajantha).
- ❖ Introduce to old masters/contemporary Indian & Western life study/portraits, as a supportive element to the above said practical exercise.
- ❖ Medium: Water colour, Poster colour, Oil colour, Acrylic colour, Oil pastel, Colour pencil, Mix media on paper or canvas.
- ❖ Submission Work: 08 Painting from Life. 02 Sketch books of each 200 pages. 02 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery / educational study tour/ visits. Etc

References

1	T	he artists complete guide to Drawing the Head by William L. Maughan
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2	I	Drawing the Human Head. by Burne Hogarth 3. Action Anatomy by Takashi Iijima
3	H E	How to Paint Living Portraits by Roberta Carter Clark 5. Heads, Features and Faces by George Brant Bridgman.

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Painting from Life Projects	15%
Painting from Life related activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

Model Curriculum

Program Name	BVA in Painting /Sculpture /Animation /Graphic Art (Print Making) /Art History		
Course Title	Indian Aesthetics (Theory)	Semester	Sixth Semester
Course Code:	DSC-VA 22	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <ul style="list-style-type: none"> ❖ Knowledge about Indian Philosophy, rich cultural heritage, will enhance the self-respect and value of our ancient scripture. Students will be aware about Indian Philosophy and our rich culture. Getting the historical knowledge about art and its rules in ancient time. ❖ Students will learn to feel pleasure from a work of art. Enhancing the Knowledge of Criticism in Art.. 			
<p>Course Description:</p> <p>Indian Aesthetics - It aims to provide an insight to the Indian Aesthetics theories and art appreciation. The course provides a detailed understanding on various concepts of Indian Aesthetics. This course will help the students to get a clear understanding on the Aesthetic theories of various Indian Philosopher.</p>			
Contents			45 Hrs
Unit: 1			
<ol style="list-style-type: none"> 1.Indian Aesthetics - Meaning, Concept, Nature and Scope. 2.Theories of Beauty - Bharatha's Rasa Siddhanth, 3.Theories of Beauty Anandavardhana's Dhvani Siddhantha 			
Unit: 2			
<ol style="list-style-type: none"> 1.Theories of Beauty Auchithya Siddhantha 2. Theories of Beauty-Alankara Siddhantha, 3.Theories of Beauty Riti Siddhantha. 			
Unit: 3			
<ol style="list-style-type: none"> 1.Theories of Beauty -Abhinavagupta's Abhivyakthi Siddantha 2.Theories of Beauty-Shadanga Siddhantha. 			

3.Indian Aesthetics Vision Opinions of Major Thinkers.

Learning Objectives:

Know the historical aspects of Indian Art and Aesthetics through its documented events and works of art as well as to develop the aesthetic sensibility.

- ❖ Understand the major Fundamental element of Indian Art and Aesthetics.
- ❖ Knowledge of the interrelations of Philosophy, Society, Morality, Symbol, Education, Communication, Ability etc. in the perspective of art
- ❖ Gain the knowledge of Indian Aesthetics with reference to Vedic and Puranic Literature.
- ❖ Explain the theory of Ras according to Natyashastra.
- ❖ Relate Aesthetics and its Philosophy

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

References	
1	Sounaryashatra by Dr. Kashinath Ambalage. Karnataka Lalita kala Academy, Bangalore. (Kannada)
2	Sounarya mattu Kale by B.K.Ramakrishnarao.(kannada)
3	Soundarya Sameekshe by Dr.G.S.Shivarudrappa.(kannada)
4	Satya mattu Soundarya by Dr. S.L.Bairappa (Kannada)
5	Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II.1950
6	Mukund Lath, 'Bharata and the finer art of mixing structures' in Bahuvachana: An occasional of the arts and ideas, K.B. Vaid, J. Swaminathan and AsikVajpeyi, Bharat Bhawan, Bhopal.

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Theory Assignments	10%

References	
7	Concept of Rasa and the foundations of Indian Aesthetics in Bharata” in AnupaPande, Historical and Cultural study of the Natyashastra.
8	R. Gnoli. The Aesthetic Experience According to Abhinavagupta. Chowkhamba: Chowkhamba Sanskrit Series Office, 1968. English.
9	9PanchapageshaSastri. The Philosophy of Aesthetic Pleasure. Annamalai, 1940. English.
10	S. Kunjuni Raja. Indian Theories of Meaning. Madras: Adyar Library and Research Centre, 1963. English.
11	K. Krishna Murthy. Dhvanyaloka and its Critics. Mysore: Kavyalaya Publishers, 1963. English.
12	S. P Bhattacharyya. Studies in Indian Poetics. Calcutta, 1964. English.

Tests	20%
Theory related activities like, Quiz, seminar, Team activities.	10%
Total	50%

Formative Assessments are compulsory



Model Curriculum
SYLLABUS FOR BVA
SCULPTURE

FIFTH & SIXTH SEMESTER

MODEL CURRICULUM

5th SEMESTER BVA. SCULPTURE

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE – DSC							
01	Sculptural Composition-I	150	Display & Viva	75	75	150	5
02	Drawing-1	120	Display & Viva	50	50	100	4
03	Modelling(Full Figure Studies)-1	120	Display & Viva	50	50	100	4
04	Survey of Indian Paintings-5	45	2 Hours	40	Exam	100	3
					60		
DSE VA E1 (DISCIPLINE SPECIFIC ELECTIVE – DSE)							
01	Select any one course for 5 th 6 th &thsem) Indian Traditional Painting-1	90	Display & Viva	50	50	100	3
	Printmaking 1	90	Display & Viva	50	50	100	3
	Photography1	90	Display & Viva	50	50	100	3
	Graphics 1	90	Display & Viva	50	50	100	3
	Symbolism in Shilpa Shashtra	45	Display & Viva	40	60	100	3
VOCATIONAL -1							
01	(Select any one course for 5 th &6 th sem) : Interior Design 1	90	Display & Viva	50	50	100	3
	Digital Art 1	90	Display & Viva	50	50	100	3
	Textile Design 1	90	Display & Viva	50	50	100	3
	Art Management 1	45	Theory Examination	40	60	100	3
	Art Education 1	45	Theory Examination	40	60	100	3
SEC-4							
	Cyber Security	32	1 hours	20	Exam <hr style="width: 50px; margin: 0 auto;"/> 30	50	2
NOTE: SEC- Courses are as per NEP and University guidelines.							

Program Name	BVA in sculpture	Semester	5
Course Title	Sculptural Composition-I (Practical)	Practical Credits	5
Course Code	DSC-15	Contact Hours	150 Hours
Formative Assessment	75 Marks	Summative Assessment	75 Marks

Total Marks : 150

Course Outcomes (COs):

Introduction:

Students are expected to explore the composition various media including mix media utilizing the freedom and understanding of sculptural composition. Further, this sense of composition can be applied to derive and construct various dimensions with figurative and nonfigurative forms

Practical Content

150 hrs

Content:

Explore materials like terracotta, wood, stone carving, metal casting, metal sheets and other industrial and man -made material, Digital Sculpting .

Journal: This is a mandatory exercise which must be carried through the 6 semesters. It must cover all the practical subjects. It is to be a part of every practical submission. The journal must comprehensively carry out a record of the visual growth in the sense it must exhibit the development, reference, exposure, experience in the course of learning. It can contain visuals and writings.

Daily practice of sketching is compulsory as it is a continuous process of visually and conceptually perceiving the world around.

To practice modelling, carving, constructing and assembling.

Assignment:

- I. Complete practical work with specific material --- 1
- ii. Complete final sculptural composition plan drawing and Marquette --2
- iii. Plan drawing book (Creative Sculpture) iv .Daily sketch book

Scope: The student will explore Environmental and interior-exterior sculpture. One can facilitate the development of an understanding of architectural art, its history and technical concept of the site- specific and contemporary sculpture practice.

Guideline: The student should study and work with contemporary industrial products, creative process of making a design, representational, voluminous and

architectonic nature of architecture, utilization of space as in site – specific art and the like.	
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Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Pictorial Composition Projects	15%
Pictorial Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessments are compulsory	
References	
1	Indian Sculpture 1 March 2013 by Stella Kramrisch (Author)
2	Eric Fischl: Sculpture Paperback – 1 October 1998 by Eric Fischl (Author), with Eric Fischl (Author), Ealan Wingate (Author), Ralph Gibson (Author)

Model Curriculum

Program Name	BVA in sculpture	Semester	5
Course Title	Drawing II (Practical)	Practical Credits	4
Course Code	DSC-16	Contact Hours	120 Hours
Formative Assessment	50 Marks	Summative Assessment	50 Marks
Total Marks 100			
<p>Introduction:</p> <p>More expansive study and application of the visual grammar for e.g. balance, contrast, movement etc. in all the art work done must be focused.</p> <p>Imagination is always based on real world that exists, hence it is necessary to indulge plenty of realistic /naturalistic studies.</p>			
Practical Content			150 hrs
<p>The study should now be an advanced one. Here in the sophisticated interrelation between the human bodies in relation to its surroundings to be studied. Detailed studies of furniture, interior objects, architectural constructions etc., fall into the category of ergonomics-or all in relation to human scale.</p> <p>Journal: This is a mandatory exercise which must be carried through the 6 semesters. It must cover all the practical subjects. It is to be a part of every practical submission. The journal must comprehensively carry out a record of the visual growth in the sense it must exhibit the development, reference, exposure, experience in the course of learning. It can contain visuals and writings.</p> <p>Daily practice of sketching is compulsory as it is a continuous process of visually and conceptually perceiving the world around.</p> <p>Assignments:</p> <p>i. Complete final drawing on half imperial size paper 10</p> <p>ii. Sketches related to final drawings 15</p> <p>iii. Daily sketch book</p> <p>Guidelines:</p> <p>To introduce the subjective characteristics of drawings like the way it has been used in the expressionist, impressionist, abstract modes of 'creative representation'. Egon Schiley, Gustav Klimt, Grosz, K.G. Subramanyan,</p>			

Somnath Hore, Rousseau, Rabindranath Tagore, Bengal Renaissance painters, folk drawings like that of Madhubani, Worli, traditional paintings, linear characters in sculptures etc.,	
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Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Pictorial Composition Projects	15%
Pictorial Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessments are compulsory	
References	
1	History of Ancient India: Vol. VIII – Sculpture, Painting, Terracottas, Performing Arts and Architecture Hardcover – 1 January 2020
2	World Of Art Series Modern Sculpture: A Concise History Paperback – 5 February 1985 by Herbert Read (Author)

Model curriculum

Program Name	BVA in sculpture	Semester	5
Course Title	Animal Sculpture (Practical)	Practical Credits	4

Course Code	DSC-17	Contact Hours	120 Hours
Formative Assessment	50 Marks	Summative Assessment	50 Marks
Total Marks : 100			
<p>Introduction:</p> <p>Closely aligned with the figurative animal forms, allows more freedom of expression, both in term of materials, techniques and styles. Using an animal theme within sculpture means that a greater range of forms is available. References to traditional, folk representations help in stylization.</p>			
Practical Content			120 hrs
<p>Content: Detailed Animal-study to be undertaken, insisting on the 'resemblance' of animals i.e. naturalistic studies. At the same, bring out the inner character that tend towards realistic or semi realistic forms. The study material should involve animals domesticated as pets (cats, dogs etc.,) to semi- domesticated animals such as horses, birds or wild animals. Various industrial product and materials could be involved in such exercises.</p> <p>Journal: This is a mandatory exercise which must be carried through the 6 semesters. It must cover all the practical subjects. It is to be a part of every practical submission. The journal must comprehensively carry out a record of the visual growth in the sense it must exhibit the development, reference, exposure, experience in the course of learning. It can contain visuals and writings.</p> <p>Daily practice of sketching is compulsory as it is a continuous process of visually and conceptually perceiving the world around.</p> <p>Assignments:</p> <p>i. Practical final work (Animal sculpture) with specified material 1 ii. Animal sculpture sketches10 iii. Final finished animal sculpture drawings, maquettes 3 iv. Daily sketch book</p> <p>Scope: Execution of different forms in motion, building of balanced structures will be best understood with animal studies. At the same, one can bank upon this exercise for his/her creative or contemporary sculptural practice. With the aid of closer study of samples from Animal-studies, one can avail opportunities as animators, modeling in various new technology as well as to establish as an expert sculptor of animal forms.</p> <p>Guideline : Study Naturalistic (in order to bring in eye hand coordination in reference to the life around)and symbolic animal sculpture from tribal & folk practice from a cross section of time and space, from Indian, Greek, Roman, Classical, Modern and Contemporary animal-sculpture work.</p>			

MODEL CURRICULUM

Contents of Courses for Bachelor of visual Arts (BVA)

6TH SEMESTER– DEPARTMENT OF SCULPTURE

Contents of Courses for Bachelor of visual Arts (BVA)

VI SEMESTER– DEPARTMENT OF SCULPTURE

MODEL CURRICULUM

6th SEMESTER BVA. SCULPTURE

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Sculptural Composition-I I	150	20 hrs	75	75	150	5
02	Drawing-II	120	10 hrs	50	50	100	4
03	Modelling (Full Figure Studies)- II	120	10 hrs	50	50	100	4
04	Indian Aesthetics	45	2 Hours	40	Exam	100	3
					60		
DSE VA E1 (DISCIPLINE SPECIFIC ELECTIVE – DSE)							
01	Select any one course for 5 th 6 th & 7 th sem) Indian Traditional Painting-2	90	Practical Examinations	50	50	100	3
	Printmaking 2	90	Practical Examinations	50	50	100	3
	Photography 2	90	Practical Examinations	50	50	100	3
	Graphics 2	90	Practical Examinations	50	50	100	3
	Digital Art 2	90	Practical Examinations	50	50	100	3
VOCATIONAL -1							
01	(Select any one course for 5 th & 6 th sem) : Interior Design 1	90	Practical Examinations	50	50	100	3
	Digital Art 1	90	Practical Examinations	50	50	100	3
	Textile Design 1	90	Practical Examinations	50	50	100	3
	Art Management 1	45	Theory Examination	40	60	100	3
	Art Education 1	45	Theory Examination	40	60	100	3
SEC-4							
	Cyber Security	32	1 hours	20	Exam 30	50	2

Program Name	BVA in sculpture	Semester	6
Course Title	Sculptural Composition II (Practical)	Practical Credits	5
Course Code	DSC-19	Contact Hours	150 Hours
Formative Assessment	75 Marks	Summative Assessment	75 Marks
Total Marks : 150			
<p>Introduction: Student will undertake individual project work to arrive at a self-derived style of composition. Hence they will begin to apply the newly learnt representational skill to communicate their ideas</p>			
Practical Content			150 hrs
<p>Content:</p> <p>Students are expected to experiment with variety of materials and techniques, extend their experience and understanding to their chosen sculptural composition</p> <p>Journal: This is a mandatory exercise which must be carried through the 6 semesters. It must cover all the practical subjects. It is to be a part of every practical submission. The journal must comprehensively carry out a record of the visual growth in the sense it must exhibit the development, reference, exposure, experience in the course of learning. It can contain visuals and writings.</p> <p>Daily practice of sketching is compulsory as it is a continuous process of visually and conceptually perceiving the world around.</p> <p>Assignments:</p> <p>i. Complete practical Sculpture with specified material 1 ii. Complete final sculptural plans minimum of ½ size paper - 2</p> <p>iii. Drawing book (Sculptural Composition)</p> <p>iv. Daily sketch book</p> <p>Scope: Understanding of material and method with individual outlook is insisted in this case. Students should explore their concept and ideas in the field of fine art as well as its commercial & industrial applications.</p> <p>Guidelines:-The student shall study the development of Modern sculpture after 1960s, experimented through conventional, industrial and man-made products. Contemporary works of Indian, Western, American, Asian and Australian sculptor's works are to be thoroughly grasped.</p>			

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Pictorial Composition Projects	15%
Pictorial Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessments are compulsory	
References	
1	History of Ancient India: Vol. VIII – Sculpture, Painting, Terracottas, Performing Arts and Architecture Hardcover – 1 January 2020
2	World Of Art Series Modern Sculpture: A Concise History Paperback – 5 February 1985 by Herbert Read (Author)

Model Curriculum

Program Name	BVA in sculpture	Semester	6
Course Title	Drawing II (Practical)	Practical Credits	4
Course Code	DSC-20	Contact Hours	120 Hours
Formative Assessment	50 Marks	Summative Assessment	50 Marks
Total Marks : 100			
<p>Introduction: Sculptural drawings must be focused. An understanding of surface, shape, rhythm, volume, depth, relief, leading to fine perceptions of structural drawings. Study of solidity. Three dimensional drawings for sculptures, with different angles, leading to the execution of concepts which will enable an understanding of planning of large sculptures or installations/site specific sculptures</p> <p>Developing conceptual drawings</p>			
Practical Content			120 hrs
<p>Content: Study of textures from various sources – nature and man made</p> <p>Drawing the essence of rhythm, shapes, depth as an extract or a derived understanding of these and not directly coping. It must be imaginary</p> <p>Journal: This is a mandatory exercise which must be carried through the 6 semesters. It must cover all the practical subjects. It is to be a part of every practical submission. The journal must comprehensively carry out a record of the visual growth in the sense it must exhibit the development, reference, exposure, experience in the course of learning. It can contain visuals and writings.</p> <p>Daily practice of sketching is compulsory as it is a continuous process of visually and conceptually perceiving the world around.</p> <p>Assignment</p> <p>i. Complete final drawing on half imperial size paper --- 10</p> <p>ii. Sketches related to final drawings-15</p> <p>iii. Daily sketch book</p> <p>Guidelines:</p> <p>Helps the student to observe and differentiate how different cultures in the East and West has come to 'visually represent' their experiences over the ages. This should be done with the aid of 'comparative examples'.</p>			

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Pictorial Composition Projects	15%
Pictorial Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessments are compulsory	
References	
1	History of Ancient India: Vol. VIII – Sculpture, Painting, Terracottas, Performing Arts and Architecture Hardcover – 1 January 2020
2	World Of Art Series Modern Sculpture: A Concise History Paperback – 5 February 1985 by Herbert Read (Author)

Model Curriculum

Program Name	BVA in sculpture	Semester	6
Course Title	Modelling (Full Figure Studies) (Practical)	Practical Credits	4
Course Code	DSC-21	Contact Hours	120 Hours
Formative Assessment	50 Marks	Summative Assessment	50 Marks

Introduction:

A figure study is important to understand the human, animal and birds; their bodies, inner structures & characters. Human form has been the basis of art since the beginning of time, across cultures. A diverse range of sculptures is produced nowadays, ranging from the classically-inspired to figures constructed by new materials and technology, as well as by contemporary issues.

Practical Content**120 hrs****Content:**

Apart from academic studies, students are expected to explore the human body language with different organic and industrial materials. Direct application of materials and techniques will encourage figure-study. It shall also take into consideration the progress of the overall composition

Journal: This is a mandatory exercise which must be carried through the 6 semesters. It must cover all the practical subjects. It is to be a part of every practical submission. The journal must comprehensively carry out a record of the visual growth in the sense it must exhibit the development, reference, exposure, experience in the course of learning. It can contain visuals and writings.

