

ಡಾ. ಮನಮೋಹನ ಸಿಂಗ್
ಬೆಂಗಳೂರು ನಗರ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ



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No.MSBCU/BoS/Syllabus/Arts/ 107/2026-27

Date: 29.06.2026

NOTIFICATION

Sub: Syllabus for the V & VI Semester Under Graduate Courses in the
Faculty of Arts -reg

- Ref: 1. Government Order No. ED 166 UNE 2023 Bengaluru dated.
08.05.2024
2. Recommendations of the Boards of Studies in the Faculty of Arts
3. Approval of the Academic Council in its meeting held on
08.06.2026
4. Orders of Vice-Chancellor dated.29.06.2026

The Syllabus prepared by the Boards of Studies for the different Subjects of V & VI semester Under Graduate Courses, in the faculty of Arts based on the Guidelines and Curriculum Structure issued by the Government under ref(1) have been approved by Academic Council meeting held on 08.06.2026.

Accordingly, the CBCS Syllabus for the V & VI Semester UG Courses of Arts Faculty in respect of following subjects are hereby notified for implementation from the academic year 2026-27.

Sl. No.	Subjects
1.	Kannada- V & VI
2.	English – V & VI
3.	BoS in Foreign Languages BA- French - III to VI
4.	Sociology- V & VI
5.	History – V & VI
6.	Political Science – V & VI
7.	Bachelor Social Work – V & VI
8.	Bachelor Visual Arts- V & VI
9.	Physical Education – V & VI
10.	Journalism and Mass Communication – V & VI
11.	Economics – V & VI
12.	Women Studies- V & VI
13.	Physical Education – V & VI

p.t.o

The detailed Syllabi for above subjects are notified in the University Website:
www.bcu.ac.in for information of the concerned.



REGISTRAR

Copy to;

1. The Registrar(Evaluation), Dr. Manmohan Singh Bengaluru City University
2. The Dean, Faculty of Science, MSBCU.
3. The Principals of the concerned affiliated Colleges of MSBCU- through email.
4. The P.S. to Vice-Chancellor/Registrar/Registrar (Evaluation), MSBCU.
5. Office copy / Guard file / University Website: www.bcu.ac.in



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CHOICE BASED CREDIT SYSTEM
[As per SEP]

Syllabus for Bachelor of Visual Arts

2026-27 onwards

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Model Curriculum of BVA in Animation & Game Art 5th & 6th Semester

Karnataka State Higher Education Council



Contents of Courses for Bachelor of visual Arts (BVA)

V SEMESTER– Animation & Game Art DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours / week	Total Hours	Duration of Exam (hours)	Marks		
			Lectures + Tutorial + Practical		L+T+P		IA	Exam	Total
Discipline Core Theory Minor 3	University Code	Story Design and Script writing	2+1+0	3	45 (30+15+00)	3hrs.	20	80	100
Compulsory Course 2	University Code	Practical Knowledge/Skill Visual Merchandising	1+0+1	3	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core Major 1	University Code	BG Design and Development	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	Character Design and Development	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	Pre-production	1+0+2	5	75 (15+0+60)	Viva & Jury	20	80	100
		Total	17	25					500



Government of Karnataka

Model Curriculum

Program Name	BVA in Animation & Game Art	Semester	Fifth Semester
Course Title	Early Modern Art (18th and 19th Century Global Scenario Including India)		
Course Code:		Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	20	Summative Assessment Marks	80
Course Outcomes: On successful completion of the course, the students will be able to			
1 Understand the professional 3D modeling pipelines used in the animation and game industry.			
2 Apply modeling techniques to create clean and optimized hard surface assets.			
3 Implement industry standards for edge flow, topology, and mesh cleanliness in 3D models.			
4 Create accurate and visually compelling 3D props, vehicles, and mechanical objects using appropriate modeling tools			
5 Apply texturing and UV mapping techniques for production-ready asset creation.			
6 Organize and present 3D assets following industry-standard workflows and naming conventions.			
Unit-1: Fundamentals of Hard Surface Modeling			20Hrs.
Overview of hard surface modeling, including its purpose and applications in creating man-made objects, along with an understanding of the differences between organic and hard surface modeling approaches. Introduction to essential tools such as Extrude, Bevel, Inset, Loop Cut, Mirror, and Boolean operations for building structured models. Emphasis on working with reference images and blueprints to achieve accuracy and proper proportions, and using primitives for object blocking in low-resolution stages. Focus on maintaining precision and clean topology, with proper use of edge loops and quad-based geometry for efficient modeling. Additionally, understanding scene management and naming conventions to ensure an organized and professional workflow. - Exercises on using basic modeling tools - Practice with reference images and blueprint-based modeling - Creation of low-resolution block out models using primitives			
Unit-2: Topology, Precision & Scene Management			20Hrs.

Emphasis on precision in modeling and maintaining clean topology. Understanding the use of edge loops and quad-based geometry for better deformation and shading. Techniques for topology correction and optimization. Introduction to scene management, naming conventions, and organized workflows for efficient production. • Topology correction and edge loop practice • Clean quad-based modeling exercises • Scene organization and naming convention exercises • Workflow optimization practices	
Unit-3: Advanced Modeling Techniques – Mechanical Objects	40Hrs.
Advanced techniques for modeling mechanical objects by breaking them into smaller parts such as panels, joints, and bolts. Understanding Boolean workflows for clean subtraction and refinement of geometry. Study of smoothing groups and crease techniques to control surface shading. Exploration of mid-poly and high-poly workflows and their applications in production. Step-by-step prop modeling workflow from rough block out to high-resolution detailing. Emphasis on maintaining real-world proportions and scale. Techniques for effective naming, grouping, and scene organization in complex projects. • Modeling mechanical parts like panels, joints, and bolts. • Boolean operation exercises with clean topology refinement • Application of smoothing groups and crease controls • Development of mid-poly and high-poly models • Complete prop modeling from block out to detailed model • Scene organization using grouping and hierarchy	
Unit-4: Asset Detailing, Optimization & Texturing	40Hrs.
Focus on refining models through clean-up and detailing processes. Techniques for mesh clean-up including correcting normal, adjusting pivots, and freezing transformations. Adding fine details such as screws, vents, and hard surface cuts with controlled bevelling. Introduction to UV layout and unwrapping for hard surface models. Emphasis on naming conventions and outliner organization for efficient workflows. Breaking down complex objects into manageable segments with proper hierarchy. Working with symmetry and instancing to improve productivity. Modeling complex mechanical components such as wheels and chassis. Introduction to curve and surface-bMesh clean-up and optimization exercises	

- Adding fine mechanical details to models
- Basic UV mapping and layout practice
- Scene organization and hierarchy management
- Modeling wheels, chassis, and mechanical components.
- Use of symmetry, instancing, and curve-based modeling techniques and modeling for precise and controlled shapes

References

- 1 Belec, Arijan – Blender 3D Incredible Models: A Comprehensive Guide to Hard-Surface Modeling, Procedural Texturing, and Rendering, Packt Publishing, 2022. ISBN: 978-1801812894
- 2 Liao, Wenhe, Liu, Hao & Li, Tao – Subdivision Surface Modeling Technology, Springer, 2017. ISBN: 978-9811035142
- 3 Tran, Lani – Mastering Surface Modeling with SOLIDWORKS 2024, SDC Publications, 2024. ISBN: 978-1630576417
- 4 ARTLE, JR. – Plasticity 3D: The Artist's Handbook for Hard Surface Modeling in Plasticity 3D, Amazon KDP, 2025. ISBN: 979-8269629629
- 5 Gill, P.S. – AutoCAD 3D Modeling Fundamentals, S.K. Kataria & Sons, 2018 (Reprint 2024). ISBN: 978-93-5014-648-4
- 6 Tickoo, Sham – AutoCAD 2023 for Engineers and Designers, 3D and Advanced, BPB Publications, 2023. ISBN: 978-9355513069
- 7 Tickoo, Sham – Autodesk Maya 2023 for 3D Artists, BPB Publications, 2023. ISBN: 978-9355513076
- 8 Chandramouli, Magesh – 3D Modeling & Animation: A Primer, CRC Press, 2021. ISBN: 978-1032137735
- 9 Vaughan, William – Digital Modeling, New Riders Publishing, 2011. ISBN: 978-0321712622
- 10 Derakhshani, Dariush – Introducing Autodesk Maya 2016: Autodesk Official Press, Wiley, 2015. ISBN: 978-1119059639

Formative Assessment for Practical

Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessments per SEP guidelines are compulsory	



Government of Karnataka

Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art	
Course Title	Character Design and Development -3D		Semester	V
Course Code	24BVA-AGA5.2P		No of Credits	4 (1+1+2)
Contact hours	90(L+T+P) (15+15+60)		Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	20		Summative Assessment Marks	80
Total Marks			100	
Course Outcomes: On successful completion of the course, the students will be able to				
1 Develop character concepts using visual references, silhouettes, and design principles.				
2 Apply knowledge of human anatomy and proportions to create accurate character models.				
3 Create stylized and realistic character models using appropriate modelling and sculpting techniques.				
4 Demonstrate proper topology suitable for animation and deformation.				
5 Enhance character models through detailing, texturing, and refinement techniques.				
6 Prepare and present production-ready character models suitable for rigging, animation, and game pipelines.				
Unit-1 : Character Concept and Design				30 Hrs.
Understanding character ideation through the use of visual references and inspiration to develop unique concepts. Exploration of silhouette and shape language to create strong, recognizable character appeal. Study of character archetypes and personality				
- Create a character mood board using visual references (images, colors, styles). - Design character silhouettes exploring different shape languages (hero, villain, comic, etc.). - Develop a character concept sheet including personality traits and archetype. - Draw a character turnaround sheet (front, side, back views).				
Unit-2: Character Anatomy and Modelling				30 Hrs.
Understanding human anatomy and proportions for character design, focusing on accurate body structure and form. Introduction to base mesh creation and sculpting workflows, including building initial models and refining them using digital sculpting techniques. Exploration of stylized versus realistic character modeling approaches, highlighting differences in proportions, detailing, and artistic interpretation.				

• Create anatomy study sketches focusing on human proportions. • Develop a base mesh character model using simple geometry. • Sculpt a stylized or realistic character bust/full model. • Compare and create two versions (stylized vs realistic) of the same character.	
Unit-3: Character Refinement and Details	15Hrs.
Understanding facial features and expressions to create believable and expressive characters. Designing costumes and accessories that enhance character identity and storytelling. Applying surface detailing and sculpt refinement techniques to improve visual quality and realism. Introduction to retopology and optimization for creating clean, efficient, and production-ready character models. • Design and model facial features with different expressions. • Create costume and accessories for the character based on concept. • Add surface details and refine sculpt for better realism. • Perform retopology of the character model for clean geometry.	
Unit-4: Character Presentation and Production	15Hrs.
Preparing character models for rigging and animation by ensuring proper topology, clean geometry, and correct joint placement. Introduction to UV mapping and texturing techniques to apply materials, colors, and surface details for a complete and production-ready character model. • Prepare the model for rigging (clean topology and joint-friendly structure). • Perform UV mapping and basic texturing of the character. • Create a final rendered presentation of the character. • Submit a portfolio sheet with complete workflow (concept to final output).	
References	
1. Chandramouli, Magesh – 3D Modeling & Animation: A Primer, CRC Press, 2021. ISBN: 978-1498764919	
2. 3dtotal Publishing – Fundamentals of Character Design: How to Create Engaging Characters for Illustration, Animation & Visual Development, 3DTotal Publishing, 2020. ISBN: 978-1912843183	
3. Silver, Stephen – The Silver Way: Techniques, Tips, and Tutorials for Effective Character Design, Design Studio Press, 2017. ISBN: 978-1624650345	
4. Tillman, Bryan – Creative Character Design, Focal Press, 2011. ISBN: 978-0240812854	
5. Thomas, Frank & Johnston, Ollie – The Illusion of Life: Disney Animation, Abbeville Press, 1981. ISBN: 978-0896592338	
6. Williams, Richard – The Animator’s Survival Kit, Faber & Faber, 2002. ISBN: 978-0571202287	
7. Blair, Preston – Cartoon Animation, Walter Foster Publishing, 1994. ISBN: 978-	

1560100843
8. Goldberg, Eric – Character Animation Crash Course! Silman-James Press, 2008. ISBN: 978-1879505971
9. McCloud, Scott – Making Comics: Storytelling Secrets of Comics, Manga, and Graphic Novels, HarperCollins, 2006. ISBN: 978-0060780944
10. Beane, Andy – 3D Animation Essentials, Wiley, 2012. ISBN: 978-1118340349

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessments per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA	Program core	Animation & Game Art	
Course Title	Preproduction		Semester	V
Course Code	24BVA-AGA5.3P		No of Credits	3(1+0+2)
Contact hours	75 (L+T+P) (15+0+60)		Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	20		Summative Assessment Marks	80
Total Marks			100	

Course outcomes : On successful completion of the course, the students will be able to
1. Generate original story ideas and develop narrative concepts for animation.
2. Write structured scripts suitable for animated storytelling.
3. Create storyboards using cinematic composition and visual continuity.
4. Apply principles of visual storytelling and cinematic language in animation.
5. Produce animatics demonstrating timing, pacing, and narrative flow.
6. Prepare preproduction materials for animation pipelines.

Unit-1: Idea Development and Script Writing	10 Hrs.
Understanding idea generation techniques for developing animation stories. Exploration of theme, premise, conflict, and character motivation in storytelling. Study of narrative structures such as the three-act structure and story beats. Introduction to script writing for animation including scene descriptions, dialogue, and action lines. Understanding script formatting and preparing scripts for visual development. - Idea generation exercises for animation stories - Writing short scripts with proper structure - Development of story concepts with themes and conflicts - Script formatting and presentation practice	
Unit-2: Storyboarding and Visual Storytelling	25 Hrs.
Understanding the principles of visual storytelling and how stories are communicated through images. Study of shot types, camera angles, and framing techniques. Exploration of staging, composition, and screen direction. Learning to translate scripts into storyboard panels with	

emphasis on character acting and visual continuity.

- Storyboard creation from scripts
- Practice of shot composition and framing.
- Exercises on camera angles and visual continuity
- Character acting through storyboard panel.

Unit-3: Cinematic Language and Previsualization

20 Hrs.

Understanding cinematic grammar in animation, including shot transitions and pacing. Study of blocking and camera movement planning for effective storytelling. Development of thumbnail storyboards and sequences. Planning visual rhythm and emotional impact through scene progression.

- Thumbnail storyboard exercises
- Sequence development with cinematic techniques
- Planning camera movement and blocking.
- Exercises on pacing and emotional storytelling

Unit-4: Animatics and Production Planning

20 Hrs.

Understanding the process of converting storyboards into animatics. Study of timing, editing, and sound placement in animatics. Introduction to pre visualization techniques used in animation production. Learning shot breakdown, documentation, and preparation of preproduction packages for production pipelines.

- Creation of animatics from storyboards
- Timing and editing exercises
- Sound integration in animatics
- Preparation of production documentation and shot breakdown.

References

1. Blazer, Liz – Animated Storytelling: Simple Steps for Creating Animation and Motion Graphics, Peachpit Press, 2015 (2nd Edition 2019). ISBN: 978-0135668023
2. Beaumont, Laura & Larson, Paul – Writing for Animation, Bloomsbury Publishing, 2021. ISBN: 978-1501358654
3. Marx, Christy – Writing for Animation, Comics, and Games, CRC Press, 2021 (2nd Edition). ISBN: 978-1351215961
4. Hart, John – The Art of the Storyboard: Storyboarding for Film, TV, and Animation, Focal

Press, 1998. ISBN: 978-0240803296
5. Glebas, Francis – Directing the Story: Professional Storytelling and Storyboarding for Animation, Comics and Live Action, CRC Press, 2025. ISBN: 978-1032753065
6. Thomas, Frank & Johnston, Ollie – The Illusion of Life: Disney Animation, Abbeville Press, 1981. ISBN: 978-0896592338
7. Williams, Richard – The Animator’s Survival Kit, Faber & Faber, 2002. ISBN: 978-0571202287
8. Katz, Steven D. – Film Directing Shot by Shot: Visualizing from Concept to Screen, Michael Wiese Productions, 1991. ISBN: 978-0941188104
9. Beiman, Nancy – Prepare to Board! Creating Story and Characters for Animated Features and Shorts, Focal Press, 2007. ISBN: 978-0240810768
10. Wright, Jean Ann – Animation Writing and Development: From Script Development to Pitch, Focal Press, 2005. ISBN: 978-0240805498

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessments per SEP guidelines are compulsory	



Government of Karnataka

Model Curriculum

Program Name	BVA	Program core	Animation & Game Art	
Course Title	Story Design and Script Writing		Semester	V
Course Code	24BVA-AGA5.4T		No of Credits	3(2+1+0)
Contact hours	45 (L+T+P) (45+0+0)		Duration of SEA/Exam	3 Hours
Formative Assessment Marks	20		Summative Assessment Marks	80
Total Marks			100	
Course outcomes : On successful completion of the course, the students will be able to				
1. Understand the fundamental elements of storytelling and narrative design.				
2. Develop original story ideas using structured ideation techniques.				
3. Apply narrative structures and screenplay formats for animation.				
4. Create well-developed characters and meaningful dialogue.				
5. Analyze different narrative styles and storytelling perspectives.				
6. Visualize stories through basic storyboarding and sequencing techniques.				
Unit-1: Story Design Fundamentals				10 Hrs.
Understanding the core elements of storytelling including narrative, plot, character, setting, and theme. Exploration of inspiration and ideation techniques by drawing from personal experiences and observation. Development of story concepts through premise, logline, and synopsis writing. Study of different genres and creation of immersive story worlds.				
Unit-2: Narrative Structure and Script Writing.				10 Hrs.
Understanding various narrative modes such as linear, non-linear, episodic, and circular storytelling. Study of classical narrative structures including the three-act structure and the Hero’s Journey. Exploration of plot development elements such as conflict, turning points, climax, and resolution. Introduction to script formatting using industry-standard screenplay writing techniques for animation.				
Unit-3: Character, Dialogue, and Voice				10 Hrs.
Understanding character development including goals, motivations, flaws, and character arcs. Writing effective and distinctive dialogue with appropriate voice, tone, and personality. Exploration of different narrative perspectives such as first-person, third-person, and unreliable narration. Understanding the balance between visual and verbal storytelling in dialogue writing				

Unit-4: Visual Storytelling and Sequencing	15 Hrs.
Understanding how to visualize written scenes into visual narratives. Introduction to thumbnail sketches focusing on layout, framing, and composition. Study of storyboarding techniques including mood, pacing, and transitions. Creating visual story arcs that effectively represent rising action, climax, and resolution.	

References
1. Blazer, Liz – Animated Storytelling: Simple Steps for Creating Animation and Motion Graphics, Peachpit Press, 2016. ISBN: 978-0134665115
2. Marx, Christy – Writing for Animation, Comics, and Games, CRC Press, 2021 (2nd Edition). ISBN: 978-1351215961
3. Wright, Jean Ann – Animation Writing and Development: From Script Development to Pitch, Focal Press, 2005. ISBN: 978-0240805498
4. Hart, John – The Art of the Storyboard: A Filmmaker's Introduction, Focal Press, 2008 (2nd Edition). ISBN: 978-0240809601
5. Simon, Mark – Storyboards: Motion in Art, Focal Press, 2013. ISBN: 978-0240819273
6. Glebas, Francis – Directing the Story: Professional Storytelling and Storyboarding Techniques, CRC Press, 2008. ISBN: 978-0240810768
7. Katz, Steven D. – Film Directing Shot by Shot: Visualizing from Concept to Screen, Michael Wiese Productions, 1991. ISBN: 978-0941188104
8. McCloud, Scott – Making Comics: Storytelling Secrets of Comics, Manga, and Graphic Novels, HarperCollins, 2006. ISBN: 978-0060780944
9. Thomas, Frank & Johnston, Ollie – The Illusion of Life: Disney Animation, Abbeville Press, 1981. ISBN: 978-0896592338
10. Culhane, Shamus – Animation from Script to Screen, St. Martin's Press, 1990. ISBN: 978-0312050528

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Writing Assignments/ Internal Test	10%
Report of activity	10%
Total	20%
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Animation and Game Art	
Course Title	Visual Merchandising		Semester	V
Course Code	24BVA-5.5P		No of Credits	02
Contact hours	45(0+15+30)		Duration of SEA/Exam	-----
Formative Assessment Marks	-----		Summative Assessment Marks	40
Total Marks			50	

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

1. Apply design principles to retail displays.
2. Analyze consumer behavior for merchandising strategies.
3. Develop effective store layouts and zoning plans.
4. Create window and in-store display concepts.
5. Integrate branding and experiential elements in retail design.
6. Propose sustainable visual merchandising solutions.

Unit-1: Foundations of Visual Merchandising	15 Hrs.
Introduction to Visual Merchandising-Definition and scope, Evolution of retail display, Role in branding and sales. Elements & Principles of Design-Color theory, Balance, rhythm, emphasis, proportion, Lighting fundamentals, Texture & materials. Consumer Psychology-Customer journey mapping, Impulse buying behaviour, Target audience profiling. Types of Retail Stores- Department stores, Specialty stores, Luxury retail, Pop-up stores-commerce vs. physical retail. Case Study-IKEA, Zara, Apple Inc. • Visit a local store and analyse: Store layout, Lighting. Product grouping, Target audience • Create a concept board for a seasonal retail theme. • Develop a customer profile for a chosen brand.	
Unit-2: Lighting and Color in Photography	15Hrs.
Store Layout Planning-Grid layout, Free-flow layout, Loop layout, Zoning. Window Display Design -Open vs. closed window, Storytelling in display Props and composition, Seasonal campaigns. In-Store Merchandising-Planograms, Product hierarchy, Mannequin styling, Signage and graphics, Fixtures & Materials, Gondolas, Wall units, Sustainable materials. Lighting Design in Retail- Ambient lighting, Accent lighting, Task lighting, LED technology. Case Studies -Nike	

flagship stores, Gucci visual concepts	
- Window Display Design Project -Design a window display for a festive or promotional theme. Concept sketches, 3D model (physical or digital), Material board. - Store Layout Plan (Individual)-Create a scaled floor plan for a 500–800 sq. ft. retail space.	
Unit -3:	15 Hrs.
Brand Identity in Retail-Brand storytelling, Visual consistency, Sensory branding. Experiential Retail & Innovation -Interactive displays, Digital screens, AR/VR integration, Social media integration. Sustainable Visual Merchandising - Eco-friendly materials, Modular display systems, Waste reduction. Pop-up & Event Merchandising-Temporary retail design, Exhibition booths, Trade shows Global Best Practices - Louis Vuitton experiential displays,Uniqlo minimal retail strategy - Choose a brand and create a complete visual merchandising proposal -Store layout Window display, In-store zones, Lighting plan, Sustainability strategy, Brand integration - Sustainability Audit Report Evaluate an existing retail store and suggest eco-friendly improvements.	

References	
1.	Pegler, Martin M., and Anne Kong. Visual Merchandising and Display: With STUDIO. 7th ed. Bloomsbury Publishing, 2023. ISBN: 9781501367991.
2.	Morgan, Tony. Visual Merchandising: Windows and In-Store Displays for Retail. 3rd ed. Laurence King Publishing, 2016. ISBN: 9781780676876.
3.	Bell, Judy, and Kate Ternus. Silent Selling: Best Practices and Effective Strategies in Visual Merchandising. 5th ed. Bloomsbury Publishing, 2017. ISBN: 9781501315343.
4.	Ebster, Claus, and Marion Garaus. Store Design and Visual Merchandising: Creating Store Space That Encourages Buying. 2nd ed. Business Expert Press, 2015. ISBN: 9781606490945.
5.	Bailey, Sarah, and Jonathan Baker. Visual Merchandising for Fashion. 2nd ed. Bloomsbury Visual Arts, 2020. ISBN: 9781350071605.
6.	Gorman, Greg M. Visual Merchandising and Store Design Workbook. Fairchild Books, 2004. ISBN: 9781563674051.
7.	Diamond, Jay, and Ellen Diamond. Contemporary Visual Merchandising and Environmental Design. 6th ed. Pearson, 2013. ISBN: 9780133117561.
8.	Levy, Michael, and Barton A. Weitz. Retailing Management. 9th ed. McGraw-Hill Education, 2012. ISBN: 9780078028991.
9.	Dunne, Patrick M., Robert F. Lusch, and James R. Carver. Retailing. 8th ed. South-Western Cengage Learning, 2014. ISBN: 9781285427331.
10.	Meshner, Lynne. Basics Interior Design 01: Retail Design. AVA Publishing, 2010. ISBN: 9782940411382.

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	15
Knowledge in Design application ability	15
Visualization Skills and technical knowledge	10
Presentation Skills, Interpretation skills and Articulation skills	10
Total Marks	50
Formative Assessments per SEP guidelines are compulsory-No Exam only IA Will be considered	



Contents of Courses for Bachelor of visual Arts (BVA)

VI SEMESTER– Animation & Game Art DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours L+T+P	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical				IA	Exam	Total
Discipline Core Theory Subject	University Code	Fundamentals of Game Design	2+1+0	3	45 (30+15+00)	3hrs.	20	80	100
Minor 3									
Discipline Core Major 1	University Code	VFX Compositing &	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	3D Character set up and Animation	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	Game Engine Fundamentals	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Research Methodology	University Code	Creative Installation	1+0+1	2	45 (30+15+30)	Viva & Jury	10	40	50
		Total	17	23					500



Government of Karnataka
Model Curriculum

Program Name	BVA	Program core	Animation & Game Art
Course Title	VFX & Compositing	Semester	VI
Course Code	24BVA-AGA6.1P	No of Credits	5 (1+1+3)
Contact hours	120 (L+T+P) (15+15+90)	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	30	Summative Assessment Marks	120
Total Marks			150

Course outcomes: On successful completion of the course, the students will be able to
1. Understand the fundamentals of audio-video editing and non-linear editing workflows.
2. Apply video editing techniques and export media in different formats.
3. Create compositions using layer-based compositing and motion graphics tools.
4. Apply masking, rotoscoping, and color correction techniques in compositing.
5. Utilize advanced compositing techniques including tracking, keying, and 3D layers.
6. Integrate visual effects and render final composited outputs for production.

Unit-1: Audio-Video Editing	45Hrs.
Understanding the fundamentals of audio-video editing, including digital non-linear editing tools, techniques, and workflow processes. Study of video compression methods and different file formats. Learning export settings and output formats for various media platforms. - Editing video clips using non-linear editing software. - Practice with different video formats and compression techniques. - Exporting edited videos for multiple platforms. - Basic audio-video synchronization exercises	
Unit-2: Introduction to Layer-Based Compositing	25 Hrs.
Understanding multi-layer based compositing and the use of blending modes. Learning layer animation techniques, text tools, and text animation. Introduction to motion graphics and nesting compositions. Study of color and alpha channels. Application of layer masking and rotoscoping techniques.	

• Creating compositions using multiple layers. • Applying blending modes and layer animations. • Text animation and motion graphics exercises. • Masking and basic rotoscoping practice	
Unit-3: Advanced Compositing	20 Hrs.
Learning advanced compositing techniques including color correction tools and processes. Understanding color keying tools and techniques for background removal. Working with layer effects and animating them. Introduction to 3D layers, camera setup, and animation. Applying video stabilization, camera tracking, and rendering techniques. • Color correction and grading exercises • Green screen keying and compositing practice • Applying and animating effects • Camera tracking and stabilization exercises • Working with 3D layers and rendering outputs	
Unit-4: Lighting and Rendering for Compositing	30 Hrs.
Understanding the integration of VFX elements into live-action footage. Learning multi-pass rendering techniques and final compositing workflows. Focus on achieving realistic lighting and rendering for final output. • Integration of VFX elements into live footage. • Multi-pass compositing exercises. • Final rendering and output preparation. • Project-based compositing workflow	

References	
1.	Christiansen, Mark – Adobe after Effects CC Visual Effects and Compositing Studio Techniques, Adobe Press, 2013. ISBN: 978-0321934697
2.	Lanier, Lee – Compositing Visual Effects in After Effects: Essential Techniques, Routledge, 2016. ISBN: 978-1138803282
3.	Wright, Steve – Digital Compositing for Film and Video, Focal Press, 2010 (3rd Edition). ISBN: 978-0240813097
4.	Christiansen, Mark – Adobe after Effects CS6 Visual Effects and Compositing Studio Techniques, Peachpit Press, 2013. ISBN: 978-0321834591
5.	Lanier, Lee – Compositing Visual Effects in After Effects, Focal Press, 2015. ISBN: 978-1317622116
6.	Brinkmann, Ron – The Art and Science of Digital Compositing, Morgan Kaufmann,

2008 (2nd Edition). ISBN: 978-0123706386
7. Okun, Jeffrey A. & Zwerman, Susan – The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures, Focal Press, 2014. ISBN: 978-0240822396
8. Hullfish, Steve – The Art and Technique of Digital Color Correction, Focal Press, 2013. ISBN: 978-0415854115
9. Dancyger, Ken – The Technique of Film and Video Editing: History, Theory, and Practice, Focal Press, 2018 (6th Edition). ISBN: 978-1138628397
10. Van Hurkman, Alexis – Color Correction Handbook: Professional Techniques for Video and Cinema, Peachpit Press, 2013 (2nd Edition). ISBN: 978-0321929662

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessments per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA	Program core	Animation & Game Art
Course Title	3D Character set up & Animation	Semester	VI
Course Code	24BVA-AGA6.2P	No of Credits	4 (1+1+2)
Contact hours	90 (L+T+P) (15+15+60)	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	20	Summative Assessment Marks	80
Total Marks		100	

Course outcomes: On successful completion of the course, the students will be able to
1. Understand the fundamentals of character rigging and animation workflows.
2. Apply rigging techniques to prepare characters for animation.
3. Develop deformation systems for realistic character movement.
4. Demonstrate animation principles in 3D character performance.
5. Create character animations with proper timing, spacing, and acting.
6. Produce and present animation sequences suitable for portfolio and production.

Unit-1: Foundations of Character Rigging	25Hrs.
Understanding the preparation of character models for rigging, including topology considerations for animation. Introduction to rigging fundamentals such as joints, hierarchy, and constraints. Learning skeletal setup and proper joint placement for effective deformation. Developing basic control systems to enable character movement and interaction. • Preparing models for rigging. • Joint creation and hierarchy setup • Basic rig controls for movement • Skeleton setup and testing	
Unit-2: Character Setup and Deformation Systems	25 Hrs.
Understanding skinning techniques and weight painting to bind geometry with the skeleton. Study of deformation principles for natural body movement. Learning inverse kinematics (IK) and forward kinematics (FK) systems and rig controls. Introduction to basic facial rigging and	

expression controls. Testing rigs to ensure animation readiness.	
• Skinning and weight painting exercises • IK/FK setup and control systems • Basic facial rigging • Rig testing and refinement	
Unit-3: Principles of 3D Character Animation	20 Hrs.
Understanding animation principles applied in 3D environments. Learning workflow stages such as blocking, spline, and polish. Study of timing, spacing, and weight to create believable motion. Creating basic animations such as walk cycles, run cycles, and simple character actions. Introduction to acting and emotional performance in animation. • Walk cycle and run cycle creation. • Blocking and spline workflow exercises • Timing and spacing practice • Basic acting and expression animation	
Unit-4: Character Animation Production	20 Hrs.
Understanding the process of planning character animation shots and refining movement and performance. Applying secondary motion and overlapping action for realism. Learning final rendering and presentation techniques. Preparing animation sequences suitable for portfolio development or production pipelines. • Planning and executing animation shots • Refinement and polishing of animations • Secondary motion and overlap exercises • Final rendering and presentation	

References
1. Raju, Purushothaman – Character Rigging and Advanced Animation: Bring Your Character to Life Using Autodesk 3ds Max, Apress, 2019. ISBN: 978-1484250372
2. Alias Wavefront – Learning Maya: Character Rigging and Animation, Alias Wavefront, 2003. ISBN: 978-0973005233
3. Halač, Armin – A Complete Guide to Character Rigging for Games Using Blender, CRC Press, 2024. ISBN: 978-1000934786
4. Hardin, Stephen & Gorden, Jonny – LightWave 3D 8 Cartoon Character Creation: Rigging and Animation, Jones & Bartlett Publishers, 2004. ISBN: 978-0763725983
5. White, Tony – Animation from Pencils to Pixels: Classical Techniques for Digital Animators, Focal Press, 2012. ISBN: 978-0240814179

6. Williams, Richard – The Animator’s Survival Kit, Faber & Faber, 2002. ISBN: 978-0571202287
7. Thomas, Frank & Johnston, Ollie – The Illusion of Life: Disney Animation, Abbeville Press, 1981. ISBN: 978-0896592338
8. Beane, Andy – 3D Animation Essentials, Wiley, 2012. ISBN: 978-1118340349
9. Kerlow, Isaac V. – The Art of 3D Computer Animation and Effects, Wiley, 2009. ISBN: 978-0470084908
10. Parent, Rick – Computer Animation: Algorithms and Techniques, Morgan Kaufmann, 2012. ISBN: 978-0124158429

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessments per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA	Program core	Animation & Game Art
Course Title	Game Engine Fundamentals	Semester	VI
Course Code	24BVA-AGA6.3P	No of Credits	3 (1+0+2)
Contact hours	75 (L+T+P) (15+0+60)	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	20	Summative Assessment Marks	80
		Total Marks	100

Course outcomes : On successful completion of the course, the students will be able to
1. Understand the fundamentals of game engines and real-time rendering.
2. Apply environment building techniques using assets, materials, and lighting.
3. Develop interactive elements using basic scripting and physics systems.
4. Create functional gameplay prototypes with user interaction.
5. Optimize scenes for real-time performance and usability.
6. Design and present interactive prototypes suitable for production workflows.

Unit-1: Introduction to Game Engines	25 Hrs.
Understanding the basics of game engines and real-time rendering workflows. Introduction to the game engine interface and scene setup. Learning asset import processes and project organization. Understanding basic object placement, navigation, and scene management within the engine. • Exploring game engine interface and tools • Asset import and scene setup exercises • Object placement and navigation practice • Project organization techniques	
Unit-2: Environment Building and Materials	20 Hrs.
Understanding scene assembly and environment design for interactive applications. Learning materials, textures, and lighting setup to enhance visual quality. Study of camera systems and viewpoints for effective presentation. Introduction to optimization techniques for real-time performance. • Environment design and scene assembly • Material and texture application	

• Lighting and camera setup exercises. • Basic optimization techniques	
Unit-3: Interactivity and Gameplay Basics	15 Hrs.
Understanding the fundamentals of interactivity in game design including collision systems and physics. Learning player controls and interaction triggers. Introduction to basic scripting or visual scripting for gameplay logic. Designing UI elements and feedback systems for user interaction. • Implementing collision and physics systems • Creating player controls and interaction triggers • Basic scripting or visual scripting exercises • UI and feedback system design	
Unit-4: Prototype Development	15 Hrs.
Understanding the process of developing a complete interactive prototype. Learning level layout and scene refinement techniques. Performing gameplay testing and debugging. Applying performance optimization and preparing final interactive prototype presentations. • Level design and scene refinement • Gameplay testing and debugging • Performance optimization exercises • Final prototype development and presentation	

References
1. Romero, Benjamin – Unity Game Development Cookbook, Packt Publishing, 2023 (3rd Edition). ISBN: 978-1838981860
2. Hocking, Joseph – Unity in Action: Multiplatform Game Development in C#, Manning Publications, 2022 (3rd Edition). ISBN: 978-1617299339
3. Gregory, Jason – Game Engine Architecture, CRC Press, 2018 (3rd Edition). ISBN: 978-1138035454
4. Buckland, Mat – Programming Game AI by Example, Jones & Bartlett Learning, 2004. ISBN: 978-1556220784
5. Sewell, Ben – Blueprints Visual Scripting for Unreal Engine, Packt Publishing, 2019 (2nd Edition). ISBN: 978-1789347067
6. Nystrom, Robert – Game Programming Patterns, Genever Benning, 2014. ISBN: 978-0990582908
7. Rogers, Scott – Level Up! The Guide to Great Video Game Design, Wiley, 2014 (2nd Edition). ISBN: 978-1118877166

8. Fullerton, Tracy – Game Design Workshop: A Playcentric Approach to Creating Innovative Games, CRC Press, 2018 (4th Edition). ISBN: 978-1138098770
9. Chandler, Heather Maxwell – The Game Production Handbook, Jones & Bartlett Learning, 2013 (3rd Edition). ISBN: 978-1449688097
10. Shiffman, Daniel – The Nature of Code: Simulating Natural Systems with Processing, Self-Published, 2012. ISBN: 978-0985930806

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessments per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA	Program core	Animation & Game Art	
Course Title	Fundamentals of Game Design		Semester	VI
Course Code	24BVA-AGA6.4T		No of Credits	3(2+1+0)
Contact hours	45 (L+T+P) (30+15+00)		Duration of SEA/Exam	3 Hours
Formative Assessment Marks	20		Summative Assessment Marks	80
Total Marks			100	
Course outcomes : On successful completion of the course, the students will be able to				
1. Explain the fundamental concepts and elements of game design.				
2. Analyze gameplay mechanics and player interaction systems.				
3. Apply game design frameworks to conceptualize game ideas.				
4. Evaluate game experiences using theoretical design models.				
5. Examine the role of narrative, player agency, and level design in shaping player experience and engagement.				
6. Assess contemporary game design practices, including ethical considerations and emerging trends in interactive media.				

