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BENGALURU  
CITY UNIVERSITY

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No.BCU/BoS/NEP/BVA / 135 /2024-25

Date: 13.08.2024

**NOTIFICATION**

Sub: BVA VII & VIII Semesters Syllabus of Bengaluru City University-reg.

Ref: 1. University Notification No. BCU/BoS/Syllabus/Arts/174/2023-24  
dated: 22.09.2023

2. Approval of the Academic Council in its meeting held on 12.07.2024
3. Recommendations of the BoS in Visual Arts (PG & UG)
4. Approval of the Vice-Chancellor dated: 13.08.2024.

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In pursuance to the recommendations of the BoS in Visual Arts (PG & UG) and the approval of the Vice-Chancellor cited at reference (3 & 4) above, the BVA VII & VIII Semester Syllabus of Bengaluru City University effective from the academic year 2024-25, is hereby notified for information of the concerned.

The copy of the Syllabus is notified in the University Website: [www.bcu.ac.in](http://www.bcu.ac.in) for information of the concerned.

  
REGISTRAR

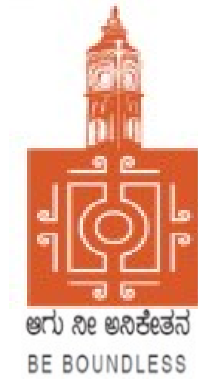


To:

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

Copy to;

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



# **BENGALURU CITY UNIVERSITY**

## **CHOICE BASED CREDIT SYSTEM**

**(Semester Scheme with Multiple Entry and Exit Options for  
Under Graduate Course- as per NEP 2020)**

## **Syllabus for VII & VIII Semester BVA Course**

**2024-25**

## BVA-ANIMATION&GAME ART -Semester 7

	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
DSC 23		Graduation Project –Part I	4	Display/Jury & Viva	100	100	200	8
DSC 24		<b>Major Specialization</b> 24.1 2D-3D Animation. 24.2 3D CGI for Animation Film 24.3 3D CGI for Game Art 24.4 Visual Effects & Compositing 24.5 Pre-Production	4	Display/Jury & Viva	50	50	100	4
DSC 25		Design Thesis	2	Viva	50	50	100	4
DSC 26		Portfolio Development	3	Display/Jury & Viva	50	50	100	3
DSE 3		Discipline Specific Elective 1.1.Interaction Design  <b>DSE1.2. Web-Design (HTML &amp; CSS)Lab</b>  DSE1.3. Screen Printing	3	Display/Jury & Viva	50	50	100	3
							600	22

### Model Curriculum

Program Name	<b>BVA in Design</b>	Program core	<b>Animation&amp; Game Art</b>
Course Title	<b>Graduation Project –Part 1</b>	Semester	<b>Seventh</b>
Course Code	DSC 23	No of Credits	<b>8</b>
Contact hours	<b>240</b>	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	<b>100</b>	Summative Assessment Marks	<b>100</b>
<b>Total Marks</b>			<b>200</b>

#### **Course Pre-requisite(s):**

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

- CO 1. Create innovative concepts
- CO 2. Do Research and Analysis of the topic related to the Specialization,
- CO 3. Arrive at a Problem statement
- CO 4. Identify and apply relevant Design Process
- CO 5. Visualize in Both Manual and Digital ( Software knowledge, Application)
- CO 6. Present the Graduation Project with greater details and able to connect with larger context

#### **Introduction:**

Graduation projects are the culmination of a student's academic tenure at their Institution of learning and are often submitted as a part of their graduation process. The research study undertaken here represents a substantial contribution to the design field in regard to a topic closely related to their academic field of study. During the course of this graduate project, students will be able to produce an outcome of their full-scale professional design project, capable of both being applied and implemented in practice.

A student's project brief, time, finance and other practical concerns are some other parameters for consideration by the client. It is through the Graduation project and subsequent documentation of the same that this investigation takes place. A jury comprising faculty members evaluates the students' performance in the Graduation project, after which, students are awarded

#### **The Graduation project reflects the student's ability to:**

- Integrate what has been learned into current procedures when developing novel products, services, and systems.
- Examine and iteratively improve his or her ideas in response to criticism.
- Review and reflect on the creative procedures he or she used.

**Duration:** The Graduation projects starts during the final semester of academic program and falls within the timetable of the 7<sup>th</sup> Semester continued for final semester – 8th semesters

### **Selecting a Topic:**

Selection of an appropriate topic for the project is of primary importance. Students might wish to explore a subject, theme, or area of study that featured strongly in their earlier works in greater depth. The students might also wish to pursue a topic of personal interest that has till date not featured in any of their works. Alternatively, they might choose their projects based on the direction they wish to steer their career towards. It is essential for students to have a keen interest in the topic they wish to pursue, as they will need to sustain their interest and motivation throughout the course of study. The appropriateness of the topic is discussed with the student's **guide** and **discipline coordinator**.

### **Project Guidelines**

Every Graduation project needs to begin with a project/research plan. This plan needs to be articulated in the form of a written proposal that is formulated in consultation with the student's mentors at work and his/her faculty guide at the Institute. This plan is known as the final Graduation project proposal. Before the student can set out on his/her project, he/she needs to submit the proposal for scrutiny by the guide. Writing the proposal enables the student to define a framework for the scope of the project, the direction or approach to the project, the methodology for the execution of the project, to name a few. The final Graduation project proposal mainly comprises as mentioned below

- a. **The Working Title:** The working title reflects the nature of the project without ambiguity. The working title may be subject to change during the submission of the Graduation project.
- b. **Background/Context:** This section focuses on the purpose of the Graduation project, the research focus of the project, the design brief given by the sponsor/client, the importance of the project from the student's perspective as well as that of the sponsor's, and the learning outcomes.
- a. **Background Study/Literature Review:** This section will focus on the work that has already been carried out in this area.
- b. **Objectives:** The strategies/plans/steps to be followed by the student to attain the aims he/she set down to achieve at the outset of the Graduation project.

c. <b>Problem Setting/ Research Question:</b> Identifying the problems/ challenges of a given situation in context, and formulating an appropriate research question that can lend a proper direction to the project.
d. <b>Methodology:</b> The approaches and methods the student plans to employ to answer the research question.
e. <b>Timeframe:</b> This will give an idea about how the Graduation project will be structured over the six-month period, that is, the sequence of various stages of the project and the approximate time required to complete said stages.
f. <b>Deliverables:</b> This refers to what the student foresees as the outcome/s of the project in the form of tangible deliverables.
<p><b>Budget Estimates:</b> A budget needs to be submitted along with the Graduation project proposal, with an indication of the overall cost of the project</p> <ul style="list-style-type: none"> <li>• Student can take up a client-sponsored project / research-based project (self-sponsored/partly client sponsored) in a specialized area/self-sponsored project in core categories such as design for industry, social sector, development and innovation.</li> </ul> <p><b>Note:</b> While documenting the final Graduation document, the student must avoid plagiarism of any kind.</p>
<p><b><u>GRADUATION PROJECT ASSESSMENT</u></b> Graduation Project is assessed using the following procedures</p> <ul style="list-style-type: none"> <li>• Graduation Projects / Reports has to be submitted to the Institution <b><u>3 days before</u></b> the Examination to their respective Departments for the final assessment.</li> <li>• Departments shall provide the Graduation projects <b><u>frame work for assessment</u></b> in advance to the Jurors before the jury.</li> <li>• Departments shall provide the details of the Students Graduation Projects in advance to the External Jury / Examiners for <b><u>preliminary understanding</u></b> before the assessment.</li> <li>• Students shall be presenting their Project through Digital medium. However <b><u>all the hard copy of the designs related to the Graduation Project has to be submitted wherever necessary.</u></b></li> <li>• External Examiners shall conduct Viva individually with every student and prepare their assessment</li> <li>• Examiners shall give the feedback to the student during the Assessment as well as <b><u>fill the feedback form for the Institution</u></b></li> <li>• Examiners have the <b><u>right to accept or Reject the Graduation Projects</u></b> by the students with due reasons given in written to the Chief Examiner / Principal</li> <li>• Departments have to <b><u>provide the criteria's set for evaluation</u></b> of the Graduation Project in align with the objectives of the Graduation Project.</li> <li>• A format for this purpose shall be designed keeping the following critical points.</li> </ul>

<ol style="list-style-type: none"> <li>1. Originality, Scope and Innovative Concepts of the Graduation Project</li> <li>2. Design Process adopted in the Project ( Research, Analysis, Problem statement)</li> <li>3. Visualization Skills in Both Manual and Digital ( Software knowledge, Application)</li> <li>4. Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design solutions</li> </ol> <p>i. Assessment statement for every individual student has to be documented by the External Examiner in the given format before leaving the Examination hall.</p>
<p><b>Pedagogy:</b> Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities</p>

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts of the Graduation Project	15 %
Design Process adopted in the Project ( Research, Analysis, Problem statement)	15%
Visualization Skills in Both Manual and Digital ( Software knowledge, Application)	10%
Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design solutions	10%
Total Marks	50 %
Formative Assessment as per NEP guidelines are compulsory	

### Model Curriculum

Program Name	BVA in Design	Program core	Animation& Game Art
Course Title	Major Specialization 24.1 2D-3D Animation.	Semester	Seventh
Course Code	DSC 24.1	No of Credits	4
Contact hours	120	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

24.1 2D-3D Animation.
Course outcome:
After completing this course students will be able to;

CO1. Execute Character animation, CO2. Character acting CO3. Character interaction etc	
Contents of the syllabus	120 hrs
<b>Unit 1: Animating a scene</b>	60 hrs
Chapter 1: Blocking and staging the animation (Situation based) with multiple characters Chapter 2: Animating the scene (Situation based) with multiple characters Chapter 3: Fine-tuning the animation. Facial animation with blending expression shapes	
<b>Unit 2: Lip sync Animation</b>	60 hrs
Chapter 1: Body and Lip sync animation for a Dialogue Chapter 2: Working with Motion capture data. Chapter 3: Refinement of the Final Animated Scene	

**Pedagogy:** Computer Lab, Lecture and Demo using Software: Autodesk Maya

**Reference Books :** “Advanced Macromedia Flash Professional 08” by John Ulliman “The Animator’s Survival Kit” by Richard Williams “The Animator's Workbook” by Tony White “Shot by shot visualizing from concept to screen” by Steven D. Katz

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts	15 %
Design Process	10%
Visualization Skills	15%
Presentation Skills : How the student is presenting the topic	10%
Total Marks	50 %
Formative Assessment as per NEP guidelines are compulsory	



### Model Curriculum

Program Name	<b>BVA in Design</b>	Program core	<b>Animation&amp; Game Art</b>
Course Title	<b>Major Specialization 24.2 3D CGI for Animation Film</b>	Semester	<b>Seventh</b>
Course Code	DSC 24.2	No of Credits	<b>4</b>
Contact hours	<b>120</b>	Duration of SEA/Exam	Jury & Viva

<b>24.23D CGI for Animation Film</b>	
<p>Course outcome:</p> <p>After completing this course students will be able to;</p> <p>CO1. Use Stylized Texture creation through Photoshop and z brush</p> <p>CO2. Assemble multiple assets to compose a scene</p> <p>CO3. Do Hyper realistic Character Modeling and Texturing</p> <p>CO4. Familiarize with digital sculpting</p> <p>CO5. Describe how to paint with 3D Tool</p>	
Contents of the syllabus	120 hrs
<b>Unit 1: Modelling the Structure and Foliage</b>	40 hrs
<p>Chapter 1: Planning, Reference study and Modeling</p> <p>Chapter 2: Creating textures through sculpting</p> <p>Chapter 3: Assembling the modeled pieces to create the structure also modeling the Foliage and Foliage texturing and ground cover and assembling the scene</p>	
<b>Unit 2: Hyper realistic Character Modeling and digital sculpting</b>	40 hrs
<p>Chapter 1: Modeling the hyper realistic Human Face</p> <p>Chapter 2: Modeling the hyper realistic Human body Quadruped</p> <p>Chapter 3: Modeling Adding hyper realistic detail with Digital sculpting tool</p>	
<b>Unit 2: Hyper Realistic Texturing</b>	40 hrs
<p>Chapter 1: Character Texture painting with Photoshop and 3D painting tool</p> <p>Chapter 2: Image based Texturing ( Image Projection) and Painting UV seams</p>	

Chapter 3: Creating Bump, Normal, Displacement and Specular map	
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**Pedagogy:** Computer Lab, Lecture and Demo using Software: Autodesk Maya

**Reference Books:**

- 1) Mastering Maya by John Kundert- Gibbs, Mick Larkins, Dariush Derakhshani and Eric Kunzendorf
- 2) Introducing Z Brush By Eric Keller
- 3) Z Brush Studio Projects: Realistic Game Characters By Ryan Kingslien
- 4) Z Brush Character Creation: Advanced Digital Sculpting, 2nd Edition By Scott Spencer

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts	15 %
Design Process	10%
Visualization Skills	15%
Presentation Skills : How the student is presenting the topic	10%
Total Marks	50 %
Formative Assessment as per NEP guidelines are compulsory	

**Model Curriculum**

Program Name	BVA in Design	Program core	Animation& Game Art
Course Title	Major Specialization 24.3 3D CGI for Game Art	Semester	Seventh
Course Code	DSC 24.3	No of Credits	4
Contact hours	120	Duration of SEA/Exam	Jury & Viva

24.3 3D CGI for Game Art
<p>Course outcome:</p> <p>After completing this course students will be able to;</p> <p>CO1. Develop a low-poly vehicle (5k tris) along with a high-poly version.</p> <p>CO2. Create Stylized Texture through photoshop and z brush</p> <p>CO3. Assemble multiple assets to compose a scene.</p>

CO4. Create Character Modeling and Texturing in 3 Level of Details (LOD) CO5. Create a realistic character as per specification for games. CO6. Understand the game platforms and audience differences as they relate to CG art	
Contents of the syllabus	120 hrs
<b>Unit 1: Modeling the Vehicle</b>	40 hrs
Chapter 1: Planning, Reference study and model. Create a high and low-poly (5k tris) Combat Vehicle. Chapter 2: Extract normal and AO maps. Create specular maps as necessary. A max of four textures may be used. Chapter 3: To create textures with history. Foliage texturing and ground cover and assembling the scene	
<b>Unit 2: Hyper realistic Character Modeling and digital sculpting</b>	40 hrs
Chapter 1: Creating the base Mesh by understanding stylizations: posture, weight, attitude, proportions Creating the head, Sculpting the body Chapter 2: Costumes and accessories: Create drapery, cloth wrinkles and other fabric details. Chapter 3: Unwrapping and extracting maps: Unwrapping techniques used for an organic model. Chapter 4: Texturing the game character: Creating Color, Normal, Specular, Gloss, SSS and other special maps Quadrupe Modeling Adding hyper realistic detail with Digital sculpting tool.	
<b>Unit 2: Hyper Realistic Texturing</b>	40 hrs
Chapter 1: Character Texture painting with Photoshop and 3D painting tool Chapter 2: Unwrapping and extracting maps: Unwrapping techniques used for an organic model. Chapter 3: Texturing the game character: Creating Color, Normal, Specular, Gloss, SSS and other special maps.	

**Pedagogy:** Computer Lab, Lecture and Demo using Software: Autodesk Maya

#### **Reference Books:**

- 1) Mastering Maya by John Kundert- Gibbs, Mick Larkins, Dariush Derakhshani and Eric Kunzendorf
- 2) Introducing Z Brush By Eric Keller
- 3) Z Brush Studio Projects: Realistic Game Characters By Ryan Kingslien
- 4) Z Brush Character Creation: Advanced Digital Sculpting, 2nd Edition By Scott Spencer.

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts	15 %
Design Process	10%
Visualization Skills	15%
Presentation Skills : How the student is presenting the topic	10%
Total Marks	50 %
Formative Assessment as per NEP guidelines are compulsory	

### Model Curriculum

Program Name	BVA in Design	Program core	Animation& Game Art
Course Title	Major Specialization 24.4 VFX & Compositing	Semester	Seventh
Course Code	DSC 24.4	No of Credits	4
Contact hours	120	Duration of SEA/Exam	Jury & Viva

24.4 3D VFX & Compositing	
<p>Course outcome:</p> <p>After completing this course students will be able to;</p> <p>CO1. Understand &amp; apply the science of creating advanced fluid and gaseous simulations.</p> <p>CO2. Familiarize the tools and techniques to create standard VFX shots.</p> <p>CO3. Apply the Problem-solving techniques to rectify the errors during compositing.</p> <p>CO4. Create motion graphics by integrating mixed media.</p> <p>CO5. Create a complete visual effect shot from visualization to final shot</p>	
Contents of the syllabus	120 hrs
<b>Unit 1: Advanced CG Simulations</b>	40 hrs
<p>Chapter 1: Fluid Dynamics theory and algorithms, Creating liquids of different viscosity and surface tension, third party fluid simulation tools and plugins</p> <p>Chapter 2: Crowd Simulations, Fire and Smoke simulations, Non –Physics simulations, Complex simulations, Rendering and exporting simulations</p>	

Chapter 3: Motion graphics, typography animation, scripting animation and effects, Broadcast design, workflow for motion graphics, color grading for exporting Chapter 4: Instructional animation and simulations, Data visualizations	
<b>Unit 2: Advanced dynamics</b>	40 hrs
Chapter 1: Fields, Rigid bodies and constraints - Particle system & Particle Expressions Chapter 2: Fluid Effects - Fire, Smoke, Fireworks, Surface flow, Curve flow Chapter 3: Dynamics- Hair & Fur and Real flow	
<b>Unit 2: Compositing: Color, Camera and Tracking</b>	40 hrs
Chapter 1: Stabilization/Color Correction. Colour manipulation tools, Filters, Colour Manipulation using Blending Mode, Layer Blending. Advanced Colour Correction Creating Mood for the scene Tinting Footages. Chapter 2: Exposure Adjustments, Brightness and Contrast. Learning to stabilize camera shake and jitter, Analyzing Footage for shake, Using stabilize option Chapter 3: Camera Tracking: Tracking Concept, Using footage elements in tracking, 2D Tracking, Using the Data of Tracking. 3D Tracking, Constraints of 3D Tracking, Using the Data of Tracking, Advanced Tracking Techniques. • Introduction to Tracking • Introduction to Keying • Retouching, Object, Track Marker & Wire Removals • Multilayer compositing	

**Pedagogy:** Computer Lab, Lecture and Demo using Software: Autodesk Maya

**Reference Books:**

- 1) Digital Compositing for Film and Video (Focal Press Visual Effects and Animation Series) - Steve Wright
- 2) Nuke 101: Professional Compositing and Visual Effects - Ron Ganbar
- 3) The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures - After Effects Apprentice - Chris and Trish Meyer
- 5) Match moving: The Invisible Art of Camera Tracking - Tim Dobbert

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts	15 %
Design Process	10%
Visualization Skills	15%
Presentation Skills : How the student is presenting the topic	10%

Total Marks	50 %
<b>Formative Assessment as per NEP guidelines are compulsory</b>	

**Model Curriculum**

Program Name	<b>BVA in Design</b>	Program core	<b>Animation&amp; Game Art</b>
Course Title	<b>Major Specialization 24.5 Pre-production</b>	Semester	<b>Seventh</b>
Course Code	DSC 24.5	No of Credits	<b>4</b>
Contact hours	<b>120</b>	Duration of SEA/Exam	Jury & Viva

<b>24.5Pre-production</b>	
<p>Course outcome:</p> <p>After completing this course students will be able to;</p> <p>CO1. Apply the knowledge of Storyboarding and shot planning.</p> <p>CO2. Create 2 D animatic and the timing for a short clip.</p> <p>CO3. Create Character Designs for the story.</p> <p>CO4. Create Layout design for the story</p> <p>CO5. Use the knowledge of camera angles &amp; timing for shots</p>	
Contents of the syllabus	120 hrs
<b>Unit 1: Character Design</b>	60 hrs
<p>Chapter 1: Character Visualization, Character Bible, Stereotypes, Developing Character for Comics, Films and TV Episode. Elements of Character Design Creating Characters from Life.</p> <p>Chapter 2 Anthropomorphism, Definition and meaning, Use of Anthropomorphic Characters in Modern Literature, Films and Television, Theo Morphs and Pathetic Fallacy.</p> <p>Chapter 3: Preparing handouts, Importance of Handouts, Various Elements of Handouts, Model Sheet, Turnaround Sheet, Proportion Chart, Scale Sheet, Expression and Mouth Chart, Color Ref Sheet, Prop Sheet, Contemporary Designs.</p>	
<b>Unit 2: Storyboarding:</b>	60 hrs
<p>Chapter 1: Advantages of Storyboard in Animation, Anatomy of a Storyboard, Thumbnail Storyboard, Preparing Storyboards using Digital software. Advanced Storyboard Techniques</p> <p>Chapter 2: Various Camera Shots and Camera Moves and their meaning, Transitions, Aspects of the story board. Taking Picture in different camera angle and shots. Understanding camera cuts and hook-up match.</p>	

Chapter 3: Creating Short story for short clip. Adding details in storyboard and refining it on basis of animation and adding timing for 2D animatic.	
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**Pedagogy:** Preproduction Studio, Lecture and Demo. Application of latest technology, devise, techniques and mediums.

#### Reference Books:

1) The Art of story board by John Hart 2) 'How to Write for Animation' by Jeffrey Scott's book 3) The Animation Bible: A Practical Guide to the Art of Animating from Flipbooks to Flash [Paperback], Maureen Furniss

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts	15 %
Design Process	10%
Visualization Skills	15%
Presentation Skills : How the student is presenting the topic	10%
Total Marks	50 %
Formative Assessment as per NEP guidelines are compulsory	

#### Model Curriculum

Program Name	BVA in Design	Program core	Animation& Game Art
Course Title	Design Thesis	Semester	Seventh
Course Code	DSC 25	No of Credits	4
Contact hours	120	Duration of SEA/Exam	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. Explore innovative concepts and relevant Literature study from the field
- CO 2. Do Research and Analysis of the topic related to the Specialization,
- CO 3. Arrive at a Problem statement
- CO 4. Identify and apply relevant Design Process
- CO 5. Present the Graduation Thesis with greater details and able to connect with larger context

### Introduction to Design Thesis

- The design thesis is an independently driven creative work developed within a focused subject of inquiry and directed by research questions

### Design Research, Why?

- This provides ample opportunity to showcase one's design experience - ability to work from **scratch, initializing, rationalizing, validating** and then **realizing it** into a final design product;
- Importance
- Design thesis - formal writing

### Steps involved in writing

- Step 1: Select a subject
- Step 2: Narrow down the topic
- Step 3: State the tentative objective
- Step 4: Form a preliminary bibliography
- Step 5: Prepare a working outline
- Step 6: Start taking notes
- Step 7: Data from Primary and Secondary Sources
- Step 8: Outline the Thesis
- Step 9: Write a rough draft  
(background info, methods, present data, analysis, discussion, conclusion)
- Step 10: Edit your Thesis
- Step 11: Write the final draft  
( introduction, Plagiarism, certificates, cover )

### Synopsis:

A synopsis is a **brief summary** which gives readers an overview of the main points.  
(Your understanding of a problem, its proposal which contains the plan of how you will conduct your study)

#### Content

- Title
- Main purpose of the research (*What did it aim to discover, explain or prove*).
- How to conduct the research (Research Design), What kind of research is it? (Methodology)
- Provide an overview and importance of this research

**Word Count: Minimum 100 words**

### Practical Approaches:

- Topic- title
- Synopsis
- Literature Review
- Collect maximum information
- Organize information
- **Retain References**

### Design Thesis order of the Content

- Cover Page



- Declaration
- Certificate
- Plagiarism Verification
- Acknowledgement
- Abstract
- Table of Contents
- List of Tables
- List of Figures
- Chapters : No of Chapters 1,2,3
- Conclusion
- Bibliography
- In-text Citation
- Appendices (CD/Flash Drive , if applicable)

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts of the Design Thesis	15 %
Research Methodology & Procedure adopted in the Thesis ( Research, Analysis, Problem statement)	15%
Language, quality of writing	10%
Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design Research	10%
Total Marks	50 %
Formative Assessment as per NEP guidelines are compulsory	
Formative Assessment for Practical	

### Model Curriculum

Program Name	<b>BVA in Design</b>	Program core	<b>Animation&amp; Game Art</b>
Course Title	<b>BVA 26. Portfolio Development</b>	Semester	<b>Seventh</b>
Course Code	DSC 26	No of Credits	<b>3</b>
Contact hours	<b>90</b>	Duration of SEA/Exam	Viva
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>
<b>Total Marks</b>		<b>100</b>	

## Course Contents

### Introduction to Design Portfolio

Design Education mandates a Design portfolio after completing a degree program. A portfolio by a student of Design comprises the Practical works under different Practical Courses by the time he /she completes the specialization. Mostly the design portfolio will include Concept drawings, Digital images, videos, and descriptions related to the completed Design Projects during the program. In the portfolio a student shall include only the completed and final works that reflect the Projects, Core skills and shall not include work under progress/ incomplete works. Because such works may create negative impression about the students Capabilities. Portfolios shall be guided by experienced faculties / experts with respective Industry backgrounds.

### Need of Design Portfolio

There are different needs for Portfolios. Generic objective of any portfolio is to document all final design works / Design Projects. The portfolios are also used to measure the ability of the student during placements, higher education, promotions in careers, for pitching the new Projects by Industry people, Clients and experts. Hence three different type of the portfolios are suggested here are;

### Types of Portfolios

1. Portfolio for seeking a Job.
2. Portfolio for seeking admission for Higher Education
3. Portfolio for documenting / for pitching new projects ( Design Business )

### Important topics to know during the Portfolio development.

1. To study different portfolio formats available in practice using case study method
2. To consider the final Portfolio file formats suitable for sharing via online and offline.
3. To consider the image size and File size.
4. To consider the minimum and Maximum number of words for descriptions.
5. Font Styles and sizes for Titles, descriptions
6. Sequence of the works / process
7. Personal Details
8. References and credits if any.
9. Institution details including guides/ mentors etc
10. Date/month/ year of portfolio development.
11. Final outcome: Soft copy.
12. Final outcome: Printed Copy.

**Instructions:** Guides / mentors from the respective specialization shall provide presentations based on the mentioned topics with suitable examples and case studies applicable to student's immediate needs and requirements.

Though portfolio development is the need in the 7<sup>th</sup> semester, exercises in portfolio development shall be done at every semester end from the first year so that students will be familiarise with the activity. Guides / mentors shall provide the industry bench Marks to achieve the required quality of the final rendered works.

<b>Formative Assessment for Practical</b>	
<b>Assessment Occasion/ type</b>	<b>Marks</b>
Originality, Scope and Innovative Concepts of the Projects presented in the portfolio	<b>10 %</b>
<b>Concept descriptions</b> :Design Process adopted in the Project ( Research, Analysis, Problem statement)	<b>10%</b>
Visualization Skills in Both Manual and Digital (Software knowledge, Application)	<b>15%</b>
Portfolio Presentation: How the student has designed the portfolio to meet the objectives and how the portfolio impact the viewer	<b>15%</b>
Total Marks	<b>50 %</b>
<b>Formative Assessment as per NEP guidelines are compulsory</b>	

## BVA-ANIMATION&GAME ART -Semester 8

	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
DSC 27		Graduation Project –Part II	10	Display/Jury & Viva	150	150	300	12
DSC 28		Internship	-	-	150	150	300	10
					300	300	600	22

### Model Curriculum

Program Name	<b>BVA in Design</b>	Program core	<b>Animation &amp; Game Art</b>
Course Title	<b>Graduation Project –Part II</b>	Semester	<b>Eighth</b>
Course Code	DSC 27	No of Credits	<b>12</b>
Contact hours	<b>360 hrs</b>	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	<b>150</b>	Summative Assessment Marks	<b>150</b>
<b>Total Marks</b>		<b>300</b>	

**Course Pre-requisite(s): Graduation Project Part I**

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

- CO 1. Explore Innovation and Creativity in Design
- CO 2. Knowledge in Specialization specific production and Design Process
- CO 3. Knowledge in latest Technology and Design possibilities
- CO 4. Application of Aesthetic knowledge gained in earlier semesters.
- CO 5. Visualize in Both Manual and Digital (Software knowledge, Application)
- CO 6. Present the Graduation Project with greater details and able to connect with larger context and the user

**Project Part II Guidelines:**

Post Project Part I submission, students shall start Project Production Phase, which includes the following:

Based on the Research on Ideation / Concept of the Graduation Project Part I submitted for assessment in the previous semester student shall select the suitable medium in Digital / Manual for Design

- 1) Project shall explore the Design Process based on the data collected and analyzed in Part I.
- 2) Project shall explore suitable and innovative Design solution in the area of Research and problem identified.
- 3) Students shall understand the technicalities of the Design process and shall discuss with Guide & Technical mentors.
- 4) Project shall apply the User Research conducted in the part I
- 5) Project shall apply the User Experience User Interface elements in Design.
- 6) Project shall explore the new Technologies and shall use them in the Project execution.
- 7) Students shall use appropriate means and methods of Design Presentation under the supervision of the Project mentors. Interaction with Guide is mandatory.
- 8) A specific Timeline has to be prepared for completing the Project and strictly adhered to by all the stake holders of the Project.
- 9) Periodical critical reviews and feedback from the guides and technical mentors shall help the students to work better in their Projects.
- 10) Students shall explore the Visualization of Design using Manual skills and Mediums or Digital mediums and shall apply the software knowledge & skills learnt from earlier semesters.
- 11) Project shall explore environmentally sustainable, ecofriendly materials.

- 12) Project shall explore the recycled / recyclable materials.
- 13) Students shall use correct Font, size and styles for Headings, Subheadings, Project Descriptions etc. as per the guidelines provided by the Institution regarding the use of Text.
- 14) Student shall explore the visual Language and its associated meanings learned from the knowledge of earlier semesters.
- 15) Student shall use the knowledge acquired about Aesthetic elements such as form, colour, surfaces etc. from earlier Courses.
- 16) Student shall explore the creative Visualization of compositions, illustrations, Graphical Representations, narrations, charts, symbols and diagrams and other visual attributes in the project.
- 17) Students shall explore the creative concept narratives styles, storytelling techniques, Language & literature possibilities in the Project.

**Deliverables:**

- Detailed Project Report with appropriate format given by the Institution.
- Digital or manual Design sheets of the Project.
- 3D Physical Models or 3D Digital Models whichever is applicable in the Project.
- Soft copy of the complete Project.
- Two printed Copies of the Project.

