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BE BOUNDLESS

# **BENGALURU CITY UNIVERSITY**

**CHOICE BASED CREDIT SYSTEM**

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

**Syllabus for Visual Art  
(I & II Semester)**

**2021-22 onwards**

# **BENGALURU CITY UNIVERSITY**

## **BOARD OF STUDIES MEETING**

### **PG-UG/FINE ARTS/VISUAL ARTS -2021**

Date: 30<sup>th</sup> September 2021

### **Proceedings**

Board of Studies for UG/PG Visual Arts - Meeting held on 30<sup>th</sup> September 2021 at Board room of Bengaluru City University Campus at 11 am. The Chairman welcomed all the members and introduced to the Board.  
Chairman presented the topics of the meeting as mentioned in the agenda

1. **Nomination of the BOE members for UG& PG Fine Arts, Visual Arts and Design Courses for the academic year, 2021-22**

Chairman has proposed the list of subject experts as members for the BOE. And the same was approved by the Members of the BOS

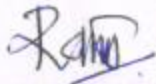
2. **Approval of the BOS of UG- Foundation syllabus of semester 1 and 2 of BVA Design and the Visual arts Courses prepared under NEP Frame work**

Chairman briefed about the NEP Frame work and guidelines to the members present. Chairman introduced the detailed curriculum prepared by the subject experts. Board members reviewed the detailed curriculum and gave the suggestions which was incorporated in to the curriculum.

3. **Approval for the Regulations set by the NEP Core committee.**

The draft regulations by the Karnataka Higher Education Council was introduced and main features were read by the chairman. Board members agreed to the Draft and approved all the points in Regulations

The meeting was concluded with vote of thanks



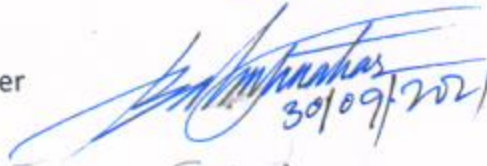
**Ramesh Narayana Rao**  
Chairman, BOS/PG&UG/Fine Arts / Visual Arts  
Bengaluru City University  
**Chairman**  
Board of Studies, PG & UG  
Fine Arts & Visual Arts  
Bengaluru Central University

Members Present for the BOS meeting on 30.09.2021 :

1. Dr.R.H.Kulkarni - Member

  
30/9/2021

2. Prof.Babu Jattakar, Member

  
30/09/2021

3. Dr.G.O.Shivakumar - Member

Shih 30/9/21

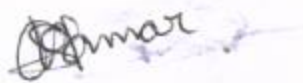
4. Sri.Muralidhar Hegade - Member



5. Mrs. Naganandini - Member



6. Mr.SenthilKumar <sup>G.K</sup> - Member



7. Ramesh Narayana Rao - Chairperson



Members discussed the agenda over Online :

1. Mrs. Juhi Santani, Member

2. Dr.Jayaraj M Chikpatil



Expert Committee:

As per the Karnataka Government Order ED 260 UNE 2019 (part 1), Bengaluru dated 13/08/2021 & 31-08-2021, Following committee was constituted to prepare a model curriculum framework as per National Education Policy (NEP) -2020-2021 for Visual Arts.

1.	Prof. Jayakumar G Reddy Chairman, Department of Visual Arts, Jnanabharathi, Bangalore University, Bangalore 560056	Chairman
2.	Dr. Mohan Rao B. Panchal, (9448732568) Dept. of Visual Arts, Kannada University, Hampi	Member
3.	Prof. Tejendra Singh Baoni (080-22261816) Principal, Karnataka Chitrakala Parishat, Bengaluru	Member
4.	Prof. Ramesh N Rao (8147054141) Acharya School of Design, Bengaluru.	Member
5.	Sri U. S. Ramesh Kalkur, Dean, Srishti Manipal Institute of Art, Design & Technology, Bengaluru.	Member
6.	Sri K. Raghavendra (0821-2438931) Chamarajendra Govt. College of Visual Arts, Mysuru.	Member
7.	Shri C. C. Barakera Principal, Govt. Fine Arts College, Tumakuru.	Member
8.	Dr. B. L. Chauhan Principal, J.N. Chitrakala College, Gadag	Member
9.	Sri B.H. Kiriavar Principal, Govt. College of Fine Arts, Dharwad.	Member
10.	Prof. Prathibha T S (9341228300) Chairperson, BOS, College of Fine Arts, Karnataka Chitrakala Parishat, Bengaluru	Invited Member
11.	<del>Prof. Ravindranath G</del> Srishti Manipal Institute of Art, Design & Technology, Bengaluru.	Member
12.	Dr. K. Prasanna Kumar (9449830333) Special Officer, Karnataka State Higher Education Council	Member Member Convener



## PREAMBLE

Pursuit of Art and Art education are distinct and different in their objectives and goals. Art, as it being the innate, therefore a solitary quest, aiming for universal communication and communing. Art education, on the other hand, consciously pursues the ideal of democratization of Art in a larger social context. That is to say Art education in its present situation is in need of re-questioning and re-discovering the collective aspirations and objectives.

If Art is defined, as it is generally done, as Truth with social responsibility – even being an active-force that brings about the social change, we have to resolve some fundamental questions that spring up in today's context of Global village. The question of changing 'Identity' and the amalgamation of excessive information and over stimulation is de-voiding us from our roots. Although this instantaneous knowledge on a global scale is good, the disintegrating sense of rootedness in one's cultural basis and the lack of familiarity with one's vernacular artistic language preempt us from synthesizing all this in any meaningful way, resulting in a sense of loss of 'Identity'.