Unit 1: Introduction to Game Design	10 Hrs.
Understanding the fundamentals of game design through the definition, history, and evolution of games as a form of interactive media. Study of core elements such as rules, systems, and player interaction that shape gameplay experiences. Exploration of different game genres and player types to understand audience engagement. Introduction to play theory and its role in interactive entertainment.	
Unit 2: Game Mechanics and Systems	10 Hrs.
Understanding the structural components that define gameplay through rules, goals, and feedback systems. Study of how game mechanics interact to create meaningful player experiences using frameworks such as the Mechanics–Dynamics–Aesthetics (MDA) framework . Exploration of game balance and difficulty design to ensure engaging and fair gameplay. Understanding reward systems and player motivation as key drivers of user engagement.	
Unit 3: Narrative and Player Experience	10 Hrs.
Understanding the role of storytelling in games and how narrative enhances player engagement. Exploration of player agency and interaction in shaping personalized experiences. Study of level design principles and spatial storytelling to guide gameplay progression. Understanding immersion and emotional engagement as essential components of player experience.	
Unit 4: Contemporary Game Design Practices	15 Hrs.

Understanding modern approaches to game design including prototyping and documentation processes. Study of ethical considerations in game design such as inclusivity, representation, and player well-being. Exploration of emerging trends in interactive media including AR/VR, indie games, and gamification. Understanding methods for evaluating gameplay and analyzing player experience.

References

- 1 Schell, Jesse, The Art of Game Design: A Book of Lenses, CRC Press – Latest Edition. ISBN: 978-1138632057.
- 2 Fullerton, Tracy, Game Design Workshop: A Play centric Approach to Creating Innovative Games, CRC Press – Latest Edition. ISBN: 978-1138098778.
- 3 Salen, Katie & Zimmerman, Eric, Rules of Play: Game Design Fundamentals, MIT Press – 2003. ISBN: 978-0262240451.
- 4 Adams, Ernest, Game Design Theory: A New Philosophy for Understanding Games, CRC Press – 2014. ISBN: 978-1138776577.
- 5 Koster, Raph, A Theory of Fun for Game Design, O'Reilly Media – Latest Edition. ISBN: 978-1449363215.
- 6 Adams, Ernest, Fundamentals of Game Design, Pearson Education – Latest Edition. ISBN: 978-0133435719.
- 7 Rogers, Scott, Level Up! The Guide to Great Video Game Design, Wiley – Latest Edition. ISBN: 978-1118877166.
- 8 Adams, Ernest & Dormans, Joris, Game Mechanics: Advanced Game Design, New Riders – 2012. ISBN: 978-0321820274.
- 9 Koster, Raph, Designing Games: A Guide to Engineering Experiences, O'Reilly Media – 2013. ISBN: 978-1449337933.
- 10 Elias, George Skaff, Garfield, Richard & Gutschera, K. Robert, Characteristics of Games, MIT Press – 2012. ISBN: 978-0262017138.

Formative Assessment for Theory

Assessment Occasion/ type	Marks
Writing Assignments/ Internal Test	10%
Report of activity	10%
Total	20%

Formative Assessment as per SEP guidelines are compulsory



Government of Karnataka

Model Curriculum

Program Name	BVA	Program core	Animation & Game Art
Course Title	Research Methodology	Semester	VI
Course Code	24BVA-6.5T	No of Credits	2 (0+1+1)
Contact hours	45 (L+T+P) (0+15+30)	Duration of SEA/Exam	-----
Formative Assessment Marks	-----	Summative Assessment Marks	50

Total Marks	50
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Course outcomes : On successful completion of the course, the students will be able to	
1	Understand the fundamentals, scope, and importance of research.
2	Formulate research problems and develop hypotheses.
3	Apply qualitative and quantitative research methods for data collection.
4	Analyze and interpret research data using appropriate tools.
5	Understand ethical practices and academic integrity in research.
6	Develop structured research reports and proposals.

Unit-1: Fundamentals of Research & Research Design	10 Hrs.
Understanding the principles of research including its definition, scope, and importance in design and academic contexts. Study of problem identification, formulation of research questions, and hypothesis development. Exploration of research design frameworks and methodologies, including qualitative and quantitative approaches. Introduction to data collection techniques such as surveys, interviews, and observations, and their application in design research.	
Unit-2: Data Analysis, Ethics & Research Communication	15 Hrs.
Understanding methods of analyzing and interpreting research data using statistical and analytical tools. Study of drawing meaningful conclusions from research findings. Exploration of ethical considerations in research, including academic integrity and responsible practices. Introduction to structuring and writing research reports and proposals with clarity and coherence.	

References	
1	Creswell, John W., Research Design: Qualitative, Quantitative, and Mixed Methods Approaches, SAGE Publications – 2014. ISBN: 978-1452226101.
2	Kumar, Ranjit, Research Methodology: A Step-by-Step Guide for Beginners, SAGE Publications – 2019. ISBN: 978-1526449900.
3	Gray, David E., Doing Research in the Real World, SAGE Publications – 2017. ISBN: 978-1473997103.
4	Blessing, Lucienne T.M. & Chakrabarti, Amaresh, DRM: A Design Research Methodology, Springer – 2009. ISBN: 978-1848825871.
5	Saunders, Mark, Lewis, Philip & Thornhill, Adrian, Research Methods for Business Students, Pearson – 2019. ISBN: 978-1292208787.
6	Yin, Robert K., Case Study Research and Applications: Design and Methods, SAGE Publications – 2018. ISBN: 978-1506336169.
7	Creswell, John W. & Creswell, J. David, Research Design: Qualitative, Quantitative, and Mixed

	Methods Approaches, SAGE Publications – 2018. ISBN: 978-1506386706.
8	Field, Andy, Discovering Statistics Using IBM SPSS Statistics, SAGE Publications – 2017. ISBN: 978-1526419521.
9	Booth, Wayne C., Colomb, Gregory G. & Williams, Joseph M., The Craft of Research, University of Chicago Press – 2016. ISBN: 978-0226239736.
10	American Psychological Association, Publication Manual of the American Psychological Association, APA – 2020. ISBN: 978-1433832161.

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	15
Knowledge in Design application ability	15
Visualization Skills and technical knowledge	10
Presentation Skills, Interpretation skills and Articulation skills	10
Total Marks	50
Formative Assessments per SEP guidelines are compulsory-No Exam only IA Will be considered	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Animation & Game Art
Course Title	Creative Installation	Semester	VI
Course Code	24BVA-6.5P	No of Credits	02

Contact hours	45(0+15+30)	Duration of SEA/Exam	-----
Formative Assessment Marks	10	Summative Assessment Marks	40
Total Marks		50	
Course outcomes: On successful completion of the course, the students will be able to			
1. Explore different materials for creative installation design.			
2. Apply basic techniques like cutting, folding, joining and assembling materials.			
3. Develop concept boards and mood boards for installation themes.			
4. Create sketches to visualize installation ideas and spatial compositions.			
5. Design and construct small study models and prototype elements.			
6. Plan, execute and present a site-specific creative installation project			
Unit-1: Introduction To Creative Installation			15Hrs.
Exploration of different materials such as paper, cardboard, fabric, wood, metal, recycled materials and found objects; experimentation with techniques such as cutting, folding, joining, layering and assembling materials for creative forms; development of concept boards and mood boards for installation themes; sketching and visualization of creative installation ideas and spatial compositions; creation of small study models exploring form, texture, color and spatial relationships.			
- Material Exploration Study: Preparation of experimental samples using different materials such as paper, cardboard, fabric, wood, metal and recycled materials. - Concept and Mood Board: Development of concept and mood boards for a selected creative installation theme. - Installation Concept Sketches: Preparation of sketches showing ideas, forms and spatial compositions. - Study Model: Creation of a small-scale model exploring form, texture, color and spatial relationships.			
Unit-2: Design Development And Installation Techniques			15Hrs.

Development of installation concepts through sketches, diagrams and scaled models; creation of modular structures, suspended elements and hanging installations; experimentation with lighting, shadows and spatial effects within installation structures; integration of graphics, patterns, objects or digital visuals within the installation design; construction of prototype installation components using selected materials. Installation Design Drawings and Model

- Installation Design Drawings: Preparation of installation layout drawings, diagrams and scaled models.
- Prototype Installation Element: Development of modular or suspended installation components using selected materials.
- Lighting and Spatial Experimentation: Study of lighting, shadow effects and spatial experience in installation structures.

Unit -3: Installation Execution And Presentation

15 Hrs.

Planning and fabrication of site-specific creative installation; assembly and installation of components in interior or exhibition space; incorporation of objects, graphic elements, product elements or projection visuals within the installation; documentation of the installation through photography and video recording; preparation of presentation boards and portfolio for final project display. Site-Specific Creative Installation Project.

- Final Creative Installation Project: Planning and fabrication of a site-specific installation integrating objects, graphics or digital elements.
- Installation Documentation: Documentation of the installation process and final work through photography and video.
- Presentation Portfolio: Preparation of presentation boards showing concept, process, drawings, models and final installation outcome.

References

1. Claire Bishop – Installation Art: A Critical History, Tate Publishing, 1st Edition (2005).
2. Nicolas de Oliveira, Nicola Oxley & Michael Petry – Installation Art in the New Millennium: The Empire of the Senses, Thames & Hudson, 1st Edition (2003).

3. Mark Rosenthal – Understanding Installation Art: From Duchamp to Holzer, Prestel Publishing, 1st Edition (2003).
4. Anne Ring Petersen – Installation Art between Image and Stage, Museum Tusculanum Press, 1st Edition (2015).
5. Erika Suderburg – Space, Site, and Intervention: Situating Installation Art, University of Minnesota Press, 1st Edition (2000).
6. Judith Collins – Sculpture Today, Phaidon Press, 1st Edition (2007).
7. Charlotte Rivers – Installation Art, Rotovision Publishers, 1st Edition (2007).
8. Nick Kaye – Site-Specific Art: Performance, Place and Documentation, Routledge, 1st Edition (2000).
9. David Hopkins – After Modern Art 1945–2017, Oxford University Press, 2nd Edition (2018).
10. Paul Wood – Contemporary Art: A Very Short Introduction, Oxford University Press, 1st Edition (2002).

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	15
Knowledge in Design application ability	15
Visualization Skills and technical knowledge	10
Presentation Skills, Interpretation skills and Articulation skills	10
Total Marks	50
Formative Assessments per SEP guidelines are compulsory-No Exam only IA Will be considered	



**Model Curriculum
of BVA in
Graphic & Communication Design
5th & 6th Semester**

Karnataka State Higher Education Council
Karnataka State Higher Education Council



Contents of Courses for Bachelor of visual Arts (BVA)

V SEMESTER– Graphic & Communication Design

DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours / week	Total Hours	Duration of Exam (hours)	Marks		
			Lectures + Tutorial + Practical		L+T+P		IA	Exam	Total
Discipline Core Theory Minor 3	University Code	Theory of User Experience Design	3+0+0	3	45 (30+15+00)	3hrs.	20	80	100
Compulsory Course 2	University Code	Practical Knowledge/ Skill Visual Merchandising	0+1+1	3	45 (30+15+30)	Viva & Jury	10	40	50
Discipline Core Major 1	University Code	Advertising Design & Media	1+1+3	8	1+1+3	Viva & Jury	30	120	150
Minor 1	University Code	Motion Graphics	1+1+2	6	1+1+2	Viva & Jury	20	80	100
Minor 2	University Code	UX Design	1+0+2	5	1+0+2	Viva & Jury	20	80	100
		Total	17	25					500



Contents of Courses for Bachelor of visual Arts (BVA)
VI SEMESTER– Graphic & Communication Design
DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical		L+T+P		IA	Exam	Total
Discipline Core Theory Subject Minor 3	University Code	Design Management & Professional Practice	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Major 1	University Code	Print Packaging & Digital Design	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	UI Design	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	Information Design	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Research Methodology	University Code	Creative Installation	1+0+1	2	45 (30+15+30)	Viva & Jury	10	40	50
		Total	17	23					500



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Graphic and Communication Design	
Course Title	Advertising Design & Media		Semester	V
Course Code	24BVAGDCF5.1P		No of Credits	5 (1+1+3)
Contact hours	120(L+T+P) (15+15+90)		Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	30		Summative Assessment Marks	120
Total Marks			150	

Course outcomes: On successful completion of the course, the students will be able to	
1. Understand the principles and functions of advertising design in social and commercial contexts.	
2. Apply visual design elements such as typography, colour, imagery, and layout in advertising.	
3. Develop effective advertising layouts for print and digital media platforms.	
4. Analyze and differentiate advertisements across various sectors and target audiences.	
5. Create advertising concepts that communicate brand identity and promotional messages effectively.	
6. Present advertising campaigns through digital media outputs, print layouts, and documentation.	
This course introduces students to advertising as a powerful visual communication medium that connects brands, products, services, and audiences. Emphasis is placed on concept development, layout design, and sector-based advertising across print and digital platforms. Students engage with real-world scenarios including commercial advertising, social awareness campaigns, and service-based promotions. The course prepares learners to create visually compelling, strategically driven, and media-appropriate advertising campaigns using industry-relevant tools and techniques.	
Unit-1 : Introduction to Advertising Design	30Hrs.
Overview of advertising design in historical and contemporary contexts. Understanding the role of advertising in communication, branding, and marketing. Study of iconic advertisements and analysis of their effectiveness. Understanding types of advertising such as commercial and social advertising. Exploration of consumer behaviour, target audience, and message strategies in advertising.	

• Case study analysis of successful advertisements • Identification of merits and demerits of advertising design. • Classification of advertisements (social vs commercial)	
Unit-2: Layout Design & Digital Media Visualization	30Hrs.
Application of design elements such as typography, colour, imagery, and composition in advertising layouts. Advanced layout design techniques for print and digital platforms. Designing advertisements for digital media including social media posts, banners, and web-based promotions. Understanding visual hierarchy, readability, and audience engagement. • Layout design exercises using digital tools. • Creation of advertisements for social media platforms. • Activities to enhance composition and visualization skills.	
Unit-3: Sector-Based Advertising Design	30Hrs.
Designing advertisements for various sectors including non-commercial and commercial fields. Understanding differences in tone, message, and visual approach. On-commercial advertising: Educational institutions, hospitals, and public services. Consumer product advertising: Healthcare products, cosmetics, garments. Commercial service advertising: Hotels, travel, and hospitality (magazine formats). • Research-based advertisement design for non-commercial services. • Pictorial advertisements for consumer products • Magazine advertisement design for commercial services	
Unit-4: Social Awareness & Integrated Advertising Project	30 Hrs.
Designing advertisements for public welfare campaigns and social awareness. Development of creative strategies for social impact. Execution of a comprehensive advertising project based on a selected sector. Integration of print and digital media outputs. Preparation of presentation materials and campaign documentation. • Development of social awareness campaign advertisements • Final project based on selected sector (social/commercial) • Creation of integrated advertising campaign (print + digital) • Presentation and documentation of design process	

References
1. Advertising by Design: Generating and Designing Creative Ideas across Media, Wiley – 2016. ISBN: 978-1118971055
2. The Advertising Concept Book, Thames & Hudson – 2012. ISBN: 978-0500519158
3. Ogilvy on Advertising, Vintage Books – 1985. ISBN: 978-0394729039
4. Hey, Whipple, Squeeze This, Wiley – 2016. ISBN: 978-1119164005
5. Creative Advertising: An Introduction, Thames & Hudson – 2008. ISBN: 978-0500287330
6. Advertising & Promotion: An Integrated Marketing Communications Perspective, McGraw-Hill – 2021. ISBN: 978-1260260373
7. Graphic Design School: The Principles and Practice of Graphic Design, Wiley – 2017. ISBN: 978-1119343165
8. Layout Essentials: 100 Design Principles for Using Grids, Rockport Publishers – 2019. ISBN: 978-1631596407
9. Thinking with Type, Princeton Architectural Press – 2010. ISBN: 978-1568989693
10. Persuasive Advertising: Evidence-based Principles, Palgrave Macmillan – 2010. ISBN: 978-0230236943

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka

Model Curriculum

Program Name	BVA in Design	Program core	Graphic and Communication Design	
Course Title	Motion Graphic		Semester	V
Course Code	24BVAGDC5.2P		No of Credits	4 (1+1+2)
Contact hours	90(L+T+P) (15+15+60)		Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	20		Summative Assessment Marks	80
Total Marks			100	

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

1. Understand the principles of motion graphics and their role in visual communication.
2. Apply concepts of timing, rhythm, and visual continuity in motion design.
3. Create animated typography and motion-based graphic compositions.
4. Develop storyboards and visual narratives for motion graphics projects.
5. Integrate text, imagery, and audio for engaging motion-based content.
6. Produce and present motion graphics outputs with proper documentation.

This course introduces students to motion graphics as an essential extension of graphic design in digital media. It focuses on the principles of motion, timing, and visual storytelling through animated text and graphics. Students explore how motion enhances communication across platforms such as advertising, social media, and digital interfaces. Through practical exercises and a mini project, learners develop the ability to conceptualize, design, and produce short motion graphics that are visually engaging and contextually relevant.

Unit-1: Foundations of Motion Graphics

20Hrs.

Overview of motion graphics in visual communication. Understanding the evolution and applications of motion graphics in advertising, film, and digital platforms. Understanding core principles such as motion, time, sequence, and rhythm. Study of timing, spacing, and visual continuity in animation. Introduction to basic animation concepts including key frames, transitions, and movement.

- Analysis of motion graphics examples from various media.
- Analysis of motion graphics examples from various media
- Exercises on timing, spacing, and motion principles

Unit-2: Typography and Graphic Animation	20Hrs.
Application of animated typography and graphic elements in motion design. Understanding motion-based layouts, transitions, and sequencing techniques. Designing with type in motion, including hierarchy, readability, and expressive typography. Creation of dynamic compositions using shapes, icons, and illustrations. • Animated typography exercises • Motion-based layout design • Creation of short graphic animation sequences.	
Unit-3: Mini Project – Motion Graphics Output	25Hrs.
Introduction to storytelling in motion graphics. Understanding narrative structure, pacing, and visual flow. Storyboarding and planning for motion graphics projects. Combining text, imagery, and sound to create meaningful visual narratives. Designing motion graphics for platforms such as social media, advertising, and digital screens. • Storyboard development for motion sequences • Creation of narrative-based motion graphics • Integration of audio and visual	
Unit-4: Integrated Motion Graphics Project	25Hrs.
Understanding and interpreting a simulated creative brief for motion graphics. Conducting research, concept development, and motion planning .Creation of a complete motion graphics project for a selected medium such as advertisement, social media, or digital presentation. Final output including animation, editing, sound integration, and presentation with documentation. • Concept development and ideation • Production of a final motion graphics video • Presentation and documentation of design process	

References
1. Animated Storytelling: Simple Steps for Creating Animation and Motion Graphics, Focal Press – 2012. ISBN: 978-0240815336
2. Motion Graphics: Principles and Practices from the Ground Up, Bloomsbury – 2016. ISBN: 978-1472575074
3. Exploring Motion Graphics, Cengage Learning – 2013. ISBN: 978-1133690344
4. After Effects Apprentice, Adobe Press – 2021. ISBN: 978-0137659876
5. The Animator's Survival Kit, Faber & Faber – 2009. ISBN: 978-0571238347
6. Designing with Motion: Fundamentals and Techniques of Motion Design, Bloomsbury – 2019. ISBN: 978-1350035409
7. Typography for Motion Design, Laurence King Publishing – 2020. ISBN: 978-1786277077
8. Motion Design: From Theory to Practice, Routledge – 2017. ISBN: 978-1138232402
9. Digital Compositing for Film and Video, Focal Press – 2013. ISBN: 978-0240813097
10. Graphic Design School: The Principles and Practice of Graphic Design, Wiley – 2017. ISBN: 978-1119343165

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka

Model Curriculum

Program Name	BVA in Design	Program core	Graphic and Communication Design	
Course Title	UX Design		Semester	V
Course Code	24BVAGDC5.3P		No of Credits	4 (1+0+2)
Contact hours	75(L+T+P) (15+00+60)		Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	20		Summative Assessment Marks	80
Total Marks			100	

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

1. Understand the principles and concepts of user experience (UX) design in digital systems.
2. Analyze user needs, behaviour, and contexts using basic user research methods.
3. Organize information architecture, navigation structures, and interaction flows for usability.
4. Apply visual design and usability principles in designing user-friendly digital interfaces.
5. Develop low- and mid-fidelity wireframes and prototypes using appropriate design tools.
6. Design and present a functional user experience solution with proper documentation and usability evaluation.

This course introduces students to user experience (UX) design as a process of creating meaningful and user-centered digital interactions. It focuses on understanding user needs, structuring information, designing intuitive interfaces, and evaluating usability. Students engage with research methods, interaction flows, and interface design principles while developing practical skills in wire framing and prototyping. The course prepares learners to design effective digital products and services through a structured UX design process involving research, ideation, design, and evaluation.

Unit-1: Introduction to UX & User Research

15Hrs.

Overview of UX design in historical and contemporary contexts. Understanding UX as interaction between users and digital systems. Role of UX design in digital products, services, and interfaces. Introduction to user-centered design principles, user needs, goals, and behaviour. Overview of user research methods including interviews, surveys, and observation. Understanding context of use and defining problem statements. Basics of user journeys and task flows in UX design.

• Case study analysis of an existing digital product interface (website or mobile app) • Conducting basic user research (interviews/surveys) • User behaviour study documenting user goals, needs, and interaction patterns • Creation of a basic user journey map for a selected digital service • Writing problem statements based on research insight	
Unit-2: Information Structure and Interaction Flow	20Hrs.
Understanding information architecture for interactive systems. Development of navigation structures and interface organization. Designing clear interaction flows and task sequences for usability. Exploration of navigation patterns in websites and mobile applications. Introduction to design thinking approaches including ideation and structuring user flows. Consideration of accessibility and clarity in information presentation. 1. Information architecture exercise creating a sitemap for a digital product 2. Task flow diagram for completing a specific user activity in an interface 3. Navigation design exercise for a simple website or mobile application 4. Developing user flows and interaction sequences	
UNIT 3: Interface Design Principles	20Hrs.
Visual design elements in interfaces including layout, typography, colour, and icons. Principles of interaction design such as consistency, feedback, affordances, and constraints. Introduction to usability principles and accessibility considerations. Designing user-friendly and visually coherent interfaces. Responsive and screen-based design considerations across devices. Application of visual hierarchy and usability principles in interface design. • Interface layout design for a mobile or web application screen • Icon and visual element design for an interactive interface • Redesign of an existing interface focusing on usability and visual hierarchy • Applying usability principles to improve interface design	
UNIT 4: UX Design Project & Prototyping	20Hrs.
Understanding and interpreting a UX design brief. Research, ideation, and concept development for an interactive product or service. Development of wireframes and interface structures. Creation of low- and mid-fidelity prototypes using appropriate tools. Basic usability testing methods to evaluate prototypes and refine design solutions. Design of an interactive experience such as a	

website or mobile app. Final presentation with process documentation and design justification.

- Research and concept development including sketches and wireframes
- Development of low- and mid-fidelity prototypes
- Conducting usability testing and refining designs based on feedback
- Iterative design improvements
- Final presentation of the UX design project with documentation

References

1. Cooper, Alan, Reimann, Robert, Cronin, David & Noessel, Christopher, About Face: The Essentials of Interaction Design, Wiley – 2014 (4th Edition). ISBN: 978-1118766576
2. Rogers, Yvonne, Sharp, Helen & Preece, Jennifer, Interaction Design: Beyond Human–Computer Interaction, Wiley – 2019 (5th Edition). ISBN: 978-1119547259
3. Norman, Don, The Design of Everyday Things, Basic Books – 2013 (Revised Edition). ISBN: 978-0465050659
4. Krug, Steve, Don't Make Me Think: A Common Sense Approach to Web Usability, New Riders – 2014 (3rd Edition). ISBN: 978-0321965516
5. Garrett, Jesse James, The Elements of User Experience, New Riders – 2010 (2nd Edition). ISBN: 978-0321683687
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7. Goodwin, Kim, Designing for the Digital Age: How to Create Human-Centered Products and Services, Wiley – 2009. ISBN: 978-0470229101
8. Moggridge, Bill, Designing Interactions, MIT Press – 2007. ISBN: 978-0262134743
9. Johnson, Jeff, Designing with the Mind in Mind: Simple Guide to Understanding User Interface Design Rules, Morgan Kaufmann – 2020 (3rd Edition). ISBN: 978-0128182024
10. Shneiderman, Ben, Plaisant, Catherine, Cohen, Maxine & Jacobs, Steven, Designing the User Interface: Strategies for Effective Human–Computer Interaction, Pearson – 2016 (6th Edition). ISBN: 978-0134380384

Formative Assessment for Practical

Assessment Occasion/ type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Graphic and Communication Design	
Course Title	Theory of Experience Design		Semester	V
Course Code	24BVAGDC5.4T		No of Credits	3 (2+1+0)
Contact hours	45(L+T+P) (15+30+00)		Duration of SEA/Exam	3Hours
Formative Assessment Marks	20		Summative Assessment Marks	80
Total Marks			100	

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

1. Understand the evolution and principles of user experience (UX) and interface design.
2. Analyze user behaviour, interaction patterns, and usability in digital systems.
3. Explore Material Design guidelines and their application in interface design.
4. Examine the role of visual hierarchy, motion, and feedback in UX design.
5. Study design systems, accessibility, and consistency in digital products.
6. Apply UX and Material Design principles to create effective user-centered solutions.

Unit-1: Evolution of User Experience Design	10Hrs.
Introduction to User Experience Design – Historical evolution of UX from early human-computer interaction to modern digital interfaces. Milestones in UX development across web, mobile, and interactive platforms. Examples of key innovations in user-centered design. Foundations of UX – Understanding usability, accessibility, and user-centered design principles. Role of UX in product development and digital communication. User behaviour and perception – Basics of human cognition, perception, and interaction with digital interfaces.	
Unit-2: Principles of Interaction and Interface Design	10Hrs.
Interaction Design – Principles of interaction design including affordances, feedback, consistency, and navigation. Understanding user flows, task analysis, and information architecture. Interface Design – Visual elements of UI such as layout, typography, colour, and iconography. Designing for clarity, hierarchy, and usability. Usability and Evaluation – Methods of usability testing, heuristic evaluation, and user feedback analysis.	

Unit 3: Material Design System and Visual Language	10Hrs.
Introduction to Material Design – Philosophy and principles of Material Design. Understanding surfaces, elevation, shadows, and grid systems. Components and Layout – Study of Material Design components such as buttons, cards, navigation, and forms. Use of responsive layouts and adaptive design. Motion and Interaction – Role of animation, transitions, and micro-interactions in enhancing user experience. Application of motion guidelines in Material Design.	
Unit 4: Design Systems, Trends, and Applications	15Hrs.
Design Systems – Importance of consistency, scalability, and design guidelines in UX. Study of modern design systems and component-based design approaches. Accessibility and Inclusive Design – Designing for diverse users, accessibility standards, and usability considerations. Emerging Trends – UX trends in mobile apps, web platforms, and immersive technologies. Role of UX in branding and digital product experiences. Application of UX and Material Design principles in real-world case studies and digital products.	
References	
1. Don Norman – The Design of Everyday Things. 2013, Revised Edition, Basic Books, ISBN: 978-0465050659.	
2. Jesse James Garrett – The Elements of User Experience. 2010, Second Edition, New Riders, ISBN: 978-0321683687.	
3. Steve Krug – Don’t Make Me Think. 2014, Third Edition, New Riders, ISBN: 978-0321965516.	
4. Alan Cooper, Robert Reimann & David Cronin – About Face: The Essentials of Interaction Design. 2014, Fourth Edition, Wiley, ISBN: 978-1118766576.	
5. Ben Shneiderman et al. – Designing the User Interface. 2016, Sixth Edition, Pearson, ISBN: 978-0134380384.	
6. Jenifer Tidwell – Designing Interfaces. 2019, Third Edition, O’Reilly Media, ISBN: 978-1492051961.	
7. Bill Buxton – Sketching User Experiences. 2007, First Edition, Morgan Kaufmann, ISBN: 978-0123740373.	
8. Jeff Gothelf & Josh Seiden – Lean UX. 2016, Second Edition, O’Reilly Media, ISBN: 978-1491953600.	
9. Jon Yablonski – Laws of UX. 2020, First Edition, O’Reilly Media, ISBN: 978-1492055310.	
10. Aaron Walter – Designing for Emotion. 2011, First Edition, A Book Apart, ISBN: 978-1933820323.	

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Writing Assignments/ Internal Test	10%
Report of activity	10%
Total	20%
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka

Model Curriculum

Program Name	BVA in Design	Program core	Graphic and Communication Design
Course Title	Visual Merchandising	Semester	V
Course Code	24BVA-5.5P	No of Credits	02
Contact hours	45(0+15+30)	Duration of SEA/Exam	-----
Formative Assessment Marks	-----	Summative Assessment Marks	50
		Total Marks	50

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

7. Apply design principles to retail displays.
8. Analyze consumer behavior for merchandising strategies.
9. Develop effective store layouts and zoning plans.
10. Create window and in-store display concepts.
11. Integrate branding and experiential elements in retail design.
12. Propose sustainable visual merchandising solutions.

Unit-1: Foundations of Visual Merchandising

16 Hrs.

Introduction to Visual Merchandising-Definition and scope, Evolution of retail display, Role in branding and sales. Elements & Principles of Design-Color theory, Balance, rhythm, emphasis, proportion, Lighting fundamentals, Texture & materials. Consumer Psychology-Customer journey mapping, Impulse buying behaviour, Target audience profiling. Types of Retail Stores- Department stores, Specialty stores, Luxury retail, Pop-up stores-commerce vs. physical retail. Case Study-IKEA, Zara, Apple Inc.

- Visit a local store and analyse: Store layout, Lighting. Product grouping, Target audience
- Create a concept board for a seasonal retail theme.
- Develop a customer profile for a chosen brand.

Unit-2: Lighting and Color in Photography

15Hrs.

Store Layout Planning-Grid layout, Free-flow layout, Loop layout, Zoning. Window Display Design -Open vs. closed window, Storytelling in display Props and composition, Seasonal campaigns. In-Store Merchandising-Planograms, Product hierarchy, Mannequin styling, Signage and graphics, Fixtures & Materials, Gondolas, Wall units, Sustainable materials. Lighting Design in Retail- Ambient lighting, Accent lighting, Task lighting, LED technology. Case Studies -Nike

flagship stores, Gucci visual concepts	
- Window Display Design Project -Design a window display for a festive or promotional theme. Concept sketches, 3D model (physical or digital), Material board. - Store Layout Plan (Individual)-Create a scaled floor plan for a 500–800 sq. ft. retail space.	
Unit -3:	16 Hrs.
Brand Identity in Retail-Brand storytelling, Visual consistency, Sensory branding. Experiential Retail & Innovation -Interactive displays, Digital screens, AR/VR integration, Social media integration. Sustainable Visual Merchandising - Eco-friendly materials, Modular display systems, Waste reduction. Pop-up & Event Merchandising-Temporary retail design, Exhibition booths, Trade shows Global Best Practices - Louis Vuitton experiential displays,Uniqlo minimal retail strategy - Choose a brand and create a complete visual merchandising proposal -Store layout Window display, In-store zones, Lighting plan, Sustainability strategy, Brand integration - Sustainability Audit Report Evaluate an existing retail store and suggest eco-friendly improvements.	

References
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12. Morgan, Tony. Visual Merchandising: Windows and In-Store Displays for Retail. 3rd ed. Laurence King Publishing, 2016. ISBN: 9781780676876.
13. Bell, Judy, and Kate Ternus. Silent Selling: Best Practices and Effective Strategies in Visual Merchandising. 5th ed. Bloomsbury Publishing, 2017. ISBN: 9781501315343.
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15. Bailey, Sarah, and Jonathan Baker. Visual Merchandising for Fashion. 2nd ed. Bloomsbury Visual Arts, 2020. ISBN: 9781350071605.
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17. Diamond, Jay, and Ellen Diamond. Contemporary Visual Merchandising and Environmental Design. 6th ed. Pearson, 2013. ISBN: 9780133117561.
18. Levy, Michael, and Barton A. Weitz. Retailing Management. 9th ed. McGraw-Hill Education, 2012. ISBN: 9780078028991.
19. Dunne, Patrick M., Robert F. Lusch, and James R. Carver. Retailing. 8th ed. South-Western Cengage Learning, 2014. ISBN: 9781285427331.
20. Mesher, Lynne. Basics Interior Design 01: Retail Design. AVA Publishing, 2010. ISBN: 9782940411382.

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	15
Knowledge in Design application ability	15
Visualization Skills and technical knowledge	10
Presentation Skills, Interpretation skills and Articulation skills	10
Total Marks	50
Formative Assessments per SEP guidelines are compulsory-No Exam only IA Will be considered	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Graphic and Communication Design	
Course Title	Print Packaging & Digital Design		Semester	VI
Course Code	24BVAGDCF6.1P		No of Credits	5 (1+1+3)
Contact hours	120(L+T+P) (15+15+90)		Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	30		Summative Assessment Marks	120
Total Marks			150	

Course outcomes: On successful completion of the course, the students will be able to	
1. Understand the principles and functions of packaging design.	
2. Apply visual design elements such as typography, colour, imagery, and layout in packaging.	
3. Utilize appropriate materials, structures, and printing processes in packaging production.	
4. Develop packaging solutions that communicate brand identity and product information effectively.	
5. Integrate digital elements to enhance packaging interaction and consumer engagement.	
6. Present packaging designs through prototypes, print-ready artwork, and documentation.	
This course introduces students to packaging as a critical communication medium that connects brand, product, user, and market. Emphasis is placed on industry-oriented packaging design, combining print, structure, and digital applications. Students work on simulated industry briefs, engaging with real-world constraints such as material choice, production feasibility, sustainability, and consumer behaviour. The course prepares learners to design packaging systems that are visually compelling, functionally sound, and commercially viable.	
Unit-1: Introduction to Packaging Design	30Hrs.
Overview of packaging design in historical and contemporary contexts. Understanding the role of packaging in branding, communication, and product protection. Study of packaging in relation to consumer behaviour, product categories, and retail environments. Introduction to different types of packaging systems including primary, secondary, and tertiary packaging. Study of packaging materials such as paper, paperboard, plastics, glass, and metal, including their properties and applications. Understanding structural forms, folding systems, and basic	

packaging construction. Introduction to die lines and packaging templates used in design development. Exploration of packaging structures through mock-ups and simple prototypes. • Packaging observation and analysis of products from retail environments. • Material study and documentation of different packaging substrates. • Development of simple structural packaging mock-ups using paperboard.	
Unit-2: Graphic Design for Print Packaging	30Hrs.
Application of typography, imagery, colour, and layout in packaging design. Understanding information hierarchy, brand consistency, and visual clarity in packaging communication. Designing packaging for readability, shelf impact, and effective user interaction in retail environments. Overview of printing methods used in packaging production including offset printing, flexography, digital printing, and screen printing. Understanding colour management, substrates, and finishing techniques such as lamination, embossing, de bossing, foil stamping, and UV coating. Preparation of print-ready artwork including bleed, die lines, colour modes, and file formats. Understanding production constraints and coordination with printing processes. • Redesign of an existing product package focusing on visual hierarchy and shelf impact. • Typography-based packaging label design. • Preparation of print-ready packaging artwork with correct production specifications.	
Unit-3: Digital Design and Interactive Packaging	30Hrs.
Introduction to digital elements in packaging design including QR codes, augmented content, and interactive features. Understanding the role of digital platforms in packaging communication and brand engagement. Designing packaging for e-commerce platforms and online product presentation. Integration of instructional, promotional, and informational digital content through packaging. Understanding regulatory, nutritional, and mandatory information systems in packaging design. Exploration of digital extensions such as product websites, mobile interactions, and brand storytelling through packaging. • Design of packaging with integrated QR code linking to digital content. • Development of packaging visuals for e-commerce platforms. • Layout design for regulatory and informational content on packaging.	

Unit-4: Integrated Packaging Design Project	30 Hrs.
Understanding and interpreting a simulated professional design brief for a selected product. Conducting research including market study, competitor analysis, and target audience identification. Development of design concepts through sketches, mood boards, and ideation. Creation of structural packaging mock-ups and development of graphic packaging artwork. Integration of print packaging design with digital extensions. Preparation of final packaging prototype and presentation materials including process documentation and design justification. • Research and concept development for a packaging design project. • Structural mock-up and packaging prototype development. • Final packaging design including print artwork and digital extension. • Presentation and documentation of the design process.	

References
11. Klimchuk, Marianne Rosner & Krasovec, Sandra A., Packaging Design: Successful Product Branding from Concept to Shelf, Wiley – 2012. ISBN: 978-1118027066
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20. Klanten, Robert & Ehmann, Sven, Boxed and Labelled: New Approaches to Packaging Design, Gestalten – 2013. ISBN: 978-3899554670

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka

Model Curriculum

Program Name	BVA in Design	Program core	Graphic and Communication Design	
Course Title	Information Design		Semester	VI
Course Code	24BVAGDC6.2P		No of Credits	4 (1+1+2)
Contact hours	90(L+T+P) (15+15+60)		Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	20		Summative Assessment Marks	80
Total Marks			100	

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

1. Understand the role of information design in visual communication and graphic design practice.
2. Analyze and organize complex data into clear and meaningful visual formats.
3. Apply principles of typography, layout, and hierarchy in information systems.
4. Develop info graphics, diagrams, and visual communication systems for diverse audiences.
5. Integrate user-centered design approaches in information visualization.
6. Create effective information design solutions for print and digital media with proper documentation.

This course introduces students to information design as a critical component of graphic and communication design. It focuses on transforming complex data into visually structured and meaningful communication. Students explore hierarchy, layout systems, info graphics, and data visualization techniques for both print and digital media. Emphasis is placed on clarity, usability, and audience-centered communication, preparing learners to design effective visual information systems across various platforms.

Unit-1: Introduction to Information Design

20Hrs.

Overview of information design in graphic and communication design. Understanding the importance of information in visual communication systems. Role of information design in print, digital media, signage, and public communication. Introduction to types of information such as statistical, textual, and spatial data. Understanding users, context, and purpose in information design. Basics of organizing and simplifying complex information.