Daily practice of sketching is compulsory as it is a continuous process of visually and conceptually perceiving the world around.

Assignments:

- i. Practical final finished work (Modeling full figure with material 1
- ii. Minimum figure study sketches 5
- iii. Final finished drawing on half imperial size paper 4
- iv. Daily sketch book

Scope: Apart from making statues for public spaces, one can create abstract forms of human figure. And then, they can focus upon a developing a constructive approach towards the profession of architectural related sculpture and environmental sculpture. This study will also help towards figurative visual merchandising, window designing and set designing.

Guideline: Reference can be taken from various Indian, Western and American master sculptor. Contemporary figurative works of Cubism, Constructivism, and Postmodern figurative sculpture to be studies



Model Curriculum

SYLLABUS FOR BVA

PRINTMAKING

FIFTH & SIXTH SEMESTER

MODEL CURRICULUM

Contents of Courses for Bachelor of visual Arts (BVA)

V SEMESTER DEPARTMENT OF PRINTMAKING/GRAPHIC ART

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DI SCIPLINE SPECIFIC C ORE - DSC							
01	Printmaking-1	150	Display & Viva	75	75	150	5
02	Drawing-1	120	Display & Viva	50	50	100	4
03	Graphic Composition	120	Display & Viva	50	50	100	4
04	Survey of Indian Painting (Refer this syllabus under Painting)	45	SEE	40	Exam	100	3
					60		
DIS CIPLINE SPECIFIC ELECTIVE - DSE							
01	Indian Traditional Painting-1	90	Display & Viva	50	50	100	3
02	Print Making 1	90	Display & Viva	50	50	100	3
03	Photography 1	90	Display & Viva	50	50	100	3
04	Sculpture 1	90	Display & Viva	50	50	100	3
05	Symbolism in Shilpa Shastra	45	SEE	40	Exam	100	3
					60		
VOC ATIONAL -1							
01	Interior Design 1	90	Display & Viva	50	50	100	3
02	Digital Art-1	90	Display & Viva	50	50	100	3
03	Textile Design 1	90	Display & Viva	50	50	100	3

04	Art Management 1.	45	Theory Examination	40	60	100	3
05	Art Education 1	45	Theory Examination	40	60	100	3

Model Curriculum

Program Name	BVA in Print Making/Graphic Art		Semester	Fifth Semester
Course Title	Printmaking-1 (practical)			
Course Code:	DSC-VA15	Total Marks		150
Contact hours	150 Hours	Practical No. of Credits		05
Formative Assessment Marks	75	Summative Assessment Marks		75
<p>Course Description:</p> <p>Printmaking -1 is practical subject, in which students will learn basic Printmaking technics such as Lithography, Etching, Wood Cut Printing and Silk Screen printing technics.</p> <p>Student can explore additional possibilities in Printmaking by using the above technics.</p>				
<p>Course Description</p> <p>In the course of study of Printmaking, students will learn various printing technics in relation to enrich their creative pursuits.</p> <p>Students will also learn basics of technical aspects of Printmaking.</p> <p>Printmaking-its development and use in Visual Art- as independent genre will also be explored. Edition making (replicating) is part of the learning process in Printmaking.</p>				
Contents				150 Hrs

Introduction:

Advancing the learning of the techniques of Printing introduction to finer aspects involved is focused. To understand the unique nature along with its specific usage is exercised here. The development of images in accordance with the technique is equally important to a printmaker, The subject has been equally divided into two semesters (V&VI Semester).

Content:

This subject is intending to aim at the exploration of printmaking in relation with ‘subjectively expressive graphic images. Students are encouraged to concentrate more on the specific and unique quality of the selected technique. Introduction of multicolour printmaking along with ‘Registration’ (Pinpoint & ‘T’ Bar Registration Methods) and ‘Edition’ will further enhance the meeting between the student’s technical understanding and their creative abilities.

Creating a figurative composition (using animals, birds etc..) using interior and exteriors is the intention of this specific semester. The constantly metamorphosing phenomena, between the Urban and the Rural cultural experience would be the main intention of this query. Compositional principles of space arrangement, rendering of forms, balance and rhythm should be meticulously involved in the due process.

Scope: The subject provokes the student to concentrate on the immaculate, diverse possibilities of printing techniques and exploring the effective pictorial language set within the art of printmaking, in general. This is to develop a sense of continuity in their working process, in relation to their previously semester works.

Guidelines: Printmaking helps to explore the individual creative language of Graphic Images in relation with the relevant techniques, forms, colours and treatment. Great Lithographer master Printmakers like Pierre Bonnard, Toulouse Lautrec and Picasso, Indian masters like Somanath Hore, Sanat Kar, Gaganendranath Tagore are to be referred not only for their technical uniqueness but also for their capacity to create unique imagery, as a result.

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

Formative Assessment for Practical

Assessment Occasion/ type

Weightage in Marks

Practical Assignments	25%
Pictorial Composition Projects	15%
Pictorial Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessments are compulsory	
References	
1	Artists & Prints, Masterworks from Museum of Modern Art. By Deborah Wye, The Museum of Modern Art: New York. 2004.
2	Etching and Engraving, By Walter Chamberlain, The Thames and Hudson Manual. 1992.
3	Graphic Art in India since 1850. Lalitakala Academy, New Delhi.
4	Graphic Witness, By George A. Walker.2007.
5	Intaglio Simultaneous color Printmaking. N. Krishna Reddy, 1988.
6	The Renaissance Engravers, Published by Grange Books in 2003.
7	Toulouse Lautrec, The complete Graphic Works, By Gotz Adriani, Thames and Hudson. 1988.
8	The Tamarind Book of Lithography Art and Techniques, By Garo Antreasian and Clinton Adames.1970.
References	
9	Escher, The complete Graphic works. Thames and Hudson, By J.L.Loucher, 1996.
10	Rembrandt, the Printmaker, By Erik Hinterding, Ger luijten and Martin Royalton-Kisch, 2000. British Museum Press.

Model Curriculum

Program Name	BVA in Print Making/Graphic Art	Semester	Fifth Semester
Course Title	Drawing-1 (Practical)		

Course Code:	DSC-VA16	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Description:

Drawing is basic element of the visual art. Students will explore possibilities of hand drawing to suit the print making. Students will learn basics of various drawing technics- which in turn help the students understand the basic nuances of the Print making. Students are exposed to monochrome drawing with strong Graphic quality effects.

Students will also explore various tonal and textural gradation within the drawing.

Course Description:

Drawing as mother of Visual Art practice- also helps in understanding printmaking. It has salient feature of tone, texture and rhythm in line. It helps in exploring various possibilities of Drawing as tool of printmaking. In the course students will learn drawing based printmaking and its technics.

Contents

**120
Hrs**

Introduction:

More expansive study and application of the visual grammar for e.g., balance, contrast, movement etc. in all the art work done must be focused.

Imagination is always based on real world that exists; hence it is necessary to indulge plenty of realistic /naturalistic studies.

Content:

The study should now be an advanced one. Herein the sophisticated interrelation between the human body in relation to its surroundings to be studied. Detailed study of furniture, interior objects, architectural constructions etc., fall into the category of anthropometry or all in relation to human scale.

Scope: Studies of this nature would/must help the student to decipher the drawings/paintings of the Master Painters.

Guidelines: To introduce the subjective characteristics of drawings like the way it has been used in expressionist, impressionist, abstract modes of 'creative representation'. Egon Schiley, Gustav Kl Klimt, Grosz, K.G. Subramanyan, Somnath Hore, Rousseau-Rabindranath Tagore, Bengal Renaissance painters, folk drawings like that of Madhubani, Worli, traditional paintings, linear

characters in sculptures etc., Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Pictorial Composition Projects	15%
Pictorial Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessments are compulsory	

References	
1	Artists & Prints, Masterworks from Museum of Modern Art. By Deborah Wye, The Museum of Modern Art: New York. 2004.
2	Etching and Engraving, By Walter Chamberlain, The Thames and Hudson Manual. 1992.
3	Graphic Art in India since 1850. Lalitakala Academy, New Delhi.
4	Graphic Witness, By George A. Walker.2007.
5	Intaglio Simultaneous colour Printmaking. N. Krishna Reddy, 1988.
6	The Renaissance Engravers, Published by Grange Books in 2003.
7	Toulouse Lautrec, The complete Graphic Works, By Gotz Adriani, Thames and Hudson. 1988.
8	The Tamarind Book of Lithography Art and Techniques, By Garo Antreasian and Clinton Adames.1970.
9	Escher, The complete Graphic works. Thames and Hudson, By J.L.Loucher, 1996.
10	Rembrandt, the Printmaker, By Erik Hinterding, Ger luijten and Martin Royaltan-Kisch, 2000. British Museum Press.

Model Curriculum

Program Name	BVA in Print Making/Graphic Art	Semester	Fifth Semester
Course Title	Graphic Composition -1 (Practical)		
Course Code:	DSC-VA17	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50
<p>Course Outcome:</p> <p>After the completion of the course, student will understand the conceptions of the composition. Composition further governed by the harmony, placement and overall aesthetic appeal of the artwork.</p> <p>Composition is the base for printmaking as layout of the artwork.</p> <p>Course Description:</p> <p>Graphic Art/printmaking provides the knowledge of organization elements through a layout. Composition as means of the printmaking provide scope for an artist to explore the possibilities of the harmony and meaning of the artwork. Students will learn various typologies of composition based on Old Master's artworks and creative activities.</p>			
Contents			120 Hrs

Introduction:

Introduction to the analytical study of compositional problems, organization of pictorial space, (Negative and Positive spaces) volumetric exercises and individual expressions will be of prime concern during this semester. Students are encouraged to concentrate more on unique and effective qualities of their images in relation with technique and idea. The subject has been divided into two equal semesters (V & VII Semester) Content:

A study of various figurative compositional formats (motifs based on flora, fauna, bird and animals) organic and geometric forms should be engaged, in order to come up with an effective composition.

Study of 'repeated' and 'related' patterns should be insisted and the difference in between should be experienced.

Scope: Graphic compositions are always a supportive element to the subject of printmaking. There are some compositions in this media, for example, that is controlled and construed by this media alone. This awareness is the main objective of the semester. The subject helps the students to study the abstract visual

elements like Movement, Rhythm, Harmony etc., and the great masters works can be referred regarding this, as well, as an option.

Guidelines: Graphic compositions should deal with the expressive and emotional quality of abstract elements. This subject helps the students to understand the visual language, visualise and visual signs like symbols, icons and index, semiotics in relation with abstract elements. Importance should be given to non-realistic elements sensuous quality evident within our perception of colours. Impressionist paintings and prints, expressionist paintings and prints, Far Eastern Paintings and prints, Indian miniatures, murals and the like can be used as study materials. Students should work with various materials like watercolour, poster colour, acrylic colours, Indian ink and oil colours.

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

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

	Total
	40%
Formative Assessments are compulsory	

References

1	Artists & Prints, Masterworks from Museum of Modern Art. By Deborah Wye, The Museum of Modern Art: New York. 2004.
2	Etching and Engraving, By Walter Chamberlain, The Thames and Hudson Manual. 1992.
3	Graphic Art in India since 1850. Lalitakala Academy, New Delhi.
4	Graphic Witness, By George A. Walker.2007.
5	Intaglio Simultaneous color Printmaking. N. Krishna Reddy, 1988.
6	The Renaissance Engravers, Published by Grange Books in 2003.
7	Toulouse Lautrec, The complete Graphic Works, By Gotz Adriani, Thames and Hudson. 1988.
8	The Tamarind Book of Lithography Art and Techniques, By Garo Antreasian and Clinton Adames.1970.
9	Escher, The complete Graphic works. Thames and Hudson, By J.L.Loucher, 1996.

References

10	Rembrandt, the Printmaker, By Erik Hinterding, Ger luijten and Martin Royalton-Kisch, 2000. British Museum Press.
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MODEL CURRICULUM

Contents of Courses for Bachelor of visual Arts (BVA)

VI SEMESTER PRINTMAKING/GRAPHIC ART

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Printmaking-2	150	Display & Viva	75	75	150	5
02	Drawing-2	120	Display & Viva	50	50	100	4
03	Graphic Composition	120	Display & Viva	50	50	100	4
04	Indian Aesthetics. (Refer this syllabus under Painting)	45	SEE	40	Exam	100	3
					60		
DISCIPLINE SPECIFIC ELECTIVE - DSE							
01	Indian Traditional Painting-2	90	Practical Examinations	50	50	100	3
02	Printmaking 2	90	Practical Examinations	50	50	100	3
03	Photography 2	90	Practical Examinations	50	50	100	3
04	Sculpture 2	90	Practical Examinations	50	50	100	3
VOCATIONAL -2							
01	Interior Design 2	90	Display & Viva	50	50	100	3
02	Digital Art 2	90	Practical Examinations	50	50	100	3
03	Textile Design 2	90	Practical Examinations	50	50	100	3

04	Art Management 2	45	Theory Examinations	40	60	100	3
05	Art Education 2	45	Theory Examinations	40	60	100	3

Model Curriculum

Program Name	BVA in Print Making/Graphic Art		Semester	Sixth Semester
Course Title	Printmaking-2 (Practical)			
Course Code:	DSC-VA19	Total Marks		150
Contact hours	150 Hours	Practical No. of Credits		05
Formative Assessment Marks	75	Summative Assessment Marks		75
<p>Course Outcome:</p> <p>Printmaking -1 is practical subject, in which students will learn basic Printmaking technics such as Lithography, Etching, Wood Cut Printing and Silk Screen printing technics.</p> <p>Student can explore additional possibilities in Printmaking by using the above technics.</p> <p>Course Description</p> <p>In the course of study of Printmaking, students will learn various printing technics in relation to enrich their creative pursuits.</p> <p>Students will also learn basics of technical aspects of Printmaking.</p> <p>Printmaking-its development and use in Visual Art- as independent genre will also be explored. Edition making (replicating) is part of the learning process in Printmaking. Students can experiment with technical and artistic practices in printmaking to achieve special impressions.</p>				
Contents				150 Hrs

Introduction:

This subject is intended to aim at the exploration of printmaking in relation with 'subjectively expressive' graphic images. Students are encouraged to concentrate more on the specific and unique quality of the selected technique. Introduction of multicolour printmaking along with 'Registration' (Pin Point & 'T' Bar Registration Methods) and 'Edition' will further enhance the meeting between the student's technical understanding and their creative abilities. The subject has been divided into two equal semesters. (V & VI Semester)

Content:

Creating a figurative composition (using animals, birds etc.) using interior and exteriors is the intention of this specific semester. The constantly metamorphosing phenomena, between the Urban and the rural cultural experience would be the main intention of this query. Compositional principles of space arrangement, rendering of forms, balance and rhythm should be meticulously involved in the due process.

Scope: The subject provokes the student to concentrate on the immaculate, diverse possibilities of printing techniques and exploring the effective pictorial language set within the art of printmaking, in general. This is to develop a sense of continuity in their working process, in relation to their previously semester's works.

Guidelines:

Printmaking helps to explore the individual creative language of Graphic Images in relation with the relevant techniques, forms, colours and treatment. Great Lithographer master Printmakers like Pierre Bonnard, Toulouse Lautrec and Picasso, Indian masters like Somenath Hore, Sanat Kar, Gaganendranath Tagore are to be referred not only for their technical uniqueness but also for their capacity to create unique imagery, as a result

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Pictorial Composition Projects	15%
Pictorial Composition related activities like, Quiz, seminar, Team activities	10%

		Total	50%
Formative Assessments are compulsory			
References			
1	Artists & Prints, Masterworks from Museum of Modern Art. By Deborah Wye, The Museum of Modern Art: New York. 2004.		
2	Etching and Engraving, By Walter Chamberlain, The Thames and Hudson Manual. 1992.		
3	Graphic Art in India since 1850. Lalitakala Academy, New Delhi.		
4	Graphic Witness, By George A. Walker.2007.		
5	Intaglio Simultaneous color Printmaking. N. Krishna Reddy, 1988.		
6	The Renaissance Engravers, Published by Grange Books in 2003.		
7	Toulouse Lautrec, The complete Graphic Works, By Gotz Adriani, Thames and Hudson. 1988.		
8	The Tamarind Book of Lithography Art and Techniques, By Garo Antreasian and Clinton Adames.1970.		
References			
9	Escher, The complete Graphic works. Thames and Hudson, By J.L.Loucher, 1996.		
10	Rembrandt, the Printmaker, By Erik Hinterding, Ger luijten and Martin Royalton-Kisch, 2000. British Museum Press.		

Model Curriculum

Program Name	BVA in Print Making/Graphic Art	Semester	Sixth Semester
Course Title	Drawing-2 (Practical)		
Course Code:	DSC-VA20	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50
<p>Course Description:</p> <p>Drawing is basic element of the visual art. Students will explore possibilities of hand drawing to suit the print making. Students will learn basics of various drawing technics- which in turn help the students understand the basic nuances of the Print making. Students are exposed to monochrome drawing with strong Graphic quality effects. Students can more creative free drawings in this subject.</p> <p>Students will also explore various tonal and textural gradation within the drawing.</p> <p>Course Description:</p> <p>Drawing as mother of Visual Art practice- also helps in understanding printmaking. It has salient feature of tone, texture and rhythm in line. It helps in exploring various possibilities of Drawing as tool of printmaking. In the course students will learn drawing based printmaking and its technics.</p>			
Contents			120 Hrs
<p>Introduction:</p> <p>As the course advances the focus would be on keener observation of the world around them from their own point of view. It is moving towards personal expressions, opinions and decisions.</p> <p>Content:</p> <p>Drawing, in this semester, involves advanced study of a given environment, in different and various media. Study should be based on human environment like interiors, buildings, streets, landscapes etc. The specific exercise of practically studying a work of art is to be encouraged. An attempt to explore the students ' self by modifying the technical and functional study of a works of art into something more subjective and creative, must be emphasized.</p> <p>Assignments:</p> <p>Studio assignments a minimum of 15 works Additional assignments - a minimum of 15 works.</p> <p>Scope: Builds an understanding of different cultural impact on its arts.</p>			

Guidelines:

Help the student to observe and differentiate how different cultures in the East and West has come to ‘visually represent’ their experiences over the ages. This should be done with the aid of ‘comparative examples’ from the like of Miniature scribbles and Ingres; Chinese landscape and Early Christian-Byzantine-Renaissance imageries; Mughal drawings of Flora and Fauna and Durer’s works.

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Pictorial Composition Projects	15%
Pictorial Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessments are compulsory	
References	
1	Artists & Prints, Masterworks from Museum of Modern Art. By Deborah Wye, The Museum of Modern Art: New York. 2004.
2	Etching and Engraving, By Walter Chamberlain, The Thames and Hudson Manual. 1992.
3	Graphic Art in India since 1850. Lalitakala Academy, New Delhi.
4	Graphic Witness, By George A. Walker.2007.
5	Intaglio Simultaneous color Printmaking. N. Krishna Reddy, 1988.
6	The Renaissance Engravers, Published by Grange Books in 2003.
7	Toulouse Lautrec, The complete Graphic Works, By Gotz Adriani, Thames and Hudson. 1988.