**GRADUATION PROJECT ASSESSMENT**

**Graduation Project is assessed using the following procedures**

- Graduation Projects / Reports has to be submitted to the Institution **6 days before** the Examination to their respective Departments for the final assessment.
- Departments shall provide the Graduation projects **framework for assessment** in advance to the Jurors before the jury.
- Departments shall provide the details of the Students Graduation Projects in advance to the External Jury / Examiners for **preliminary understanding** before the assessment.
- Students shall be presenting their Project through Digital medium. However **all the hard copy of the designs related to the Graduation Project has to be submitted wherever necessary.**
- External Examiners shall conduct Viva individually with every student and prepare their assessment.
- Examiners shall give the feedback to the student during the Assessment as well as **fill the feedback form for the Institution.**
- Examiners have the **right to accept or Reject the Graduation Projects** by the students with due reasons given in written to the Chief Examiner / Principal.

<ul style="list-style-type: none"> <li>Departments have to <b><u>provide the criteria's set for evaluation</u></b> of the Graduation Project in align with the objectives of the Graduation Project.</li> <li><b>A format for this purpose shall be designed keeping the following critical points.</b></li> <li>Originality, Scope and Innovative Concepts of the Graduation Project</li> <li>Design Process adopted in the Project (Research, Analysis, Problem statement)</li> <li>Visualization Skills in Both Manual and Digital (Software knowledge, Application)</li> <li>Presentation Skills: How the student has connected the topic contextually and presenting with relevant Design solutions.</li> <li>Assessment statement for every individual student has to be documented by the External Examiner in the given format before leaving the Examination Hall.</li> </ul>
<b>Pedagogy:</b> Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts of the Graduation Project	15 %
Design Process adopted in the Project (Research, Analysis, Problem statement, solutions)	15%
Visualization Skills in Both Manual and Digital (Software knowledge, Application)	10%
Presentation Skills: How the student has connected the topic contextually and presenting with relevant Design solutions	10%
Total Marks	50 %
Formative Assessment as per NEP guidelines are compulsory	

### Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art
Course Title	Internship	Semester	Eighth
Course Code	DSC 28	No of Credits	10
Contact hours	300 hrs	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	150	Summative Assessment Marks	150
Total Marks		300	

<b>Course Pre-requisite(s):</b> <b>Semester I to VIII with completion of Graduation Project Part I &amp; II</b>
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**Course Outcomes (COs): After the successful completion of the course, the student will be able to:**

- CO 1. Use the acquired the industry relevant Practical skills in their future Design career.
- CO 2. Apply the acquired knowledge of how Industry functions.
- CO 3. Practice Time Management, work discipline in their future career.
- CO 4. Apply professional practice, work dynamics, Team work etc. in their career.
- CO 5. Gain the knowledge of office workflow, timelines, meeting deadlines etc.
- CO 6. Apply the Research methods, Techniques, procedures, Design process in their future career.

### **Introduction to the Internship**

Internship is an opportunity to acquire hands on practical skills and employability skills to become successful in employment, entrepreneurship. Internship provides student to test his capabilities in a work environment different from the Institution. It provides greater confidence, more learning opportunities and understanding the coworkers. It provides an opportunity to collaborate and learn, integrated learning as a part of learning process. Internships will enable the student to understand the professional way of working to the expectation of the Organization. It also allow student to learn the physical and digital skills of the organizations workflow and contribute in the production. Internships will enable a student to transform in to a responsible citizen and ensure the development of the state.

Internships allow to work with a Government, Non-Government Private and public Organizations, Companies, Design Industry and Design Firms as part of the undergraduate program in Design and Visual Art. Design students can also choose work with Design communities, Artisans, Crafts clusters etc. as a form of experiential learning.

### **Objectives of the Internship:**

A student shall successfully complete the 4 years / 8 semesters of Academic learning along with Industry internship for a minimum period of 3 months to 6 months.

Internships give Industry exposure, hands on experience of Industry Research methods, Techniques, procedures and Design process in their future career. Students will also learn Time Management, work discipline, knowledge of office workflow, timelines, meeting deadlines etc. so that they gain the confidence to become successful employee / Design entrepreneur/ Research scholar etc.

As per the interpretation of the UGC in its Internship guidelines there are two categories of Internships.

The undergraduate internships would be classified into two types:

**i. Internship for enhancing employability.**

**ii. Internship for developing research aptitude.**

### **Enhancing the Employability:**

Academic Institutions have limits or lack in teaching the students Employability skills and providing them with an experience of working environment within the ambience of the Academic



facilities. Hence Internships will act as filler to fill this gap of experiential learning. If the students can not rise to the expectations of the Employers at the time of placements students might lose the opportunities. Hence to enable them for the employment purpose Employability skills are very much important.

As per the UGC Internship guidelines ;

The internship programs should be well conceptualized and interactive for building research capabilities/aptitude/skills of our under-graduates/researchers/faculties for

1. Development of project and its execution
2. Decision-making
3. Confidence development
4. Working/coordinating in a team
5. Creative and critical thinking and problem-solving
6. Ethical values
7. Professional development
8. Understand government/local bodies world of work
9. Reference of resource persons in the field.
10. Development of online/ simulation-based module for a virtual research internship
11. Understanding the nuances of building a deep-technology start-up
12. Study of certain entrepreneurs,
13. Study of the enterprises, farmers, artisans, etc.

### **Developing Research Aptitude**

To instill the Research aptitude in students during this Internship. To develop Inquiry / investigation aptitude, analytical skills, Scientific and Objective method of doing Research capabilities and present the uncovered facts in an organized way.

### **As per UGC Interpretation;**

Research internship aims at providing hands-on training to work on research tools, techniques, methodologies, equipment, policy framework and various other aspects in pursuing quality research. Apart from gaining relevant research experience, the interns would learn the following, through research professionals/mentors:

- Ideation and conceptualization of a research question/problem
- Learning about new tools and handling of equipment
- Experimentation and collection of data
- Simulations and development of models
- Preparation and presentation of report

### **How to implement the Internship:**

- Institutions R&D cell shall develop a systematic method to do Internship activities. A **Nodal Officer under R&D** shall be nominated to oversee the Internship applications by students.
- Each vertical shall Nominate a faculty Coordinator as **Internship supervisor**.
- Internship Supervisor shall monitor, communicate, evaluate the Internship activities of the student under their vertical / specialization.
- A system to address the Communications, documentation, Reports and Assessments involving all the stakeholders of the Internship.
- R&D cell shall develop Vision, Mission, objectives and the clear outcomes of the Internships.
- R&D Cell shall do a survey of the industries, their needs, Market opportunities, Craft clusters and Design Firms and their needs.
- Each Verticals shall Map the student's expectations based on their skilled areas, research abilities and Potentials.
- R&D Cell shall identify and coordinate with Organizations which provide opportunity to Students doing Research Internships.

- 1 Preparing the List of Eligible students for Internship
- 2 Preparing their capabilities, interest, skills etc by reviewing their Portfolios
- 3 Mapping the organizations, companies, Design Firms, Govt, Non Govt. organizations
- 4 Review of the Internship plans by different verticals
- 5 Preparing the reference letters from the Institutions
- 6 Registrations from the students
- 7 Review of the Offer Letters
- 8 Internal Assessment Marks based on the portfolio, CV weightage of student
- 9 Communication with Internship Companies, Firms and Organizations  
With regard to performance Feedback
- 10 Internship completion letter from Companies, Firms and Organizations
- 11 Review of the student Performance feedback and necessary action
- 12 Submission of Internship Report from student
- 13 Internal & External Review of the Internship Report during the Final Jury/Viva
- 14 Forwarding the Details of the Internship to Placement for further Placement Activity.

## BVA-GRAPHICS & COMMUNICATION DESIGN -Semester 7

	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
DSC 23		Graduation Project –Part I	4	Display/Jury & Viva	100	100	200	8
DSC 24		Introduction to User Interface Design. (Practical)	4	Display/Jury & Viva	50	50	100	4
DSC 25		Design Thesis	2	Viva	50	50	100	4
DSC 26		Portfolio Development	3	Display/Jury & Viva	50	50	100	3
DSE 3		Discipline Specific Elective 1.1.Interaction Design  DSE1.2. <b>Web-Design (HTML &amp; CSS)Lab</b>  DSE1.3. Screen Printing	3	Display/Jury & Viva	50	50	100	3
							600	22

### Model Curriculum

Program Name	<b>BVA in Design</b>	Program core	<b>Graphics &amp; Communication Design</b>
Course Title	<b>Graduation Project –Part 1</b>	Semester	<b>Seventh</b>
Course Code	DSC 23	No of Credits	<b>8</b>
Contact hours	<b>240</b>	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	<b>100</b>	Summative Assessment Marks	<b>100</b>
<b>Total Marks</b>			<b>200</b>

#### Course Pre-requisite(s):

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

- CO 1. Create innovative concepts
- CO 2. Do Research and Analysis of the topic related to the Specialization,
- CO 3. Arrive at a Problem statement
- CO 4. Identify and apply relevant Design Process
- CO 5. Visualize in Both Manual and Digital ( Software knowledge, Application)
- CO 6. Present the Graduation Project with greater details and able to connect with larger context

#### Introduction:

Graduation projects are the culmination of a student's academic tenure at their Institution of learning and are often submitted as a part of their graduation process. The research study undertaken here represents a substantial contribution to the design field in regard to a topic closely related to their academic field of study. During the course of this graduate project, students will be able to produce an outcome of their full-scale professional design project, capable of both being applied and implemented in practice.

A student's project brief, time, finance and other practical concerns are some other parameters for consideration by the client. It is through the Graduation project and subsequent documentation of the same that this investigation takes place. A jury comprising faculty members evaluates the students' performance in the Graduation project, after which, students are awarded

#### **The Graduation project reflects the student's ability to:**

- Integrate what has been learned into current procedures when developing novel products, services, and systems.
- Examine and iteratively improve his or her ideas in response to criticism.
- Review and reflect on the creative procedures he or she used.

**Duration:** The Graduation project starts during the final semester of academic program and falls within the timetable of the 7<sup>th</sup> Semester continued for final semester – 8<sup>th</sup> semesters

### Selecting a Topic:

Selection of an appropriate topic for the project is of primary importance. Students might wish to explore a subject, theme, or area of study that featured strongly in their earlier works in greater depth. The students might also wish to pursue a topic of personal interest that has till date not featured in any of their works. Alternatively, they might choose their projects based on the direction they wish to steer their career towards. It is essential for students to have a keen interest in the topic they wish to pursue, as they will need to sustain their interest and motivation throughout the course of study. The appropriateness of the topic is discussed with the student's **guide** and **discipline coordinator**.

### Project Guidelines

Every Graduation project needs to begin with a project/research plan. This plan needs to be articulated in the form of a written proposal that is formulated in consultation with the student's mentors at work and his/her faculty guide at the Institute. This plan is known as the final Graduation project proposal. Before the student can set out on his/her project, he/she needs to submit the proposal for scrutiny by the guide. Writing the proposal enables the student to define a framework for the scope of the project, the direction or approach to the project, the methodology for the execution of the project, to name a few. The final Graduation project proposal mainly comprises as mentioned below

○ **The Working Title:** The working title reflects the nature of the project without ambiguity. The working title may be subject to change during the submission Graduation project.

○ **Background/Context:** This section focuses on the purpose of the Graduation project, the research focus of the project, the design brief given by the sponsor/client, the importance of the project from the student's perspective as well as that of the sponsors, and the learning outcomes.

○ **Background Study/Literature Review:** This section will focus on the work that has already been carried out in this area.

○ **Objectives:** The strategies/plans/steps to be followed by the student to attain the aims he/she set down to achieve at the outset of the Graduation project.

○ **Problem Setting/Research Question:** Identifying the problems/challenges of a given situation in context, and formulating an appropriate research question that can lend a proper direction to the project.

<p>○<b>Methodology:</b> The approaches and methods the student plans to employ to answer the research question.</p>
<p>○<b>Time frame:</b> This will give an idea of the Graduation project will be structured over the six-month period, the sequence of various stages of the the approximate time required to complete said stages.</p>
<p>○<b>Deliverables:</b> This refers to what the student foresees as the outcome/s of the project in the form of tangible deliverables.</p>
<p><b>Budget Estimates:</b> A budget needs to be submitted along with the Graduation project proposal, with an indication of the overall cost of the project</p> <ul style="list-style-type: none"> <li>• . Student can take up a client-sponsored project / research-based project(self-sponsored/partly client sponsored) in a specialized area/self-sponsored project in core categories such as design for industry, social sector, development and innovation.</li> </ul> <p><b>Note:</b> While documenting the final Graduation document, the student must avoid plagiarism of any kind..</p>
<p><b><u>GRADUATION PROJECT ASSESSMENT</u></b></p> <p><b>Graduation Project is assessed using the following procedures</b></p> <ul style="list-style-type: none"> <li>• Graduation Projects / Reports has to be submitted to the Institution <b><u>3 days before</u></b> the Examination to their respective Departments for the final assessment.</li> <li>• Departments shall provide the Graduation projects <b><u>frame work for assessment</u></b> in advance to the Jurors before the jury.</li> <li>• Departments shall provide the details of the Students Graduation Projects in advance to the External Jury / Examiners for <b><u>preliminary understanding</u></b> before the assessment.</li> <li>• Students shall be presenting their Project through Digital medium. However <b><u>all the hard copy of the designs related to the Graduation Project has to be submitted wherever necessary.</u></b></li> <li>• External Examiners shall conduct Viva individually with every student and prepare their assessment</li> <li>• Examiners shall give the feedback to the student during the Assessment as well as <b><u>fill the feedback form for the Institution</u></b></li> <li>• Examiners have the <b><u>right to accept or Reject the Graduation Projects</u></b> by the students with due reasons given in written to the Chief Examiner / Principal</li> <li>• Departments have to <b><u>provide the criteria's set for evaluation</u></b> of the Graduation Project in align with the objectives of the Graduation Project.</li> <li>• A format for this purpose shall be designed keeping the following critical points.</li> </ul> <ol style="list-style-type: none"> <li>5. Originality, Scope and Innovative Concepts of the Graduation Project</li> <li>6. Design Process adopted in the Project ( Research, Analysis, Problem statement)</li> <li>7. Visualization Skills in Both Manual and Digital ( Software knowledge, Application)</li> </ol>

<p>8. Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design solutions</p> <p>ii. Assessment statement for every individual student has to be documented by the External Examiner in the given format before leaving the Examination hall.</p>
<p><b>Pedagogy:</b> Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities</p>

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts of the Graduation Project	15 %
Design Process adopted in the Project ( Research, Analysis, Problem statement)	15%
Visualization Skills in Both Manual and Digital ( Software knowledge, Application)	10%
Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design solutions	10%
Total Marks	50 %
Formative Assessment as per NEP guidelines are compulsory	

### Model Curriculum

Program Name	BVA in Design	Program core	Graphics & Communication Design
Course Title	DSC 24. Introduction to User Interface Design. (Practical)	Semester	Seventh
Course Code	DSC 24	No of Credits	4
Contact hours	120	Duration of SEA/Exam	Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

Course Pre-requisite(s):
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**Course Outcomes (COs): After the successful completion of the course, the student will be able to:**

- CO 1. Familiar with UI for Different Devices like E-Learning, Kiosk, APPs
- CO 2. Explain the difference between different digital media/Devices.
- CO 3. Apply User interface as an effective way of interactive communication to facilitate.
- CO 4. Use the knowledge of digital environment in their Design.

Contents of the Course	120 hrs
UNIT 1	60 hrs
Chapter 1: <b>Introduction:</b> to simple digital interfaces such as Phone apps, Kiosks, etc.  Chapter 2: <b>UI basics:</b> nature, elements and characteristics and Histories of Devices and Characteristics of Technological Devices  Chapter 3: Importance of UI Design and Why it Matters, Advantages and Drawbacks of Devices, Device based Objectives	
UNIT 2	60 hrs
<b>Chapter 1:</b> • Principles: Consistency, Feedback, Memory load, Efficiency, Recoverability, User guidance; GUI Advantages, Disadvantages; Difference in Analogue vs. Digital Presentation, Color e.g. Icons, Widgets, menus, Tools, simple website, Flash screens etc.  Chapter 2: Based on user study/content development /wireframes/page layouts with reference to navigation  Chapter 3: Redesign a simple digital communication	

**Pedagogy:** Lecture, Discussions, Computer Lab, Demo activities , Lab practice

**Reference Books:**

1. Refactoring UI by Authors: Adam Wathan, Steve Schoger
2. UI Design Principles -by Michael Filipiuk
3. Designing User Interfaces - Michał Malewicz, Diana Malewicz
4. The Ultimate UI Design Roadmap - Michael Filipiuk

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Practical Assignments on the Topics studied	15 %
Internal Tests/ Submissions	15%
Visualization Skills in Digital ( Software knowledge, Application)	10%



Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design solutions	<b>10%</b>
Total Marks	<b>50 %</b>
<b>Formative Assessment as per NEP guidelines are compulsory</b>	

### Model Curriculum

Program Name	<b>BVA in Design</b>	Program core	<b>Graphics &amp; Communication Design</b>
Course Title	<b>Design Thesis</b>	Semester	<b>Seventh</b>
Course Code	DSC 25	No of Credits	<b>4</b>
Contact hours	<b>120</b>	Duration of SEA/Exam	Viva
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>
<b>Total Marks</b>		<b>100</b>	

#### Course Pre-requisite(s):

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

- CO 1. Explore innovative concepts and relevant Literature study from the field
- CO 2. Do Research and Analysis of the topic related to the Specialization,
- CO 3. Arrive at a Problem statement.
- CO 4. Identify and apply relevant Design Process
- CO 5. Present the Graduation Thesis with greater details and able to connect with larger context

#### Introduction to Design Thesis

- The design thesis is an independently driven creative work developed within a focused subject of inquiry and directed by research questions

#### Design Research, Why?

- This provides ample opportunity to showcase one's design experience - ability to work from **scratch, initializing, rationalizing, validating** and then **realizing it** into a final design product;
- Importance
- Design thesis - formal writing

#### Steps involved in writing

- Step 1: Select a subject
- Step 2: Narrow down the topic
- Step 3: State the tentative objective
- Step 4: Form a preliminary bibliography
- Step 5: Prepare a working outline

<p>Step 6: Start taking notes</p> <p>Step 7: Data from Primary and <b>Secondary Sources</b></p> <p>Step 8: Outline the Thesis</p> <p>Step 9: Write a rough draft (background info, methods, present data, analysis, discussion, conclusion)</p> <p>Step 10: Edit your Thesis</p> <p>Step 11: Write the final draft ( introduction, Plagiarism, certificates, cover )</p>
<p>Synopsis:</p> <p>A synopsis is <b>a brief summary</b> which gives readers an overview of the main points. (Your understanding of a problem, it is proposal which contain the plan of how you will conduct your study)</p> <p><b>Content</b></p> <ul style="list-style-type: none"> <li>• Title</li> <li>• Main purpose of the research (<i>What did it aim to discover, explain or prove</i>).</li> <li>• How to conduct the research (Research Design), What kind of research is it? (Methodology)</li> <li>• Provide an overview and importance of this research</li> </ul> <p><b>Word Count: Minimum 100 words</b></p>
<p>Practical Approaches:</p> <ul style="list-style-type: none"> <li>• Topic- title</li> <li>• Synopsis</li> <li>• Literature Review</li> <li>• Collect maximum information</li> <li>• Organize information</li> <li>• <b>Retain References</b></li> </ul>
<p><b>Design Thesis order of the Content</b></p> <ul style="list-style-type: none"> <li>• Cover Page</li> <li>• Declaration</li> <li>• Certificate</li> <li>• Plagiarism Verification</li> <li>• Acknowledgement</li> <li>• Abstract</li> <li>• Table of Contents</li> <li>• List of Tables</li> <li>• List of Figures</li> <li>• Chapters : No of Chapters 1,2,3</li> <li>• Conclusion</li> <li>• Bibliography</li> <li>• In-text Citation</li> <li>• Appendices (CD/Flash Drive , if applicable)</li> </ul>

<b>Formative Assessment for Practical</b>	
<b>Assessment Occasion/ type</b>	<b>Marks</b>
Originality, Scope and Innovative Concepts of the Design Thesis	<b>15 %</b>
Research Methodology & Procedure adopted in the Thesis ( Research, Analysis, Problem statement)	<b>15%</b>
Language, quality of writing	<b>10%</b>
Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design Research	<b>10%</b>
Total Marks	<b>50 %</b>
<b>Formative Assessment as per NEP guidelines are compulsory</b>	

### **Model Curriculum**

Program Name	<b>BVA in Design</b>	Program core	<b>Graphics &amp; Communication Design</b>
Course Title	<b>BVA 26. Portfolio Development</b>	Semester	<b>Seventh</b>
Course Code	DSC 26	No of Credits	<b>3</b>
Contact hours	<b>90</b>	Duration of SEA/Exam	Viva
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>
<b>Total Marks</b>		<b>100</b>	

#### **Course Contents**

##### **Introduction to Design Portfolio**

Design Education mandates a Design portfolio after completing a degree program. A portfolio by a student of Design comprises the Practical works under different Practical Courses by the time he /she completes the specialization. Mostly the design portfolio will include Concept drawings, Digital images, videos, and descriptions related to the completed Design Projects during the program. In the portfolio a student shall include only the completed and final works that reflect the Projects, Core skills and shall not include work under progress/ incomplete works. Because such works may create negative impression about the students Capabilities. Portfolios shall be guided by experienced faculties / experts with respective Industry backgrounds.

##### **Need of Design Portfolio**

There are different needs for Portfolios. Generic objective of any portfolio is to document all final design works / Design Projects. The portfolios are also used to measure the ability of the student during placements, higher education, promotions in careers, for pitching the new Projects by Industry people, Clients and experts. Hence three different type of the portfolios are suggested here are;

**Types of Portfolios**

1. Portfolio for seeking a Job.
2. Portfolio for seeking admission for Higher Education
3. Portfolio for documenting / for pitching new projects ( Design Business )

**Important topics to know during the Portfolio development.**

1. To study different portfolio formats available in practice using case study method
2. To consider the final Portfolio file formats suitable for sharing via online and offline.
3. To consider the image size and File size.
4. To consider the minimum and Maximum number of words for descriptions.
5. Font Styles and sizes for Titles, descriptions
6. Sequence of the works / process
7. Personal Details
8. References and credits if any.
9. Institution details including guides/ mentors etc
10. Date/month/ year of portfolio development.
11. Final outcome: Soft copy.
12. Final outcome: Printed Copy.

**Instructions:**

Guides / mentors from the respective specialization shall provide presentations based on the mentioned topics with suitable examples and case studies applicable to student's immediate needs and requirements.

Though portfolio development is the need in the 7<sup>th</sup> semester, exercises in portfolio development shall be done at every semester end from the first year so that students will be familiarise with the activity.

Guides / mentors shall provide the industry bench Marks to achieve the required quality of the final rendered works.

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts of the Projects presented in the projects.	10 %
<b>Concept descriptions</b> :Design Process adopted in the Project ( Research, Analysis, Problem statement)	10%
Visualization Skills in Both Manual and Digital (Software knowledge, Application)	15%
Portfolio Presentation: How the student has designed the portfolio to meet the objectives and how the portfolio impact the viewer	15%
Total Marks	50 %
Formative Assessment as per NEP guidelines are compulsory	

## BVA-GRAPHICS & COMMUNICATION DESIGN / Semester 8

	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
DSC 27		Graduation Project –Part II	10	Display/Jury & Viva	150	150	300	12
DSC 28		Internship	-	-			300	10
							600	22

### Model Curriculum

Program Name	<b>BVA in Design</b>	Program core	<b>Graphics &amp; Communication Design</b>
Course Title	<b>Graduation Project –Part II</b>	Semester	<b>Eighth</b>
Course Code	DSC 27	No of Credits	<b>12</b>
Contact hours	<b>360 hrs</b>	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	<b>150</b>	Summative Assessment Marks	<b>150</b>
<b>Total Marks</b>		<b>300</b>	

**Course Pre-requisite(s):** Graduation Project Part I

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

- CO 1. Explore Innovation and Creativity in Design
- CO 2. Knowledge in Specialization specific production and Design Process
- CO 3. Knowledge in latest Technology and Design possibilities
- CO 4. Application of Aesthetic knowledge gained in earlier semesters.
- CO 5. Visualize in Both Manual and Digital (Software knowledge, Application)
- CO 6. Present the Graduation Project with greater details and able to connect with larger context and the user

**Project Part II Guidelines:**

Post Project Part I submission, students shall start Project Production Phase, which includes the following:

Based on the Research on Ideation / Concept of the Graduation Project Part I submitted for assessment in the previous semester student shall select the suitable medium in Digital / Manual for Design

- Project shall explore the Design Process based on the data collected and analyzed in Part I.
- Project shall explore suitable and innovative Design solution in the area of Research and problem identified.
- Students shall understand the technicalities of the Design process and shall discuss with Guide & Technical mentors.
- Project shall apply the User Research conducted in the part I
- Project shall apply the User Experience User Interface elements in Design.
- Project shall explore the new Technologies and shall use them in the Project execution.
- Students shall use appropriate means and methods of Design Presentation under the supervision of the Project mentors. Interaction with Guide is mandatory.
- A specific Timeline has to be prepared for completing the Project and strictly adhered by all the stake holders of the Project.
- Periodical critical reviews and feedback from the guides and technical mentors shall help the students to work better in their Projects.
- Students shall explore the Visualization of Design using Manual skills and Mediums or Digital mediums and shall apply the software knowledge & skills learnt from earlier semesters.
- Project shall explore environmentally sustainable, ecofriendly materials.
- Project shall explore the recycled / recyclable materials.
- Students shall use correct Font, size and styles for Headings, Subheadings, Project Descriptions etc. as per the guidelines provided by the Institution regarding the use of Text.
- Student shall explore the visual Language and its associated meanings learned from the knowledge of earlier semesters.
- Student shall use the knowledge acquired about Aesthetic elements such as form, colour, surfaces etc. from earlier Courses.
- Student shall explore the creative Visualization of compositions, illustrations, Graphical Representations, narrations, charts, symbols and diagrams and other visual attributes in the project.

<ul style="list-style-type: none"> <li>○ Students shall explore the creative concept narratives styles, storytelling techniques, Language &amp; literature possibilities in the Project.</li> </ul>
<p><b>Deliverables:</b></p> <ul style="list-style-type: none"> <li>• Detailed Project Report with appropriate format given by the Institution.</li> <li>• Digital or manual Design sheets of the Project.</li> <li>• 3D Physical Models or 3D Digital Models whichever is applicable in the Project.</li> <li>• Soft copy of the complete Project.</li> <li>• Two printed Copies of the Project.</li> </ul>
<p><b><u>GRADUATION PROJECT ASSESSMENT</u></b></p> <p><b>Graduation Project is assessed using the following procedures</b></p> <ul style="list-style-type: none"> <li>• Graduation Projects / Reports has to be submitted to the Institution <b>6 <u>days before</u></b> the Examination to their respective Departments for the final assessment.</li> <li>• Departments shall provide the Graduation projects <b><u>framework for assessment</u></b> in advance to the Jurors before the jury.</li> <li>• Departments shall provide the details of the Students Graduation Projects in advance to the External Jury / Examiners for <b><u>preliminary understanding</u></b> before the assessment.</li> <li>• Students shall be presenting their Project through Digital medium. However <b><u>all the hard copy of the designs related to the Graduation Project has to be submitted wherever necessary.</u></b></li> <li>• External Examiners shall conduct Viva individually with every student and prepare their assessment.</li> <li>• Examiners shall give the feedback to the student during the Assessment as well as <b><u>fill the feedback form for the Institution.</u></b></li> <li>• Examiners have the <b><u>right to accept or Reject the Graduation Projects</u></b> by the students with due reasons given in written to the Chief Examiner / Principal.</li> <li>• Departments have to <b><u>provide the criteria's set for evaluation</u></b> of the Graduation Project in align with the objectives of the Graduation Project.</li> <li>• <b>A format for this purpose shall be designed keeping the following critical points.</b></li> <li>• Originality, Scope and Innovative Concepts of the Graduation Project</li> <li>• Design Process adopted in the Project (Research, Analysis, Problem statement)</li> <li>• Visualization Skills in Both Manual and Digital (Software knowledge, Application)</li> <li>• Presentation Skills: How the student has connected the topic contextually and presenting with relevant Designsolutions .</li> <li>• Assessment statement for every individual student has to be documented by the External Examiner in the given format before leaving the Examination Hall.</li> </ul>
<p><b>Pedagogy:</b> Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities</p>

Formative Assessment for Practical	
Assessment Occasion/ type	Marks

Originality, Scope and Innovative Concepts of the Graduation Project	<b>15 %</b>
Design Process adopted in the Project (Research, Analysis, Problem statement, solutions)	<b>15%</b>
Visualization Skills in Both Manual and Digital (Software knowledge, Application)	<b>10%</b>
Presentation Skills: How the student has connected the topic contextually and presenting with relevant Design solutions	<b>10%</b>
Total Marks	<b>50 %</b>
<b>Formative Assessment as per NEP guidelines are compulsory</b>	

### Model Curriculum

Program Name	<b>BVA in Design</b>	Program core	<b>Graphics &amp; Communication Design</b>
Course Title	<b>Internship</b>	Semester	<b>Eighth</b>
Course Code	DSC 28	No of Credits	<b>10</b>
Contact hours	<b>300 hrs</b>	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	<b>150</b>	Summative Assessment Marks	<b>150</b>
<b>Total Marks</b>		<b>300</b>	

#### **Course Pre-requisite(s):**

**Semester I to VIII with completion of Graduation Project Part I & II**

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

CO 1. Use the acquired the industry relevant Practical skills in their future Design career.

CO 2. Apply the acquired knowledge of how Industry functions.

CO 3. Practice Time Management, work discipline in their future career.

CO 4. Apply professional practice, work dynamics, Team work etc. in their career.

CO 5. Gain the knowledge of office workflow, timelines, meeting deadlines etc.

CO 6. Apply the Research methods, Techniques, procedures, Design process in their future career.



### **Introduction to the Internship**

Internship is an opportunity to acquire hands on practical skills and employability skills to become successful in employment, entrepreneurship. Internship provides student to test his capabilities in a work environment different from the Institution. It provides greater confidence, more learning opportunities and understanding the coworkers. It provides an opportunity to collaborate and learn, integrated learning as a part of learning process. Internships will enable the student to understand the professional way of working to the expectation of the Organization. It also allow student to learn the physical and digital skills of the organizations workflow and contribute in the production. Internships will enable a student to transform in to a responsible citizen and ensure the development of the state.

Internships allow to work with a Government, Non-Government Private and public Organizations, Companies, Design Industry and Design Firms as part of the undergraduate program in Design and Visual Art. Design students can also choose work with Design communities, Artisans, Crafts clusters etc. as a form of experiential learning.

### **Objectives of the Internship:**

A student shall successfully complete the 4 years / 8 semesters of Academic learning along with Industry internship for a minimum period of 3 months to 6 months.