• Analysis of info graphics and communication systems. • Identification of different types of data and information • Creation of a basic information layout for a selected topic	
Unit-2: Information Structure and Visual Organization	20Hrs.
Understanding information hierarchy, categorization, and sequencing. Structuring content for clarity and usability. Use of grids, alignment, and layout systems in organizing information. Designing for readability, accessibility, and visual clarity .Introduction to charts, graphs, and diagrammatic representation of information. • Development of structured layouts using grid systems • Creation of charts and diagrams (bar charts, pie charts, flow diagrams) • Information architecture exercise for organizing complex data	
Unit-3: Visual Elements and Info graphic Design	25Hrs.
Application of typography, colour, icons, and imagery in information design. Use of visual hierarchy to guide user understanding. Designing info graphics and data visualizations for communication. Development of icon systems and pictograms. Adapting information design for print • Info graphic design for a selected dataset • Icon and pictogram development • Redesign of an existing info graphic for better clarity and usability and digital platforms.	
Unit-4: Information Design Project	25Hrs.
Understanding and interpreting a design brief for an information design project. Conducting research, data collection, and content structuring. Development of wireframes and layout designs for print or digital outputs such as posters, dashboards, or interactive visuals. Creation of final information design output with presentation and documentation. • Research and data organization • Wire framing and layout development • Final info graphic / information system design • Presentation with process documentation and design justification	

References
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Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka

Model Curriculum

Program Name	BVA in Design	Program core	Graphic & Communication Design	
Course Title	UI Design		Semester	VI
Course Code	24BVAGDC6.3P		No of Credits	4 (1+0+2)
Contact hours	75(L+T+P) (15+00+60)		Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	20		Summative Assessment Marks	80
Total Marks			100	

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

1. Understand core principles of user interface design.
2. Convert UX concepts into structured UI layouts.
3. Develop wireframes with clear hierarchy and navigation.
4. Apply typography, colour, and visual consistency in interfaces.
5. Create high-fidelity UI designs and interactive prototypes.
6. Evaluate and refine interfaces based on usability feedback.

This course introduces students to the principles and practices of User Interface (UI) design, focusing on transforming user experience (UX) concepts into visually engaging and functional digital interfaces. It emphasizes layout structuring, visual design systems, and high-fidelity interface development using industry standards such as Material Design. Students will develop skills in wire framing, prototyping, usability testing, and refining interfaces to create consistent, user-friendly digital products.

Unit-1: UX to UI Transition & Wire framing

15Hrs.

Understanding the transition from UX design to UI design using previous UX project work. Translating user research, user flows, and information architecture into interface structures. Introduction to paper prototyping and low-fidelity design approaches. Developing basic wireframes and structuring screen layouts with a focus on usability and clarity.

- Analysis of previous UX project and interface requirements

• Creation of paper prototypes (low-fidelity screens) • Basic wire framing exercises for key screens • Structuring screen hierarchy and layout	
Unit-2: Wire framing & Interaction Structure	20Hrs.
Development of detailed wireframes (low- and mid-fidelity) for digital interfaces. Refining screen hierarchy, navigation, and layout structuring. Improving usability through better interaction flows and task sequences. Understanding consistency and clarity in interface structure. • Developing detailed wireframes for multiple screens • Designing navigation and interaction flows • Refining layouts for usability and clarity • Wireframe evaluation and iteration	
UNIT 3: Visual Design & Design System	20Hrs.
Introduction to visual exploration in UI design through mood boards and style references. Understanding Material Design principles and guidelines. Developing visual language including typography, colour, spacing, and iconography. Creating consistent design systems and reusable UI components based on Material Design standards. • Creating mood boards and visual references • Typography and colour exploration exercises • Designing UI components (buttons, cards, navigation elements) • Building a basic design system	
UNIT 4: High-Fidelity UI, Prototyping & Testing	20Hrs.
Designing high-fidelity UI screens using Material Design principles. Applying layout systems, components, and visual consistency across screens. Creating realistic interactive prototypes using design tools. Conducting basic usability testing to identify issues and improve designs. Refining interfaces based on user feedback and preparing final project presentation with documentation. • Designing high-fidelity UI screens • Creating interactive prototypes • Conducting usability testing	

- Iterating and refining UI designs
- Final presentation and documentation

References

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2. Tidwell, Jenifer; Brewer, Charles & Valencia, Aynne, Designing Interfaces: Patterns for Effective Interaction Design, O'Reilly Media – 2020 (3rd Edition). ISBN: 978-1492051961.
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7. Wroblewski, Luke, Mobile First, A Book Apart – 2011. ISBN: 978-1937557028.
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9. Gothelf, Jeff & Seiden, Josh, Lean UX: Designing Great Products with Agile Teams, O'Reilly Media – 2016 (2nd Edition). ISBN: 978-1491953600.
10. Marsh, Joel, UX for Beginners: A Crash Course in 100 Short Lessons, O'Reilly Media – 2016. ISBN: 978-1491912683.

Formative Assessment for Practical

Assessment Occasion/ type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka

Model Curriculum

Program Name	BVA in Design	Program core	Graphic and Communication Design	
Course Title	Design Management & Professionalism		Semester	VI
Course Code	24BVAGDC6.4T		No of Credits	3 (2+1+0)
Contact hours	45(L+T+P) (15+30+00)		Duration of SEA/Exam	3Hours
Formative Assessment Marks	20		Summative Assessment Marks	80
Total Marks			100	

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

1. Understand the role of design management in professional practice.
2. Communicate effectively with clients and teams.
3. Apply basic project management and workflow strategies.
4. Follow ethical and professional standards in design.
5. Develop a professional portfolio and personal brand.
6. Present design work confidently in professional contexts.

This course introduces graphic design students to the principles of design management and professional practice within the creative industry. It focuses on the role of graphic designers in branding, communication, and business environments. The course covers project management, client interaction, ethical practices, and portfolio development. It prepares students to handle professional responsibilities, manage design workflows, and build a successful career in graphic design

Unit-1: Introduction to Design Management in Graphic Design

10 Hrs.

Overview of design management in the context of graphic design. Understanding the role of graphic designers in branding, advertising, and communication. Introduction to design processes, workflow systems, and project planning. Basics of time management and task organization in graphic design projects. Scope of design management in graphic design. Role of graphic designers

in industry. Design process and workflow in graphic projects. Time management and project planning	
Unit-2: Professional Practice & Client Communication	10 Hrs.
Understanding professional practices for graphic designers. Study of client requirements, design briefs, and project documentation. Communication skills including presenting design ideas and handling feedback. Overview of contracts, pricing basics, and professional conduct in the design industry. Design briefs and client requirements. Communication and presentation skills. Documentation and project handling. Basics of contracts and pricing	
Unit 3: Branding, Strategy & Ethics in Graphic Design	10 Hrs.
Introduction to branding and its importance in graphic design. Understanding visual identity systems and brand consistency. Study of design strategy in advertising and communication. Ethical practices including copyright, plagiarism, and responsible design. Awareness of sustainability and social responsibility in design. Branding and visual identity. Design strategy in communication. Ethics and legal aspects in graphic design Social responsibility in design	
Unit 4: Portfolio Development & Career Opportunities	15 Hrs.
Understanding the importance of portfolio development for graphic designers. Study of portfolio structure, presentation techniques, and documentation. Overview of career paths including agency work, freelancing, and entrepreneurship. Building personal branding and professional growth strategies. Portfolio design and presentation. Career opportunities in graphic design. Freelancing and entrepreneurship basics. Personal branding and professional development.	
References	
1. Best, Kathryn, The Fundamentals of Design Management, AVA Publishing – 2010. ISBN: 978-2940411443.	
2. Mozota, Brigitte Borja de, Design Management: Using Design to Build Brand Value and Corporate Innovation, Allworth Press – 2003. ISBN: 978-1581152838.	
3. Ambrose, Gavin & Harris, Paul, Design Management, Bloomsbury – 2011. ISBN: 978-2940411429.	
4. Emmitt, Stephen, Design Management, Taylor & Francis – 2016. ISBN: 978-1317396802.	
5. Heskett, John, Design and the Creation of Value, Bloomsbury Academic – 2017. ISBN: 978-1472572288.	
6. Wheeler, Alina, Designing Brand Identity, Wiley – 2017 (5th Edition). ISBN: 978-1118980828.	
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8. Berman, David B., Do Good Design: How Designers Can Change the World, Peachpit Press – 2009. ISBN: 978-0321573209.	

9. Lupton, Ellen & Phillips, Jennifer Cole, Graphic Design: The New Basics, Princeton Architectural Press – 2015. ISBN: 978-1616893323.
10. Airey, David, Identity Designed: The Definitive Guide to Visual Branding, Rockport Publishers – 2019. ISBN: 978-1631595943.

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Writing Assignments/ Internal Test	10%
Report of activity	10%
Total	20%
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Graphic and Communication Design	
Course Title	Creative Installation		Semester	VI
Course Code	24BVA-6.5P		No of Credits	02
Contact hours	45(0+15+30)		Duration of SEA/Exam	-----
Formative Assessment Marks	10		Summative Assessment Marks	40
Total Marks			50	

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

7. Explore different materials for creative installation design.
8. Apply basic techniques like cutting, folding, joining and assembling materials.
9. Develop concept boards and mood boards for installation themes.
10. Create sketches to visualize installation ideas and spatial compositions.
11. Design and construct small study models and prototype elements.
12. Plan, execute and present a site-specific creative installation project

Unit-1: Introduction To Creative Installation

15Hrs.

Exploration of different materials such as paper, cardboard, fabric, wood, metal, recycled materials and found objects; experimentation with techniques such as cutting, folding, joining, layering and assembling materials for creative forms; development of concept boards and mood boards for installation themes; sketching and visualization of creative installation ideas and spatial compositions; creation of small study models exploring form, texture, color and spatial relationships.

- Material Exploration Study: Preparation of experimental samples using different materials such as paper, cardboard, fabric, wood, metal and recycled materials.
- Concept and Mood Board: Development of concept and mood boards for a selected creative installation theme.
- Installation Concept Sketches: Preparation of sketches showing ideas, forms and spatial compositions.

• Study Model: Creation of a small-scale model exploring form, texture, color and spatial relationships.	
Unit-2: Design Development And Installation Techniques	15Hrs.
Development of installation concepts through sketches, diagrams and scaled models; creation of modular structures, suspended elements and hanging installations; experimentation with lighting, shadows and spatial effects within installation structures; integration of graphics, patterns, objects or digital visuals within the installation design; construction of prototype installation components using selected materials. Installation Design Drawings and Model • Installation Design Drawings: Preparation of installation layout drawings, diagrams and scaled models. • Prototype Installation Element: Development of modular or suspended installation components using selected materials. • Lighting and Spatial Experimentation: Study of lighting, shadow effects and spatial experience in installation structures.	
Unit -3: Installation Execution And Presentation	15 Hrs.
Planning and fabrication of site-specific creative installation; assembly and installation of components in interior or exhibition space; incorporation of objects, graphic elements, product elements or projection visuals within the installation; documentation of the installation through photography and video recording; preparation of presentation boards and portfolio for final project display. • Site-Specific Creative Installation Project. • Final Creative Installation Project: Planning and fabrication of a site-specific installation integrating objects, graphics or digital elements. • Installation Documentation: Documentation of the installation process and final work through photography and video. • Presentation Portfolio: Preparation of presentation boards showing concept, process, drawings, models and final installation outcome.	

References
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12. Nicolas de Oliveira, Nicola Oxley & Michael Petry – Installation Art in the New Millennium: The Empire of the Senses, Thames & Hudson, 1st Edition (2003).
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15. Erika Suderburg – Space, Site, and Intervention: Situating Installation Art, University of Minnesota Press, 1st Edition (2000).
16. Judith Collins – Sculpture Today, Phaidon Press, 1st Edition (2007).
17. Charlotte Rivers – Installation Art, Rotovision Publishers, 1st Edition (2007).
18. Nick Kaye – Site-Specific Art: Performance, Place and Documentation, Routledge, 1st Edition (2000).
19. David Hopkins – After Modern Art 1945–2017, Oxford University Press, 2nd Edition (2018).
20. Paul Wood – Contemporary Art: A Very Short Introduction, Oxford University Press, 1st Edition (2002).

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	15
Knowledge in Design application ability	15
Visualization Skills and technical knowledge	10
Presentation Skills, Interpretation skills and Articulation skills	10
Total Marks	50
Formative Assessments per SEP guidelines are compulsory-No Exam only IA Will be considered	



**Model Curriculum
of BVA in
Interior & Spatial Design
5th & 6th Semester**

Karnataka State Higher Education Council
Karnataka State Higher Education Council



Contents of Courses for Bachelor of visual Arts (BVA)

V SEMESTER– INTERIOR & SPATIAL DESIGN DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instru ction Hours / week	Total Hours L+T+P	Duration of Exam (hours)	Marks		
			Lectures + Tutorial + Practical				IA	Exam	Total
Discipline Core Theory Minor 3	University Code	Estimation and Costing	3+0+0	3	45 (30+15+00)	3hrs.	20	80	100
Compulsory Course 2	Universit y Code	Practical Knowledge/ Skill Visual Merchandising	0+1+1	3	45 (30+15+30)	Viva & Jury	10	40	50
Discipline Core Major 1	Universit y Code	Design Studio II	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	Universit y Code	Construction & Detailing	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	Universit y Code	Services II - Plumbing Sanitation &AC	1+0+2	5	75 (15+0+60)	Viva & Jury	20	80	100
		Total	17	25					500



Contents of Courses for Bachelor of visual Arts (BVA)

VI SEMESTER– INTERIOR & SPATIAL DESIGN DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical		L+T+P		IA	Exam	Total
Discipline Core Theory Subject Minor 3	University Code	Professional Practice & Project Management	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Major 1	University Code	Design Studio: III	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	Design for Special Needs	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	Interior Landscape Design	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Research Methodology	University Code	Creative Installation	1+0+1	2	45 (30+15+30)	Viva & Jury	10	40	50
		Total	17	23					500



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Interior and Spatial Design	
Course Title	Design Studio II		Semester	V
Course Code	24BVAISDF5.1P		No of Credits	5 (1+1+3)
Contact hours	120(L+T+P) (15+15+90)		Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	30		Summative Assessment Marks	120
Total Marks			150	

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

1. Analyze inhabitation patterns in commercial environments.
2. Translate brand identity into spatial experience.
3. Develop strong spatial concepts through research and prototyping.
4. Integrate material, lighting, structure, and building systems.
5. Produce professional drawing packages and 3D representations.
6. Articulate design decisions verbally and visually.

Unit-1: Inhabitation & Spatial Research

20Hrs.

This studio explores inhabitation within commercial environments, focusing on how spatial design shapes user experience, behaviour, identity, and brand narrative. Students will design a medium-scale commercial Spaces like Boutique retail concept store, Hybrid café + retail, Co-working space, Concept bookstore, Experiential showroom, Wellness retail space with emphasis on spatial storytelling, materiality, human interaction, and technical integration.

- Site analysis diagrams
- Initial spatial diagrams
- User persona & behavioral mapping

Unit-2: Conceptual Spatial Development

20Hrs.

Spatial sequencing, Thresholds & transitions, Commercial circulation logic, Program zoning

- Bubble diagrams & Adjacency Studies
- Mood & Material Exploration
- Concept boards
- Zoning plans

Unit-3: Materiality, Atmosphere & Technical Integration	40Hrs.
Lighting strategy natural & artificial, Material performance & sustainability, Furniture & custom elements, HVAC & services integration, Accessibility & code considerations.	
• Site plan, • Floor plans, • Sections, Elevations. • Reflected ceiling plans	
Unit-4: Resolution, Representation & Professional Communication	40Hrs.
Visual storytelling-Rendering & atmosphere, Technical documentation, Verbal articulation of design intent.3D modelling & rendering, Physical final model, Graphic layout workshops, Mock client presentation.	
• 3D renders –minimum four Perspectives • Physical model of any one space • Process portfolio • Presentation	
References	
1. Rasmussen, Steen Eiler, Experiencing Architecture, MIT Press – 1962 (Reprint Edition). ISBN: 978-0262680028	
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6. Piotrowski, Christine M., Designing Commercial Interiors, 2nd Edition, John Wiley & Sons – 2011. ISBN: 978-0470502174	
7. Ching, Francis D.K., Architecture: Form, Space, and Order, 4th Edition, John Wiley & Sons – 2014. ISBN: 978-1118745083	
8. Alexander, Christopher; Ishikawa, Sara; Silverstein, Murray, A Pattern Language, Oxford University Press – 1977. ISBN: 978-0195019193	
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Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Interior and Spatial Design
Course Title	Construction & Detailing	Semester	V
Course Code	24BVAISDF5.2P	No of Credits	4 (1+1+2)
Contact hours	90(L+T+P) (15+15+60)	Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	20	Summative Assessment Marks	80
		Total Marks	100

Course outcomes: On successful completion of the course, the students will be able to
1. Identify the types, components, and applications of arches and lintels in building construction.
2. Classify different carpentry joints and explain their functional applications in construction.
3. Identify, classify, Design and draft various types of doors, windows, and ventilators
4. Analyze Design and draft different types of staircases based on design, materials,
5. Design and detail lift interiors incorporating functional and aesthetic considerations.
6. Design and draft different types of false ceilings and roof systems with appropriate details.

Unit-1: Arches, Lintels & Carpentry Joints	20Hrs.
Types of arches and lintels, terminology, classification of arch - according to shape, according to material, according to number of centres. Benefits of Arches. Classification of Lintels. Carpentry joints, principles, classification in joints, lengthening & widening joints, angle & oblique joints, bearing & framing joints	
• Drafting different types of arches (any 5 based on points and styles) • Drafting lintels (Any 4 on Materials) with all the necessary details. • Drafting of different types of joints (any 10). • Identify 5 interior spaces (hotels, heritage buildings, residences, and cafés) where arches are used. Make a report on it.	
Unit-II: Doors, Windows & Ventilators	20Hrs.
Types of doors based on materials – wooden metal & PVC doors, classification of doors based on method - rolling shutters, collapsible doors, sliding doors, special doors and its applications. Types of windows based on materials, types of windows based on method, types of windows based on design, special types of windows and its applications and benefits. Ventilators, types,	

uses, advantages, and disadvantages. Hardware used in windows.	
• Drafting different types of doors with necessary details (any 5) • Drafting different types of windows with all the necessary details (any 5) • Drafting different types of Ventilators with necessary details (Any 3) • Designing and drafting of anyone Door Window and Ventilators with all the details	
Unit-III: Staircases & Lift Interiors	20Hrs.
Introduction to staircases, terminology, types of stairs – straight, dog-legged, circular, spiral, stairs of different material – timber, steel, RCC, balustrades and handrails. Study of Lift Interiors	
• Drafting different types of staircases based on material (any 4) and • Drafting different types of staircases-based design with all the necessary details (any 4) • Designing Lift Interiors with necessary details (any 1).	
Unit-IV: False Ceilings & Roofs	20Hrs.
Introduction to false ceiling, types of false ceiling & materials used for false ceiling, wooden & gypsum board false ceiling, plaster of Paris false ceiling, PVC and decorative sheets false ceiling, application and its advantages. Introduction to roofs, types of roofs, concept of flat, pitched and arched roofs. Glossary of terms for pitched roofs - batten, eaves, fascia board, gable, hip, lap, purlin, rafter, rag bolt, valley, ridge, rainwater gutter, anchoring bolts, roof drainage, roof treatment -brick bat Koba.	
• Drafting different types of false ceiling details (any 3). • Drafting of Different types of Roofs with necessary details (Any 3)	

References
11. Arora, S.P. & Bindra, S.P., Building Construction, Dhanpat Rai Publications – 2010
12. Rangwala, S.C., Building Construction, Charotar Publishing House – 2011
13. Arora, S.P. & Bindra, S.P., Textbook of Building Construction, Dhanpat Rai Publications – 2013
14. Chudley, R. & Greeno, R., Building Construction Handbook, Routledge – 2014
15. McKay, W.B., Building Construction, Pearson Education – 2015
16. Sharma, S.K. & Kaul, B.K., Building Construction, S. Chand Publishing – 2016
17. Duggal, S.K., Building Construction, New Age International – 2017
18. Ching, Francis D.K., Building Construction Illustrated, John Wiley & Sons – 2018
19. Arora, S.P. & Bindra, S.P., Building Construction and Materials, Dhanpat Rai Publications – 2019
20. Mehta, M., Empriest, D. & Scarborough, W., Building Construction: Principles, Materials & Systems, Pearson Education – 2020

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Interior and Spatial Design	
Course Title	Services II - Plumbing Sanitation &AC		Semester	V
Course Code	24BVAISDF5.3P		No of Credits	3 (1+0+2)
Contact hours	75(L+T+P) (15+00+60)		Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	20		Summative Assessment Marks	80
Total Marks			100	
Course outcomes: On successful completion of the course, the students will be able to				
1. Identify sanitary fixtures, traps, and drainage systems.				
2. Prepare plumbing layouts with proper detailing.				
3. Understand water supply and hot water systems.				
4. Analyze and integrate air conditioning systems in interiors.				
5. Explain fire detection and fire-fighting systems.				
6. Design coordinated service layouts ensuring safety and functionality.				
Unit-1: Sanitary Fixtures & Interior Plumbing Systems				15Hrs.
Sanitary fixtures: WCs, wash basins, urinals, sinks, showers, bathtubs Kitchen and utility plumbing requirements Fixture dimensions, clearances, and ergonomic considerations Trap systems P-trap, S-trap, floor trap, bottle trap and Drainage systems: soil, waste & vent pipes Proper slope and alignment for drainage. Septic tank & inspection chamber basics. Fixture placement for residential, commercial, and hospitality interiors. Coordination of fixtures with furniture and finishes. Sanitation safety & hygiene practices.				
• Sketching of different types of sanitary fittings, • Market analysis of all the types of fixtures with costing. • Case Study on plumbing of a residence / hotel / restaurant. • Prepare Plumbing Layout of a toilet with details and sectional elevation of the same				

Unit-2: Fundamentals of Water Supply & Plumbing Systems	10Hrs.
Fundamentals of water supply systems for residential and commercial interiors, including sources of water supply, cold and hot water systems, and basic water pressure concepts. Plumbing symbols and terminology used in interior drawings. Hot water supply and circulation in bathrooms and kitchens, safety considerations, and integration of water heaters within interior spaces. Coordination of plumbing systems with structural and electrical services and interior elements such as false ceilings, wall panelling, furniture, and cabinetry. Pipe routing, shaft and service duct planning, waterproofing in wet areas, provision of access panels, noise control, leakage prevention, and maintenance planning. • Study on common plumbing fixtures and fittings used in residential and commercial interiors –Market survey. • Prepare a schematic layout showing hot water supply and circulation for a bathroom or kitchen, including the location of water heaters.	
Unit-3: Air Conditioning Systems	20Hrs.
Fundamentals of air conditioning systems for residential and commercial interiors, including basic principles of cooling, types of air conditioning systems, and thermal comfort requirements. Components of air conditioning systems and commonly used terminology and symbols in interior drawings. Window, split, cassette, ducted, and VRV/VRF systems with respect to interior applications. Coordination of air conditioning systems with architectural, structural, and electrical services. Planning of indoor unit placement, outdoor unit location, duct routing, diffusers, grilles, and return air paths. Integration of air conditioning systems with false ceilings, wall paneling, and interior finishes. Considerations of noise control, condensation, ventilation, energy efficiency, access for maintenance, and aesthetic integration within interior spaces. • Study different types of air conditioning systems used in residential and commercial interiors and a Market Survey. • Case Study or a literature study of AC services for a hotel building with plan. Complete report to be made and submitted. • Students shall develop detailed coordination drawings showing the integration of air conditioning systems with interior elements.	

Unit-4: Fundamentals of Water Supply & Plumbing Services	30Hrs.
Causes of fire in residential, commercial & industrial buildings. Types of fire extinguishers Fire detection systems. Fire fighting systems: Fire hydrant systems, Hose reel systems, Automatic sprinkler systems. Fire protection piping materials & fittings. Fire safety codes and basic standards Emergency evacuation procedures. • Case study or a literature study of an existing commercial building on Fire fighting system complete report to be made and submitted. • Design a basic fire protection plan for a residential or commercial building, including Fire extinguisher placement, Sprinkler layout, and Emergency exit routes.	

References

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2. Drake, R., Plumbing: Design and Installation, Routledge – 2008. ISBN: 978-0415370605
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4. Hall, Fred & Roger Greeno, Building Services Handbook, Butterworth-Heinemann – 2001. ISBN: 978-0750629824
5. Mowbray, D., Sanitation Engineering: Planning and Design of Modern Sanitary Systems, Elsevier – 2007. ISBN: 978-0750688319
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8. Sharma, B.C., Air Conditioning and Refrigeration, McGraw Hill Education – 2015. ISBN: 978-0070682272
9. Gupta, S.K., Fire Safety and Building Services, Khanna Publishers, New Delhi – 2018. ISBN: 978-8174092100
10. Chudley, R., & Greeno, R., Building Services Handbook, Routledge, London – 2019. ISBN: 978-1138743503

Formative Assessment for Practical

Assessment Occasion/ type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Interior and Spatial Design
Course Title	Estimation and Costing	Semester	V
Course Code	24BVAISDF5.4T	No of Credits	3 (2+1+0)
Contact hours	45(L+T+P) (30+15+00)	Duration of SEA/Exam	3 Hours
Formative Assessment Marks	20	Summative Assessment Marks	80
Total Marks		100	

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

1. Understand the principles and terminology of costing in interior design projects.
2. Identify factors influencing construction, furniture, and fixture costs.
3. Prepare and analyze basic and detailed estimates for interior projects.
4. Measure quantities and perform item-wise take-offs accurately.
5. Evaluate costs for special designs, materials, and site conditions.
6. Apply estimation techniques to plan budgets and control project expenses.

Unit:- Introduction to Costing in Interior Design	10Hrs.
Fundamentals of costing, terminology, objectives, and benefits. Factors influencing cost: construction, furniture, fixtures, and equipment. Contractor's overhead, professional fees, taxes, contingencies, and installation costs. Introduction to estimation: benefits, types (square footage, parameter-based, item-wise), and take-offs. Considerations for special designs and example of a project estimate.	
Unit-2: Fundamentals of Estimation & Rate Analysis	10Hrs.
Principles of rate analysis: definition, preparation methods, and components. Quantity and labor estimation for woodwork, steelwork, aluminum work, and glass. Rates for finishes: enamel paint, decorative paints, melamine, DU coats, hand polishing, veneering, and laminating for walls and ceilings. Estimation of electrical and plumbing items, ducting, wiring, tiles, and wall paneling in project format.	
Unit-3: Quantity Take-Offs & specification writing	10Hrs.
Introduction to specifications: purpose, definition, and guidelines for writing. Coordination of specifications with construction drawings. Furniture and interior finishes specifications: walls, floors, wardrobes, ceilings, painting, and fittings. Procedure for preparing specifications for	

tendering and procurement.	
Unit-4: Costing of Fixtures, Fittings & Services	15Hrs.
Costing of electrical fittings: luminaries, fans, switches, cables, and lighting fixtures. Costing of joinery works: woodwork, painting, varnishing, French polishing. Plumbing equipment: piping, showers, cubicles, tubs, Jacuzzi, taps, motors, and fountains. False ceiling costing: aluminum panels, steel and wooden frameworks, and thermacol finishes. Comprehensive preparation of item-wise cost estimation for residential, commercial, and hospitality interiors. Any special works in interiors.	

References
1. Allison, Diana, Estimating and Costing for Interior Designers: With STUDIO, 3rd Ed. – 2026. ISBN: 9798765121603. Publisher: Bloomsbury Publishing.
2. Dutta, B.N., Estimating and Costing in Civil Engineering: Theory and Practice – (Various Editions). ISBN: 9788174767295. Publisher: [Local/Indian Edition].
3. Pratt, David, Fundamentals of Construction Estimating, 3rd Ed. – 2013. ISBN: 9788131518687. Publisher: Cengage India.
4. Ambalavan, R., Estimating and Costing in Civil Construction – 2021. ISBN: 9789390658633. Publisher: IBP Books.
5. Kohli, D.D. & Kohli, R.C., A Textbook of Estimating and Costing (Civil) – 2011. ISBN: 9788121903325. Publisher: S. Chand Publishing.
6. Ashworth, Allan, Cost Studies of Buildings, 6th Ed. – 2014. ISBN: 9780132850338. Publisher: Pearson Education. (Note: widely used for construction cost planning & estimation)
7. Cartlidge, Duncan, New Aspects of Quantity Surveying Practice, 3rd Ed. – 2016. ISBN: 9781119044722. Publisher: Wiley Blackwell. (Includes detailed estimating and measurement principles)
8. Smith, P.F. & Jaggar, D., Architect's Handbook of Construction Management, 3rd Ed. – 2015. ISBN: 9781118945288. Publisher: Wiley. (Includes costing and project estimating chapters)
9. Ashworth, A. & Perera, S., Cost Studies of Buildings, 7th Ed., 2019. ISBN: 9781292244049. Publisher: Pearson Education.
10. Fenster, T. & Fenster, D., Practical Estimating and Costing, 2016. ISBN: 9788126600788. Publisher: Firewall Media

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Writing Assignments/ Internal Test	10%
Report of activity	10%
Total	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Interior and Spatial Design
Course Title	Visual Merchandising	Semester	V
Course Code	24BVA-5.5P	No of Credits	02
Contact hours	45(0+15+30)	Duration of SEA/Exam	-----
Formative Assessment Marks	-----	Summative Assessment Marks	50
Total Marks		50	

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

13. Apply design principles to retail displays.
14. Analyze consumer behavior for merchandising strategies.
15. Develop effective store layouts and zoning plans.
16. Create window and in-store display concepts.
17. Integrate branding and experiential elements in retail design.
18. Propose sustainable visual merchandising solutions.

Unit-1: Foundations of Visual Merchandising	17 Hrs.
Introduction to Visual Merchandising-Definition and scope, Evolution of retail display, Role in branding and sales. Elements & Principles of Design-Color theory, Balance, rhythm, emphasis, proportion, Lighting fundamentals, Texture & materials. Consumer Psychology-Customer journey mapping, Impulse buying behaviour, Target audience profiling. Types of Retail Stores- Department stores, Specialty stores, Luxury retail, Pop-up stores-commerce vs. physical retail. Case Study-IKEA, Zara, Apple Inc. • Visit a local store and analyse: Store layout, Lighting. Product grouping, Target audience • Create a concept board for a seasonal retail theme. • Develop a customer profile for a chosen brand.	
Unit-2: Lighting and Color in Photography	15Hrs.
Store Layout Planning-Grid layout, Free-flow layout, Loop layout, Zoning. Window Display Design -Open vs. closed window, Storytelling in display Props and composition, Seasonal campaigns. In-Store Merchandising-Planograms, Product hierarchy, Mannequin styling, Signage	

and graphics, Fixtures & Materials, Gondolas, Wall units, Sustainable materials. Lighting Design in Retail- Ambient lighting, Accent lighting, Task lighting, LED technology. Case Studies -Nike flagship stores, Gucci visual concepts

- Window Display Design Project -Design a window display for a festive or promotional theme. Concept sketches, 3D model (physical or digital), Material board.
- Store Layout Plan (Individual)-Create a scaled floor plan for a 500–800 sq. ft. retail space.

Unit -3:

17 Hrs.

Brand Identity in Retail-Brand storytelling, Visual consistency, Sensory branding. Experiential Retail & Innovation -Interactive displays, Digital screens, AR/VR integration, Social media integration. Sustainable Visual Merchandising - Eco-friendly materials, Modular display systems, Waste reduction. Pop-up & Event Merchandising-Temporary retail design, Exhibition booths, Trade shows Global Best Practices - Louis Vuitton experiential displays,Uniqlo minimal retail strategy

- Choose a brand and create a complete visual merchandising proposal -Store layout Window display, In-store zones, Lighting plan, Sustainability strategy, Brand integration
- Sustainability Audit Report Evaluate an existing retail store and suggest eco-friendly improvements.

References

21. Pegler, Martin M., and Anne Kong. Visual Merchandising and Display: With STUDIO. 7th ed. Bloomsbury Publishing, 2023. ISBN: 9781501367991.
22. Morgan, Tony. Visual Merchandising: Windows and In-Store Displays for Retail. 3rd ed. Laurence King Publishing, 2016. ISBN: 9781780676876.
23. Bell, Judy, and Kate Ternus. Silent Selling: Best Practices and Effective Strategies in Visual Merchandising. 5th ed. Bloomsbury Publishing, 2017. ISBN: 9781501315343.
24. Ebster, Claus, and Marion Garaus. Store Design and Visual Merchandising: Creating Store Space That Encourages Buying. 2nd ed. Business Expert Press, 2015. ISBN: 9781606490945.
25. Bailey, Sarah, and Jonathan Baker. Visual Merchandising for Fashion. 2nd ed. Bloomsbury Visual Arts, 2020. ISBN: 9781350071605.
26. Gorman, Greg M. Visual Merchandising and Store Design Workbook. Fairchild Books, 2004. ISBN: 9781563674051.
27. Diamond, Jay, and Ellen Diamond. Contemporary Visual Merchandising and Environmental Design. 6th ed. Pearson, 2013. ISBN: 9780133117561.
28. Levy, Michael, and Barton A. Weitz. Retailing Management. 9th ed. McGraw-Hill Education, 2012. ISBN: 9780078028991.
29. Dunne, Patrick M., Robert F. Lusch, and James R. Carver. Retailing. 8th ed. South-Western Cengage Learning, 2014. ISBN: 9781285427331.
30. Mesher, Lynne. Basics Interior Design 01: Retail Design. AVA Publishing, 2010. ISBN: 9782940411382.

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	15
Knowledge in Design application ability	15
Visualization Skills and technical knowledge	10
Presentation Skills, Interpretation skills and Articulation skills	10
Total Marks	50
Formative Assessments per SEP guidelines are compulsory-No Exam only IA Will be considered	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Interior and Spatial Design
Course Title	Design Studio-III	Semester	VI
Course Code	24BVAISDF6.1P	No of Credits	5 (1+1+3)
Contact hours	120(L+T+P) (15+15+90)	Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	30	Summative Assessment Marks	120
		Total Marks	150

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

1. Analyze the existing architectural structure and spatial qualities
2. Understand user groups, activities, and spatial requirements
3. Identify opportunities for adaptive reuse and transformation
4. Develop spatial design concepts that integrate new functions within the existing structure.
5. Explore materials, lighting, acoustics, and interior elements
6. Represent and communicate design proposals effectively.

This studio focuses on the adaptive reuse and transformation of an existing or abandoned institutional structure into a vibrant cultural and social environment. The project encourages students to explore how interior architecture can revitalize historic or underutilized buildings by introducing new programs while respecting the existing spatial character and context.

Students will select a historic or abandoned structure such as an old cinema hall, warehouse, community hall, school building, or industrial shed located in an urban, semi-urban, or rural setting. The aim is to transform the building into a multi-functional institutional environment that serves community and cultural needs.

The design intervention should demonstrate a dialogue between the existing architecture and newly inserted spatial elements, ensuring that the identity of the original structure is preserved while introducing contemporary interior environments. Possible program components may include:

- Museum or exhibition gallery

- Cultural resource center
- Community library
- Convention or seminar spaces
- Auditorium or performance space
- Workshop and learning areas
- Interactive media and display spaces
- Public gathering and recreational areas

The design should address spatial organization, circulation patterns, acoustic performance, lighting design, material selection, and integration of interior architectural elements to create meaningful institutional spaces that enhance social and cultural engagement.

Unit-1: Contextual Research & Spatial Analysis

25Hrs.

This unit focuses on understanding the existing site, its history, context, and potential for adaptive reuse. Students will analyse spatial conditions, cultural significance, and user interactions to identify opportunities for institutional transformation.

- Site analysis diagrams
- Context study (urban / semi-urban / rural)
- Historic and building documentation study
- User persona and behavioural mapping
- Activity mapping and spatial observation

Unit-2: Conceptual Spatial Development

25Hrs.

Students will develop design concepts that reinterpret institutional functions within the existing built structure. Emphasis will be placed on spatial sequencing, thresholds, circulation patterns, and program zoning that respond to both the existing structure and new institutional functions.

- Bubble diagrams and adjacency studies
- Spatial sequencing diagrams
- Concept narrative boards
- Mood and material exploration
- Zoning plans

Unit-3: Materiality, Atmosphere & Technical Integration	35Hrs.
This stage translates the conceptual design into detailed architectural and interior solutions while integrating lighting systems, acoustics, material performance, furniture design, and building services suitable for institutional environments. Students will also explore audio-visual communication, sound control systems, lighting design, and environmental comfort required for spaces such as auditoriums, exhibition halls, and libraries. • Site plan. • Detailed floor plans. • Sections and interior elevations • Reflected ceiling plans • Furniture layouts and interior detailing • Lighting and acoustic strategy diagrams	
Unit-4: Resolution, Representation & Professional Communication	35Hrs.
The final stage focuses on design resolution, visualization techniques, and effective communication of design intent. Students will present their projects using renderings, models, and graphic documentation that clearly illustrate the transformation of the existing space. • 3D modelling and rendered perspectives (minimum four views) • Physical model of one key spatial zone. • Process portfolio documenting design development. • Graphic layout and presentation boards.	

References
1. Adaptive Reuse: Extending the Lives of Buildings. 1st ed. Bloomsbury Publishing, 2016. ISBN: 9781472577665.
2. Building Reuse: Sustainability, Preservation, and the Value of Design – by Kathryn Rogers Merlino. 1st ed. University of Washington Press, 2018. ISBN: 9780295742809.
3. Interior Design Illustrated – by Francis D. K. Ching. 4th ed. Wiley, 2018. ISBN: 9781119375524.
4. The Interior Design Reference & Specification Book – by Chris Grimley and Mimi Love. Revised & Updated ed. Rockport Publishers, 2014. ISBN: 9781592538478.
5. Time-Saver Standards for Interior Design and Space Planning – by Joseph De Chiara, Julius Panero, and Martin Zelnik. 2nd ed. McGraw-Hill Education, 2001. ISBN: 9780070173422.
6. Designing Interiors – by Rosemary Kilmer and W. Otie Kilmer. 2nd ed. Wiley, 2014. ISBN: 9781118306345.
7. How Buildings Learn: What Happens after They're Built – by Stewart Brand. Viking Press, 1994.