8	The Tamarind Book of Lithography Art and Techniques, By Garo Antreasian and Clinton Adames.1970.
9	Escher, The complete Graphic works. Thames and Hudson, By J.L.Loucher, 1996.
10	Rembrandt, the Printmaker, By Erik Hinterding, Ger luijten and Martin Royalton-Kisch, 2000. British Museum Press.

Model Curriculum

Program Name	BVA in Print Making/Graphic Art		Semester	Sixth Semester
Course Title	Graphic Composition (Practical)			
Course Code:	DSC-VA21	Total Marks	100	
Contact hours	120 Hours	Practical No. of Credits	04	
Formative Assessment Marks	50	Summative Assessment Marks	50	
<p>Course Outcome:</p> <p>After the completion of the course, student will understand the conceptions of the composition. Composition further governed by the harmony, placement and overall aesthetic appeal of the artwork. Composition is the base for printmaking as layout of the artwork.</p> <p>Course Description:</p> <p>Graphic Art/printmaking provides the knowledge of organization elements through a layout. Composition as means of the printmaking provide scope for an artist to explore the possibilities of the harmony and meaning of the artwork. Students will learn various typologies of composition based on Old Master's artworks and creative activities.</p>				
Contents				120 Hrs

Introduction:

Introduction to the analytical study of compositional problems, organization of pictorial space, (Negative and Positive spaces) volumetric exercises and individual expressions will be of prime concern during this semester. Students are encouraged to concentrate more on unique and effective qualities of their images in relation with technique and idea. The subject has been divided into two equal semesters. (V & VI Semester)

Content:

A study of various figurative compositional formats (motifs based on flora, fauna, bird and animals, organic and geometric forms should be engaged, in order to come up with an effective composition. Study of 'repeated' and 'related' patterns should be insisted, and the difference in between should be experienced.

Assignments:

Studio- 10 black & white & 5 colour layouts works.

Additional-10 Digital images manipulating the secondary source images.

Scope: Graphic compositions are always a supportive element to the subject of printmaking. There are some compositions in this media, for example, that is controlled and construed by this media alone. This awareness is the main objective of the semester. The subject helps the students to study the abstract visual elements like Movement, Rhythm, Harmony etc., and The great masters works can be referred regarding this, as well, as an option.

Guidelines:

Graphic compositions should deal with the expressive and emotional quality of abstract elements. This subject helps the students to understand the visual language, visuality and visual signs like symbols, icons and index, semiotics in relation with abstract elements. Importance should be given to non-realistic elements sensuous quality evident within our perception of colours. Impressionist paintings and prints, expressionist paintings and prints, Far Eastern Paintings and prints, Indian miniatures, murals and the like can be used as study materials. Students should work with various materials like watercolour, poster colour, acrylic colours, Indian ink and oil colours.

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%

Pictorial Composition Projects	15%
Pictorial Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%

Formative Assessments are compulsory

References

1	Artists & Prints, Masterworks from Museum of Modern Art. By Deborah Wye, The Museum of Modern Art: New York. 2004.
2	Etching and Engraving, By Walter Chamberlain, The Thames and Hudson Manual. 1992.
3	Graphic Art in India since 1850. Lalitakala Academy, New Delhi.
4	Graphic Witness, By George A. Walker.2007.
5	5Intaglio Simultaneous color Printmaking. N. Krishna Reddy, 1988.
6	The Renaissance Engravers, Published by Grange Books in 2003.
References	
7	Toulouse Lautrec, The complete Graphic Works, By Gotz Adriani, Thames and Hudson. 1988.



Model Curriculum

SYLLABUS FOR BVA

APPLIED ARTS

FIFTH & SIXTH SEMESTER

MODEL CURRICULUM

5th SEMESTER BVA.APPLIED ARTS

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Package Design	150	Display& Viva	75	75	150	5
02	Creative Illustrations	120	Display& Viva	50	50	100	4
03	Indoor Ad Design	120	Display& Viva	50	50	100	4
04	Computer Fundamentals & Graphics Design	45	2 Hours	40	Exam	100	3
					60		
DSE VA E1 (DISCIPLINE SPECIFIC ELECTIVE – DSE)							
01	Select any one course for 5 th 6 th &thsem) Indian Traditional Painting-1	90	Display& Viva	50	50	100	3
	Printmaking 1	90	Display& Viva	50	50	100	3
	Photography 1	90	Display& Viva	50	50	100	3
	Graphics 1	90	Display& Viva	50	50	100	3
	Symbolism in Shilpa Shastra	45	Display& Viva	50	50	100	3
VOCATIONAL -1							
01	(Select any one course for 5 th &6 th sem) : Interior Design 1	90	Display& Viva	50	50	100	3
	Digital Art 1	90	Display& Viva	50	50	100	3
	Textile Design 1	90	Display& Viva	50	50	100	3
	Art Management 1	45	Theory Examination	40	60	100	3
	Art Education 1	45	Theory Examination	40	60	100	3
SEC-4							
	Cyber Security	32	1 hours	20	Exam <hr style="width: 100px; margin: 0 auto;"/> 30	50	2

Model Curriculum

Program Name	BVA in Applied Art		
Course Title	Package Design (practical)	Semester	Fifth Semester
Course Code:	DSC-VA 15	Total Marks	150
Contact hours	150 Hours	Practical No. of Credits	05
Formative Assessment Marks	75	Summative Assessment Marks	75

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

- ❖ Invention using different paper products in consideration of human factors such as physical, physiological and perceptual importance.
- ❖ Developing product design with aesthetic appeal to the final product.
- ❖ To design and produce packing prototypes for common products.
- ❖ Imparting knowledge with Practical Assignments on Package Design.
- ❖ Enhancing the skill of using colours and Design values.

Course Description:

Fundamental elements of Package Design both Traditional and Contemporary Package Design will be understood. Hand drawn rough visuals, using various instruments along with basic design software tools of computer. Package Design, its development in graphic expressions. Basic Package Design, Types of Package Design & colour, optical and mechanical spacing with type or letter form for visual message type specification for Package Design

Contents

150 Hrs

Content: Designing various shapes of product carton and containers boxes of domestic and nondomestic purposes. Principles of package design-approaches rendering techniques. And other various usable forms of packaging materials, printing possibilities, production of packaging materials, shape, size, colour and illustrations. Packaging for different consumer durables like food and beverages, cargo courier, services and containers, point of sale and purchase.

Scope: Aims to build an understanding of brands and packaging forms, characteristics nature and functionality, presentation and aesthetic, mass appeal to the need of global industry standards. Integral to this Packaging Design is students understanding of designer's responsibility to sustainablepackage design by their designing. A packing that specifically address maximum biodegradable, environment friendly material.

Guidelines: This class provides a balance of experience between using a conventional usage of packaging, design material and new trends in packaging and technology used to print. Its limitation and possibilities is to be discussed. Students are expected to produce work suitable for commercial market to the current industry standards. Emphasis is placed on use of wide variety of materials, experimentation, creativity and, exploring possibilities.

Learning Objectivities:

- ❖ Thinking thorough knowledge and Exploration to enhance ability of creative skill on Package design.
- ❖ This Subject encourages the students to apply problems-solutions suitable to various design Industries.
- ❖ Implementation of creative approach in the form of digital generated image is also part of the study.
- ❖ The course is supported by adequate theoretical & Practical knowledge.

Pedagogy: PPT, Demonstrations, and Advertising Company /Gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
Package Design Project Work	25%
Package Design related activities like, Quiz, seminar, Team activities	25%
Total	100%
<i>Formative Assessments are compulsory</i>	

References	
1	A visual Guide to a century of packaging designs Robert Opie
2	Colour Harmony workbook Rock port
3	Presentation Techniques Dick Powell
4	Graphics Packaging 4 Walter Herdeg
5	Packaging Design -4 PDC Gold Awards - Charles Biondo
6	Package form and Design -3351
7	Demographics Packaging -3743
8	S4 Packaging Part 1-4 3761
9	Structural packaging design your own boxes and 3D forms-Paul Jackson

10	Packaging Design: successful Product Boarding form, concept to shelf Marianne R Klimchuck
References	
11	Packaging Design Chris Van Uffelen
12	Packaging Design An introduction by Lazio Roth
13	Fancy Packaging and design Templates source book - 2
14	New Approaches to Packaging designs Gestalten - 3928
15	Boxed and Labelled Two!
16	Website search

Model Curriculum

Program Name	BVA in Applied Art		
Course Title	Creative Illustration 3 (practical)	Semester	Fifth Semester
Course Code:	DSC-VA 16	Total Marks	100
Contact hours	120 Hours	No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to: The</p> <ul style="list-style-type: none"> ❖ student will be able to develop their own personal style by experimenting with different techniques. ❖ The Creative Illustration aims to develop student’s capacity to interpret ideas through images, providing the best creative solutions for the creation of imaginative illustrations. ❖ Imparting knowledge with Practical Assignments on various Illustration. ❖ Creative Illustration with special emphasis on attributes of various drawing medium ❖ ‘Digital’ illustration is aimed at providing the students with adequate knowledge of the basic principles of Illustration. ❖ The study of illustration with examples of different life style. Rural, Children & Fashion Illustration. ❖ Illustration to develop a career as illustrator needs not only to be inventive but logical & persuasive in implementing visual language information. 			
<p>Course Description:</p> <p>The art of illustrating has been around for a long time and since the appearance of digital programs this art form has diversified itself and helped open the door for new creative jobs in many different areas like The internet, Television, Publishing, Medicine, Sciences, Newspapers, Theatre, Magazines, Cinema, Corporations, and Advertising field.</p>			
Contents			120 Hrs

Contents: Advanced techniques for rendering with colour, colour separation process, line and halftone methods for different media constraints. “Creativity” ideas in illustration storyboard for audio video media, book illustration, for games, transport, airways, seaways etc.

Scope: The Creative Illustration aims to develop student’s capacity to interpret ideas through images, providing the best creative solutions for the creation of imaginative illustrations. The student will be able to develop their own personal style by experimenting with different techniques.

Guidelines: Exploring drawing with special emphasis on attributes of various drawing mediums and as the means of non-personal representation and expression. This will further leads to the exploration of various tools and materials available. An assignment on various illustration projects has to be completed under the teacher’s guidelines with regular discussion and display.

Learning Objectivities:

- ❖ “Creativity” ideas in illustration storyboard for audio video media, book illustration, for games, transport, airways, seaways etc.
- ❖ This Subject encourages the students to apply problems-solutions suitable to various Publishing.
- ❖ Media. Like books, Magazine & Newspapers etc.
- ❖ The course is supported by adequate theoretical & Practical knowledge.
- ❖ Implementation of creative illustration approach in the form of digital generated image is also part of the study.

Pedagogy: PPT, Demonstrations

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
Project Work on creative illustration	25%
creative illustration related activities like, Quiz, seminar, Team activities	25%
Total	100%
<i>Formative Assessments are compulsory</i>	

References

1	Illusive- Contemporary illustration part 3
2	What is illustration- Lawrence Zegen - Rotovision
3	The new guide to illustration and design Simon Jennings

4	American Showcase
5	Illustrators' illustration
6	The Fundamentals of illustration-Ava-Academia - Lawrence zeegen/crush
7	Illustration workbook -31
8	Handbook of illustration - the Eleventh Annual Edward Booth Cliburn
9	Communication Arts - Illustration annual 53, 54
References	
10	Landmarks of Twentieth century Design
11	Illustrated Handbook - Katryn / Hiesiher and George Marcus
12	European Illustration The Eleventh annual Edward Booth Clibborn
13	200 best Illustrations worldwide Archive
14	American Illustration - 06, 12 (2 books)
15	Illustrate 6 Dutch Designs
16	European Illustration

Model Curriculum

Program Name	BVA in Applied Art		
Course Title	Indoor Ad Design (practical)	Semester	Fifth Semester
Course Code:	DSC-VA 17	Total Marks	100
Contact hours	120 Hours	No of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <ul style="list-style-type: none"> ❖ The student will be able to develop their own personal style by experimenting with different Indoor advertisements Design. ❖ The Indoor Ad Design aims to develop student's capacity to interpret ideas through images, providing the best solutions for the creation of Indoor advertisements. ❖ Imparting knowledge with Practical Assignments on various Indoor Ad Medias ❖ The Indoor Ad Design aimed at providing the students with adequate knowledge of the basic principles of Indoor advertisements & Medias 			
<p>Course Description:</p> <p>Introduction to fundamental elements of Indoor advertisements with reference to the print media communication. This covers wide areas of print media-based publications such as magazines, newspaper, Annual Report, and other media which basically involve Printing. Columns and size restrictions, typography for editorial publication, layout design is also introduced.</p>			
Contents			120 Hrs
<p>Contents: Exercises to understand Principles of indoor Ad design, ingredients in a layout, elements in Print advertising and their functional aspects- preparing visual and verbal comprehensive. Exercises in Typeface, Indoor Ad copy, visuals, pre-press, post-press process for advertising and its applications is to be exposed.</p> <p>Scope: Aims to understand the basics of print communication, elements for designing and printing processes.</p> <p>Guidelines: It is encouraged to use library facilities and indoor advertisements sources effectively to communicate different type of information. By applying this knowledge in the context of various structures of Indoor advertisement-write and edit simple copy applying principles for preparing copy for print. Students are exposed to examples of greatest copywriters in print. Exercise includes visualization and rough</p>			
<p>comprehensives preparation and display of pre-visualization in the class under the guidance of teacher with regular discussion.</p>			

Learning Objectivities:

- ❖ This Subject encourages the students to apply problems-solutions suitable to various Publishing Indoor Media. Like books, Magazine & Newspapers etc.
- ❖ The course is supported by adequate theoretical & Practical knowledge about indoor Media
- ❖ Thinking thorough knowledge and Exploration to enhance ability of creative skill on Indoor advertisements design.

Pedagogy: PPT, Demonstrations workshop. And Advertising Company

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Project Work on Indoor Ad design	15%
Indoor Ad Design related activities like, Quiz, seminar, Team activities	10%
Total	50%
<i>Formative Assessments are compulsory</i>	

References	
1	Classic guide to creating great Ads what is illustration?
2	Graphics 2 alive Graphic excellence
3	Communication Arts (series)Archives series
4	Think Design Construct
5	Classic guide to creating great Adswhat is illustration?
6	Graphics 2 alive Graphic excellence
7	Communication Arts (series)Archives series

Model Curriculum

Program Name	BVA in Applied Art		
Course Title	Computer Fundamentals & Graphics Design (Theory)	Semester	Fifth Semester
Course Code:	DSC-VA 18	Total Marks	100

Contact hours	45 Hours	No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <ul style="list-style-type: none"> ❖ The Computer Fundamentals & Graphics Design aims to develop student's capacity to interpret ideas through theoretical study, providing the best solutions for the theoretical knowledge of computer graphics and software's. ❖ Imparting knowledge with theatrical Practical Assignments on various computer graphics and software's ❖ The Computer Fundamentals & Graphics Design aimed at providing the students with adequate knowledge of the basic principles of computer graphics and software's. ❖ The student will be able to develop their own personality with study of different software's 			
<p>Course Description:</p> <p>The subject offers an introduction to the world of computing with particular emphasis on the Personal Computer (PC) and its place in the wider world of networks and corporate information systems.</p>			
Contents			45 Hrs
<p>Contents: The semester comprehensively covers Fundamentals of computer, History of computers, Hardware and software, Peripheral devices, basic programming using C Language, Microsoft Office, Networking and Internet, Basic Computer Graphics.</p> <p>Scope: Introduces to the students the basic components of a PC, so they have a clear basic understanding of the main hardware units at a macro level. Introduce the relationship between information and data and the way computers use binary codes to represent data and instructions. Stimulate analysis and to develop a critical approach to the observation of IT systems and networks in everyday use in typical retail and banking sectors. Examine a wide variety of different types of software, from operating systems to development and applications packages, including an introduction to the Internet as a source of information.</p> <p>Guidelines: It is encouraged to study concise history of computers, Networking and Internet. Students will be exposed to Technical details and functioning of the computers. The students are expected to learn</p>			
<p>Fundamentals of Computer, Hardware, Software, Networking and Internet to make them computer literate. Students have to understand the working and troubleshooting of computers through assignments in the class under teacher's guidance.</p>			
<p>Learning Objectivities:</p> <ul style="list-style-type: none"> ❖ This Subject encourages the students to apply problems-solutions suitable to various different software's etc. 			

Thinking thorough knowledge and Exploration to enhance ability of creative skill on Computer Fundamentals & Graphics Design

❖ The course is supported by adequate theoretical & Practical knowledge about Computer Fundamentals

Pedagogy: PPT, Lecture, Seminar and Advertising Company

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
C1+C2	20%
Assignments	10%
Computer Fundamentals & Graphics related activities like, Quiz, seminar, Team activities	10%
Total	40%
<i>Formative Assessments are compulsory</i>	

MODEL CURRICULUM

6th SEMESTER BVA.APPLIED ARTS

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Advertising Campaign	150	20 hrs	75	75	150	5
02	Creative Illustrations 4	120	10 hrs	50	50	100	4
03	Outdoor Ad Design	120	10 hrs	50	50	100	4
04	Visual Communication & Media	45	2 Hours	40	Exam	100	3
					60		
DSE VA E1 (DISCIPLINE SPECIFIC ELECTIVE – DSE)							
01	Select any one course for 5 th 6 th & 7 th sem) Indian Traditional Painting-2	90	Practical Examinations	50	50	100	3
	Printmaking 2	90	Practical Examinations	50	50	100	3
	Photography 2	90	Practical Examinations	50	50	100	3
	Graphics 2	90	Practical Examinations	50	50	100	3
VOCATIONAL -1							
01	(Select any one course for 5 th & 6 th sem) : Interior Design 2	90	Practical Examinations	50	50	100	3
	Digital Art 2	90	Practical Examinations	50	50	100	3
	Textile Design2	90	Practical Examinations	50	50	100	3
	Art Management2	45	Theory Examination	40	60	100	3
	Art Education 2	45	Theory Examination	40	60	100	3
SEC-4							
	Cyber Security	32	1 hours	20	Exam <hr style="width: 50%; margin: 0 auto;"/> 30	50	2

6th SEMESTER BVA.APPLIED ARTS

Model Curriculum

Program Name	BVA in Applied Art		
Course Title	Advertising campaign (Practical)	Semester	Sixth Semester
Course Code:	DSC-VA 19	Total Marks	150
Contact hours	150 Hours	Practical No. of Credits	05
Formative Assessment Marks	75	Summative Assessment Marks	75
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <ul style="list-style-type: none"> ❖ The Advertising campaign Design aims to develop student's capacity to interpret ideas through theoretical and practical study, providing the best solutions for the theoretical knowledge of consume & marketing ❖ It aims Imparting knowledge with theoretical & Practical Assignments on various product & service Advertising campaign ❖ The advertising campaign Design aimed at providing the students with adequate knowledge of the basic principles of campaign planning. ❖ The student will be able to develop their own personality with study of different marketing & consumer behaviour. 			
<p>Course Description:</p> <p>This provides a comprehensive overview of advertising campaign and promotion. From an integrated marketing communications perspective. It creates a clear understanding of traditional advertising and promotional tools, and shows how other key elements within the marketing communication mix (e.g. advertising, direct marketing, promotion and internet) can be integrated. Series of promotional ads to promote ideas or service through strongly developed ads, visually and verbally. Communicate the same content through different concept approaches and other related promotional needs. Attention is given to key subjects such as market research, media planning, creative strategies for traditional markets, advertising agency practices, competitive positioning and how each influences the effectiveness of an advertising campaign.</p>			
Contents			150 Hrs

Content: Advertising campaign is basically a principle of unity, continuity and harmony. Creative ideas for press advertisement campaign as a part of the total campaign plan for consumer products, ideas and services, government political parties, NGO's and other organizations.