Internships give Industry exposure, hands on experience of Industry Research methods, Techniques, procedures and Design process in their future career. Students will also learn Time Management, work discipline, knowledge of office workflow, timelines, meeting deadlines etc. so that they gain the confidence to become a successful employee / Design entrepreneur/ Research scholar etc.

As per the interpretation of the UGC in its Internship guidelines there are two categories of Internships.

The undergraduate internships would be classified into two types:

**i. Internship for enhancing employability.**

**ii. Internship for developing research aptitude.**

### **Enhancing the Employability:**

Academic Institutions have limits or lack in teaching the students Employability skills and providing them with an experience of working environment within the ambience of the Academic facilities. Hence Internships will act as filler to fill this gap of experiential learning. If the students can not rise to the expectations of the Employers at the time of placements students might lose the opportunities. Hence to enable them for the employment purpose Employability skills are very much important.

As per the UGC Internship guidelines.

The internship programs should be well conceptualized and interactive for building research capabilities/aptitude/skills of our under-graduates/researchers/faculties for

1. Development of project and its execution
2. Decision-making
3. Confidence development
4. Working/coordinating in a team
5. Creative and critical thinking and problem-solving
6. Ethical values
7. Professional development
8. Understand government/local bodies world of work
9. Reference of resource persons in the field.
10. Development of online/ simulation-based module for a virtual research internship
11. Understanding the nuances of building a deep-technology start-up
12. Study of certain entrepreneurs,
13. Study of the enterprises, farmers, artisans, etc.

### **Developing Research Aptitude**

To instill the Research aptitude in students during this Internship. To develop Inquiry / investigation aptitude, analytical skills, Scientific and Objective method of doing Research capabilities and present the uncovered facts in an organized way.

#### **As per UGC Interpretation;**

Research internship aims at providing hands-on training to work on research tools, techniques, methodologies, equipment, policy framework and various other aspects in pursuing quality research. Apart from gaining relevant research experience, the interns would learn the following, through research professionals/mentors:

- Ideation and conceptualization of a research question/problem
- Learning about new tools and handling of equipment
- Experimentation and collection of data
- Simulations and development of models
- Preparation and presentation of report

- **How to implement the Internship:**

- Institutions R&D cell shall develop a systematic method to do Internship activities. A **Nodal Officer under R&D** shall be nominated to oversee the Internship applications by students.
- Each vertical shall Nominate a faculty Coordinator as **Internship supervisor**.

- Internship Supervisor shall monitor, communicate, evaluate the Internship activities of the student under their vertical / specialization.
- A system to address the Communications, documentation, Reports and Assessments involving all the stakeholders of the Internship.
- R&D cell shall develop Vision, Mission, objectives and the clear outcomes of the Internships.
- R&D Cell shall do a survey of the industries, their needs, Market opportunities, Craft clusters and Design Firms and their needs.
- Each Verticals shall Map the student's expectations based on their skilled areas, research abilities and Potentials.
- R&D Cell shall identify and coordinate with Organizations which provide opportunity to Students doing Research Internships.

- 1 Preparing the List of Eligible students for Internship
- 2 Preparing their capabilities, interest, skills etc by reviewing their Portfolios
- 3 Mapping the organizations, companies, Design Firms, Govt, Non Govt. organizations
- 4 Review of the Internship plans by different verticals
- 5 Preparing the reference letters from the Institutions
- 6 Registrations from the students
- 7 Review of the Offer Letters
- 8 Internal Assessment Marks based on the portfolio, CV weightage of student
- 9 Communication with Internship Companies, Firms and Organizations
- With regard to performance Feedback
- 10 Internship completion letter from Companies, Firms and Organizations
- 11 Review of the student Performance feedback and necessary action
- 12 Submission of Internship Report from student
- 13 Internal & External Review of the Internship Report during the Final Jury/Viva
- 14 Forwarding the Details of the Internship to Placement for further Placement Activity.

## BVA-INTERIOR & SPATIAL DESIGN / Semester 7

	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
DSC 23		Graduation Project –Part I	4	Display/Jury & Viva	100	100	200	8
DSC 24		Sustainable Practices in Design	4	Display/Jury & Viva	50	50	100	4
DSC 25		Design Thesis	2	Viva	50	50	100	4
DSC 26		Portfolio Development	3	Display/Jury & Viva	50	50	100	3
DSE 3		Discipline Specific Elective 1.1.Interaction Design  DSE1.2. <b>Web-Design (HTML &amp; CSS)Lab</b>  DSE1.3. Screen Printing	3	Display/Jury & Viva	50	50	100	3
							600	22

### Model Curriculum

Program Name	BVA in Design	Program core	Interior & Spatial Design
Course Title	Graduation Project –Part 1	Semester	Seventh
Course Code	DSC 23	No of Credits	8
Contact hours	240	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	100	Summative Assessment Marks	100
Total Marks		200	

**Course Pre-requisite(s):**

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

- CO 1. Create innovative concepts.
- CO 2. Do Research and Analysis of the topic related to the Specialization.
- CO 3. Arrive at a Problem statement.
- CO 4. Identify and apply relevant Design Process.
- CO 5. Visualize in Both Manual and Digital (Software knowledge, Application)
- CO 6. Present the Graduation Project with greater details and able to connect with larger context

**Introduction:**

Graduation projects are the culmination of a student's academic tenure at their Institution of Learning and are often submitted as a part of their graduation process. The research study undertaken here represents a substantial contribution to the design field in regard to a topic closely related to their academic field of study. During the course of this graduate project, students will be able to produce an outcome of their full-scale professional design project, capable of both being applied and implemented in practice.

A student's project brief, time, finance and other practical concerns are some other parameters for consideration by the client. It is through the Graduation project and subsequent documentation of the same that this investigation takes place. A jury comprising faculty members evaluates the students' performance in the Graduation project, after which, students are awarded

**The Graduation project reflects the student's ability to:**

- Integrate what has been learned into current procedures when developing novel products, services, and systems.
- Examine and iteratively improve his or her ideas in response to criticism.
- Review and reflect on the creative procedures he or she used.

**Duration:** The Graduation project starts during the final semester of academic program and falls within the timetable of the 7<sup>th</sup> Semester continued for final semester – 8<sup>th</sup> semesters

**Selecting a Topic:**

Selection of an appropriate topic for the project is of primary importance. Students might wish to explore a subject, theme, or area of study that featured strongly in their earlier works in greater depth. The students might also wish to pursue a topic of personal interest that has till date not featured in any of their works. Alternatively, they might choose their projects based on the direction they wish to steer their career towards. It is essential for students to have a keen interest in the topic they wish to pursue, as they will need to sustain their interest and motivation throughout the course of study. The appropriateness of the topic is discussed with the student's **guide** and **discipline coordinator**.

**Project Guidelines**

<p>Every Graduation project needs to begin with a project/research plan. This plan needs to be articulated in the form of a written proposal that is formulated in consultation with the student's mentors at work and his/her faculty guide at the Institute. This plan is known as the final Graduation project proposal. Before the student can set out on his/her project, he/she needs to submit the proposal for scrutiny by the guide. Writing the proposal enables the student to define a framework for the scope of the project, the direction or approach to the project, the methodology for the execution of the project, to name a few. The final Graduation project proposal mainly comprises as mentioned below</p>
<ul style="list-style-type: none"> <li>• <b>The Working Title:</b> The working title reflects the nature of the project without ambiguity. The working title may be subject to change during the submission Graduation project.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Background/Context:</b> This section focuses on the purpose of the Graduation project, the research focus of the project, the design brief given by the sponsor/client, the importance of the project from the student's perspective as well as that of the sponsors, and the learning outcomes.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Background Study/Literature Review:</b> This section will focus on the work that has already been carried out in this area.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Objectives:</b> The strategies/plans/steps to be followed by the student to attain the aims he/she set down to achieve at the outset of the Graduation project.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Problem Setting/Research Question:</b> Identifying the problems/challenges of a given situation in context, and formulating an appropriate research question that can lend a proper direction to the project.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Methodology:</b> The approaches and methods the student plans to employ to answer the research question.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Time frame:</b> This will give an idea of the Graduation project will be structured over the six-month period, the sequence of various stages of the the approximate time required to complete said stages.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Deliverables:</b> This refers to what the student foresees as the outcome/s of the project in the form of tangible deliverables.</li> </ul>
<p><b>Budget Estimates:</b> A budget needs to be submitted along with the Graduation project proposal, with an indication of the overall cost of the project</p>

- Student can take up a client-sponsored project / research-based project (self-sponsored/partly client sponsored) in a specialized area/self-sponsored project in core categories such as design for industry, social sector, development and innovation.

**Note:** While documenting the final Graduation document, the student must avoid plagiarism of any kind.

### **GRADUATION PROJECT ASSESSMENT**

#### **Graduation Project is assessed using the following procedures**

- Graduation Projects / Reports has to be submitted to the Institution **3 days before** the Examination to their respective Departments for the final assessment.
- Departments shall provide the Graduation projects **frame work for assessment** in advance to the Jurors before the jury.
- Departments shall provide the details of the Students Graduation Projects in advance to the External Jury / Examiners for **preliminary understanding** before the assessment.
- Students shall be presenting their Project through Digital medium. However **all the hard copy of the designs related to the Graduation Project has to be submitted wherever necessary.**
- External Examiners shall conduct Viva individually with every student and prepare their assessment
- Examiners shall give the feedback to the student during the Assessment as well as **fill the feedback form for the Institution**
- Examiners have the **right to accept or Reject the Graduation Projects** by the students with due reasons given in written to the Chief Examiner / Principal
- Departments have to **provide the criteria's set for evaluation** of the Graduation Project in align with the objectives of the Graduation Project.
- A format for this purpose shall be designed keeping the following critical points.

9. Originality, Scope and Innovative Concepts of the Graduation Project

10. Design Process adopted in the Project ( Research, Analysis, Problem statement)

11. Visualization Skills in Both Manual and Digital ( Software knowledge, Application)

12. Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design solutions

- iii. Assessment statement for every individual student has to be documented by the External Examiner in the given format before leaving the Examination hall.

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

<b>Formative Assessment for Practical</b>	
<b>Assessment Occasion/ type</b>	<b>Marks</b>
Originality, Scope and Innovative Concepts of the Graduation Project	<b>15 %</b>

Design Process adopted in the Project ( Research, Analysis, Problem statement)	<b>15%</b>
Visualization Skills in Both Manual and Digital ( Software knowledge, Application)	<b>10%</b>
Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design solutions	<b>10%</b>
Total Marks	<b>50 %</b>
<b>Formative Assessment as per NEP guidelines are compulsory</b>	

### **Model Curriculum**

Program Name	<b>BVA in Design</b>	Program core	<b>Interior &amp; Spatial Design</b>
Course Title	DSC 24. <b>Sustainable Design Practice</b>	Semester	<b>Seventh</b>
Course Code	DSC 24	No of Credits	<b>4</b>
Contact hours	<b>120</b>	Duration of SEA/Exam	Viva
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>
<b>Total Marks</b>		<b>100</b>	

#### **Course Pre-requisite(s):**

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

- CO 1. Research on the nature of various ecofriendly materials.
- CO 2. Analyse the available Eco-friendly materials in the market.
- CO 3. Use the Eco-friendly materials in a given space Design.
- CO 4. Use certain sustainable materials in the maximum possible way through aesthetic and functional aspects.
- CO 5. Maintain the balance of Aesthetics of eco system as designers.

<b>Contents of the Course</b>	<b>120 hrs</b>
UNIT 1	60 hrs
Chapter 1: To study about various range of GSFT (Green Sustainable and Fair Trade) products that are currently in the marketplace.	



Chapter 2: To study in detail the nature and uses of fabrics, window treatments, surface materials, flooring, walls and ceilings.	
Chapter 3: To explore the Design Concepts and Aesthetics that fit and suitable for Ecofriendly sustainable materials mentioned.	
UNIT 2	30 hrs
<b>Chapter 1:</b> To design a simple product/element within Interior space as application of materials and prototype the same. Chapter 2: To explore the sustainable design principles common to a built space as a whole and learn the concept of introducing healthy environment Chapter 3: The course will include a small scale project as exclusively based on the sustainable materials as a theme with the support system of other materials to add on.	

**Pedagogy:** Design studio based Lectures, Discussions, Case studies and writing assignments, , surveys and practice

**Reference Books:**

1. Sustainable Residential Interiors – Annette K Stelmack ;Associates II :Kari Foster.DebbieHindman – Second Edition – ASID
2. Sustainable Living – Green Design-Designer books

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts of the Project	15 %
Design Process adopted in the Project ( Research, Analysis, Problem statement)	15%
Visualization Skills in Both Manual and Digital ( Software knowledge, Application)	10%
Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design solutions	10%
Total Marks	50 %
Formative Assessment as per NEP guidelines are compulsory	

**Model Curriculum**

Program Name	BVA in Design	Program core	Interior & Spatial Design
Course Title	Design Thesis	Semester	Seventh
Course Code	DSC 25	No of Credits	4
Contact hours	120	Duration of SEA/Exam	Viva

Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>
<b>Total Marks</b>		<b>100</b>	

**Course Pre-requisite(s):**

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

- CO 1. Explore innovative concepts and relevant Literature study from the field
- CO 2. Do Research and Analysis of the topic related to the Specialization,
- CO 3. Arrive at a Problem statement.
- CO 4. Identify and apply relevant Design Process
- CO 5. Present the Graduation Thesis with greater details and able to connect with larger context

**Introduction to Design Thesis**

- The design thesis is an independently driven creative work developed within a focused subject of inquiry and directed by research questions

**Design Research, Why?**

- This provides ample opportunity to showcase one's design experience - ability to work from **scratch, initializing, rationalizing, validating** and then **realizing it** into a final design product;
- Importance
- Design thesis - formal writing

**Steps involved in writing**

- Step 1: Select a subject
- Step 2: Narrow down the topic
- Step 3: State the tentative objective
- Step 4: Form a preliminary bibliography
- Step 5: Prepare a working outline
- Step 6: Start taking notes
- Step 7: Data from Primary and **Secondary Sources**
- Step 8: Outline the Thesis
- Step 9: Write a rough draft  
(background info, methods, present data, analysis, discussion, conclusion)
- Step 10: Edit your Thesis
- Step 11: Write the final draft  
( introduction, Plagiarism, certificates, cover )

**Synopsis:**

A synopsis is a **brief summary** which gives readers an overview of the main points.  
(Your understanding of a problem, it is proposal which contain the plan of how you will conduct your study)

**Content**

- Title
- Main purpose of the research (*What did it aim to discover, explain or prove*).

<ul style="list-style-type: none"> <li>• How to conduct the research (Research Design), What kind of research is it? (Methodology)</li> <li>• Provide an overview and importance of this research</li> </ul> <p><b>Word Count: Minimum 100 words</b></p>
<p>Practical Approaches:</p> <ul style="list-style-type: none"> <li>• Topic- title</li> <li>• Synopsis</li> <li>• Literature Review</li> <li>• Collect maximum information</li> <li>• Organize information</li> <li>• <b>Retain References</b></li> </ul>
<p><b>Design Thesis order of the Content</b></p> <ul style="list-style-type: none"> <li>• Cover Page</li> <li>• Declaration</li> <li>• Certificate</li> <li>• Plagiarism Verification</li> <li>• Acknowledgement</li> <li>• Abstract</li> <li>• Table of Contents</li> <li>• List of Tables</li> <li>• List of Figures</li> <li>• Chapters : No of Chapters 1,2,3</li> <li>• Conclusion</li> <li>• Bibliography</li> <li>• In-text Citation</li> <li>• Appendices (CD/Flash Drive , if applicable)</li> </ul>

<b>Formative Assessment for Practical</b>	
<b>Assessment Occasion/ type</b>	<b>Marks</b>
Originality, Scope and Innovative Concepts of the Design Thesis	<b>15 %</b>
Research Methodology & Procedure adopted in the Thesis ( Research, Analysis, Problem statement)	<b>15%</b>
Language, quality of writing	<b>10%</b>
Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design Research	<b>10%</b>
Total Marks	<b>50 %</b>
<b>Formative Assessment as per NEP guidelines are compulsory</b>	

### Model Curriculum

Program Name	<b>BVA in Design</b>	Program core	<b>Interior &amp; Spatial Design</b>
Course Title	<b>BVA 26. Portfolio Development</b>	Semester	<b>Seventh</b>
Course Code	DSC 26	No of Credits	<b>3</b>
Contact hours	<b>90</b>	Duration of SEA/Exam	Viva
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>
<b>Total Marks</b>			<b>100</b>

#### Course Contents

##### Introduction to Design Portfolio

Design Education mandates a Design portfolio after completing a degree program. A portfolio by a student of Design comprises the Practical works under different Practical Courses by the time he /she completes the specialization. Mostly the design portfolio will include Concept drawings, Digital images, videos, and descriptions related to the completed Design Projects during the program. In the portfolio a student shall include only the completed and final works that reflect the Projects, Core skills and shall not include work under progress/ incomplete works. Because such works may create negative impression about the students Capabilities. Portfolios shall be guided by experienced faculties / experts with respective Industry backgrounds.

#### Need of Design Portfolio

There are different needs for Portfolios. Generic objective of any portfolio is to document all final design works / Design Projects. The portfolios are also used to measure the ability of the student during placements, higher education, promotions in careers, for pitching the new Projects by Industry people, Clients and experts. Hence three different type of the portfolios are suggested here are;

##### Types of Portfolios

1. Portfolio for seeking a Job.
2. Portfolio for seeking admission for Higher Education
3. Portfolio for documenting / for pitching new projects ( Design Business )

##### Important topics to know during the Portfolio development.

1. To study different portfolio formats available in practice using case study method
2. To consider the final Portfolio file formats suitable for sharing via online and offline.
3. To consider the image size and File size.
4. To consider the minimum and Maximum number of words for descriptions.
5. Font Styles and sizes for Titles, descriptions
6. Sequence of the works / process
7. Personal Details
8. References and credits if any.

9. Institution details including guides/ mentors etc
10. Date/month/ year of portfolio development.
11. Final outcome: Soft copy.
12. Final outcome: Printed Copy.

**Instructions:**

Guides / mentors from the respective specialization shall provide presentations based on the mentioned topics with suitable examples and case studies applicable to student's immediate needs and requirements.

Though portfolio development is the need in the 7<sup>th</sup> semester, exercises in portfolio development shall be done at every semester end from the first year so that students will be familiarise with the activity.

Guides / mentors shall provide the industry bench Marks to achieve the required quality of the final rendered works.

<b>Formative Assessment for Practical</b>	
<b>Assessment Occasion/ type</b>	<b>Marks</b>
Originality, Scope and Innovative Concepts of the Projects presented in the projects.	<b>10 %</b>
<b>Concept descriptions</b> :Design Process adopted in the Project ( Research, Analysis, Problem statement)	<b>10%</b>
Visualization Skills in Both Manual and Digital (Software knowledge, Application)	<b>15%</b>
Portfolio Presentation: How the student has designed the portfolio to meet the objectives and how the portfolio impact the viewer	<b>15%</b>
Total Marks	<b>50 %</b>
<b>Formative Assessment as per NEP guidelines are compulsory</b>	

## BVA-INTERIOR & SPATIAL DESIGN -Semester 8

	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
DSC 27		Graduation Project –Part II	10	Display/Jury & Viva	150	150	300	12
DSC 28		Internship	-	-			300	10
								22

### Model Curriculum

Program Name	<b>BVA in Design</b>	Program core	<b>Interior &amp; Spatial Design</b>
Course Title	<b>Graduation Project –Part II</b>	Semester	<b>Eighth</b>
Course Code	DSC 27	No of Credits	<b>12</b>
Contact hours	<b>360 hrs</b>	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	<b>150</b>	Summative Assessment Marks	<b>150</b>
<b>Total Marks</b>		<b>300</b>	

**Course Pre-requisite(s): Graduation Project Part I**

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

- CO 1. Explore Innovation and Creativity in Design
- CO 2. Knowledge in Specialization specific production and Design Process
- CO 3. Knowledge in latest Technology and Design possibilities
- CO 4. Application of Aesthetic knowledge gained in earlier semesters.
- CO 5. Visualize in Both Manual and Digital (Software knowledge, Application)
- CO 6. Present the Graduation Project with greater details and able to connect with larger context and the user

**Project Part II Guidelines:**

Post Project Part I submission, students shall start Project Production Phase, which includes the following:

Based on the Research on Ideation / Concept of the Graduation Project Part I submitted for assessment in the previous semester student shall select the suitable medium in Digital / Manual for Design

**Deliverables:**

- Detailed Project Report with appropriate format given by the Institution.
- Digital or manual Design sheets of the Project.
- 3D Physical Models or 3D Digital Models whichever is applicable in the Project.
- Soft copy of the complete Project.
- Two printed Copies of the Project.

**GRADUATION PROJECT ASSESSMENT**

**Graduation Project is assessed using the following procedures**

- Graduation Projects / Reports has to be submitted to the Institution **6 days before** the Examination to their respective Departments for the final assessment.
- Departments shall provide the Graduation projects **framework for assessment** in advance to the Jurors before the jury.
- Departments shall provide the details of the Students Graduation Projects in advance to the External Jury / Examiners for **preliminary understanding** before the assessment.
- Students shall be presenting their Project through Digital medium. However **all the hard copy of the designs related to the Graduation Project has to be submitted wherever necessary.**
- External Examiners shall conduct Viva individually with every student and prepare their assessment.
- Examiners shall give the feedback to the student during the Assessment as well as **fill the feedback form for the Institution.**
- Examiners have the **right to accept or Reject the Graduation Projects** by the students with due reasons given in written to the Chief Examiner / Principal.
- Departments have to **provide the criteria's set for evaluation** of the Graduation Project in align with the objectives of the Graduation Project.
- **A format for this purpose shall be designed keeping the following critical points.**
- Originality, Scope and Innovative Concepts of the Graduation Project
- Design Process adopted in the Project (Research, Analysis, Problem statement)
- Visualization Skills in Both Manual and Digital (Software knowledge, Application)
- Presentation Skills: How the student has connected the topic contextually and presenting with relevant Design solutions.
- Assessment statement for every individual student has to be documented by the External Examiner in the given format before leaving the Examination Hall.

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

<b>Formative Assessment for Practical</b>	
<b>Assessment Occasion/ type</b>	<b>Marks</b>
Originality, Scope and Innovative Concepts of the Graduation Project	<b>15 %</b>
Design Process adopted in the Project (Research, Analysis, Problem statement, solutions)	<b>15%</b>
Visualization Skills in Both Manual and Digital (Software knowledge, Application)	<b>10%</b>
Presentation Skills: How the student has connected the topic contextually and presenting with relevant Design solutions	<b>10%</b>
Total Marks	<b>50 %</b>
<b>Formative Assessment as per NEP guidelines are compulsory</b>	

### **Model Curriculum**

Program Name	<b>BVA in Design</b>	Program core	<b>Interior &amp; Spatial Design</b>
Course Title	<b>Internship</b>	Semester	<b>Eighth</b>
Course Code	DSC 28	No of Credits	<b>10</b>
Contact hours	<b>300 hrs</b>	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	<b>150</b>	Summative Assessment Marks	<b>150</b>
<b>Total Marks</b>		<b>300</b>	

#### **Course Pre-requisite(s):**

**Semester I to VIII with completion of Graduation Project Part I & II**

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

- CO 1. Use the acquired the industry relevant Practical skills in their future Design career.
- CO 2. Apply the acquired knowledge of how Industry functions.
- CO 3. Practice Time Management, work discipline in their future career.
- CO 4. Apply professional practice, work dynamics, Team work etc. in their career.
- CO 5. Gain the knowledge of office workflow, timelines, meeting deadlines etc.
- CO 6. Apply the Research methods, Techniques, procedures, Design process in their future career.

#### **Introduction to the Internship**

Internship is an opportunity to acquire hands on practical skills and employability skills to become successful in employment, entrepreneurship. Internship provides student to test his capabilities in a work environment different from the Institution. It provides greater confidence, more learning opportunities and understanding the coworkers. It provides an opportunity to



collaborate and learn, integrated learning as a part of learning process. Internships will enable the student to understand the professional way of working to the expectation of the Organization. It also allow student to learn the physical and digital skills of the organizations workflow and contribute in the production. Internships will enable a student to transform in to a responsible citizen and ensure the development of the state.

Internships allow to work with a Government, Non-Government Private and public Organizations, Companies, Design Industry and Design Firms as part of the undergraduate program in Design and Visual Art. Design students can also choose work with Design communities, Artisans, Crafts clusters etc. as a form of experiential learning.

### **Objectives of the Internship:**

A student shall successfully complete the 4 years / 8 semesters of Academic learning along with Industry internship for a minimum period of 3 months to 6 months.

Internships give Industry exposure, hands on experience of Industry Research methods, Techniques, procedures and Design process in their future career. Students will also learn Time Management, work discipline, knowledge of office workflow, timelines, meeting deadlines etc. so that they gain the confidence to become successful employee / Design entrepreneur/ Research scholar etc.

As per the interpretation of the UGC in its Internship guidelines there are two categories of Internships.

The undergraduate internships would be classified into two types:

**i. Internship for enhancing employability.**

**ii. Internship for developing research aptitude.**

### **Enhancing the Employability:**

Academic Institutions have limits or lack in teaching the students Employability skills and providing them with an experience of working environment within the ambience of the Academic facilities. Hence Internships will act as filler to fill this gap of experiential learning. If the students can not rise to the expectations of the Employers at the time of placements students might lose the opportunities. Hence to enable them for the employment purpose Employability skills are very much important.

As per the UGC Internship guidelines ;

The internship programs should be well conceptualized and interactive for building research capabilities/aptitude/skills of our under-graduates/researchers/faculties for

1. Development of project and its execution
2. Decision-making
3. Confidence development
4. Working/coordinating in a team

5. Creative and critical thinking and problem-solving
6. Ethical values
7. Professional development
8. Understand government/local bodies world of work
9. Reference of resource persons in the field.
10. Development of online/ simulation-based module for a virtual research internship
11. Understanding the nuances of building a deep-technology start-up
12. Study of certain entrepreneurs,
13. Study of the enterprises, farmers, artisans, etc.

### **Developing Research Aptitude**

To instill the Research aptitude in students during this Internship. To develop Inquiry / investigation aptitude, analytical skills, Scientific and Objective method of doing Research capabilities and present the uncovered facts in an organized way.

#### **As per UGC Interpretation,**

Research internship aims at providing hands-on training to work on research tools, techniques, methodologies, equipment, policy framework and various other aspects in pursuing quality research. Apart from gaining relevant research experience, the interns would learn the following, through research professionals/mentors:

- Ideation and conceptualization of a research question/problem
- Learning about new tools and handling of equipment
- Experimentation and collection of data
- Simulations and development of models
- Preparation and presentation of report

#### **How to implement the Internship:**

- Institutions R&D cell shall develop a systematic method to do Internship activities. A **Nodal Officer under R&D** shall be nominated to oversee the Internship applications by students.
- Each vertical shall Nominate a faculty Coordinator as **Internship supervisor**.
- Internship Supervisor shall monitor, communicate, evaluate the Internship activities of the student under their vertical / specialization.
- A system to address the Communications, documentation, Reports and Assessments involving all the stakeholders of the Internship.
- R&D cell shall develop Vision, Mission, objectives and the clear outcomes of the Internships.
- R&D Cell shall do a survey of the industries, their needs, Market opportunities, Craft clusters and Design Firms and their needs.

- Each Verticals shall Map the student's expectations based on their skilled areas, research abilities and Potentials.
- R&D Cell shall identify and coordinate with Organizations which provide opportunity to Students doing Research Internships.

1. Preparing the List of Eligible students for Internship
2. Preparing their capabilities, interest, skills etc by reviewing their Portfolios
3. Mapping the organizations, companies, Design Firms, Govt,Non Govt. organizations
4. Review of the Internship plans by different verticals
5. Preparing the reference letters from the Institutions
6. Registrations from the students
7. Review of the Offer Letters
8. Internal Assessment Marks based on the portfolio, CV weightage of student
9. Communication with Internship Companies, Firms and Organizations  
With regard to performance Feedback
10. Internship completion letter from Companies, Firms and Organizations
11. Review of the student Performance feedback and necessary action
12. Submission of Internship Report from student
13. Internal & External Review of the Internship Report during the Final Jury/Viva
14. Forwarding the Details of the Internship to Placement for further Placement Activity.

## BVA-PRODUCT DESIGN / Semester 7

	Subj ect Code	Title of the Paper	Instruc tion hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exa m	Total	
DSC 23		Graduation Project –Part I	4	Display/Jury & Viva	100	100	200	8
DSC 24		Sustainable Product Design	4	Display/Jury & Viva	50	50	100	4
DSC 25		Design Thesis	2	Viva	50	50	100	4
DSC 26		Portfolio Development	3	Display/Jury & Viva	50	50	100	3
DSE 3		Discipline Specific Elective 1.1.Interaction Design  DSE1.2. Web-Design (HTML & CSS)Lab  DSE1.3. Screen Printing	3	Display/Jury & Viva	50	50	100	3
							600	22

### Model Curriculum

Program Name	<b>BVA in Design</b>	Program core	<b>ProductDesign</b>
Course Title	<b>Graduation Project –Part 1</b>	Semester	<b>Seventh</b>
Course Code	DSC 23	No of Credits	<b>8</b>
Contact hours	<b>240</b>	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	<b>100</b>	Summative Assessment Marks	<b>100</b>
<b>Total Marks</b>		<b>200</b>	

**Course Pre-requisite(s):****Course Outcomes (COs): After the successful completion of the course, the student will be able to:**

- CO 1. Create innovative concepts.
- CO 2. Do Research and Analysis of the topic related to the Specialization.
- CO 3. Arrive at a Problem statement.
- CO 4. Identify and apply relevant Design Process.
- CO 5. Visualize in Both Manual and Digital (Software knowledge, Application)
- CO 6. Present the Graduation Project with greater details and able to connect with larger context

**Introduction:**

Graduation projects are the culmination of a student's academic tenure at their Institution of Learning and are often submitted as a part of their graduation process. The research study undertaken here represents a substantial contribution to the design field in regard to a topic closely related to their academic field of study. During the course of this graduate project, students will be able to produce an outcome of their full-scale professional design project, capable of both being applied and implemented in practice.

A student's project brief, time, finance and other practical concerns are some other parameters for consideration by the client. It is through the Graduation project and subsequent documentation of the same that this investigation takes place. A jury comprising faculty members evaluates the students' performance in the Graduation project, after which, students are awarded

**The Graduation project reflects the student's ability to:**

- Integrate what has been learned into current procedures when developing novel products, services, and systems.
- Examine and iteratively improve his or her ideas in response to criticism.
- Review and reflect on the creative procedures he or she used.