ISBN: 9780670835157.
8. Basics Interior Design 02: Exhibition Design – by Pam Locker. 1st ed. AVA Publishing / Bloomsbury Publishing, 2010. ISBN: 9782940439744.
9. Exhibition Design – by David Dernie. W. W. Norton & Company, 2006. ISBN: 9780393732115.
10. Resourceful Urbanism: Designing Regenerative Cities through Adaptive Reuse and Circular Innovation – by Ali Cheshmehzangi. Springer Singapore, 2025. ISBN: 9789819541379

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Interior and Spatial Design
Course Title	Design for Special Needs	Semester	VI
Course Code	24BVAISDF6.2P	No of Credits	4 (1+1+2)
Contact hours	90(L+T+P) (15+15+60)	Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	20	Summative Assessment Marks	80
Total Marks		100	

Course outcomes: On successful completion of the course, the students will be able to
1. Understand the functional and sensory requirements of special populations.
2. Evaluate interior environments for accessibility and inclusivity.
3. Apply spatial planning strategies for special needs users.
4. Develop interior design solutions that support safety, orientation, and comfort.
5. Design an inclusive educational space for a selected special population
6. Design strategies to create innovative and empathetic interior environments for special needs educational spaces.

This design studio focuses on the planning and interior design of educational environments for special needs users. Students will explore the physical, sensory, cognitive, and behavioural requirements of individuals with disabilities such as Autism Spectrum Disorder, Hearing Impairment, and Visual Impairment. Through research, case studies, spatial analysis, and design development, students will learn to create inclusive, safe, and stimulating learning environments. The course emphasizes sensory-responsive design, accessibility standards, spatial planning, and user-centered interior design strategies. The studio culminates in the development of a complete interior and spatial design proposal for a special needs educational institute.

Unit-1: User Understanding and Case Study Research	20Hrs.
Different types of disabilities and their impact on spatial perception and environmental interaction. Introduction to special needs and inclusive design principles Understanding behavioural and sensory characteristics of: Autism Spectrum Disorder Hearing Impairment Visual Impairment accessibility and universal design principles in educational environments. Environmental psychology and sensory design	

- Students will analyse existing special needs schools or educational facilities to understand design responses. - Room layouts and spatial organization Lighting and acoustics Materials and finishes Wayfinding systems Furniture and ergonomics - Case study documentation. Spatial analysis diagrams. User need analysis charts. Design strategy observation	
Unit-2: Site Analysis and Spatial Programming	20Hrs.
Site context and spatial requirements for a special needs educational institute. Site selection and contextual study. - Environmental factors orientation, climate, and noise levels. Accessibility and circulation planning. Safety and emergency consideration - Space requirement program including: Reception and administration areas Classrooms and learning studios - Therapy rooms' Sensory room's multipurpose activity areas. Resource library. Staff rooms Restrooms Outdoor learning and play areas. Circulation spaces	
BUnit-3: Concept Development and Interior Design Strategies	25Hrs.
Developing design concepts and interior strategies that address the needs of special users. Concept development and design narratives. Spatial zoning and circulation systems. Sensory-responsive interior environments. - Color psychology and sensory control. Lighting design, natural and artificial lighting. - Acoustic design and sound management. Safe and tactile material selection - Furniture design and ergonomics. Way finding and orientation strategies - Concept statement and concept diagrams. Interior layout plans. Furniture layouts. Material and color palette boards. Lighting design strategies	
Unit-4: Final Interior and Spatial Design Proposal	25 Hrs.
This unit focuses on developing the complete design proposal for the special needs school interior. Final space planning and detailed design development. Integration of inclusive and universal design principles. - Development of visual representations and presentation drawings - Final interior layout plans. Sections and interior elevations. Material and finish boards. - Lighting and furniture layouts. 3D views or perspective renderings - Final design report explaining inclusive design strategies	

References
1. Universal Design Handbook – by Wolfgang F. E. Preiser and Korydon H. Smith. 2nd ed. McGraw-Hill Education, 2010. ISBN: 9780071629232.
2. Inclusive Design: Designing and Developing Accessible Environments – by Graham Pullin. MIT Press, 2009. ISBN: 9780262162555.
3. Accessible Design for the Built Environment – by Robert Imrie and Peter Hall. Wiley-Blackwell, 2001. ISBN: 9780632050061.
4. Design for Accessibility: A Cultural Administrator's Handbook – by Janet Lopresti. National Endowment for the Arts, 2003. ISBN: 9780945459132.
5. Universal Design: Creating Inclusive Environments – by Edward Steinfeld and Jordana Maisel. Wiley, 2012. ISBN: 9780470399132
6. Barrier-Free Design: Principles and Applications – by Michael J. Bednar. Van Nostrand Reinhold, 1991. ISBN: 9780471283539.
7. Design for Special Needs: An Architect's Guide – by Margaret Richardson. Routledge, 2017. ISBN: 9781138238763.
8. Human Dimension and Interior Space – by Julius Panero and Martin Zelnik. Watson-Guptill, 1979. ISBN: 9780823072712.
9. Ergonomics for Designers – by Stephen Pheasant and Christine Haslegrave. 3rd ed. CRC Press, 2018. ISBN: 9781138331877.
10. Autism-Friendly Design: Creating Inclusive Learning Environments – by Magda Mostafa. Routledge, 2014. ISBN: 9781138780330.

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Interior and Spatial Design
Course Title	Interior Landscape Design	Semester	VI
Course Code	24BVAISDF6.3P	No of Credits	3 (1+0+2)
Contact hours	75(L+T+P) (15+00+60)	Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	20	Summative Assessment Marks	80
Total Marks		100	

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

1. Understand the concept and significance of interior landscaping in interior design.
2. Identify and classify indoor plants suitable for different interior environmental conditions.
3. Apply design principles in creating aesthetically balanced indoor plant arrangements.
4. Select appropriate plant materials, containers, and planting media for interior spaces.
5. Develop interior landscape layouts integrating plants with architectural and furniture elements.
6. Demonstrate knowledge of installation techniques, irrigation systems, and maintenance practices for indoor plants.

Unit 1: Introduction to Interior Landscaping

18 Hrs.

Concept and importance of interior landscaping. Relationship between interior spatial design and landscape elements. Types of interior landscapes used in residential and commercial interiors. Study of indoor environmental conditions including light intensity, humidity, temperature and ventilation. Identification and characteristics of commonly used indoor plants. Factors influencing plant selection and placement in interior spaces. Case studies of interior landscape projects in hotels, offices, malls and residential interiors.

- Plant Identification Chart – Documentation of common indoor plants with botanical name, common name and characteristics.
- Analysis of Interior Spaces Suitable for Plants – Study of light conditions and plant placement in selected interiors.
- Case Study Report on an existing interior landscaping project.

Unit 2: Plant Materials and Design Elements

19 Hrs.

Classification of indoor plants including foliage plants, flowering plants, succulents, climbers and hanging plants. Study of plant characteristics such as texture, form, color and scale and their visual impact in interior design. Selection of plants based on environmental conditions such as light and humidity. Types of containers and planters including ceramic, terracotta, metal, fiber and built-in planters. Planting media and soil mixtures suitable for indoor plants. Application of design principles such as balance, rhythm, harmony and proportion in plant arrangements.

- Indoor Plant Composition Drawings demonstrating plant textures and forms.
- Selection of Plants for Different Interior Zones such as living rooms, offices, lobbies and balconies.
- Preparation of potting mixture and planting demonstration.

Unit 3: Interior Landscape Design Techniques	19 Hrs.
Plant arrangement techniques for interior environments. Vertical gardens and green wall systems. Design and preparation of terrariums and table-top gardens. Use of indoor water features and decorative landscape elements. Integration of plants with furniture, partitions and architectural elements. Layout planning for interior landscapes including circulation, visual balance and spatial harmony. • Design of Vertical Garden Concept using sketches or scaled drawings. • Interior Plant Layout Plan for a Room showing placement of plants and planters. • Preparation of terrarium or table-top garden model.	
Unit 4: Implementation and Maintenance	19 Hrs.
Plant installation methods and techniques for interior landscaping. Irrigation and watering systems including manual watering, automated irrigation and sub-irrigation systems. Lighting requirements for indoor plants including natural and artificial lighting solutions. Drainage considerations for planters. Maintenance practices including pruning, fertilizing, cleaning and pest control. Preparation of maintenance schedules and cost estimation for interior landscape projects. Development and presentation of a final interior landscaping design project. • Maintenance Schedule Preparation for indoor plants. • Demonstration of irrigation and drainage systems. • Final Interior Landscape Design Project including concept development, plant selection, layout plan, planter specification and project presentation.	

References
1. Kathy Fediw – The Manual of Interior Plantscaping: A Guide to Design, Installation, and Maintenance, Timber Press, 1st Edition (2015).
2. Jerome Malitz & Seth Malitz – Interior Landscapes: Horticulture and Design, W.W. Norton & Company, 1st Edition (2002).
3. Jialin Tong (Ed.) – Interior Landscape, Design Media Publishing Limited, 1st Edition (2014).
4. Richard L. Gaines – Interior Plantscaping: Building Design for Interior Foliage Plants, Architectural Record Books, 1st Edition (1977).
5. Catherine Horwood – Potted History: The Story of Plants in the Home, Frances Lincoln Publishers, 1st Edition (2007).
6. David Squire – The Houseplant Handbook: Basic Growing Techniques and a Directory of Indoor Plants, Hamlyn Publishing, Revised Edition (2007).
7. Lauren Camilleri & Sophia Kaplan – Plantopedia: The Definitive Guide to Houseplants, Smith Street Books, 1st Edition (2020).
8. Igor Josifovic & Judith de Graaff – Urban Jungle: Living and Styling with Plants, Callwey Verlag, 1st Edition (2016).
9. Darryl Cheng – The New Plant Parent: Develop Your Green Thumb and Care for Your House-Plant Family, Abrams Publishing, 1st Edition (2019).
10. Baylor Chapman – Decorating with Plants, Artisan Books, 1st Edition (2019).
11. Hilton Carter – Wild at Home: How to Style and Care for Beautiful Plants, CICO Books, 1st Edition (2019).

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Interior and Spatial Design
Course Title	Professional Practice & Project Management	Semester	VI
Course Code	24BVAISD6.4T	No of Credits	03
Contact hours	45(15+30+0)	Duration of SEA/Exam	3 Hours
Formative Assessment Marks	20	Summative Assessment Marks	80
		Total Marks	100

Course outcomes: On successful completion of the course, the students will be able to
1. Understand various professional practice options and work environments in interior design.
2. Demonstrate knowledge of setting up and managing an interior design practice.
3. Apply project planning and scheduling techniques in construction projects.
4. Understand project execution, monitoring and resource management methods.
5. Identify contract types, tendering procedures and project documentation.
6. Recognize the importance of professional ethics, safety practices and project management tools.

Unit – 1: Professional Practice In Interior Design	11 Hrs.
Introduction to professional practice in interior design. Types of design firms and professional work environments. Advantages and disadvantages of working in established firms and small firms. Introduction to freelancing and its scope in interior design practice. Advantages and disadvantages of freelancing. Opportunities in design showrooms and retail environments. Advantages and disadvantages of working in showrooms.	
Unit – 2: Establishing Practice And Client Management	11 Hrs.
Starting and managing an interior design office. Challenges and problems in establishing a professional practice. Rules and regulations governing professional offices and registration with local authorities. Types of clients in interior design practice. Characteristics of ideal clients and difficult clients. Methods of searching for and acquiring clients. Role and responsibilities of an interior designer. Project execution and coordination with contractors. Introduction to tendering, types of tenders, tender procedures, awarding of tenders and work orders. Professional bodies, arbitration procedures and code of professional conduct. Membership categories including associate, trade and fellow members.	

Unit – 3: Introduction To Project Management And Planning	11 Hrs.
Introduction to project management in construction and interior design projects. Overview of the construction industry and project stakeholders. Roles, responsibilities and functional relationships among project participants. Construction project objectives and lifecycle. Project team organization and responsibilities. Concepts of project planning, scheduling and controlling. Inputs for project planning, defining activities and their interdependency. Time and resource estimation. Work Breakdown Structure (WBS). Linear scheduling methods including Bar Charts and Line of Balance (LOB) and their limitations. Network-based scheduling techniques including Critical Path Method (CPM) and Program Evaluation and Review Technique (PERT). Network representation and analysis using forward and backward passes.	
Unit – 4: Project Execution, Contracts And Safety Management	12 Hrs.
Project monitoring and control methods. Site layout planning and site organization. Site investigations and quality tests for construction materials and processes. Quality control inspections and project progress tracking. Crashing project schedules and its impact on time, cost and quality. Direct and indirect project costs. Resource estimation and management. Resource scheduling and leveling. Labour welfare and applicable labour legislations. Construction equipment – types, characteristics and applications. Value engineering and its application in building design and construction. Types of building contracts and tenders, tender documents and tendering procedures. Security deposits, retention amounts, mobilization advance, defect liability period and virtual completion. Safety management in construction projects, causes of accidents, safety precautions and fire prevention	

References
1. Christine M. Piotrowski – Professional Practice for Interior Designers, John Wiley & Sons, 3rd Edition (2001).
2. Christine M. Piotrowski – Interior Design Management, John Wiley & Sons, 1st Edition (1992).
3. Christine M. Piotrowski – Designing Commercial Interiors, John Wiley & Sons, 3rd Edition (2016).
4. Robert K. Hale – Starting Your Career as an Interior Designer, Allworth Press, 1st Edition (2009).
5. Robert L. Alderman – How to Prosper as an Interior Designer: A Business and Legal Guide, John Wiley & Sons, 1st Edition (1997).
6. Sandeep Mantri – Practical Building Construction and Its Management, Satyaprakashan Publications, New Delhi, 1st Edition (2011).
7. Brian Cooke & Peter Williams – Construction Planning, Programming and Control,

Wiley-Blackwell, 3rd Edition (2009).
8. Frank Harris, Ronald McCaffer & Francis Edum-Fotwe – Modern Construction Management, Wiley-Blackwell, 7th Edition (2013).
9. K. K. Chitkara – Construction Project Management: Planning, Scheduling and Controlling, Tata McGraw-Hill Education, 2nd Edition (2004).
10. James J. O'Brien & Fredric L. Plotnick – CPM in Construction Management, McGraw-Hill Professional, 8th Edition (2009).

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Writing Assignments/ Internal Test	10%
Report of activity	10%
Total	20%
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Interior and Spatial Design	
Course Title	Creative Installation		Semester	VI
Course Code	24BVA-6.5P		No of Credits	02
Contact hours	45(0+15+30)		Duration of SEA/Exam	-----
Formative Assessment Marks	-----		Summative Assessment Marks	50
Total Marks			50	

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

13. Explore different materials for creative installation design.
14. Apply basic techniques like cutting, folding, joining and assembling materials.
15. Develop concept boards and mood boards for installation themes.
16. Create sketches to visualize installation ideas and spatial compositions.
17. Design and construct small study models and prototype elements.
18. Plan, execute and present a site-specific creative installation project

Unit-1: Introduction To Creative Installation	18 Hrs.
Exploration of different materials such as paper, cardboard, fabric, wood, metal, recycled materials and found objects; experimentation with techniques such as cutting, folding, joining, layering and assembling materials for creative forms; development of concept boards and mood boards for installation themes; sketching and visualization of creative installation ideas and spatial compositions; creation of small study models exploring form, texture, color and spatial relationships. • Material Exploration Study: Preparation of experimental samples using different materials such as paper, cardboard, fabric, wood, metal and recycled materials. • Concept and Mood Board: Development of concept and mood boards for a selected creative installation theme. • Installation Concept Sketches: Preparation of sketches showing ideas, forms and spatial compositions. • Study Model: Creation of a small-scale model exploring form, texture, color and spatial relationships.	

Unit-2: Design Development And Installation Techniques	15Hrs.
Development of installation concepts through sketches, diagrams and scaled models; creation of modular structures, suspended elements and hanging installations; experimentation with lighting, shadows and spatial effects within installation structures; integration of graphics, patterns, objects or digital visuals within the installation design; construction of prototype installation components using selected materials. Installation Design Drawings and Model • Installation Design Drawings: Preparation of installation layout drawings, diagrams and scaled models. • Prototype Installation Element: Development of modular or suspended installation components using selected materials. • Lighting and Spatial Experimentation: Study of lighting, shadow effects and spatial experience in installation structures.	
Unit -3: Installation Execution And Presentation	18 Hrs.
Planning and fabrication of site-specific creative installation; assembly and installation of components in interior or exhibition space; incorporation of objects, graphic elements, product elements or projection visuals within the installation; documentation of the installation through photography and video recording; preparation of presentation boards and portfolio for final project display. Site-Specific Creative Installation Project. • Final Creative Installation Project: Planning and fabrication of a site-specific installation integrating objects, graphics or digital elements. • Installation Documentation: Documentation of the installation process and final work through photography and video. • Presentation Portfolio: Preparation of presentation boards showing concept, process, drawings, models and final installation outcome.	

References
21. Claire Bishop – Installation Art: A Critical History, Tate Publishing, 1st Edition (2005).
22. Nicolas de Oliveira, Nicola Oxley & Michael Petry – Installation Art in the New Millennium: The Empire of the Senses, Thames & Hudson, 1st Edition (2003).
23. Mark Rosenthal – Understanding Installation Art: From Duchamp to Holzer, Prestel Publishing, 1st Edition (2003).
24. Anne Ring Petersen – Installation Art between Image and Stage, Museum Tusculanum Press, 1st Edition (2015).
25. Erika Suderburg – Space, Site, and Intervention: Situating Installation Art, University of Minnesota Press, 1st Edition (2000).
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27. Charlotte Rivers – Installation Art, Rotovision Publishers, 1st Edition (2007).
28. Nick Kaye – Site-Specific Art: Performance, Place and Documentation, Routledge, 1st Edition (2000).
29. David Hopkins – After Modern Art 1945–2017, Oxford University Press, 2nd Edition (2018).
30. Paul Wood – Contemporary Art: A Very Short Introduction, Oxford University Press, 1st Edition (2002).

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	15
Knowledge in Design application ability	15
Visualization Skills and technical knowledge	10
Presentation Skills, Interpretation skills and Articulation skills	10
Total Marks	50
Formative Assessments per SEP guidelines are compulsory-No Exam only IA Will be considered	



**Model Curriculum
of BVA in
Product Design
5th & 6th Semester**

Karnataka State Higher Education Council



Contents of Courses for Bachelor of visual Arts (BVA)

V SEMESTER– PRODUCT DESIGN

DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours / week	Total Hours	Duration of Exam (hours)	Marks		
			Lectures + Tutorial + Practical		L+T+P		IA	Exam	Total
Discipline Core Theory Minor 3	University Code	Entrepreneurship and Innovation	3+0+0	3	45 (30+15+00)	3hrs.	20	80	100
Compulsory Course 2	University Code	Practical Knowledge/ Skill Visual Merchandising	0+1+1	3	45 (30+15+30)	Viva & Jury	10	40	50
Discipline Core Major 1	University Code	Human Factors, Ergonomics and Interface	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	Design Ethnography	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	Digital Methods II	1+0+2	5	75 (15+0+60)	Viva & Jury	20	80	100
		Total	17	25					500



Contents of Courses for Bachelor of visual Arts (BVA)

VI SEMESTER– PRODUCT DESIGN

DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical		L+T+P		IA	Exam	Total
Discipline Core Theory Subject Minor 3	University Code	Design Management	3+0+0	3	45 (30+15+00)	3hrs.	20	80	100
Discipline Core Major 1	University Code	Digital Skill Fabrication	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	Introduction to UI Design	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	Furniture Design	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Research Methodology	University Code	Creative Installation	1+0+1	2	45 (30+15+30)	Viva & Jury	10	40	50
		Total	17	23					500



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Product Design	
Course Title	Human Factors, Ergonomics and Interface Design		Semester	V
Course Code	24BVAISD5.1P		No of Credits	5
Contact hours	120 (15+15+90)		Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	30		Summative Assessment Marks	120
Total Marks			150	
Course outcomes: On successful completion of the course, the students will be able to				
1. Understand the fundamental principles of human factors and ergonomics in design.				
2. Analyze human capabilities and limitations in relation to product and interface design.				
3. Apply ergonomic principles to improve usability, safety, and comfort.				
4. Conduct user studies and usability evaluations for interfaces and products.				
5. Design intuitive and user-friendly interfaces based on cognitive and physical ergonomics.				
6. Develop and evaluate prototypes incorporating human-centered design principles.				
Unit-: I Introduction to Human Factors and Ergonomics				30Hrs.
Overview of human factors and ergonomics in historical and contemporary contexts.				
Understanding the role of ergonomics in product design, usability, safety, and efficiency. Study of human capabilities and limitations including physical, cognitive, and sensory aspects.				
Understanding the importance of user-centered design in creating effective products and systems.				
Exploration of human interaction with products and environments.				
• Case study analysis of ergonomically designed products • Identification of ergonomic issues in existing products • Classification of human factors (physical, cognitive, sensory)				
Unit-2: Physical Ergonomics and Anthropometry				30Hrs.
Application of anthropometry in product design including human body measurements and proportions. Study of biomechanics, posture, and movement in relation to product usage.				
Designing for comfort, safety, and efficiency in workplaces and everyday products.				
Understanding ergonomic standards and guidelines in designing furniture, tools, and equipment.				
• Anthropometric measurement exercises and analysis • Redesign of a product based on ergonomic considerations • Activities focusing on posture and usability improvement				

Unit-3 Cognitive Ergonomics and Interface Design	30 Hrs.
Understanding cognitive processes such as perception, memory, attention, and decision-making in design. Application of human-computer interaction principles in interface design. Designing interfaces with effective layout, navigation, feedback, and consistency. Understanding usability principles and evaluating user interfaces for improved interaction. • Redesign of digital or physical interfaces • Analysis of existing interfaces for usability issues • Activities to improve user interaction and experience	
Unit 4: Usability Testing and Inclusive Design	30 Hrs.
Understanding usability testing methods including user testing, task analysis, and heuristic evaluation. Development of skills in collecting and analysing user feedback through observation and interviews. Application of inclusive and universal design principles for diverse user groups. Iterative design process for improving products and interfaces based on testing results. • Conduct usability testing on a product or interface • Development of inclusive design solutions • Iterative redesign based on user feedback • Presentation and documentation of design improvements	

References	
1.	Cooper, Alan, Reimann, Robert, Cronin, David & Noessel, Christopher – About Face: The Essentials of Interaction Design, Wiley, 2014 (4th Edition). ISBN: 978-1118766576
2.	Norman, Donald A. – The Design of Everyday Things, Basic Books, 2013 (Revised and Expanded Edition). ISBN: 978-0465050659
3.	Preece, Jenny, Rogers, Yvonne & Sharp, Helen – Interaction Design: Beyond Human-Computer Interaction, Wiley, 2015 (4th Edition). ISBN: 978-1119020752
4.	Sanders, Elizabeth B.-N. & Stappers, Pieter Jan – Convivial Toolbox: Generative Research for the Front End of Design, BIS Publishers, 2012. ISBN: 978-9063692610
5.	Shneiderman, Ben, Plaisant, Catherine, Cohen, Max, Jacobs, Steven & Elmqvist, Niklas – Designing the User Interface: Strategies for Effective Human-Computer Interaction, Pearson, 2016 (6th Edition). ISBN: 978-0134380386
6.	Helander, Martin, Landauer, Thomas K. & Prabhu, Prasad – Handbook of Human-Computer Interaction, Elsevier, 1997. ISBN: 978-0444829321
7.	Wickens, Christopher D., Lee, John D., Liu, Yili & Gordon Becker, Sallie E. – An Introduction to Human Factors Engineering, Pearson, 2015 (2nd Edition). ISBN: 978-0133768672
8.	Salvendy, Gavriel – Handbook of Human Factors and Ergonomics, Wiley, 2012 (4th Edition). ISBN: 978-0470568318
9.	Dix, Alan, Finlay, Janet, Abowd, Gregory & Beale, Russell – Human-Computer Interaction, Pearson, 2004 (3rd Edition). ISBN: 978-0130461099
10.	Gavin Allan wood and Malcolm Riley – The Ergonomics of Designing for People, CRC Press, 2017

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Product Design	
Course Title	Design Ethnography		Semester	V
Course Code	24BVAISD5.2P		No of Credits	4(1+1+2)
Contact hours	90 (15+15+60)			Viva & Jury
Formative Assessment Marks	20		Summative Assessment Marks	80
Total Marks			100	
Course outcomes: On successful completion of the course, the students will be able to				
1. Understand the fundamentals of design ethnography and its role in product design.				
2. Apply qualitative research methods to study user behavior in real-world contexts.				
3. Conduct field research using observation, interviews, and contextual inquiry techniques.				
4. Analyze and interpret ethnographic data to identify user needs and design opportunities.				
5. Develop user personas, scenarios, and insights to support design decisions.				
6. Integrate ethnographic findings into the product design process to create user-centered solutions.				
Unit-: Introduction to Design Ethnography				30Hrs.
Overview of design ethnography in historical and contemporary contexts. Understanding the role of ethnography in product design, innovation, and user-centered research. Study of cultural, social, and behavioural aspects influencing design. Introduction to qualitative research methods and their relevance in understanding users. Exploration of real-world examples where ethnographic research informed successful design solutions. • Case study analysis of ethnographic research in design • Identification of cultural and behavioral influences on product use • Classification of qualitative research methods				
Unit-2: Field Research and Observation Methods				20Hrs.
Application of ethnographic research methods including observation, participant observation, and contextual inquiry. Conducting fieldwork to understand user behaviour in natural environments. Techniques for data collection such as interviews, shadowing, and field notes. Understanding ethical considerations in user research. • Conduct field observation of users in a real-life context • Documentation using field notes, photographs, and sketches • Preparation of a field research report				

Unit-3: Data Analysis and Insight Generation	20Hrs.
Organizing and analyzing qualitative data collected through ethnographic research. Techniques such as affinity mapping, pattern recognition, and thematic analysis. Identifying user needs, pain points, and opportunities for design intervention. Translating observations into meaningful insights for product development. • Creation of affinity diagrams from collected data • Identification of key insights and user needs • Development of design opportunity areas	
Unit-4: Application of Ethnography in Product Design	20Hrs.
Applying ethnographic insights to generate user-centered design solutions. Development of personas, scenarios, and user journeys based on research findings. Integration of ethnographic research into the product design process. Presentation and communication of research findings and design concepts. • Development of user personas and journey maps • Concept generation based on ethnographic insights • Final project integrating research and design solution • Presentation and documentation of the design process	

References
1. James P. Spradley – The Ethnographic Interview, Waveland Press, 1979
2. Hugh Beyer and Karen Holtzblatt – Contextual Design: Design for Life, Morgan Kaufmann, 1997
3. Bruce Hanington and Bella Martin – Universal Methods of Design, Rockport Publishers, 2012
4. Brenda Laurel – Design Research: Methods and Perspectives, MIT Press, 2003
5. David M. Fetterman – Ethnography: Step-by-Step, SAGE Publications, 2010
6. Don Norman – The Design of Everyday Things, Basic Books, 2013
7. IDEO – Human-Centered Design Toolkit, IDEO.org, 2015
8. Steve Portigal – Interviewing Users: How to Uncover Compelling Insights, Rosenfeld Media, 2013
9. Kim Goodwin – Designing for the Digital Age, Wiley, 2009
10. Elizabeth B.-N. Sanders and Pieter Jan Stappers – Convivial Toolbox: Generative Research for the Front

Formative Assessment for Practical	
Assessment Occasion/ type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Product Design	
Course Title	Digital Design II		Semester	V
Course Code	24BVAPD 5.3P		No of Credits	3
Contact hours	75 (15+0+60)		Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	20		Summative Assessment Marks	80
Total Marks			100	
Course outcomes: On successful completion of the course, the students will be able to				
1. Understand the Fusion 360 interface, tools, and basic modelling techniques				
2. Create accurate 2D sketches and develop 3D product models				
3. Apply advanced modelling methods and assemble multi-part components				
4. Utilize rendering, materials, and simulation tools for design evaluation				
5. Prepare digital models for fabrication using 3D printing and CNC processes				
6. Develop and present complete product design projects using software workflows				
Unit-: Introduction to Software and Basic Modelling				25Hrs.
Introduction to rendering, materials, and appearance settings. Basics of simulation and analysis.				
Preparing models for digital fabrication including 3D printing and CNC processes.				
- Model a simple everyday product (e.g., mug, bottle, desk object) using basic tools - Create a set of 2D sketches with proper constraints for a product component - Develop 3 basic 3D forms and modify them into usable product shapes - Reverse engineer a simple object (e.g., box, container) with accurate dimensions - Create a small utility product (e.g., pen holder) using basic modelling features				
Unit-2: Advanced Modelling and Assembly				20Hrs.
Development of a complete product design project using Fusion 360. Integration of modelling, assembly, rendering, and fabrication outputs. Documentation and presentation of final design.				
- design a complex product form using loft, sweep, and pattern tools (e.g., lamp, bottle) - Develop a multi-part product (e.g., storage box with lid, clamp, small device casing) - Assemble multiple components using joints and constraints - Create an ergonomic product (e.g., mouse, handle, grip tool) based on user needs - Redesign an existing product to improve functionality or usability				
Unit-3: Rendering, Simulation and Fabrication				15Hrs.
Introduction to rendering, materials, and appearance settings. Basics of simulation and analysis.				

Preparing models for digital fabrication including 3D printing and CNC processes.	
• Apply materials and create realistic renders for a designed product • Design a product suitable for 3D printing (e.g., phone stand, holder) • Prepare and export STL files for fabrication • Create a simple fabrication-based design (e.g., bracket, enclosure, casing) • Perform basic simulation or fit-check for a product component	
Unit-4: Product Design Project	15Hrs.
Development of a complete product design project using Fusion 360. Integration of modelling, assembly, rendering, and fabrication outputs. Documentation and presentation of final design.	
• Identify a real-world problem and develop a product concept • Create complete model and assembly of the product • Develop fabrication-ready files (STL/CAM outputs) • Produce high-quality renders for presentation • Prepare a portfolio with process, design development, and final output	
References	
1. Tickoo, S. Autodesk Fusion 360: A Tutorial Approach. CADCIM Technologies, 2023, 978-1640571952	
2. Shih, R. H. Parametric Modeling with Autodesk Fusion 360. SDC Publications, 2022, 978-1630574987	
3. Willis, J. & Dogra, S. Autodesk Fusion 360: A Power Guide for Beginners and Intermediate Users. CADArtifex, 2020, 979-8775245610	
4. Land, K. M. Improving CAD Designs with Autodesk Fusion 360. Packt Publishing, 2023, 978-1800562714	
5. Gibson, I., Rosen, D. & Stucker, B. Additive Manufacturing Technologies. Springer, 2021, 978-3030561277	
6. Kalpakjian, S. & Schmid, S. R. Manufacturing Engineering and Technology. Pearson, 2014, 978-0133128741	
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9. Ulrich, K. T. & Eppinger, S. D. Product Design and Development. McGraw-Hill, 2015, 978-0078029066	
10. Lefteri, C. <i>Materials for Design</i> . Laurence King Publishing, 2012, 978-1856697637	
Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Product Design	
Course Title	Entrepreneurship and Innovation		Semester	V
Course Code	24BVAPD5.4T		No of Credits	3
Contact hours	45 (L+T+P) (30+15+00)		Duration of SEA/Exam	3 Hours.
Formative Assessment Marks	20		Summative Assessment Marks	80
Total Marks			100	
Course outcomes: On successful completion of the course, the students will be able to				
1. Understand the fundamentals of entrepreneurship in the context of product design.				
2. Apply design thinking for innovation and problem-solving.				
3. Identify market opportunities and user needs for product development.				
4. Develop innovative product concepts and business models.				
5. Create and present a viable startup or product-based business plan.				
6. Analyze real-world product startups and design-led enterprises.				
Unit-1: Introduction to Entrepreneurship in Design & Design Thinking				10Hrs.
Meaning and concept of entrepreneurship in product design. Scope and importance of entrepreneurship in the creative and design industries. Role of designers as entrepreneurs and innovators. Types of entrepreneurship including design-led startups, social entrepreneurship, and creative industries. Difference between entrepreneur, designer, and innovator. Case studies of design-driven companies such as Apple Inc. and IKEA. Introduction to design thinking as a problem-solving approach. Stages of design thinking: empathize, define, ideate, prototype, and test. Creativity and idea generation techniques including brainstorming, mind mapping, and SCAMPER.				
Unit-2: Innovation and Product Development				10Hrs.
Concept and types of innovation including product innovation, process innovation, and user experience innovation. Role of innovation in product design and competitive advantage. Identification of user needs and market opportunities through user research and persona development. Idea generation and concept development. Product design process from concept to development. Prototyping techniques and introduction to Minimum Viable Product (MVP). Methods of concept testing and validation. Feasibility analysis including technical feasibility, market feasibility, and financial feasibility				

Unit 3: Business Models and Innovation Management	10Hrs.
Introduction to business models. Business Model Canvas. Value proposition design. Pricing strategies for products. Basics of branding and product positioning. Overview of startup ecosystem. Funding sources including bootstrapping, angel investors, and venture capital. Government initiatives such as Startup India. Incubators and accelerators. Intellectual Property Rights (IPR) for product designers.	
Unit 4: Marketing, Commercialization, and Design Entrepreneurship Practice	15Hrs.
Introduction to product marketing and commercialization strategies. Go-to-market strategies for new products. Digital marketing tools and platforms for product promotion. Branding, storytelling, and user experience as key marketing elements. Packaging design and its role in consumer appeal. Process of launching a product-based startup. Preparation of business plan and financial outline. Pitch presentation techniques for investors. Case studies of successful design entrepreneurs such as James Dyson and Jonathan Ive. Practical exposure through development of product concepts, prototypes, and startup ideas.	

References:
1. Vijay Kumar – 101 Design Methods: A Structured Approach for Driving Innovation in Your Organization, Wiley, 2012
2. Jeanne Liedtka and Tim Ogilvie – Designing for Growth: A Design Thinking Tool Kit for Managers, Columbia University Press, 2011
3. Tom Kelley and Jonathan Littman – The Art of Innovation, Crown Business, 2001
4. Eric Ries – The Lean Startup: How Today’s Entrepreneurs Use Continuous Innovation to Create Radically Successful Businesses, Crown Business, 2011
5. Henry Chesbrough – Open Innovation: The New Imperative for Creating and Profiting from Technology, Harvard Business Review Press, 2003
6. Stefan Thomke – Experimentation Matters: Unlocking the Potential of New Technologies for Innovation, Harvard Business School Press, 2003
7. Paul Trott – Innovation Management and New Product Development, Pearson Education, 2012
8. David K. Hurst – The Entrepreneurial Mindset, Harvard Business Review Press, 2007
9. Clayton M. Christensen – The Innovator’s Dilemma: When New Technologies Cause Great Firms to Fail, Harvard Business Review Press, 1997
10. Nigel Cross – Design Thinking: Understanding How Designers Think and Work, Berg Publishers, 2011

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Writing Assignments/ Internal Test	10%
Report of activity	10%
Total	20 Marks
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Product Design
Course Title	Visual Merchandising	Semester	V
Course Code	24BVA-5.5P	No of Credits	02
Contact hours	45(0+15+30)	Duration of SEA/Exam	-----
Formative Assessment Marks	-----	Summative Assessment Marks	50
		Total Marks	50

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

19. Apply design principles to retail displays.
20. Analyze consumer behavior for merchandising strategies.
21. Develop effective store layouts and zoning plans.
22. Create window and in-store display concepts.
23. Integrate branding and experiential elements in retail design.
24. Propose sustainable visual merchandising solutions.

Unit-1: Foundations of Visual Merchandising

19 Hrs.

Introduction to Visual Merchandising-Definition and scope, Evolution of retail display, Role in branding and sales. Elements & Principles of Design-Color theory, Balance, rhythm, emphasis, proportion, Lighting fundamentals, Texture & materials. Consumer Psychology-Customer journey mapping, Impulse buying behaviour, Target audience profiling. Types of Retail Stores-Department stores, Specialty stores, Luxury retail, Pop-up stores-commerce vs. physical retail. Case Study-IKEA, Zara, Apple Inc.

- Visit a local store and analyse: Store layout, Lighting. Product grouping, Target audience
- Create a concept board for a seasonal retail theme.
- Develop a customer profile for a chosen brand.

Unit-2: Lighting and Color in Photography

15Hrs.

Store Layout Planning-Grid layout, Free-flow layout, Loop layout, Zoning. Window Display Design -Open vs. closed window, Storytelling in display Props and composition, Seasonal campaigns. In-Store Merchandising-Planograms, Product hierarchy, Mannequin styling, Signage

and graphics, Fixtures & Materials, Gondolas, Wall units, Sustainable materials. Lighting Design in Retail- Ambient lighting, Accent lighting, Task lighting, LED technology. Case Studies -Nike flagship stores, Gucci visual concepts • Window Display Design Project -Design a window display for a festive or promotional theme. Concept sketches, 3D model (physical or digital), Material board. • Store Layout Plan (Individual)-Create a scaled floor plan for a 500–800 sq. ft. retail space.	
Unit -3:	19 Hrs.
Brand Identity in Retail-Brand storytelling, Visual consistency, Sensory branding. Experiential Retail & Innovation -Interactive displays, Digital screens, AR/VR integration, Social media integration. Sustainable Visual Merchandising - Eco-friendly materials, Modular display systems, Waste reduction. Pop-up & Event Merchandising-Temporary retail design, Exhibition booths, Trade shows Global Best Practices - Louis Vuitton experiential displays,Uniqlo minimal retail strategy • Choose a brand and create a complete visual merchandising proposal -Store layout Window display, In-store zones, Lighting plan, Sustainability strategy, Brand integration • Sustainability Audit Report Evaluate an existing retail store and suggest eco-friendly improvements.	