Scope: The primary goal of the advertising campaign course is to shift perceptual focus of class members from an audience to creators of advertising and promotion strategies for business. There is a hand- on practicum in which students prepare advertising campaigns for various media. Create content and develop communication campaigns and presentations via multiple media platforms. To develop a clear understanding of traditional advertising and promotional tools. To know how broad cast media (e.g. Television, Radio,) print media (e.g. Magazines, Newspapers) sports media (e.g. Outdoor advertising) direct marketing (e.g. Postal media) and interactive media (e.g. the internet are used in advertising campaign and promotion.

Guidelines: The practical work must be supported by historical and cultural studies, and student must explore how to function within the advertising agency structure, as part of the creative team. Visual research and strategic planning will help to shape idea, so that it can be put together to create original portfolio.

Learning Objectivities:

- ❖ It begin with the focus on the understanding of basic elements of campaign Design And like building up to be able to use it in the individual capacity in the process of Advertising campaign planning
- ❖ It is the initial step of expressing oneself with a deeper insight, and also to answer the urges of expressing yourself in Advertising campaign planning
- ❖ It Thinking thorough knowledge and Exploration to enhance ability of creative Advertising campaign planning.

Pedagogy: PPT, Demonstrations, Lecture, Seminar, workshop.

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
Project Work on Camping planning	25%
Camping planning related activities like, Quiz, seminar, Team activities	25%
Total	100%
<i>Formative Assessments are compulsory</i>	

Model Curriculum

Program Name	BVA in Applied Art		
Course Title	Creative Illustrations4 (Practical)	Semester	Sixth Semester
Course Code:	DSC-VA 20	Total Marks	100
Contact hours	120 Hours	No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

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

- ❖ The Creative Illustration aims to develop student’s capacity to interpret ideas through theoretical and practical study.
- ❖ It aims Imparting knowledge with theoretical & Practical Assignments on various types of Creative Illustration like fashion Illustration, children Illustration product illustration etc.
- ❖ The student will be able to develop their own personality with study of different types of illustration
- ❖ This Subject aimed at providing the students with adequate knowledge of the basic principles of Drawing & Creative Illustration.

Course Description:

The art of illustrating has been around for a long time and since the appearance of digital programs this art form has diversified itself and helped open the door for new creative jobs in many different areas like The internet, Television, Publishing, Medicine, Sciences, Newspapers, Theatre, Magazines, Cinema, Corporations, and Advertising.

Contents	120 Hrs
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Content: Advanced techniques for rendering with color, color separation process, line and halftone methods for different media constraints. “Creativity” ideas in illustration storyboard for audio video media, book illustration, for games, transport, airways, seaways etc.

Scope: The Creative Illustration aims to develop student’s capacity to interpret ideas through images, providing the best creative solutions for the creation of imaginative illustrations. The student will be able to develop their own personal style by experimenting with different techniques.

Guidelines: Exploring drawing with special emphasis on attributes of various drawing mediums and as the means of non-personal representation and expression. This will further leads to the exploration of various tools and materials available. An assignment on various illustration projects has to be completed under the teacher’s guidelines with regular discussion and display.

Learning Objectivities: This Subject aimed at providing the students with adequate knowledge of the basic principles of Drawing & Creative Illustration.

It make the initial step of expressing oneself with a deeper insight, and also to answer the urges of expressing yourself in Creative Illustration

It begin with the focus on the understanding of basic elements of Drawing & Illustration And like building up to be able to use it in the individual capacity in the process of Illustration

Pedagogy: PPT, Demonstrations, Lecture, Seminar, workshop.

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
Project Work on Creative Illustration	25%
Creative Illustration related activities like, Quiz, seminar, Team activities	25%
Total	100%
<i>Formative Assessments are compulsory</i>	

References	
1	Illusive- Contemporary illustration part 3
2	What is illustration- Lawrence Zegen - Rotovision
3	The new guide to illustration and design Simon Jennings
4	American Showcase
5	Illustrators illustration
6	The Fundamentals of illustration-Ava-Academia - Lawrence zeegen/crush
7	Illustration workbook -31
8	Handbook of illustration - the Eleventh Annual Edward Booth Cliburn
9	Communication Arts - Illustration annual 53, 54
10	Landmarks of Twentieth century Design
11	Illustrated Handbook - Katryn / Hiesiher and George Marcus
12	European Illustration The Eleventh annual Edward Booth Clibborn
13	200 best Illustrations worldwide Archive

Model Curriculum

Program Name	BVA in Applied Art		
Course Title	Outdoor Ad Design (Practical)	Semester	Sixth Semester
Course Code:	DSC-VA 21	Total Marks	100
Contact hours	120 Hours	No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <ul style="list-style-type: none"> ❖ The student will be able to develop their own personality with study of different of outdoor media product service ads, bill boards, translates, kiosks, hoarding with neon signs, publicity and promotional posters of different viewing range, size and scale, ❖ It maker major publicity and promotional needs in urban and rural space, increasing the products sales value. ❖ It aims Imparting knowledge with theoretical & Practical Assignments on various product & service outdoor advertisements. ❖ The outdoor ad Design aimed at providing the students with adequate knowledge of the basic principles of campaign planning. 			
<p>Course Description:</p> <p>Outdoor media (OOH out of home media) also referred to an outdoor advertising, the poster is a medium that can be used in different environments or locations and in a variety of shapes and sizes, As such posters have become an integral part of the cityscape and unlike other media, such as television and press advertising, internet, website, poster need only the street to exist.</p>			
Contents			120 Hrs
<p>Content: Design for publicity and promotion either for business, commercial, social welfare organizations. Communication of promotional service and idea-audience, coverage, economy in production, clear message, allocation of type character in a design, such as posters, hoarding, billboards, legibility and readability. Advertising for educating masses-for health education social services, politics, environment, finance and banking etc.,</p> <p>Scope: Outdoor media publicity and service has remained a constant medium. Promotion as a means of visually and verbally communicating content and exploring various ideas concept and design processes to communicate with broad audiences in a language that they understand.</p>			

Guidelines: It is encouraged to study and critically practice, to enable student to define their ideas and concepts in the topic selected, develop skills based on digital media and electronic imaging During a period of outdoor media study, it is necessary for student to investigate, collect data from information through available sources. To produce rough concepts of design and display for interaction in the class and teachers guidance

Learning Objectivities:

- ❖ This Subject aimed at providing the students with adequate knowledge of the basic principles of outdoor ad design
- ❖ It make the initial step of expressing oneself with a deeper insight, and also to answer the urges of expressing yourself in outdoor ad design
- ❖ It begin with the focus on the understanding of basic elements of outdoor media And like building up to be able to use it in the individual capacity in the process of outdoor ad design

Pedagogy: PPT, Demonstrations, Lecture, Seminar, workshop.

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
Project Work on outdoor ad design	25%
Outdoor ad design related activities like, Quiz, seminar, Team activities	25%
Total	100%
<i>Formative Assessments are compulsory</i>	

References	
1	Idea Index- Jim Krause
2	Selected from the graphics Annual Poster
3	The one show advertising best print , Radio ,TV
4	Graphic idea note nook - A Treasury of solutions to visual problems - White
5	Corporate showcase Volume-B Photography, illustration and graphic design
6	Graphics Poster 88
7	Graphics Poster - 91
8	Miro's Poster Chartwell Book Inc

Model Curriculum

Program Name	BVA in Applied Art		
Course Title	Visual Communication & Media (Theory)	Semester	Sixth Semester
Course Code:	DSC-VA 22	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

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

- ❖ The course is designed to provide a more advanced framework on various aspects of communications including various tools of communication Medias.
- ❖ It includes the role of communication and media research in improving effectiveness of communication
- ❖ It also aims to provide career guidance for the students seeking suitable placements in the industry.
- ❖ It aims Imparting knowledge with theoretical Assignments on various communication medias

The student will be able to develop their own communication personality with study of different levels.

Course Description:

The Course is designed to provide a broad introduction to communication media including the communication process. It also aims to imparting a basic knowledge about visual communication and media.

Contents

45 Hrs

Content: Introduction to Communication -What is communication? Definition of communication evolution of communication- system of communication- types of communication- process of communication- functions of communication- status of communication in the society-Introduction to Visual Communication - Verbal & non -verbal - audio & video communication- the formula- the purpose of communication etc.

Scope: Career Options, Personality development, Public speaking and presentation skills, personal appearance grooming and physical fitness, self-organization, good manners, and tactfulness.

Guidelines: Students must be encouraged to adopt learning strategies that build self-confidence and enable them to work independently as professional throughout the student life.

Pedagogy: PPT, Demonstrations, Lecture, Seminar, workshop.

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Internal test C1+ C2	20%
Project Work/ Assignments	10%
Communication & Media activities like, Quiz, seminar, Team activities	10%
Total	40%
<i>Formative Assessments are compulsory</i>	



Model Curriculum

SYLLABUS FOR BVA

ART HISTORY

FIFTH & SIXTH SEMESTER

MODEL CURRICULUM

5th SEMESTER BVA.APPLIED ARTS

Sl No.	Title of the Course	Studio/ study hours PerSemester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Philosophy of Indian Art 3- (3)	45	3	75	75	150	5
02	Western Art-II (1400CE-1800 CE)C- –C3 (3)	45	3	40	60	100	4
03	Indian Folk & Tribal Art C-3 (3)	45	3	40	60	100	4
04	Survey of Indian Painting –C-3(3) Murals & Miniature Schools (Theory)	45	3	40	60	100	3
	Studio Practice	60		50	-----	50	2
DSE VA E1 (DISCIPLINE SPECIFIC ELECTIVE – DSE)							
01	Select any one course for 5 th 6 th &thsem) Indian Traditional Painting-1	90	Viva &Jury	50	50	100	3
	Printmaking 1	90	Practical Examinations	50	50	100	3
	Photography 1	90	Practical Examinations	50	50	100	3
	Graphics 1	90	Practical Examinations	50	50	100	3
	Symbolism in Shilpa Shastra	45	Practical Examinations	50	50	100	3
VOCATIONAL -1							
01	(Select any one course for 5 th &6 th sem) : Interior Design 1	90	Practical Examinations	50	50	100	3
	Digital Art 1	90	Practical Examinations	50	50	100	3
	Textile Design 1	90	Practical Examinations	50	50	100	3
	Art Management 1	45	Theory Examination	40	60	100	3
	Art Education 1	45	Theory Examination	40	60	100	3

SEC-4							
	Cyber Security	32	1 hours	20	Exam	50	2
					<hr/> 30		

Model Curriculum

Program Name	BVA in ART HISTORY	Semester	Fifth Semester
Course Title	Philosophy of Indian Art C-3(Theory)		
Course Code:	DSC-VA 15	Total Marks	100
Contact hours	45 Hours	No. of Credits	04
Formative Assessment Marks	40	Summative Assessment Marks	60

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

Understand-over all development of Indian Art.

- The course aims to introduce the philosophy of Indian art.
- Philosophy of Indian Art is predominantly based study on various schools of philosophy
- Rasa siddhanta, and followed by the criticism on theories and connected schools will be studied
- Theories on *sadharanikarana*, its parallels will be focused
- Concept of Dhvani- sound and its varied theories will be concentrated.
- Alankara siddhanta in Visual art and literature will be focused.
- Shadanga sutra and related concepts will be studied

Course Description:

- To study Aesthetics as a branch of Philosophy (both Indian and Western) Theory of, Rasa and related theories will be focused. Bharata's contribution is focused.
- Concept of Sadharanikarana and related concepts and parallels in western thought shall be dealt with.
- Introduction to ShadangaSutra, a brief introduction to the theories of, Bharatha,
- Bhamaha and alankara shastra shall be dealt with.
- Anandavardhana- Dhvani and connected theories
- Introduction to important philosophy and aesthetics of Western world. Art as Mimesis, empathy, imitation, psychic theory and modern cultural theories connected to philosophy of art.

Contents

45 Hrs

UNIT:01

- Introduction to concept philosophy(aesthetics), Philosophy and visual art connected concepts.
- Rasa Siddhanta- Concept of Rasa theories. Numbers of Rasa and their importance in Visual Art
- Rasa's bearing on Indian art and literature, concept of emotions(Bhavas) and their role in appreciating and experiencing visual art
- Rasa in the Philosophical context and its transformation in to visual art.

UNIT:02
<ul style="list-style-type: none"> • Western Aesthetics-Philosophical schools. Socrates, Plato, Aristotle-theories and their implications in Visual Art. • Indian concept of Chitra Shadanga- of Vishnudharmoattara purana. Shadanga's role in ancient Indian painting • Idea of Alankara and Bhama's contributions
UNIT:03
<ul style="list-style-type: none"> • Sadharanikarana- Bhattanayaka and Abhinavagupta's contribution to philosophy of ancient India. Relevance of Abhinavagupta in present context. • Parallel theories of western philosophy- Edward Bullough's psychological distance. • Ananda vardhana's Dhvani theory and its relevance in Indian art and literature.
UNIT:04
<ul style="list-style-type: none"> • Studies on various cultural studies of Homi Bhaba, Ananda Coomaraswamy and EB Hevel • Indigenous studies on Philosophy by Dr Hiriyanna. • Modern approaches to philosophy of art by the theoreticians like Kant, Clive Bell, Susan Langer, Roger Fry etc.,.
<p>Learning Objectives:</p> <ul style="list-style-type: none"> • Outcome of the study would be students will be knowing the rich tradition of Philosophy of Indian and Western Art. • Study of the various schools and theories, propagated by scholars and pioneers. • Explore concepts of aesthetic schools, theories, concepts and their applicability in visual art and art concerned studies.

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

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

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Model Curriculum

Program Name	BVA in ART HISTORY		Semester	Fifth Semester
Course Title	Western Art-II –C-3, (1400CE-1850 CE)(Theory)			
Course Code:	DSC-VA16	Total Marks	100	
Contact hours	45 Hours	Practical No. of Credits	04	
Formative Assessment Marks	40	Summative Assessment Marks	60	

Course Outcome (COs): After the successful completion of the course, the student will be able to: Understand-over all development of European art from 1400 to 1850 CE.

- The course will give an outline of European art from Gothic period to Art during Industrial Revolution.
- The program introduces various artists of the Gothic to Renaissance, Mannerism, Baroque and Rococo and also Neo Classicism and finally artists and art movements in France and England, Germany as well.
- Students will study methods, genre, style and importance of paintings-tempera and oil colour.
- A linear development of Western Art will be introduced in chronological order.

Course Description:

- Artistic developments in Gothic and Renaissance periods, Early and High renaissance period.
- Gothic Churches, sculptures, Painting-stained Glass windows
- Foundation of early Classicism. Giotto, Giovanni Belini, Ghiberti, Alberti, Brunelleschi, etc.
- Massaccio, Verocchio, Botticelli, Fra Angelico, Botticelli and others, Leonardo, Michelangelo, Raphael followed by Mannerism artist will be focused.
- German Schools, Flemish School painters to be studied.
- A detailed study of baroque lighting, compositions by various artists, followed by Neo Classicism during French Revolution
- Romanticism art movements will be focused in this syllabus.

Contents

45 Hrs

UNIT:01

- Tracing the origin and development of Gothic art in Europe.
- Establishment of Gothic churches-Salient features of important Churches like Chartres, Notre dame Cologne, Salisbury, Florence, Milan Cathedral and many others. General architecture and style of these monuments.
- Gothic stained Glass, Cultural and religious changes and impact on Art.

UNIT:02
<ul style="list-style-type: none"> • Studies on Early renaissance art and concept of renaissance. Development of classicism and rebirth of Greco-Roman art forms. • Humanistic art, neo-platonic theories and implementation. Alberti, Ghiberti, Brunelleschi, Masaccio, Donatello, Verrocchio and many others as beginners of classicism. • Botticelli and Peirodella Francesca's art in Renaissance • Leonardo, Michelangelo, Raphael, classicism in visual art. Sfumato, Pyramidal composition study of famous art works by these masters. • Venetian Renaissance. Giorgione, Titian paintings
UNIT –III
<ul style="list-style-type: none"> • Mannerism- artists - Sarto, Pontormo, Branzino, Veronese, Tintoretto, Elgreco, Vasari, etc • German Renaissance-Durer, Spanish Painters. • Flemish Painters- Hans Holbein, John Van Eyck. Others. • Baroque Art: Introduction and features; Caravaggio, Ruben, and Rembrandt.
UNIT-IV:
<ul style="list-style-type: none"> • Neo Classicism, Grand Victorian Art. • Industrial Revolution, • French Revolution and Visual art. • Romanticism, Beginning of age of heroism. Jean Gross, Gericault, Delacroix, Ingres, Constable, William J .Turner, William Blake, Casper David Frederic and many others. • Birth of Photography, Realism art movement. • Explore the trends, concepts and achievement of artists and impact on society.

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

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

Model Curriculum

Program Name	BVA in ART HISTORY	Semester	Fifth Semester
Course Title	Indian Folk & Tribal Art C-3 (Theory)		
Course Code:	DSC-VA17	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

Course Outcome (COs): After the successful completion of the course, the student will be able to: Understand-over all development of Indian Folk and Tribal Art.

- Understanding the various aspects of Folk and Tribal Art in India.
- Folk and Tribal art in India developed in Rural folk and Tribal communities, with great ritualistic and religious faith.
- The paper enables the students to explore the varied avenues Folk forms and Tribal artistic sensibilities expressed in Visual Art.

COURSE DESCRIPTION

- Birth of Folk and Tribal art, Its scope and extent. The definition of Folk and Tribal art, Tribal communities and their representative practice.
- Folk and Tribal Art forms- a basic visual study and also exploring their origin and development. Arts like Karnataka, Tamil Nadu, Kerala, North Indian, South Indian, Maharashtra, west Bengal, Gujarat, Rajasthan, Bihar and many state have unique cultures represented through the art and sculptures.
- Exploring various styles of Folk culture- Mural tradition, decorative elements, toys, dolls, ceremonial objects and the entities. Art forms like Warli, Gond, Madhubani, Nathadwara, Dokra Casting, Pata Chitra, Pithwa, Mathani Pachayi, Kaavi, Hase, Chittara, Kinnala, Chennapatna, lethar Puppets,
- The institutionalization of folk and tribal art. Cultural, Social and political reason behind it. The government art policies in promoting Folk and Tribal art forms in general and the policies of Karnataka in particular. A study of Ganjifa Cards, Kinnala art form, Chennapatna toys, Leather puppets, Marionettes and the like.
- Festival of India outside and the role of Folk and Tribal art forms in it. A special study on crafts museums like Folklore Museum (Manasagangothri), Delhi, Bharath Bhavan (Bhopal), Janapada Loka (Ramanagara)
- Detailed discussion on tribal art of Bengal , more details focus on craft and artifacts of local art practice. Discussion on art and culture diversities of these places.
- culture diversity social and cultural patterns in touch with ritual practices, and how it contributes to visual art history.