**Duration:** The Graduation project starts during the final semester of academic program and falls within the timetable of the 7<sup>th</sup> Semester continued for final semester – 8<sup>th</sup> semesters

**Selecting a Topic:**

Selection of an appropriate topic for the project is of primary importance. Students might wish to explore a subject, theme, or area of study that featured strongly in their earlier works in greater depth. The students might also wish to pursue a topic of personal interest that has till date not featured in any of their works. Alternatively, they might choose their projects based on the direction they wish to steer their career towards. It is essential for students to have a keen interest in the topic they wish to pursue, as they will need to sustain their interest and motivation throughout the course of study. The appropriateness of the topic is discussed with the student's **guide and discipline coordinator.**

**Project Guidelines**

<p>Every Graduation project needs to begin with a project/research plan. This plan needs to be articulated in the form of a written proposal that is formulated in consultation with the student's mentors at work and his/her faculty guide at the Institute. This plan is known as the final Graduation project proposal. Before the student can set out on his/her project, he/she needs to submit the proposal for scrutiny by the guide. Writing the proposal enables the student to define a framework for the scope of the project, the direction or approach to the project, the methodology for the execution of the project, to name a few. The final Graduation project proposal mainly comprises as mentioned below</p>
<ul style="list-style-type: none"> <li>• <b>The Working Title:</b> The working title reflects the nature of the project without ambiguity. The working title may be subject to change during the submission Graduation project.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Background/Context:</b> This section focuses on the purpose of the Graduation project, the research focus of the project, the design brief given by the sponsor/client, the importance of the project from the student's perspective as well as that of the sponsors, and the learning outcomes.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Background Study/Literature Review:</b> This section will focus on the work that has already been carried out in this area.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Objectives:</b> The strategies/plans/steps to be followed by the student to attain the aims he/she set down to achieve at the outset of the Graduation project.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Problem Setting/Research Question:</b> Identifying the problems/challenges of a given situation in context, and formulating an appropriate research question that can lend a proper direction to the project.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Methodology:</b> The approaches and methods the student plans to employ to answer the research question.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Time frame:</b> This will give an idea of the Graduation project will be structured over the six-month period, the sequence of various stages of the the approximate time required to complete said stages.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Deliverables:</b> This refers to what the student foresees as the outcome/s of the project in the form of tangible deliverables.</li> </ul>
<p><b>Budget Estimates:</b> A budget needs to be submitted along with the Graduation project proposal, with an indication of the overall cost of the project</p>

- Student can take up a client-sponsored project / research-based project (self-sponsored/partly client sponsored) in a specialized area/self-sponsored project in core categories such as design for industry, social sector, development and innovation.
- **Note:** While documenting the final Graduation document, the student must avoid plagiarism of any kind.

### **GRADUATION PROJECT ASSESSMENT**

#### **Graduation Project is assessed using the following procedures**

- Graduation Projects / Reports has to be submitted to the Institution **3 days before** the Examination to their respective Departments for the final assessment.
- Departments shall provide the Graduation projects **frame work for assessment** in advance to the Jurors before the jury.
- Departments shall provide the details of the Students Graduation Projects in advance to the External Jury / Examiners for **preliminary understanding** before the assessment.
- Students shall be presenting their Project through Digital medium. However **all the hard copy of the designs related to the Graduation Project has to be submitted wherever necessary.**
- External Examiners shall conduct Viva individually with every student and prepare their assessment
- Examiners shall give the feedback to the student during the Assessment as well as **fill the feedback form for the Institution**
- Examiners have the **right to accept or Reject the Graduation Projects** by the students with due reasons given in written to the Chief Examiner / Principal
- Departments have to **provide the criteria's set for evaluation** of the Graduation Project in align with the objectives of the Graduation Project.
- A format for this purpose shall be designed keeping the following critical points.
  - Originality, Scope and Innovative Concepts of the Graduation Project
  - Design Process adopted in the Project ( Research, Analysis, Problem statement)
  - Visualization Skills in Both Manual and Digital ( Software knowledge, Application)
  - Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design solutions

Assessment statement for every individual student has to be documented by the External Examiner in the given format before leaving the Examination hall.

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

<b>Formative Assessment for Practical</b>	
<b>Assessment Occasion/ type</b>	<b>Marks</b>
Originality, Scope and Innovative Concepts of the Graduation Project	<b>15 %</b>

Design Process adopted in the Project ( Research, Analysis, Problem statement)	<b>15%</b>
Visualization Skills in Both Manual and Digital ( Software knowledge, Application)	<b>10%</b>
Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design solutions	<b>10%</b>
Total Marks	<b>50 %</b>
<b>Formative Assessment as per NEP guidelines are compulsory</b>	

### **Model Curriculum**

Program Name	BVA in Design	Program core	Product Design
Course Title	DSC 24. <b>Sustainable Product Design</b>	Semester	<b>Seventh</b>
Course Code	DSC 24	No of Credits	<b>4</b>
Contact hours	<b>120</b>	Duration of SEA/Exam	Viva
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>
<b>Total Marks</b>		<b>100</b>	

#### **Course Pre-requisite(s):**

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

- CO 1. Research on the nature of various ecofriendly materials.
- CO 2. Analyse the available Eco-friendly, non toxicmaterials in the market.
- CO 3. Use the Eco-friendly materials inproduct Design.
- CO 4. Use certain sustainable materials in the maximum possible way through aesthetic and functional aspects.
- CO 5. Maintain the balance of Aesthetics of eco system as designers.

<b>Contents of the Course</b>	<b>120 hrs</b>
UNIT 1	60 hrs
Chapter 1: To study about various non-toxic, sustainably produced, or recycled materials which have a lower environmental impact than traditional materials.	
Chapter 2: To study the manufacturing processes and design products which are more energy efficient than traditional processes and end products..	



Chapter 3: To explore the Design Concepts of longer-lasting and better-functioning products which will have to be replaced less frequently, which reduces the impact of producing replacements.	
UNIT 2	30 hrs
<b>Chapter 1:</b> To explore the sustainable design and learn the concept of introducing healthy environment. Consult sustainable design standards and guides, (e.g. <a href="#">Design for the Environment</a> ). <b>Chapter 2:</b> To design a simple product as application of materials and prototype the same. Consider product life cycle. Use life cycle analysis tools to help you design sustainable product. <b>Chapter 3:</b> Materials should come from nearby, sustainably managed renewable sources that can be composted when their usefulness is exhausted.	

**Pedagogy:** Design studio based Lectures, Discussions, Case studies and writing assignments, , surveys and practice

**Reference Books:**

- 1.Sustainable Material Design And Process (Hb 2024) by Kant R , Taylor & Francis
- 2.1000 New Eco Designs and Where to Find Them by Proctor, Rebecca, ISBN: 9781856695855
3. **Biomimicry: Innovation Inspired by Nature** by Benyus, Janine M.  
ISBN: 9780688160999
- 4.**Design for Environment** by Joseph Fiksel  
ISBN: 9780071776226

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts of the Project	15 %
Design Process adopted in the Project ( Research, Analysis, Problem statement)	15%
Visualization Skills in Both Manual and Digital ( Software knowledge, Application)	10%
Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design solutions	10%
Total Marks	50 %
Formative Assessment as per NEP guidelines are compulsory	

**Model Curriculum**

Program Name	BVA in Design	Program core	Product Design
Course Title	Design Thesis	Semester	Seventh
Course Code	DSC 25	No of Credits	4
Contact hours	120	Duration of SEA/Exam	Viva

Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>
<b>Total Marks</b>		<b>100</b>	

**Course Pre-requisite(s):**

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

- CO 1. Explore innovative concepts and relevant Literature study from the field
- CO 2. Do Research and Analysis of the topic related to the Specialization,
- CO 3. Arrive at a Problem statement.
- CO 4. Identify and apply relevant Design Process
- CO 5. Present the Graduation Thesis with greater details and able to connect with larger context

**Introduction to Design Thesis**

- The design thesis is an independently driven creative work developed within a focused subject of inquiry and directed by research questions

**Design Research, Why?**

- This provides ample opportunity to showcase one's design experience - ability to work from **scratch, initializing, rationalizing, validating** and then **realizing it** into a final design product;
- Importance
- Design thesis - formal writing

**Steps involved in writing**

- Step 1: Select a subject
- Step 2: Narrow down the topic
- Step 3: State the tentative objective
- Step 4: Form a preliminary bibliography
- Step 5: Prepare a working outline
- Step 6: Start taking notes
- Step 7: Data from Primary and **Secondary Sources**
- Step 8: Outline the Thesis
- Step 9: Write a rough draft  
(background info, methods, present data, analysis, discussion, conclusion)
- Step 10: Edit your Thesis
- Step 11: Write the final draft  
( introduction, Plagiarism, certificates, cover )

**Synopsis:**

A synopsis is a **brief summary** which gives readers an overview of the main points.  
(Your understanding of a problem, it is proposal which contain the plan of how you will conduct your study)

**Content**

- Title
- Main purpose of the research (*What did it aim to discover, explain or prove*).

<ul style="list-style-type: none"> <li>• How to conduct the research (Research Design), What kind of research is it? (Methodology)</li> <li>• Provide an overview and importance of this research</li> </ul> <p><b>Word Count: Minimum 100 words</b></p>
<p>Practical Approaches:</p> <ul style="list-style-type: none"> <li>• Topic- title</li> <li>• Synopsis</li> <li>• Literature Review</li> <li>• Collect maximum information</li> <li>• Organize information</li> <li>• <b>Retain References</b></li> </ul>
<p><b>Design Thesis order of the Content</b></p> <ul style="list-style-type: none"> <li>• Cover Page</li> <li>• Declaration</li> <li>• Certificate</li> <li>• Plagiarism Verification</li> <li>• Acknowledgement</li> <li>• Abstract</li> <li>• Table of Contents</li> <li>• List of Tables</li> <li>• List of Figures</li> <li>• Chapters : No of Chapters 1,2,3</li> <li>• Conclusion</li> <li>• Bibliography</li> <li>• In-text Citation</li> <li>• Appendices (CD/Flash Drive , if applicable)</li> </ul>

<b>Formative Assessment for Practical</b>	
<b>Assessment Occasion/ type</b>	<b>Marks</b>
Originality, Scope and Innovative Concepts of the Design Thesis	<b>15 %</b>
Research Methodology & Procedure adopted in the Thesis ( Research, Analysis, Problem statement)	<b>15%</b>
Language, quality of writing	<b>10%</b>
Presentation Skills : How the student has connected the topic contextually and presenting with relevant Design Research	<b>10%</b>
Total Marks	<b>50 %</b>
<b>Formative Assessment as per NEP guidelines are compulsory</b>	

## Model Curriculum

Program Name	<b>BVA in Design</b>	Program core	<b>Product Design</b>
Course Title	<b>BVA 26. Portfolio Development</b>	Semester	<b>Seventh</b>
Course Code	DSC 26	No of Credits	<b>3</b>
Contact hours	<b>90</b>	Duration of SEA/Exam	Viva
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>
<b>Total Marks</b>			<b>100</b>

### Course Contents

#### Introduction to Design Portfolio

Design Education mandates a Design portfolio after completing a degree program. A portfolio by a student of Design comprises the Practical works under different Practical Courses by the time he /she completes the specialization. Mostly the design portfolio will include Concept drawings, Digital images, videos, and descriptions related to the completed Design Projects during the program. In the portfolio a student shall include only the completed and final works that reflect the Projects, Core skills and shall not include work under progress/ incomplete works. Because such works may create negative impression about the students Capabilities. Portfolios shall be guided by experienced faculties / experts with respective Industry backgrounds.

### Need of Design Portfolio

There are different needs for Portfolios. Generic objective of any portfolio is to document all final design works / Design Projects. The portfolios are also used to measure the ability of the student during placements, higher education, promotions in careers, for pitching the new Projects by Industry people, Clients and experts. Hence three different type of the portfolios are suggested here are;

#### Types of Portfolios

1. Portfolio for seeking a Job.
2. Portfolio for seeking admission for Higher Education
3. Portfolio for documenting / for pitching new projects ( Design Business )

#### Important topics to know during the Portfolio development.

1. To study different portfolio formats available in practice using case study method
2. To consider the final Portfolio file formats suitable for sharing via online and offline.
3. To consider the image size and File size.
4. To consider the minimum and Maximum number of words for descriptions.
5. Font Stiles and sizes for Titles, descriptions
6. Sequence of the works / process
7. Personal Details
8. References and credits if any.

9. Institution details including guides/ mentors etc
10. Date/month/ year of portfolio development.
11. Final outcome: Soft copy.
12. Final outcome: Printed Copy.

**Instructions:**

Guides / mentors from the respective specialization shall provide presentations based on the mentioned topics with suitable examples and case studies applicable to student's immediate needs and requirements.

Though portfolio development is the need in the 7<sup>th</sup> semester, exercises in portfolio development shall be done at every semester end from the first year so that students will be familiarise with the activity.

Guides / mentors shall provide the industry bench Marks to achieve the required quality of the final rendered works.

<b>Formative Assessment for Practical</b>	
<b>Assessment Occasion/ type</b>	<b>Marks</b>
Originality, Scope and Innovative Concepts of the Projects presented in the projects.	<b>10 %</b>
<b>Concept descriptions</b> :Design Process adopted in the Project ( Research, Analysis, Problem statement)	<b>10%</b>
Visualization Skills in Both Manual and Digital (Software knowledge, Application)	<b>15%</b>
Portfolio Presentation: How the student has designed the portfolio to meet the objectives and how the portfolio impact the viewer	<b>15%</b>
Total Marks	<b>50 %</b>
<b>Formative Assessment as per NEP guidelines are compulsory</b>	

## BVA-PRODUCT DESIGN -Semester 8

	Subject Code	Title of the Paper	Instruction hrs /week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
DSC 27		Graduation Project –Part II	10	Display/Jury & Viva	150	150	300	12
DSC 28		Internship	-	-			300	10
							600	22

### Model Curriculum

Program Name	<b>BVA in Design</b>	Program core	<b>Product Design</b>
Course Title	<b>Graduation Project –Part II</b>	Semester	<b>Eighth</b>
Course Code	DSC 27	No of Credits	<b>12</b>
Contact hours	<b>360 hrs</b>	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	<b>150</b>	Summative Assessment Marks	<b>150</b>
<b>Total Marks</b>		<b>300</b>	

**Course Pre-requisite(s): Graduation Project Part I**

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

- CO 1. Explore Innovation and Creativity in Design
- CO 2. Knowledge in Specialization specific production and Design Process
- CO 3. Knowledge in latest Technology and Design possibilities
- CO 4. Application of Aesthetic knowledge gained in earlier semesters.
- CO 5. Visualize in Both Manual and Digital (Software knowledge, Application)
- CO 6. Present the Graduation Project with greater details and able to connect with larger context and the user

**Project Part II Guidelines:**

Post Project Part I submission, students shall start Project Production Phase, which includes the following:

Based on the Research on Ideation / Concept of the Graduation Project Part I submitted for assessment in the previous semester student shall select the suitable medium in Digital / Manual for Design

- 1) Project shall explore the Design Process based on the data collected and analyzed in Part I.
- 2) Project shall explore suitable and innovative Design solution in the area of Research and problem identified.
- 3) Students shall understand the technicalities of the Design process and shall discuss with Guide & Technical mentors.
- 4) Project shall apply the User Research conducted in the part I
- 5) Project shall apply the User Experience User Interface elements in Design.
- 6) Project shall explore the new Technologies and shall use them in the Project execution.
- 7) Students shall use appropriate means and methods of Design Presentation under the supervision of the Project mentors. Interaction with Guide is mandatory.
- 8) A specific Timeline has to be prepared for completing the Project and strictly adhered by all the stake holders of the Project.
- 9) Periodical critical reviews and feedback from the guides and technical mentors shall help the students to work better in their Projects.
- 10) Students shall explore the Visualization of Design using Manual skills and Mediums or Digital mediums and shall apply the software knowledge & skills learnt from earlier semesters.
- 11) Project shall explore environmentally sustainable, ecofriendly materials.
- 12) Project shall explore the recycled / recyclable materials.
- 13) Students shall use correct Font, size and styles for Headings, Subheadings, Project Descriptions etc. as per the guidelines provided by the Institution regarding the use of Text.
- 14) Student shall explore the visual Language and its associated meanings learned from the knowledge of earlier semesters.

- 15) Student shall use the knowledge acquired about Aesthetic elements such as form, colour, surfaces etc. from earlier Courses.
- 16) Student shall explore the creative Visualization of compositions, illustrations, Graphical Representations, narrations, charts, symbols and diagrams and other visual attributes in the project.
- 17) Students shall explore the creative concept narratives styles, storytelling techniques, Language & literature possibilities in the Project.

#### **Deliverables:**

- Detailed Project Report with appropriate format given by the Institution.
- Digital or manual Design sheets of the Project.
- 3D Physical Models or 3D Digital Models whichever is applicable in the Project.
- Soft copy of the complete Project.
- Two printed Copies of the Project.

#### **GRADUATION PROJECT ASSESSMENT**

##### **Graduation Project is assessed using the following procedures**

- Graduation Projects / Reports has to be submitted to the Institution **6 days before** the Examination to their respective Departments for the final assessment.
- Departments shall provide the Graduation projects **framework for assessment** in advance to the Jurors before the jury.
- Departments shall provide the details of the Students Graduation Projects in advance to the External Jury / Examiners for **preliminary understanding** before the assessment.
- Students shall be presenting their Project through Digital medium. However **all the hard copy of the designs related to the Graduation Project has to be submitted wherever necessary.**
- External Examiners shall conduct Viva individually with every student and prepare their assessment.
- Examiners shall give the feedback to the student during the Assessment as well as **fill the feedback form for the Institution.**
- Examiners have the **right to accept or Reject the Graduation Projects** by the students with due reasons given in written to the Chief Examiner / Principal.
- Departments have to **provide the criteria's set for evaluation** of the Graduation Project in align with the objectives of the Graduation Project.
- **A format for this purpose shall be designed keeping the following critical points.**
- Originality, Scope and Innovative Concepts of the Graduation Project
- Design Process adopted in the Project (Research, Analysis, Problem statement)
- Visualization Skills in Both Manual and Digital (Software knowledge, Application)
- Presentation Skills: How the student has connected the topic contextually and presenting with relevant Designsolutions .



<ul style="list-style-type: none"> <li>Assessment statement for every individual student has to be documented by the External Examiner in the given format before leaving the Examination Hall.</li> </ul>
<b>Pedagogy:</b> Design Studio, Case studies, Research, Presentations and Project Lecture, discussions, field research activities

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts of the Graduation Project	15 %
Design Process adopted in the Project (Research, Analysis, Problem statement, solutions)	15%
Visualization Skills in Both Manual and Digital (Software knowledge, Application)	10%
Presentation Skills: How the student has connected the topic contextually and presenting with relevant Design solutions	10%
Total Marks	50 %
Formative Assessment as per NEP guidelines are compulsory	

### Model Curriculum

Program Name	BVA in Design	Program core	Product Design
Course Title	Internship	Semester	Eighth
Course Code	DSC 28	No of Credits	10
Contact hours	300 hrs	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	150	Summative Assessment Marks	150
Total Marks		300	

<b>Course Pre-requisite(s):</b> <b>Semester I to VIII with completion of Graduation Project Part I &amp; II</b>
<b>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</b> CO 1. Use the acquired the industry relevant Practical skills in their future Design career. CO 2. Apply the acquired knowledge of how Industry functions. CO 3. Practice Time Management, work discipline in their future career. CO 4. Apply professional practice, work dynamics, Team work etc. in their career. CO 5. Gain the knowledge of office workflow, timelines, meeting deadlines etc. CO 6. Apply the Research methods, Techniques, procedures, Design process in their future career.

### **Introduction to the Internship**

Internship is an opportunity to acquire hands on practical skills and employability skills to become successful in employment, entrepreneurship. Internship provides student to test his capabilities in a work environment different from the Institution. It provides greater confidence, more learning opportunities and understanding the coworkers. It provides an opportunity to collaborate and learn, integrated learning as a part of learning process. Internships will enable the student to understand the professional way of working to the expectation of the Organization. It also allow student to learn the physical and digital skills of the organizations workflow and contribute in the production. Internships will enable a student to transform in to a responsible citizen and ensure the development of the state.

Internships allow to work with a Government, Non-Government Private and public Organizations, Companies, Design Industry and Design Firms as part of the undergraduate program in Design and Visual Art. Design students can also choose work with Design communities, Artisans, Crafts clusters etc. as a form of experiential learning.

### **Objectives of the Internship:**

A student shall successfully complete the 4 years / 8 semesters of Academic learning along with Industry internship for a minimum period of 3 months to 6 months.

Internships give Industry exposure, hands on experience of Industry Research methods, Techniques, procedures and Design process in their future career. Students will also learn Time Management, work discipline, knowledge of office workflow, timelines, meeting deadlines etc. so that they gain the confidence to become successful employee / Design entrepreneur/ Research scholar etc.

As per the interpretation of the UGC in its Internship guidelines there are two categories of Internships.

The undergraduate internships would be classified into two types:

**i. Internship for enhancing employability.**

**ii. Internship for developing research aptitude.**

### **Enhancing the Employability:**

Academic Institutions have limits or lack in teaching the students Employability skills and providing them with an experience of working environment within the ambience of the Academic facilities. Hence Internships will act as filler to fill this gap of experiential learning. If the students can not rise to the expectations of the Employers at the time of placements students might lose the opportunities. Hence to enable them for the employment purpose Employability skills are very much important.

As per the UGC Internship guidelines ;

The internship programs should be well conceptualized and interactive for building research capabilities/aptitude/skills of our under-graduates/researchers/faculties for

1. Development of project and its execution

2. Decision-making
3. Confidence development
4. Working/coordinating in a team
5. Creative and critical thinking and problem-solving
6. Ethical values
7. Professional development
8. Understand government/local bodies world of work
9. Reference of resource persons in the field.
10. Development of online/ simulation-based module for a virtual research internship
11. Understanding the nuances of building a deep-technology start-up
12. Study of certain entrepreneurs,
13. Study of the enterprises, farmers, artisans, etc.

### **Developing Research Aptitude**

To instill the Research aptitude in students during this Internship. To develop Inquiry / investigation aptitude, analytical skills, Scientific and Objective method of doing Research capabilities and present the uncovered facts in an organized way.

### **As per UGC Interpretation;**

Research internship aims at providing hands-on training to work on research tools, techniques, methodologies, equipment, policy framework and various other aspects in pursuing quality research. Apart from gaining relevant research experience, the interns would learn the following, through research professionals/mentors:

- Ideation and conceptualization of a research question/problem
- Learning about new tools and handling of equipment
- Experimentation and collection of data
- Simulations and development of models
- Preparation and presentation of report

### **How to implement the Internship:**

Institutions R&D cell shall develop a systematic method to do Internship activities. A **Nodal Officer under R&D** shall be nominated to oversee the Internship applications by students.

Each vertical shall Nominate a faculty Coordinator as **Internship supervisor**.

Internship Supervisor shall monitor, communicate, evaluate the Internship activities of the student under their vertical / specialization.

A system to address the Communications, documentation, Reports and Assessments involving all the stakeholders of the Internship.

R&D cell shall develop Vision, Mission, objectives and the clear outcomes of the Internships.

R&D Cell shall do a survey of the industries, their needs, Market opportunities, Craft clusters and Design Firms and their needs.

Each Verticals shall Map the student's expectations based on their skilled areas, research abilities and Potentials.

R&D Cell shall identify and coordinate with Organizations which provide opportunity to Students doing Research Internships.

- 1 Preparing the List of Eligible students for Internship
- 2 Preparing their capabilities, interest, skills etc by reviewing their Portfolios
- 3 Mapping the organizations, companies, Design Firms, Govt, Non Govt. organizations
- 4 Review of the Internship plans by different verticals
- 5 Preparing the reference letters from the Institutions
- 6 Registrations from the students
- 7 Review of the Offer Letters
- 8 Internal Assessment Marks based on the portfolio, CV weightage of student
- 9 Communication with Internship Companies, Firms and Organizations
- With regard to performance Feedback
- 10 Internship completion letter from Companies, Firms and Organizations
- 11 Review of the student Performance feedback and necessary action
- 12 Submission of Internship Report from student
- 13 Internal & External Review of the Internship Report during the Final Jury/Viva
- 14 Forwarding the Details of the Internship to Placement for further Placement Activity.

## DISCIPLINE CORE ELCTIVE COURSES

### Model Curriculum

Program Name	<b>BVA in Design</b>	Program core	<b>Animation&amp; Game Art /Graphics&amp; Communication Design/ Interior &amp; Spatial Design/Product Design</b>
Course Title	<b>DSCE 3.1 Interaction Design</b>	Semester	<b>Seventh</b>
Course Code	DSCE3.1	No of Credits	<b>3</b>
Contact hours	<b>90</b>	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>
<b>Total Marks</b>			<b>100</b>

<b>DSCE 3.1 Interaction Design</b>	
Course outcome:	
After completing this course students will be able to;	
CO1. Apply knowledge learnt in this course in designing the interactive model of different devices.	
CO2. Apply the knowledge in designing the web page,	
CO3. Able to design standard operating key boards for example Mobile phone, ATM machine etc.	
CO4. Evolve simple, user friendly Minimalistic design ideas for application	
Contents of the syllabus	90 hrs
<b>Unit 1:</b>	30 hrs
Chapter 1: Paradigms for interaction – time sharing, Video display units, Programming toolkits.	
Chapter 2: Sensor based context aware interaction, Multi-modal displays etc.	
Chapter 3: Interaction Design Process: User focus; Scenarios; Navigation Design; Screen Design and Layout;	
<b>Unit 2:</b>	30 hrs
Chapter 1: Iteration and Prototyping. Design: Principles; Standards; Guidelines; Rules and Heuristics Principles.	
Chapter 2: Design Techniques: Scenario building; Personas.	
Chapter 3: Brainstorming, Story Boarding, Wire framing etc.	

UNIT 3	30 hrs
Chapter 1: Evaluation Techniques: Expert Analysis; Chapter 2: Heuristic Evaluation; Evaluation through User Participation. Chapter 3: Case examples in Human computer interaction.	

**Pedagogy:** Computer Lab, Lecture and Demo using Software, Practice sessions

**Reference Books :**

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

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts	15 %
Design Process	10%
Visualization Skills	15%
Presentation Skills : How the student is presenting the topic	10%
Total Marks	50 %
Formative Assessment as per NEP guidelines are compulsory	

**Model Curriculum**

Program Name	BVA in Design	Program core	Animation& Game Art /Graphics& Communication Design/ Interior & Spatial Design/Product Design
Course Title	DSCE 3.2 Web-Design (HTML & CSS)Lab	Semester	Seventh
Course Code	DSCE3.2	No of Credits	3
Contact hours	90	Duration of SEA/Exam	Jury & Viva

Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>
<b>Total Marks</b>		<b>100</b>	

<b>DSCE 3.1 Web-Design (HTML &amp; CSS)Lab</b>	
<p>Course outcome:</p> <p>After completing this course students will be able to;</p> <p>CO1. Familiar with elements, Tags and basic structure of HTML files.</p> <p>CO2. Develop the concept of basic and advanced text formatting.</p> <p>CO3. Designing of webpage-Document Layout, Working with List, Working with Tables.</p> <p>CO4. Practice Hyper linking, Designing of webpage-Working with Frames,Forms and Controls.</p> <p>CO5. Prepare creating style sheet, CSS properties, Background, Text,Font and styling etc.</p>	
Contents of the syllabus	90 hrs
<b>Unit 1:</b>	30 hrs
<p>Chapter 1: Acquaintance with elements, Tags and basic structure of HTML files.</p> <p>Chapter 2: Practicing basic and advanced text formatting.</p> <p>Chapter 3: Practicing use of multimedia components (Image, Video &amp; Sound) in HTML document.</p>	
<b>Unit 2:</b>	30 hrs
<p>Chapter 1: Designing Webpage-Document Layout. Designing webpage-Working with List. Designing of webpage-Working with Tables.</p> <p>Chapter 2: Practicing Hyper linking of webpages. Designing of webpage-Working with Frames. Designing of webpage-Working with Forms and Controls.</p> <p>Chapter 3: Acquaintance with creating style sheet, CSS properties and styling.</p>	
<b>UNIT 3</b>	30 hrs
<p>Chapter 1: Working with Background, Text and Font properties. Working with List properties</p> <p>Chapter 2: Working with HTML elements box properties in CSS. Working with Positioning and Block properties in CSS</p> <p>Chapter 3: Designing with cascading style sheet-Internal style sheet. Designing with cascading style sheet-External style sheet</p>	

**Pedagogy:** Computer Lab, Lecture and Demo using Software, Practice sessions

**Reference Books :**

1. HTML 5 in simple steps by Kogent Learning Solutions Inc Publisher: Dreamtech Press
2. Creating a Web Page and Web Site by Murray, Tom/Lynchburg
3. Beginning CSS: Cascading Style Sheets for Web Design by Ian Pouncey, Richard York
4. Web Technologies: HTML, Javascript by Kogent Learning Publisher : Wiley India

<b>Formative Assessment for Practical</b>	
<b>Assessment Occasion/ type</b>	<b>Marks</b>
Originality, Scope and Innovative Concepts	<b>15 %</b>
Design Process	<b>10%</b>
Visualization Skills	<b>15%</b>
Presentation Skills : How the student is presenting the topic	<b>10%</b>
Total Marks	<b>50 %</b>
<b>Formative Assessment as per NEP guidelines are compulsory</b>	

**Model Curriculum**

Program Name	BVA in Design	Program core	Animation& Game Art /Graphics& Communication Design/ Interior & Spatial Design/Product Design
Course Title	DSCE 3.3 Screen Printing	Semester	Seventh
Course Code	DSCE3.3	No of Credits	3
Contact hours	90	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50
Total Marks		100	

<b>DSCE 3.3 Screen Printing</b>
<p>Course outcome:</p> <p>After completing this course students will be able to;</p> <p>CO1. investigate the expressive potential of screen-printing and develop technical expertise in a wide variety of screen-printing processes</p> <p>CO2. Explore visual concepts, such as design and composition.</p> <p>CO3. Apply color theory through the investigation of traditional and digital screen-printing techniques.</p>



CO4. Demonstrate an understanding of printmaking and screen-printing skills. CO5. Explore Different Surfaces, Materials and Visual Effects	
<b>Contents of the syllabus</b>	90 hrs
<b>Unit 1:</b>	30 hrs
Chapter 1: Explore basic concepts, such as a line, shape, value, color, composition, texture, pattern, and negative/positive space  Chapter 2: Explore water-based, screen-printing processes.  a. Chapter 3: Explore paper stencils b. direct drawing techniques c. photo emulsion stencils;	
<b>Unit 2:</b>	30 hrs
a. Chapter 1: Explore, mono-printing. b. textile printing c. registration techniques  Chapter 2: implement digital technology to create and manipulate images for silkscreen printing, including but not limited to:scanning drawings and photographs  Chapter 3: To Create and Image editing using digital pen and tablet, digital illustration and photography for the purpose of Screen printing	
<b>UNIT 3</b>	30 hrs
Chapter 1: create hand-drawn film positives and output digital film positives for photo-emulsion silkscreen printing.  Chapter 2: Learn to incorporate the use of software applications to create color separations and halftone screens for silkscreen printing.  Chapter 3: To evaluate and critique the prints. To demonstrate safe Print studio practices	

**Pedagogy:** Computer Lab, Lecture and Demo using Screen printing studio, Design & Technique Exploration sessions

**Reference Books :**

1. Screen Printing Technology Hand Book by,Nir Board
- 2.Silk Screen Print Making by Harry Shokler

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Originality, Scope and Innovative Concepts	15 %
Design Process	10%
Visualization Skills	15%

Presentation Skills : How the student is presenting the topic	<b>10%</b>
Total Marks	<b>50 %</b>
<b>Formative Assessment as per NEP guidelines are compulsory</b>	

## VII SEMESTER - BVAVII YEAR - GRAPHIC ART : 2024 – 25

Sl. No	Course Code	Course Category	Title of the Course	Mode	Credits	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total
									Min	Max	Min	Max	
1	BVA-VII-01	DSC-VA 21	ADVANCED PRINTMAKING – I	P	06	11	10Hrs	Display viva (Practical)	38	75	38	75	150
2	BVA-VII-02	DSC-VA 22	GRAPHIC COMPOSITION – III/ PROJECT	P	04	08	10Hrs	Display viva (Practical)	25	50	25	50	100
3	BVA-VII-03	DSC- VA 23	DRAWING	P	03	03	05Hrs	Display viva (Practical)	25	50	25	50	100
4	BVA-VII-04	DSE-VAE 3	RESEARCH METHODOLOGY	T	03	07	3	Written Exam (Theory)	14	40	21	60	100
5	BVA-VII-05	THEORY	History of Modern western & Contemporary Art	T	03	03	3	Written Exam (Theory)	14	40	21	60	100
6	BVA-VII-06	Vocational-3	OPEN ELECTIVE /INTERDISCIPLINARY	P	03	04	5	Display viva (Practical)	25	50	25	50	100
					22	36	36Hrs			305		345	650

**OPEN ELECTIVE/INTERDISCIPLINARY : Animation, Sculpture, Ceramics, Mural(Any One)**

## VIII SEMESTER - BVA VIII YEAR - GRAPHIC ART: 2024-25

Sl. No	Course Code	Course Category	Title of the Course	Mode	Credits	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total
									Min	Max	Min	Max	
1	BVA-VIII-01	DSC-VA 24	ADVANCED PRINTMAKING - II	P	06	13	10	Display viva (Practical)	38	75	38	75	150
2	BVA-VIII-02	DSC-VA 25	GRAPHIC COMPOSITION – IV / PROJECT	P	05	08	10Hrs	Display viva (Practical)	25	50	25	50	100
3	BVA-VIII-03	DSE- VA -3	DRAWING	P	04	03	05Hrs	Display viva (Practical)	25	50	25	50	100
4	BVA-VIII-04	THEORY	THEORY	T	03	04	3Hrs	Written Exam (Theory)	14	40	21	60	100
5	BVA-VIII-05	Project work	PROJECT WORK	T	04	04	Submission)	Submission	14	40	21	60	100
6	BVA-VIII-06	Vocational-4	VIVA – VOCE	--	--	-						100	100
					22	36	28Hrs			255		395	650

## **BVA - GRAPHIC ART DEPARTMENT - VII SEMESTER**

### **SYLLABUS FOR VIIth SEMESTER**

#### **Core – Practical Subjects**

**Course Code: BVA – VII – 01**

**Course Category: DSC – VA – 21**

**Title of the Course: Advanced Printmaking - I**

#### **Introduction:**

The practical subject Graphic-composition continues to help students in exploring visual language with varied modes of application. Students are encouraged to understand eclectic qualities in art and imbibe them as a multi-dimensional characteristic, into printmaking Images. The subject has been divided into two equal semesters (VII & VIII Semester) and students should select any one media.