India is one of the countries with large population whose people need quality of life with respect to the global living standards. India is also one among the few countries whose domestic Industrial production capability in many sectors has increased by many folds in the recent years. Also, service sector is rapidly growing according to the local and national demands. There is a dearth of skilled, innovative, and creative people to fulfill this growing demand. The vision of this curriculum structure is to enhance innovative and creative educational opportunities to the upcoming young generation who are spread out in urban, semi-urban, and remote rural areas of the Country. Today our efforts in understanding the need of quality Visual Education across the Indian continents are very essential while revisiting the rich Indian heritage and improvise with latest Technologies is the need of the hour.

The Visual Education embraces all faculties of human cultural development. The studies in Fine Arts target to fine tune the creative abilities in a student. We can create good opportunities for Visual Education and employability to our younger generation by incorporating various Art & Design specializations such as Painting, Sculpture, Printmaking, History of Art, Ceramics, Product Design, Furniture Design, Interior Design, Graphics Design, Animation Design, Textile Design etc. presently these Courses are imparted successfully as Four years Professional Degrees with features like; Discipline Specific Electives, skill enhancement, Vocational Training, Field study, student centric learning, Research components etc.,. The various combinations provide scope to develop finer personal aptitudes along with developing skills specific to the field for sustainability in employment. This curriculum structure equips them to face the challenges in the field with professional depth.

With this merit, Visual Specialization Program has adopted all the good features mentioned in the NEP framework and ready to be launched.

The following are the Courses offered in the four years Bachelor of Visual Art Programs are discussed in detail with the nature of the Course, objective, Course Outcome and the credits

prescribed. If revised in future, the new nationally approved NEP curriculum structure will be adapted accordingly.

- After discussing through several meetings with the various subject experts and BOS Chairpersons online and in person, the committee has structured the curriculum as per value based system of NEP.
- Bachelor of Visual Arts, under UGC is a nationally followed 4 years Under Graduate programme.
- Being a professional course, which is already a 4-year degree program the exit and honors option, is not adaptable. This is because being a skill based course it requires continues four years to achieve the above mentioned objectives; hence it has always been a four year program all over the country and elsewhere.
- This curriculum structure will help the talented rural youth and other aspiring students to become competent to acquire higher knowledge and skill in the field of Visual Arts and Design and empower them.
- The NEP's suggestion of transfer to any other universities with required credits is appreciable and adapted
- NEP's value-based suggestions are appreciated and adapted.
- Kindly keep the regulation open for the revised and nationally accepted NEP curriculum to be adapted later.





# BACHELOR OF VISUAL ARTS- BVA

## Model Curriculum

Name of the Degree Program: Bachelor of VISUAL

ARTS Discipline Core: Visual arts

Total Credits for the Program: 187

Starting year of implementation: 2021-22

### Program Outcomes:

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

(Refer to literature on outcomebased education (OBE) for details on Program Outcomes)

1. Students are exposed to the Visual arts by learning the basics of various arts and focused deeper learning in the chosen field.
2. The practice of Practical, Daily sketches from life, Journal, History of Art, along with the other compulsory papers equip them to tune their skills and be able to apply needfully.
3. The practical's in the 8 semesters build abilities to recognize their potentials, value heritage and at the same reciprocate to the contemporary times
4. History of art will help in understanding the changes each of these fields has undergone over the centuries. It will empower the students to pursue research and documentation, apart it will make them able to critically evaluate their own performances as well as that of the others.
5. The technical theories will bring in technical understanding with deeper awareness.
6. The versatility of the field provides job opportunities in various sectors in which creative visualizing and creative thinking is required. It will also equip them to be independent artists and also to generate jobs.

### Assessment:

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40%	60%
Practical	40%	60%
Projects	40%	60%
Experiential Learning (Internships etc.)	100%	

Semster	Title /Name ofthe course	Program outcomes that the course addresses (not more than 3 per course)	Pre-requisite course(s)	Pedagogy	Assessments
1	Foundation in Visual Arts	<p>1.Observational Drawings: The objective of this is to build a sensitive coordination between eyes, hands, seeing, touchingetc. Introduction to rendering skills and techniques.</p> <p>2.BasicDesign: Techni cal aspects of design and construction Introduction to tools and methodology to produce a work of art. Calligraphyis introduced.</p> <p>3.Art history Introduction to Indian art. It will make aware of one’s inheritances, growth of regional, national and international art practices. Holistically building an understanding of Art as a reflection of society at the core.</p>	<p>1Aptitude in drawing and rendering</p> <p>2Langu age ability</p>	<p>1Studio practice</p> <p>2Lecturer</p> <p>3Demonstration/</p>	<p>Continuous assessment + Semester end Jury/Viva</p>

2	Foundation In Visual Arts	<p>1. Observational Drawing: helps to promote deeper and keener observations along with rendering skills It is largely to develop finer perception. It is the initial step in understanding the intricacy of visual languages Aims to build visual vocabulary.</p> <p>2 Basic Design Involvement of technical abilities like: touch, construct, build, tear and paste, assemble, help to relate to the multiple materials and media. Soft skills help them understand technology as a media.</p> <p>3 Art History Brief introduction to the art forms of World Art from Pre-Historic time to Contemporary, focused on Europe. All of the above will gradually help them choose their specializations/preferences</p>		<p>1Studio practice 2Lecturer 3Demonstration/</p>	<p>Continuous assessment +Semester end Jury/Viva</p>

3	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Introduction to the chosen specialization The outcome of this learning will introduce various materials, media and techniques along with basics of the fundamental elements of the specific field and the Visual arts in general	Passing 2sem Aptitude in the chosen specialization	1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva
4	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Exploration of the various possibilities- material, techniques and visual language as a media of expression in the chosen field of specialization. In the technical application courses the use of various tools and techniques will be learnt.		1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva
5.	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Understanding of the different types of art schools, techniques that existed in the past including Folk and tribal art. This is to involve the students to value the inheritance which is the intrinsic of Indian art. Exploring newer material, subjects and applications is learnt.		1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva

6.	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Widening of the art language with its practical application be it personal or public. This could be by introducing many applications like mural painting, public art, monumental sculpture, Techniques of fine art photography etc.		1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva
7.	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Research Specific practice, To emphasize on individual language in the chosen specialization. Project: From basic designing to final execution of the project inclusive of writing content, application and proposals. Finally to be able express and communicate using various elements of their chosen field.		1Studio practice 2Lecturer 3Demonstration/ Critique/out door studies	Continuous assessment + Semester end Jury/Viva
8.	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Research Specific practice To emphasize on individual language in the chosen specialization Dissertation: Survey Documentation Data collection, Research and the presentation of the findings. Preparation to step		1Studio practice 2Lecturer 3Demonstration/ Critique/out door studies	Continuous assessment + Semester end Jury/Viva

		into the field professionally.			
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The learning in fine arts courses will be in succession and the outcome of each semester will be leading on to the next to gradually reveal the vast field.