References
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34. Ebster, Claus, and Marion Garaus. Store Design and Visual Merchandising: Creating Store Space That Encourages Buying. 2nd ed. Business Expert Press, 2015. ISBN: 9781606490945.
35. Bailey, Sarah, and Jonathan Baker. Visual Merchandising for Fashion. 2nd ed. Bloomsbury Visual Arts, 2020. ISBN: 9781350071605.
36. Gorman, Greg M. Visual Merchandising and Store Design Workbook. Fairchild Books, 2004. ISBN: 9781563674051.
37. Diamond, Jay, and Ellen Diamond. Contemporary Visual Merchandising and Environmental Design. 6th ed. Pearson, 2013. ISBN: 9780133117561.
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40. Mesher, Lynne. Basics Interior Design 01: Retail Design. AVA Publishing, 2010. ISBN: 9782940411382.

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	15
Knowledge in Design application ability	15
Visualization Skills and technical knowledge	10
Presentation Skills, Interpretation skills and Articulation skills	10
Total Marks	50
Formative Assessments per SEP guidelines are compulsory-No Exam only IA Will be considered	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Product Design
Course Title	Digital Fabrication	Semester	VI
Course Code:	24BVAPD6.1P	No. of Credits	5
Contact hours	120 (15+15+90)	Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	30	Summative Assessment Marks	120
		Total	150
Course outcomes: On successful completion of the course, the students will be able to			
1. Understand the principles and functions of packaging design.			
2. Apply visual design elements such as typography, colour, imagery, and layout in packaging.			
3. Utilize appropriate materials, structures, and printing processes in packaging production.			
4. Develop packaging solutions that communicate brand identity and product information effectively.			
5. Integrate digital elements to enhance packaging interaction and consumer engagement.			
6. Present packaging designs through prototypes, print-ready artwork, and documentation.			
Unit –1 Introduction to Digital Fabrication			30 Hrs.
Overview of digital fabrication in historical and contemporary contexts. Understanding different digital fabrication technologies and materials. Introduction to software and modelling principles for digital fabrication. Study of additive (3D printing), subtractive (CNC machining, milling), and hybrid fabrication methods.			
• Exploration and documentation of digital fabrication technologies and materials • Creation of simple 3D models using design software • Production of small-scale physical models using paper, cardboard, or basic 3D printing • Overview of 3D modelling software used in product design • Study of fabrication processes: 3D printing, CNC machining, laser cutting, and milling • Introduction to materials: plastics, metals, composites, and bio-materials • Explore and document digital fabrication technologies and materials.			
Unit-2: 3D Modeling and Prototyping			30 Hrs.
Application of 3D modelling principles in product design. Creating parametric and free-form models suitable for digital fabrication. Understanding scale, tolerance, and assembly considerations. Generating prototypes and test models using 3D printing and rapid prototyping techniques.			

• 3D modelling for products, components, and assemblies • Development of parametric and free-form models • Creation of prototypes using additive manufacturing technologies • Testing and evaluation of design functionality and fit • Iterative refinement of prototypes	
Unit -3: Advanced Fabrication Techniques	30 Hrs.
Exploration of advanced digital fabrication methods and hybrid techniques. Working with laser cutting, CNC milling, and multi-material 3D printing. Integrating electronics, sensors, and interactive components in prototypes. Understanding post-processing, finishing, and assembly methods for fabricated models. • Laser cutting and CNC machining for structural components • Multi-material and hybrid fabrication techniques • Combining digital and manual fabrication methods • Integration of functional elements and interactive components	
Unit-4: Project-Based Fabrication and Presentation	30 Hrs.
Development of a complete product design project using digital fabrication methods. Conducting research, ideation, and prototyping to create functional design outputs. Documenting fabrication processes, material choices, and design decisions. Presentation of final models and prototypes through professional portfolios, process documentation, and demonstrations. • Research, ideation, and concept development • Fabrication of prototypes and functional models using digital tools • Application of ergonomics and user-centered design principles • Documentation of fabrication workflow, materials, and processes • Presentation of final outputs through portfolios, models, and demonstrations	

References:
1. Neil Gershenfeld – Fab: The Coming Revolution on Your Desktop–From Personal Computers to Personal Fabrication, Basic Books, 2005
2. Hod Lipson & Melba Kurman – Fabricated: The New World of 3D Printing, Wiley, 2013
3. Chris Lefteri – Materials for Design, Laurence King Publishing, 2012
4. Paul D. Goodhew – Digital Fabrication in Architecture, Engineering and Construction, Routledge, 2018
5. Tom Gibson – Rapid Prototyping: Principles and Applications, Springer, 2011
6. Robert A. Malloy – Additive Manufacturing: 3D Printing for Prototyping and Manufacturing, CRC Press, 2018
7. Autodesk – Autodesk Fusion 360 for Makers, Make Community, 2018
8. Jeremy L. Faludi – Practical 3D Printers: The Science and Art of 3D Printing, Apress, 2014
9. Neil Sclater – Digital Fabrication and Design: A Hands-on Guide to CAD/CAM/3D Printing, Springer, 2016
10. Klaus-Jürgen Lorenzen – Digital Fabrication Techniques for Designers, AVA Publishing, 2019

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Product Design	
Course Title	Introduction to UI design		Semester	VI
Course Code	24BVAPD6.2P		No of Credits	4 (1+1+2)
Contact hours	90 (15+15+60)		Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	30		Summative Assessment Marks	80
Total Marks			150	

Course outcomes: On successful completion of the course, the students will be able to
1. Understand the fundamentals of UI and UX design, including user-centered design principles and visual design elements.
2. Apply basic UX research methods to analyze user needs, behaviors, and pain points.
3. Develop information architecture, user flows, and wireframes for digital products.
4. Design user interfaces using appropriate layout, typography, color, and UI components.
5. Create interactive prototypes demonstrating usability, navigation, and responsive design principles.
6. Execute a complete UI/UX design project from research to final presentation with proper documentation.

Unit –1: Fundamentals of UI Design	20 Hrs.
Introduction to UI design and its role in product design. Understanding visual design principles such as layout, color, typography, hierarchy, and composition. Study of basic UI elements and components used in digital interfaces. - Analyze and document UI of 2 existing mobile/web applications - Create basic layout compositions using grids and alignment - Typography and color palette exercise for interface design - Design a simple static UI screen (mobile or web) - UI elements sketching (buttons, icons, navigation, forms)	
Unit –2: UI Design Process and Tools	20 Hrs.
Understanding the UI design workflow including wire framing, layout structuring, and interface planning. Introduction to UI design tools and creation of low-fidelity and high-fidelity wireframes.	

• Develop low-fidelity wireframes for a given app idea • Convert wireframes into high-fidelity UI screens • Create user flow diagrams for an application • Design multiple screens using UI design software • Redesign an existing app interface for improved usability	
Unit –3: Interaction and Visual Systems	25 Hrs.
Introduction to interaction design, navigation systems, and feedback mechanisms. Understanding design systems, consistency, and responsive design for multiple devices. • Design interactive UI screens with navigation flow • Create a basic design system (colors, typography, components) • Develop responsive layouts for mobile and desktop • Build a small component library (buttons, cards, menus) • Prototype basic interactions (transitions, feedback states)	
Unit 4: UI Design Project and Presentation	25 Hrs.
Development of a complete UI design project based on user needs. Focus on ideation, interface design, prototyping, and presentation. • Research and define a UI project problem statement • Create wireframes and final UI screens for the project • Develop an interactive prototype • Document design process and decisions • Final portfolio presentation and demonstration	

Reference:
1. Lindberg, R. A. Processes and Materials of Manufacture. 4th Edition, 2002, Prentice Hall, 978-0130874507
2. Pereira, J. & Kundu, M. Rapid Prototyping: Principles and Applications. 3rd Edition, 2006, World Scientific, 978-9812702584
3. Baxter, A. & Jones, T. The Essentials of Polymer Science and Engineering. 2nd Edition, 2009, Wiley, 978-0470101301
4. Meyers, M. A. & Chawla, K. K. Mechanical Behavior of Materials. 2nd Edition, 2008, Cambridge University Press, 978-0521868769
5. Dieter, G. E. Engineering Design: A Materials and Processing Approach. 4th Edition, 2009, McGraw-Hill, 978-0077422014
6. Ashby, M. F. & Jones, D. R. H. Engineering Materials 1: An Introduction to Properties and Applications. 4th Edition, 2012, Butterworth-Heinemann, 978-1856178229
7. Ravi, R. & Venkataraman, K. Introduction to Manufacturing Processes. 2011, PHI Learning, 978-8120351067

8. Callister, W. D. Materials Science and Engineering: An Introduction. 9th Edition, 2013, Wiley, 978-1118324578
9. Groover, M. P. Fundamentals of Modern Manufacturing: Materials, Processes, and Systems. 5th Edition, 2014, Wiley, 978-1118332566
10. Kalpakjian, S. & Schmid, S. R. Manufacturing Engineering and Technology. 7th Edition, 2014, Pearson, 978-0133128741

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Product Design	
Course Title	Furniture Design		Semester	VI
Course Code	24BVAPD6.3P		No of Credits	3 (1+0+2)
Contact hours	75(15+0+60)		Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	30		Summative Assessment Marks	80
Total Marks			100	
Course outcomes: On successful completion of the course, the students will be able to				
1. Understand furniture design principles, history, and styles				
2. Apply ergonomics and human factors in furniture design				
3. Analyze materials and manufacturing processes				
4. Develop functional and modular furniture designs				
5. Create detailed drawings and physical prototypes				
6. Execute and present complete furniture design projects				
Unit-1: Study and Analysis of Furniture				20 Hrs.
Study of the evolution of furniture from ancient to contemporary periods. Understanding furniture styles, design movements, and contributions of designers. Analysis of furniture in terms of form, function, materials, and user context.				
• visual documentation of historical furniture styles • Case study of a furniture designer • Sketching and analysis of existing furniture • Measured drawing of a simple furniture piece • Material identification and study				
Unit-2: Ergonomics, Materials and Processes				20 Hrs.
Application of ergonomics and human factors in furniture design. Study of materials such as wood and metal and their combinations. Exploration of manufacturing processes and joinery techniques through practical exercises.				
• Ergonomic study (chair/workstation measurements) • Joinery exploration models (wood/metal) • Material experimentation and sample making • Process documentation (workshop/case study) • Furniture detail drawings				

Unit-3: Storage and Modular Furniture Design	20 Hrs.
Design of storage systems such as cabinets, wardrobes, and shelving units based on functional requirements. Introduction to modular furniture design, materials, and construction techniques. Development of drawings and prototypes. • Design of a storage unit (kitchen/wardrobe/bookcase) • Modular furniture concept development • Detailed drawings (plans, sections, elevations) • Scaled model or prototype making • Material and cost estimation	
Unit-4: Furniture Design Project and Presentation	15 Hrs.
Development of a complete furniture design project based on user needs and context. Application of materials, ergonomics, and construction techniques. Documentation and presentation of final design. • Concept development and design proposal • Complete furniture design with detailed drawings • Prototype/model fabrication • Process documentation (sketches, iterations, materials) • Final portfolio and jury presentation	

Reference
1. Smardzewski, J. Furniture Design. Springer, 2015, 978-3319195339
2. Openshaw, S. & Taylor, E. Ergonomics and Design: A Reference Guide. DIANE Publishing, 2007, 978-1428980051
3. Tosi, F. Design for Ergonomics. Springer, 2020, 978-3030335618
4. Panero, J. & Zelnik, M. Human Dimension and Interior Space. Watson-Guptill, 1979, 978-0823072712
5. Dreyfuss, H. The Measure of Man and Woman. Wiley, 2002, 978-0471099550
6. Lefteri, C. Materials for Design. Laurence King Publishing, 2012, 978-1856697637
7. Postell, J. Furniture Design. Wiley, 2007, 978-0471745679
8. Lawson, S. Furniture Design: An Introduction to Development, Materials and Manufacturing. Laurence King Publishing, 2013, 978-1780670195
9. Lucie-Smith, E. Furniture: A Concise History. Thames & Hudson, 1979, 978-0500202258
10. Pye, D. The Nature and Art of Workmanship. Cambridge University Press, 1968, 978-0521278591

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	5 %
Knowledge in Design principles and application ability	5%
Visualization Skills and technical knowledge	5%
Presentation Skills, Interpretation skills and Articulation skills	5%
Total Marks	20 %
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Product Design	
Course Title	Design Management & Professionalism		Semester	VI
Course Code	24BVAPD6.4P		No of Credits	3 (1+0+0)
Contact hours	45(30+15+0)		Duration of SEA/Exam	3 Hours
Formative Assessment Marks	30		Summative Assessment Marks	80
Total Marks			100	
Course outcomes: On successful completion of the course, the students will be able to				
1. Understand design management concepts and processes				
2. Apply project management principles in design practice				
3. Recognize professional roles and ethical responsibilities				
4. Understand legal and intellectual property aspects				
5. Analyze branding and marketing strategies				
6. Develop professional and entrepreneurial skills				

Unit1: Introduction to Design Management in Product Design	10 Hrs.
Overview of design management in the context of product design. Understanding the role of product designers in innovation, user-centered design, and industry applications. Introduction to design processes, workflow systems, and product development cycles. Basics of time management and task organization in product design projects. Scope of design management in product design. Role of product designers in industry. Product design process and workflow systems. Introduction to ideation, prototyping, and production stages. Time management and project planning in product development.	
Unit-2: Design Process and Project Management	15 Hrs.
Understanding professional practices for product designers. Study of client requirements, user needs, and design briefs. Communication skills including presenting product concepts, prototypes, and handling feedback from clients and stakeholders. Overview of documentation, contracts, pricing fundamentals, and professional conduct in the design industry. Design briefs and user requirements. Communication and presentation of product ideas. Documentation, technical drawings, and project handling. Basics of contracts, costing, and pricing in product design. Collaboration with engineers, manufacturers, and clients.	

Unit-3: Professional Practice and Ethics	10 Hrs.
Introduction to product strategy and its role in market success. Understanding product identity, branding, and user experience. Study of design strategy in product development, including usability, function, and aesthetics. Ethical practices including intellectual property, sustainability, and responsible design. Product branding and identity. Design strategy and user-centered thinking. Ethics and legal aspects in product design (IP, patents, plagiarism). Sustainable design practices and material responsibility. Social impact and inclusive design.	
Unit-4: Portfolio Development & Career Opportunities	10 Hrs.
Understanding the importance of portfolio development for product designers. Study of portfolio structure, documentation, and presentation techniques including sketches, prototypes, and process work. Overview of career paths such as industrial design studios, product companies, freelancing, and entrepreneurship. Building personal branding and professional growth strategies. Portfolio design and presentation for product design. Documentation of process (research, ideation, prototyping). Career opportunities in product design. Freelancing, consultancy, and entrepreneurship basics. Personal branding and professional development.	

Reference
1. Best, K. Design Management: Managing Design Strategy, Process and Implementation. AVA Publishing, 2015, 978-1472571144
2. Mozota, B. B. Design Management: Using Design to Build Brand Value and Corporate Innovation. Allworth Press, 2003, 978-1581152838
3. Lockwood, T. Design Thinking: Integrating Innovation, Customer Experience, and Brand Value. Allworth Press, 2010, 978-1581157949
4. Ulrich, K. T. & Eppinger, S. D. Product Design and Development. McGraw-Hill, 2015, 978-0078029066
5. Brown, T. Change by Design. Harper Business, 2009, 978-0061766084
6. Ambrose, G. & Harris, P. Design Thinking. AVA Publishing, 2010, 978-2940411580
7. Wheeler, A. Designing Brand Identity. Wiley, 2017, 978-1118980828
8. Blythe, J. Principles and Practice of Marketing. Sage Publications, 2013, 978-1446293843
9. Pressman, A. Professional Practice 101: Business Strategies and Case Studies in Architecture. Wiley, 2014, 978-1118428986
10. Norman, D. A. The Design of Everyday Things. Basic Books, 2013, 978-0465050659

Formative Assessment for Theory	
Assessment Occasion /type	Marks
Writing Assignments/Internal Test	10%
Report of activity	10%
Total	20Marks
Formative Assessment as per SEP guidelines are compulsory	



Government of Karnataka
Model Curriculum

Program Name	BVA in Design	Program core	Interior & Spatial Design	
Course Title	Creative Installation		Semester	VI
Course Code	SEC-III		No of Credits	02
Contact hours	45(0+15+30)		Duration of SEA/Exam	-----
Formative Assessment Marks	-----		Summative Assessment Marks	50
Total Marks			50	
Course outcomes: On successful completion of the course, the students will be able to				
19. Explore different materials for creative installation design.				
20. Apply basic techniques like cutting, folding, joining and assembling materials.				
21. Develop concept boards and mood boards for installation themes.				
22. Create sketches to visualize installation ideas and spatial compositions.				
23. Design and construct small study models and prototype elements.				
24. Plan, execute and present a site-specific creative installation project				
Unit-1: Introduction To Creative Installation				20 Hrs.
Exploration of different materials such as paper, cardboard, fabric, wood, metal, recycled materials and found objects; experimentation with techniques such as cutting, folding, joining, layering and assembling materials for creative forms; development of concept boards and mood boards for installation themes; sketching and visualization of creative installation ideas and spatial compositions; creation of small study models exploring form, texture, color and spatial relationships.				
• Material Exploration Study: Preparation of experimental samples using different materials such as paper, cardboard, fabric, wood, metal and recycled materials. • Concept and Mood Board: Development of concept and mood boards for a selected creative installation theme. • Installation Concept Sketches: Preparation of sketches showing ideas, forms and spatial compositions. • Study Model: Creation of a small-scale model exploring form, texture, color and spatial relationships.				

Unit-2: Design Development And Installation Techniques	15Hrs.
Development of installation concepts through sketches, diagrams and scaled models; creation of modular structures, suspended elements and hanging installations; experimentation with lighting, shadows and spatial effects within installation structures; integration of graphics, patterns, objects or digital visuals within the installation design; construction of prototype installation components using selected materials. Installation Design Drawings and Model • Installation Design Drawings: Preparation of installation layout drawings, diagrams and scaled models. • Prototype Installation Element: Development of modular or suspended installation components using selected materials. • Lighting and Spatial Experimentation: Study of lighting, shadow effects and spatial experience in installation structures.	
Unit -3: Installation Execution And Presentation	20 Hrs.
Planning and fabrication of site-specific creative installation; assembly and installation of components in interior or exhibition space; incorporation of objects, graphic elements, product elements or projection visuals within the installation; documentation of the installation through photography and video recording; preparation of presentation boards and portfolio for final project display. Site-Specific Creative Installation Project. • Final Creative Installation Project: Planning and fabrication of a site-specific installation integrating objects, graphics or digital elements. • Installation Documentation: Documentation of the installation process and final work through photography and video. • Presentation Portfolio: Preparation of presentation boards showing concept, process, drawings, models and final installation outcome.	

References
31. Claire Bishop – Installation Art: A Critical History, Tate Publishing, 1st Edition (2005).
32. Nicolas de Oliveira, Nicola Oxley & Michael Petry – Installation Art in the New Millennium: The Empire of the Senses, Thames & Hudson, 1st Edition (2003).
33. Mark Rosenthal – Understanding Installation Art: From Duchamp to Holzer, Prestel Publishing, 1st Edition (2003).
34. Anne Ring Petersen – Installation Art between Image and Stage, Museum Tusculanum Press, 1st Edition (2015).
35. Erika Suderburg – Space, Site, and Intervention: Situating Installation Art, University of Minnesota Press, 1st Edition (2000).
36. Judith Collins – Sculpture Today, Phaidon Press, 1st Edition (2007).
37. Charlotte Rivers – Installation Art, Rotovision Publishers, 1st Edition (2007).
38. Nick Kaye – Site-Specific Art: Performance, Place and Documentation, Routledge, 1st Edition (2000).
39. David Hopkins – After Modern Art 1945–2017, Oxford University Press, 2nd Edition (2018).
40. Paul Wood – Contemporary Art: A Very Short Introduction, Oxford University Press, 1st Edition (2002).

Formative Assessment for Practical	
Assessment Occasion/type	Marks
Creativity, imagination, ideation, analytical and conceptual ability	15
Knowledge in Design application ability	15
Visualization Skills and technical knowledge	10
Presentation Skills, Interpretation skills and Articulation skills	10
Total Marks	50
Formative Assessments per SEP guidelines are compulsory-No Exam only IA Will be considered	



**Model Curriculum
of BVA in
Painting
5th & 6th Semester**

Karnataka State Higher Education Council
Karnataka State Higher Education Council



Contents of Courses for Bachelor of visual Arts (BVA)

V SEMESTER– PAINTING DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours / week	Total Hours	Duration of Exam (hours)	Marks		
			Lectures + Tutorial + Practical		L+T+P		IA	Exam	Total
Discipline Core Theory Minor 3	University Code	Early Modern Art (18Th and 19Th Century Global Scenario Including India)	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Compulsory Course 2	University Code	Practical Knowledge/ Skill Digital Art	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core Major 1	University Code	Creative Painting -1	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	Drawing & Painting-III	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	Interdisciplinary Practices in Art	1+0+2	4	75 (15+0+60)		20	80	100
		Total	17	23					500



Government of Karnataka
Model Curriculum

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

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

1. Create concept-based visual compositions
2. Apply symbolism and metaphor in art practice
3. Explore space, identity, and context in painting
4. Demonstrate semi-abstract and experimental approaches
5. Present work through portfolio and articulation skills

Course Description:

This course enables students to investigate visual language as a tool for meaning-making in contemporary art practice. It focuses on the development of personal narratives through symbolism, metaphor, and spatial exploration. Students engage with both traditional and contemporary approaches, including digital and interdisciplinary methods, to construct identity-driven visual expressions. The course encourages critical reflection, contextual awareness, and experimentation across mediums.

Contents	120 Hrs
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Content:

1. Self and Identity

- Visual self-mapping and autobiographical narratives
- Object as proxy (symbolic self-portraiture)
- Identity in contemporary art discourse

2. Symbolism and Metaphor

- Development of symbolic language from everyday life
- Cultural, social, and personal metaphors
- Case studies of contemporary artists (Indian & international)

3. Space and Context

- Interior vs exterior space relationships
- Memory, place, and psychological landscapes
- Architectural and environmental compositions

5. Independent Studio Work

- Students propose and develop a self-directed painting project
- Research, experimentation, and mentorship in studio sessions
- Emphasis on process, intention, and risk-taking

6. Documentation & Reflection

- Techniques for photographing and archiving artworks
- Writing an effective artist statement
- Portfolio development and presentation preparation

Learning Objectivities:

By the end of this course, students will:

1. Demonstrate an understanding of visual language, symbolism, and metaphor in painting through analysis and application.
2. Apply diverse painting techniques in creating original work.
3. Analyse and discuss key concepts and movements in contemporary painting.
4. Communicate artistic ideas through visual, written, and verbal means.
5. Analyze and interpret contemporary art practices and integrate relevant references into their own work.

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

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

References

1	Subramanyan, K. G. (2012). The living tradition: Perspectives on modern Indian art. Seagull Books
2	Guha-Thakurta, T. (1992). The making of a new “Indian” art: Artists, aesthetics and nationalism in Bengal, c.1850–1920. Cambridge University Press.
3	Mitter, P. (2007). Indian art. Oxford University Press.
4	Dalmia, Y. (2001). The making of modern Indian art: The progressives. Oxford University Press.
5	Arnheim, R. (1974). Art and visual perception: A psychology of the creative eye. University of California Press.
6	Elkins, J. (2001). Why art cannot be taught: A handbook for art students. University of Illinois Press.
7	Stiles, K., & Selz, P. (2012). Theories and documents of contemporary art: A sourcebook of artists' writings (2nd ed.). University of California Press.
8	Albers, J. (2006). Interaction of color (Revised ed.). Yale University Press.
9	Berger, J. (1972). Ways of seeing. Penguin Books.
10	Sullivan, G. (2010). Art practice as research: Inquiry in visual arts (2nd ed.). Sage Publications.



Government of Karnataka

Model Curriculum

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

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

1. Understand narrative structures in traditional and contemporary painting practices.
2. Develop figurative and symbolic compositions based on memory, identity, social observation, and imagination.
3. Explore Indian miniature, mural, folk, and scroll painting traditions as contemporary visual resources.
4. Apply perspective, foreshortening, and spatial organization in complex compositions.
5. Experiment with layered painting processes using mixed media and unconventional materials.
6. Integrate text, symbols, archival imagery, and personal narratives within visual compositions.
7. Develop critical awareness of contemporary Indian and international narrative painters.

Course Description:

This course introduces students to contemporary approaches in narrative painting through the study of traditional Indian and global visual storytelling methods. Students will engage with compositional strategies, figurative and symbolic representation, mixed-media experimentation, and personal narrative development. Emphasis is placed on combining traditional visual vocabularies with contemporary themes, encouraging students to evolve individual artistic languages rooted in cultural understanding and critical inquiry.

Contents	90 Hrs
1. Narrative and Figurative Composition • Development of figurative compositions from personal experiences and social realities. • Exploration of gesture, movement, and emotional expression in painting. • Visual storytelling using sequential and fragmented narratives. 2. Traditional Visual Languages • Study of Indian miniature, Pattachitra, Kalamkari, Ganjifa, and East Asian scroll traditions. • Adaptation of traditional compositional principles into contemporary visual practice. • Experimentation with decorative borders, symbolic motifs, and flat perspective systems. 3. Space, Perspective, and Foreshortening • Study of spatial illusion, multiple perspectives, and compositional depth. • Foreshortening exercises using the human figure and everyday objects. • Dynamic composition building through overlapping, cropping, and scaling. 4. Mixed Media and Material Exploration • Combining watercolor, acrylic, ink, charcoal, collage, fabric, natural pigments, and found materials. • Surface preparation and layering techniques. • Material-based conceptual approaches in painting. 5. Contemporary Narrative Practice • Studio project based on themes such as urban life, memory, ecology, migration, folklore, gender, or identity. • Development of a final thematic body of work with process documentation. • Group critique and presentation. 6. Final Critique • Formal presentation of completed projects • Group critique with emphasis on technique, concept, and risk-taking • Discussion of artistic growth and future directions	

Learning Objectives:

By the end of this course, students will:

1. Create original narrative compositions using contemporary and traditional visual strategies.
2. Demonstrate technical competence in drawing, painting, and mixed-media methods.
3. Critically interpret social, cultural, and personal themes through visual language.
4. Apply compositional and spatial principles effectively in large and small formats.
5. Develop an independent artistic process supported by research and experimentation.

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	
1	* Edwards, B. (2012). <i>Drawing on the right side of the brain</i> (4th ed.). TarcherPerigee.
2	* Dodson, B. (1990). <i>Keys to drawing</i> . North Light Books.
3	* Hale, R. B. (2007). <i>Drawing lessons from the great masters</i> . Watson-Guptill.
4	* Dexter, E. (Ed.). (2005). <i>Vitamin D: New perspectives in drawing</i> . Phaidon Press.
5	* de Zegher, C. (Ed.). (2003). <i>The stage of drawing: Gesture and act (Drawing papers 24)</i> . The Drawing Center.
6	* Rose, G. (2016). <i>Visual methodologies: An introduction to researching with visual materials</i> (4 th ed.). SAGE Publications.



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Model Curriculum

Program Name	BVA in Painting	Semester	Fifth Semester
Course Title	Inter disciplinary Practices in Art (practical)		
Course Code:		Total Marks	100
Contact hours	75 Hours	Practical No. of Credits	03
Formative Assessment Marks	20	Summative Assessment Marks	80

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

1. Introduce interdisciplinary approaches in contemporary visual art practices.
2. Develop experimental thinking through the integration of painting, photography, video, sound, text and installation.
3. Enable students to understand moving image and time-based media as artistic tools.
4. Encourage conceptual and research-oriented studio practice.
5. Explore the relationship between two-dimensional, three-dimensional and temporal spaces.
6. Introduce methods of documentation, archiving and visual storytelling.
7. Develop critical awareness of contemporary artistic practices in India and globally.
8. Encourage collaborative, performative and site-specific modes of artistic production.
9. Strengthen reflective writing and art journal practices connected to studio inquiry.

Course Description:

This course introduces students to expanded and interdisciplinary approaches to contemporary art practice by integrating painting with photography, moving image, sound, installation, performance, digital media, text-based practices and spatial experimentation. The course encourages students to critically explore the relationship between image, body, space, memory, narrative and time through both individual and collaborative projects.

Moving beyond traditional studio boundaries, the syllabus emphasizes research-oriented and process-driven artistic practice. Students are encouraged to investigate contemporary visual culture, documentation methods, experimental storytelling and site-responsive practices while maintaining a strong grounding in material exploration and conceptual thinking.

The course aims to develop an understanding of how contemporary artists negotiate between traditional mediums and emerging technologies, enabling students to create interdisciplinary works that are critically informed, socially aware and experimentally driven.

Contents	75 Hrs
1. Expanded Image Making & Contemporary Practices • Interdisciplinary approaches in contemporary art • Expanded painting practices • Hybrid image-making methods • Introduction to performance, installation and digital art • Material experimentation and process-oriented practice • Conceptual development and thematic inquiry 2. Photography, Documentation & Visual Research • Photography as artistic and documentary medium • Basics of framing, exposure, light and composition • Mobile photography and digital image culture • Archiving and documentation methods • Visual ethnography and field research • Photo essays and thematic sequencing 3. Moving Image, Sound & Narrative Construction • Experimental video art • Narrative and non-narrative structures • Time, movement and rhythm • Introduction to sound art and ambient audio • Editing principles and sequencing • Video as performative and spatial medium 4. Installation, Space & Site-responsive Practice • Installation art and spatial thinking • Body, object and environment • Site-specific interventions • Public art and participatory practice • Performance documentation • Relationship between viewer and space 5. Interdisciplinary Project & Exhibition Presentation • Project proposal writing • Studio research and process documentation • Curatorial thinking and display methods • Exhibition planning and presentation • Portfolio and artist statement preparation • Reflective writing and critique	

Learning Objectives:

By the end of this course, students will:

1. Develop interdisciplinary artworks integrating multiple media and processes.
2. Demonstrate understanding of narrative, abstraction and temporality in visual practice.
3. Apply photography and video as conceptual and documentary tools.
4. Translate ideas across painting, installation, performance and digital formats.
5. Produce research-based visual projects with contextual awareness.
6. Develop reflective journals connecting studio process with theoretical inquiry.
7. Execute experimental projects using contemporary visual language.
8. Present and discuss their works critically in reviews and exhibitions.
9. Understand exhibition strategies, documentation and presentation formats.
10. Engage with contemporary artistic discourse through writing, discussion and field exposure.

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	
1	Raqs Media Collective. (2013). The Sarai reader 09: Projections. Centre for the Study of Developing Societies.
2	Subramanyan, K. G. (2011). The living tradition: Perspectives on modern Indian art. Seagull Books.
3	Guha-Thakurta, T. (2015). In the name of the goddess: The Durga puja of contemporary Kolkata. Primus Books.
4	Dalmia, Y. (2001). The making of modern Indian art: The progressives. Oxford University Press.
5	Bayles, D., & Orland, T. (2001). Art & fear: Observations on the perils (and rewards) of artmaking. Image Continuum Press.
6	Berger, J. (1972). Ways of seeing. Penguin Books.
7	Dehejia, V. (1997). Indian art. Phaidon Press.
8	Bourriaud, N. (2002). Relational aesthetics. Les Presses du Réel.
9	Bishop, C. (2005). Installation art: A critical history. Tate Publishing.



Government of Karnataka
Model Curriculum

Program Name	BVA in Painting		Semester	Fifth Semester
Course Title	Early Modern Art (18th and 19th Century Global Scenario Including India) (Common Paper)			
Course Code:		Total Marks	100	
Contact hours	45 Hours	Practical No. of Credits	03	
Formative Assessment Marks	20	Summative Assessment Marks	80	

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

1. Develop an understanding of Early Modern Art 18th and 19th Century.
2. Recognize stylistic characteristics and historical developments across regions and periods.
3. Analyze iconography and techniques using art historical methods.
4. Examine the role of patronage, religion, and socio-political context in shaping artistic forms.
5. Critically reflect on the preservation, continuity, and reinterpretation of these art forms today.

Course Description:

This course offers a chronological and thematic survey of Early Modern art with emphasis on Indian Painting traditions. Students will engage with diverse stylistic schools, regional forms, patronage systems, and iconographic conventions. The course highlights key monuments and artworks to foster visual literacy, cultural understanding, and critical engagement with early modern artist. Theoretical readings and site-based case studies will provide a framework for analysing the socio-religious, political, and aesthetic significance of those practices.

Content of Course - Early Modern Art (18th and 19th Century Global Scenario Including India)	45 Hrs
Unit -1	15 Hrs
• Enlightenment, Revolution, and Modernity • Intellectual background: Enlightenment, reason, and scientific inquiry • Art and political change: French Revolution and Industrial Revolution • Neoclassicism: ideals of antiquity, moral virtue • Key artists: Jacques-Louis David, Jean-Auguste-Dominique Ingres • Romanticism: emotion, nature, and the sublime • Key artists: Eugène Delacroix, J. M. W. Turner	
Unit -2	10 Hrs
• Realism, Impressionism, and Changing Visual Experience • Realism and social critique: everyday life, labor, and class • Key artists: Gustave Courbet, Jean-François Millet • Impressionism: perception, light, and modern life • Key artists: Claude Monet, Pierre-Auguste Renoir • Post-Impressionism and individual expression • Key artists: Vincent van Gogh, Paul Cézanne	
Unit -3	10 Hrs
• Colonial India and Artistic Encounters • British colonial context and introduction of European academic art • Company School painting and documentation • Art institutions: Calcutta Government College of Art & Craft etc.. • Raja Ravi Varma and academic realism • Raja Ravi Varma and mythological imagery • Print culture and circulation of images	
Unit -4	10 Hrs
• Nationalism and the Emergence of Modern Indian Art • Reaction against academic realism: revivalism and identity • Bengal School of Art • Key artists: Abanindranath Tagore, Nandalal Bose • Influence of Japanese and pan-Asian aesthetics • Art and nationalism: visualizing identity and resistance • Transition toward modernism in the early 20th century	

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

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

References	
1	E. H. Gombrich – <i>The Story of Art</i>
2	H. H. Arnason – <i>History of Modern Art</i>
3	T. J. Clark – <i>The Painting of Modern Life</i>
4	Robert L. Herbert – <i>Impressionism: Art, Leisure, and Parisian Society</i>
5	Partha Mitter – <i>Art and Nationalism in Colonial India</i>
6	Tapati Guha-Thakurta – <i>The Making of a New “Indian” Art</i>
7	Geeta Kapur – <i>When Was Modernism</i>
8	John Berger – <i>Ways of Seeing</i>
9	<i>National Gallery of Modern Art – Collection and archives</i>
10	<i>Victoria and Albert Museum – South Asian and European art collections</i>



Government of Karnataka
Model Curriculum

Program Name	BVA in Painting	Semester	Fifth Semester
Course Title	Practical Knowledge/Skill - Digital Art (Practical)		
Course Code:		Total Marks	50
Contact hours	45 Hours	Practical No. of Credits	02
Formative Assessment Marks	10	Summative Assessment Marks	40

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

1. Introduce students to digital art as a contemporary artistic medium.
2. Develop basic understanding of digital tools and image-editing software.
3. Explore the relationship between traditional and digital image-making.
4. Encourage experimentation with digital drawing, collage and visual composition.
5. Develop awareness of contemporary digital visual culture.
6. Enable students to create conceptually driven digital artworks.

Course Description:

This elective course introduces students to the fundamentals of digital art practices within contemporary visual culture. The course aims to familiarize painting students with digital tools, software and image-based experimentation while maintaining sensitivity toward traditional artistic principles such as composition, colour, texture, form and visual narrative.

The syllabus encourages students to explore digital drawing, photo manipulation, digital painting, typography, mixed-media integration and experimental image-making as extensions of studio practice. Emphasis is placed on creative thinking, conceptual exploration and interdisciplinary possibilities rather than purely technical software training.

The course enables students to bridge traditional painting methodologies with emerging digital platforms and contemporary visual communication practices.

Contents	45 Hrs
Unit-1: Introduction to Digital Art & Visual Culture	
• History and evolution of digital art • Contemporary digital visual culture • Introduction to digital interfaces and tools • Understanding layers, resolution and file formats • Digital image ethics and copyright awareness	
Unit-2: Digital Drawing & Painting	
• Digital brush techniques • Colour and texture in digital environments • Line, shape and tonal rendering • Composition in digital formats • Translating traditional painting into digital mediums	
Unit-3: Photo Manipulation & Mixed Media	
• Image editing and composition • Collage and montage techniques • Combining photography with drawing and text • Typography and poster aesthetics • Narrative image construction	
Learning Objectives: Students will be able to: 1. Understand the basics of digital art and contemporary digital practices. 2. Create digital compositions using drawing and image-editing tools. 3. Integrate photography, text and painting elements into digital artworks. 4. Apply principles of colour, composition and layering digitally. 5. Develop simple digital illustrations and conceptual visual narratives. 6. Present artworks using digital formats and portfolio layouts. 7. Critically engage with digital media within contemporary art practice.	
Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects	

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	05%
Pictorial Composition Projects	02%
Composition related activities like, Quiz, seminar, Team activities	03%
Total	10%

References	
1	* Berger, J. (1972). Ways of seeing. Penguin Books.
2	* Raqs Media Collective. (2013). The Sarai reader 09: Projections. Centre for the Study of Developing Societies.
3	* Subramanyan, K. G. (2011). The living tradition: Perspectives on modern Indian art. Seagull Books.
4	* Bayles, D., & Orland, T. (2001). Art & fear: Observations on the perils (and rewards) of artmaking. Image Continuum Press.
5	* Wands, B. (2006). Art of the digital age. Thames & Hudson.
6	* Rush, M. (2005). New media in art. Thames & Hudson.