CONTENT	45 HRS
UNIT-I	
<ul style="list-style-type: none"> • Birth of Folk and Tribal art, Its scope and extent. The definition of Folk and Tribal art, Tribal communities and their representative practice. • A detailed understanding of socio-cultural-religious beliefs associated with Folk and Tribal Culture. • Geographic-ethnographic cultures of the various forms of the folk and cultural forms. • Region wise –knowledge of Folk and Tribal Art in general and in particular try and understand the strong cultural and visual sensibilities. 	
UNIT-II	
<ul style="list-style-type: none"> • Folk forms adopted and developed in regional places. Art in Karnataka – Art forms like Kinnala Paintings-Toys, Chennapatna Toys, Leather Puppets of Tumkur and other neighboring regions, Kaavi Kale, Chittara and other related forms to be studied with examples. • Religious and cultural implications of the forms 	
UNIT-III	
<ul style="list-style-type: none"> • Folk Art Culture in Maharashtra, Central India, Gujarat, Rajasthan, Bihar, West Bengal and Odisha. Various Folk and tribal Art forms will be studied. • A focus on Warli, Gond, Madhubani, Nathdwara, Mithila, Kalamkari, Thayyam, and other related art forms, style and religious, social relevance need to be addressed. 	
UNIT-IV :	
<ul style="list-style-type: none"> • Festivities, practices-rituals in connection with art practice by the local folk cultures. • Study of Pata Chitra-Scroll Paintings, Kalighat and Bazar Paintings- Impact of Company school on local traditional and Folk forms. • Contemporary Cultural relevance of the folk forms and art. • Folk and Tribal Art forms in Modern Indian and Contemporary Art Context. Use of form and influences. 	

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

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

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Model Curriculum

Program Name	BVA in ART HISTORY	Semester	Fifth Semester
Course Title	Survey of Indian Painting –C-3(3) Murals & Miniature Schools (Theory) COMMON PAPER ALL PRACTICALS AND THEORY		
Course Code:	DSC-VA18	Total Marks	100
Contact hours	45 Hours	No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

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

- Understand the Genre (Various Aspects) of Indian Painting in chronological order.
- Students will get a comprehensive knowledge about the various painting schools of India
- The paper helps in providing introduction to varied painting schools- Mural and Miniature paintings particularly
- Outcome of the course and subject will give a broader idea and understanding about Indian art and its varied forms in connection to Mural and Miniature art.
- Students will also know about ancient Texts and treatise on Indian Paintings.

COURSE DESCRIPTION

- The aim of this paper is introduce the development of Indian Painting. From earliest period to Colonial Era.
- Painting may be studied in multi-dimension way. Murals, Manuscripts and Miniature painting.
- Pre Historic paintings at Madhya Pradesh, Karnataka and other parts of India will be studied
- Development of classical mural style at Ajanta, Baugh and other places commencing from 1 century BCE to 5th Century CE. Style, technics and iconography etc.
- Mural traditions in Post Ajanta paintings- Badami Chalukya, Rashtrakuta, Pallava, Chola periods
- Mural tradition in Vijayanagara: Hampi & Lepakshi examples shall be studied.
- Manuscript Paintings-Buddhist and Jain examples to be studied.
- Beginning of Miniature schools-Chaurapanchasika, Laura Chanda, Bhagavata Purana, Nimat Nama- Rajasthani Schools- Malwa-Mewar-Bundi Kotah, Kishanagar etc. Ragamala, Baramasa,
- Mughal and Deccani Miniatures-various sets and namas to be studied. Characteristic features, of Pahadi school and culminating with advent of Colonial Art in India.
- Regional styles in Karnataka- Mysore –Surupur paintings to be introduced.

COURSE CONTENT

45 HRS

UNIT-I

- Study of Pre Historic paintings, Bhimbetka, Raipur, Mirzapur, Maski, Hampi, Bellary, Badami and many other places. Features, style and important magico-religious practice of the painting.
- Introduction of painting during IndusValley period. Pottery as main source of painting. Study of the characters, style and important subjects that were depicted on potteries.

UNIT-II

- Beginning of historical era in Painting. Murals at Ajanta Cave 9&10 as the earliest examples-painted during Satavahana era.
- Classical period in Mural traditions.
- Textual sources like Chitrasutra of Vishnudharmottara Purana. Ajanta paintings-technics, style and features-composition and subjects in narrative art.
- Continuation of mural traditions at Bagh Caves in Madhya Pradesh.
- Post Ajanta Mural Traditions at Southern Part of India. Badami, Pallava Period Paintings at Kanchipuram, Pandyan paintings at Sittanavasal, Chola murals at Brahadeeshwara Temple at Tanjore. Stylistic, Iconographic, and technical developments of these paintings need to understood.

UNIT-III

- Post-Mural traditions: Emergence of Manuscript paintings- Book Illustrations replacing Mural paintings, as Temple constructions became highly decorative.
- Pala-Sena period Buddhist Palm Leaf Manuscripts: Style of miniature art. And themes.(ashtasahasrika prajnya paramaita etc)
- Jain Manuscripts: paper manuscripts; stylistic studies(Mahapurana, kalakacharya katha, kalpasutra etc)
- Beginning of Miniature paintings: Chaurapnchasika, Laura Chanda, Nimata Nama, BBhagavata Purana etc.
- Rajasthani Traditions: Malwa, Mewar, Bundi Kotah, Keishnagarh and other schools shall be deal with. Style, theme, Artists, religious developments, Bhakti movement-influences and development of artistic nuances in Rajasthani Courts. *Raga Mala, Bara Masa* and other genre to be studied.
- Vijayanagara Murals at Hampi & Lepakshi to be introduced.

UNIT-IV

- Development of Mughal painting. Persian Influence: Abdul Samad and Mira Syed Ali-
- Akbar's role in establishment of Fatepur Sikri at Agra development of various Nama.Akbar Nama, Jahangir Nama, Razam Nama, and other related paintings to be studied.
- Stylistic, colour, composition, Mughal Landscape, Portraiture, Mughal "*kalam*" has to understood with examples.
- Deccani Paintings: Adil Shahi school, Golcand, Ahmednagar school of Painting to be studied.
- Ragamala paintings, Historical paintings and portraits need to be addressed.
- Pahadi School: paintings developed at Basholi, Chamba, Guler-Kangra are to be studied
- Pahadi Style, colour and composition need to considered. Thematic program, subjects dealt in Pahadi schools to studied.

- Karnataka Local Style- court paintings to be introduced. : Mysore, Surpur paintings Styles. Regional styles like Kinnala etc may be considered.

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

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

References	
1	Elements of Hindu Iconography-T.A Gopinatha Rao,
2	Company School Painting-Mildred Archer
3	Art and Illusion- E H Gombrich
4	Ways of Seeing ; John Beger
5	Popular Art in India: Marg issues
6	Basham, A.L. (1967). The Wonder that was India. London: Sidgwick & Jackson. pp. 11–14.
7	Kramrisch, Stella. A Survey of Painting in the Deccan (Calcutta and London: The India Society in cooperation with the Dept. of Archaeology, 1937
8	Kramrisch, Stella (1994). Exploring India's Sacred Art. Motilal Banarsidass. ISBN 978-81-2081208- 6.
9	Yazdani, Gulam. The Early History of the Deccan, Parts 7–9 (Oxford: 1960).

10	The City Palace Museum, Udaipur: paintings of Mewar court life. by Andrew Topsfield, Pankaj Shah, Government Museum, Udaipur. Mapin, 1990. ISBN 094414229X
11	Splendors of Rajasthani painting, by Jai Singh Neeraj. Abhinav Publications, 1991. ISBN 81- 7017267-5.
12	Art and artists of Rajasthan: a study on the art & artists of Mewar with reference to western Indian school of painting, by Radhakrishna Vashistha. Abhinav Publications, 1995. ISBN 81-7017-284-5.
13	A study of Bundi school of painting, by Jiwan Sodhi. Abhinav Publications, 1999. ISBN 81-7017- 347-7
14	Court painting at Udaipur: art under the patronage of the Maharanas of Mewar, by
15	Andrew Topsfield, Museum Rietberg. Artibus Asiae Publishers, 2001. ISBN 3-907077-03-2.
16	Rajput Painting, by Ananda K. Coomaraswamy, Publisher B. R. Publishing Corporation, 2003. ISBN 81-7646-376-0.
17	The artists of Nathadwara: the practice of painting in Rajasthan, by Tryna Lyons. Indiana University Press, 2004. ISBN 0-253-34417-4.
18	Ghosh, P. (2012). The Intelligence of Tradition in Rajput Court Painting. Art Bulletin, 94(4), 650– 652.
19	Dalrymple, William, (2016). [1] The beautiful, magical world of Rajput art.] New York Review of Books, 26 November 2016.

20	Archer, Mildred. <i>Company Paintings: Indian Paintings of the British Period</i> . London: Victoria and Albert Museum, 1992. ISBN 0944142303.
21	Welch, Stuart Cary. <i>Room for Wonder: Indian Court Painting during the British Period, 1760–1880</i> . Exhibition catalogue. New York: American Federation of Arts, 1978. ISBN 0847801764
22	Dalrymple, William, <i>Forgotten Masters: Indian Painting for the East India Company</i> , 2019, Philip Wilson Publishers Ltd, ISBN 978-1781301012
23	Kossak, Steven (1997). <i>Indian court painting, 16th-19th century..</i> New York: The Metropolitan Museum of Art. ISBN 0870997831. (see index: p. 148-152)

24	<i>Pahari Masters: Court Painters of Northern India</i> by B. N. Goswamy and Eberhard Fischer <i>Artibus Asiae. Supplementum, Vol. 38, Pahari Masters: Court Painters of Northern India</i> (1992), pp. 3–391.
25	<i>Wall Paintings of The Western Himalayas</i> , by Mira Seth. Publications Division. 1976.
26	<i>Garhwal Paintings</i> , by Mukandi Lal. Publications Division. 1982.
27	<i>Punjab Painting – Study in Art and Culture</i> , by R P Srivastava. Abhinav Publications. 1983. ISBN 0391-02560-0.
28	Navina Najat Haidar, Marika Sardar, <i>Sultans of Deccan India, 1500-1700: Opulence and Fantasy</i> , 2015, Metropolitan Museum of Art, ISBN 9780300211108, 0300211104, google books
29	Zebrowski, Mark, <i>Deccani Painting</i> , University of California Press, 1983
30	Chakraverty, Anjan, <i>Indian Miniature Painting</i> , 2005, Lustre Press, ISBN 8174363343, 9788174363343
31	Craven, Roy C., <i>Indian Art: A Concise History</i> , 1987, Thames & Hudson (Praeger in USA), ISBN 0500201463
32	Crill, Rosemary, and Jariwala, Kapil. <i>The Indian Portrait, 1560–1860</i> , National Portrait Gallery, London, 2010, ISBN 9781855144095
33	Kossak, Steven. (1997). <i>Indian court painting, 16th–19th century</i> . Metropolitan Museum of Art. ISBN 0-87099-783-1
34	Dakhani Chitra Kale. <i>Aruni.S.S Karnataka LAitakala Akademi</i> . Bangalore

**BACHELOR OF VISUAL ARTS (BVA) ART HISTORY VI SEMESTER – BVA:
CONTENTS OF COURSE**

Sl No	Title of the Course	Studio/ Study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE – DSC							
01	History of Art Criticism C-4. (Theory)	45	2 hours	40	Exam	100	4
					60		
02	Introduction to Museology & Curation C-4. (Theory)	45	2 hours	40	Exam	100	4
					60		
03	Art of Karnataka- C 4, <i>(Early Period – 1800CE)</i>	45	2 hours	40	Exam	100	3
					60		
04	Modern Art of India- C 4 <i>(Company School, National Movement-Modern Periods)</i>	45	2 hours	40	Exam	100	3
					60		
05	Studio Practice	60	-	50	-	50	2
DSE VA E 1 (DISCIPLINE CORE ELECTIVE)							
05	Any one: Indian Traditional Painting (Select any one course for 5th & 6 sem))	90	Exam	50	50	100	3
	Painting-2	90	Exam	50	50	100	3
	Printmaking 2	90	Exam	50	50	100	3
	Photography 2	90	Exam	50	50	100	3
	Sculpture 2	90	Exam	50	50	100	3
VOCATIONAL -2							
08	Any one: • Interior Design 2 (Select any one course for 5th & 6th sem)	90	Exam	50	50	100	3
	Digital Art 2	90	Exam	50	50	100	3

	Textile Design 2	90	Exam	100	Only Internal	100	3
	Art Management 2	45	Exam	40	60	100	3
	Art Education 2	45	Exam	40	60	100	3
SEC-5							
09	Cyber Security	32	1 hours	20	Exam	50	2
					30		
Total						700	24

*AEC and SEC are conducted according to B. University regulations.

*Exit option with Undergraduate Diploma in Visual Arts - Art History

Model Curriculum

Program Name	BVA in ART HISTORY		Semester	Sixth Semester
Course Title	History of Art Criticism			
Course Code:	DSC VA 19	Total Marks	100	
Contact hours	45 Hours	No. of Credits	04	
Formative Assessment Marks	40	Summative Assessment Marks	60	

Course Outcomes(COs):

After the successful completion of the course, the student will be able to:

- Explore various art writers through -out centuries in both Indian and Western context.
- Study of various schools of art practice and art historic perspectives
- Students explore art writing as a practice and its field works.
- Students will also understand various terminologies, writings of scholars as part of their studies.

Course Description:

To study earlier Indian and Western art historical writers. Writings from ancient, pre-colonial, colonial and post-colonial periods to be considered in Indian art criticism. It also introduces to ancient, medieval, modern and contemporary art writings and brings in relative discourses with art history and cultural studies in general.

Contents

**45
Hrs**

Unit:1 –

- Tracing back to the history of Indian Art Criticism through various treatises like Rasa,
- Dhvani Alamkara ,Guna and Shadanga by referring to ancient texts like Natya Shastra, Dhwanyalokalochana, Chitrasutra etc.
- This also aims at looking to ancient Greco-Roman texts by Plato, Aristotle, Seneca , Plotinus etc.

Unit-II

- Art writings of medieval India like the Mughal chronicles
- In the western context, writers like St. Thomas Aquinas, St. Augustine , Descartes,
- Giorgio Vasari and other Renaissance writers, Immanuel Kant, WF Hegel, Johan Winkle Mann and Alexander Baumgartner to mention a few.

Unit-III

- To study the art writing from early 20th century in India.
- Writing on Art during and immediately after the Colonial period:
- Early historical writings by individuals Ananda Coomaraswamy, Stella Kramrisch,
- .B Havell, Rabindranath Tagore, Mulk Raj Anand, Karl Khandalwala and Moti Chandra.
- In the western context Roger Fry, Clive Bell, Denis Diderot , T.J Clark, Baudelaire, writings and works to addressed
- Henry Focillon, Clement Greenberg, Henrich Wolfflin, Erwin Panofsky, E H Gombrich, Meyer Schapiro etc to be addressed.

Unit-IV

- Post-Independence writings on art: Modern and contemporary outlooks on Indian art, its lexicon.
- Writings by Ratan Parimoo, K.G Subramanyan, Pupul Jayakar, KGS, GM Sheikh,
- Geeta Kapoor, Tapati Guha, R. Shiva Kumar, R. Nanda Kumar, Nancy Adajania.
- Theories that shifted the perspectives on art such as Feminism, Marxism, Visual Culture studies to be introduced.

Learning Objectives:

- At the end of the semester student learn about numerous writers with unique approaches to art and art writing.
- It enables them to bring in ways of viewing and articulating through their writing skills.

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

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

References	
1	Transformation of Nature in Art, Ananda K Coomaraswamy, Dover Publication, NY, 1934.
2	The Living Tradition, KG Subramanyan, Seagull Books, 1987.
3	History of Art Criticism, Leonello Venturi, Dutton, NY, 1964
4	An Introduction to Art Criticism, Kerr Houston, Pearson, 2013.
5	Indian Art History: Changing Perspective, Parul Pandya Dhar, D.K Print World Ltd, 2011.
6	Key Writers from Antiquity to 19 th C, ed Chris Murray, Routledge, 2002.
7	A Rasa Reader- Sheldon Pollock, Permanent Black, 2020.
8	Conversations, B.N Goswami, Allen Lane, UK, 2022.
9	Ways of Seeing , John Berger, Penguin Classics, 2008.
10	What Happened to Art Criticism?, James Elkins, Prickly Paradigm press, 2003.
11	The Critic Sees, Sarah Gill, Kendall/Hunt Publishing Company, 1996.
12	Art in Theory 1900- 2000, Charles Harrison & Paul Wood , Wiley Blackwell, 2002.
13	Changing: Essays in Art Criticism, Lucy Lippard, Dutton, UK, 1971.
14	Marg, Lalit Kala Contemporary Journal, Art India

Model Curriculum

Program Name	BVA in ART HISTORY	Semester	Sixth Semester
Course Title	Introduction to Museology and Curation		
Course Code:	DSCVA20	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	04
Formative Assessment Marks	40	Summative Assessment Marks	60

Course Out comes(COs):

After the successful completion of the course, the student will be able to:

- Students will be able to understand about different types of museums and their conceptualization.
- They will be able to analyze about curatorial practices across the globe
- Understanding about cataloguing and archiving
- They would reflect upon museum and gallery practices in references with cultural and social scenarios.

Course Description:

To study the origin and evolution of museums and curatorial studies in West and India.

To discuss on the ideas of archiving, research, writing and curation. Museums role in art education and society

Museum connected studies like: documentation, restorations, conservation and preservation, display-exhibition, cataloging will be addressed.

**Cont
ents**

**45
Hrs**

UNIT I

- Discussion on the origin of Museums in India and West , archeology, perspectives on colonization, archiving and cultural memory in the context of museum, collection and articulations.
- History and ethics of collections, documentation and cataloguing of antiquities.
- Establishment of Museums in India and Europe. Important examples.

<p>UNIT-II</p> <ul style="list-style-type: none"> • The idea of Modern Museums and white cubes and shift in art writings. • Types of exhibitions like object oriented, concept oriented, permanent, temporary, mobile etc to be discussed. • To look into the shifting ideas of space , contemporary art and notion of museum, spectator, curatorial practices , indigenous perspectives and challenges. • Sense of Archive in the digital age.
<p>UNIT-III</p> <ul style="list-style-type: none"> • Museum as a center of learning and preserving culture. Documentation and display of objects. Conservation and restoration and preservation as well. • Museum as learning center educative activities as part of museum outreach. • Curatorial Practice; organizing small exhibitions, writing about exhibitions, work of art shall be practiced.
<p>UNIT IV</p> <ul style="list-style-type: none"> • To address museum's ideological reflections on art pedagogy and its connection with art journals, books and extended art activities.
<p>Learning Objectives:</p> <ul style="list-style-type: none"> • Students will be able to analyze museum cultures • They practice classification of art works and cataloguing • It enables them to practice various styles of writings and curate the small exhibitions.