The applied art specialization is similar to that of design with slight differences. It will enable a student to be able to design commodities needed for advertising. It will introduce and equip the students with different aspects of advertising components in each semester.

History of Art specialization will bring in the theoretical aspects of the practical practices of Fine arts It will bring in the deep relation of Art and Society that has existed in the centuries. Along with this the various philosophies involved will be dealt with in detail. This will empower the students to pursue research and documentation. This is the most needed aspect of any Visual art institution



## Curriculum Structure for the Undergraduate Degree Program

BV  
A

Total Credits for the Program: 187

Starting year of implementation: 2021-22

Name of the Degree Program: Bachelor of Visual Arts      Discipline/Subject: Visual Arts

Program Articulation Matrix:

This matrix lists only the core courses. Core courses are essential to earn the degree in that discipline/subject. They include courses such as theory, laboratory, project, internships etc. Elective courses may be listed separately

Pedagogy for student engagement is predominantly lectures. However, other pedagogies enhancing better student engagement to be recommended for each course. The list includes active learning/ course projects/ problem or project based learning/ case studies/self study like seminar, term paper or MOOC

Every course needs to include assessment for higher order thinking skills (Applying/ Analyzing/ Evaluating/ Creating). However, this column may contain alternate assessment methods that help formative assessment (i.e. assessment for learning).

## BVA Semester 1

Course Title: Observational Drawing I	
Total Contact Hours: 192	Course Credits:6
Formative Assessment Marks: 100	Duration of ESA/Exam: Jury & viva
Model Syllabus Authors: Members of the NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks: 150

Course Pre-requisite(s): Mention only course titles from the curriculum that are needed to be taken by the students before registering for this course.

Course Outcomes (COs):

At the end of the course the student should be able to:

(Write 3-7 course outcomes. Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. It will bring in keen observation and grasping abilities. It aims to develop an understanding to transfer tactile and visual perception on to linear format.
2. It will equip them with rendering skills and hand grip is learnt.
3. Course also provides opportunity to learn from the interdisciplinary domains
4. This course allows students to deeply observe and study the nature and culture and develop visual sensibilities, perceptual skills, analytical skills and representational skills.

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

(POs 1-12)	1	2	3	4	5	6	7	8	9	10	11	12
Course Outcomes (COs) / Program Outcomes (POs)												
Completion of the course will enable student to apply the acquired knowledge in various creative fields.							7	8				
The Terminologies of art and design will bring in apt expression in their communication.			3	4								
Students will have enhanced observation and analytical skills.					5	6						

The course equips the students to know ways of seeing from simple to complex world.	1	2																		
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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

Course 1 Observational Drawings		Course 2 Basic Design		Course 3 History of Art	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Theory credits	Number of Lecture hours/semester
6	192	6	192	3	48

outcome addresses a particular program outcome.

Title of the Course: BVA Semester I

Content of Course I Observational Drawing -I		192Hrs
Unit –1 Drawing		60/64
Chapter No. 1 sketches to drawing of human forms, animals in movement, simple portrait studies along with		
Chapter No. 2 Detailed studies from organic and inorganic forms		
Chapter No. 3 drawing of architectural structures, machinery, day-to-day utilities etc.		
Unit –2 Nature Study		60/64
Chapter No. 4. Studies in details and simplification, study of plants its details for Ex. grass, flowers, fruits on the plants.		
Chapter No. 5. Line drawing to mass drawings to develop an understanding of light & shade, character of nature and the like are to be done with the study of Trees.		
Chapter No. 6. Some studies in landscapes. (Pen & ink, Poster colors, Pencil, water color, charcoal, pastel) The basics of color are introduced.		
Unit 3 Still life		60/64
Chapter No. 7 Study of objects placed formally. Mono colors in various media		
Chapter No. 8. Study of objects from natural settings like the classroom corner, study table, store room etc		
Chapter No. 9. Multicolor studies of objects to understanding of composition, color and its properties, shape, form, contrast so forth.		

References: Chardin, Constable Rumale Chennabasappa, K Venkatappa  
Pedagogy Lecture presentations, Demonstrations, Assignment based learning

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50
Daily sketches	25
Journal	25
Total	100

Date

Course Coordinator

Subject Committee Chairperson

Content of Course 2 -Basic Design -I	192Hrs
Unit –1 Clay Modeling 3D	60/64
Chapter No. 1 Explore the nature of form, geometric shapes, by using various materials like the Paper, board, etc. Introduction to the use of simple tools and techniques will be carried out.	
Chapter No. 2 Mass, organic and inorganic forms by using clay, thermocol, soap, wire,	
Chapter No. 3 Construction of simple forms in reference to nature. POP is introduced	
Unit –2 Printing	60/64
Chapter No. 4. Printing in fine arts is primary understanding of repetitive patterns, which are commonly used in creating effective printing images.	
Chapter No. 5. Impressions with the help of easily available materials like leaves, vegetables, wood, etc. Stencil cuts are also part of the study.	
Chapter No. 6. Study of Relief Printing (Wood/Lino) will be done while composing simple figurative forms. Creating repetitive printing patterns	
Unit –3 Calligraphy	60/64
Chapter No. 7 Simple calligraphic strokes in pencil to understand principles of spacing Introduction to types of pencils	
Chapter No. 8. The layout and basic construction of letter and forms are practiced. Ink is introduced.	
Chapter No. 9. Different characters and fonts are practiced. Multi color is practiced.	