#### **Content:**

Introduction to figurative and non-figurative compositions. Experimentation with colour and study of form in relation with abstract elements like movement, rhythm, sound, etc. will be the core essence of this exercise. Students are also encouraged to develop their own, very individual and unique ideas and Image.

#### **Assignments:**

Studio - 10 prints of any media with qualitative technique and Edition.

Additional: 5 works using digitally generated images which exhibit personal expression.

**Scope:** The practical subject allows students to develop and understand the interdisciplinary approach and multi-faceted quality of all visual art forms like sculpture, painting etc. Students are encouraged to keenly study all kind of current sociological activities and problems in relation to visual language, through graphics.

**Guideline:** The practical subject deals more with unconventional (Avant Garde) approach towards exploring the potentials evident within Graphic Images. Students are also expected to use various materials like watercolors, poster colors, acrylic colors, etc. to create mixed media drawings.

As one kind of resource to such an idea one can refer to Master sculptors like Giacometti, Rodin, Picasso, Henry Moore, Printmakers like David Hackney, the Pop artists (Rauschenberg, Andy

Warhol) and Indian contemporary printmakers.

**Course Code: BVA – VII – 02**

**Course Category: DSC – VA – 22**

**Title of the Course: Graphic Composition – III/Project**

**Introduction:**

The students of this stream need to develop creativity and experimentation in the printing techniques. 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. In consultation with teacher students' needs to take up project work on graphic

**Project** is the part of the subject graphic composition; it is a team building program. During this project period students are allowed to select any subject to their choice in relation with changing culture of the day today life (in consultation with the subject teacher).

End of the project should be in a presentable mode with power point presentation, video documentation etc. The images must meet the requirements of the Graphic quality.

**Content:**

The content of this subject is to explore the possibilities of digital technology in relation with conventional graphic images. To meet the needs of contemporary visual language students are also encouraged to study traditional and folk skills.

**Assignments:**

The submission can be in the form of digital/Audio/video with relevant writing on it.

**Scope:** This subject helps the students to use various conventional and unconventional methods and materials. The subject also promotes new ways of seeing and experiencing the world around.

**Course Code: BVA – VII – 03**

**Course Category: DSC – VA – 23**

**Title of the Course: Drawing**

**Introduction:**

Perception of drawing can be broadened at this stage. It should be a tool to express one's thoughts, ideas etc.

**Content:**

Advanced studies to be understood under the guidance of their respective teachers. Individuality is to be promoted.

At this stage the ability to use artistic abilities with or without narratives but the wonders of aesthetic expression must be exercised.

Study of Nature, Machineries, Jewellery, vehicles, design etc. must be an on-going process.

**Assignments:**

Studio – 15

works Additional –

10 works

**Scope:** Building ability to draw images from existing and imagined as a tool for personal expression. Builds an ability to express beyond narration.

**Guideline:** Introduce the various types of drawing and its purpose/function.

Various professional drawings would mean medical, botanical, technical, architectural etc. Use of technology, other materials and media can be experimented.

Contemporary Drawings must be discussed.

**Course Code: BVA – VII – 04**

**Course Category: DSC – VAE –3**

**Title of the Course: Research Methodology**

**Introduction:**

The Paper aims at Introducing the Basic Research Methodology for the students to understand the research procedure work. What is Research? Selection of topic, Methodological Structures, Source of Research Topic, Preparation of Synopsis, Documentation, Data Collection, Analysis of Materials, Evaluation of Documentation, Chapterisation, Scope and Nature, Review of the Previous works, Bibliography, Citations, Pictures, Maps, Interviews Etc and the Course works.

**Project:** is the part of the subject Graphic Art; it is a basic introduction and preparatory. During this project period students are allowed to select any subject to their choice in relation with changing culture of the day to day life (in consultation with the subject teacher). accordingly students have to understand the basic Research Methodology and learn the basic Research Procedure work.

End of the project should be in a presentable mode in Printed format. The project involves theoretical and practical approach.

**Content:**

The content of this subject is to exploring the Research Area both theoretically and practically also involving possibilities of digital technology in relation with conventional graphic images. To meet the needs of contemporary visual language students are also encouraged studying the basic Research Methodology for the students to understand the research procedure work for future prospects.

**Course Code: BVA – VII – 05**

**Course Category: Theory**

**Title of the Course: Theory**

**Core – Theory**

**Western Modern and Contemporary Art**

A Study of the birth of Modernism, Modernity in connection to the Industrial Revolution in Europe and America. To study of the major art movements and the other developments in various other fields that added to this discovery.

A Study of the art between the world wars and how the latter affected the former. An introduction to the birth of popular culture.



**Course Code: BVA – VII – 06**

**Course Category: Vocational – 3**

**Title of the Course: Open Elective /Interdisciplinary**

Only one subject needs to select by the student for VII Semester and same subject to be continued through VIII Semester.

## **BVA - GRAPHIC ART DEPARTMENT - VIII SEMESTER**

### **SYLLABUS FOR VIIIth SEMESTER**

#### **Core – Practical Subjects**

**Course Code: BVA – VIII – 01**

**Course Category: DSC – VA – 24**

**Title of the Course: Advanced Printmaking – II**

#### **Introduction:**

The practical subject Graphic-composition continues to help students in exploring visual language with varied modes of application. Students are encouraged to understand eclectic qualities in art and imbibe them as a multi-dimensional characteristic, into printmaking Images. The subject has been divided into two equal semesters (VII & VIII Semester) and students should select any one media.

*Students should select any one of the following media for the examination.*

- 1) Planography
- 2) Intaglio
- 3) Relief printing/Process
- 4) Serigraphy

#### **Content**

Introduction to figurative and non-figurative compositions. Experimentation with colour and study of form in relation with abstract elements like movement, rhythm, sound, etc. will be the core essence of this exercise. Students are also encouraged to develop their own, very individual and unique ideas and Image.

**Assignments:**

Studio -10 printsof anymedia with qualitative technique and Edition.

Additional:5 works using digitally generated images which exhibit personal expression.

**Scope:** The practical subject allows students to develop and understand the interdisciplinary approach and multi-faceted quality of all visual art forms like sculpture, painting etc. Students are encouraged to keenly study all kind of current sociological activities and problems in relation to visual language, through graphics.

**Guideline:** The practical subject deals more with unconventional (Avant Garde) approach towards exploring the potentials evident within Graphic Images. Students are also expected to use various materials like watercolors, poster colors, acrylic colors, etc. to create mixed media drawings.

As one kind of resource to such an idea one can refer to Master sculptors like Giacometti, Rodin, Picasso, Henry Moore, Printmakers like David Hackney, the Pop artists (Rauschenberg, Andy Warhol) and Indian contemporary printmakers.

**Course Code: BVA – VIII – 02**

**Course Category: DSC – VA – 25**

**Title of the Course: Graphic Composition – IV/Project**

**Introduction:**

The students of this stream need to develop creativity and experimentation in the printing techniques. 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. In consultation with teacher students' needs to take up project work on graphic.

**Project** is the part of the subject graphic composition; it is a team building program. During this project period students are allowed to select any subject to their choice in relation with changing culture of the day today life (in consultation with the subject teacher).

End of the project should be in a presentable mode with power point presentation, video documentation etc... The images must meet the requirements of the Graphic quality.

**Content:**

The content of this subject is to explore the possibilities of digital technology in relation

with conventional graphic images. To meet the needs of contemporary visual language students are also encouraged to study traditional and folk skills.

**Scope:** This subject helps the students to use various conventional and unconventional methods and materials. The subject also promotes new ways of seeing and experiencing the world around.

**Assignments:**

The submission can be in the form of digital/Audio/ video with relevant writing on it.

**Course Code: BVA – VIII – 03**

**Course Category: DSE – VA – 3**

**Title of the Course: Drawing**

**Introduction**

The final semester must culminate all the studies done so far to lead to the use of drawing as a complete art in itself.

**Content;**

A study of the contemporary phase of drawing is to be stressed, under the guidance of their teachers. The students should draw awareness from his/her immediate surroundings, showing appropriate sense of proportion, balance, contrast, etc. Drawing as a work of art (i.e., a self-complete entity) must be of priority in this semester.

**Assignments:**

Studio - A minimum of 15 drawings

Additional – 10 works can be references

**Scope:** Builds ability to fine tune rendering skills as well as to understand Drawing as an expression.

**Guidelines:** To introduce the contemporary drawing in the respective fields, along with a dialogue on 'individuality' and quality of mastery in drawing.

**Course Code: BVA – VIII – 04**

**Course Category: Theory**

**Title of the Course: Theory**

**Introduction:**

**Trends in Contemporary Art**

The definition and cultural background for the emergence of new media art to be studied with examples from both east and west.

Seminal art works from various stages of new media to be chosen. Its relation to conceptual art, the interrelation between what we mean by 'skill' and 'concept' to be discussed.

New media works of artists like Pipilotte Rist, Bruce Neuman, Indian video artists to be discussed.

**Course Code: BVA – VIII – 05**

**Course Category: Project Work**

**Title of the Course: Project Work**

**Project Work** is the part of the further extension of Research Methodology; which includes the theoretical and practical approach as according to the subjects.

**Content;**

1. Introduction, 2. Chapterisation, 3. Conclusion, 4. Bibliography, 5. Reference

**Assignments:**

Assignments related to subjects : 1) Practical - Printmaking and Theoretical

Submission of Thesis along with the theoretical and practical approach on the subjects supporting all works.

**Scope:** On the basis of this project work, further it helps students in Post Graduation and Research.

**Course Code: BVA – VIII – 06**

**Course Category: Vocational - 4**

**Title of the Course: Viva – Voce**





## BVA VII SEMESTER-BVA PAINTING: 2024-25

Sl .No	Course code	Course Category	Title of the Course	Mode	Credits	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total
									Min	Max	min	Max	
1	BVA-VII-01	DSC-VA 21	Creative Painting	P	06	11	10Hrs	Display viva (Practical)	38	75	38	75	150
2	BVA-VII-02	DSC-VA 22	Life Study	P	04	08	10Hrs	Display viva (Practical)	25	50	25	50	100
3	BVA-VII-03	DSC-VA 23	Drawing	P	03	03	05Hrs	Display viva (Practical)	25	50	25	50	100
4	BVA-VII-04	DSC-VA 3	RESERCH METHODOLOGY	T	03	07	3	Written Exam (Theory)	14	40	21	60	100
5	BVA-VII-05	THEORY	History of Modern western & Contemporary Art	T	03	03	3	Written Exam (Theory)	14	40	21	60	100
6	BVA-VII-06	Vocational-3	OPEN ELECTIVE/ INTERDISCIPLINARY	P	03	04	5	Display viva (Practical)	25	50	25	50	100
					22		36Hrs			305		345	650

**Open Elective/Interdisciplinary:** Sculpture, Ceramics, Serigraphy, Animation(Any One)



### BVA VIII SEMESTER-BVA PAINTING: 2024-25

Sl .N o	Course code	Course Category	Title of the Course	Mode	Credits	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total
									Min	Max	min	Max	
1	BVA- VIII- 01	DSC-VA 24	Creative Painting	P	06	13	10	Display viva (Practical)	38	75	38	75	150
2	BVA- VIII- 02	DSC-VA 25	Life Study	P	05	08	10Hrs	Display viva (Practical)	25	50	25	50	100
3	BVA- VIII- 03	DSC-VA 3	Drawing	P	04	03	05Hrs	Display viva (Practical)	25	50	25	50	100
4	BVA- VIII- 04	THEOR Y	MODERN INDIAN & CONTEMPOR ARY ART	T	03	04	3Hrs	Written Exam (Theory)	14	40	21	60	100
5	BVA- VIII- 05	PROJEC T WORK	PROJECT WORK	T	04	04	Submiss ion)	Submissio n	14	40	21	60	100
6	BVA- VIII- 06	Research Viva	VIVA-VOCE	--	--	-						100	100
					22		28Hrs			255		395	650

## **VII SEMESTER-BVA PAINTING**

### **Core-Practical Subjects**

#### **BVA-VII-01 Drawing**

Introduction: Perception of Drawing can be broadened at this stage. It should be a tool to express one's thoughts, ideas etc.

Content:

Advanced students in drawing to be undertaken under the guidance of the teachers.  
Individuality is to be promoted.

At this stage the ability to use artistic abilities with or without narratives but the wonders of aesthetic expression must be exercised.

Study of machineries, Jewellery, Vehicles ,designs from Indian classical Sculptures etc. must be an on-going process.

Assignments:

Studio-15 Works

Additional-10 Works

Scope: Building ability to draw images from existing and imagined as a tool personal expression.  
Build an ability to express beyond narration.

Guideline: Introduce the various types of drawing and its purpose/function. Various professional drawings would mean medical, botanical, technical, architectural etc. use of technology, other materials and media can be experimented.

Contemporary Drawings must be discussed.

#### **BVA-VII-02 Painting**

This semester continues exercises from the previous semester enhancing the applications to achieve more of closer and clear understanding of developing a painting on terms.

Content:

Study could be based on figurative and non-figurative painting. Exercises in using primary and secondary source such as form the surrounding as well as the various communicative

artistic/technological media should be insisted. Rigorous exercise in developing ideas, themes in visual thinking should be enhanced in comparison with the previous semesters. The study of the intricate relation between space, form and color should continue. The journey from the simple forms/images to sophisticated visual sources should happen in this semester, if not earlier. To exercise how to construct a painting in relation with images and space is to be insisted.

**Assignment:**

Studio-10 Completed works.

Additional-10 preparatory works.

Scope: All these exercises are to help a student build a personal language/experience. It is also to experience many materials and Medias.

Guideline: To discuss artists using collage as media.

To discuss artists using photographs as a reference/ resource in their work of art.

To visit galleries to acquire first-hand experience of art works.

To introduce contemporary Indian and western painters.

**BVA-VII-03 Life Study**

**Introduction:**

It is a thematic concern that continues from the previous semester. The additional focus is on the play & changes of light and body language when the model in the studio in casual gestures. This insists in a brisk, quicker grasp of the overall form at the cost of the details.

Content:

As a continuation of the previous semester, the study of the model should be in a different costume and different gesture. More emphasis to be laid on the structural construction of the human body. So the body of the model should be seen as much as the condition allows. The study should begin with tonal value and end up at an appropriately colored imagery.

**Assignment:**

Studio works-Minimum of 4 to 6 Completed works (Monochrome/Polyphyletic)

Additional: 5 color Drawings.

The additional exercise that the students can understand is to reproduce some relevant drawings of the likes of Indian /Mughal miniature along with drawing of their selves.

**Scope:**

This study is aimed at building a thorough understanding of the human body, its structure, the manner in which the drapery and cloth interact with the body. Finally this study should help the students to borrow this knowledge into his creative painting. A meaningful interaction between life study and creative painting should be a part of this study.

**Guideline:** This study introduces and familiarizes the student with different media like oil, acrylic, pastel etc. it is meant to discuss the different approaches to the 'body' in the creation of sculpture, painting and other such creative media both in the context of Indian & western Art.

## **VIII SEMESTER-BVA PAINTING**

Core-Practical Subjects

### **BVA-VIII-3 Drawing**

**Introduction:**

The final semester must culminate all the studies done so far to lead the use of drawing as complete art in itself.

Content:

A study of the contemporary phase of drawing is to be stressed, under the guidance of their teachers. The student should draw awareness from his/her immediate surroundings, showing appropriate sense of proportion, balance, contrast, etc. Drawing as a work of art (i.e., a self-complete entity) must be of priority in this semester.

**Assignment:**

Studio-A minimum of 15 Drawings

Additional-10 works can be references

**Scope:** Builds ability to fine tune rendering skills as well as to understand Drawing as an expression.

**Guidelines:** To introduce the contemporary drawing, along with a dialogue on 'individuality' and quality of mastery in drawing.

## **BVA-VIII-1 Painting**

### **Introduction:**

The content is self-explanatory. It is a phase where the student begins to arrive at their concerns in art. Exercises here are to build a language and bear responsibility.

### **Content:**

To elaborate the process of painting using previous experience. Exercise to construct space using color and form, experiment different textural effects. Simplification of figures into form and image. A metaphorical (has more meaning than it has normally/appears) understanding of images to be exercised. To include the study of symbols, signs, patterns and other visual associations and include them into their paintings in the due course. To understand the language of semiotics in paintings. To develop individualistic approach in subject and methods of painting.

### **Assignment:**

Studio-A minimum of 6 to 8 completed works

Additional-5 works

**Scope:** To build in confidence in the student to execute painting with individuality and responsibility. And to understand the values of an professional art.

**Guideline:** To discuss various contemporary media using by artists. The relevance and importance of such media into making of art. This should include a practical workshop by a professional, resource person in any contemporary methods & media.

To discuss about artist's work from the global and local context, relating to the subject.

## **BVA-VIII-2 Painting from Life**

Life study as a tool of creative resource

### **Introduction:**

Life study is not an end in itself, it is as a recourse of reality/realism, but acts as reason to be applied for a subjective depiction of painting.

It is as it aims at the study of model placed in front and this study need not be only a mere visual documentation of light, shade and appearance of the person. It must also reveal the integrated relation between the figure and the surrounding. It is to use the figure as an essential tool of expression.

**Content:** Students are given freedom to arrange the model in consulting with the teacher;

The students must render portraits, full figures in a medium of their choice. The resemblance and relative proportion must be considerably maintained, while creative, visual freedom can be accessed in the way of rendering expression, colours, arrangement, etc.

**Assignments:**

Studio-6 to 8 works.

Additional-5 works key drawings reflecting their concepts. Sketches from life on the street/commercial/outdoors etc.

**Scope:** It aims to free the students from the rigidity of clichéd representation. It also promotes keen observation and articulation of forms.

**Guidelines:** Plenty of meaningful freedom must be exercised while aimless, purposeless distortion, exaggeration etc., is to be strictly monitored. Discussion on the 'human body' in art, its usages as a meaningful need in art, must be done during the whole working process.

## BVAVII SEMESTER - APPLIED ART 2024-25 onwards

Sl. No	Course Code	Course Category	Title of the Course	Mode	Credits	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total
									Min	Max	Min	Max	
1	BVA-VII-01	DSC-VA 21	<b>GRADUATION PROJECT -I</b>	<b>P</b>	06	11	10Hrs	Display viva (Practical)	38	75	38	75	150
2	BVA-VII-02	DSC-VA 22	<b>PROMOTIONAL DESIGN</b>	<b>P</b>	04	08	10Hrs	Display viva (Practical)	25	50	25	50	100
3	BVA-VIII-03	DSC-VA 3	<b>DRAWING</b>	P	03	03	05Hrs	Display viva (Practical)	25	50	25	50	100
4	BVA-VII-05	Res. Methodology	<b>RES. METHODOLOGY</b>	<b>T</b>	03	07	3	Written Exam (Theory)	14	40	21	60	100
5	BVA-VII-03	DSC- VA 23	<b>ADVERTISING MEDIA &amp; CONSUMER BEHAVIOR</b>	<b>T</b>	03	03	3	Written Exam (Theory)	14	40	21	60	100
6	BVA-VII-06	Vocational-3	<b>OPEN ELECTIVE/ INTEDESCIPLINARY</b>	<b>P</b>	03	04	5	Display viva (Practical)	25	50	25	50	100
					<b>22</b>		<b>36Hrs</b>			<b>305</b>		<b>345</b>	<b>650</b>

**OPEN ELECTIVE/INTERDISCIPLINARY:Anatomy, Animation, Serigraphy, Sculpture (Any One)**

## BVA VIII SEMESTER APPLIED ART 2024-25 onwards

Sl. No	Course Code	Course Category	Title of the Course	Mode	Credits	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total
									Min	Max	Min	Max	
1	BVA-VIII-01	DSC-VA 24	<b>GRADUATION PROJECT -II</b>	<b>P</b>	06	13	10Hrs	Display viva (Practical)	38	75	38	75	150
2	BVA-VIII-02	DSC-VA 25	<b>PROMOTIONAL DESIGN</b>	<b>P</b>	05	08	10Hrs	Display viva (Practical)	25	50	25	50	100
3	BVA-VIII-03	DSE- VA -3	<b>THE PRACTICE OF ADVERTISING AND BRAND MANAGEMENT</b>	<b>T</b>	04	03	05Hrs	Display viva (Practical)	25	50	25	50	100
4	BVA-VIII-04	Internship	<b>INTERNSHIP</b>	<b>P</b>	03	04	Submission	Submission	14	40	21	60	100
5	BVA-VIII-05	Project work	<b>RESEARCH PROJECT</b>	<b>T</b>	04	04	Submission	Submission	14	40	21	60	100
6	BVA-VIII-06	Research Viva	VIVA-VOCE	--	--	-						100	100
					<b>22</b>		<b>28Hrs</b>			<b>255</b>		<b>395</b>	<b>650</b>



## VII SEMESTER - BVA APPLIED ART

### DISCIPLINE SPECIFIC CORE

#### **Project WorkDSC-VA 21**

##### **Introduction:**

In this subject students will develop expertise with the various types of marks used in corporate identity systems. Students will develop a professional identity design practice that will include research problem definition, developing client relationships and of course the refinement of viral identities. A major focus of the course will be the exploration and creation of various types of marks. Students also have an opportunity to create comprehensive identity campaign by applying marks in appropriate contexts.

##### **Content :**

The assignment given to the students in this semester will represent the same total of all subjects they have studied and all the skills they have acquired during the past. They will design the visual identity system for the specific subjects from conceptualization to the final execution, involving final research and analysing creation of theme, media planning and fulfilment of all the necessary for the creation of an effective corporate identity design communication. This will also involve preparing checklist, implementation of logo/symbol on their company promotional and collateral.

##### **Assignments:**

Are individual project assignments

Minimum no of works to be submitted by the end of the semester -10 medias, it must include all design research methodology write-ups visual comprehensives of branding and the final works.

**Scope:** Understanding and developing a strong brand identity as a professional the basics of design elements and creating a cohesive visual brand. Students will create a corporate identity package of logo, resume, business card and website.

**Guidelines:** Students must be encouraged to adopt learning strategies that build self-confidence and enable them to work independently as professional throughout the semester. Students create individual design projects within the specified topic as guided by a practical teacher. Opportunities to identify visual research and realize individual projects will form the core of the final level studies.

##### **Reference: For the 7th and 8th Semester BVA Applied Art.**

<b>Books:</b> Designs since - 1945 The Fundamentals of Advertisings Ogilvy on Advertising Advertising principles and	Visual Merchandising Pandeymonium Complete Design Thinking Guide Photography Stock books  <b>Website:</b>	<b>Magazines;</b> VMR&D, POP, Business Word, Business Outlook, Recent Trends in Advertising,
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Practice, Marketing Management, Marketing and Brand Management An illustrated life Complete Design Thinking Guide Ways of Seeing John Berger Thinking with Type Grid System in Graphic	www.emarketeducation.in www.teleadvertising.in www.media2win.com www.volkswagen.co.in www.inredebaleindia.org www.advertisingindia.com. www.timesnowadvertising.in www.logobee.com www.visualcommunication.com www.mudra.com www.behance	Advertising Money management, Best photography
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## **Drawing**

### **Content :**

Open figure drawing an opportunity to draw, paint from the live model, two model one for quick the other for sustained poses, another subjects of the work will range from details of machine aesthetics, parts. Technical drawing required for a consumer product/ service eg., Illustration for medical/ general/ product; service or idea. This drawing training help in promoting job at design houses, publication houses, media, animation, industry, advertising companies, motion pictures, television channels and other relating field would rely upon these arts based professional.

### **Assignments:**

Studio Assignment:

Minimum number of works to be submitted - 03

Additional assignments minimum number - 02

Works to be submitted end of the semester

Total number of works 03+02=05

**Scope:** To develop drawing and perspective skills, explore various drawing methods and imbibe a keen sense of observation on landscape, Nature, human studies, anatomy along with the composition techniques and mediums.

### **Guideline:**

1. Study of human figure in various media, study of human figure in groups.
2. Perspective drawing with special emphasis on attributes of various drawing medium.
3. Introduction to various Methods and material available like pencil, charcoal, pastel, cone crayon, poster colours, water colour, paper and their paper usage.
4. Texture and Rendering technique.

**NOTE:- Drawing is a part of project work and promotional design (DSC) for students to understand and apply in academic best practice on regular basis to enhance the work from time to time.**

## **Promotional Design DSC-VA 22**

### **Introduction:**

This phase of study is directly linked to the design research as an art form and as a commercial product, explores design as an historical, social, and cultural institution-and get to the depth of what design means. A Student will produce an academic/creative portfolio, exhibit to the prospective employer upon graduation. To ensure that the final year is oriented towards career goals, in whatever the student's aspiration in the respective field, helping them in gaining knowledge and confidence.

### **Content:**

Advanced marketing techniques to boost up sales of a product increases visibility of a product-induce immediate sales-based on the principle of promotional aspects which attract people most often. At the time of purchase-point of purchase displays like counter units, chain store outlets, product dispensers, mirrors, neon signs, menus and menu boards., Table tents, sign in metal, wood, etc, CD listening station-coupons-refund-rebates-price deals-cents off and price pack deals-contests - stall design-trade shows-exhibitions-models with paper make and thermocol.

### **Assignments:**

Promotional Design assignments minimum number of works to submitted by the end of the semester-10 medias, visual comprehensives of branding and final works. Supporting Design collaterals as per the corporate identity check list.

### **Scope:**

To develop an understanding of visual design research experimentation and exploration to define research project, its audience and publishing possibilities.

### **Guidelines:**

The program aims to develop student's creative potential and to enable them to develop knowledge of the art and design, related theory and criticism, and understand how these relate to their own creative practice and future ambitions. Assistance and guidance by practical teachers, visiting lecturers and design, parishioners students will production on an academic and /creative portfolio to show to prospective employers upon graduation. Final year is oriented towards career goals.

## **Core-Theory**

## **Advertising Media and Consumer Behavior: DSC-VA 23**

### **Introduction:**

The Course is designed to provide a broad introduction to advertising media including the communication process. It also aims to imparting a basic knowledge about consumer behaviour and its applications to advertising.

**Content:**

Evolution of media, Campaign planning, media planning, evolution of the creative mix, and classification of visualization techniques. Role of photography in packaging, print ads and TV commercials. Use and abuse of animation techniques with computer graphics.

Industrial markets, services marketing, international marketing and rural markets.

Consumer behaviour: contributions from behavioural sciences. Individual influences like attitudes, perception, learning, motivation, personality & life style. Social & cultural influences: social class, social groups, family & culture, Models of consumer behaviour, Purchase decision & post-purchase experiences.

**Photography - VAE-3**

The skills learnt in the previous semesters need to be applied for their Project design/Promotional design

- Introduction to Advertising 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)
- Shooting of people, product and places with professionals (Shot term workshops with professional).
- Project work and evaluation.