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

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

	REFERENCES
1	Interpreting Objects and Collections , ed Susan Pearce , Routledge, 1994.
2	The Cultures of Collecting, John Elsner , Reaction Books, London, 1994.
3	Displaying Indias Heritage Archeology and Museum Movement in Colonial India, Madhuparna Roychowdhury, Orient Black Swan, 2015.
4	The Museum Environment , Thomas Garry, Butterworth-Heinemann, 2013.
5	Museums in the Digital Age: Changing Meanings of Places, Community and Culture, Susana Smith Bautista, Altamira Press , NY, 2014.
6	Thinking Contemporary Curation, Terry Smith, Independent Curators pub, US, 2012.
7	Objects, Monuments Histories, Tapati Guha-Thakurta, Permanent Black, 2004.
8	Contemporary Art and the Museum: A Global Perspective-Hans Belting, Peter Weibel, Andrea Buddensieg.
9	The Museum and Gallery Studies the Basics, Rhinnon Mason, Alistair Robinson and Emma Coffield, Routledge, 2017.
10	The Whole Picture, Alice Procter, Casell, 2021.
11	Marg Magazines and other related journals

Model Curriculum

Program Name	BVA in ART HISTORY		Semester	Sixth Semester
Course Title	Art of Karnataka			
Course Code:	DSCVA 21	Total Marks	100	
Contact hours	45 Hours	Practical No. of Credits	03	
Formative Assessment Marks	40	Summative Assessment Marks	60	

Course Outcomes (COs):

After the successful completion of the course, the student will be able to: understand the development of art of Karnataka in details. The paper introduces various art forms, sculptures, narratives, painting and architecture in general. A holistic understanding of Karnataka from ancient to Pre Modern will be understood.

• Course Description:

To study the Art of Karnataka: Ancient and Modern Times Karnataka being one of the ancient most region, since the paleolithic era, followed by various society and culture.

Ancient culture, introduction of Buddhism led to development of artistic nuances.

Culture-politics-religion- Hinduism. Sculptural and architectural developments. Kadamba, Ganda, Chalukya, Rashtrakuta, Kalyan Chalukya, Hoysala, Vijayanagara, and post Vijayanagara art scenario will be addressed.

UNIT-I

- Study of Pre Historic periods; Paintings and rock brushings at Badami, Maski, Hampi, etc shall be considered with examples.
- To study transitional phases of art and architecture of Karnataka during various periods.
- Advent of Buddhism and study of early art foundations at Sannati, Banavasi- study of Sannati stupa and sculptures-inscriptions.
- Banavasi as hub early religious activities- Chutu-Satavaha and Early Kadamba perios- sculptures and architecture: Halshi, Talagunda, Togarsi, Malavalli, Gugnapura, and many small hemlets where Kadamba remnants are found.

UNIT II

- Chalukyas Badami, art and architecture a general study
- Rashtrakuta and Kalyana Chalukyas Hoysala temples to be studied.
- Hoysala and Kalyan Chalukya a comparative study of sculptures and styles.

UNIT-III

- Vijayanagara architecture and sculptures
- Various temples at Hampi: Virupaksha, Vijaya Vithala, Krishna, Jazara Rama atc- and monumental sculptures to be stued.
- Vijayanagara Murals to be studied. Murals-ceiling paintings at Virupaksha temple should be studied in details.

UNIT-IV

- Post Vijayanara art scenario in Karnataka
- Islamic art and painting-Adil Shahi period to be seen in detail
- Mysore school painting-Murals- traditional format paintings: technics, and stylistic advancement. Comparison with Tanjore style
- Garudadri-Surpur style paintings. Murals at Summer Palace-Dariya Daulat Baugh SriRangapatna, Shibi, Hiriur, Shravanabelgola etc to be studied
- Regional styles- Kinnala, Chennapatna Toys etc.
- Advent of Company School. Art schools, beginning of Modernism
- Mysore-Bangalore and Dharwad as hub of artistic avtivities.

Learning Objectives:

Students will get a clear picture of Karnataka art and architecture

Student will learn about various styles of tepmles-paintings ec

A clear picture of Painting styles and place will also be known.

Pedagogy:Lectures,Presentations,Seminars,discussionsandmuseum/sitevisits

Formative Assessment for Theory	
Assessment Occasion/type	Weightage in Marks
Theory Assignments	10%
Tests	20%
activitieslike,Quiz,seminar,Teamactivities	10%
Total	40%
<i>Formative Assessmentaspe rNEPguidelinesare compulsory</i>	

References

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- Burgess James: *Reports on the First Season's Operation in the Belgaum and Kaladgi District. A.S.I. Western India, Bombay, 1874*
- *Notes on the Buddhist Stupa of Amaravati and Jaggayapeta, London, 1887.*
- Coomaraswamy.A.K. : *History of Indian and Indonesian Art. (New York..RP1967) 1927. Yakshas. The Smithsonian Institute, 1928.*
- Cousins Henry: *The Ancient Temples of Aihole. ASI. Annual Reports, 1907/8. Calcutta, 1911. The Chalukya Architectures of Kanereese Districts. A.S.I. New Imperial Series, Calcutta, 1926.*
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- Dani A.H: *Gandharan Art of Pakistan, Peshawar, 1968.*
- Das I.K.: *The Economic History of India, Allahabad, 1924.*
- Desai, Devangana: *Erotic sculptures of India, Delhi., 1975.*
- Desai. P.B.: *A History of Karnataka. Dharwad, 1970.*
- Desai Madhur: *The Gupta Temple at Deogarh, Bombay, 1958.*
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- Gopinath Rao. T.A. : *Elements of Hindu Iconography (R.P. 1968) Delhi, 1914.*
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- Gupta S.P.: *Roots of Indian Art, Delhi, 1980.*
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- Gururaja Bhat. P : *Antiquities of South Kanara, Udupi, 1969. Studies in Tuluva History and Culture, Udupi, 1975.*
- Hallade James: *The Gandharan Style, London, 1968.*
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- *:The Art and Architecture of Indian Subcontinent, Penguin, 1986.*
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- *: Indian Sculpture, Oxford, 1933.*
- *The Art of India through Ages, London. 3rd Edn., 1965.*
- *The Hindu Temples, Calcutta, 1976.*

- *Presence of Shiva, Princeton, 1981.*
- *Krishnan K.G: Uttankita Sanskrit Vidyaranya Epigraphs Vol.II, Mysore, 1989.*
- *Krishna Rao M.V. :The Ganga of Talkad, Madras, 1936.*
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- *Long Hurst A.H. : The Buddhist Antiquities of Nagarjunakonda, Madras Presidency, MASI No.54, Delhi, 1938*
- *Pallava Architecture. MASI No. 17, 33, 40. Calcutta, 1924.*
- *Majumdar.R.C. : The Classical Accounts of India, Delhi, 1960.*
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- *Meister,M.W.,Dhaky.M.A&Krishnadeva: Encyclopaedia of Indian temple Architecture North India, Foundations of North Indian Style, C.250 BC to AD1100, AIIS, Delhi, 1988.*
- *Mitchell George:Early Western Chalukya Temples. London, 1975.*
- *Mirashi V.V.: Satavahana and Early Kshatrapa Inscriptions, Bombay, 1983.*
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- *Nagaraju S: Buddhist Architecture of Western India, Delhi, 1981.*
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- *:The Chalukyas of Badami, (Seminar Papers)Edt., Bangalore, 1978.*
- *Nigam M.L.: Sculptural Art of Andhra, Delhi, 1980.*
- *Neelakantha Shastri. K.A :The Kadambas, the Chalukyas of Vatapi in: Early History of Deccan, London, 1960.*
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- *:An Outline of Karnataka Sculpture, Dharwad 1956.*
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- *-Thapar.B.K.: 'Maski 1954', A Chalcolithic Site of Southern Deccan, Ancient India, No.4, Delhi.*
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The Early History of Deccan (London 1960). 1982. RP.Delhi, 1982.
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The Art of Indian Asia, Its Mythology and Transformations, 2 Vols. Pantheon, New York, 1955.
- *Kulkarni R H. Chitramantapa. Wall Paintings at Mysore-2023 AgamaKala Prakashan Delhi*
- *Karnatakada Aarambhika Shilpakale. Shilpakala Akademi. 2019*
- *Vijayanagara Kalada Shilpakale. Shilpakala Akademi. 2019*
- *Note: students should explore Lalitkala Akademi Journals and Books.*

Model Curriculum

ProgramName	BVAinART HISTORY	Semester	Sixth Semester
Course Title	Modern Art of India- C 4 <i>(Company School, National Movement-Modern Periods (Theory))</i> COMMON PAPER FOR ALL PRACTICAL AND THEORY		
Course Code:	DSC-VA22	TotalMarks	100
Contact hours	45 Hours	PracticalNo.of Credits	03
FormativeAssessment Marks	40	Summative AssessmentMarks	60

Course Outcomes(COs):

Paper aims to study development of Modern Indian Art. The paper addressed various aspects like Company school, impact on local styles, establishment of art schools, and advent of local and regional styles.

Role of Ravi Varma, Amrita Shergil and Tagore;

National Movement, Various movements like Progressive Groups, Delhi Shilpi Chakra, Kolkatta Progressive, Tantric Movements, Cholamandala Movements, 1890 Group Gujarat, Baroda Progressive. Radicle movement. Individual Art and artists. Feminist Artists, Emergence of New Media-Installation, Biennales, Triennials etc will be considered.

Modernism in Karnataka shall also be addressed.

Course Contents

45 HRS

UNIT-I

- Foundation of the Indian Modernism; Colonial Art;
- Landscape, Historical Paintings, Genre paintings; impact on local styles
- Bazar paintings and other local cultures
- Establishment of art school, introduction of British Academic education and its repercussions on Indian art.

UNIT-II

- Ravi Varma and his art. Oil Colors- Popular Oleo graphic Prints; Calendar Art. National Movement.
- Bengal Renaissance: Nationalism:
- Abanindranath Tagore; rediscovering Indianness in painting: orientalism in artistic creations. Nandalal Bosse, Gaganendranath Tagore, K. Venkatappa. Binode Bihari Mukharjee, Ramkinker Baij etc. their art works to be studied. In the light of modernism and nationalism

UNIT-III

- Bmbay Progressive Groups: Ara, Souza, Raza, Hussian, Bakre etc. At works to be studied in the light of Modernism.
- Delhi Shilpi Chakra: B.C.Sanyal,Kanwal Krishna,K.S.Kulkarni,Dhan Raj Bhagat,P,N.Mago- their contribution to be studied through art works.
- Kolkatta Progressive group: Pradosh Dasgupta, Kamala Dasgupta, Gopal Ghosh, Paritosh Sen, Nirode Mazumdar, Subho Tagore, Rathin Maitra, and Prankrishna Pal.
- Madras Cholamandalam : Devi Prasad Roy Chowdhary (sculpture), K.C.S PanickerS.Dhanapal(sculpture)P.V. Janakiram K.M.aadimoolam(drawing and painting), Alphonso Arul Doss R.B.Bhaskaran(drawing,painting and printmaking) C. Dhakshinamoorthy (sculpture, drawing, painting and printmaking) be studied.
- Baroda Groups: N. S. Bendre and K.G Subramanyan, Gulam Mohhmad Sheikh, Mahendra PAndya, Raghava Kaneria, JAiram Patel, Jyothi Bhatta, Vivan Sundaram, J.Swaminathan etc.
- Radical Movement; KrishnaKumar, Prabhakaran, Alex Mathew etc.
- Individual Artists of various periods: Krishen Khanna. Jahangir sabawala, J.Swaminathan. Bikash Bhattacharya, VS.Gaitonde. Hebbar, Akbar PAdamsee, Sudhir Patawardhan, Nalini Malani Rini dhumal, Arpana Kaur, Anupam Sud, etc to be studied.

UNIT-IV

- Baroda Groups:
- Modernism with new trends and individual artists.
- Art of installation and new media.
- Feminist Artists, art activities. Nalani Malani, Nilima Sheikh, Pushpamala. N .Sheela Gowd. Anupam sud. Rini dhumal, Madhavi Parikh, Anjali Ela Menon, Arpana Kaur, Aparna Sing, etc.
- Experimentations by individual artists.
- Karnataka Modernism: We Four Art Group.
- Individual Artistic practice and their artistic –contributions. R M Hadapad, GY Hublikar, MB PAtil, Shiv Manoli
- Art Activities in Kalyan Karnataka, Mumbai Karnataka and Coastal Karnataka as well as Central Karnataka-Davnagere.
- Old Mysore region-Mysore and Bangalore as hub of art activities.
- Artists of the region and art activities to be addressed and studied.

Course Objective:

At the end of the course student will able to understand development of Modernism in India as parallel to Europe. Various schools and thoughts and individual paintings will be introduced.

An idea about holistic understanding of Modernism and Karnataka art in general will be understood.

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

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

REFERENCES:

- Bhattacharya, Sunil Kumar (1 January 1994). "2. Revivalism and the Impact of the West". Trends in modern Indian art. M.D. Publications Pvt. Ltd. pp. 7–11. ISBN 978-81-85880-21-1.
- apur, Geeta (2005). "A Stake in Modernity – A Brief History of Modern Indian Art". In Turner, Caroline (ed.). Art and social change: contemporary art in Asia and the Pacific. Pandanus Books, Research School of Pacific and Asian Studies, the Australian National University. pp. 146–163. ISBN 978-1-74076-046-1.
- Dr. Nalini Bhagwat (1935-03-16). "Old Master A. X. Trindade – Article by Dr. Nalini Bhagwat, A Rembrandt of the east, painter, landscapes, Portrait, pastels and water colours painting, simple minded soul
- Mitter, Partha (1994). "5 – The Artist as Charismatic Individual – Raja Ravi Varma". Art and nationalism in colonial India, 1850–1922: occidental orientations. Cambridge University Press. pp. 179–215. ISBN 978-0-521-44354-8
- Arrowsmith, Rupert Richard. Modernism and the Museum: Asian, African and Pacific Art and the London Avant Garde. Oxford University Press, 2011, passim. ISBN 978-0-19-959369-
- Mitter, Partha (2007). "2. The Indian Discourse of Primitivism. II – Rabindranath's Vision of Art and the Community". The triumph of modernism: India's artists and the avant-garde, 1922–1947. Reaktion Books. pp. 65–72. ISBN 978-1-86189-318-5
- J. Clement Vaz, "Profiles of Eminent Goans Past and Present", Concept Publishing Company, 1997, ISBN 9788170226192
- The Flowering of Goan Art, Asian Art Newspaper, April 2012, "The Flowering of Goan Art | Asian Art". Archived from the original on 2013-11-02. Retrieved 2013-06-30.
- "Rabindranath Tagore: Poet and Painter –". Victoria and Albert Museum. 6 March 2012. Retrieved 2013-12-13.
- "McMichael Canadian Art Collection > The Last Harvest: Paintings by Rabindranath Tagore". Mcmichael.com. 2012-07-15. Archived from the original on 2013-12-13. Retrieved 2013-12-13.
- "Geeta kapur | Khoj International Artists' Association". Khojworkshop.org. 2012-01-29. Archived from the original on 2013-09-24. Retrieved 2013-12-13.
- Lokhandwala, Dr. Arshiya (2015-03-08). "After Midnight: Indian Modernism to Contemporary India" (PDF). queensmuseum.org. Retrieved 2020-03-02.
- Morais, Richard C. "Contemporary Indian Art: Fine Works at Good Prices". www.barrons.com. Retrieved 2020-04-06.

- "India Art Fair - 2013 A Group Exhibition". Art Musings. 2017-08-03. "Modern Art in India | Essay | the Metropolitan Museum of Art | Heilbrunn Timeline of Art History". www.metmuseum.org.

Nore: Students should look at Art Journals; Lalitkala Contemporary, Delhi, Arts and Ideas, Art & deal, Creative Minds, Karnataka Lalitkala Akademi Books on Artists. Kannada Writings by various writers.



DISCIPLINE SPECIFIC ELECTIVES (DSC VA E)

- **PAINTING**
- **SCULPTURE**
- **PRINT MAKING**
- **APPLIED ARTS**
- **ART HISTORY**

Discipline Specific Electives 5th & 6th Semester

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC ELECTIVE - DSE							
01	Indian Traditional Painting-2	90	Display & Viva	50	50	100	3
02	Printmaking 1& 2	90	Display & Viva	50	50	100	3
03	Photography 1&2	90	Display & Viva	50	50	100	3
04	Sculpture 1& 2	90	Display & Viva	50	50	100	3

Note: The Syllabus is progressive and common for 5th & 6th Semesters. Faculties have to provide Basic level Projects/ Assignments to Practice in 5th semester

And advance level Projects/ Assignments to Practice in 6th semester

Model Curriculum

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) /Art History		
Course Title	Indian Traditional Painting-1& 2 (Practical)	Semester	Fifth & Sixth Semester
Course Code:	DSE-VA E2.1	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Outcomes:

*Upon successful completion of this course, students will demonstrate an ability to draw and paint in a traditional way.

*Students will be able to apply an understanding of line, volume, proportion, and space in a unified design.

*The opportunity in the field of painting. At the end of this course, you may be hired by the museum or art galleries for the private and corporate collection. You may also work in colleges as faculty or run private workshops and classes.

*The Visual arts programme of this course have a variety of career options available to them, including working in art studios, advertising firms, publishing houses, manufacturing departments, product design firms, magazines, television, graphic design firms, schools, and theatre productions.

*Inculcation of visual communication by using folk and traditional art forms.

Course Description:

Tribal, Folk and Traditional Art Forms of India across an assortment of media such as Warli paintings, Gond paintings, Madhubani paintings, Pattachitra paintings, Kalmkari paintings, Indian miniature paintings, paperwork, weaving, and designing items such as jewellery and toys. These are not just aesthetic objects, but they have a significant meaning in the specific culture, traditions, and regions of India.

Indian artform themes are as varied as Indian culture itself. An individual may still be familiar with the reemerging symbols of deities, fauna, and flora, courteous life and customs, among other images often created by tribal, folk and traditional artists.

Contents

90 Hrs

Indian Tribal, Folk and Traditional Art forms.

To create artwork by taking inspiration from Indian tribal/folk and traditional art forms like; Warli Painting, Gond Painting, Madhubani Paintings, Pattachitra, Kalmakari Paintings, Kerala traditional paintings. etc Miniature paintings like Rajasthani paintings, Pahadi paintings, Basoli Paintings, and other unknown tribal, folk, and traditional art forms. Etc.