PRACTIAL INTERNAL SUBMISSION

V Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	Creative Painting -1 (5)	Pencil/Charcoal Watercolor/Acrylic Watercolor/Acrylic Watercolor/Pastel/ Acrylic/Digital media	10 works
2	Drawing & Painting-III (4)	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/	10 Works
3	Interdisciplinary Practices in Art	Mediums as per course	07 Works
4	Practical Knowledge/Skill : Digital Art (2)	Digital media.	05 works
		Total Works	32

NOTE:

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

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

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

3. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

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



Contents of Courses for Bachelor of visual Arts (BVA)

VI SEMESTER– PAINTING DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours L+T+P	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical				IA	Exam	Total
Discipline Core Theory Subject	University Code	Modern Art (20Th Century Indian Scenario)	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Minor 3									
Discipline Core Major 1	University Code	Creative Painting – II	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	Life Study in Drawing – II	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	Elective Printmaking Or Sculpture	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Research Methodology	University Code		1+0+1	2	45 (15+0+30)	Viva & Jury	20	30	50
		Total	17	23					500



Government of Karnataka
Model Curriculum

Program Name	BVA in Painting	Semester	Sixth Semester
Course Title	Creative Painting – II (practical)		
Course Code:		Total Marks	150
Contact hours	120 Hours	Practical No. of Credits	05
Formative Assessment Marks	30	Summative Assessment Marks	120

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

1. Encourage advanced exploration of abstraction and non-representational visual language.
2. Develop conceptual and process-oriented approaches in painting practice.
3. Introduce expanded painting methodologies including installation, sculptural surfaces and shaped canvases.
4. Investigate relationships between material, form, texture, colour and space.
5. Critically analyze kitsch aesthetics, mass culture and urban visual imagery.
6. Encourage interdisciplinary thinking through sound, text, photography and digital references.
7. Develop contextual and research-based studio practices.
8. Strengthen individual artistic identity and experimental inquiry.

Course Description:

This course advances students' understanding of contemporary painting practices through conceptual inquiry, abstraction, spatial experimentation and material intervention. Students are encouraged to critically move beyond conventional representation and investigate painting as an expanded field involving surface, object, installation, text, digital imagery and site-responsive thinking.

The course introduces students to experimental approaches such as shaped canvases, sculptural painting, non-linear visual narratives, process-based abstraction and interdisciplinary image-making. Simultaneously, the syllabus critically examines popular visual culture, kitsch aesthetics, urban visuality and mediated imagery within contemporary Indian society.

The studio practice is research-oriented and encourages students to engage with memory, environment, symbolism, body, architecture and socio-cultural narratives while developing an individual visual language

Contents	120 Hrs
Module 1: Expanded Abstraction & Contemporary Painting • Transition from representation to abstraction • Symbolic and non-objective image-making • Gesture, mark-making and process-based painting • Colour-field, texture and layered surfaces • Contemporary abstraction in Indian and international contexts • Memory, emotion and spatial perception in painting Module 2: Surface, Object & Spatial Experimentation • Shaped canvas and expanded painting • Concave, convex and multi-planar surfaces • Painting as object and sculptural form • Relationship between painting, installation and architecture • Material interventions and mixed-media layering • Spatial engagement and viewer interaction Module 3: Kitsch, Popular Culture & Urban Visuality • Introduction to kitsch aesthetics • Popular imagery and consumer culture • Urban signages, advertisements and visual excess • Stereotypes, repetition and mediated visuality • Indian urban visual culture and vernacular aesthetics • Contemporary artists engaging with kitsch and mass imagery Module 4: Conceptual Studio Project & Exhibition • Research-based studio practice • Project proposal and thematic inquiry • Documentation and visual journaling • Exhibition display and curatorial presentation • Artist statement and reflective writing • Contemporary portfolio practices	

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

1. Develop advanced painting practices integrating conceptual and material experimentation.
2. Translate observed reality into abstract and symbolic visual structures.
3. Create works using unconventional surfaces, forms and spatial arrangements.
4. Critically engage with contemporary visual culture and kitsch aesthetics.
5. Experiment with painting beyond the rectangular format.
6. Develop interdisciplinary and research-based visual projects.
7. Apply colour, texture and materiality conceptually within studio practice.
8. Present resolved studio works with critical understanding and contextual awareness.
9. Articulate artistic processes through visual journals and critiques.
10. Develop independent visual vocabulary informed by contemporary art discourse.

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

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

References	
1	* Bishop, C. (2005). Installation art: A critical history. Tate Publishing.
2	* Barrett, T. (2011). <i>Criticizing art: Understanding the contemporary</i> . McGraw-Hill Education.
3	* Danto, A. C. (1997). After the end of art. Princeton University Press.
4	* Gage, J. (1999). <i>Color and meaning: Art, science, and symbolism</i> . University of California Press.
5	* Dehejia, V. (1997). Indian art. Phaidon Press.
6	* Foster, H. (1996). The return of the real. MIT Press.
7	* Bois, Y.-A. (1990). Painting as model. MIT Press.
8	*Arnheim, R. (1974). Art and visual perception: A psychology of the creative eye. University of California Press.



Government of Karnataka
Model Curriculum

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

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

1. Develop advanced observational and conceptual drawing practices.
2. Explore the relationship between figure, space and environment.
3. Investigate symbolic and psychological dimensions of representation.
4. Encourage experimental approaches to drawing materials and surfaces.
5. Introduce interdisciplinary and research-oriented studio methodologies.
6. Develop critical understanding of contemporary figurative practices.
7. Examine social, political and cultural contexts within image-making.
8. Encourage self-directed and process-based artistic inquiry.
9. Expand traditional life study into contemporary visual discourse.

Course Description:

This advanced course encourages students to critically investigate the interrelationship between the human subject, lived environment and contemporary representation. Expanding beyond conventional observational drawing, the course focuses on the symbolic, psychological, spatial and conceptual dimensions of documenting the human figure and its surroundings.

Students are encouraged to examine how identity, memory, body politics, labour, gender, architecture, public/private spaces and socio-cultural realities shape visual representation. Through sustained studio engagement, students explore how drawing operates not merely as a descriptive tool, but as a process of inquiry, interpretation and conceptual articulation.

The course emphasizes experimentation with materials, surfaces, scale and interdisciplinary processes, enabling students to challenge the traditional boundaries of drawing and painting. Attention is also given to research methodologies, visual documentation, critical discourse and self-directed studio practice in relation to contemporary art practices.

Contents	90 Hrs
Module 1: Advanced Observational & Contextual Drawing • Human figure in relation to environment • Spatial relationships and atmospheric observation • Movement, gesture and temporality • Sequential and narrative drawing • Drawing from direct observation and field engagement • Contextual documentation and visual recording Module 2: Figure, Space & Psychological Representation • Symbolic and emotional representation • Body, identity and memory • Social and cultural dimensions of the figure • Interior and exterior spaces as psychological environments • Fragmentation, distortion and expressive figuration • Narrative and autobiographical drawing Module 3: Experimental Media & Expanded Drawing Practices • Expanded approaches to drawing • Materiality and process in contemporary drawing • Layering, erasure and transformation • Integration of text, photography and found material • Drawing on unconventional surfaces • Interdisciplinary drawing practices Module 4: Research-based Studio Project • Self-directed thematic inquiry • Visual research methodologies • Archiving and documentation • Process journals and conceptual mapping • Presentation and exhibition strategies • Artist statement writing	

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

1. Develop advanced life-study drawings informed by conceptual and contextual understanding.
2. Critically interpret the relationship between body, identity and environment.
3. Use drawing as a tool for research, documentation and visual inquiry.
4. Experiment with unconventional materials, surfaces and formats.
5. Translate observational studies into expressive and conceptual visual language.
6. Integrate text, photography, collage or installation elements within drawing practice.
7. Develop independent thematic projects through sustained studio research.
8. Analyze contemporary approaches to representation and figurative practices.

Present resolved bodies of work with conceptual clarity and technical sensitivity.

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

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

References

1	* Kentridge, W. (2014). Six drawing lessons. Harvard University Press.
2	* Sullivan, G. (2010). <i>Art practice as research: Inquiry in visual arts</i> (2nd ed.). SAGE Publications.
3	* Subramanyan, K. G. (2011). The living tradition: Perspectives on modern Indian art. Seagull Books.
4	* Kandinsky, W. (1977). Concerning the spiritual in art (M. T. Sadler, Trans.). Dover Publications. (Original work published 1911)
5	* Jones, A. (2006). Self/image: Technology, representation and the contemporary subject. Routledge.



Government of Karnataka

Model Curriculum

Program Name	BVA in Painting	Semester	Sixth Semester
Course Title	MODERN ART (20TH CENTURY INDIAN SCENARIO)		
Course Code:	DSC-VA13	Total Marks	100
Contact hours	75 Hours	Practical No. of Credits	03
Formative Assessment Marks	20	Summative Assessment Marks	80

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

1. Understand the various components of modern art history.
2. Analyse the various schools and the movements in Indian art in focus to the modern period.
3. Reflect and discuss the artists, their origins and their ideological inputs behind their work.
4. Develop original compositions that synthesize historical aesthetics with contemporary relevance.
5. Reflect on the ethical and interpretive responsibilities of working with the components of Modern era.

Course Description:

This course offers a chronological and thematic survey of Modern art with emphasis on Indian scenario while discussing the various artist, schools and their ideological motives behind their work. Students will engage with diverse stylistic schools, regional forms, patronage systems, and stylistic differences. The course highlights key movements and artworks to foster visual literacy, cultural understanding, and critical engagement with modern artist. Theoretical readings and site-based case studies will provide a framework for analyzing the socio- political, and aesthetic significance of those practices.

Content of Course - Modern Art (20th Century Indian Scenario)	45 Hrs
Unit -1	15 Hrs
• Transition to Modernism in Indian Art • Late colonial context and emergence of modern consciousness • Decline of academic realism and rise of nationalist aesthetics • Bengal School of Art • Key artists: Abanindranath Tagore, Nandalal Bose • Santiniketan and alternative pedagogies: Rabindranath Tagore, Benode Behari Mukherjee	
Unit -2	10 Hrs
• Progressive Artists and Post-Independence Modernism • Context of Independence and Partition • Formation of Progressive Artists 'Group • Key artists: F. N. Souza, M. F. Husain, S. H. Raza • Urban experience, individual expression, and global modernism • Expansion of modernist vocabularies in painting and sculpture	
Unit -3	10 Hrs
• Diverse Modernisms and Regional Narratives • Baroda School and narrative figuration • Key artists: K. G. Subramanyan, Gulammohammed Sheikh • Neo-Tantric and abstraction: G. R. Santosh • Folk and tribal influences in modern art: J. Swaminathan • Women artists and new subjectivities: Amrita Sher-Gil	
Unit -4	10 Hrs
• Late Modernism and Contemporary Transitions • Political and social engagement in art (1970s–1990s) • Conceptual practices and new media • Key artists: Nalini Malani, Vivan Sundaram • Institutional developments: National Gallery of Modern Art • Transition from modern to contemporary art in India	

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

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

References	
1	20th Century Indian Art
2	Partha Mitter – <i>Indian Art / The Triumph of Modernism</i>
3	Geeta Kapur – <i>When Was Modernism</i>
4	Yashodhara Dalmia – <i>The Making of Modern Indian Art</i>
5	R. Siva Kumar – Writings on Santiniketan artists
6	Gayatri Sinha – <i>Woman/Goddess: Indian Sculpture</i> and essays on modern Indian art
7	Gulammohammed Sheikh – Essays on Baroda School
8	K. G. Subramanyan – <i>The Living Tradition</i>
9	<i>National Gallery of Modern Art – Exhibition catalogues</i>
10	<i>Lalit Kala Akademi – Publications and archives</i>
11	<i>Asia Society – Resources on modern South Asian art</i>



Government of Karnataka

Model Curriculum

Program Name	BVA in Painting		Semester	Sixth Semester
Course Title	Elective - I - Printmaking (Practical)			
Course Code:		Total Marks	100	
Contact hours	75 Hours	Practical No. of Credits	04	
Formative Assessment Marks	20	Summative Assessment Marks	80	

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

1. Demonstrate basic technical proficiency in relief and intaglio printmaking methods.
2. Translate observational and conceptual drawings into print-based compositions.
3. Understand the material properties and aesthetic possibilities of various print surfaces and tools.
4. Apply critical thinking and visual analysis during the creation and discussion of prints.
5. Produce a small portfolio of original prints demonstrating experimentation, technical range, and personal expressions.

Course Description:

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

Contents	45 Hrs
1. Introduction to Printmaking • Historical overview of printmaking traditions • Contemporary relevance and applications • Overview of techniques: relief, intaglio, planographic, stencil 2. Tools, Materials, and Safety • Introduction to tools (carving tools, brayers, presses, etching needles) • Printmaking inks and papers • Studio safety and material handling 3. Relief Printing (Linocut/Woodcut) • Image transfer and surface preparation • Carving techniques and mark-making • Inking and printing methods (press and hand-burnishing) • Editioning and registration 4. Intaglio Techniques (Drypoint Introduction) • Plate preparation and incising • Inking, wiping, and printing using a press • Creating tonal values through line and texture	
Learning Objectives: Students will be able to: 1. Identify and describe the major historical and contemporary printmaking techniques and their relevance in visual art practice. 2. Demonstrate technical skills in basic relief (linocut/woodcut) and intaglio (drypoint) processes. 3. Handle printmaking tools and materials safely and effectively, including presses, carving tools, inks, and specialty papers. 4. Apply fundamental design principles such as composition, line, texture, and contrast in creating original prints. 5. Document and reflect on the creative process through sketchbooks, process journals, and critiques.	

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

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

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



Government of Karnataka
Model Curriculum

Program Name	BVA in Painting	Semester	Sixth Semester
Course Title	Elective – I – Sculpture (Practical)		
Course Code:		Total Marks	100
Contact hours	75 Hours	Practical No. of Credits	04
Formative Assessment Marks	20	Summative Assessment Marks	80

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

1. To introduce students to the formal and conceptual foundations of South Indian sculptural traditions.
2. To develop practical skills in relief and small-scale sculptural modeling based on Karnataka temple styles.
3. To explore iconographic systems (Shilpa Shastras) and their influence on artistic production.
4. To encourage critical engagement with the cultural, religious, and socio-political contexts of sculpture.

Course Description:

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

Contents	45 Hrs
Module 1: Introduction to Traditional Indian Sculpture - Overview of Indian sculptural history with focus on South India - Key forms, functions, and contexts (temples, rituals, royal commissions)	
Module 2: Karnataka's Sculptural Legacy - Introduction to major dynasties: Chalukya, Hoysala, Vijayanagara - Field study: stylistic comparisons between Badami, Belur, Halebidu, Hampi - Use of narrative, ornamentation, and symbolic geometry	
Module 3: Principles from Shilpa Shastra - Proportions, gestures (mudras), and iconometric rules - Concepts of pramana, bhava, and rupa - Role of the sthapati (master sculptor)	
Module 4: Sculptural Techniques (Studio Practice) - Basic clay modeling for temple motifs - Introduction to relief carving (in clay or wood substitute) - Composition using traditional South Indian decorative elements	
Module 5: Iconography and Contextual Studies - Shiva, Vishnu, Devi, and composite forms - Regional mythological depictions and inscriptions - Sculptural representation in ritual and political narratives	
Module 6: Contemporary Relevance and Documentation - Decline, preservation, and revival efforts - Interviews or guest sessions with artisans/heritage conservators - Student documentation and reflection	

Learning Objectives: Students will be able to:

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

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

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

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

PRACTIAL INTERNAL SUBMISSION

VI Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	Creative Painting-II (5)	Pencil/ Charcoal Watercolor/ Acrylic Watercolor/ Acrylic Watercolor/ Pastel/ Acrylic/Digital media	10 works
2	Life Study in Drawing – II (4)	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	10 Works
3	Elective-Printmaking or Sculpture (3)	Mediums as per department	05 Works
5	Research Methodology	Mediums as per department	
		Total Works	25

NOTE:

1. For the Internal Submission Students should submit **Minimum 25 works**.

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

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

3. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

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



**Model Curriculum of BVA in
Sculpture
5th & 6th Semester**

Karnataka State Higher Education Council



Contents of Courses for Bachelor of visual Arts (BVA)

V SEMESTER– SCULPTURE DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours / week	Total Hours	Duration of Exam (hours)	Marks		
			Lectures + Tutorial + Practical		L+T+P		IA	Exam	Total
Discipline Core Theory Subject Minor 3	University Code	Early Modern Art (18Th and 19Th Century Global Scenario Including India)	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Compulsory Course 2	University Code	Practical Knowledge / Skill Digital Art	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core Major 1	University Code	Creative Sculpture Practices – I	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	Contemporary New Media Practices	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	Interdisciplinary Practices in Art	1+0+2	4	75 (15+0+60)		20	80	100
		Total	17	23					500



Government of Karnataka
Model Curriculum

Program Name	BVA in Sculpture	Semester	Fifth Semester
Course Title	Creative Sculpture Practices – I (practical)		
Course Code:		Total Marks	150
Contact hours	120 Hours	Practical No. of Credits	05
Formative Assessment Marks	30	Summative Assessment Marks	120

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

1. Demonstrate an advanced understanding of sculptural materials, techniques and processes through experimental studio practice.
2. Develop original sculptural works that reflect conceptual clarity, spatial awareness and material sensitivity.
3. Analyse and apply the relationships between sculpture, human presence, architecture and surrounding environments within creative practice.
4. Employ abstraction, symbolism, metaphor and distortion as expressive tools in contemporary sculptural language.
5. Explore interdisciplinary and site-responsive approaches through installation and environmental sculpture practices.

Course Description:

This course introduces students to an expanded understanding of sculptural practice through sustained engagement with materials, forms, spatial relationships and conceptual inquiry. Students are encouraged to investigate how sculptural objects communicate meanings, emotions and narratives through their interaction with bodies, environments and lived experiences.

The course focuses on experimentation with both conventional and unconventional materials while encouraging students to discover personal directions within contemporary sculptural language. Through observation, making, reflection and installation-based practices, students will explore the expressive, symbolic and experiential dimensions of sculpture across varied contexts and scales.

Contents	120 Hrs
Module 1: Material and Form Investigations • Exploration of clay, plaster, metal, wood, fibre, found objects and mixed media • Understanding material behaviour, texture, weight and structural possibilities • Experimental approaches to assembling, carving, modelling and constructing forms • Small-scale sculptural studies focusing on process and transformation Module 2: Sculpture and Spatial Experience • Understanding relationships between sculpture, site and movement • Scale, proportion and viewer perception in sculptural practice • Interaction between body, object and surrounding environment • Exploration of spatial dynamics through temporary sculptural arrangements Module 3: Symbolism and Abstract Expression • Use of abstraction and distortion as expressive strategies • Symbolic and metaphorical approaches in sculpture • Translating personal, social and cultural experiences into sculptural language • Concept development through sketches, notes and visual references Module 4: Contemporary and Site-Specific Practices • Introduction to installation and site-responsive sculpture • Temporary interventions and environmental approaches • Understanding context and audience in contemporary sculptural practices • Developing projects in response to specific locations or environments Module 5: Process Documentation and Presentation • Maintaining visual journals and process records • Documentation through photography, sketches and written reflections • Methods of presenting sculptural and installation works • Group discussions, critiques and final project presentation	

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

1. Demonstrate confidence in handling diverse sculptural materials and processes.
2. Develop independent and conceptually informed sculptural works.
3. Analyse the relationship between sculpture, space and viewer interaction.
4. Apply abstraction, symbolism and experimentation within sculptural practice.
5. Respond creatively to sites and environments through installation-based thinking.
6. Maintain reflective documentation to support creative development and research.
7. Present and articulate their sculptural ideas with greater conceptual clarity.

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

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

References	
1	* Lucie-Smith, E. (2004). <i>Sculpture since 1945</i> . Thames & Hudson.
2	* Chatterjee, A. (2012). <i>Indian Sculpture: The Renaissance in Modern Times</i> . Marg Publications.
3	*. Archer, M. (2014). <i>Art since 1960</i> . Thames & Hudson.
4	Krauss, R. (1981). <i>Passages in Modern Sculpture</i> . MIT Press.
5	* Tucker, W. (1999). <i>The Language of Sculpture</i> . Thames & Hudson.
6	Krauss, R. (1979). Sculpture in the expanded field. <i>October</i> , 8, 30–44.



Government of Karnataka

Model Curriculum

Program Name	BVA in Sculpture	Semester	Fifth Semester
Course Title	Contemporary New Media Practices (practical)		
Course Code:		Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	04
Formative Assessment Marks	20	Summative Assessment Marks	80

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

1. Demonstrate an understanding of contemporary new media art practices and interdisciplinary approaches.
2. Integrate digital technologies, sound, video and performance within creative projects.
3. Develop interactive and conceptually driven installations and media-based works.
4. Explore relationships between body, audience, technology and space in contemporary art practice.
5. Apply experimental and collaborative methodologies in new media production.
6. Critically analyse contemporary media culture and its influence on artistic practices.
7. Present and document media-based projects through appropriate visual and conceptual methods.
8. Develop self-reflective and research-oriented approaches towards contemporary art-making.

Course Description:

This course introduces students to contemporary new media practices that expand sculptural thinking beyond conventional object-based approaches. Students will explore how digital technologies, sound, video, projection, performance, installation and interactive systems can be integrated with traditional materials and found objects to create immersive and experiential artworks.

The course encourages interdisciplinary experimentation and conceptual inquiry through the use of contemporary media tools and performative strategies. Students will investigate the relationships between body, technology, space, audience participation and time-based experiences while developing interactive and process-oriented artistic practices. Emphasis is placed on critical engagement, experimentation, collaboration and self-reflective approaches within contemporary art contexts

Contents	90 Hrs
Unit 1: Introduction to New Media Art • Understanding the evolution of new media practices in contemporary art • Transition from object-based practices to interactive and process-oriented works • Time, participation and audience engagement in new media art • Study of significant international and Indian new media practitioners Unit 2: Digital and Audio-Visual Experimentation • Introduction to digital imaging, video art and sound-based practices • Basic editing, projection and media integration techniques • Use of photography, moving image and sound in installation contexts • Combining analog and digital approaches within creative projects Unit 3: Performance, Body and Interactivity • Body as medium within contemporary artistic practice • Performance, action and participatory methods • Interactive experiences through movement, sound and spatial engagement • Exploration of self-reflexive and experiential approaches Unit 4: Installation and Site-Responsive Practices • Installation art and immersive environments • Site-specific media interventions • Use of found objects, light, projection and mixed media in spatial construction • Collaborative and interdisciplinary project development Unit 5: Documentation and Presentation • Documentation of performance and installation practices • Maintaining process journals, sketches and conceptual notes • Presentation strategies for media-based works • Group critiques, discussions and final exhibition presentation	
Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits	

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

1	* Rush, M. (2005). New media in art. Thames & Hudson.
2	* Hale, R. B. (2007). <i>Drawing lessons from the great masters</i> . Watson-Guptill.
3	* Dexter, E. (Ed.). (2005). <i>Vitamin D: New perspectives in drawing</i> . Phaidon Press.
4	* Paul, C. (2015). Digital art. Thames & Hudson.
5	* Rose, G. (2016). <i>Visual methodologies: An introduction to researching with visual materials</i> (4th ed.). SAGE Publications.
6	Bishop, C. (2005). Installation art: A critical history. Tate Publishing.
7	Grau, O. (2003). Virtual art: From illusion to immersion. MIT Press.



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Model Curriculum

Program Name	BVA in Sculpture	Semester	Fifth Semester
Course Title	Inter disciplinary Practices in Art (practical)		
Course Code:		Total Marks	100
Contact hours	75 Hours	Practical No. of Credits	03
Formative Assessment Marks	20	Summative Assessment Marks	80

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

1. Introduce interdisciplinary approaches in contemporary visual art practices.
2. Develop experimental thinking through the integration of painting, photography, video, sound, text and installation.
3. Enable students to understand moving image and time-based media as artistic tools.
4. Encourage conceptual and research-oriented studio practice.
5. Explore the relationship between two-dimensional, three-dimensional and temporal spaces.
6. Introduce methods of documentation, archiving and visual storytelling.
7. Develop critical awareness of contemporary artistic practices in India and globally.
8. Encourage collaborative, performative and site-specific modes of artistic production.
9. Strengthen reflective writing and art journal practices connected to studio inquiry.

Course Description:

This course introduces students to expanded and interdisciplinary approaches to contemporary art practice by integrating painting with photography, moving image, sound, installation, performance, digital media, text-based practices and spatial experimentation. The course encourages students to critically explore the relationship between image, body, space, memory, narrative and time through both individual and collaborative projects.

Moving beyond traditional studio boundaries, the syllabus emphasizes research-oriented and process-driven artistic practice. Students are encouraged to investigate contemporary visual culture, documentation methods, experimental storytelling and site-responsive practices while maintaining a strong grounding in material exploration and conceptual thinking.

The course aims to develop an understanding of how contemporary artists negotiate between traditional mediums and emerging technologies, enabling students to create interdisciplinary works that are critically informed, socially aware and experimentally driven.

Contents	75 Hrs
1. Expanded Image Making & Contemporary Practices • Interdisciplinary approaches in contemporary art • Expanded painting practices • Hybrid image-making methods • Introduction to performance, installation and digital art • Material experimentation and process-oriented practice • Conceptual development and thematic inquiry 2. Photography, Documentation & Visual Research • Photography as artistic and documentary medium • Basics of framing, exposure, light and composition • Mobile photography and digital image culture • Archiving and documentation methods • Visual ethnography and field research • Photo essays and thematic sequencing 3. Moving Image, Sound & Narrative Construction • Experimental video art • Narrative and non-narrative structures • Time, movement and rhythm • Introduction to sound art and ambient audio • Editing principles and sequencing • Video as performative and spatial medium 4. Installation, Space & Site-responsive Practice • Installation art and spatial thinking • Body, object and environment • Site-specific interventions • Public art and participatory practice • Performance documentation • Relationship between viewer and space 5. Interdisciplinary Project & Exhibition Presentation • Project proposal writing • Studio research and process documentation	

- Curatorial thinking and display methods
- Exhibition planning and presentation
- Portfolio and artist statement preparation
- Reflective writing and critique

Learning Objectives:

By the end of this course, students will:

1. Develop interdisciplinary artworks integrating multiple media and processes.
2. Demonstrate understanding of narrative, abstraction and temporality in visual practice.
3. Apply photography and video as conceptual and documentary tools.
4. Translate ideas across painting, installation, performance and digital formats.
5. Produce research-based visual projects with contextual awareness.
6. Develop reflective journals connecting studio process with theoretical inquiry.
7. Execute experimental projects using contemporary visual language.
8. Present and discuss their works critically in reviews and exhibitions.
9. Understand exhibition strategies, documentation and presentation formats.
10. Engage with contemporary artistic discourse through writing, discussion and field exposure.

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	10%
Pictorial Composition Projects	05%
Pictorial Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	
1	Raqs Media Collective. (2013). The Sarai reader 09: Projections. Centre for the Study of Developing Societies.
2	Subramanyan, K. G. (2011). The living tradition: Perspectives on modern Indian art. Seagull Books.
3	Guha-Thakurta, T. (2015). In the name of the goddess: The Durga puja of contemporary Kolkata. Primus Books.
4	Dalmia, Y. (2001). The making of modern Indian art: The progressives. Oxford University Press.
5	Bayles, D., & Orland, T. (2001). Art & fear: Observations on the perils (and rewards) of artmaking. Image Continuum Press.
6	Berger, J. (1972). Ways of seeing. Penguin Books.
7	Dehejia, V. (1997). Indian art. Phaidon Press.
8	Bourriaud, N. (2002). Relational aesthetics. Les Presses du Réel.
9	Bishop, C. (2005). Installation art: A critical history. Tate Publishing.



Government of Karnataka
Model Curriculum

Program Name	BVA in Sculpture		Semester	Fifth Semester
Course Title	Early Modern Art (18th and 19th Century Global Scenario Including India)			
Course Code:		Total Marks	100	
Contact hours	45 Hours	Practical No. of Credits	03	
Formative Assessment Marks	20	Summative Assessment Marks	80	

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

- 1) Develop an understanding of Early Modern Art 18th and 19th Century.
- 2) Recognize stylistic characteristics and historical developments across regions and periods.
- 3) Analyze iconography and techniques using art historical methods.
- 4) Examine the role of patronage, religion, and socio-political context in shaping artistic forms.
- 5) Critically reflect on the preservation, continuity, and reinterpretation of these art forms today.

Course Description:

This course offers a chronological and thematic survey of Early Modern art with emphasis on Indian Painting traditions. Students will engage with diverse stylistic schools, regional forms, patronage systems, and iconographic conventions. The course highlights key monuments and artworks to foster visual literacy, cultural understanding, and critical engagement with early modern artist. Theoretical readings and site-based case studies will provide a framework for analysing the socio-religious, political, and aesthetic significance of those practices.

Content of Course - Early Modern Art (18th and 19th Century Global Scenario Including India)	45 Hrs
Unit -1	15 Hrs
• Enlightenment, Revolution, and Modernity • Intellectual background: Enlightenment, reason, and scientific inquiry • Art and political change: French Revolution and Industrial Revolution • Neoclassicism: ideals of antiquity, moral virtue • Key artists: Jacques-Louis David, Jean-Auguste-Dominique Ingres • Romanticism: emotion, nature, and the sublime • Key artists: Eugène Delacroix, J. M. W. Turner	
Unit -2	10 Hrs
• Realism, Impressionism, and Changing Visual Experience • Realism and social critique: everyday life, labor, and class • Key artists: Gustave Courbet, Jean-François Millet • Impressionism: perception, light, and modern life • Key artists: Claude Monet, Pierre-Auguste Renoir • Post-Impressionism and individual expression • Key artists: Vincent van Gogh, Paul Cézanne	
Unit -3	10 Hrs
• Colonial India and Artistic Encounters • British colonial context and introduction of European academic art • Company School painting and documentation • Art institutions: Calcutta Government College of Art & Craft etc.. • Raja Ravi Varma and academic realism • Raja Ravi Varma and mythological imagery • Print culture and circulation of images	
Unit -4	10 Hrs
• Nationalism and the Emergence of Modern Indian Art • Reaction against academic realism: revivalism and identity • Bengal School of Art • Key artists: Abanindranath Tagore, Nandalal Bose • Influence of Japanese and pan-Asian aesthetics • Art and nationalism: visualizing identity and resistance • Transition toward modernism in the early 20th century	

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

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

References	
1	E. H. Gombrich – <i>The Story of Art</i>
2	H. H. Arnason – <i>History of Modern Art</i>
3	T. J. Clark – <i>The Painting of Modern Life</i>
4	Robert L. Herbert – <i>Impressionism: Art, Leisure, and Parisian Society</i>
5	Partha Mitter – <i>Art and Nationalism in Colonial India</i>
6	Tapati Guha-Thakurta – <i>The Making of a New “Indian” Art</i>
7	Geeta Kapur – <i>When Was Modernism</i>
8	John Berger – <i>Ways of Seeing</i>
9	<i>National Gallery of Modern Art – Collection and archives</i>
10	<i>Victoria and Albert Museum – South Asian and European art collections</i>



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Model Curriculum

Program Name	BVA in Sculpture	Semester	Fifth Semester
Course Title	Practical Knowledge/Skill - Digital Art (Practical)		
Course Code:		Total Marks	50
Contact hours	45 Hours	Practical No. of Credits	02
Formative Assessment Marks	10	Summative Assessment Marks	40

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

1. Introduce students to digital art as a contemporary artistic medium.
2. Develop basic understanding of digital tools and image-editing software.
3. Explore the relationship between traditional and digital image-making.
4. Encourage experimentation with digital drawing, collage and visual composition.
5. Develop awareness of contemporary digital visual culture.
6. Enable students to create conceptually driven digital artworks.

Course Description:

This elective course introduces students to the fundamentals of digital art practices within contemporary visual culture. The course aims to familiarize painting students with digital tools, software and image-based experimentation while maintaining sensitivity toward traditional artistic principles such as composition, colour, texture, form and visual narrative.

The syllabus encourages students to explore digital drawing, photo manipulation, digital painting, typography, mixed-media integration and experimental image-making as extensions of studio practice. Emphasis is placed on creative thinking, conceptual exploration and interdisciplinary possibilities rather than purely technical software training.

The course enables students to bridge traditional painting methodologies with emerging digital platforms and contemporary visual communication practices.

Contents	45 Hrs
Unit-1: Introduction to Digital Art & Visual Culture	
• History and evolution of digital art • Contemporary digital visual culture • Introduction to digital interfaces and tools • Understanding layers, resolution and file formats • Digital image ethics and copyright awareness	
Unit-2: Digital Drawing & Painting	
• Digital brush techniques • Colour and texture in digital environments • Line, shape and tonal rendering • Composition in digital formats • Translating traditional painting into digital mediums	
Unit-3: Photo Manipulation & Mixed Media	
• Image editing and composition • Collage and montage techniques • Combining photography with drawing and text • Typography and poster aesthetics • Narrative image construction	
Learning Objectives: Students will be able to: 1. Understand the basics of digital art and contemporary digital practices. 2. Create digital compositions using drawing and image-editing tools. 3. Integrate photography, text and painting elements into digital artworks. 4. Apply principles of colour, composition and layering digitally. 5. Develop simple digital illustrations and conceptual visual narratives. 6. Present artworks using digital formats and portfolio layouts. 7. Critically engage with digital media within contemporary art practice.	
Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects	

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	05%
Pictorial Composition Projects	02%
Composition related activities like, Quiz, seminar, Team activities	03%
Total	10%

References	
1	* Berger, J. (1972). Ways of seeing. Penguin Books.
2	* Raqs Media Collective. (2013). The Sarai reader 09: Projections. Centre for the Study of Developing Societies.
3	* Subramanyan, K. G. (2011). The living tradition: Perspectives on modern Indian art. Seagull Books.
4	* Bayles, D., & Orland, T. (2001). Art & fear: Observations on the perils (and rewards) of artmaking. Image Continuum Press.
5	* Wands, B. (2006). Art of the digital age. Thames & Hudson.
6	* Rush, M. (2005). New media in art. Thames & Hudson.

PRACTIAL INTERNAL SUBMISSION

V Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	Creative Sculpture Practices – I (5)	Pencil/ Charcoal/Clay/ Mix media	10 works
2	Contemporary New Media Practices (4)	Sculpting Mediums	10 Works
3	Interdisciplinary Practices in Art	Mediums as per course	02 Works
4	Practical Knowledge/Skill: Digital Art	Using any digital software	02 works
		Total Works	24

NOTE:

a. For the Internal Submission Students should submit **Minimum 24 works**.

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

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

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

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



Contents of Courses for Bachelor of visual Arts (BVA)

VI SEMESTER– SCULPTURE DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours L+T+P	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical				IA	Exam	Total
Discipline Core Theory Subject Minor 3	University Code	Modern Art (20Th Century Indian Scenario)	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Major 1	University Code	Creative Sculpture-II	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	Site-Specific Sculpture and Public Art Practices	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	Elective – Printmaking Or Painting	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Research Methodology	University Code		1+0+1	2	45 (15+0+30)	Viva & Jury	20	30	50
		Total	17	23					500



Government of Karnataka
Model Curriculum

Program Name	BVA in Sculpture	Semester	Sixth Semester
Course Title	Creative Sculpture-II (practical)		
Course Code:		Total Marks	150
Contact hours	120 Hours	Practical No. of Credits	05
Formative Assessment Marks	30	Summative Assessment Marks	120

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

1. Demonstrate an understanding of metaphorical and conceptual approaches within contemporary sculpture.
2. Develop narrative sculptural works using symbolic, object-based and spatial strategies.
3. Apply interdisciplinary and installation-oriented approaches in sculptural practice.
4. Analyse relationships between sculpture, site, audience and environment.
5. Integrate research, theory and material experimentation within creative processes.
6. Use found objects, replicas and mixed media to construct layered visual meanings.
7. Present conceptually informed sculptural works through documentation, critique and exhibition methods.

Course Description:

In this course, students are encouraged to further explore conceptual, metaphorical and narrative possibilities within contemporary sculptural practices. Using combinations of found objects, replicas, discarded materials, fabricated forms, photographs, sound and spatial interventions, students will investigate how sculptural forms can construct layered meanings, symbolic associations and experiential narratives.

The course also introduces students to expanded understandings of sculpture beyond traditional object-making practices. Through critical engagement with installation, site-specificity, visual culture and interdisciplinary approaches, students will develop sculptural works that respond to contemporary social, cultural and spatial concerns. Particular emphasis is placed on metaphor, object relationships, symbolic transformation and conceptual articulation within sculptural practice.

Contents	120 Hrs
Module 1: Metaphor, Symbolism and Visual Language • Understanding metaphor, metonymy, irony, visual analogy and symbolic representation in art • Exploring narrative possibilities through sculptural forms and object relationships • Study of metaphorical strategies in visual, literary and performative practices	
Module 2: Object, Assemblage and Narrative Construction • Use of found objects, replicas, photographs and fabricated forms within sculpture • Assemblage practices and object-based storytelling • Exploring memory, cultural references and everyday experiences through sculpture • Development of sculptural compositions using mixed materials and unconventional approaches	
Module 3: Sculpture in the Expanded Field • Introduction to Rosalind Krauss' Sculpture in the Expanded Field • Understanding sculpture beyond pedestal-based formats • Installation, site-specificity and environmental sculptural practices • Interactions between sculpture, architecture, landscape and public space	
Module 4: Interdisciplinary and Installation Practices • Combining sculpture with sound, projection, text, performance or moving image • Spatial arrangement and immersive viewer experiences • Temporary installations and process-based sculptural practices • Development of conceptual installation projects responding to specific contexts	
Module 5: Research, Documentation and Presentation • Process journals, sketches and conceptual writing • Documentation through photography and visual archiving • Critical discussions and peer review sessions Final presentation and exhibition display of sculptural projects	
Learning Objectives: By the end of this course, students will be able: 1. To explore metaphorical and symbolic possibilities within sculptural practice. 2. To understand how objects, replicas and spatial arrangements can communicate narrative and conceptual meanings. 3. To investigate relationships between sculpture, installation, site and audience experience. 4. To introduce students to expanded field approaches in contemporary sculpture. 5. To encourage interdisciplinary experimentation involving sound, text, image and performance elements. 6. To strengthen conceptual thinking, visual research and critical interpretation within studio practice. 7. To develop independent artistic responses through process-oriented sculptural experimentation.	