Pedagogy Lecture presentations, Demonstrations, Assignment based learning

Formative Assessment

Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50
Daily sketches	25
Journal	25
Total	100

Date

Course Coordinator

Subject Committee Chairperson

Content of Course 3 – History of Art	48Hrs
Unit –1 History of Indian Genre	15/16
Chapter No. 1 Pre-historic Art in India : Introduction to Bhimbetka and related sites	
Chapter No. 2 Beginning of Civilization: Indus-Valley Culture-Harappa, Mohenjo-Daro, Lothal etc	
Chapter No. 3 Development of Early Buddhism and Symbolic depictions of the Buddha.	
Unit –2 Buddhist /Hindu Art & Architecture	15/16
Chapter No. 4. Development of Buddhist Sculpture and Stupa, Rock Cut Architecture, Murals at Ajanta.	
Chapter No. 5. Foundations of the Hindu Art and Architecture: Gupta and related periods from 300CE	
Chapter No. 6. Introduction to Regional Schools: Chalukya, Pallava, Rashtrakuta, Chola Temples and Bronzes, Hoysala, Khajuraho, Odisha, Gujarat Schools.	
Unit –3 Painting schools	15/16
Chapter No. 7 Introduction to origin and development of miniature school-Manuscripts, Rajasthani and Mughal Traditions	
Chapter No. 8. South Indian traditions: Vijayanagar School and Mysore-Tanjore paintings	
Chapter No. 9. Introduction to Colonial Art.	

Pedagogy: Lecture presentations, , Assignment based learning Visit to Museums

Course 4 Observational Drawings-II		Course 5 Basic Design -II		Course 6 History of Art	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Theory credits	Number of Lecture hours/semester
6	192	6	192	3	48

Formative Assessment	Weightage in Marks
Assessment Occasion/ type	
Writing assignments	20
Internal tests	10
Seminars ,Quiz, Visual Charts	10
Total	40

Date

Course Coordinator

Subject Committee Chairperson

Title of the Course: BVA Semester II

Content of Course 1 Observational Drawing - II	192Hrs
<del>Unit 1 Drawing</del>	<del>60/64</del>
Chapter No.1 Exercises of drawing human figures in groups, organic forms/landscapes.	
Chapter No. 2 Drawings of machineries and of floral designs from Indian paintings. It may be exercises in detail	
Chapter No. 3. Study from Indian classical sculptures- like jewellery and design.	
<del>Unit 2 Pictorial Composition</del>	<del>60/64</del>
Chapter No. 4. Execute simple exercises in Collages to understand visual elements-balance, contrast, color balance, perspective, rhythm, movement etc	
Chapter No. 5. To create simple compositions to simple jataka/Panchatantra	

narratives Use of different but naturally available colors. Chapter No. 6. Paintings are to be executed with simple subjects from the surroundings Use of poster colors, Watercolors and Acrylic colors etc	
Unit –3 Portraiture	60/64
Chapter No. 7 Study specifically related to the ‘head’ which would mean the observation of head in different angles. Pencil drawings Chapter No. 8. Studies of the sitter to understand proportion, structure, expression in color- Poster colors water colors Chapter No. 9. Study of self-portraits, of the family & friends in simple drawing can be done. A visual collection of different portraits in different media can be encouraged.	

Pedagogy Lecture presentations, Demonstrations, Assignment based learning

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50
Daily sketches	25
Journal	25
Total	100

Date

Course Coordinator

Subject Committee Chairperson

Content of Course 2 -Basic Design -II	192 Hrs
Unit –1 Clay Modelling	60/64
Chapter No. 1 Sketches to make 2D and 3D sculptures	
Chapter No. 2 Building the armature to make permanent sculpture.	
Chapter No. 3. Molding and casting in plaster	

Unit –2 Soft Skills	60/64
Chapter No. 4. Students will learn to use the tools and techniques of digital painting produce artwork with applications to the various fields	
Chapter No. 5. drawing skills and the traditional drawing concepts of basic composition, using shadow and highlight to create the illusion of volume, and the use atmospheric and linear perspective to create the illusion space	
Chapter No. 6. A comprehensive course on digital computer painting techniques. Using of computer drawing software. The basics of digital painting software.  Create solid sketches, Color, shade and highlight	
Unit –3 Typography	60/64
Chapter No. 7 Basic Typography construction of basic letter forms– Type Terminology & design color, optical and mechanical spacing with type or letter form for visual message type specification for design. Hand drawn rough visuals, using various instruments along with basic design software tools of computer.	
Chapter No. 8 In-depth understanding of design elements such as typography, color layout, image and symbol/logo/icon, will be explored.	
Chapter No. 9 Understandings of conceptualizing and designing corporate identity, other communication materials.	

Pedagogy Lecture presentations, Demonstrations, Assignment based learning

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50
Daily sketches	25
Journal	25
Total	100

Date

Course Coordinator

Subject Committee Chairperson



Content of Course 3 – History of Art	48Hrs
Unit –1 History of World Art	15/16
Chapter No. 1 Prehistoric Art: Introduction to important prehistoric sites of Europe- Altamira, Lascaux etc.	
Chapter No. 2 Introduction to early Civilization: Egypt and Mesopotamia	
Chapter No. 3 Introduction to Greek Art: Early Vase Paintings, Sculptures and Architecture.	
Unit –2	15/16
Chapter No. 4. Roman Art: Architecture, Royal Portraits, Public Buildings, Roman Paintings	
Chapter No. 5. Development of Christian Art: introduction to early symbols and visual representations	
Chapter No. 6. Byzantine, Gothic periods (Painting, Sculpture and Architecture)	
Unit –3	15/16
Chapter No. 7 Renaissance Period: Paintings- Giotto, Masaccio, Leonardo, Michelangelo, Raphael, etc., Mannerism, Baroque (introduction to general features of painting, sculpture and Architecture)	
Chapter No. 8. Neo-Classicism and French Revolution: and Romanticism.	
Chapter No. 9. Introduction to Realism, Impressionism, Post Impressionism (For all Isms, Artists and place and their important art works should be introduced.	