❖ **Learning Objectives:**

- ❖ Exercise and demonstrate use and mastery of the elements of folk and traditional design
- ❖ Use materials, tools and processes from a variety of media (Folk art and Traditional art)
- ❖ Handle materials effectively
- ❖ Create original Folk art and Traditional art in a specific medium.
- ❖ Select appropriate media relative to concepts and forms of art
- ❖ Describe, analyze and interpret created Folk art and Traditional art
- ❖ Recognize elements of design in works of art
- ❖ Analyze, interpret and evaluate the form and content of works of art
- ❖ **Media: Water colour, Poster Colour, Acrylic Colour, Oil Colour, Mix media and In addition, natural colours can also be prepared and painted on a practical basis as per folk and traditional art.**

Submission Works: 2 3 Indian Traditional Paintings. 02 Sketch books of each 200 pages. 01 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
Project Work on Indian Traditional Painting	25%
Indian Traditional Painting related activities like, Quiz, seminar, Team activities	25%
Total	100%
Formative Assessments are compulsory	

References	
1	Encyclopedia of the folk culture of Karnataka. Volume one:By- Institute of Asian Studies, Thiruvannamiyar, Madras.
2	Glimpse of Karnataka folklore by. Dr. Hebbale. K. Nagesh
3	Karnataka Desi Hassechittara by Raviraj Sagar.
4	Encyclopedia of Art and Culture in India by Gopal Bhargava.
5	Leather Puppetry in Karnataka by M. S. Nanjunda Rao.
6	6.Chaturmasa Rangoli in Karnataka by Srinidhi publication, Bangalore.
7	Rangoli design book by Sneha Amin.
8	Puppets on a String by Laura E Simms.
9	Art of Mehendi by Srinidhi publications. (Kannada)
10	Mysore Chitramala, Traditional painting by Prof.S. K. Ramachandra Rao.
11	Surapura Sansthaan- Historical and Archeological study of Poligar state in South India by S. K. Aruni.
12	Living Traditions in Indian Art by Madhu Rani.
13	Indian Painting: The Lesson known Traditions by Anna Dallapiccola.
14	Rajasthani Miniatures The Magic of Strokes of Colours by Dalijeet.
15	Pahari miniature paintings by Karl Khandavala.
16	Kerala Murals by Dr. M. NambirajanandDr. S. Suresh
17	Madhubani Art Set of 4 Book by M. G. Books.
18	Karnataka Lalithkala Academy publication, Bangalore.

MODEL CURRICULUM

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) / /Art History		
Course Title	Printmaking 1& 2 (Practical)	Semester	Fifth & Sixth Semester
Course Code:	DSE-VA E2.2	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50
<p>Course Outcomes(COs): After the successful completion of the course, the student will be able to:</p> <p>Graphic Image making supports the subject of basic printmaking. In this subject student develop the understanding to relate all the basic printmaking techniques. This subject helps the students to solve the compositional problems regarding space arrangements, color distributions, textural and tonal variations, proportions etc.</p>			
<p>Course Description:</p> <p>Printmaking is about graphic representation. The printing technique adopted here in fine arts is to explore the possibilities of the technology based imaging without compromising on the artistic essence/aesthetics. It is to take the advantage of the process and its effect thereafter. It is also to learn to use textures tones lines etc. accidental and intentional. To explore all the above said there is a need to know firstly the technique and next its possible experimentation.</p> <p>The practical subject deals with all the basic printing technique like Planography, Intaglio, Relief process and Serigraphy. The subject has been equally divided to two semesters III and IV semesters . In this semester importance should be given to Relief / Intaglio process.</p>			
Contents			90 Hrs
<p>Introduction to figurative compositions and basic techniques of using Method and Materials study of various technique of Relief Printing. Study of different types of Mono prints and stencil cuts. Intaglio Print making with dry point, metal engraving and line biting. Registration and Edition.</p> <p>Guideline: Basic Printmaking should create the understanding of printing and non printing surfaces. To get this basic technical understanding Expressionist wood cuts, Far Eastern wood cuts, old masters Engravings (Wood and Metal Engravings) can be used as reference material.</p> <p>Acid biting chart (Grey Scale) can be prepared – Strength and proportion of the acids along with the timings.</p> <p>Submission Works: 04 Printmaking Works. 02 Sketch books of each 200 pages. 01 Digital Art works</p>			
Learning Objectives:			

- ❖ Thinking thorough knowledge and Exploration to enhance ability of creative skill on printmaking.
- ❖ It is the initial step of expressing oneself with a deeper insight, and also to answer the urges of expressing yourself in Printmaking
- ❖ It begins with the focus on the understanding of printmaking media and techniques and basic elements of printmaking and composition. And like building up of grammar to be able to use it in the individual capacity in the process of Printmaking.

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
Project Work on Indian Traditional Painting	25%
Indian Traditional Painting related activities like, Quiz, seminar, Team activities	25%
Total	100%
Formative Assessments are compulsory	

MODEL CURRICULUM

Program Name	BVA in Painting /Applied Art /Sculpture /Graphic Art (Print Making) / Art History		
Course Title	Photography -1& 2 (Practical)	Semester	Fifth & Sixth Semester
Course Code:	DSE-VA E 2.3	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <p>Student can work as a wildlife photographer, fashion photographer, wedding photographer, travel photographer, commercial photographer and much more. Photographers can work in the advertising industry for newspaper publishers, press and magazines</p>			
<p>Course Description:</p> <p>Student will learn the basics of black and white commercial photography including camera operation, film exposure, processing, composition, studio set-up, basic lighting, and printing. Student will also explore the art of visual communication and ways to use photography as a fine art/visual art/applied art design element.</p>			
Contents			90 Hrs
<ul style="list-style-type: none"> •Introduction to Advanced photography, •Introduction to Light and Advanced Lighting. •Introduction to composition and its complexities. •Introduction to Different types Cameras & Accessories. •Understanding different kinds of Lenses. •Mastering Exposure Triangles. •Advanced Camera controls. •Professional approach for Shooting People, product and places. •Sports, Travel, Environment, Photojournalism, Fashion, Science photography, Wedding photography, Model, Product, planning photography •Advanced Digital workflow. (Post production techniques Introduction to softwares, file formats and understanding colour) 			
Submission Work: 10 Photographs. 02 Sketch books of each 200 pages. 02 Digital Art works			

Learning Objectives:

- Demonstrate artistry by creating images that evoke an emotional response.
- Apply the principles of lighting and colour theory to a variety of photographic scenarios by measuring, evaluating, and adjusting light and colour to create quality images.
- Apply the mechanics of exposure to control light and influence the final product.
- Apply principles of composition to produce professional images.
- Select and use photographic equipment and technologies appropriate to the task.

Work as a professional, maintaining high standards of practice, make ethical judgments and decisions, follow legal requirements, and adapt to a rapidly changing work environment through demonstrated commitment to lifelong learning and professional associations.

- Work effectively individually and as a member of team, demonstrating time management, organizational, and interpersonal skills.

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
Project Work on Photography	25%
Photography related activities like, Quiz, seminar, Team activities	25%
Total	100%
Formative Assessments are compulsory	

Program Name	BVA in Painting /Applied Art /Sculpture / Graphic Art (Print Making) Art History		
Course Title	Sculpture 1& 2 (Practical)	Semester	Fifth & Sixth Semester
Course Code:	DSE-VA E2.4	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Description:

Continuing previous semester studies in sculptural composition even in this semester. In this semester more focuses given on creative skill for both figurative and non-figurative compositions. The use of basic organic or inorganic structure, forms and materials to build three-dimensional visual language.

Contents	90 Hrs
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Project and individual work are to be undertaken to exercising the basic elements of sculpture, three dimensional forms. Individual visual expression is given more importance in such exercises. Students are expected constantly experiment with variety of materials and techniques.

Scope: Aim of this subject is to encourage the students to explore their concepts as well as equip them for the commercial sculpture making.

Guidelines: Discuss and grasp the ingredients of visual language which is evolved as modern sculpture after 1960's. Students are asked to study of the works of contemporary Indian and Western and American sculptors.

Submission Work: 5-6 Sculptures. 02 Sketch books of each 200 pages. 02 Digital Art works

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
SculptureProjects	25%
Sculpture related activities like, Quiz, seminar, Team activities	25%

Total	100%
Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Formative Assessments are compulsory	

VOCATIONAL SUBJECTS

5th & 6th Semester BVA

BVA in

1. Painting
2. Applied Art
3. Sculpture
4. Animation
5. Graphic Art (Print Making)
6. Art History

Vocational papers for 5th Semester

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
VOC ATIONAL -1							
01	Interior Design 1	90	5 Hours	50	50	100	3
02	Digital Art-1	90	5 Hours	50	50	100	3
03	Textile Design 1	90	5 Hours	50	50	100	3
04	Art Management 1.	45	5 Hours	40	60	100	3
05	Art Education 1	45	5 Hours	40	60	100	3

Model Curriculum

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) /Art History /		
Course Title	Interior Design 1 (Practical)	Semester	Fifth Semester
Course Code:	DSE-VA Voc 1.1	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50
<p>Course outcomes: On successful completion of the course, the students will be able to</p> <ul style="list-style-type: none"> • Identify different structural and decorative designs. • Justify design concepts and apply appropriate materials. • Propose design solutions based on Form, function, space planning, user perception and behavior 			
<p>Course Description:</p> <p>Interior Design is the art of creatively designing the interior of a room, apartment, or building. Interior Designer makes the interior safe, beautiful and more aesthetic in appearance. An Interior Designer handles planning, research, construction, and enhancement of projects. Interior Designers may decorate the interior, but a decorator does not design the interior. Interior Designers must be highly skilled to create an enhanced environment in a room. Interior Design is also a science that creates functional space and understanding behaviour. There are a variety of paths which a person can choose to become a professional Interior Designer</p>			
Contents			90 Hrs
<p>STUDIO PRACTICE Indoor and Outdoor</p> <p>UNIT 1:</p> <ol style="list-style-type: none"> 1. Brief introduction to history of Interior Design. 2.Introduction to Elements and Principles of Design, Colour and Colour Application (Reference study from 1st to 4th Semester) 3.Definition and classification of design Structural and decorative, Classification of decorative design: Naturalistic, stylized, geometric and abstract. <p>UNIT 2:</p>			

1. **Various materials** used for interior works – wood, Timber, Timber derivatives & Bamboo, Metal. Plaster of paris, Clay, Cement, Terracotta, Glass, Acrylic, Different Colour with reference to its: Types, Uses, Strength of material.

2. **Site training** and hands on experience.

UNIT 3 :

1. **Market surveys** based on above mentioned different materials.

2. **Interior Finishes:** Floor Finishes – Stone, Tiles, Wood, Clay, etc.

3. **Wall Finishes :** Plaster, Paints, Stone Cladding, Wall papers, Canavs, Reliefsculpturs/works, etc

6. **Ceiling Finishes :** False Ceiling.

5. **Glass & Acrylic :** Types, Treatments and usage in Interior.

UNIT 4:

1. **Preparation of Block models :** Preliminary models & finish models for Interior Design.

2. **Preparation** of small objects using various materials like Metals or plaster of paris. Accessories can be used for any materials currently in the market.

Submission Work: Providing documentation of practical works. 02 Sketch books of each 200 pages.

02 Digital Art works

Learning Objectives.

- ❖ . Explore and iterate multiple ideas. Design original and creative solutions.
- ❖ Express ideas effectively through the use of drawings, design software and presentations.
- ❖ Demonstrate the ability to select and specify furniture, fixtures, equipment and finish materials in interior spaces.

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Interior Design Projects	15%
Interior Design related activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

References

- 1.. John.F. Pile, Interior Design, 2nd edition, illustrated, H.N.Abrams, 1995.
2. Bradley Quinn, Mid Century Modern: Interiors, Furniture, Design Details, Conran Octopus Interiors, 2006.
3. Pratap R.M. (1988) Interior design Principles & Practice, Standard publishers distribution, Delhi
4. Building Construction, by Sushil Kumar R2 Building Construction, by W. B. Mckay
5. Building Construction, by B.C. Punia
6. Engineering Materials, by S.C. Rangwala
7. Engineering Materials, by Gurucharan Singh.
8. Current interior design magazines, you tube,internet. Etc.
9. Ivo.D. Drpic, “Sketching and Rendering of Interior Space”, Watson Guptill, 1988.
- 10Maureen Mitton, “Interior Design Visual Presentation: A Guide to graphics, models and presentation techniques”, 3rd edition, Wiley Publishers, 2007.
- 11.Stephen Kliment, “Architectural Sketching and Rendering: Techniques for Designers and Artists”, Watson Guptill, 1984

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) /Art History /		
Course Title	Digital Art 1 (Practical)	Semester	Fifth Semester
Course Code:	DSE-VA Voc 1.2	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course outcomes: On successful completion of the course, the students will be able to

- ❖ It helps to understand modern life as a sensitive expression in itself.
- ❖ It helps the students to understand the quality of digital art skill & life.
- ❖ It aims to develop confidence to self employ ability.
- ❖ It Develops skill and its use to express thoughts,

Course Description:

The way art in different forms is being created nowadays has undergone a sea•change in the digital era. While retaining our love for aesthetics and art for the art’s sake, we need to respond to the demands of the capitalist world order. Hence, there is an urgent need for creating artistic expressions in digital forms. In this respect, to introduce a skill oriented vocational course

Contents

90 Hrs

Contents: Introduction to Corporate Identity and its purpose study of its application to the various subjects or manufacturing products or consumer products or service – motif. To prepare **logo type, monogram and emblem** etc. **Preparation of designs related to the stationary products like, label, visiting card, letterhead, envelop and cartoon box designs, wrapper, all types of packaging designs etc.**

Scope: To demonstrate basic learning, understanding and its application in Type Design, Logo Design, Icon Design. Visual relevance encourages students to explore and innovative approaches in type and design emphasis to study skills for communication in a most effective form.

Guidelines: The curriculum is taught in a highly motivated and supportive environment such as introduction on history of type, Type designer’s role in visual communication context. Understanding of the application of art and design, Logo set. And form of their study a basic skill in Anatomy of Type & its elements, Type face and construction. Development of ideas and practices.

Submission Works: 05 06 Digital Art works. 02 Sketch books of each 200 pages.

<p>Learning Objectivities:</p> <ul style="list-style-type: none"> ❖ Thinking thorough knowledge and Exploration to enhance ability of creative skill on Digital art ❖ It is the initial step of expressing one self with a deeper insight, ❖ And also to answer the urge so If expressing yourself in Digitalart. ❖ It begins with the focus on the understanding of basic elements of Digital art Composition. And like building up of grammar to be able to use it in the individual capacity in the process of Digital art
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Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Digital Art Projects	15%
Digital Art related activities like, Quiz, seminar, Team activities.	10%
Total	50%

Formative Assessments are compulsory

References	
1	Designing with Accessibility in Mind (Design Thinking) by Regine M. Gilbert
2	Digital Art: A Complete Guide to Making Your Own Computer Art works by David Cousens
3	Digital Painting Techniques by 3d total.Com
4	Digital Art by Christiane Paul

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) /Art History		
Course Title	Textile Design 1 (Practical)	Semester	Fifth Semester
Course Code:	DSE-VA Voc 1.3	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50
<p>Course outcomes: On successful completion of the course, the students will be able to</p> <p>students get opportunity to work in a variety of fields like entrepreneurship, freelancing surface, textile design, and in house design for big companies such as Next, IKEA, Godrej etc. Fresh graduates also have the option to become event planners, sales executives, specialists, and university instructors.</p> <p>Students who are good at drawing can pursue this course. Drawing and mark making are the main tasks in the learning.</p>			
<p>Course Description:</p> <p>Textile design is a design specialisation that involves creating designs for printed, woven, knitted, or surface ornamented fabrics. Textile design as a field encompasses the entire process in which raw material is used to make finished products. In order to make a future in the field of textile design</p>			
Contents			64 Hrs
<p>•Art Media: Pencil, Charcoal, Steadlers, Poster, Water Colors, Oil pastels by using floral, geometrical and abstract Motifs.</p> <p>•Color Wheel and Colour schemes Complementary, Split complementary, Achromatic, Cool, Warm, Monochromatic and Neutral Color Scheme, Tints, Tons & Shades</p> <p>•Basic Block Figures and Flesh figure 8, 10 and 12 head</p> <p>•Create design sheets by using Elements and principles Any two Designs</p> <p>•Line design with the combination of Lines Vertical, Horizontal and Diagonal</p> <p>•Collection of different types of Yarns Simple and Fancy Yarns</p> <p>•Microscopic and burning test of fibers Cotton, Wool, Silk, Rayon, Polyester and Nylon.</p> <p>Submission Work: Providing documentation of practical works. 02 Sketch books of each 200 pages. 02 Digital Art works</p>			

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Textile Design Projects	15%

References

1. Norman Hollen and Jane Saddler, "Textiles" Second Edition. (1949), The Macmillan Company, New York. Collie Macmillan, Limited London.
2. Bernard P. Corbman, Textiles Fiber to Fabric, McGraw, Hill International Editions, (1993), Cataloging Publications.
3. Dorothy Siegert Lyle, Modern Textiles – (1971) John Wiley and Sons Inc, New York London, Sydney, Toronto.
4. Be an Artist in 10 Steps, Ian Sidaway, Patricia Seligman
5. Allen and Seaman, "Fashion Drawing The Basic Principles" 1994, B.T. Batsford, London.

Learning Objectives.

- Conduct structured research; analyze cultural and aesthetic trends, both historical and contemporary, on textile surface design products and use information to develop creative design concepts;
- Think critically, including the ability to evaluate visual information and compare diverse perspectives, as well as come to fundamental conclusions and interpret information to produce original designs for appropriate textile markets;
- Apply comprehensive textile design skills to design textiles through painting, weaving, screen printing, and demonstrate basic skills in drawing, repeat creation, and color application;
- Apply fundamental computer skills to complement traditional design skills and develop original designs using CAD as a tool including basic technical preparation of designs for production;
- Communicate ideas and express project concepts using foundational visual, oral, and written presentation skills, including the use of appropriate industry vocabulary; and
- Discuss global and cultural issues affecting the textile/surface design industry.

TextileDesignrelated activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) /Art History/		
Course Title	Art Management 1 (Practical)	Semester	Fifth Semester
Course Code:	DSE-VA Voc 1.4	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

Course outcomes: On successful completion of the course, the students will be able to

1. Demonstrate knowledge of the various types of arts organizations in the India., and their missions and governing structures; and key issues facing contemporary arts organizations.
2. Identify effective techniques for strategic planning, programming, fundraising, audience outreach, marketing, public relations, financial management, and organizational leadership.
3. Practice core skills for the field, including writing for a business environment, problem solving, and research.
4. Apply concepts from course readings and discussion forums to the analysis of case studies from real world arts groups

Course Description:

Topics include arts leadership and management philosophy, organizational structure, financial management, strategic planning and programming, marketing and public relations, fundraising and development (including sponsorship and grants), and arts law. Special attention is given to the application of management principles and skills in the visual and performing arts. The goal of this class is to provide an understanding of how capable management practices can strengthen the arts, and a new perspective on the role of arts professionals. Successful completion of this class is a requirement of the Certificate in Arts Management.