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

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

References	
1	* Bourriaud, N. (2002). Relational aesthetics. Les Presses du Réel.
2	* Archer, M. (2014). Art since 1960. Thames & Hudson.
3	*Schiffer, N. (2006). <i>Woodcarving: Techniques and Projects for the First-Time Carver</i> . Schiffer Publishing.
4	* Foster, H. (1996). The return of the real. MIT Press.
5	*Manke, C. (2017). <i>Material Matters: New Materials in Design</i> . Black Dog Publishing.
6	*Lechtreck, K., & DeHoff, R. (1999). <i>Casting: An Illustrated Guide for Artists</i> . Davis Publications.
7	* Lucie-Smith, E. (2004). Sculpture since 1945. Thames & Hudson



Government of Karnataka
Model Curriculum

Program Name	BVA in Sculpture	Semester	Sixth Semester
Course Title	Site-Specific Sculpture and Public Art Practices (practical)		
Course Code:		Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	04
Formative Assessment Marks	20	Summative Assessment Marks	80

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

1. Demonstrate an understanding of site-specific and public art practices within contemporary sculpture.
2. Analyse the relationship between sculpture, public space, architecture and audience engagement.
3. Conduct site-based research through observation, surveys and visual documentation.
4. Develop conceptually informed proposals for public and environmental sculptural interventions.
5. Apply contextual, environmental and material considerations within outdoor sculptural planning.
6. Critically evaluate public art projects in relation to social and spatial impact.
7. Present professional site-specific proposals through drawings, models and documentation.
8. Develop research-oriented and socially responsive approaches towards contemporary public art practice.

Course Description:

This course introduces students to the conceptual, social and spatial dimensions of site-specific sculpture and public art practices. Students will investigate how sculptural works respond to particular locations, histories, communities, environments and patterns of public interaction. The course encourages students to think beyond studio-based object making and engage with sculpture as a contextual and experiential practice situated within public space.

Through field research, observation, documentation and conceptual development, students will explore the relationships between sculpture, architecture, landscape, urban environments and collective memory. Emphasis is placed on understanding site-responsive methodologies, public engagement, material suitability, environmental sensitivity and the social responsibilities associated with public art practices.

Contents	90 Hrs
Unit 1: Introduction to Site-Specific and Public Art - History and evolution of site-specific sculpture and public art - Public art practices across different cultural and historical contexts - Relationship between sculpture, location and audience experience - Study of contemporary public and environmental art practices	
Unit 2: Space, Context and Environmental Understanding - Understanding architecture, landscape and urban environments - Mapping social, cultural and historical aspects of a site - Movement, accessibility and viewer interaction within public spaces - Environmental and ecological considerations in public sculpture	
Unit 3: Research, Documentation and Site Analysis - Site visits, field surveys and visual documentation methods - Photography, sketching, mapping and observational recording - Interviews and public interaction as research tools - Analysis of successful and failed public art interventions	
Unit 4: Design Development and Public Art Proposal - Conceptualising sculptural responses for specific locations - Material selection and feasibility within outdoor environments - Scale, safety, durability and public accessibility considerations - Development of models, drawings and installation proposals	
Unit 5: Presentation and Project Planning - Visual presentation and proposal drafting methods - Process journals and conceptual documentation - Group critiques and peer discussions - Final presentation of site-specific/public art proposal	
Learning Objectives: After completing this Course students will be able: - To introduce students to the history and evolution of site-specific and public art practices. - To understand how location, environment, history and public interaction influence sculptural meaning. - To develop observational and research-based approaches towards site-responsive art-making. - To explore the relationship between sculpture, architecture, landscape and urban space. - To encourage critical analysis of successful and unsuccessful public art projects. - To develop conceptual proposals for outdoor and public sculptural interventions. - To strengthen documentation, presentation and collaborative planning skills within public art contexts.	

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

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

References	
1	* Lacy, S. (Ed.). (1995). Mapping the terrain: New genre public art. Bay Press.
2	*Cartiere, C., & Willis, S. (Eds.). (2008). The practice of public art. Routledge.
3	*Sullivan, G. (2010). <i>Art Practice as Research: Inquiry in Visual Arts</i> (2nd ed.). SAGE Publications.
4	* Deutsche, R. (1998). Evictions: Art and spatial politics. MIT Press.
5	* Miles, M. (1997). Art, space and the city: Public art and urban futures. Routledge.



Government of Karnataka
Model Curriculum

Program Name	BVA in Sculpture	Semester	Sixth Semester
Course Title	MODERN ART (20TH CENTURY INDIAN SCENARIO) (Theory)		
Course Code:	DSC-VA15	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	20	Summative Assessment Marks	80

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

- A. Understand the various components of modern art history.
- B. Analyse the various schools and the movements in Indian art in focus to the modern period.
- C. Reflect and discuss the artists, their origins and their ideological inputs behind their work.
- D. Develop original compositions that synthesize historical aesthetics with contemporary relevance.
- E. Reflect on the ethical and interpretive responsibilities of working with the components of Modern era.

Course Description:

This course offers a chronological and thematic survey of Modern art with emphasis on Indian scenario while discussing the various artist, schools and their ideological motives behind their work. Students will engage with diverse stylistic schools, regional forms, patronage systems, and stylistic differences. The course highlights key movements and artworks to foster visual literacy, cultural understanding, and critical engagement with modern artist. Theoretical readings and site-based case studies will provide a framework for analyzing the socio- political, and aesthetic significance of those practices.

Content of Course - Modern Art (20th Century Indian Scenario)	45 Hrs
Unit -1	15 Hrs
• Transition to Modernism in Indian Art • Late colonial context and emergence of modern consciousness • Decline of academic realism and rise of nationalist aesthetics • Bengal School of Art • Key artists: Abanindranath Tagore, Nandalal Bose • Santiniketan and alternative pedagogies: Rabindranath Tagore, Benode Behari Mukherjee	
Unit -2	10 Hrs
• Progressive Artists and Post-Independence Modernism • Context of Independence and Partition • Formation of Progressive Artists 'Group • Key artists: F. N. Souza, M. F. Husain, S. H. Raza • Urban experience, individual expression, and global modernism • Expansion of modernist vocabularies in painting and sculpture	
Unit -3	10 Hrs
• Diverse Modernisms and Regional Narratives • Baroda School and narrative figuration • Key artists: K. G. Subramanyan, Gulammohammed Sheikh • Neo-Tantric and abstraction: G. R. Santosh • Folk and tribal influences in modern art: J. Swaminathan • Women artists and new subjectivities: Amrita Sher-Gil	
Unit -4	10 Hrs
• Late Modernism and Contemporary Transitions • Political and social engagement in art (1970s–1990s) • Conceptual practices and new media • Key artists: Nalini Malani, Vivan Sundaram • Institutional developments: National Gallery of Modern Art • Transition from modern to contemporary art in India	

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

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

References	
1	20th Century Indian Art
2	Partha Mitter – <i>Indian Art / The Triumph of Modernism</i>
3	Geeta Kapur – <i>When Was Modernism</i>
4	Yashodhara Dalmia – <i>The Making of Modern Indian Art</i>
5	R. Siva Kumar – Writings on Santiniketan artists
6	Gayatri Sinha – <i>Woman/Goddess: Indian Sculpture</i> and essays on modern Indian art
7	Gulammohammed Sheikh – Essays on Baroda School
8	K. G. Subramanyan – <i>The Living Tradition</i>
9	<i>National Gallery of Modern Art – Exhibition catalogues</i>
10	<i>Lalit Kala Akademi – Publications and archives</i>
11	<i>Asia Society – Resources on modern South Asian art</i>



Government of Karnataka
Model Curriculum

Program Name	BVA in Sculpture	Semester	Sixth Semester
Course Title	Elective - I - Printmaking (Practical)		
Course Code:		Total Marks	100
Contact hours	75 Hours	Practical No. of Credits	03
Formative Assessment Marks	20	Summative Assessment Marks	80

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

1. Demonstrate basic technical proficiency in relief and intaglio printmaking methods.
2. Translate observational and conceptual drawings into print-based compositions.
3. Understand the material properties and aesthetic possibilities of various print surfaces and tools.
4. Apply critical thinking and visual analysis during the creation and discussion of prints.
5. Produce a small portfolio of original prints demonstrating experimentation, technical range, and personal expressions.

Course Description:

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

Contents	45 Hrs
1. Introduction to Printmaking • Historical overview of printmaking traditions • Contemporary relevance and applications • Overview of techniques: relief, intaglio, planographic, stencil 2. Tools, Materials, and Safety • Introduction to tools (carving tools, brayers, presses, etching needles) • Printmaking inks and papers • Studio safety and material handling 3. Relief Printing (Linocut/Woodcut) • Image transfer and surface preparation • Carving techniques and mark-making • Inking and printing methods (press and hand-burnishing) • Editioning and registration 4. Intaglio Techniques (Drypoint Introduction) • Plate preparation and incising • Inking, wiping, and printing using a press • Creating tonal values through line and texture	
Learning Objectives: Students will be able to: A. Identify and describe the major historical and contemporary printmaking techniques and their relevance in visual art practice. B. Demonstrate technical skills in basic relief (linocut/woodcut) and intaglio (drypoint) processes. C. Handle printmaking tools and materials safely and effectively, including presses, carving tools, inks, and specialty papers. D. Apply fundamental design principles such as composition, line, texture, and contrast in creating original prints. E. Document and reflect on the creative process through sketchbooks, process journals, and critiques.	

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

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

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



Government of Karnataka
Model Curriculum

Program Name	BVA in Sculpture		Semester	Sixth Semester
Course Title	Elective - I - Painting (Art & Crafts of India) (Practical)			
Course Code:		Total Marks	100	
Contact hours	75 Hours	Practical No. of Credits	03	
Formative Assessment Marks	20	Summative Assessment Marks	80	

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

1. Gain a comprehensive understanding of traditional crafts from various states of India.
2. Analyze the role of folk art in reflecting regional culture, religious beliefs, and societal values.
3. Develop a detailed understanding of craftsmanship in different Indian regions,
4. Demonstrate the ability to incorporate folk art styles into modern products
5. Explore various traditional design styles and home decoration techniques,
6. Apply traditional craft techniques to modern product design

Course Description:

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

Contents	45 Hrs
Unit – 1: Traditional Arts and Crafts of India	
A detailed look at the traditional crafts of various states of India, highlighting unique styles and techniques. 15 Hrs. Andhra Pradesh: Kalamkari (Hand-painted or block-printed textiles).Karnataka: Chittarahase (Traditional painting on wooden surfaces).Goa: Traditional woodwork, pottery, and brassware. Rajasthan: Block printing, blue pottery, and marble inlay. Gujarat: Bandhani, Patola, and Embroidery. Kutch: Embroidery, patchwork, and mirror work. Uttar Pradesh: Chikan work and brassware. West Bengal: Nakshi Kantha and terracotta crafts. Bihar: Mahbubani painting. • Create a short documentary or a documentation that explores one of the crafts in depth, including its cultural significance and the artists involved. • Make a product out of anyone art and make designer brochure for the same.	
Unit – 2:Traditional Styles of Design & Decoration of Homes	
Meena Kari (Rajasthan): Enamel work on metal. Channapattanatoys Toys (Karnataka): Wooden toys made with colored lac. Kondapalli Toys (Andhra Pradesh): Handcrafted wooden toys. Brass and Copperware (Tamil Nadu): Traditional metalwork for decoration. Madhya Pradesh: Traditional folk art and woodwork. Loha Shilpi of Chhattisgarh: Iron crafts, sculptures, and metalwork. Bamboo and Cane Work (Tripura): Handcrafted home decor and utility products. Black Stone and Wood Carvings (Manipur): Carved furniture and religious items. Bidriware (Karnataka): Inlay work in metal and stone. 15Hrs. • Create a short documentary or a documentation that explores one of the styles in depth, including its cultural significance and the artists involved. • Use one of the traditional crafts to design a modern home accessory -a lamp, vase, or furniture while preserving the craft's traditional elements.	
Unit – 3: Folk Art of India	
A deep dive into Indian folk art, its various forms, and its role in the culture of different regions. 15 Hrs. Worli Painting (Maharashtra): Geometric and nature-based motifs. Saura Paintings (Odisha): Tribal art, often with religious and symbolic themes. Bhil Art (Central India): Vibrant, stylized depiction of nature and daily life. Gond Art (Madhya Pradesh): Rich, bold art characterized by dot patterns and storytelling. Pit Hara Paintings (Madhya Pradesh): Abstract, tribal representations of nature. Mahbubani Painting (Bihar): Intricate, colorful paintings often depicting deities and folklore. • Choose one form of folk art and prepare a documentation on the same. • Create any one product using any one Folk Art.	

Learning Objectives: Students will be able to:

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

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

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

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

PRACTIAL INTERNAL SUBMISSION

VI Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	Creative Sculpture-II (5)	Pencil/ Charcoal/Clay/ Mix media	10 works
2	Site-Specific Sculpture and Public Art Practices (4)	Sculpting Mediums	02 Works
3	Elective :Printmaking Or Painting (3)	Medium as per course	03 works
		Total Works	15

NOTE:

1. For the Internal Submission Students should submit **Minimum 15 works**.

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

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

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

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



Model Curriculum of
BVA in
Graphic Art (Print Making)
5th & 6th Semester

Karnataka State Higher Education Council



Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– PRINTMAKING/GRAPHIC ART

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours	Duration of Exam (hours)	Marks		
			Lectures + Tutorial + Practical		L+T+P		IA	Exam	Total
Discipline Core Theory Subject Minor 3	University Code	Early Modern Art (18Th and 19Th Century Global Scenario Including India)	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Compulsory Course 2	University Code	Practical Knowledge/ Skill Digital Art	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core Major 1	University Code	Graphic Composition and Experimental Print Practices – I	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	Advanced Drawing and Graphic Image Construction	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	Interdisciplinary Practices in Art	1+0+2	4	75 (15+0+60)		20	80	100
		Total	17	23					500



Government of Karnataka
Model Curriculum

Program Name	BVA in Printmaking		Semester	Fifth Semester
Course Title	Graphic Composition and Experimental Print Practices – I (practical)			
Course Code:		Total Marks	150	
Contact hours	120 Hours	Practical No. of Credits	05	
Formative Assessment Marks	30	Summative Assessment Marks	120	

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

1. Demonstrate an understanding of compositional principles within graphic art and printmaking.
2. Develop visually structured and conceptually informed graphic compositions.
3. Apply layering, repetition, rhythm and spatial organisation effectively within printmaking practices.
4. Experiment with figurative, symbolic and abstract approaches in graphic image-making.
5. Integrate drawing, painting and printmaking techniques within contemporary visual practice.
6. Develop individual visual language through material and process exploration.
7. Present technically and conceptually resolved printmaking projects with documentation and critical reflection.
8. Analyse relationships between composition, medium and narrative within graphic art practices.

Course Description:

This course introduces students to advanced compositional approaches within graphic art and printmaking practices through the study of pictorial space, visual structure, repetition, rhythm and narrative image-making. Students are encouraged to investigate the relationship between positive and negative space, organic and geometric forms, symbolic imagery and layered visual arrangements through drawing, printmaking and mixed-media experimentation.

The course focuses on developing individual visual language through analytical observation, compositional problem-solving and experimental print processes. Emphasis is placed on the interaction between concept, technique and material while encouraging students to explore figurative, abstract and narrative possibilities within contemporary graphic art practices.

Contents	120 Hrs
Contents: 1. Principles of Graphic Composition • Understanding positive and negative space in visual construction • Exploration of balance, rhythm, movement, contrast and harmony • Compositional studies using organic and geometric forms • Repetition, fragmentation and visual sequencing in image-making 2. Figurative and Narrative Composition • Development of figurative and symbolic imagery • Narrative compositions based on memory, observation and imagination • Human figure and object relationships within pictorial space • Exploration of surreal, fictional and conceptual visual environments 3. Printmaking and Layered Image Construction • Experimental approaches to relief, intaglio, collagraph and mixed print techniques • Layering, transparency and textural explorations in printmaking • Combining drawing, painting and printmaking processes • Study of ink behaviour, pigment interaction and material possibilities 4. Experimental Graphic Language • Abstraction and stylisation within graphic art practices • Development of personal motifs, symbols and visual patterns • Use of distortion, repetition and transformation in compositional design • Contemporary graphic experimentation and interdisciplinary approaches 5. Process Documentation and Presentation • Sketchbooks, process journals and compositional studies • Documentation of printmaking processes and experiments • Group critiques and visual discussions • Presentation and display methods for graphic works and prints	

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

1. To develop an understanding of compositional structure within graphic art and printmaking.
2. To explore relationships between positive and negative space, rhythm, movement and visual balance.
3. To encourage experimentation with figurative, abstract and narrative image-making approaches.
4. To investigate organic, geometric and symbolic forms within compositional studies.
5. To strengthen technical and conceptual approaches through printmaking and mixed-media experimentation.
6. To develop awareness of layering, texture and repetition within graphic compositions.
7. To encourage individual visual language through sustained studio inquiry and experimentation.

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

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

References

1	* Castleman, R. (1988). Prints of the twentieth century. Thames & Hudson.
2	* Adam, R., & Robertson, C. (2008). <i>Basic drawing techniques</i> (2nd ed.). Barron's Educational Series.
3	* Fineberg, J. (2010). Art since 1940: Strategies of being. Prentice Hall.
4	Coke, V. (2012). <i>Relief printmaking: A manual of techniques</i> . A & C Black Publishers.
5	* Ross, J. L., Romano, C., & Ross, T. (2009). <i>The complete printmaker: Techniques, traditions, innovations</i> (3rd ed.). Free Press.
6	Heller, S., & Chwast, S. (2008). Graphic style: From Victorian to new century. Abrams.
7	Parimoo, R. (2013). The world of graphic prints. Lalit Kala Akademi



Government of Karnataka

Model Curriculum

Program Name	BVA in Printmaking	Semester	Fifth Semester
Course Title	Advanced Drawing and Graphic Image Construction (practical)		
Course Code:		Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	04
Formative Assessment Marks	20	Summative Assessment Marks	80

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

1. Demonstrate advanced drawing abilities through analytical and expressive approaches.
2. Apply compositional principles effectively within graphic and printmaking practices.
3. Translate drawn imagery into technically and conceptually resolved print formats.
4. Explore layering, texture and tonal contrast within graphic image construction.
5. Experiment with traditional and contemporary drawing and printmaking methods.
6. Develop independent visual language through sustained material and conceptual exploration.
7. Present professionally documented portfolios integrating drawing and graphic processes.
8. Critically analyse relationships between drawing, printmaking and contemporary visual culture.

Course Description:

This course advances students' understanding of drawing and graphic art as critical tools for visual investigation, conceptual development and contemporary printmaking practices. Building upon foundational drawing skills, students will explore complex approaches to image construction through observational studies, abstraction, layering, mark-making and experimental graphic processes.

The course emphasizes the relationship between drawing, surface, texture, tonal contrast and spatial organisation while encouraging students to transform drawn imagery into graphic compositions suitable for diverse printmaking techniques. Through sustained studio practice and experimentation, students will investigate how drawing functions both as an independent visual language and as a preparatory process within contemporary graphic art practices.

Contents	90 Hrs
Module 1: Advanced Drawing Practices • Observational and analytical drawing approaches • Exploration of line quality, gesture, contour and tonal structure • Studies of texture, volume, light and spatial depth • Experimental mark-making and expressive drawing methods Module 2: Graphic Composition and Image Organisation • Principles of visual balance, rhythm and contrast in graphic art • Positive and negative space relationships • Fragmentation, repetition and sequencing in image construction • Narrative and symbolic approaches in graphic composition Module 3: Drawing and Print Translation • Translating drawings into relief, intaglio and screen-based print formats • Line-based and tonal image conversion processes • Layering, transfer methods and graphic simplification • Exploration of print surfaces and ink interactions Module 4: Experimental Graphic Processes • Mixed-media drawing and print combinations • Collage, stencil, tracing and transfer-based explorations • Hybrid approaches combining manual and digital interventions • Development of personal motifs and graphic language Module 5: Portfolio Development and Presentation • Process journals and sketchbook development • Documentation of drawing and printmaking stages • Group critiques and conceptual discussions • Final graphic portfolio presentation and display methods	

Learning Objectives:

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

1. To strengthen advanced drawing skills through observational and conceptual approaches.
2. To explore drawing as a tool for visual research, image construction and printmaking practice.
3. To investigate line, texture, tonal variation and mark-making within graphic compositions.
4. To develop an understanding of layering, fragmentation and spatial organisation in image-making.
5. To encourage experimentation with mixed drawing media and graphic transfer processes.
6. To translate drawings into compositions suitable for relief, intaglio, screen or experimental printmaking methods.
7. To develop individual visual language through analytical and process-oriented studio practice.

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

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

1	*. Zelanski, P., & Fisher, M. P. (2010). The art of seeing. Pearson.
2	* Mayer, R. (1991). The artist's handbook of materials and techniques. Viking Press.
3	* Dexter, E. (Ed.). (2005). <i>Vitamin D: New perspectives in drawing</i> . Phaidon Press.
4	de Zegher, C. (Ed.). (2003). <i>The stage of drawing: Gesture and act (Drawing papers 24)</i> . The Drawing Center.
5	*. Robertson, J., & McDaniel, C. (2016). Themes of contemporary art: Visual art after 1980. Oxford University Press.



Government of Karnataka

Model Curriculum

Program Name	BVA in Printmaking	Semester	Fifth Semester
Course Title	Inter disciplinary Practices in Art (practical)		
Course Code:		Total Marks	100
Contact hours	75 Hours	Practical No. of Credits	03
Formative Assessment Marks	20	Summative Assessment Marks	80

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

1. Introduce interdisciplinary approaches in contemporary visual art practices.
2. Develop experimental thinking through the integration of painting, photography, video, sound, text and installation.
3. Enable students to understand moving image and time-based media as artistic tools.
4. Encourage conceptual and research-oriented studio practice.
5. Explore the relationship between two-dimensional, three-dimensional and temporal spaces.
6. Introduce methods of documentation, archiving and visual storytelling.
7. Develop critical awareness of contemporary artistic practices in India and globally.
8. Encourage collaborative, performative and site-specific modes of artistic production.
9. Strengthen reflective writing and art journal practices connected to studio inquiry.

Course Description:

This course introduces students to expanded and interdisciplinary approaches to contemporary art practice by integrating painting with photography, moving image, sound, installation, performance, digital media, text-based practices and spatial experimentation. The course encourages students to critically explore the relationship between image, body, space, memory, narrative and time through both individual and collaborative projects.

Moving beyond traditional studio boundaries, the syllabus emphasizes research-oriented and process-driven artistic practice. Students are encouraged to investigate contemporary visual culture, documentation methods, experimental storytelling and site-responsive practices while maintaining a strong grounding in material exploration and conceptual thinking.

The course aims to develop an understanding of how contemporary artists negotiate between traditional mediums and emerging technologies, enabling students to create interdisciplinary works that are critically informed, socially aware and experimentally driven.

Contents	75 Hrs
1. Expanded Image Making & Contemporary Practices • Interdisciplinary approaches in contemporary art • Expanded painting practices • Hybrid image-making methods • Introduction to performance, installation and digital art • Material experimentation and process-oriented practice • Conceptual development and thematic inquiry	
2. Photography, Documentation & Visual Research • Photography as artistic and documentary medium • Basics of framing, exposure, light and composition • Mobile photography and digital image culture • Archiving and documentation methods • Visual ethnography and field research • Photo essays and thematic sequencing	
3. Moving Image, Sound & Narrative Construction • Experimental video art • Narrative and non-narrative structures • Time, movement and rhythm • Introduction to sound art and ambient audio • Editing principles and sequencing • Video as performative and spatial medium	
4. Installation, Space & Site-responsive Practice • Installation art and spatial thinking • Body, object and environment • Site-specific interventions • Public art and participatory practice • Performance documentation • Relationship between viewer and space	

5. Interdisciplinary Project & Exhibition Presentation

- Project proposal writing
- Studio research and process documentation
- Curatorial thinking and display methods
- Exhibition planning and presentation
- Portfolio and artist statement preparation
- Reflective writing and critique

Learning Objectives:

By the end of this course, students will:

1. Develop interdisciplinary artworks integrating multiple media and processes.
2. Demonstrate understanding of narrative, abstraction and temporality in visual practice.
3. Apply photography and video as conceptual and documentary tools.
4. Translate ideas across painting, installation, performance and digital formats.
5. Produce research-based visual projects with contextual awareness.
6. Develop reflective journals connecting studio process with theoretical inquiry.
7. Execute experimental projects using contemporary visual language.
8. Present and discuss their works critically in reviews and exhibitions.
9. Understand exhibition strategies, documentation and presentation formats.

Engage with contemporary artistic discourse through writing, discussion and field exposure.

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

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

References	
1	Raqs Media Collective. (2013). The Sarai reader 09: Projections. Centre for the Study of Developing Societies.
2	Subramanyan, K. G. (2011). The living tradition: Perspectives on modern Indian art. Seagull Books.
3	Guha-Thakurta, T. (2015). In the name of the goddess: The Durga puja of contemporary Kolkata. Primus Books.
4	Dalmia, Y. (2001). The making of modern Indian art: The progressives. Oxford University Press.
5	Bayles, D., & Orland, T. (2001). Art & fear: Observations on the perils (and rewards) of artmaking. Image Continuum Press.
6	Berger, J. (1972). Ways of seeing. Penguin Books.
7	Dehejia, V. (1997). Indian art. Phaidon Press.
8	Bourriaud, N. (2002). Relational aesthetics. Les Presses du Réel.
9	Bishop, C. (2005). Installation art: A critical history. Tate Publishing.



Government of Karnataka
Model Curriculum

Program Name	BVA in Printmaking		Semester	Fifth Semester
Course Title	Early Modern Art (18th and 19th Century Global Scenario Including India) (Theory)			
Course Code:		Total Marks	100	
Contact hours	45 Hours	Practical No. of Credits	03	
Formative Assessment Marks	20	Summative Assessment Marks	80	

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

- a. Develop an understanding of Early Modern Art 18th and 19th Century.
- b. Recognize stylistic characteristics and historical developments across regions and periods.
- c. Analyze iconography and techniques using art historical methods.
- d. Examine the role of patronage, religion, and socio-political context in shaping artistic forms.
- e. Critically reflect on the preservation, continuity, and reinterpretation of these art forms today.

Course Description:

This course offers a chronological and thematic survey of Early Modern art with emphasis on Indian Painting traditions. Students will engage with diverse stylistic schools, regional forms, patronage systems, and iconographic conventions. The course highlights key monuments and artworks to foster visual literacy, cultural understanding, and critical engagement with early modern artist. Theoretical readings and site-based case studies will provide a framework for analysing the socio-religious, political, and aesthetic significance of those practices.

Content of Course - Early Modern Art (18th and 19th Century Global Scenario Including India)	45 Hrs
Unit -1	15 Hrs
• Enlightenment, Revolution, and Modernity • Intellectual background: Enlightenment, reason, and scientific inquiry • Art and political change: French Revolution and Industrial Revolution • Neoclassicism: ideals of antiquity, moral virtue • Key artists: Jacques-Louis David, Jean-Auguste-Dominique Ingres • Romanticism: emotion, nature, and the sublime • Key artists: Eugène Delacroix, J. M. W. Turner	
Unit -2	10 Hrs
• Realism, Impressionism, and Changing Visual Experience • Realism and social critique: everyday life, labor, and class • Key artists: Gustave Courbet, Jean-François Millet • Impressionism: perception, light, and modern life • Key artists: Claude Monet, Pierre-Auguste Renoir • Post-Impressionism and individual expression • Key artists: Vincent van Gogh, Paul Cézanne	
Unit -3	10 Hrs
• Colonial India and Artistic Encounters • British colonial context and introduction of European academic art • Company School painting and documentation • Art institutions: Calcutta Government College of Art & Craft etc.. • Raja Ravi Varma and academic realism • Raja Ravi Varma and mythological imagery • Print culture and circulation of images	
Unit -4	10 Hrs
• Nationalism and the Emergence of Modern Indian Art • Reaction against academic realism: revivalism and identity • Bengal School of Art • Key artists: Abanindranath Tagore, Nandalal Bose • Influence of Japanese and pan-Asian aesthetics • Art and nationalism: visualizing identity and resistance • Transition toward modernism in the early 20th century	

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

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

References	
1	E. H. Gombrich – <i>The Story of Art</i>
2	H. H. Arnason – <i>History of Modern Art</i>
3	T. J. Clark – <i>The Painting of Modern Life</i>
4	Robert L. Herbert – <i>Impressionism: Art, Leisure, and Parisian Society</i>
5	Partha Mitter – <i>Art and Nationalism in Colonial India</i>
6	Tapati Guha-Thakurta – <i>The Making of a New “Indian” Art</i>
7	Geeta Kapur – <i>When Was Modernism</i>
8	John Berger – <i>Ways of Seeing</i>
9	<i>National Gallery of Modern Art – Collection and archives</i>
10	<i>Victoria and Albert Museum – South Asian and European art collections</i>



Government of Karnataka
Model Curriculum

Program Name	BVA in Printmaking	Semester	Fifth Semester
Course Title	Practical Knowledge / Skill - Digital Art (Practical)		
Course Code:		Total Marks	50
Contact hours	45 Hours	Practical No. of Credits	02
Formative Assessment Marks	10	Summative Assessment Marks	40

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

1. Introduce students to digital art as a contemporary artistic medium.
2. Develop basic understanding of digital tools and image-editing software.
3. Explore the relationship between traditional and digital image-making.
4. Encourage experimentation with digital drawing, collage and visual composition.
5. Develop awareness of contemporary digital visual culture.
6. Enable students to create conceptually driven digital artworks.

Course Description:

This elective course introduces students to the fundamentals of digital art practices within contemporary visual culture. The course aims to familiarize painting students with digital tools, software and image-based experimentation while maintaining sensitivity toward traditional artistic principles such as composition, colour, texture, form and visual narrative.

The syllabus encourages students to explore digital drawing, photo manipulation, digital painting, typography, mixed-media integration and experimental image-making as extensions of studio practice. Emphasis is placed on creative thinking, conceptual exploration and interdisciplinary possibilities rather than purely technical software training.

The course enables students to bridge traditional painting methodologies with emerging digital platforms and contemporary visual communication practices.

Contents	45 Hrs
Unit-1: Introduction to Digital Art & Visual Culture	
• History and evolution of digital art • Contemporary digital visual culture • Introduction to digital interfaces and tools • Understanding layers, resolution and file formats • Digital image ethics and copyright awareness	
Unit-2: Digital Drawing & Painting	
• Digital brush techniques • Colour and texture in digital environments • Line, shape and tonal rendering • Composition in digital formats • Translating traditional painting into digital mediums	
Unit-3: Photo Manipulation & Mixed Media	
• Image editing and composition • Collage and montage techniques • Combining photography with drawing and text • Typography and poster aesthetics • Narrative image construction	
Learning Objectives: Students will be able to: 1. Understand the basics of digital art and contemporary digital practices. 2. Create digital compositions using drawing and image-editing tools. 3. Integrate photography, text and painting elements into digital artworks. 4. Apply principles of colour, composition and layering digitally. 5. Develop simple digital illustrations and conceptual visual narratives. 6. Present artworks using digital formats and portfolio layouts. 7. Critically engage with digital media within contemporary art practice.	
Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects	

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	05%
Pictorial Composition Projects	02%
Composition related activities like, Quiz, seminar, Team activities	03%
Total	10%

References	
1	* Berger, J. (1972). Ways of seeing. Penguin Books.
2	* Raqs Media Collective. (2013). The Sarai reader 09: Projections. Centre for the Study of Developing Societies.
3	* Subramanyan, K. G. (2011). The living tradition: Perspectives on modern Indian art. Seagull Books.
4	* Bayles, D., & Orland, T. (2001). Art & fear: Observations on the perils (and rewards) of artmaking. Image Continuum Press.
5	* Wands, B. (2006). Art of the digital age. Thames & Hudson.
6	* Rush, M. (2005). New media in art. Thames & Hudson.

PRACTIAL INTERNAL SUBMISSION

V Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	Graphic Composition and Experimental Print Practices – I (5)	Linoleum / Wood / Zinc /Acrylic plates/ Mix media	10 works
2	Advanced Drawing and Graphic Image Construction (4)	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	10 Works
3	Interdisciplinary Practices in Art (3)	Mediums as per course	02 Works
4	Practical Knowledge/Skill:Digital Art (2)	Using any digital software	02 works
		Total Works	24

NOTE:

- For the Internal Submission Students should submit **Minimum 24 works**.

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

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

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

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



Contents of Courses for Bachelor of visual Arts (BVA)

VI SEMESTER– PRINTMAKING DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours L+T+P	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical				IA	Exam	Total
Discipline Core Theory Subject Minor 3	University Code	Modern Art (20Th Century Indian Scenario)	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Major 1	University Code	Graphic Composition and Experimental Print Practices – II	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	Graphic Image Construction – I	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	Elective – Painting Or Sculpture	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Research Methodology	University Code		1+0+1	2	45 (15+0+30)	Viva & Jury	20	30	50
		Total	17	23					500



Government of Karnataka
Model Curriculum

Program Name	BVA in Printmaking	Semester	Sixth Semester
Course Title	Graphic Composition and Experimental Print Practices – II (practical)		
Course Code:		Total Marks	150
Contact hours	120 Hours	Practical No. of Credits	05
Formative Assessment Marks	30	Summative Assessment Marks	120

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

1. Demonstrate advanced understanding of graphic composition and visual organisation.
2. Develop conceptually driven printmaking projects using experimental processes.
3. Apply layering, fragmentation and narrative sequencing within graphic image-making.
4. Explore hybrid and interdisciplinary approaches in contemporary printmaking practice.
5. Integrate drawing, printmaking and mixed-media experimentation effectively.
6. Develop individual visual language through sustained material and conceptual exploration.
7. Present professionally resolved print portfolios with research and process documentation.
8. Critically analyse contemporary graphic and printmaking practices within broader visual culture.

Course Description:

This course advances students' understanding of graphic composition and experimental printmaking through conceptual image development, layered visual construction and interdisciplinary exploration. Building upon earlier compositional studies, students will investigate complex spatial arrangements, narrative structures, abstraction and symbolic visual language within contemporary graphic art practices.

The course emphasizes experimentation with print surfaces, matrix development, hybrid processes and material interventions while encouraging students to integrate drawing, printmaking and mixed-media approaches. Through analytical observation, process-based experimentation and critical inquiry, students will develop individual visual vocabularies and expanded approaches towards contemporary print practices.

Contents	120 Hrs
Unit 1: Advanced Graphic Composition • Complex compositional structures and spatial organisation • Exploration of rhythm, contrast, repetition and visual movement • Layered image construction and fragmented visual narratives • Positive and negative space in advanced graphic composition Unit 2: Experimental Printmaking Processes • Advanced relief, intaglio, collagraph and monoprint techniques • Hybrid printmaking processes and mixed-surface experimentation • Multiple plate/layer registration and transparency studies • Surface manipulation, texture and unconventional print matrices Unit 3: Narrative and Conceptual Image-Making • Symbolic and metaphorical approaches within graphic art • Sequential imagery and narrative print structures • Translation of personal, social and cultural themes into printmaking • Development of conceptual print series Unit 4: Interdisciplinary and Contemporary Practices • Combining printmaking with drawing, collage and digital processes • Experimental approaches using photographic and transfer methods • Printmaking within installation and expanded graphic practices • Exploration of contemporary graphic art practices and visual culture Unit 5: Portfolio Development and Presentation • Process journals and archival documentation • Critical reflection and peer review discussions • Professional presentation of print portfolios • Exhibition display methods for graphic and print works	

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

1. To deepen understanding of advanced compositional structures within graphic art and printmaking.
2. To explore abstraction, fragmentation and narrative sequencing in visual image construction.
3. To investigate experimental printmaking methods through layered and hybrid processes.
4. To strengthen relationships between drawing, printmaking and mixed-media practices.
5. To encourage conceptual approaches towards contemporary graphic image-making.
6. To explore repetition, texture, transparency and surface interventions within print compositions.
7. To develop independent visual language through sustained experimentation and research-based practice.

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

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

References	
1	*Natarajan, G., & Rajadhyaksha, A. (Eds.). (2013). Indian contemporary art: Post-independence practices.
2	* Joshi, P. C. (2010). Indian printmaking: The evolving tradition. National Lalit Kala Akademi.
3	*Ross, J. F., Romano, T., & Ross, C. (2009). <i>The complete printmaker: Techniques, traditions, innovations</i> (3rd ed.). Free Press.
4	* Freeland, C. (2001). But is it art? An introduction to art theory. Oxford University Press.
5	*Manke, C. (2017). <i>Material Matters: New Materials in Design</i> . Black Dog Publishing.
6	*Lechtreck, K., & DeHoff, R. (1999). <i>Casting: An Illustrated Guide for Artists</i> . Davis Publications.
7	* Acton, M. (2009). Learning to look at paintings. Routledge.



Government of Karnataka
Model Curriculum

Program Name	BVA in Printmaking	Semester	Sixth Semester
Course Title	Graphic Image Construction – I (practical)		
Course Code:		Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	04
Formative Assessment Marks	20	Summative Assessment Marks	80

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

1. Demonstrate advanced drawing skills within contemporary graphic art practices.
2. Apply conceptual and experimental approaches to graphic image development.
3. Integrate drawing and printmaking processes through layered and hybrid methodologies.
4. Develop narrative, symbolic and abstract visual languages within graphic compositions.
5. Experiment with texture, transparency and spatial organisation in print-based image-making.
6. Translate complex visual ideas into technically and conceptually resolved graphic works.
7. Present professionally developed portfolios with process documentation and critical reflection.
8. Critically analyse contemporary drawing and printmaking practices within broader visual culture.