**Assignments:**

Assignment as per the instruction of experts during the theory and practical studio works conducted to be submitted by students in respect to the checklist provided.

**Scope:** To develop an understanding of visual design research experimentation and exploration to define research project, its audience and publishing possibilities.

**Guidelines:** The program aims to develop students creative potential and to enable them to develop knowledge of the art and design, related theory and criticism, and understand how photography relate to their own creative practice and future ambitions. Assistance and guidance by practical teachers, visiting lecturers and design, parishioners students will production on a academic and /creative portfolio to show to prospective employers upon graduation. Final year is oriented towards career goals.

## **Research Methodology:**

Research is a pivotal process that involves the meticulous study, organizing the data, strengths, weaknesses, opportunities, and threats. and analysis of a brand's perception, value, and impact on its target market depending on the target audience. Overall the research in the context of developing a roadmap for the purpose.

## **Out come:**

Understanding the market and where brand fits, by ensuring core values speaks by brings deeper business insights, which can catalyze refining product offerings, improving customer experiences, and even identifying new market opportunities.

## **Vocational – 3**

### **Serigraphy / Screen Printing**

The basic technique of serigraphy; understanding of materials, accessories, Types of inks and solvents etc. It provides ample scope to students for innovation. The need is perhaps based on the contextual approach design and screen prints with minimum colour and various surfaces such as paper, board, stickers, T-shirts etc.

## **Scope:**

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

- It helps to understand modern life of visual art and expression.
- It helps the students to understand the quality of serigraphy and techniques
- It aims to develop confidence to self-employ ability.
- It develops skill and its use to express thoughts, story in an illustrative form to communicate effectively.

## **Outcome:**

Serigraphy is a medium of technique of printmaking learning, practicing, and evolving. By mastering the basics, staying updated with drawing sensibility, solvent and water base inks and chemicals and pushing your creative boundaries, Students can achieve significant results serigraphy skills.

## **Reference:**

<b>Books:</b> Designs since - 1945 The Fundamentals of Advertisings Ogilvy on Advertising Advertising principles and Practice, Marketing Management,	Pandeymonium Complete Design Thinking Guide Photography Stock books Serigraphy Technique Printmaking Books  <b>Website:</b> <a href="http://www.emarketeducation.in">www.emarketeducation.in</a> <a href="http://www.teleadvertising.in">www.teleadvertising.in</a>	<b>Magazines;</b> VMR&D, POP, Business Word, Business Outlook, Recent Trends in Advertising, Advertising Money management, Best photography
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Marketing and Brand Management An illustrated life Complete Design Thinking Guide Ways of Seeing John Berger Thinking with Type Grid System in Graphic Visual Merchandising	<a href="http://www.media2win.com">www.media2win.com</a> <a href="http://www.volkswagen.co.in">www.volkswagen.co.in</a> <a href="http://www.inredebaleindia.org">www.inredebaleindia.org</a> <a href="http://www.advertisingindia.com">www.advertisingindia.com</a> <a href="http://www.timesnowadvertising.com">www.timesnowadvertising.com</a> <a href="http://www.logobee.com">www.logobee.com</a> <a href="http://www.visualcommunication.com">www.visualcommunication.com</a> <a href="http://www.mudra.com">www.mudra.com</a> <a href="http://www.behance.com">www.behance.com</a>	
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**Note:-**

- **Passing Marks – 35 in each paper. Total aggregate of Passing is 40%. Pass Class: 40-49%. II Class 50-59%. I Class 60% and above. Distinction: Above 75%**

## **VIII SEMESTER - BVA APPLIED ART**

### **Core - Practical Subjects**

#### **Project work DSC-VA 24**

##### **Introduction :**

Students will continue the previous years' project work with added creativity. This will develop sensitivity for compelling communication design by exploring the principles and critical analysis of integrated media, with strong conceptual visualization and scenario depiction. Student will explore carefully select media for design promotions, This advanced design project deals primarily with the development of brand image building/corporate image building

##### **Content :**

The assignment given to the students in this semester will represent the same total of all subjects they have studied and all the skills they have acquired during the past. They will design the communication campaign for the specific subjects from conceptualization to the final execution, involving final research and analysis, creation of theme, media planning and fulfilment of all the necessary for the creation of an effective communication. This will also involve preparing copy-platform based on the preliminary brief to be prepared by the students themselves

##### **Assignments:**

Are also individual project assignments to submitted end of the semester total Project work Medias, visual comprehensives of branding and final works along with prototype.

##### **Scope :**

Corporate brand Guidelines ensure that the visual design elements are applied correctly in every application in identified. Published guidelines are essential for providing consistency in visualization as a large diverse organization along with their target audience. These guidelines should be followed to give a global uniform corporate identity, with essence of typography, greater visibility and powerful marketing possibilities.

##### **Guidelines:**

Students will be encouraged to adopt learning strategies that build self confidence and enable them to work independently as professional throughout the semester. Students create individual design projects within the specified topic as guided by a practical teacher. Opportunities to identify visual research and realize individual projects will form the core of the final level studies.

#### **Promotional Design DSC-VA 25**

##### **Introduction:**

This phase of study is directly linked to the design research as an art form and as a commercial product, explores design as an historical, social, and cultural institution-and get to the depth of what design means. A Student will produce an academic/creative portfolio, exhibit to the prospective

employer upon graduation. To ensure that the final year is oriented towards career goals, in whatever the student's aspiration in the respective field, helping them in gaining knowledge and confidence.

**Content:**

Advanced marketing techniques to boost up sales of a product increases visibility of a product-induce immediate sales-based on the principle of promotional aspects which attract people most often. At the time of purchase-point of purchase displays like counter units, chain store outlets, product dispensers, mirrors, neon signs, menus and menu boards., Table tents, sign in metal, wood, etc, CD listening station-coupons-refund-rebates-price deals-cents off and price pack deals-contests - stall design-trade shows-exhibitions-models with paper make and thermocol.

**Scope:**

To develop an understanding of visual design research experimentation and exploration to define research project, its audience and publishing possibilities.

**Guidelines:**

The program aims to develop student's creative potential and to enable them to develop knowledge of the art and design, related theory and criticism, and understand how these relate to their own creative practice and future ambitions. Assistance and guidance by practical teachers, visiting lecturers and design, parishioners students will production on an academic and /creative portfolio to show to prospective employers upon graduation. Final year is oriented towards career goals.

**Assignments:**

Promotional Design assignments minimum number of works to submitted by the end of the semester- 10 medias, visual comprehensives of branding and final works. Supporting Design collaterals as per the corporate identity check list.

**Drawing**

**Content :**

Open figure drawing an opportunity to draw, paint from the live model, two model one for quick the other for sustained poses, another subjects of the work will range from details of machine aesthetics, parts. Technical drawing required for a consumer product/ service eg., Illustration for medical/ general/ product; service or idea. This drawing training help in promoting job at design houses, publication houses, media, animation, industry, advertising companies, motion pictures, television channels and other relating field would rely upon these arts based professional.

**Assignments:**

Studio Assignment:

Minimum number of works to be submitted - 03

Additional assignments minimum number - 02

Works to be submitted end of the semester



Total number of works 03+02=05

**Scope:** To develop drawing and perspective skills, explore various drawing methods and imbibe a keen sense of observation on landscape, Nature, human studies, anatomy along with the composition techniques and mediums.

**Guideline:**

1. Study of human figure in various media, study of human figure in groups.
2. Perspective drawing with special emphasis on attributes of various drawing medium.
3. Introduction to various Methods and material available like pencil, charcoal, pastel, cone crayon, poster colours, water colour, paper and their paper usage.
4. Texture and Rendering technique.

**NOTE:- Drawing is a part of project work and promotional design (DSC) for students to understand and apply in academic best practice on regular basis to enhance the work from time to time.**

**Core-Theory**

**The practice of advertising and brand managementDSC-VA 3**

**Introduction:**

The course is designed to provide a more advanced framework on various aspects of advertising and marketing communications including various tools of communication. It includes the role of marketing research and advertising research in improving effectiveness of ad campaigns. It also aims to provide career guidance for the final year students seeking suitable placements in the industry.

**Content:**

Recent trends in marketing: Strategic planning, new product introduction, brand building. Campaign planning, media planning, evolution of the creative mix, and classification of visualization techniques. Role of photography in packaging, print ads and TV commercials. Tools of communication: personal selling, sales promotion, direct marketing, PR The production Process- impact of computers on print production Typography preparing artwork for print advertising and brochures catalogues etc.

Printing processes for newspapers magazines and advertising campaigns selecting the paper for print jobs. Principles of colour separation.

Marketing research- Definition and scope of research. Sources of primary and secondary data.

Sales for casting. Classification of research designs Types of surveys, Steps in conducting surveys. Sampling theory: Techniques of samplings, sources of sampling errors.

Advertising research: concept testing, media research, and projective techniques.

**Internship**

The importance of internship makes students engage in studio practice to industry functional scenario and develop their skill ability to work in a team. It helps to understand work culture and experience of different works in a manner. It motivates students to do industry standard works and widen the knowledge in the design communication.

Student should submit a standard documentation in the form of internship report. It is equally important and presented which helps in bringing uniformity of project report. The same format shall also be followed in preparation of the final soft copies to be submitted to the respective department and library.

The reporting on the investigation, development shall be presented in one or more chapters with appropriate chapter titles. Procedures and methodology adapted, techniques developed to solve the problem through information data, table, figure and photos and final analysis.

### **Research Project**

Research project allow student to integrate the knowledge acquired through out their academic journey. They foster critical thinking skill by requiring students to analyze and evaluate information. It also provide an opportunity to tackle real world problem, enhancing problem solving ability. The research project done by students can contribute new insight to their field of study advancing the collective knowledge based and also it allows students to demonstrate their academic growth for the graduation.

### **Vocational – 4 Package Design**

#### **Introduction:**

Students use creative skills and art to enhance the package design within the frame work of elements of Art. Principles of Design and Gestalt laws as they explore brand identity, package and apply concept, development and other relevant strategies (such as environmental ecological or safety standards) to design and produce packing prototypes for common products. Focus on the need and demand, new invention using different paper and board products available in market in consideration, developing product package design etc.,with aesthetic appeal to the final product depending on audience.

#### **Scope:-**

Students Designing a various shapes of surface level, product prototype, carton and containers boxes of domestic and non-domestic purposes. Principles of package design-approaches, rendering techniques. shape, size, colour and illustrations. And other various usable forms of packaging materials, printing possibilities.

#### **Out Come:-**

Students develop a strong design skills to give outlook to reach customer psychology effectively.

Adaptation of application and execution in form and functional approach.

Understanding the material, production process, and sustainable value in present and future scenario.

**Reference: For the 7th and 8th Semester BVA Applied Art.**

<b>Books:</b> Designs since - 1945 The Fundamentals of Advertisings Ogilvy on Advertising Advertising principles and Practice, Marketing Management, Marketing and Brand Management An illustrated life Complete Design Thinking Guide Ways of Seeing John Berger Thinking with Type Grid System in Graphic	Visual Merchandising Pandeymonium Complete Design Thinking Guide Photography Stock books  <b>Website:</b> <a href="http://www.emarketeducation.in">www.emarketeducation.in</a> <a href="http://www.teleadvertising.in">www.teleadvertising.in</a> <a href="http://www.media2win.com">www.media2win.com</a> <a href="http://www.volkswagen.co.in">www.volkswagen.co.in</a> <a href="http://www.inredebleindia.org">www.inredebleindia.org</a> <a href="http://www.advertisingindia.com">www.advertisingindia.com</a> <a href="http://www.timesnowadvertising.in">www.timesnowadvertising. In</a> <a href="http://www.logobee.com">www.logobee.com</a> <a href="http://www.visualcommunication.cpm">www.visualcommunication.cpm</a> <a href="http://www.mudra.com">www.mudra.com</a> <a href="http://www.behance">www.behance</a>	<b>Magazines;</b> VMR&D, POP, Business Word, Business Outlook, Recent Trends in Advertising, Advertising Money management, Best photography
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**Note:- Passing Marks – 35 in each paper. Total aggregate of Passing is 40%. Pass Class: 40-49%. II Class 50-59%. I Class 60% and above. Distinction: Above 75%**

## VII SEMESTER-BVA SCULPTURE: 2024-25

Sl No	Course code	Course Category	Title of the Course	Mode	Credits	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total
									Min	Max	min	Max	
1	BVA-VII-01	DSC-VA 21	Creative Sculpture -I	P	06	11	20Hrs	Display viva (Practical)	38	75	38	75	150
2	BVA-VII-02	DSC-VA 22	Model Making	P	04	08	10Hrs	Display viva (Practical)	25	50	25	50	100
3	BVA-VII-03	DSC-VA 23	Drawing	P	03	03	02Hrs	Display viva (Practical)	25	50	25	50	100
4	BVA-VII-04	DSC-VA 3	RESERCH METHODLOG Y	T	03	07	10Hrs	Written Exam (Theory)	14	40	21	60	100
5	BVA-VII-05	THEOR Y	THEORY	T	03	03	02Hrs	Written Exam (Theory)	14	40	21	60	100
6	BVA-VII-06	Vocation al-3	OPEN ELECTIVE/ INTERDISCIP LINARY	P	03	04	02Hrs	Display viva (Practical)	25	50	25	50	100
										<b>305</b>		<b>345</b>	<b>650</b>

OPEN ELECTIVE/INTERDISCIPLINARY : Serigraphy, Animation, Print Making, Mural(Any One)

### VIII SEMESTER-BVA SCULPTURE: 2024-25

Sl No	Course code	Course Category	Title of the Course	Mode	Credits	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total
									Min	Max	min	Max	
1	BVA- VIII- 01	DSC-VA 24	Creative Sculpture -II	P	06	13	10	Display viva (Practical)	38	75	38	75	150
2	BVA- VIII- 02	DSC-VA 25	New media & Installation	P	05	08	10Hrs	Display viva (Practical)	25	50	25	50	100
3	BVA- VIII- 03	DSC-VA 3	Drawing	P	04	03	05Hrs	Display viva (Practical)	25	50	25	50	100
4	BVA- VIII- 04	THEOR Y	MODERN INDIAN & CONTEMPOR ARY ART	T	03	04	3Hrs	Written Exam (Theory)	14	40	21	60	100
5	BVA- VIII- 05	PROJEC T WORK	PROJECT WORK	T	04	04	Submiss ion)	Submissio n	14	40	21	60	100
6	BVA- VIII- 06	Research Viva	VIVA-VOCE	--	--	-						100	100
					<b>22</b>		<b>28Hrs</b>			<b>255</b>		<b>395</b>	<b>650</b>

## **VII SEMESTER BVA SCULPTURE**

### **Core - Practical Subjects**

#### **BVA-VII-01-Sculptural Composition and site-specific art**

Introduction: Here the students develop skill in composing a sculpture in an independent manner. It means exploring sculptural elements with an innovative attitude. It would also encourage experimentation, build up confidence of creative expression, and understand intricate interaction between idea and process. The focus will be on site-specific art, understanding of architectural visual art and practice. Students are to build up their logic and concepts with their teachers' guidance. Need to address the question of Art and its relation and reflection of current society.

Content: Students will be required to further develop their working approach and address the relationship between creative practice and technology. Basic knowledge of electronic function and possibilities in connection with sculpture will be of prime concern here. The non-formal issues dealt by the students should include socio-political, visual culture and critical studies.

#### **Assignments:**

- i. Final work - 1
- ii. Final drawing on subject plan on 1/2 size paper-2
- iii. Daily sketch book

Scope: To be aware of the advanced knowledge of executing contemporary understanding of composition. The practice of installation and site-specific arts give larger opportunity, as a professional sculpture, to explore and install artworks at the public space, surroundings as well as the well-defined gallery area.

Guideline: Study self-critical, self-reflective, contemporary composition, electronic function and site-specific artwork of Indian, Far Eastern & Western world art and Architectural design.

#### **BVA-VII-02- Model making**

Introduction: Model-making plays a vital role in architecture, product-development and the media by providing an essential visual link between the designer and production. The student is supposed to apply his creative thinking and interpretation to the process of making models.

Content: Introduction to the materials used in model-making is to be done. The main studies will be enhanced with an awareness of industrial design culture as well as 2D and 3D digital modelling skills. This has to be created directly as product model. Main emphasis will be upon the architectural usage, product development and the industries demand of the art of sculpture.

Assignments:

- i. Final work- 1
- ii. Planned drawing on half imperial size paper -- 1
- iii. Planned drawings---5
- iv. Daily sketch book

Scope: Students can employ their abilities through its industrial-placement scheme, its innovative approach to traditional and state-of-the-art materials and processes. This is done by providing an awareness of new digital technologies. The opportunities to work on 'live projects' is an integral part of the course. Student can explore their skill in architecture, interior designing, and stage events and films industries.

Guideline: This study involves manipulation of all facts and characteristics of various kinds of materials (clay, POP, wood, metal & plastics). Usage of multimedia, graphic design, traditional and contemporary model design is to be comprehended.

### **BVA-03-Drawing**

Introduction: Drawings or layouts for a conceptual work is introduced so as to help the student understand the technical intricacies of executing a sculpture especially when it is multi-dimensional.

Content: Recalling the previous semesters experience it is expected that the students must explore the stages of planning for execution of a sculpture. It must have specificity of site, place of presentation, nature of presentation all must be included.

Assignments:

- i. Final drawing on half imperial size paper ---- 10
- ii. Sketches related to final drawings ---- 10
- iii. Daily sketch book

Guideline: Preparatory drawings of contemporary sculptors-Henry Moore, Giacometti, etc.

## **VIII SEMESTER BVA SCULPTURE**

### Core Practical Subjects

#### **BVA-VIII-01- Sculptural Composition and site specific art**

##### Introduction:

At this stage, students develop a sense of composition with independent skill for exploring sculptural elements with innovative attitude. It intends to promote speculation and experimentation, encourage confidence, and enhance the already accumulated style of construing ideas and concept based processes.

The focus will be on site-specific art, understanding of architectural, sculpture-related performing art. Need to practically speculate Art and its integration with the present society.

##### Content:

Students will be required to further develop their working approach and thus throw light upon the relationship between creativity, technology and practice. Sculpture-based knowledge of electronic function and issues like social, political, visual culture and critical studies are to be brought together.

##### Assignment:

- i. Final work --- 1
- ii. Final drawing on subject plan on half imperial size paper-2
- iii. Daily sketch book

Scope: The practice of the likes of installation, site-specific, assemblage arts accommodate a wider opportunity for a yet-to-become professional sculptor to explore and install artworks at the publicspace, surroundings as well as gallery area-as a cultural creative product.

Guideline: To critically study contemporary mode of sculpture-making, based on an awareness of technological and digital age. The student should create site-specific artworks based on his/her knowledge about such happenings.

#### **BVA-VIII-02- New media and Project**

##### Introduction:

This emphasizes the need for a meaningful integration of functional, technological, aesthetic and post-aesthetic requirements. Drawing and digital media can be used to generate and present newer dimensions to the notion of 'ideas'. Here, students can achieve a multiple range



of design and executional skills with the help of the tutor. Emphasis should be laid upon student's urge for individuality and his/her abilities for creative expressions.

**Content:**

This is a subject meant to enhance the lateral thinking and visual abilities, in order to focus on learning the aesthetic, technical & critical skills, on a practical basis. It is compulsory for the student to explore and manipulate different materials. A student should also associate himself/herself with the 'designers' materials, its longevity & application. The student should also become aware of the skills and essence evident within multimedia, digital exposure & modelling.

**Assignments:**

- i. Final finished work (New media and project) with material ----- 1
- ii. Final plan drawing plan on half imperial size paper-----2
- iii. Daily sketch book

**Scope:** Development of individual language as a sculptor/creative designer. It is open to adapt to various needs of the society.

learnt herein. The student's awareness should mainly be based on the physicality of the materials as Guideline: Practical drawings, multimedia, graphic design, crafts and new technologies are to be well its computer 'simulations'.

**BVA-VIII-03- Drawing**

**Introduction:**

Drawing is extended to three dimensional forms and shapes in Sculpture.

**Content:**

This semester student should practice directly drawing with three dimensional linear materials like with rods, ropes, threads, wire, pipes etc. Student should think in innovative ways as to how drawings can lead in fine art practices which could be used to making sculptural composition, installation, and basic site specific work of art. Drawing could also be practice through electronic objects like optics, neon lights and the play of shadows.

**Assignments:**

- Sculptures executed in actual materials - 5  
Roughs for the same linear sculptures - 10

Guidelines: Reference to artists Constructivists Naum Gabo; Antoine Pevsner; Moholy Nagy; Giacometti, Binod Bihari Mukherjee. Folk sculptures in bamboo, straw/hay

## VII SEMESTER BVA 4th YEAR ART HISTORY 2024-25 (Model:A7a)

Sl. No	Course Code	Course Category	Title of the Course	Mode	Credits	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks	EXAM MARKS	Total
1	BVA-VII-01	DSC-VA 21	Art in Theory-1900-1990	T	04	3	2.5 Hrs	Written Exam Theory	40	60	100
2	BVA-VII-02	DSC-VA 22	Art of South East & Central Asia	T	04	3	2.5 Hrs	Written Exam Theory	40	60	100
3	BVA-VII-03	DSC-VA 23	Modern and Contemporary Western Art	T	03	3	2.5 Hrs	Written Exam Theory	40	60	100
4	BVA-VII-04	DSE-VAE 3	Creative Writing-I	T	04	3	2.5 Hrs	Written Exam Theory	40	60	100
5	BVA-VII-05	Res. Methodology	Research Methodology	T	04	3	2.5 Hrs	Written Exam Theory	40	60	100
6	BVA-VII-06	Vocational-3	Studio Practice*	P	03	3	Submission	Submission	40	60	100
					<b>22</b>	<b>36</b>	<b>46 Hrs</b>		<b>240</b>	<b>360</b>	<b>600</b>

*\*Students can select any one of the practical subjects as part of Studio Practice.*

***T-Tutorial, P- Practical***

## VIII SEMESTER BVA 4th YEAR ART HISTORY 2024-25(Model:A7a)

Sl. No	Course Code	Course Category	Title of the Course	Mode	Credits	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks	EXAM MARKS	Total
1	BVA-VIII-01	DSC-VA 24	Trends in Contemporary Art	T	04	3	2.5 Hrs	Written Exam Theory	40	60	100
2	BVA-VIII-02	DSC-VA 25	Colonial Art & Architecture in India	T	04	3	2.5 Hrs	Written Exam Theory	40	60	100
3	BVA-VIII-03	DSE- VA - 3	Modern & Contemporary Indian Art	T	03	3	2.5 Hrs	Written Exam Theory	40	60	100
4	BVA-VIII-04	Internship	Study & Practice in Museum/Gallery	T	04	3	Submission Viva	Submission Viva	40	60	100
5	BVA-VIII-05	Project work	Research Project	T	04	04	Submission Viva	Submission to University/ College	40	60	100
6	BVA-VIII-06	Vocational -4	Studio Practice*	P	03	3	2.5 Hrs	Submission	40	60	100
					22	36	34 Hrs		240	360	600

\*Students can select any one of the practical subjects as part of Studio Practice.

**T-Tutorial, P- Practical**

## VII SEMESTER BVA 4th YEAR ART HISTORY 2024-25

### SYLLABUS

<b>Program Name</b>	<b>BVA in ART HISTORY</b>	<b>SEMESTER</b>	<b>SEVENTH SEMESTER</b>
<b>COURSE TITLE</b>	<b>ART IN THEORY-1900-1990</b>		
<b>COURSE CODE</b>	<b>BVA-VII-01</b>	<b>TOTAL MARKS</b>	<b>100</b>
<b>CONTACT HOURS</b>	<b>45</b>	<b>CREDITS</b>	<b>4</b>
<b>FORMATIVE ASSESSMENTS</b>	<b>40</b>	<b>SUMMATIVE ASSESSMENTS</b>	<b>60</b>

### COURSE OUTCOME

- After the successful completion of the course, the student will be able to: Understand-over all development of Theoretical Practices and theories that have been propagated by the erstwhile artists and art historians and art writers in last 100 years.
- Art Theories will introduce various concepts in Visual Art
- Art Theories written and propagated by the scholars across the globe will be addresses in this subject
- Art Theories propagated in pre-world War and post-World war have reflections on the changing paradigms of the visual art.
- From basic conceptions of form and style and to that of iconography to structuralism,
- Social art history, de construction to minimalism to feminism- gender studies is covered under this paper

### COURSE DESCRIPTION

- In this paper Students will study various concepts that help the development of Visual art in Global level.
- Theories proposed by various scholars: Gombrich, Shephiro, Stenberg, Derrida etc
- Indian art historians and art writers writings also be viewed
- In the course various concepts depicting Gender studies, queer theories will be addressed.
- From the point of modernism many scholars have contributed varied ideological write ups, such works will be studied.
- Course is divided in four structures where, the theories from 1900 is addressed.

### CONTENTS

45Hrs

### UNIT- 01

- Art Theories regarding the Symbolism in Vuisual Art in the context of modernism

- Classical quality and originality , expression and Primitive aspects as gleaned in modernist approach are to understood through various theoretical inputs.
  - Paul Signac's essay on *From Eugene Delacroix to Neo-Impressionism*
  - Sigmund Freud's *On Dreams*,
  - Roger Fry's *An Essay in Aesthetics-1909*
  - Benedetto Croce's *What is Art-1913*
  - Clive Bell's *The Aesthetic Hypothesis-1916*
- Need to be studied and analysed for better understanding of the foundations of the Modernism in early 20<sup>th</sup> century

## **UNIT-II**

- Idea of Modern World: the area deals with various subjects like: concept of modernity, cubism, rational transformation and experimentation in visual art in the west and Europe.

A large number of artists and art critiques and writers have written much on the above aspects in pertaining to visual art, a few selected essays in this regard are marked here for study and in connection with theoretical aspects of the Art History.

- Robert Delaunay- *On the construction of reality in pure painting-1992*
- Ferdinand Leger- *Contemporary Achievements in Painting-1914*
- Kasimir Malevich- *From Cubism and Futurism to Suprematism: the new Realism in Painting-1915-16*
- Ferdinand Leger- *The Origins of the painting and Representational Value-1913*

## **UNIT-III**

- Rationalization and Transformation: The concept of avant-garde, and socio- political influence or connectivity in thinking on visual art- relate to the expressive movements. Artists and writers have taken up such issues and created art works as well as theoretical contributions. Essays in this regard are given below for further study on the subject:
- Giorgio De Chirico- *The Return of the Craft-1919*
- Tristan Tzara- *dada Manifesto-1918*
- Piet Mondrian *Plastic and Pure Plastic Art-1937*
- Diego Rivera-*The Revolutionary Spirit in Modern Art-1932*

## **UNIT-IV**

- Modernism and Post Modernism- Modernism in the context of critique, Art Society, individual expressions, and various related theories shall be studied.
- Clement Greenberg- *Avant-Garde and Kitsch-1939*
- Herbert Read- *What is Revolutionary Art-?- 1935*
- Meyer Schapiro-*The Social Bases of Art- 1936*
- Walter Benjamin- *The work of Art in the Age of Mechanical Reproduction-1936*

- Feminist and Queer Theories in relation to art to be studied-*Susan Langer, Griselda Pollock, Geeta Kapoor, Tapati Guha-Thakurta*

<b>Program Name</b>	<b>BVA in ART HISTORY</b>	<b>SEMESTER</b>	<b>SEVENTH SEMESTER</b>
<b>COURSE TITLE</b>	<b>ART OF SOUTH EAST &amp; CENTRAL ASIA</b>		
<b>COURSE CODE</b>	<b>BVA-VII-02</b>	<b>TOTAL MARKS</b>	<b>100</b>
<b>CONTACT HOURS</b>	<b>45</b>	<b>CREDITS</b>	<b>4</b>
<b>FORMATIVE ASSESSMENTS</b>	<b>40</b>	<b>SUMMATIVE ASSESSMENTS</b>	<b>60</b>

### **COURSE OUTCOME**

- After the successful completion of the course, the student will be able to: Understand-over all development Greater Indian Art outside India.
- The paper helps in getting a broader picture and information about the spread of the Indian Culture and art in other parts of the Asian countries.
- Spread of Buddhism and Hinduism outside Indian and its influence in visual art has been reflected in the Art of those countries.
- It will be studied in length.

### **COURSE DESCRIPTION**

- In this paper Students will study the Art of South and South East Asian art.
- The paper includes the Art of Gandhara
- The Art of Nepal and Tibet as well as Burma(Myanmar)
- Art of the Silence
- The Art of Cambodia
- That Art of Java.
- Overall the above mentioned countries came under the influence of Indian art. The Indian colonies were established in these places and ruled also left the imprints in the form of Art and Architecture.
- 

### **CONTENTS**

**45 Hrs**

### **UNIT-I**

- Introduction to Greater India and ancient Indian geography as seen in ancient texts.
- Spread of Indian Culture and religion outside India
- Spread of Buddhism outside India:
- Study of Art of Sri Lanka- Study of the Stupas at Anuradhapura,
- Monuments at Polannurva, paintings at Sigiria, and related monuments and sculptures.

- Gandhara Art in connection with Greco-Roman styles and influences. Its relatedness with the mainstream art and iconography of Indian Buddhist art.

## **UNIT-II**

- The development of the art and architecture in Java
- Development of the Buddhist Art in Java
- Buddhist Stupa at Borobudur- Its constructions- symbolic and artistic importance
- Hindu Art and Architecture at Java.
- Places like Chandi, Parmbananetc have huge temples dedicated to Hindu divinities
- Study of styles and architecture features

## **UNIT-III**

- Study of Cambodian Art
- Tracing the origin and development of the Cambodian Art-
- The temples and God king concepts of the Cambodia
- Study exclusively about Angkor Wat and Angkor Thom
- Stylistic and iconographic development in Cambodian sculpture to understood on par with Indian art.

## **UNIT-IV**

- Study of the spread of Buddhism in Burma(Myanmar) Nepal and Tibet.
- Art of Nepal has multidimensional development. Buddhist art as depicted in Thangka paintings and scrolls,
- Temples and Hindu sculptural art.
- Tibetan Art mainly consists of the Buddhist Period art works.
- Study of Monasteries and the Buddhist Tantric practice- Lamaism
- Study of Thangka Paintings- Style and features, also focus on thematic depictions.
- Study of monuments in Burma- temple at Pagan and other places.
- Influence of Buddhism and its developments in Burma.