Contents	90 Hrs
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UNIT 1:**Chapter 1:** Introduction to What is art and management?**Chapter 2:** Different Types of Arts Organizations and their Responsibilities**Chapter 3 :**Government role in the arts promotions, Funding for various Arts events**UNIT 2****Chapter 1:** To discuss the differences between Art curatorship and Art censorship. To Discuss the current issues in arts management and their relevance to community and society**Chapter 2 :**To discuss the responsibilities of artists and arts organizations to their audiences and ...to their communities as well as to the society?**Chapter 3:** To discuss the responsibilities of Art Museums, Galleries and Art Institutes**UNIT 3****Chapter 1:** To discuss the Art Market and its Nature. Ethical practices in Art Management, business and communication skills in support of creative endeavor**Chapter 2:** Investment in Art and doing business. business skills and arts expertise are applied in arts management**Chapter 3: Field Work/Practice** Art collection houses, Online auction houses and their activities. Plan, evaluate and conduct basic research about Art works.**Submission Work: Providing documentation of practical works. 02 Sketch books of each 200 pages.****02 Digital Art works****Learning Objectives.**

- Understand the job and internship search process
- Cultivate strong relationships with peers within and across cohorts
- Be prepared for planned and unplanned networking opportunities
- Demonstrate greater knowledge of various career paths and trajectories across the arts industry.

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Art Management Projects	15%

Art Management related activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

References

1. William J. Byrnes, *Management and the Arts*, 5th edition, Focal Press, Taylor & Francis Group, NY and London, 2015. Companion website: www.managementandthearts.com/5e
2. Meg Brindle, Constance DeVereaux, editors, *The Arts Management Handbook*, M.E. Sharpe, NY, 2011.
3. Anthony Mancuso, *How To Form a Nonprofit Corporation*, 11th Edition, Nolo Press, Berkeley, CA, 2013.
4. Mim Carlson, Margaret Donohe, *The Executive Director's Guide to Thriving as a Nonprofit Leader*, Jossey Bass, San Francisco, CA, 2010.
5. Thomas Wolf, *Managing a Nonprofit Organization*, Free Press, NY, NY, 2012.
6. Gail Dexter Lord, Barry Lord, *The Manual of Museum Management*, 2nd. Ed., AltaMira Press, MD, 2009.
7. Neil Kotler, Philip Kotler, Wendy Kotler, *Museum Marketing & Strategy*, 2nd, Jossey Bass, San Francisco, CA, 2009.
8. Ray D. Waddell, Rich Barnet, Jack Berry, *This Business of Concert Promotion and Touring: A Practical Guide to Creating, Selling, Organizing, and Staging Concerts*, Billboard Books, 2010.
9. Paul Allen, *Artist Management for the Music Business*, 3rd Ed., Focal Press, Taylor & Francis Group, NY and London, 2014.

Model Curriculum

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) / Art History/ Traditional Sculpture		
Course Title	Art Education -1 (Practical)	Semester	Fifth Semester
Course Code:	DSE-VA Voc 1.5	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

Course Outcomes (Cos):

After the successful completion of the course, the student will be able to:

- *After successful completion of this course, student will Teaching skill and ability.
- *Students become aware of art education
- *Students become qualified to become art teacher in Primary and Secondary schools.
- *Students become qualified to take on the duties of a teacher.
- *Students become trained to create awareness about handicrafts.

Course Description:

Here the course allow the students qualified to become art teacher in Primary and Secondary schools
Students become trained to create awareness about handicrafts. .

Contents

90 Hrs

UNIT: 01

Chapter 01. Art of Children: Painting of young children, Education through art in the child's mind .

Chapter 02. Menaning of art Education: Objectives of Education, principles of art education, Determining units of education goals.

Chapter 03. Educational Psychology: Introduction of Educational Psychology, Definitions of Psychology, Branches of Psychology, Educational Psychology, Nature of Educational Psychology, Scope of Educational Psychology, Nesscity of Educational Psychology,of the Teacher.

UNIT: 02

Chapter 01. Prominent Children's Art Educators: John Jacques Rousseau, John Hinrich, John Frederick Hebart, Elle Augusta Probel, Dr. Studying the art theories of Maria Montessori, John Dewey, Rabindranath

Tagore.

Chapter 02. Child psychology: Child psychology studies in Education and psychology.

UNIT: 03

Chapter 01. Hand crafted: Various from decorative materials like colored paper, cardboard, glue etc

Chapter 02. Hand crafted art: Paper, Cardboard, plywood and fiber, and foam sheets etc. many useless product like studying about creating attractive, creative different types of modals.

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

Reference Books	
1	Jagatik Chitrakale B.P. Bayari
2	Kala Charitre Ahok T. Akki
3	Shikshakan Ashtang Patabodhane V.A. Benakanal
4	Adhyayan Nirdista Visayadalli Sudharit Bodhanashastragalu – Dr. Basavaraj M.H. Shri R.M. Bantanoor
Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Theory Assignments	20%
Tests,	10%
Theory related activities like, Quiz, seminar, Team activities	10%
Total	40%
Formative Assessments are compulsory	

Vocational papers for 6th Semester

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
VOC ATIONAL -2							
01	Interior Design 2	90	Display & Viva	50	50	100	3
02	Digital Art 2	90	Display & Viva	50	50	100	3
03	Textile Design 2	90	Display & Viva	50	50	100	3
04	Art Management 2	45	Display & Viva	40	60	100	3
05	Art Education 2	45	Display & Viva	40	60	100	3

Model Curriculum

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) / Art History/		
Course Title	Interior Design 2 (Practical)	Semester	Sixth Semester
Course Code:	DSE-VA Voc 2.1	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course outcomes: On successful completion of the course, the students will be able to

- Identify different structural and decorative designs.
- Justify design concepts and apply appropriate materials.
- Propose design solutions based on Form, function, space planning, user perception and Behavior.

Course Description:

Interior Design is the art of creatively designing the interior of a room, apartment, or building. Interior Designer makes the interior safe, beautiful and more aesthetic in appearance. An Interior Designer handles planning, research, construction, and enhancement of projects. Interior Designers may decorate the interior, but a decorator does not design the interior. Interior Designers must be highly skilled to create an enhanced environment in a room. Interior Design is also a science that creates functional space and understanding behaviour. There are a variety of paths which a person can choose to become a professional Interior Designer

Contents

90 Hrs

STUDIO PRACTICE Indoor and Outdoor

UNIT 1:

- **Basic Application** of Design
- **Basic Application of elements of Design in interior Design** Line,
- Point, form and shape, size, colour, light, pattern, texture and space. And Basic Application of principles of design in interior Design. Balance, rhythm, emphasis, harmony, proportion, Unity.
- **Impact of Colours on Psychology:** Advancing, Receding, Warm & Cool Colour.etc

UNIT 2:

1. **Preparation of Block models:** Preliminary models & finish models for Interior Design.

2. **Preparation** of small objects using various materials like Metals or plaster of Paris. Accessories can be used for any materials currently in the market.

UNIT 3:

Application of principles of design in: Room arrangement, Interior & Exterior display and Furniture, Carpets, Realistic and Modern Paintings, Sculptures, Murals, Terracotta, Art and Crafts works and Traditional, Folk, Tribal art works. Any kind of art forms.

Submission Work: Providing documentation of practical works. 02 Sketch books of each 200 pages.

02 Digital Art works

Learning Objectives.

- ❖ . Explore and iterate multiple ideas. Design original and creative solutions.
- ❖ Express ideas effectively through the use of drawings, design software and presentations.
- ❖ Demonstrate the ability to select and specify furniture, fixtures, equipment and finish materials in interior spaces.

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Interior Design Projects	15%

References

1. John.F. Pile, Interior Design, 2nd edition, illustrated, H.N.Abrams, 1995.
2. Bradley Quinn, Mid Century Modern: Interiors, Furniture, Design Details, Conran Octopus Interiors, 2006.
3. Pratap R.M. (1988) Interior design Principles & Practice, Standard publishers distribution, Delhi
4. Building Construction, by Sushil Kumar R2 Building Construction, by W. B. McKay
5. Building Construction, by B.C. Punia
6. Engineering Materials, by S.C. Rangwala
7. Engineering Materials, by Gurucharan Singh.
8. Current interior design magazines, you tube, internet. Etc.

Interior Designrelated activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

References

9. Ivo. D. Drpic, "Sketching and Rendering of Interior Space", Watson Gup till, 1988.

10 Maureen Mitton, "Interior Design Visual Presentation: A Guide to graphics, models and presentation techniques", 3rd edition, Wiley Publishers, 2007.

11. Stephen Kliment, "Architectural Sketching and Rendering: Techniques for Designers and Artists", Watson Gup till, 1984

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) / Art History/		
Course Title	Digital Art 2 (Practical)	Semester	Sixth Semester
Course Code:	DSE-VA Voc 2.2	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course outcomes: On successful completion of the course, the students will be able to

- ❖ It helps to understand modern life as a sensitive expression in itself.
- ❖ It helps the students to understand the quality of digital art skill & life.
- ❖ It aims to develop confidence to self employ ability.
- ❖ It Develops skill and its use to express thoughts
- ❖ e e p a e e p e g ,

Course Description:

The way art in different forms is being created nowadays has undergone a sea•change in the digital era. While retaining our love for aesthetics and art for the art’s sake, we need to respond to the demands of the capitalist world order. Hence, there is an urgent need for creating artistic expressions in digital forms. In this respect, to introduce a skill oriented vocational course.

Contents	90 Hrs
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Introduction to Corporate Identity and its purpose study of its application to the various subjects or manufacturing products or consumer products or service – motif. To prepare Outdoor Media design like **Posters**. The advent of the **Modern Poster the Character and Functions of Posters etc. Preparation of designs related to the Indoor Media Print media: Comic Books Booklets Leaflets Merchandising Media & all types of printing designs like Caricatures, Cartoons, book cover design, Magazine etc. Digital Art Media** Prepare Composition Realistic, Traditional, Folk, Tribble and Modern paintings. Matt painting. Etc.

Scope: To demonstrate basic learning, understanding and its application in Type Design, Logo Design, Icon Design. Visual relevance encourages students to explore and innovative approaches in type and design emphasis to study skills for communication in a most effective form.

Guidelines: The curriculum is taught in a highly motivated and supportive environment such as introduction on history of type, Type designer’s role in visual communication context. Understanding of the application of art and design, Logos etc, and form of their study a basic skills in Anatomy of Type & its

elements, Type face and construction. Development of ideas and practices.

Submission Work: 5 6 Digital Art work. 02 Sketch books of each 200 pages.

Learning Objectives.

- ❖ Thinking thorough knowledge and Exploration to enhance ability of creative skill on Digital art
- ❖ It is the initial step of expressing one self with a deeper insight,
- ❖ And also to answer the urges of expressing your self in Digital art.
- ❖ It begin with the focus on the understanding of basic elements of Digital art Composition. And like building up of grammar to be able to use it in the individual capacity in the process of Digital 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	25%
Digital Art Projects	15%
Digital Art related activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	
References	
1	Designing with Accessibility in Mind (Design Thinking) by Regine M. Gilbert
2	Digital Art: A Complete Guide to Making Your Own Computer Art works by David Cousens
3	Digital Painting Techniques by 3d total.Com
4	Digital Art by Christiane Paul

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) Art History/		
Course Title	Textile Design 2 (Practical)	Semester	Sixth Semester
Course Code:	DSE-VA Voc 2.3	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course outcomes: On successful completion of the course, the students will be able to

Students get opportunity to work in a variety of fields like entrepreneurship, freelancing surface, textile design, and in house design for big companies such as Next, IKEA, Godrej etc. Fresh graduates also have the option to become event planners, sales executives, specialists, and university instructors.

Students who are good at drawing can pursue this course. Drawing and mark making are the main tasks in the learning

Course Description:

Textile design is a design specialisation that involves creating designs for printed, woven, knitted, or surface ornamented fabrics. Textile design as a field encompasses the entire process in which raw material is used to make finished products. In order to make a future in the field of textile design.

Contents	90 Hrs
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- **Rendering of different poses** Front, Back, Side, Three fourth (12 head)
 - **Rendering of Textile Fabrics** Solids, Prints, Checks, Strips
 - **Rendering of the Textures** Denim, Net, Velvet, Leather, Chiffon, Lace, Jute, Silk, Corduroy, Fur.
 - **Illustrating the patterns** Abstract, Geometrical, Animal, Floral, Nursery patterns
 - **Rendering of different Silhouettes** on fashion figures by using Different fabrics, textures and patterns:
1. line 2. Circular 3. Straight 4. Rectangular 5. Hourglass 6. Funnel shaped.
- Submission Work: Providing documentation of practical works. 02 Sketch books of each 200 pages.
02 Digital Art works**

Learning Objectives.

- Conduct structured research; analyze cultural and aesthetic trends, both historical and contemporary, on

textile surface design products and use information to develop creative design concepts.

- Think critically, including the ability to evaluate visual information and compare diverse perspectives, as well as come to fundamental conclusions and interpret information to produce original designs for appropriate textile markets.
- Apply comprehensive textile design skills to design textiles through painting, weaving, screen printing, and demonstrate basic skills in drawing, repeat creation, and color application;
- Apply fundamental computer skills to complement traditional design skills and develop original designs using CAD as a tool including basic technical preparation of designs for production;
- Communicate ideas and express project concepts using foundational visual, oral, and written presentation skills, including the use of appropriate industry vocabulary; and Discuss global and cultural issues affecting the textile/surface design industry.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum

Reference Books

1. Dorothy SiegertLyle, Modern Textiles – (1971) Jonh Wiley and Sons Inc., New York, London, Sydney, Toronto.
2. Be an Artist in 10 Steps, Ian Sidaway, Patricia Seligman
3. Allen and Seaman, “Fashion Drawing The Basic Principles” 1994, B.T.Batsford, London

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Textile Design Projects	15%
Textile Design related activities like, Quiz, seminar, Team activities.	10%
Total	50%

Formative Assessments are compulsory

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) /Art History/		
Course Title	Art Management 2 (Practical)	Semester	Sixth Semester
Course Code:	DSE-VA Voc 2.4	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

Course outcomes: On successful completion of the course, the students will be able to;

1. Demonstrate knowledge of the various types of arts organizations in the India., and their missions and governing structures; and key issues facing contemporary arts organizations.
2. Identify effective techniques for strategic planning, programming, fundraising, audience outreach, marketing, public relations, financial management, and organizational leadership.
3. Practice core skills for the field, including writing for a business environment, problem solving, and research.
4. Apply concepts from course readings and discussion forums to the analysis of case studies from real world arts groups

Course Description:

Topics include arts leadership and management philosophy, organizational structure, financial management, strategic planning and programming, marketing and public relations, fundraising and development (including sponsorship and grants), and arts law. Special attention is given to the application of management principles and skills in the visual and performing arts. The goal of this class is to provide an understanding of how capable management practices can strengthen the arts, and a new perspective on the role of arts professionals. Successful completion of this class is a requirement of the Certificate in Arts Management

Contents	90 Hrs
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Project work: (Field Work)

You will present an oral summary of your plan to the class and submit the project in written form (including PowerPoint, Prezi, etc.). The project will be graded on content, oral presentation, **insightful revision of earlier assignments consistent with the purpose of a grant proposal**, quality of writing, spelling, punctuation, and grammar.

ASSIGNMENT RECAP.

Project schedule: All the following points should be distributed within a period of FOUR months.

I]

1. Five Weekly Arts News Reports
2. One Event Attendance Report
3. Five Written “Build Your Own Arts Organization” Assignments

II]

- 1 Describe Your Arts Organization.
- 2 Mission, Vision and Value Statements.
- 3 Board of Directors (including interview).
- 4 Job Exploration (including interview).
- 5 Organization Chart.
- 6 Project Description.
- 7 Project Budget.
- 8 Fundraising Letter.
- 9 Advocacy Letters.
- 10 Press Release & Ad Copy.
- 11 Educational/Engagement Project.
- 12 SWOT (Strength, Weakness, Opportunities and Threats analysis) & Plan

Learning Objectives.

- Understand the job and internship search process.
- Cultivate strong relationships with peers within and across cohorts.
- Be prepared for planned and unplanned networking opportunities.
- Demonstrate greater knowledge of various career paths and trajectories across the arts industry.

**Submission Work: Providing documentation of practical works. 02 Sketch books of each 200 pages.
02 Digital Art works**

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

References

1. William J. Byrnes, Management and the Arts, 5th edition, Focal Press, Taylor & Francis Group, NY and London, 2015. Companion website: www.managementandthearts.com/5e
2. Meg Brindle, Constance DeVereaux, editors, The Arts Management Handbook, M.E. Sharpe, NY, 2011.
3. Anthony Mancuso, How To Form a Nonprofit Corporation, 11th Edition, Nolo Press, Berkeley, CA, 2013.
4. Mim Carlson, Margaret Donohe, The Executive Director's Guide to Thriving as a Nonprofit Leader, Jossey Bass, San Francisco, CA, 2010.
5. Thomas Wolf, Managing a Nonprofit Organization, Free Press, NY, NY, 2012.
6. Gail Dexter Lord, Barry Lord, The Manual of Museum Management, 2nd. Ed., AltaMira Press, MD, 2009.
7. Neil Kotler, Philip Kotler, Wendy Kotler, Museum Marketing & Strategy, 2nd, Jossey Bass, San Francisco, CA, 2009.
8. Ray D. Waddell, Rich Barnet, Jack Berry, This Business of Concert Promotion and Touring: A Practical Guide to Creating, Selling, Organizing, and Staging Concerts, Billboard Books, 2010.
9. Paul Allen, Artist Management for the Music Business, 3rd Ed., Focal Press, Taylor & Francis Group, NY and London, 2014.

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Art Management Projects	15%
Art management related activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

Model Curriculum

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) /Art History/		
Course Title	Art Education -2	Semester	Sixth Semester
Course Code:	DSE-VA Voc 2.4	Total Marks	100
Contact hours	45Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

preparation of art lesson, art education curriculum, mental readiness of children and study about many teaching methods.

Course Outcomes (Cos): After successful completion of this course, student will Teaching skill.

- *Students become knowledgeable about child psychology
- *Students become to impart skill based education to students.
- * To Enable Students to do administration.
- * To Enable Students to rate children.
- *Students become trainee to teach lessons.

Course Description:

Here the course allow the students become knowledgeable about child psychology, and skill based education. Enable Students to do administration. superiors, work distribution to teachers and study of administrative, management. student will Teaching skill and trainee to teach lessons.

Contents

90 Hrs

UNIT: 01

Chapter 01. Teacher: qualities of a good teacher, pre preparation of teachers in the classroom, Discipline in class, Evaluative lesson, Teacher success in the classroom.

Chapter02.Administrativemanagement: checking files, writing letters to superiors, work distribution to teachers and study of administrative, management.

Chapter 03. Giving coefficients to children: Giving credit to children to realize their talent.

UNIT: 02

Chapter 01. Methods of teaching: 3 types of teaching painting, mentoring system, unguided practice, the most popular method study about these methods

Chapter 2. 5E Modal lesson steps: Engage, Explore, Explain, Elaborate, Evaluate study about these 5 stages and studying on art lesson plan.

UNIT: 03

Chapter 01. Lesson plan: Normal lesson, activity lesson, method of teaching painting in primary/ high school,

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Assignments	25%
Tests,	15%
Theory related activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessments are compulsory	