Pedagogy: Lecture presentations, , Assignment based learning Visit to Museums

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Writing assignments	20
Internal tests	10
Seminars ,Quiz, Visual Charts	10
Total	40

Date

Course Coordinator

Subject Committee Chairperson



BACHELOR OF VISUAL

ARTS BVA/BDES-

DESIGN Courses

## Model Curriculum

Name of the Degree Program: BVA/BDES

Discipline Core: Animation & Game Art

Total Credits for the Program: 186 Starting year of implementation: 2021-22

Program Outcomes:

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

(Refer to literature on outcome-based education (OBE) for details on Program Outcomes)

1. Students acquire knowledge in basic Animation principles, Cell animation, Digital animation which is fundamental to the course
2. Students are enabled in Animation film making which encompass both traditional and digital knowledge which is the core training area in this course.
3. Students are capable of apply and work in Instructional Design for Educational contents, Corporate Training, HR training and all training process
4. This Course impart knowledge in Game Art which is one of the preproduction Component of the Game Design
5. The program enable student apply Visual Effects & Animation and to work in Live action Film industry
6. Students will be able to know how industry functions by exposing to many Industry case studies and visits
7. This Course empower students about technical terminologies by introducing respective theoretical studies

Assessment:

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	40	60
Projects	40	60
Experiential Learning (Internships etc.)	40	60

# Curriculum Structure for the Undergraduate Degree Program

## BVA/BDES

Total Credits for the Program: 186

Starting year of implementation:2021

Name of the Degree Program: Bachelors of Visual Arts/Design

(BVA/BDES) Discipline/Subject: Animation & Game Art

### Program Articulation Matrix:

This matrix lists only the core courses. Core courses are essential to earn the degree in that discipline/subject. They include courses such as theory, laboratory, project, internships etc. Elective courses may be listed separately

Semester	Title /Name Of the course	Program outcomes that the course addresses(not more than3 per course)	Pre-requisite course(s)	Pedagogy	Assessment
1	Design Fundamentals I	<p>1.After completing this course students will be able to execute the design concepts using elements and principles of Design. They learn the design terminologies and its usage.</p> <p>2.Students are enabled with observation and analytical skills. The course Students will be understanding and execute the Bio mimicry in Design projects.</p> <p>3. The course provides end number of examples and references to know the ways of seeing from the simple to complex world.</p>	<p>1. Drawing Fundamentals, I</p> <p>2. Design Language- I</p>	Design Studio: Lecture/Demo/ Practice	Continuous Assessment + Semester end Jury/Viva
2	Design Fundamentals II	<p>1. The course will provide insight and understanding of the visual culture and its</p>	<p>1. Drawing Fundamentals, I</p>	Design Studio: Lecture/Demo / Practice	Continuous Assessment +

		influence on Art and Design and vice versa. 2. Production Technique: combining and processing cognitive skills on a continuum 3. Problem Solving: inquiry, experimentation, application and transfer of knowledge	2. Design Language I		Semester end Jury/Viva
3	Animation Foundation	1. Understanding of Basic Principles of Animation. Understanding process of cell animation and learning line testing machine. 2. How to identify arcs and overlapping actions on humans, creature, and props. 3. Performance Acting with the character like interpretation of props.	1. Design Thinking 2. Art for Animation I	Design Studio: Lecture/Demo/ Practice	Continuous Assessment + Semester end Jury/Viva
4	Digital Animation	1. Understanding of Flash functionality and capability as a graphic editing program 2. Performance acting with the human like interpretation of props & knowledge of tools such as brushes, palettes, paths, masks, transforms, layers, filters etc. 3. Understand basic fundamental Principles of animation how it is applicable to 2D animation and 3D animation	1. Art for Animation II 2. 3D CGI Foundation	Design Studio: Lecture/Demo/ Practice	Continuous Assessment + Semester end Jury/Viva
5.	Preproduction ; Story Design- Script to Animatic	1. Understanding of Storyboarding and shot planning camera angles & timing for shots 2. Understanding 2D animatic and the timing for short clip 3. Able to portray the Character, Plot and the	4. Character Design 5. BG Design and Development 6. Virtual Cinematogr	Design Studio: Lecture/Demo/ Practice	Continuous Assessment + Semester end Jury/Viva

		conflicts in story with visual medium.	aphy		
6.	Game Design	<ol style="list-style-type: none"> <li>1. Courses enable student in fundamental skills in game theory</li> <li>2. Provides knowledge Game design techniques &amp; Proses of storytelling through game.</li> <li>3. To provide knowledge to create a prototype of any game.</li> </ol>	<ol style="list-style-type: none"> <li>1. 3D Character Setup &amp; Animation</li> <li>2. Effects Animation</li> <li>3. Postproduction I</li> </ol>	Design Studio: Lecture/Demo/ Project	Continuous Assessment + Semester end Jury/Viva
7.	Graduation Project - part 1	<ol style="list-style-type: none"> <li>1. Course enable student in Planning of the Project including preparing the budget</li> <li>2. Understanding of Storyboarding and shot planning</li> <li>3. Course enable student in brainstorming, story concept &amp; development, storyboards and animatic / pre-visualizations, edited with sound FX, dialogue and music.</li> </ol>	<ol style="list-style-type: none"> <li>1. Postproduction II</li> <li>2. Animation Studio Design &amp; management</li> <li>3. Specialization Electives</li> </ol>	Design Studio: Lecture/Demo/ Project	Continuous Assessment + Semester end Jury/Viva
8.	Graduation Project - part 2	<ol style="list-style-type: none"> <li>1. Graduation Project enable students to plan and execute a Project in their respective Specialization</li> <li>2. Course enable student in executing the technical skills learnt in the Graduation Project</li> <li>3. Graduation Project gives confidence to the students to work in the respective Industries</li> </ol>	<ol style="list-style-type: none"> <li>1. Specialization Electives</li> </ol>	Design Studio: Lecture/Demo/ Project	Continuous Assessment + Semester end Jury/Viva