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- Jerry H. Bentley, *Old World Encounters. Cross-cultural contacts and exchanges in pre-modern times* (Oxford University Press, 1993) ISBN 0-19-507639-7
- *Alexander the Great: East-West Cultural contacts from Greece to Japan* (NHK and Tokyo National Museum, 2003)
- W.W. Tarn, *The Greeks in Bactria and India* Cambridge University Press
- Robert Linssen, *Living Zen* (Grove Press New York, 1958) ISBN 0-8021-3136-0
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<b>Program Name</b>	<b>BVA in ART HISTORY</b>	<b>SEMESTER</b>	<b>SEVENTH SEMESTER</b>
<b>COURSE TITLE</b>	<b>MODERN WESTERN ART</b>		
<b>COURSE CODE</b>	<b>BVA-VII-03</b>	<b>TOTAL MARKS</b>	<b>100</b>
<b>CONTACT HOURS</b>	<b>45</b>	<b>CREDITS</b>	<b>3</b>
<b>FORMATIVE ASSESSMENTS</b>	<b>40</b>	<b>SUMMATIVE ASSESSMENTS</b>	<b>60</b>

### **COURSE OUTCOME**

**45 Hrs**

- After the successful completion of the course, the student will be able to: Understand-over all development Modern Western Art.
- It also helps in providing the overall understanding about the origin and development of the Modernism in western Art.
- Modern western Art- covers a vast area of the study based on isms and individual artists.
- The paper will help in understanding developments in Europe and America- various revolutions and art movements.
- The Post World War situation in visual art has changed a lot in terms of artistic expressions. Such issues are addressed in the paper.

### **COURSE DESCRIPTION**

- In this paper Students will study the development of Modernism in western Countries.
- The Modernism that started in France, gradually spread in Germany, Italy, Sweden, Spain and America.
- The art trends and isms have left a strong imprint on the western art.
- Development of art with the socio-political concerns has been part of the developments.
- Various isms have been reflected as part of new Avant grade movements.
- Isms like Neo Classicism and later isms have strong developmental pattern which influenced whole visual art world.

### **CONTENTS**

**45 Hrs**

#### **UNIT-I**

- Study and trace the birth of Modernism. The very question that is asked is when modernism was. Discussion this issue as prelude to the subject.
- Study of the formative years of the early Modernism- Study about Neo Classicism and Romanticism. Beginning of Salon Exhibitions.
- Study of art works of J.L David, Eugene Delacroix, Gross, Constable, Turner and Blake, Casper David Fredric, Goya, Daumier, and many others

- Impact of socio-political conditions and French Revolution.
- Birth of Realism and other related art practice. Study about the art works of Gustave Courbet, Millet, and other artists.
- Birth of Camera and its impact on the western Art at that time.

## UNIT-II

- Study of the development of Impressionism.
- Study about Individual Artists like:
- Manet, Monet, Renoir, Degas, Alfred Sisley, Camille Pissarro, Morisot and Mary Cassatt etc.
- Rise of colour and plain Air painting.
- Colour Theory that helps the artists- to study the light.
- Study of intensity of light and also movements of figures as an important aspect of Impressionistic art.
- Post Impressionism-
- Paul Cezanne- Objectivity in Cezanne art works.
- Art works of Van Gogh and Gauguin, George Seurat, and Perry Bonnard. The importance and role of these artist in moulding the modernism in European art.

## UNIT-III

- Study about the various isms which have emerged in the beginning of the 20<sup>th</sup> century . the important isms are :
- **Fauvism-** Henri Matisse and Vlaminck's role as artists and contribution
- **Cubism-** Analytical cubism and synthetic cubism- Picasso and George Braque as lead artists of the period.
- **Expressionism,** German Expressionism. Artists like Franz Marc, Wassily Kandinsky, Jwanosky, Edward Munch, Emil Nolde, Oskar Kokoschka, Paul Klee, Kirchner, Georges Rouault, Henri Matisse, Mark Rothko, and any other relevant artists' art works to be studied.
- **Abstract Expressionism and American Art Movement.** Jackson Pollock ,De Chirico, John Miro etc. any other relevant artists may be studied.
- **Dadaism, Constructivism and Conceptualism.**
- (World War I to World War II)  
*Dada – Jean Arp, Marcel Duchamp, Max Ernst, Francis Picabia, Kurt Schwitters*  
*Surrealism – Marc Chagall, René Magritte, Jean Arp, Salvador Dalí, Max Ernst, Giorgio de Chirico, André Masson, Joan Miró*  
*Expressionism and related: Chaim Soutine, Abraham Mintchine, Isaac Frenkel*  
*Pittura Metafisica – Giorgio de Chirico, Carlo Carrà, Giorgio Morandi*  
*De Stijl – Theo van Doesburg, Piet Mondrian*  
*New Objectivity – Max Beckmann, Otto Dix, George Grosz*  
*Figurative painting – Henri Matisse, Pierre Bonnard*

***American Modernism** – Stuart Davis, Arthur G. Dove, Marsden Hartley, Georgia O'Keeffe*

***Constructivism** – Naum Gabo, Gustav Klutssis, László Moholy-Nagy, El Lissitzky, Kasimir Malevich, Vadim Meller, Alexander Rodchenko, Vladimir Tatlin*

***Bauhaus** – Wassily Kandinsky, Paul Klee, Josef Albers*

***Social realism** – Grant Wood, Walker Evans, Diego Rivera*

***Precisionism** – Charles Sheeler, Charles Demuth*

***Sculpture** – Alexander Calder, Alberto Giacometti, Gaston Lachaise, Henry Moore, Pablo Picasso, Julio Gonzalez)*

#### **UNIT-IV**

- After World War II Art scenario in entire western world including Europe had changed with new tendencies. Individualism, was though an important development, but the artistic activities in Europe have changed the very understanding of the visual art. The following list comprises of various art groups that have changed the visual language of the art world. Selected artist may be studied.
- **Sculpture** – Henry Moore, David Smith, Tony Smith, Alexander Calder, Richard Hunt, Isamu Noguchi, Alberto Giacometti, Sir Anthony Caro, Jean Dubuffet, Isaac Witkin, René Iché, Marino Marini, Louise Nevelson, Albert Vrana
- **Abstract expressionism** – Joan Mitchell, Willem de Kooning, Jackson Pollock, Arshile Gorky, Hans Hofmann, Franz Kline, Robert Motherwell, Clyfford Still, Lee Krasner,
- **American Abstract Artists** – Ilya Bolotowsky, Ibram Lassaw, Ad Reinhardt, Josef Albers, Burgoyne Diller
- **Conceptual art – Art & Language**, Dan Graham, Lawrence Weiner, Bruce Nauman, Daniel Buren, Victor Burgin, Sol LeWitt
- **Neo-Dada** – Robert Rauschenberg, Jasper Johns, John Chamberlain, Joseph Beuys, Lee Bontecou, Edward Kienholz
- **Figurative Expressionism** – Larry Rivers, Grace Hartigan, Elaine de Kooning, Robert De Niro, Sr., Lester Johnson, George McNeil, Earle M. Pilgrim, Jan Müller, Robert Beauchamp, Bob Thompson
- **Feminist Art** — Eva Hesse, Judy Chicago, Barbara Kruger, Mary Beth Edelson, Ewa Partum, Valie Export, Yoko Ono, Louise Bourgeois, Cindy Sherman, Kiki Smith, Guerrilla Girls, Hannah Wilke
- **Kinetic art** – George Rickey, Getulio Alviani
- **Land art** – Ana Mendieta, Christo, Richard Long, Robert Smithson, Michael Heizer
- **Minimal art** – Sol LeWitt, Donald Judd, Dan Flavin, Richard Serra, Agnes Martin
- **Postminimalism** – Eva Hesse, Bruce Nauman, Lynda Benglis
- **New realism** – Yves Klein, Pierre Restany, Arman
- **Photorealism** – Audrey Flack, Chuck Close, Duane Hanson, Richard Estes, Malcolm Morley
- **Pop art** – Richard Hamilton, Robert Indiana, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, Andy Warhol, Ed Ruscha, David Hockney

- **Postwar European figurative painting** – Lucian Freud, Francis Bacon, Frank Auerbach, Gerhard Richter
- **Video art** – Nam June Paik, Wolf Vostell, Joseph Beuys, Bill Viola, Hans Breder
- **Visionary art** – Ernst Fuchs, Paul Laffoley, Michael Bowen

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<b>Program Name</b>	<b>BVA in ART HISTORY</b>	<b>SEMESTER</b>	<b>SEVENTH SEMESTER</b>
<b>COURSE TITLE</b>	<b>CREATIVE WRITING-I</b>		
<b>COURSE CODE</b>	<b>BVA-VII-04</b>	<b>TOTAL MARKS</b>	<b>100</b>
<b>CONTACT HOURS</b>	<b>45</b>	<b>CREDITS</b>	<b>4</b>
<b>FORMATIVE ASSESSMENTS</b>	<b>40</b>	<b>SUMMATIVE ASSESSMENTS</b>	<b>60</b>

## **COURSE OUTCOME**

**45 Hrs**

- Creative writing brings in the basics of approach to writing.
- Writing methodically with use of art historical connotations and terminologies in expressive way.
- Creative writing also focus on the understanding of Newspaper writing, Catalogue writing and curatorial writings.
- Creative writing helps in over development of writers personality as creative writer.

## **COURSE DESCRIPTION**

- In this paper Students will study the development of creative writing since the beginning of the late medieval period.
- Writing on art, and effective writing visual art has been a challenge.
- Early scholars have been serving by contributing writings through their valuable analysis.
- Historical and creative writings also reflect on various arts.
- Creative writing includes research writing
- Catalogue writing, profile writing, writing about an art movement, writing on various aspects of visual art practice.
- At the end of the semester, students will learn various important works on creative writing and also practice writing.

## **CONTENTS**

**45 Hrs**

### **UNIT I**

- Origin and development of creative writing on visual art
- Classical literature as the beginning of writings- Indian and European.
- Art Historical writing and its beginning as creative pursuit.
- Pedagogy in creative writing- addressing the issues within frame of visual art.
- Important writers: Plato, Aristotle, and following era.
- In Indian context, ancient playwright, as beginning of creative writing.

## UNIT-II

- Unit -2 introduces various aspects of writing. The writings from early 20<sup>th</sup> Century CE are important examples, which need to be understood.
- Writing on visual art in late 19<sup>th</sup> Century as beginning of creative writing.
- The writing on Impressionist Exhibition, which is actually a critique, has been very important document.
- Early scholars like Wolfflin, Focilone, Herbert Read, Roger Fry and others.

## UNIT-III

- Writing of manifestos, and critique of exhibition- was an early attempt in creative writing exercise. Manifestos would speak about the purpose and nature and also the very necessity of the group or organize.
- The first art manifesto of the 20th century was introduced with the Futurists in Italy in 1909, followed by the Cubists, Vorticists, Dadaists and the Surrealists: the period up to World War II created what are still the best known manifestos. Although they never stopped being issued, other media such as the growth of broadcasting tended to side-line such declarations.
- Catalogue Writing: writing catalogues of an artist's art works. Same time also archiving and documenting the artist's biographic details in the form of anthological work.

## UNIT-IV

- Methodical exploration of the writing skills. Understanding intricacies of writing methodology.
- Practice writing on Curator's note, write and practice about the essay on particular subject.
- Writings by Indian scholars like MulkrajAnand, Khadalwala, Jaya Aappasamy, GeetaKapur, Krishna Chaitanya, RatanParimoo, &GulamMohummad Sheikh, K.G Suibrahmanya, R Shivakumar and many other have evinced interest in contemporary art writings. Reading and understand as well as analysing the witing is main aspect of the creative writing.

*Note: Studenrts should take writing on Contemporary exhibitions, artist profiles and subjective creative writing.*



<b>Program Name</b>	<b>BVA in ART HISTORY</b>	<b>SEMESTER</b>	<b>SEVENTH SEMESTER</b>
<b>COURSE TITLE</b>	<b>RESEARCH METHODOLOGY</b>		
<b>COURSE CODE</b>	<b>BVA-VII-05</b>	<b>TOTAL MARKS</b>	<b>100</b>
<b>CONTACT HOURS</b>	<b>45</b>	<b>CREDITS</b>	<b>4</b>
<b>FORMATIVE ASSESSMENTS</b>	<b>40</b>	<b>SUMMATIVE ASSESSMENTS</b>	<b>60</b>

### **COURSE OUTCOME**

**45 Hrs**

- Research in Visual Art is an essential part of the understanding of the subject.
- Research methods- such as accumulating sources and analysing sources in the said subject is important part of the research.
- Various methods and basic requirements for the research will be undertaken here.
- Methods of collecting data and analysis would be sought after the research methods.
- After the completion of the paper, students will be able to understand the inner essence of pursuing research and its various methodological frame work.

### **COURSE DESCRIPTION**

- Research Methodology is the basic essential for pursuing the research.
- Research begins with Identification of the Research Problem.
- Collection of material- sources for designing the research.
- Develop a frame work for the research.
- Research methods need to be understood in relation with nature and scope of the subject under the consideration.
- Research – requires a dedicated documentation and segregation of material.
- Related literature and visual material along with original and secondary sources to be understood.

### **CONTENTS**

**45 Hrs**

#### **UNIT-I**

- Nature and Use of Art History/Visual Art
- Art History in relation to Auxiliary and Ancillary Disciplines
- Theory and Philosophy of Art History

## **UNIT-II –Methodological Studies:**

- What is art history? What are its methods and areas of study? How is the discipline defined? What is Indian art history? When does it begin and how does it choose its areas of study?
- Indian Art Historical Studies.
- European Art Historical Studies.
- Methodological studies by Art Historians: Johann J Winckelmann, Heinrich Wofflin, AloisReigl, Irwin Panofsky, Rudolf Wittkower. Mayer Schapiro

etc.,The studies by these art historians will be considered for the study.

## **UNIT III**

- Concepts, Problems and aids in Research:
- Research concepts in Art History/Visual Art: Objectivity, Causation, Criticism and Reasoning
- Identifying area of research and design of research frame work.
- Nature and types of Sources and their use
- Problems concerning use of literary, archaeological, epigraphic, numismatic and art historical primary and secondary sources in India
- Qualitative and Quantitative methods
- Bibliography, Index, Footnote etc.

## **UNIT-IV**

### Research Report

- Aims and Objectives, Data classification; Use of Computer, Interpretation
- Synthesis, Aspects of Report writing.
- Methods of writing.
- Use of footnotes, citations, standard methods of research references.
- Compilation and production of research work.

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<b>Program Name</b>	<b>BVA in ART HISTORY</b>	<b>SEMESTER</b>	<b>SEVENTH SEMESTER</b>
<b>COURSE TITLE</b>	<b>STUDIO PRACTICE</b>		
<b>COURSE CODE</b>	<b>BVA-VII-06</b>	<b>TOTAL MARKS</b>	<b>100</b>
<b>CONTACT HOURS</b>	<b>3 Hrs a Week</b>	<b>CREDITS</b>	<b>3</b>
<b>FORMATIVE ASSESSMENTS</b>	<b>40</b>	<b>SUMMATIVE ASSESSMENTS</b>	<b>60</b>

## **NON EXAMINATION PAPER, ONLY FINAL SUBMISSION**

### **CONTENT:**

*Students of Art History can opt any one of the Practical Subjects for the Studio Practice: PAINTING/GRAPHICS/SCULPTURE*

Students of art History need to understand the basics of practical subjects like painting, sculpture and print making, which are primary subjects of visual art.

**Painting:** During the course of the study-studio-practice students need to explore the basic technics of painting. Various material like Pencils, Crayons, Charcoals, Papers- Brushes, and Color. Students once became aware of the material, should experience the material by practicing to create a work of art. Students should try using all possible material to have firsthand knowledge of the subject. Explore to understand the composition, harmony, color and figure types. Taking reference from Miniature, Mural traditions- Students can copy or create similar work of art. . At the end of the semester students should create at least four art works.

**Graphic Art:** Printmaking as one of the subjects, provide a sumptuous scope for exploration. Printmaking has various printing technics. Planography, Lithography, Etching etc. Students need to explore various technics to understand technics. Explore printing technics by using Linoleum, wood Cut, Etching and Lithography. Students need to understand artistic sensibilities of the subject. With help of Subject teacher, Art History students can also explore the development of Printmaking. Create work of art as submissions. . At the end of the semester students should create at least four art works.

**Sculpture/ Ceramics:** Sculpture is 3 dimensional art – gives an over view of material culture like Clay, Stone, Metal and Wood and modern materials like Fiber Glass etc. Study the Old Masters and also understand their technics and methods through literature.

Students need to explore various material and practice in them to create work of art. Clay Modelling, Figure making, Creating terracotta objects etc., Carving stone, even if possible venture in creating metal sculptures. Beside- need understand technics and tools. At the end of the semester students should create at least four art works.

## VIII SEMESTER BVA 4th YEAR ART HISTORY 2024-25(Model:A7a)

Sl. No	Course Code	Course Category	Title of the Course	Mode	Credits	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks	EXAM MARKS	Total
1	BVA-VIII-01	DSC-VA-24	Trends in Contemporary Art	T	04	3	2.5 Hrs	Written Exam Theory	40	60	100
2	BVA-VIII-02	DSC-VA-25	Colonial Art & Architecture in India	T	04	3	2.5 Hrs	Written Exam Theory	40	60	100
3	BVA-VIII-03	DSE-VA-3	Modern&Contemporary Indian Art	T	03	3	2.5 Hrs	Written Exam Theory	40	60	100
4	BVA-VIII-04	Internship	Study & Practice in Museum/Gallery	T	04	3	Submission Viva	Submission Viva	40	60	100
5	BVA-VIII-05	Project work	Research Project	T	04	04	Submission Viva	Submission to University/ College	40	60	100
6	BVA-VIII-06	Vocational -4	Studio Practice*	P	03	3	2.5 Hrs	Submission	40	60	100
					22	36	34 Hrs		240	360	600

*\*Students can select any one of the practical subjects as part of Studio Practice.*

***T-Tutorial, P- Practical***

<b>Program Name</b>	<b>BVA in ART HISTORY</b>	<b>SEMESTER</b>	<b>EIGHTH SEMESTER</b>
<b>COURSE TITLE</b>	<b>TRENDS IN CONTEMPORARY ART</b>		
<b>COURSE CODE</b>	<b>BVA-VIII-01</b>	<b>TOTAL MARKS</b>	<b>100</b>
<b>CONTACT HOURS</b>	<b>3 Hrs a Week</b>	<b>CREDITS</b>	<b>4</b>
<b>FORMATIVE ASSESSMENTS</b>	<b>40</b>	<b>SUMMATIVE ASSESSMENTS</b>	<b>60</b>

#### **COURSE OUTCOME**

**45 Hrs**

- Trends in contemporary art purely focus on the various contemporary art practice in post world war era.
- The visual art practice after 2<sup>nd</sup> world war has changed in accordance with technical advancements
- Changing cultural, political and economic paradigms have made visual art to blend itself with the contemporary society.
- Gender awareness- queer theories LGBT- concept that hit on the world had played important role even in visual art.
- Advancement in the technology- has brought in new media in to visual art. Such practices are considered here for study.

#### **COURSE DESCRIPTION**

- Contemporary Art Trends- clearly indicate the development of visual art in post world war artistic scenario.
- Gallery system- white cube concept was pivotal in early trends.
- Display of art works on walls- has now taken a new dimension as the work of art may be even shown virtually.
- New dimensions in Visual Art such as Installation, body art, performance, and digital art- new media art have been struck with greater impact on socio-political spheres.
- With fine blend of traditions- new tendencies have proven beyond doubt- creativity has no bar and limit.

#### **CONTENTS**

**45 Hrs**

#### **UNIT-I**

- The paper introduces various art trends and art practice concerned developments in India and west.
- The beginning of 1970s seen as the change in the development of Visual Art.
- New trends in Art were emerged with new tendency and new visual language.
- Trends that were already known have become known with new dimensions.

Conceptual art and its language in the context of the European and American art has been pivotal in developing a new visual tendency. Study of the theoretical contribution on this is to be taken up. Dan Graham, Lawrence Weiner, Bruce Nauman, Daniel Buren, Victor Burgin, Sol LeWitt

## **UNIT-II**

- In a continuous development of art trends- Neo Dada, Figurative Expressionism have contributed with new dimensions in Art. Artists like Robert Rauschenberg, Jasper Johns, John Chamberlain, Joseph Beuys, Lee Bontecou, Edward Kienholz
- Figurative Expressionism – Larry Rivers, Grace Hartigan, Elaine de Kooning, Robert De Niro, Sr., Lester Johnson, George McNeil, Earle M. Pilgrim, Jan Müller, Robert Beauchamp, Bob Thompson have done ample contributions with creative
- Feminist Art — and writing has contributed amply towards the visual art and development a new visual language. Artists and their contributions to be understood through their art works. Eva Hesse, Judy Chicago, Barbara Kruger, Mary Beth Edelson, Ewa Partum, Valie Export, Yoko Ono, Louise Bourgeois, Cindy Sherman, Kiki Smith, Guerrilla Girls, Hannah Wilke

## **UNIT-III**

In the late 80s and 90 s a fresh artistic development is seen all over. Art practice taken in to a new level through various practices.

- Kinetic art – George Rickey, Getulio Alviani
- Land art – Ana Mendieta, Christo, Richard Long, Robert Smithson, Michael Heizer
- Minimal art – Sol LeWitt, Donald Judd, Dan Flavin, Richard Serra, Agnes Martin
- Postminimalism – Eva Hesse, Bruce Nauman, Lynda Benglis
- New realism – Yves Klein, Pierre Restany, Arman
- Photorealism – Audrey Flack, Chuck Close, Duane Hanson, Richard Estes, Malcolm Morley
- Pop art – Richard Hamilton, Robert Indiana, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, Andy Warhol, Ed Ruscha, David Hockney
- Postwar European figurative painting – Lucian Freud, Francis Bacon, Frank Auerbach, Gerhard Richter
- Video art – Nam June Paik, Wolf Vostell, Joseph Beuys, Bill Viola, Hans Breder
- Visionary art – Ernst Fuchs, Paul Lafoley, Michael Bowen

## **UNIT-IV**

- The Post Modernist trends in Indian Contemporary Art, has been reflected in art works of many artists.



- AtulDodia, AnjuDodia, BharatiKher, Vedio artists, Installation artists, and Performance artists and art practitioners- are to understood through the relevant literature.
- Scholars who spoke about cultural theories in relation to visual art to be addresses.
- Gayatri Sinha, RanjitHoskote, GeetaKapur, and many others.

<b>Program Name</b>	<b>BVA in ART HISTORY</b>	<b>SEMESTER</b>	<b>EIGHTH SEMESTER</b>
<b>COURSE TITLE</b>	<b>COLONIAL ART &amp; ARCHITECTURE IN INDIA</b>		
<b>COURSE CODE</b>	<b>BVA-VIII-02</b>	<b>TOTAL MARKS</b>	<b>100</b>
<b>CONTACT HOURS</b>	<b>3 Hrs a Week</b>	<b>CREDITS</b>	<b>4</b>
<b>FORMATIVE ASSESSMENTS</b>	<b>40</b>	<b>SUMMATIVE ASSESSMENTS</b>	<b>60</b>

### **COURSE OUTCOME**

**45 Hrs**

- The paper introduce the colonial art and architecture in India.
- The very term colonial is associated with the advent of British Raj in India.
- The buildings that were directly built by the British office having Greco-Roman Style- or European style need to addressed
- Various buildings built across the country have strong local influences also.
- There is happy blend of Indo-Saresanic style.
- Indian kings and royal ones followed the same style even building palaces, public buildings. This was the influence of the British architecture.
- Overall, the paper brings in essence of Art and architecture together.

### **COURSE DESCRIPTION**

- After completing the paper, students will understand the art and architecture under British rule in India.
- Advent of the British rule had introduced the Euro centric administration, education, art and architecture.
- Colonialism has great impact on Indian Art and Culture.
- The art education and artistic practices were streamlined with discipline
- Construction of building with Gothic and Baroque stylistic features have developed with indigenous stylistic features.
- Greco-Roman architecture features like capitals, pillars, pediments and over all planning have evolved with local stylistic features.
- Overall, the subjects connects the visual art study to the emergence of modernism in Indian Art.

### **CONTENTS**

**45 Hrs**

#### **UNIT-I**

- Introduction to the paper with possible details.
- Study of the Historical development of colonial architecture in India.
- Types of building and styles that they had adopted.

- Important features of the Colonial Buildings
- Various styles and features that they evolved in the colonial rule.

## **UNIT-II**

- Colonial Art and Architecture a survey.
- Colonial structures and important buildings at Kolkata , Mumbai
- Study of Victoria memorial, and other important buildings in Kolkata.
- Study of Victoria terminus- and other important Colonial Building in Colaba area.
- Study of Colonial building in Chennai with special reference to St Fort George.

## **UNIT-III**

- Colonial Art and its development. Discussion with examples and various genre.
- Portraiture and Historical Paintings during Colonial Period.
- Landscape as documentation –study of various artists and their contribution.
- Contribution of Indian artists for Company Government. Study based on the theme and flora and fauna paintings.

## **UNIT-IV**

- Colonial Art and Architecture in Karnataka. And introduction.
- Role of British officers in development of Colonial influence on architecture.
- Important Buildings at Mysore – discussion with examples.
- Bangalore as the headquarters of the colonial art and architecture. Study of important monuments like Town Hall, Central Library, High Court etc.

## **References**

- The Raj: India and the British 1600-1947; Ed. C A Bayly,
- The East India Company: Trade and Conquest from 1600; Antony Wild,
- British India 1772-1947; Michael Edwardes,
- A Subaltern Studies Reader 1986-1995; Ed. Ranajit Guha,
- T.P Issar. Royal City Mysore, & City Beautiful.

<b>Program Name</b>	<b>BVA in ART HISTORY</b>	<b>SEMESTER</b>	<b>EIGHTH SEMESTER</b>
<b>COURSE TITLE</b>	<b>MODERN &amp; CONTEMPORARY INDIAN ART</b>		
<b>COURSE CODE</b>	<b>BVA-VIII-03</b>	<b>TOTAL MARKS</b>	<b>100</b>
<b>CONTACT HOURS</b>	<b>3 Hrs a Week</b>	<b>CREDITS</b>	<b>3</b>
<b>FORMATIVE ASSESSMENTS</b>	<b>40</b>	<b>SUMMATIVE ASSESSMENTS</b>	<b>60</b>

## **COURSE OUTCOME**

**45 Hrs**

- The Contemporary Indian Art- paper introduces the various trends in India.
- The transition from 1970s onwards – in Visual art has changed the very visual language of Indian Art.
- Various trends- Individualism has crept in Indian modernism and post-modernism.
- Students will be able understand and gaze the whole development of the Contemporary Indian Art.
- Important Artists- their experimentation in Visual art will be understood.
- Many new dimensions have been seen in Contemporary Art.
- New Media, installation, Land Art etc have been latest artistic trends seen in the visual art field.

## **COURSE DESCRIPTION**

- The paper introduces the Indian Visual Art after 1970s.
- The 1970s is seen as the transition from Modernism to Contemporary art practice.
- Individualism also play an important role.
- Groups like 1890 group, Baroda Group, Radical Art Movement to be addressed
- Rise of Gallery Culture, Exhibitions within galleries.
- Rise of Public Art and Popular Culture- Kala Ghoda, NangadanMela, Art Fairs, ChitraSanthe etc.
- New advancements in Technology adopted in Visual Art practice. New Media, Video art, Installation, Performance etc.
- A section on Karnataka Modernism is also dealt with in the syllabus.

## **CONTENTS**

**45 Hrs**

### **UNIT-I**

- Introduction to Modernism in Indian Art.
- Study of the Background- from 1900 to 1970s. : Ravi Varma, Amrita Sherigil- Rise of modernism
- Study of Bengal Movement, Abanindranath Tagore, and his students- their contribution.

- Bombay Progressive Art Movement. Kolkata Progressives; Study about Souza, Raza, Ara, Hussain, Bakre, and others, Delhi Shilpi Chakra: BC Sanyal and others
- Madras Art Movement. Study about various artists including KCS Panikkar and others

## **UNIT-II**

- 1970 seen as an important turning point in Indian Visual Art. Changing Visual Art paradigms in Global Art- has influenced Indian Art too.
- GM Sheikh, Neelima Sheikh, KGS, Shankho Chaudhary, Laxma Gaud, Mrinalini Mukherjee, Dhruva Mistry, Vivan Sundaram, Kerala Radicals etc.
- 1980s – The arrival of new medium, installation, performance, video art etc
- Understanding the socio-politics, economic liberalization, global cultural transactions, gender studies, post colonial perceptions etc.
- A panoramic view of contemporary artists Nalini Malani, Sheela Gowda, Bharti Kher, Pushpamala, Subodh Gupta, Rekha Rodwitya, Atul Dodiya and so on.
- Role of art galleries, museums, curators and art institutions in the development and understanding of contemporary art.

## **UNIT-III**

- Experimentations in New Media Art
- Video Installations
- Site Specific Art Works
- Performances
- Rise of Biennales and Triennales.
- Contemporary Art writing and Criticism.

## **UNIT-IV**

- Modernism in Karnataka.
- Rise of Art Education and schools.
- Focusing on Karnataka contemporary art scene.
- Important Artists of Karnataka and their contributions.
- R.M. Hadapad, Khanderao, Andani, MB Patil, SG Vasude, Yusuf Arakkal, JMS Mani, Adyantaya, Basavaraj, Musavalli, Pushpamala, Sheela Gowda, Gayatri Desai, Madhu D. Sai Chetty, Banglewala, Kamalakshi, Dhanalakshmi, Prabha, Surekha, Shantamani, etc
- New Trends in Karnataka Artists like- Ravi Kashi, Tallur, Shivanad Bantanur, N.S Harsha, Manjunath Kamath, Eranna, Chandrasahas Jalihal etc.

**(Note: List of Artists may be included according to region and place)**

## **REFERENCES:**

- The titles in this lot are listed below. Details about each book follow further down.
- 1. 8 CONTEMPORARY PAINTERS FROM INDIA...INTERACTION OF EAST AND WEST [1963 New York catalogue]
- 2. CONTEMPORARY INDIAN ARTISTS By GeetaKapur
- 3. ARTISTES INDIENS EN FRANCE
- 4. ROOPANKAR: A Collection of Contemporary Art [1996 Moscow catalogue]
- 5. ART TODAY / Vol No. 3, March 1982 [Mag edited by Jogen Chowdhury]
- 6. CONTEMPORARY INDIAN ART: GLENBARRA ART MUSEUM COLLECTION
- 7. INDIA MYTH AND REALITY: Aspects of Modern Indian Art
- 8. CONTEMPORARY ART: SYNTHESSES AND POLARITIES
- 9. TRYST WITH DESTINY: ART FROM MODERN INDIA 1947-1997
- 10. CONTEMPORARY INDIAN ART [1982 Festival of India London catalogue]
- 11. ASHTA NAYAK: EIGHT PIONEERS OF INDIAN ART
- 12. HUNGRY GOD: INDIAN CONTEMPORARY ART
- 13. PRIMITIVE MYTHOLOGY: CONTEMPORARY ART FROM INDIA
- 14. EXHIBITION OF DRAWINGS 1981 [Lalit Kala Akademi]
- 15. INDIAN PAINTING TO-DAY by Francis Watson
- 16. INDIAN DRAWING TODAY 1987
- 17. INDIAN PRINT MAKING TODAY 1985
- 18. Bios and comments in French about 8 Indian artists
  
- 8 CONTEMPORARY PAINTERS FROM INDIA...INTERACTION OF EAST AND WEST 1963 catalogue of exhibition held by the India-America League, New York
- pp. 26, Illustrated catalogue. Includes Bendre, Gaitonde, Husain, Krishen Khanna, Ram Kumar, Akbar Padamsee, Raza, Samant.
  