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## Pedagogy for student engagement is predominantly lectures. However, other pedagogies enhancing better student engagement to be recommended for each course. The list includes active

learning/ course projects/ problem or project based learning/ case studies/self study like seminar, term paper or MOOC

\$ Every course needs to include assessment for higher order thinking skills (Applying/ Analyzing/ Evaluating/ Creating). However, this column may contain alternate assessment methods that help formative assessment (i.e. assessment for learning).



## BVA/BDES

### Semester 1

Course Title: Design Fundamentals- I	
Total Contact Hours: 160	Course Credits: 5
Formative Assessment Marks: 60	Duration of ESA/Exam: Jury & Viva
Model Syllabus Authors: Prof. Ramesh Narayana Rao, Members of the NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks: 90

Course Pre-requisite(s): Mention only course titles from the curriculum that are needed to be taken by the students before registering for this course.

1. Drawing Fundamentals- I
2. Design Language-I

Course Outcomes (COs):

At the end of the course the student should be able to:

(Write 3-7 course outcomes. Course outcomes are statements of observable student actions that serve as evidence of knowledge, skills and values acquired in this course)

1. After completing this course students will be able to execute the design concepts using elements and principles of Design.
2. Students learn the design terminologies and its usage.
3. Students are enabled with observation and analytical skills.
4. Students will be able to understand and execute the Bio mimicry in Design projects.
5. The course provides end number of examples and references to know the ways of seeing from the simple to complex world.
6. Course also provides opportunity to learn from the interdisciplinary domains
7. This Course allow student to deeply observe and study the nature and culture and develop visual sensibilities, perceptual skills, analytical skills and Representational skills.

Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-12)

Course Outcomes (COs) / Program Outcomes (POs)	1	2	3	4	5	6	7
After completing this course students will be able to execute the design concepts using elements and principles of Design.	1						
Students learn the design terminologies and its usage.							7
Students are enabled with observation and analytical skills in the Core design subject chosen				4			
Students will be able to understand and execute the different concepts inspired from Nature in their Design projects.		2					
The course provides end number of examples and references to know the ways of seeing from the simple to complex world.						6	
Course also provides opportunity to learn from the interdisciplinary domains					5		
This Course allow student to deeply observe and study the nature and culture and develop visual sensibilities, perceptual analytical and Representational skills as required by the industry			3				

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.

**BVA / BDES Semester 1**

Title of the Course:

Course 1: Design Fundamentals I		Course 2: Drawing Fundamentals I		Course 3: Design Language I	
Number of Practical Credits		Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester
5	160	4	96	4	64


Content of Course I :Design Fundamentals- I	160Hrs
Unit –1 :Visual Elements & Communication 1 (Practical- Learning through Assignments)	50/53
Chapter No. 1 i. Conceptual Elements – Point, Line, Plane, Volume ii. Visual Elements- Shape, Form , Size, Color , Texture	
Chapter No. 2 i. Relational Elements – Direction, Position, Space and Gravity • Practical Elements – Representation, ii. Perception of Color –meaning, emotion and communication from everyday experiences. Color in Art and Design	
Chapter No. 3 i. Visual communication- through Image & Text – Meaning and associations	
Unit –2 :Visual Elements & Communication 2 (Practical- Learning through Assignments)	50/53
Instruction: To engage students to learn the Design Concepts through Design practice and Projects. Individual and Group Assignments are provided to the students to practice. Take home assignments are very essential to allow students to learn from their surroundings. To encourage Classroom activities such as Quiz, Design Competitions, student seminars, exhibitions, Critical and analytical writing.	
Chapter No. 4. study of Shapes& Forms: Types of Shapes- Study of Organic & Inorganic shapes -To study basic- 3Dimensional Forms- Study of Organic & Inorganic forms.	
Chapter No. 5. To create Basic Geometrical forms such as Cube, Pyramid, Sphere, Cone, Cylinder etc. using different materials such as Clay, Plaster and paper boards, Wire, straw , sticks etc	
Chapter No. 6. Texture: Study of Textures in 2D and 3 D To create simple composition ideas using, 1.Repetition 2. Structure 3. Similarity 4. Gradation 5. Radiation	
Unit –3 :Design Principles in 2D and 3 D	50/53

Chapter No. 7 To study the Design Principles in 2D & 3D such as Balance, Harmony, Rhythm, Proportion, Scale, Unity, Dominance, Emphasis, Contrast, Movement and Space Using Design elements – such as Point, Line, Plane, Volume, Shape, Form, Size, Color & Texture.	
Chapter No. 8. To Create simple composition of Shapes and Forms in relation to Design using the above-mentioned principles and to study and work using tessellation, units and their shapes, transformations, and metamorphosis.	
Chapter No. 9. To create values in Design using Black & White pigments 1.Repetition 2. Structure 3. Similarity 4. Gradation 5. Radiation 6. Anomaly 7. Contrast 8. Concentration 9. Texture 10 Space.	
Chapter No. 10 To understand the Color through, Primary, Secondary and Tertiary Colors and Color wheel – gradations-Tints & Tones	

References:

1. Principles of Form and Design by Wucius Wong John Wiley & Sons, New York, ISBN-10: 0471285528, ISBN-13: 978-0471285526.
2. Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.
3. Principles of Two-Dimensional Design, Wucius Wong, and Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-0471289600
4. Basic Design Principles and Practice by Kenneth F Bates

Pedagogy: Lecture presentations, Demonstrations, assignment based learning

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	20
Design Projects	10
Design related activities like, Quiz, seminar, writing, Team activities	10
Total	40

Date

Course Co-Ordinator

Subject Committee Chairperson

Content of Course 2 : Drawing Fundamentals I	128 Hrs
Unit –1 :Visual Thinking Course Outline: (Lecture Presentations)	40/42
Chapter No. 1 How do we see? - To discuss the basic process of seeing. Act of perception.	
Chapter No. 2 : What We Can Easily See: To study the Visual pop up of shapes, forms, arrangements, colors and other visual elements in different contexts and backgrounds	
Chapter No. 3 Visual Dimension and Perception of SPACE - Representation of SPACE in linear language. Positive and negative space. Understanding light, shadow, Space defined in painting, photography and 3D Models.	
Unit –2 :Observational Drawing	40/42
Chapter No. 4. Introduction to the drawing - Pencil grips, Exploring line and the line qualities and effects. To study Line and Mass as linear expression.	
Chapter No. 5. Observational Drawing: To develop the ability to draw by observation, to draw what is seen through keen observations. Learn to represent the world in two dimensions. Contour Drawing of simple shapes & forms from surroundings.	
Chapter No. 6. Drawing from Nature –To study visual elements from Nature. Organic quality, symmetry, asymmetry. Outdoor study of flora and fauna. To study through drawing the relation between built and natural environment.	
Unit –3 : Study of human Figures	40/42
Chapter No. 7 Basic Principles of Perspective. To learn to draw from surroundings – objects, spaces using basic Perspective principles To learn to draw Planes & volumes. To study Orthographic projections, Positive and Negative Shapes	
Chapter No. 8. Gesture Drawing: Introduction to human figure drawing – quick Sketching of human figure from observation. To study the gestures and different poses of the human figure.	
Chapter No. 9. Study of human body parts such as Head study, eyes, nose, ear, lips, hands and legs to understand the basic structure, scale and proportion.	

Chapter No. 10. Study of Human figure from different Eye levels and angles. Study of group of figures and interaction of figures .	
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Text Books:

- i. Complete Book of Drawing Technique - Peter Stanyer.
- ii. Fun with the Pencil – Loomis. 3) Dynamic Figure Drawing – BurneHogart
- iii. Anatomy and Drawing by Victor Perard

References

- i. Drawing on the Right Side of the Brain - by Betty Edwards
- ii. Keys to Drawing by Bert Dodson

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	20
Drawing Projects	10
Drawing related activities like, Quiz, seminar, Team 10 activities	
Total	40

Date

Course Coordinator

Subject Committee Chairperson

BVA/ BDES Semester

1

Content of Course 3: Design Language I	64 Hrs
Unit –1 : Introduction to Design language & evolution	21/22
<p>Chapter No. 1</p> <ul style="list-style-type: none"> <li>• Introduction to Pre-Historic activities such as tool making, earlier constructions (natural resources and building techniques), pottery, cave paintings etc and how availability of materials and functional need shaped the human life.</li> </ul> <p>Chapter No. 2</p> <ul style="list-style-type: none"> <li>• A brief Journey and highlights of Human activities from Civilization to Industrial revolution</li> </ul> <p>Chapter No. 3</p> <ul style="list-style-type: none"> <li>• Académie des Beaux Arts: Institutional shaping of Art and Design production in architecture &amp; plastic arts.</li> </ul>	
Unit –2 : Evolution of Design Language through history	21/22
<p>Chapter No. 4.</p> <ul style="list-style-type: none"> <li>• Age of Enlightenment &amp; Industrial Revolution shaping Innovations and paving way to arrival of Modernism in the West: Printing press, steam engines, power loom, etc influencing the change.</li> </ul> <p>Chapter No. 5.</p> <ul style="list-style-type: none"> <li>• Gothic Revival, 19<sup>th</sup> Century art and crafts movements in Britain, establishing of various schools like Chicago School in USA, Eurocentric Design and Rationalism in Europe</li> </ul> <p>Chapter No. 6.</p> <ul style="list-style-type: none"> <li>• Furniture Design, architecture revival, book design by Designers like AWN Pugin, William Morris etc, Art Nouveau (Victor Horta, Arthur Macmurdo, Hector Guimard etc)</li> </ul>	
Unit –3 : New Schools of Design	15/16
<p>Chapter No. 7</p> <ul style="list-style-type: none"> <li>• Bauhaus School: first design institution &amp; the changed image of Design, its philosophy, its role in revolutionising productions with designs for modern homes- furniture, architecture, new materials such as glass, stainless steel, etc.</li> </ul> <p>Chapter No. 8.</p> <ul style="list-style-type: none"> <li>• Influence on Typography and Graphic Design at Bauhaus, later schools such as Ulm School: evolution of Human factor science of ergonomics, anthropometry, social and cultural anthropology, linguistics &amp; semiotics for designers, design as language.</li> </ul> <p>Chapter No. 9.</p> <ul style="list-style-type: none"> <li>• Modern Design: Post war society, Culture of Pop, Design in America, Britain and Europe and Memphis Group.</li> </ul>	

- 1) Text Book: Design the International Movement with Indian Parallel by H Kumar Vyas, published by SID Research Cell, School of Interior Design, CEPT University, ISBN – 978-81-904096-2-9

## References

## Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Writing Assignments	20
Internal Test	10
Quiz, Visual Charts, Diagrams, Seminars etc	10
Total	40

Date

Course Coordinator

Subject Committee Chairperson

## BVA/ BDES Semester2

### Title of the Course:

Course 4		Course 5		Course 6	
Number of Credits	Number of hours/ semester	Number of Credits	Number of hours/ semester	Number of Theory Credits	Number of hours/ semestER
5	160	4	96	4	64

Content of Course 4 :Design Fundamentals II	60 Hrs
Unit –1	50/53
Chapter No. 1 Introduction to Visual Culture- Influences of Visual Art, Architecture.	
Chapter No. 2 Brief History of print media, illustrations, comics etc., and influences on our senses and impact on Visual Culture.	



Chapter No. 3 Study of photography, Cinema, Television and media impact on our visual consciousness contributing to Visual Culture.	
Unit –2	50/53
Chapter No. 4. To study complex / hybrid and fusion of 3Dimensional Organic & Inorganic forms. To learn to create designs using Polyhedral Structures and planes	
Chapter No. 5. To Study and develop knowledge of the principles of design in relationship to form, space and mass. Identify relationships in form, space, and color.	
Chapter No. 6. To explore concepts in 3dimension such as Repetition, Radiations, Gradations, Similarity, Concentration, Contrast, Anomaly.	
Unit - 3	50/53
Chapter No. 7 Texture study in 3 dimensions: To create natural and manmade textural surfaces on Clay, POP etc.	
Chapter No. 8. Study of Color: To study the seven Color contrasts (Hue, Light / Dark, Cold. Warm, Complementary Contrast, Simultaneous Contrast, Saturation, Extension).To study Subtractive and additive colors.	
Chapter No. 9. To create color compositions using different color schemes like; Color Harmony / color balance complementary, warm, cool etc.in 3-dimensional Design .	

#### Text Books

1. Albers, Joseph, Interaction of Color, Yale Press.
2. Wong, Wucius, Principles of Color Design.
3. PANTONE: The 20th Century in Color. Leatrice Eiseman and Keith Recker
4. Color by Betty Edwards

#### References

Pedagogy: presentations, demonstrations, Practical assignments, and Research projects. Activities Such as Quiz, Design Competitions, student Seminars, Field Visits.

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	30
Design Projects	15
Design related activities like, Quiz, seminar, writing, Team activities	15
Total	60

Date

Course Coordinator

Subject Committee Chairperson

Content of Course 5 :Drawing Fundamentals II	128 Hrs
Unit –1	40/42
Chapter No. 1 To study different drawing Techniques using different drawing materials and papers.	
Chapter No. 2 Understanding of Pictorial systems. Understanding of Principles of perspectives, one point two point and three-point perspective. To study Orthographic drawings with multi projections and views	
Chapter No. 3 Measure drawings of the objects and furniture. Representation of the same in plans and elevations and Perspective views.	
Unit –2	40/42
Chapter No. 4. To study different surfaces and learn to visually represent them in different mediums.	
Chapter No. 5. Study of light and shadow of objects and analyze the impact like change in mood, surface quality, density, drama and represent them in drawing .	
Chapter No. 6. Drawing from Nature: outdoor study of plants and trees, flowers and leaves and	

learn to express them in drawing	
Unit - 3	40/42
Chapter No. 7 To study Human form, Expressions of the face and body, study of anatomy, weight , balance ,Rhythm and proportion and perspective	
Chapter No. 8. Anatomy study of human forms of different gender and age. Study of bone joints, Muscles, and skeleton in detail	
Chapter No. 9. To study dynamic poses of figures, figures in action and in movement. Detailed study of parts of the human body in relation to anthropometric study.	

#### Text Books

1. Perard, Victor, Anatomy and Drawing, 2004
2. McDaniel, Richard
2. The Drawing Book: Materials and Techniques for Today's Artists, 1995 / 3. Albala, Mitchell,.
3. Dynamic Figure Drawing, Burne Hogarth
5. Perspective Drawing Handbook by Joseph D'Amelio
4. Design Drawing by Francis D.K.Ching
5. Force -Dynamic Life Drawing for animators by Michael D.Mattesi

#### References

1. Drawing from the right side of the brain

#### Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	20
Drawing Projects	10
Drawing related activities like, Quiz, seminar, Team activities	10
Total	40

Date

Course Coordinator

Subject Committee Chairperson

Content of Theory Course 6: Design Language II	64 Hrs
Unit –1	20/21
Chapter No. 1 Introduction to the Concept of ‘Kalaa’ in Indian Context	
Chapter No. 2 Evolution of Design	
Chapter No. 3 Design Parameters in Indian Context: Auchitya (appropriate to purpose) and Maryada (exercising discretion)	
Unit - 2	20/21
Chapter No. 4. Concept of Itihaasa: Providing a glimpse into the typically Indian Perception of the historical past	
Chapter No. 5. Earliest Record of skills for constructing built forms and spaces by manipulating and employing various kinds of materials from nature: Pottery, structures, tools, Images from Pre-Historic times to be used as a reference for studying the past.	
Chapter No. 6. Arrival of Modernism in India: Impact of Imperial rule on Indian Environment, changes in architecture, paintings, clothing, impact on traditional crafts and craftsmen.	
Unit - 3	20/21
Chapter No. 7 Colonial idea of art, craft and design introduced to Indian Context, British Art Education system.	
Chapter No. 8. Modern Design in India: Post Independence developments, Modern Design bringing ‘Machine Aesthetics’ from Industrial Revolution,	
Chapter. No. 9. Le Corbusier, Design Idioms inspired by traditional crafts, Art and Design Institutes shaping and influencing productions in art, architecture and design.	

#### Text Book

- 1) Design the International Movement with Indian Parallel by H Kumar Vyas, published by SID Research Cell, School of Interior Design, CEPT University, ISBN – 978-81-904096-2-

References

Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Writing Assignments	20
Internal Test	10
Quiz, Visual Charts, Diagrams, Seminars etc	10
Total	40

Date

Course Coordinator

Subject Committee Chairperson