- CONTEMPORARY INDIAN ARTISTS  
By GeetaKapur  
M.F. Husain, BhupenKhakhar, Akbar Padamsee, F. N. Souza, Ram Kumar, J. Swaminathan  
New Delhi: Vikas Publishing House 1978  
Covers Amrita Sher-Gil, Ram Kumar, Akbar Padamsee, Raza, Jogen Chowdhury, RajendraDhawan, NaliniMalani, NasreenMohamedi, Krishna Reddy, InderjeetSahdev  
pp. 60
  
- ROOPANKAR: A Collection of Contemporary Art .br.Catalogue issued for an Indian Art Festival in Moscow in 1996
- Text in Hindi and Russian only
- Organised by Bharat Bhavan, Bhopal, together with Cultural Dept, Ministry of Human Resources, Govt of India

- Introduction by ManjitBawa, essay by Prayag Shukla
- ART TODAY / Vol No. 3, March 1982
- A magazine published in Calcutta and edited by Jogen Chowdhury and Suvaprasanna
- pp. 24 including covers
- Brief essays by 21 artists and critics including F N Souza, Krishen Khanna, BhupenKhakhar, ManjitBawa, BikashBhattacharjee, Arpana Kaur, J Sultan Ali, C. P Ramachandran, Jogen Chowdhury
- CONTEMPORARY INDIAN ART: GLENBARRA ART MUSEUM COLLECTION
- Published by Glenbarra Art Museum, Jihoji Himeji, Japan
- 1993
- Text in English and Japanese
- Includes 2-page essay "My Credo in Art" by F N Souza, essay on 1890 by J Swaminathan, and essays by VedNayar and others.pp. 180
- INDIA MYTH AND REALITY: Aspects of Modern Indian Art  
Catalogue of exhibition held at Museum of Modern Art, Oxford, in 1982  
Introduction by David Elliott, Victor Musgrave, E. Alkazi  
pp. 80 and 4-page list of exhibits loosely inserted  
Covers 20 artists including Husain, Souza, Gujral, Raza, Padamsee, Ram Kumar, Tyeb Mehta, Khanna, Kaleka, Broota, Anish Kapoor, Ramachandran.
- The Contemporary Situation in India Art by K. G. Subramanyan
- An Engagement with Reality by Deepak Ananth.br.Art and Redemption - Ramachandran's Quest by Krishna Chaitanya, NaliniMalani by GeetaKapoor, Five Poems by Gieve Patel  
Four Poems by M. F. Husain, Nirvana of a Maggot by F. N. Souza
- CONTEMPORARY ART: SYNTHESSES AND POLARITIES  
Edited by Ursula Bickelmann and Nissim Ezekiel. Bombay: Marg Publications. 1987
- Record of a seminar titled EAST-WEST VISUAL ARTS ENCOUNTER, held in Bombay in February 1985 in which many Indian and western artists took part.
- Each artist's transcript and statement is published together with a portrait and a few representative works.
- Among the Indian artists represented are SOUZA, RAZA, BIKASH BHATTACHARJEE, G.R. SANTOSH, MANJIT BAWA, JERAM PATEL, PILLOO POCHKHANAWALA, and BALAN NAMBIAR.
- pp. 110
- TRYST WITH DESTINY: ART FROM MODERN INDIA 1947-1997  
Catalogue of exhibition held at Singapore Art Museum in 1997

With essays by K. G. Subramanyan, Tapati Guha-Thakurta, Siva Kumar, Karen Lim  
pp. 215

- **CONTEMPORARY INDIAN ART**  
An exhibition of the Festival of India, 1982, at the Royal academy of Arts, London  
pp. 100, 7-page introduction by Geeta Kapur  
44 artists covered. Each given 2-page space with portrait, 1 or 2 illus and bio.
- **ASHTA NAYAK: EIGHT PIONEERS OF INDIAN ART**
- 37-page catalogue of exhibition held in 2005 at Gallery Artsindia, New York
- Covers Husain, Souza, Raza, Ram Kumar, Tyeb Mehta, Padamsee, Gaitonde, Swaminathan
- **HUNGRY GOD: INDIAN CONTEMPORARY ART**  
Catalogue of exhibition held at Arario Beijing in 2006  
pp. 255 / Text in English and Chinese  
Covers 12 artists including Atul Dodiya, Bharti Kher, Subodh Gupta, Ranbir Kaleka, Jitish Kallat, Nalini Malani and Natraj Sharma
- **PRIMITIVE MYTHOLOGY: CONTEMPORARY ART FROM INDIA**  
1998 catalogue of exhibition held at the Japan Foundation Forum  
Essays by Geeta Kapur, Ranjit Hoskote and Tatehata Akira
- **EXHIBITION OF DRAWINGS 1981**  
New Delhi: Lalit Kala Akademi  
2-page Introduction by S. A. Krishnan  
12 full-page b&w plates on glazed paper, 3-page list of 62 works
- **INDIAN PAINTING TO-DAY** by Francis Watson  
10-page essay in complete copy of THE STUDIO for June 1948  
With 4 illustrations in colour [2 by Amrita Sher-Gil and 1 each by Nandalal Bose and Rahman Chughtai] + 8 illustrations in b&w. br. Size 10 x 7.5 inches
- **INDIAN DRAWING TODAY 1987**  
Bombay: Jehangir Art Gallery  
Includes 32 artists including Husain, Padamsee, Hebbar, Krishen Khanna, Ram Kumar, Bendre, Gaitonde, Bikash Bhattacharjee
- **INDIAN PRINT MAKING TODAY 1985**  
Bombay: Jehangir Art Gallery  
pp. 115. Includes 24 contemporary artists and 10 artists and studios of the past.  
Covers Husain, Shanti Dave, Jyoti Bhatt, Laxma Goud, Nandalal Bose, Mukul Dey, Raja Ravi Varma, Chughtai, Chitta Prasad, Calcutta Art Studio, Chorbagan art Studio.



- 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.
- Kapur, 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
- Baron, Archie (2001). *An Indian Affair – From Riches to Raj*. Channel Books. p. 194. ISBN 978-0-7522-6160-7.
- Cotter, Holland (19 August 2008). "Indian Modernism via an Eclectic and Elusive Artist". *New York Times*
- Dr.NaliniBhagwat (1935-03-16). "Old Master A. X. Trindade – Article by Dr.NaliniBhagwat, 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 978-0-19-959369-9
- 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*
- Lokhandwala, Dr.Arshiya (2015-03-08). "After Midnight: Indian Modernism to Contemporary India" (PDF). [queensmuseum.org](http://queensmuseum.org).
- Morais, Richard C. "Contemporary Indian Art: Fine Works at Good Prices". [www.barrons.com](http://www.barrons.com).
- Books by K.G.Subrahmanyam: *Moving Focus*. *Living Tradition*, *Magic of Making*, *Creative Circuit*,

<b>Program Name</b>	<b>BVA in ART HISTORY</b>	<b>SEMESTER</b>	<b>EIGHTH SEMESTER</b>
<b>COURSE TITLE</b>	<b>STUDY &amp; PRACTICE IN MUSEUM/GALLERY</b>		
<b>COURSE CODE</b>	<b>BVA-VIII-4</b>	<b>TOTAL MARKS</b>	<b>100</b>
<b>CONTACT HOURS</b>	<b>Internship</b>	<b>CREDITS</b>	<b>4</b>
<b>FORMATIVE ASSESSMENTS</b>	<b>40</b>	<b>SUMMATIVE ASSESSMENTS</b>	<b>60</b>

### **COURSE OUTCOME**

**45 Hrs**

- Study and Practice in Museum/Gallery is the compulsory Internship- study.
- It provides direct first-hand information and experience about art practice/curation/display
- Students will learn the basic structure of the function of the institute like Gallery/Museum.
- It will help in documenting the institute's functionary from Art Historical point.

### **COURSE DESCRIPTION**

- Student need to chose one of the institutions identified by the College, to work for stipulated period as part of internship.
- During the course of the internship, students need to collect data pertaining to subject.
- Involve in the understanding the structure of the institution.
- Learn the skills of documentation, archiving and preservation of the objects, material related to subject.

### **CONTENTS**

- Internship is an important aspect of the course.
- Student will experience and understand about the subject.
- Interaction with Gallery and Museum people will help in accumulating knowledge about the subject.
- At the end of the internship program students need produce a letter of attendance and report of completion.
- Student can chose the Internship program in consultation with the subject Teacher/College.

<b>Program Name</b>	<b>BVA in ART HISTORY</b>	<b>SEMESTER</b>	<b>EIGHTH SEMESTER</b>
<b>COURSE TITLE</b>	<b>RESEARCH PROJECT</b>		
<b>COURSE CODE</b>	<b>BVA-VIII-05</b>	<b>TOTAL MARKS</b>	<b>100</b>
<b>CONTACT HOURS</b>	<b>Research project</b>	<b>CREDITS</b>	<b>4</b>
<b>FORMATIVE ASSESSMENTS</b>	<b>40</b>	<b>SUMMATIVE ASSESSMENTS</b>	<b>60</b>

#### **COURSE OUTCOME**

**45 Hrs**

- Research project is an essential part of the students. Student will understand various methods of the research.
- The research helps in understanding wider perspective in Visual Art.
- Theoretical structure of the Project supply the additional knowledge to the students.
- After completion, student will learn steps and methods of the research.

#### **COURSE DESCRIPTION**

- Student need to choose one of topic, identified for the Research project.
- The same be done in consultation with the Subject Teacher or HOD.
- Selected topic need to be researched from the point of Visual Art.
- Once the subject material collected, the work shall be presented in Book form to the institute.

#### **CONTENTS**

- Selection and design of the of the research Topic.
- Development of Content and detailed chapters.
- Study of the primary and secondary sources in relation to the research project.
- Preparation of the research project in typed text, with bibliography, visual aids.
- The same need to be submitted after seal and sign of the concerned teacher and department Head.

#### **Reference:**

*Refer to dissertations submitted by the senior Students at Library.* This will help in understanding the basic structure and also provides an idea about how to go about in the subject

**BVA VII SEMESTERS- PAINTING, SCULPTURE, GRAPHIC ART, ART HISTORY,  
CERAMICS, ANIMATION.**

<b>Program Name</b>	<b>BVA in ART HISTORY</b>	<b>SEMESTER</b>	<b>SEVENTH SEMESTER</b>
<b>COURSE TITLE</b>	<b>MODERN WESTERN ART</b>		
<b>COURSE CODE</b>	<b>BVA-VII-03</b>	<b>TOTAL MARKS</b>	<b>100</b>
<b>CONTACT HOURS</b>	<b>45</b>	<b>CREDITS</b>	<b>3</b>
<b>FORMATIVE ASSESSMENTS</b>	<b>40</b>	<b>SUMMATIVE ASSESSMENTS</b>	<b>60</b>

**COURSE OUTCOME**

**45 Hrs**

- After the successful completion of the course, the student will be able to: Understand- over all development Modern Western Art.
- It also helps in providing the overall understanding about the origin and development of the Modernism in western Art.
- Modern western Art- covers a vast area of the study based on isms and individual artists.
- The paper will help in understanding developments in Europe and America- various revolutions and art movements.
- The Post World War situation in visual art has changed a lot in terms of artistic expressions. Such issues are addressed in the paper.

**COURSE DESCRIPTION**

- In this paper Students will study the development of Modernism in western Countries.
- The Modernism that started in France, gradually spread in Germany, Italy, Sweden, Spain and America.
- The art trends and isms have left a strong imprint on the western art.
- Development of art with the socio-political concerns has been part of the developments.
- Various isms have been reflected as part of new Avant grade movements.
- Isms like Neo Classicism and later isms have strong developmental pattern which influenced whole visual art world.

**CONTENTS**

**45 Hrs**

**UNIT-I**

- Study and trace the birth of Modernism. The very question that is asked is when modernism was. Discussion this issue as prelude to the subject.
- Study of the formative years of the early Modernism- Study about Neo Classicism and Romanticism. Beginning of Salon Exhibitions.

- Study of art works of J.L David, Eugene Delacroix, Gross, Constable, Turner and Blake, Casper David Fredric, Goya, Daumier, and many others
- Impact of socio-political conditions and French Revolution.
- Birth of Realism and other related art practice. Study about the art works of Gustave Courbet, Millet, and other artists.
- Birth of Camera and its impact on the western Art at that time.

## UNIT-II

- Study of the development of Impressionism.
- Study about Individual Artists like:
- Manet, Monet, Renoir, Degas, Alfred Sisley, Camille Pissarro, Morisot and Mary Cassatt etc.
- Role of colour and plain Air painting.
- Colour Theory that helps the artists- to study the light.
- Study of intensity of light and also movements of figures as an important aspect of Impressionistic art.
- Post Impressionism-
- Paul Cezanne- Objectivity in Cezanne art works.
- Art works of Van Gogh and Gauguin, George Seurat, and Perry Bonnard. The importance and role of these artist in moulding the modernism in European art.

## UNIT-III

- Study about the various isms which have emerged in the beginning of the 20<sup>th</sup> century . the important isms are :
- Fauvism- Henri Matisse and Vlaminck's role as artists and contribution
- Cubism- Analytical cubism and synthetic cubism- Picasso and George Braque as lead artists of the period.
- Expressionism, German Expressionism. Artists like Franz Marc, Wassily Kandinsky, Jwanosky, Edward Munch, Emil Nolde, Oskar Kokoschka, Paul Klee, Kirchner, Georges Rouault, Henri Matisse, Mark Rothko, and any other relevant artists' art works to be studied.
- Abstract Expressionism and American Art Movement. Jackson Pollock , De Chirico, John Miro etc. any other relevant artists may be studied.
- Dadaism, Constructivism and Conceptualism.
- (World War I to World War II)  
***Dada** – Jean Arp, Marcel Duchamp, Max Ernst, Francis Picabia, Kurt Schwitters*  
***Surrealism** – Marc Chagall, René Magritte, Jean Arp, Salvador Dali, Max Ernst, Giorgio de Chirico, André Masson, Joan Miró*  
***Expressionism and related:** Chaim Soutine, Abraham Mintchine, Isaac Frenkel*  
***Pittura Metafisica** – Giorgio de Chirico, Carlo Carrà, Giorgio Morandi*  
***De Stijl** – Theo van Doesburg, Piet Mondrian*  
***New Objectivity** – Max Beckmann, Otto Dix, George Grosz*

**Figurative painting** – Henri Matisse, Pierre Bonnard

**American Modernism** – Stuart Davis, Arthur G. Dove, Marsden Hartley, Georgia O'Keeffe

**Constructivism** – Naum Gabo, Gustav Klutis, László Moholy-Nagy, El Lissitzky, Kasimir Malevich, Vadim Meller, Alexander Rodchenko, Vladimir Tatlin

**Bauhaus** – Wassily Kandinsky, Paul Klee, Josef Albers

**Social realism** – Grant Wood, Walker Evans, Diego Rivera

**Precisionism** – Charles Sheeler, Charles Demuth

**Sculpture** – Alexander Calder, Alberto Giacometti, Gaston Lachaise, Henry Moore, Pablo Picasso, Julio Gonzalez)

#### **UNIT-IV**

- After World War II Art scenario in entire western world including Europe had changed with new tendencies. Individualism, was though an important development, but the artistic activities in Europe have changed the very understanding of the visual art. The following list comprises of various art groups that have changed the visual language of the art world. Selected artist may be studied.
- **Sculpture** – Henry Moore, David Smith, Tony Smith, Alexander Calder, Richard Hunt, Isamu Noguchi, Alberto Giacometti, Sir Anthony Caro, Jean Dubuffet, Isaac Witkin, René Iché, Marino Marini, Louise Nevelson, Albert Vrana
- **Abstract expressionism** – Joan Mitchell, Willem de Kooning, Jackson Pollock, Arshile Gorky, Hans Hofmann, Franz Kline, Robert Motherwell, Clyfford Still, Lee Krasner,
- **American Abstract Artists** – Ilya Bolotowsky, Ibram Lassaw, Ad Reinhardt, Josef Albers, Burgoyne Diller
- **Conceptual art – Art & Language**, Dan Graham, Lawrence Weiner, Bruce Nauman, Daniel Buren, Victor Burgin, Sol LeWitt
- **Neo-Dada** – Robert Rauschenberg, Jasper Johns, John Chamberlain, Joseph Beuys, Lee Bontecou, Edward Kienholz
- **Figurative Expressionism** – Larry Rivers, Grace Hartigan, Elaine de Kooning, Robert De Niro, Sr., Lester Johnson, George McNeil, Earle M. Pilgrim, Jan Müller, Robert Beauchamp, Bob Thompson
- **Feminist Art** — Eva Hesse, Judy Chicago, Barbara Kruger, Mary Beth Edelson, Ewa Partum, Valie Export, Yoko Ono, Louise Bourgeois, Cindy Sherman, Kiki Smith, Guerrilla Girls, Hannah Wilke
- **Kinetic art** – George Rickey, Getulio Alviani
- **Land art** – Ana Mendieta, Christo, Richard Long, Robert Smithson, Michael Heizer
- **Minimal art** – Sol LeWitt, Donald Judd, Dan Flavin, Richard Serra, Agnes Martin
- **Postminimalism** – Eva Hesse, Bruce Nauman, Lynda Benglis
- **New realism** – Yves Klein, Pierre Restany, Arman
- **Photorealism** – Audrey Flack, Chuck Close, Duane Hanson, Richard Estes, Malcolm Morley

- **Pop art** – Richard Hamilton, Robert Indiana, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, Andy Warhol, Ed Ruscha, David Hockney
- **Postwar European figurative painting** – Lucian Freud, Francis Bacon, Frank Auerbach, Gerhard Richter
- **Video art** – Nam June Paik, Wolf Vostell, Joseph Beuys, Bill Viola, Hans Breder
- **Visionary art** – Ernst Fuchs, Paul Laffoley, Michael Bowen

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- See also: *The First Moderns*.
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**BVA VIII SEMESTERS- PAINTING, SCULPTURE, GRAPHIC ART, ART HISTORY,  
CERAMICS, ANIMATION.**

<b>Program Name</b>	<b>BVA in ART HISTORY</b>	<b>SEMESTER</b>	<b>EIGHTH SEMESTER</b>
<b>COURSE TITLE</b>	<b>MODERN &amp; CONTEMPORARY INDIAN ART</b>		
<b>COURSE CODE</b>	<b>BVA-VIII-03</b>	<b>TOTAL MARKS</b>	<b>100</b>
<b>CONTACT HOURS</b>	<b>3 Hrs a Week</b>	<b>CREDITS</b>	<b>3</b>
<b>FORMATIVE ASSESSMENTS</b>	<b>40</b>	<b>SUMMATIVE ASSESSMENTS</b>	<b>60</b>

**COURSE OUTCOME**

**45 Hrs**

- The Contemporary Indian Art- paper introduces the various trends in India.
- The transition from 1970s onwards – in Visual art has changed the very visual language of Indian Art.
- Various trends- Individualism has crept in Indian modernism and post-modernism.
- Students will be able understand and gaze the whole development of the Contemporary Indian Art.
- Important Artists- their experimentation in Visual art will be understood.
- Many new dimensions have been seen in Contemporary Art.
- New Media, installation, Land Art etc have been latest artistic trends seen in the visual art field.

**COURSE DESCRIPTION**

- The paper introduces the Indian Visual Art after 1970s.
- The 1970s is seen as the transition from Modernism to Contemporary art practice.
- Individualism also play an important role.
- Groups like 1890 group, Baroda Group, Radical Art Movement to be addressed
- Rise of Gallery Culture, Exhibitions within galleries.
- Rise of Public Art and Popular Culture- Kala Ghoda, NangadanMela, Art Fairs, ChitraSanthe etc.
- New advancements in Technology adopted in Visual Art practice. New Media, Video art, Installation, Performance etc.
- A section on Karnataka Modernism is also dealt with in the syllabus.



**UNIT-I**

- Introduction to Modernism in Indian Art.
- Study of the Background- from 1900 to 1970s. : Ravi Varma, Amrita Sherigil- Rise of modernism
- Study of Bengal Movement, Abanindranath Tagore, and his students- their contribution.
- Bombay Progressive Art Movement. Kolkata Progressives; Study about Souza, Raza, Ara, Hussain, Bakre, and others, Delhi Shilpi Chakra: BC Sanyal and others
- Madras Art Movement. Study about various artists including KCS Panikkar and others

**UNIT-II**

- 1970 seen as an important turning point in Indian Visual Art. Changing Visual Art paradigms in Global Art- has influenced Indian Art too.
- GM Sheikh, Neelima Sheikh, KGS, Shankho Chaudhary, Laxma Gaud, Mrinalini Mukherjee, Dhruva Mistry, Vivan Sundaram, Kerala Radicals etc.
- 1980s – The arrival of new medium, installation, performance, video art etc
- Understanding the socio-politics, economic liberalization, global cultural transactions, gender studies, post colonial perceptions etc.
- A panoramic view of contemporary artists Nalini Malani, Sheela Gowda, Bharti Kher, Pushpamala, Subodh Gupta, Rekha Rodwitya, Atul Dodiya and so on.
- Role of art galleries, museums, curators and art institutions in the development and understanding of contemporary art.

**UNIT-III**

- Experimentations in New Media Art
- Video Installations
- Site Specific Art Works
- Performances
- Rise of Biennales and Triennales popularization Art in Global Context
- Contemporary Art writing and Criticism.

**UNIT-IV**

- Modernism in Karnataka.
- Rise of Art Education and schools.
- Focusing on Karnataka contemporary art scene.
- Important Artists of Karnataka and their contributions.

- R,M,Hadapad, Khanderao, Andani, MB Patil, SG Vasude, YusufArakkal JMS Mani, Adyantaya, Basavaraj, Musavalgi, Pushpamala, SheelaGowd. Gayatri Desai, MadhuDsai.Chetty, Banglewala, Kamalakshi, Dhanalakshmi, Prabha, Surekha, Shantamani, etc
- New Trends in Karnataka Artists like- Ravi Kashi, Tallur, ShivanadBantanur, N.S Harsha, Manjunath Kamath, Eranna., ChandrahasJalihal etc.

**(Note: List of Artists may be included according to region and place)**

## **REFERENCES:**

- The titles in this lot are listed below. Details about each book follow further down.
- 1. 8 CONTEMPORARY PAINTERS FROM INDIA...INTERACTION OF EAST AND WEST [1963 New York catalogue]
- 2. CONTEMPORARY INDIAN ARTISTS By GeetaKapur
- 3. ARTISTES INDIENS EN FRANCE
- 4. ROOPANKAR: A Collection of Contemporary Art [1996 Moscow catalogue]
- 5. ART TODAY / Vol No. 3, March 1982 [Mag edited by Jogen Chowdhury]
- 6. CONTEMPORARY INDIAN ART: GLENBARRA ART MUSEUM COLLECTION
- 7. INDIA MYTH AND REALITY: Aspects of Modern Indian Art
- 8. CONTEMPORARY ART: SYNTHESSES AND POLARITIES
- 9. TRYST WITH DESTINY: ART FROM MODERN INDIA 1947-1997
- 10. CONTEMPORARY INDIAN ART [1982 Festival of India London catalogue]
- 11. ASHTA NAYAK: EIGHT PIONEERS OF INDIAN ART
- 12. HUNGRY GOD: INDIAN CONTEMPORARY ART
- 13. PRIMITIVE MYTHOLOGY: CONTEMPORARY ART FROM INDIA
- 14. EXHIBITION OF DRAWINGS 1981 [Lalit Kala Akademi]
- 15. INDIAN PAINTING TO-DAY by Francis Watson
- 16. INDIAN DRAWING TODAY 1987
- 17. INDIAN PRINT MAKING TODAY 1985
- 18. Bios and comments in French about 8 Indian artists
- 8 CONTEMPORARY PAINTERS FROM INDIA...INTERACTION OF EAST AND WEST 1963 catalogue of exhibition held by the India-America League, New York
- pp. 26, Illustrated catalogue. Includes Bendre, Gaitonde, Husain, Krishen Khanna, Ram Kumar, Akbar Padamsee, Raza, Samant.
- CONTEMPORARY INDIAN ARTISTS  
By GeetaKapur  
M.F. Husain, BhupenKhakhar, Akbar Padamsee, F. N. Souza, Ram Kumar, J. Swaminathan New Delhi: Vikas Publishing House 1978  
Covers Amrita Sher-Gil, Ram Kumar, Akbar Padamsee, Raza, Jogen Chowdhury, Rajendra Dhawan, Nalini Malani, Nasreen Mohamedi, Krishna Reddy, Inderjeet Sahdev  
pp. 60

- ROOPANKAR: A Collection of Contemporary Art .br.Catalogue issued for an Indian Art Festival in Moscow in 1996
- Text in Hindi and Russian only
- Organised by Bharat Bhavan, Bhopal, together with Cultural Dept, Ministry of Human Resources, Govt of India
- Introduction by ManjitBawa, essay by Prayag Shukla
- ART TODAY / Vol No. 3, March 1982
- A magazine published in Calcutta and edited by Jogen Chowdhury and Suvapasanna
- pp. 24 including covers
- Brief essays by 21 artists and critics including F N Souza, Krishen Khanna, BhupenKhakhar, ManjitBawa, BikashBhattacharjee, Arpana Kaur, J Sultan Ali, C. P Ramachandran, Jogen Chowdhury
- CONTEMPORARY INDIAN ART: GLENBARRA ART MUSEUM COLLECTION
- Published by Glenbarra Art Museum, Jihoji Himeji, Japan
- 1993
- Text in English and Japanese
- Includes 2-page essay "My Credo in Art" by F N Souza, essay on 1890 by J Swaminathan, and essays by VedNayar and others.pp. 180
- INDIA MYTH AND REALITY: Aspects of Modern Indian Art  
Catalogue of exhibition held at Museum of Modern Art, Oxford, in 1982  
Introduction by David Elliott, Victor Musgrave, E. Alkazi  
pp. 80 and 4-page list of exhibits loosely inserted  
Covers 20 artists including Husain, Souza, Gujral, Raza, Padamsee, Ram Kumar, Tyeb Mehta, Khanna, Kaleka, Broota, Anish Kapoor, Ramachandran.
- The Contemporary Situation in India Art by K. G. Subramanyan
- An Engagement with Reality by Deepak Ananth.br.Art and Redemption - Ramachandran's Quest by Krishna Chaitanya, NaliniMalani by GeetaKapur, Five Poems by Gieve Patel  
Four Poems by M. F. Husain, Nirvana of a Maggot by F. N. Souza
- CONTEMPORARY ART: SYNTHESSES AND POLARITIES  
Edited by Ursula Bickelmann and Nissim Ezekiel. Bombay: Marg Publications. 1987
- Record of a seminar titled EAST-WEST VISUAL ARTS ENCOUNTER, held in Bombay in February 1985 in which many Indian and western artists took part.
- Each artist's transcript and statement is published together with a portrait and a few representative works.

- Among the Indian artists represented are SOUZA, RAZA, BIKASH BHATTACHARJEE, G.R. SANTOSH, MANJIT BAWA, JERAM PATEL, PILLOO POCHKHANAWALA, and BALAN NAMBIAR.
- pp. 110
- TRYST WITH DESTINY: ART FROM MODERN INDIA 1947-1997  
Catalogue of exhibition held at Singapore Art Museum in 1997  
With essays by K. G. Subramanyan, TapatiGuha-Thakurta, Siva Kumar, Karen Lim  
pp. 215
- CONTEMPORARY INDIAN ART  
An exhibition of the Festival of India, 1982, at the Royal academy of Arts, London  
pp. 100, 7-page introduction by GeetaKapur  
44 artists covered. Each given 2-page space with portrait, 1 or 2 illus and bio.
- ASHTA NAYAK: EIGHT PIONEERS OF INDIAN ART
- 37-page catalogue of exhibition held in 2005 at Gallery Artsindia, New York
- Covers Husain, Souza, Raza, Ram Kumar, Tyeb Mehta, Padamsee, Gaitonde, Swaminathan
- HUNGRY GOD: INDIAN CONTEMPORARY ART  
Catalogue of exhibition held at Arario Beijing in 2006  
pp. 255 / Text in English and Chinese  
Covers 12 artists including AtulDodiya, Bharti Kher, Subodh Gupta, RanbirKaleka, JitishKallat, NaliniMalani and Natraj Sharma
- PRIMITIVE MYTHOLOGY: CONTEMPORARY ART FROM INDIA  
1998 catalogue of exhibition held at the Japan Foundation Forum  
Essays by GeetaKapur, RanjitHoskote and Tatehata Akira
- EXHIBITION OF DRAWINGS 1981  
New Delhi: Lalit Kala Akademi  
2-page Introduction by S. A. Krishnan  
12 full-page b&w plates on glazed paper, 3-page list of 62 works
- INDIAN PAINTING TO-DAY by Francis Watson  
10-page essay in complete copy of THE STUDIO for June 1948  
With 4 illustrations in colour [2 by Amrita Sher-Gil and 1 each by Nandalal Bose and Rahman Chughtai] + 8 illustrations in b&w.br.Size 10 x 7.5 inches
- INDIAN DRAWING TODAY 1987  
Bombay: Jehangir Art Gallery  
Includes 32 artists including Husain, Padamsee, Hebbbar, Krishen Khanna, Ram Kumar, Bendre, Gaitonde, BikashBhattacharjee

- INDIAN PRINT MAKING TODAY 1985  
Bombay: Jehangir Art Gallery  
pp. 115. Includes 24 contemporary artists and 10 artists and studios of the past.  
Covers Husain, Shanti Dave, Jyoti Bhatt, LaxmaGoud, Nandalal Bose, MukulDey, Raja Ravi Varma, Chughtai, Chitta Prasad, Calcutta Art Studio, Chorbagan art Studio.
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- Morais, Richard C. "Contemporary Indian Art: Fine Works at Good Prices". [www.barrons.com](http://www.barrons.com).
- Books by K.G.Subrahmanyam: Moving Focus. Living Tradition, Magic of Making, Creative Circuit,

**NOTE: Plz add Books on Karnataka Artists.**