Course Description:

This course further advances students' engagement with drawing as a critical and experimental tool within contemporary graphic art and printmaking practices. Expanding beyond observational and technical drawing, the course encourages students to investigate drawing as a process of conceptual inquiry, spatial construction and visual translation across multiple printmaking formats.

Students will explore advanced mark-making systems, layered image construction, narrative sequencing, abstraction and experimental surface interventions while integrating drawing with relief, intaglio, screen and mixed-media print processes. Emphasis is placed on developing independent visual language, process-based experimentation and conceptual approaches towards contemporary graphic image-making.

Contents	90 Hrs
Unit 1: Expanded Drawing Practices • Advanced observational and conceptual drawing approaches • Experimental line systems, gesture and expressive mark-making • Fragmentation, layering and spatial distortion in drawing • Tonal construction and textural investigations Unit 2: Drawing as Graphic Structure • Drawing for print translation and graphic simplification • Positive-negative relationships and image sequencing • Development of symbolic and abstract visual language • Compositional organisation for multi-layer printmaking Unit 3: Hybrid Print and Drawing Processes • Combining drawing with relief, intaglio and screen-based techniques • Transfer methods, overlays and mixed-surface experimentation • Integration of collage, tracing, stencil and monoprint elements • Exploration of transparency and layering in graphic construction Unit 4: Narrative and Contemporary Graphic Practices • Sequential imagery and conceptual storytelling • Contemporary graphic narratives and visual culture studies • Personal memory, social themes and symbolic image-making • Development of thematic print and drawing series Unit 5: Portfolio and Research Development • Process journals, sketchbooks and visual research documentation • Critical reflection and peer discussions • Professional portfolio organisation and presentation • Exhibition methods for graphic drawings and print works	

Learning Objectives: After completing this Course students will be able :

1. To strengthen advanced drawing approaches within contemporary graphic art practices.
2. To explore drawing as a conceptual, analytical and experimental process.
3. To investigate relationships between drawing, printmaking and expanded graphic image construction.
4. To encourage experimentation with layered surfaces, textures and hybrid media processes.
5. To develop narrative, symbolic and abstract approaches within graphic drawing practices.
6. To translate complex drawn imagery into print-oriented visual structures.
7. To encourage independent visual language through research and sustained studio inquiry.

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

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

References

1	* Dexter, E. (Ed.). (2005). Vitamin D: New perspectives in drawing. Phaidon Press.
2	* Petherbridge, D. (2010). The primacy of drawing: Histories and theories of practice. Yale University Press.
3	* Newman, M., & Bird, J. (1999). Rewriting conceptual art. Reaktion Books.
4	*Sennett, R. (2008). <i>The Craftsman</i> . Yale University Press.
5	*Petherbridge, D. (2010). <i>The Primacy of Drawing: Histories and Theories of Practice</i> . Yale University Press.



Government of Karnataka
Model Curriculum

Program Name	BVA in Printmaking		Semester	Sixth Semester
Course Title	MODERN ART (20TH CENTURY INDIAN SCENARIO) (Theory)			
Course Code:		Total Marks	100	
Contact hours	45 Hours	Practical No. of Credits	03	
Formative Assessment Marks	20	Summative Assessment Marks	80	

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

- A. Understand the various components of modern art history.
- B. Analyse the various schools and the movements in Indian art in focus to the modern period.
- C. Reflect and discuss the artists, their origins and their ideological inputs behind their work.
- D. Develop original compositions that synthesize historical aesthetics with contemporary relevance.
- E. Reflect on the ethical and interpretive responsibilities of working with the components of Modern era.

Course Description:

This course offers a chronological and thematic survey of Modern art with emphasis on Indian scenario while discussing the various artist, schools and their ideological motives behind their work. Students will engage with diverse stylistic schools, regional forms, patronage systems, and stylistic differences. The course highlights key movements and artworks to foster visual literacy, cultural understanding, and critical engagement with modern artist. Theoretical readings and site-based case studies will provide a framework for analyzing the socio- political, and aesthetic significance of those practices.

Content of Course - Modern Art (20th Century Indian Scenario)	45 Hrs
Unit -1	15 Hrs
• Transition to Modernism in Indian Art • Late colonial context and emergence of modern consciousness • Decline of academic realism and rise of nationalist aesthetics • Bengal School of Art • Key artists: Abanindranath Tagore, Nandalal Bose • Santiniketan and alternative pedagogies: Rabindranath Tagore, Benode Behari Mukherjee	
Unit -2	10 Hrs
• Progressive Artists and Post-Independence Modernism • Context of Independence and Partition • Formation of Progressive Artists 'Group • Key artists: F. N. Souza, M. F. Husain, S. H. Raza • Urban experience, individual expression, and global modernism • Expansion of modernist vocabularies in painting and sculpture	
Unit -3	10 Hrs
• Diverse Modernisms and Regional Narratives • Baroda School and narrative figuration • Key artists: K. G. Subramanyan, Gulammohammed Sheikh • Neo-Tantric and abstraction: G. R. Santosh • Folk and tribal influences in modern art: J. Swaminathan • Women artists and new subjectivities: Amrita Sher-Gil	
Unit -4	10 Hrs
• Late Modernism and Contemporary Transitions • Political and social engagement in art (1970s–1990s) • Conceptual practices and new media • Key artists: Nalini Malani, Vivan Sundaram • Institutional developments: National Gallery of Modern Art • Transition from modern to contemporary art in India	

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

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

References	
1	20th Century Indian Art
2	Partha Mitter – <i>Indian Art / The Triumph of Modernism</i>
3	Geeta Kapur – <i>When Was Modernism</i>
4	Yashodhara Dalmia – <i>The Making of Modern Indian Art</i>
5	R. Siva Kumar – Writings on Santiniketan artists
6	Gayatri Sinha – <i>Woman/Goddess: Indian Sculpture</i> and essays on modern Indian art
7	Gulammohammed Sheikh – Essays on Baroda School
8	K. G. Subramanyan – <i>The Living Tradition</i>
9	<i>National Gallery of Modern Art – Exhibition catalogues</i>
10	<i>Lalit Kala Akademi – Publications and archives</i>
11	<i>Asia Society – Resources on modern South Asian art</i>



Government of Karnataka
Model Curriculum

Program Name	BVA in Printmaking	Semester	Sixth Semester
Course Title	Elective - I - Sculpture (Practical)		
Course Code:		Total Marks	100
Contact hours	75 Hours	Practical No. of Credits	03
Formative Assessment Marks	20	Summative Assessment Marks	80

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

1. Understand the various tools and techniques of Model -making.
2. Develop the ability to choose appropriate medium.
3. Develop Space Planning Skills: Learn effective arrangement techniques to optimize space utilization
4. Master Product Development: Acquire skills in designing and developing products
5. Apply Sustainable and Modern Design Practices: Incorporate eco-friendly and contemporary trends in design.

Course Description:

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

Contents	75 Hrs
Unit-1:	
Model making Techniques for cutting, folding, and gluing cardboard to create small objects like cone, cube, prism cylinder, and other elements. Model Making Techniques with Foam board small furniture's with required scales.	
Unit-2:	
Model making Techniques cutting and joining wood and acrylic and other solid materials Creating a simple furniture piece using wood and acrylic. Advanced techniques such as casting, 3D printing, and laser cutting. Use laser cutting or 3D printing to create components of an interior model	
Unit-3:	
Overview of lighting techniques textures and finishes to models and importance of good Presentation. Designing and constructing an interior model with detailed furnishings and finishes with lighting and textures	
Learning Objectives: Students will be able to: 1. Demonstrate proficiency in basic model-making techniques using cardboard, foam board, and similar materials to construct geometric forms and simple scaled objects. 2. Apply appropriate tools and methods for cutting, joining, and assembling wood, acrylic, and other solid materials to create small-scale furniture models. 3. Utilize advanced fabrication technologies, such as 3D printing and laser cutting, to enhance the accuracy and quality of model components. 4. Integrate lighting techniques, textures, and surface finishes effectively to enhance the realism and visual appeal of interior models. 5. Design and construct a detailed interior model that includes furnishings, finishes, and lighting, demonstrating an understanding of scale, proportion, and presentation aesthetics. 6. Develop skills in precise craftsmanship and professional presentation, ensuring that models meet academic and industry standards. 7. Critically evaluate and improve their own work through iterative design, prototyping, and peer/instructor feedback.	
Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects	

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

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



Government of Karnataka
Model Curriculum

Program Name	BVA in Printmaking	Semester	Sixth Semester
Course Title	Elective - I - Painting (Practical)		
Course Code:		Total Marks	100
Contact hours	75 Hours	Practical No. of Credits	03
Formative Assessment Marks	20	Summative Assessment Marks	80

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

1. Gain a comprehensive understanding of traditional crafts from various states of India.
2. Analyze the role of folk art in reflecting regional culture, religious beliefs, and societal values.
3. Develop a detailed understanding of craftsmanship in different Indian regions,
4. Demonstrate the ability to incorporate folk art styles into modern products
5. Explore various traditional design styles and home decoration techniques,
6. Apply traditional craft techniques to modern product design

Course Description:

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

Contents	75 Hrs
Unit – 1: Traditional Arts and Crafts of India	
A detailed look at the traditional crafts of various states of India, highlighting unique styles and techniques. 15 Hrs. Andhra Pradesh: Kalamkari (Hand-painted or block-printed textiles).Karnataka: Chittarahase (Traditional painting on wooden surfaces).Goa: Traditional woodwork, pottery, and brassware. Rajasthan: Block printing, blue pottery, and marble inlay. Gujarat: Bandhani, Patola, and Embroidery. Kutch: Embroidery, patchwork, and mirror work. Uttar Pradesh: Chikan work and brassware. West Bengal: Nakshi Kantha and terracotta crafts. Bihar: Mahbubani painting. • Create a short documentary or a documentation that explores one of the crafts in depth, including its cultural significance and the artists involved. • Make a product out of anyone art and make designer brochure for the same.	
Unit – 2:Traditional Styles of Design & Decoration of Homes	
Meena Kari (Rajasthan): Enamel work on metal. Channapattanatoys Toys (Karnataka): Wooden toys made with colored lac. Kondapalli Toys (Andhra Pradesh): Handcrafted wooden toys. Brass and Copperware (Tamil Nadu): Traditional metalwork for decoration. Madhya Pradesh: Traditional folk art and woodwork. Loha Shilpi of Chhattisgarh: Iron crafts, sculptures, and metalwork. Bamboo and Cane Work (Tripura): Handcrafted home decor and utility products. Black Stone and Wood Carvings (Manipur): Carved furniture and religious items. Bidriware (Karnataka): Inlay work in metal and stone. 15Hrs. • Create a short documentary or a documentation that explores one of the styles in depth, including its cultural significance and the artists involved. • Use one of the traditional crafts to design a modern home accessory -a lamp, vase, or furniture while preserving the craft's traditional elements.	
Unit – 3: Folk Art of India	
A deep dive into Indian folk art, its various forms, and its role in the culture of different regions. 15 Hrs. Worli Painting (Maharashtra): Geometric and nature-based motifs. Saura Paintings (Odisha): Tribal art, often with religious and symbolic themes. Bhil Art (Central India): Vibrant, stylized depiction of nature and daily life. Gond Art (Madhya Pradesh): Rich, bold art characterized by dot patterns and storytelling. Pit Hara Paintings (Madhya Pradesh): Abstract, tribal representations of nature. Mahbubani Painting (Bihar): Intricate, colorful paintings often depicting deities and folklore.	

Learning Objectives: Students will be able to:

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

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

PRACTIAL INTERNAL SUBMISSION

VI Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	Graphic Composition and Experimental Print Practices – II (5)	Wood/Zincplate/Acrylic/Li tho stone/ Mix media	10 works
2	Graphic Image Construction – I (4)	Chrcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	05 Works
3	Elective: Painting or Sculpture (3)	Traditional Painting or sculpting Mediums	02 Works
		Total Works	17

NOTE:

4. For the Internal Submission Students should submit **Minimum 17 works**.

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

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

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

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



Model Curriculum of BVA in Applied Arts 5th & 6th Semester

Karnataka State Higher Education Council



Contents of Courses for Bachelor of visual Arts (BVA)

V SEMESTER – APPLIED ARTS

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours	Duration of Exam (hours)	Marks		
			Lectures + Tutorial + Practical		L+T+P		IA	Exam	Total
Discipline Core Theory Subject Minor 3	University Code	Advertising and Media Strategy – I	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Compulsory Course 2	University Code	Practical Knowledge/Skill II Digital Art	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core Major 1	University Code	Advertising Design and Campaign Development	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	Packaging Design and Visual Branding	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	Advanced Typography and Visual Communication	1+0+2	4	75 (15+0+60)		20	80	100
		Total	17	23					500



Government of Karnataka
Model Curriculum

Program Name	BVA in Applied Arts		Semester	Fifth Semester
Course Title	Advertising Design and Campaign Development (practical)			
Course Code:		Total Marks	150	
Contact hours	120 Hours	Practical No. of Credits	05	
Formative Assessment Marks	30	Summative Assessment Marks	120	

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

1. Demonstrate an understanding of advertising principles and campaign development strategies.
2. Create conceptually strong advertising designs integrating image, typography and copy writing.
3. Develop cohesive branding and campaign systems across multiple media formats.
4. Apply visual communication strategies effectively for specific audiences and market contexts.
5. Explore creative approaches towards print, outdoor and digital advertising practices.
6. Present professionally developed advertising campaigns with conceptual clarity and visual impact.
7. Integrate research, branding and audience analysis within design processes.
8. Develop industry-oriented portfolio skills relevant to contemporary applied art practice

Course Description:

This course introduces students to the principles and processes of advertising design and campaign development within contemporary visual communication practices. Students will explore how ideas are transformed into effective advertising strategies through visual design, typography, copy writing, branding and market-oriented communication.

The course emphasizes concept development, creative thinking and the integration of visual and verbal language across print and digital media. Students will investigate advertising as a narrative and persuasive medium while developing skills in campaign planning, layout design, branding systems and audience engagement. Through studio-based exercises and market-oriented projects, students will learn to create cohesive advertising campaigns suited for contemporary media platforms.

Contents	120 Hrs
Unit-1: Introduction to Advertising and Visual Communication • Fundamentals of advertising design and communication strategies • Understanding target audience and market positioning • Study of successful advertising campaigns and branding systems • Relationship between image, message and consumer engagement Unit-2: Visual Design and Copywriting • Layout design and compositional structure in advertising • Typography, hierarchy and visual emphasis • Introduction to advertising copywriting and slogan development • Combining visual imagery with textual communication Unit-3: Campaign Planning and Branding • Concept development for advertising campaigns • Brand identity and visual consistency across media platforms • Storyboarding and campaign sequencing • Development of print, outdoor and digital campaign formats Unit -4: Media Applications and Production • Advertising for print, social media and digital platforms • Poster, brochure, packaging and outdoor advertisement design • Image manipulation and visual enhancement techniques • Exploration of contemporary advertising trends and consumer culture Unit -5: Presentation and Portfolio Development • Campaign presentation and client-oriented communication • Mock presentations and visual pitching methods • Process documentation and portfolio organisation • Final advertising campaign presentation and review	
Learning Objectivities: By the end of this course, students will be able to: 1. To introduce students to the fundamentals of advertising and campaign design. 2. To develop conceptual thinking and creative problem-solving skills within visual communication. 3. To explore the relationship between image, typography and copywriting in advertising. 4. To understand branding, consumer behaviour and target audience analysis.	

5. To encourage experimentation with print and digital advertising formats.
6. To strengthen visual storytelling and persuasive communication strategies.
7. To develop professional presentation and campaign execution skills.

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

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

References	
1	* Ogilvy, D. (1985). Ogilvy on advertising. Vintage Books.
2	* White, A. W. (2020). <i>The elements of graphic design</i> (2nd ed.). Allworth Press.
3	* Heller, S., & Vienne, V. (2012). 100 ideas that changed graphic design. Laurence King Publishing.
4	* Meggs, P. B., & Purvis, A. W. (2016). <i>Meggs' history of graphic design</i> (6th ed.). Wiley.
5	* Meggs, P. B., & Purvis, A. W. (2016). Meggs' history of graphic design. Wiley.
6	* Dondis, D. A. (1973). <i>A primer of visual literacy</i> . MIT Press.
7	* Chandler, D. (2017). <i>Semiotics: The basics</i> (3rd ed.). Routledge.
8	* Berger, J. (2008). <i>Ways of seeing</i> . Penguin Books.



Government of Karnataka

Model Curriculum

Program Name	BVA in Applied Arts	Semester	Fifth Semester
Course Title	Packaging Design and Visual Branding (practical)		
Course Code:		Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	04
Formative Assessment Marks	20	Summative Assessment Marks	80

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

1. Demonstrate an understanding of packaging design principles and branding strategies.
2. Develop visually engaging and structurally functional packaging solutions.
3. Integrate typography, illustration and branding within packaging systems.
4. Apply material knowledge and construction techniques in packaging development.
5. Create packaging prototypes responding to product identity and market requirements.
6. Explore sustainable and innovative approaches within packaging design practices.
7. Present professionally developed packaging projects with conceptual and visual clarity.

Develop portfolio-ready packaging solutions relevant to contemporary applied art industries

Course Description:

This course introduces students to the principles and practices of packaging design as an important component of visual communication, branding and consumer engagement. Students will explore the relationship between form, structure, graphics, material and marketing while developing creative packaging solutions for contemporary products and brands. The course emphasizes conceptual thinking, structural experimentation, typography, illustration, branding Systems and sustainable approaches within packaging design. Through studio-based projects, students will investigate how packaging functions not only as a protective structure but also as a visual identity and communication medium capable of influencing consumer perception and market value.

Contents	90 Hrs
Unit-1: Introduction to Packaging Design - History and evolution of packaging design - Functions of packaging: protection, branding and communication - Understanding product identity and consumer psychology - Analysis of contemporary packaging systems and market trends	
Unit-2: Visual Elements in Packaging - Typography, colour and graphic hierarchy in packaging - Illustration, photography and symbolic imagery - Brand identity and visual consistency across packaging systems - Label design and information organisation	
Unit-3: Structural and Material Exploration - Packaging structures, folds and construction methods - Introduction to dielines and package templates - Material studies: paper, cardboard, plastic, fabric and eco-friendly alternatives - Mock-up making and prototype development	
Unit-4: Branding and Product-Based Packaging - Packaging design for food, cosmetics, stationery and lifestyle products - Series-based packaging and brand extensions - Sustainable and minimal packaging approaches - Experimental and conceptual packaging solutions	
Unit-5: Presentation and Portfolio Development - Product photography and packaging display methods - Portfolio presentation and client-oriented communication - Process documentation and branding presentation - Final packaging design project and review	

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

1. To introduce students to the fundamentals of packaging design and branding systems.
2. To develop an understanding of structural, visual and functional aspects of packaging.
3. To explore relationships between typography, illustration, colour and product identity.
4. To encourage creative problem-solving in packaging for diverse products and audiences.
5. To investigate sustainable materials and environmentally conscious packaging approaches.
6. To strengthen skills in layout, mock-up construction and visual presentation.
7. To develop professional packaging concepts suitable for contemporary market practices.

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

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

1	* Lupton, E. (2015). <i>Graphic Design: The New Basics</i> (2nd ed.). Princeton Architectural Press.
2	* Bhaskaran, L. (2006). <i>Designing visual language</i> . RotoVision.
3	* Raizman, D. (2013). <i>History of modern design</i> . Laurence King Publishing.
4	* NID Ahmedabad. (2011). <i>Design in India: The experience of packaging and visual communication</i> . National Institute of Design Publications.
5	* Samara, T. (2017). <i>Design Elements: Understanding the Rules and Knowing When to Break Them</i> (2nd ed.). Rockport Publishers.



Government of Karnataka

Model Curriculum

Program Name	BVA in Applied Arts	Semester	Fifth Semester
Course Title	Advanced Typography and Visual Communication (practical)		
Course Code:		Total Marks	100
Contact hours	75 Hours	Practical No. of Credits	03
Formative Assessment Marks	20	Summative Assessment Marks	80

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

1. Demonstrate advanced understanding of typography within contemporary visual communication practices.
2. Develop conceptually and visually effective typographic compositions across print and digital media.
3. Apply hierarchy, readability and grid systems within professional design layouts.
4. Explore experimental and expressive approaches towards typography and visual narrative.
5. Integrate typography effectively within branding, publication and advertising systems.
6. Develop motion-based and digital typographic solutions for contemporary media platforms.
7. Present professionally resolved typographic projects with conceptual clarity and technical refinement.
- 8.** Build portfolio-ready typographic works relevant to contemporary applied art and design industries

Course Description:

This course offers an advanced exploration of typography as a critical element of contemporary visual communication and design practice. Moving beyond foundational typographic principles, students will investigate typography as a conceptual, spatial and expressive medium capable of shaping identity, narrative and user experience across print and digital platforms. The course emphasizes typographic hierarchy, grid systems, experimental composition, kinetic typography, multilingual design and visual storytelling. Students will explore the relationship between type, image, space and motion while developing professional design solutions for branding, publication, advertising and digital communication contexts. Through both analog and digital processes, the course encourages critical experimentation, research-based inquiry and the development of individual typographic language.

Contents	75 Hrs
Unit – 1: Advanced Typographic Principles • Anatomy, classification and evolution of typeforms • Typographic hierarchy, readability and visual rhythm • Grid systems, modular layouts and spatial organisation • Exploration of typographic balance, scale and proportion Unit – 2: Typography and Visual Narrative • Typography as image and expressive form • Experimental and conceptual typographic composition • Interaction between text, image and visual storytelling • Poster design and typographic communication systems Unit - 3: Publication and Editorial Design • Typography for books, magazines and editorial layouts • Sequential reading experience and information hierarchy • Integration of image, caption, text and negative space • Print production and publication-oriented typography Unit-4: Digital and Motion Typography • Typography for digital interfaces and screen-based communication • Kinetic typography and motion graphics fundamentals • Responsive typography and interactive design principles • Multilingual typography and contemporary visual identity systems Unit-5: Branding, Identity and Presentation • Typography within branding and advertising systems • Logo typography and identity design • Process journals, mock presentations and portfolio development • Final typographic campaign/project presentation	

Learning Objectives:

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

1. To develop advanced understanding of typographic structure, hierarchy and visual organisation.
2. To explore typography as a conceptual and expressive design medium.
3. To investigate relationships between typography, image, space and communication.
4. To strengthen skills in layout design, grid systems and publication design.
5. To introduce experimental, kinetic and multilingual typographic practices.
6. To encourage typographic problem-solving for branding, advertising and digital interfaces.
7. To develop professional presentation and portfolio skills within contemporary design practice.

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

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

References	
1	* Bringhurst, R. (2013). <i>The Elements of Typographic Style</i> (4th ed.). Hartley & Marks Publishers.
2	* Ambrose, G., & Harris, P. (2011). <i>Typography Workbook: A Real-World Guide to Using Type in Graphic Design</i> . Rockport Publishers.
3	* Jury, D. (2006). <i>About Face: Reviving the Rules of Typography</i> . RotoVision.
4	* Cheng, K. (2006). <i>Designing type</i> . Yale University Press.
5	* Middendorp, J. (2011). <i>Shaping text</i> . BIS Publishers.



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Model Curriculum

Program Name	BVA in Applied Arts	Semester	Fifth Semester
Course Title	Advertising and Media Strategy – I (Theory)		
Course Code:		Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	20	Summative Assessment Marks	80

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

- Demonstrate understanding of advertising principles, communication strategies and media systems.
- Analyse consumer behaviour and market positioning within advertising practices.
- Develop knowledge of campaign planning, branding and audience engagement methods.
- Critically evaluate advertising campaigns across traditional and digital media platforms.
- Understand the organisational structure and functioning of advertising agencies.
- Examine ethical, cultural and social dimensions of contemporary advertising practices.

Apply theoretical knowledge towards research and strategic communication analysis.

Course Description:

This course introduces students to the principles of advertising, media planning and strategic communication within contemporary visual culture and market systems. The course examines the relationship between advertising, branding, consumer psychology and media platforms while developing an understanding of how communication strategies are constructed and delivered across print, digital and broadcast environments. Students will study advertising as both a creative and managerial practice by exploring campaign development, audience analysis, branding strategies, media selection and communication models. Emphasis is placed on understanding advertising ethics, market behaviour, visual persuasion and the evolving role of digital media within contemporary advertising industries.

Contents	45 Hrs
Unit 1: Introduction to Advertising and Communication	
• Meaning, nature and scope of advertising • Evolution of advertising and visual communication practices • Types and classifications of advertising	
Unit-2: Consumer Behaviour and Market Strategy	
• Consumer psychology and buying behaviour • Market segmentation, targeting and positioning (STP) • Branding, identity and audience engagement	
Unit-3: Advertising Campaign Planning	
• Stages of advertising campaign development • Creative strategy and communication objectives • AIDA model and persuasive communication methods	
Unit-4: Media Systems and Advertising Agencies	
• Print, television, outdoor, digital and social media advertising • Structure and functioning of advertising agencies • Client-agency relationship and campaign management	
Unit-5: Ethics, Society and Contemporary Advertising	
• Ethical and social issues in advertising practices • Gender, stereotypes and representation in media • Advertising regulations and public responsibility	
Learning Objectives: Students will be able : 1. To introduce students to the nature, scope and functions of advertising and media communication. 2. To develop understanding of advertising strategy, branding and consumer engagement. 3. To explore audience analysis, market segmentation and communication planning. 4. To examine the role of media platforms within contemporary advertising practices. 5. To understand the structure and functioning of advertising agencies and media industries. 6. To investigate ethical, cultural and social dimensions of advertising communication. 7. To develop analytical and research-oriented approaches towards advertising studies.	

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

References	
1	* McLuhan, M. (1994). Understanding media: The extensions of man. MIT Press.
2	* Ninan, S. (2007). Headlines from the heartland: Reinventing the Hindi public sphere. Sage Publications.
3	*. Kumar, K. J. (2020). Mass communication in India. Jaico Publishing House.
4	* Mooij, M. D. (2010). Consumer behavior and culture: Consequences for global marketing and advertising. Sage Publications.
5	* Hackley, C. (2005). Advertising and promotion: Communicating brands. Sage Publications.
6	* Jhally, S. (1990). The codes of advertising: Fetishism and the political economy of meaning in consumer society. Routledge.



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Model Curriculum

Program Name	BVA in Applied Arts	Semester	Fifth Semester
Course Title	Practical Knowledge/Skill - Digital Art (Practical)		
Course Code:		Total Marks	50
Contact hours	45 Hours	Practical No. of Credits	02
Formative Assessment Marks	10	Summative Assessment Marks	40

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

1. Introduce students to digital art as a contemporary artistic medium.
2. Develop basic understanding of digital tools and image-editing software.
3. Explore the relationship between traditional and digital image-making.
4. Encourage experimentation with digital drawing, collage and visual composition.
5. Develop awareness of contemporary digital visual culture.
6. Enable students to create conceptually driven digital artworks.

Course Description:

This elective course introduces students to the fundamentals of digital art practices within contemporary visual culture. The course aims to familiarize painting students with digital tools, software and image-based experimentation while maintaining sensitivity toward traditional artistic principles such as composition, colour, texture, form and visual narrative.

The syllabus encourages students to explore digital drawing, photo manipulation, digital painting, typography, mixed-media integration and experimental image-making as extensions of studio practice. Emphasis is placed on creative thinking, conceptual exploration and interdisciplinary possibilities rather than purely technical software training.

The course enables students to bridge traditional painting methodologies with emerging digital platforms and contemporary visual communication practices.

Contents	45 Hrs
Unit-1: Introduction to Digital Art & Visual Culture	
• History and evolution of digital art • Contemporary digital visual culture • Introduction to digital interfaces and tools • Understanding layers, resolution and file formats • Digital image ethics and copyright awareness	
Unit-2: Digital Drawing & Painting	
• Digital brush techniques • Colour and texture in digital environments • Line, shape and tonal rendering • Composition in digital formats • Translating traditional painting into digital mediums	
Unit-3: Photo Manipulation & Mixed Media	
• Image editing and composition • Collage and montage techniques • Combining photography with drawing and text • Typography and poster aesthetics • Narrative image construction	
Learning Objectives: Students will be able to: 1. Understand the basics of digital art and contemporary digital practices. 2. Create digital compositions using drawing and image-editing tools. 3. Integrate photography, text and painting elements into digital artworks. 4. Apply principles of colour, composition and layering digitally. 5. Develop simple digital illustrations and conceptual visual narratives. 6. Present artworks using digital formats and portfolio layouts. 7. Critically engage with digital media within contemporary art practice.	
Pedagogy: Lecture Presentation, Computer Lab, Design Studio Practice, Field visits, Projects	

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	05%
Pictorial Composition Projects	02%
Composition related activities like, Quiz, seminar, Team activities	03%
Total	10%

References	
1	* Berger, J. (1972). Ways of seeing. Penguin Books.
2	* Raqs Media Collective. (2013). The Sarai reader 09: Projections. Centre for the Study of Developing Societies.
3	* Subramanyan, K. G. (2011). The living tradition: Perspectives on modern Indian art. Seagull Books.
4	* Bayles, D., & Orland, T. (2001). Art & fear: Observations on the perils (and rewards) of artmaking. Image Continuum Press.
5	* Wands, B. (2006). Art of the digital age. Thames & Hudson.
6	* Rush, M. (2005). New media in art. Thames & Hudson.

PRACTIAL INTERNAL SUBMISSION

V Semester

20% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	Advertising Design and Campaign Development (5)		05 works
2	Packaging Design and Visual Branding (4)		05 Works
3	Advanced Typography and Visual Communication (3)		02 Works
4	Practical Knowledge/Skill: Digital Art (2)	Medium as per course	03 works
		Total Works	15

NOTE:

4. For the Internal Submission Students should submit **Minimum 15 works**.

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

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

6. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

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



Contents of Courses for Bachelor of visual Arts (BVA)

VI SEMESTER– APPLIED ARTS

	Subject Code	Title of the Paper	Credits	Instruction Hours/ week	Total Hours L+T+P	Duration of Exam (hours)	Marks		
			Lecture +Tutorial + Practical				IA	Exam	Total
Discipline Core Theory Subject Minor 3	University Code	Advertising & Marketing Communication (Theory)	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Discipline Core Major 1	University Code	Brand Identity and Visual Systems	1+1+3	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	Creative Illustration and Visual Narrative	1+1+2	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	Elective – Printmaking Or Sculpture	1+0+2	4	75 (15+0+60)	Viva & Jury	20	80	100
Research Methodology	University Code		1+0+1	2	45 (15+0+30)	Viva & Jury	20	30	50
		Total	17	23					500



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Model Curriculum

Program Name	BVA in Applied Arts	Semester	Sixth Semester
Course Title	Brand Identity and Visual Systems (practical)		
Course Code:		Total Marks	150
Contact hours	120 Hours	Practical No. of Credits	05
Formative Assessment Marks	30	Summative Assessment Marks	120

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

1. Demonstrate understanding of branding principles and identity system development.
2. Create visually cohesive and conceptually strong brand identity solutions.
3. Apply typography, colour and graphic systems effectively within branding projects.
4. Develop integrated visual communication strategies across print and digital platforms.
5. Explore storytelling and audience engagement through brand-oriented design approaches.
6. Present professionally resolved branding projects with conceptual clarity and market relevance.
7. Integrate research, strategy and visual experimentation within identity design processes.
8. Develop portfolio-ready branding systems relevant to contemporary applied art and design industries.

Course Description:

This course introduces students to the principles and practices of brand identity design as a comprehensive visual communication system within contemporary applied art and design industries. Students will explore how visual identity is constructed through logos, typography, colour systems, imagery, packaging, digital media and brand storytelling.

The course emphasizes conceptual thinking, strategic communication and cohesive visual language across print and digital platforms. Through research, experimentation and design development, students will investigate the relationship between branding, audience perception, market positioning and visual culture while creating integrated identity systems for contemporary brands and organizations.

Contents	120 Hrs
Unit-1: Introduction to Branding and Identity Systems • Meaning and importance of brand identity in contemporary visual culture • Understanding brand values, positioning and audience perception • Study of successful national and international branding systems • Relationship between branding, communication and consumer engagement Unit-2: Logo Design and Visual Language • Principles of logo and symbol design • Typography, colour systems and visual hierarchy in branding • Development of visual identity elements and design consistency • Exploration of symbolic and conceptual approaches within identity design Unit-3: Brand Applications and Communication • Branding across print, packaging and environmental graphics • Identity systems for stationery, advertisements and merchandise • Digital branding for websites and social media platforms • Brand guidelines and visual system organisation Unit-4: Brand Storytelling and Campaign Development • Narrative building and visual storytelling in branding • Emotional communication and audience engagement strategies • Integrated branding campaigns across multiple media platforms • Contemporary branding trends and cultural positioning Unit-5: Presentation and Portfolio Development • Presentation strategies for brand identity systems • Mock client presentations and pitching methods • Process documentation and visual research journals • Final branding project and portfolio display	

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

1. To develop understanding of logo design, typography, colour psychology and visual consistency.
2. To explore strategic approaches towards brand communication and audience engagement.
3. To investigate visual storytelling and narrative building within brand identity practices.
4. To strengthen skills in print, packaging and digital applications of branding systems.
5. To encourage conceptual and research-oriented approaches towards identity development.
6. To develop professional presentation and portfolio skills relevant to branding industries.

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

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

References

1	* Airey, D. (2014). Logo design love. New Riders.
2	*. Kapferer, J. N. (2012). The new strategic brand management. Kogan Page.
3	* Olins, W. (2008). The brand handbook. Thames & Hudson.
4	* Lidwell, W., Holden, K., & Butler, J. (2010). <i>Universal Principles of Design</i> (2nd ed.). Rockport Publishers.
5	* Ashby, M., & Johnson, K. (2014). <i>Materials and Design: The Art and Science of Material Selection in Product Design</i> (3rd ed.). Butterworth-Heinemann.
6	* Norman, D. A. (2013). <i>The Design of Everyday Things</i> (Revised and Expanded Edition). Basic Books



Government of Karnataka
Model Curriculum

Program Name	BVA in Applied Arts		Semester	Sixth Semester
Course Title	Creative Illustration and Visual Narrative- (practical)			
Course Code:		Total Marks	100	
Contact hours	90 Hours	Practical No. of Credits	04	
Formative Assessment Marks	20	Summative Assessment Marks	80	

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

1. Demonstrate advanced understanding of creative illustration and visual storytelling practices.
2. Develop conceptually strong and visually engaging illustrations for diverse media formats.
3. Apply composition, colour, typography and narrative strategies within illustration projects.
4. Create character-based, editorial and conceptual illustrations responding to contemporary themes.
5. Integrate traditional and digital methods within illustration practice.
6. Develop individual visual language and stylistic approaches within illustration.
7. Present professionally resolved illustration portfolios with process documentation and conceptual clarity.
8. Build portfolio-ready illustration works relevant to publishing, advertising and digital media industries.

Course Description:

This course introduces students to advanced illustration practices as a creative and conceptual mode of visual communication within contemporary applied art. Students will explore illustration as a narrative, expressive and interpretative medium through traditional, digital and mixed-media approaches.

The course emphasizes character development, storytelling, visual metaphor, composition, colour language and experimental image-making while encouraging students to develop individual illustration styles. Through editorial, publishing, advertising and concept-based projects, students will investigate how illustrations communicate ideas, emotions and cultural narratives across print and digital platforms.

Contents	90 Hrs
Unit-1: Fundamentals of Creative Illustration • Introduction to contemporary illustration practices • Illustration as communication and visual storytelling • Exploration of line, texture, colour and composition • Development of observational and imaginative drawing skills	
Unit-2: Narrative and Conceptual Illustration • Storyboarding and sequential image-making • Character development and environmental settings • Visual metaphor and symbolic storytelling • Illustration inspired by literature, poetry and contemporary themes	
Unit-3: Editorial and Applied Illustration • Illustration for magazines, newspapers and books • Poster and advertising illustration approaches • Visual interpretation of social and cultural narratives • Typography and illustration integration	
Unit-4: Experimental and Digital Illustration • Mixed-media and collage-based illustration techniques • Digital illustration tools and workflows • Exploration of stylisation, abstraction and hybrid visual methods • Illustration for social media and digital platforms	
Unit-5: Portfolio Development and Presentation • Sketchbooks and process documentation • Portfolio sequencing and professional presentation methods • Client-oriented illustration projects and mock presentations • Final illustration project and exhibition display	

Learning Objectives: After completing this Course students will be able :

1. To develop advanced understanding of illustration as a visual communication practice.
2. To explore narrative, conceptual and expressive approaches within illustration.
3. To strengthen skills in composition, character design, colour and visual storytelling.
4. To investigate editorial, publishing, advertising and digital illustration formats.
5. To encourage experimentation with traditional and digital illustration techniques.
6. To develop personal illustration language and creative interpretation skills.
7. To build professional portfolio and presentation abilities relevant to contemporary illustration practices.

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

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

References	
1	* Male, A. (2017). <i>Illustration: A theoretical and contextual perspective</i> . Bloomsbury Publishing.
2	* Salisbury, M. (2004). <i>Illustration</i> . Laurence King Publishing.
3	* Zeegen, L. (2012). <i>The fundamentals of illustration</i> . AVA Publishing.
4	* Brown, T. (2009). <i>Change by Design: How Design Thinking Creates New Alternatives for Business and Society</i> . Harvard Business Press.
5	* Lidwell, W., Holden, K., & Butler, J. (2010). <i>Universal Principles of Design</i> (2nd ed.). Rockport Publishers.
6	* Norman, D. A. (2013). <i>The Design of Everyday Things</i> (Revised and Expanded Edition). Basic Books.



Government of Karnataka
Model Curriculum

Program Name	BVA in Applied Arts		Semester	Sixth Semester
Course Title	Advertising & Marketing Communication (Theory)			
Course Code:		Total Marks	100	
Contact hours	45 Hours	Practical No. of Credits	03	
Formative Assessment Marks	20	Summative Assessment Marks	80	

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

- A. Demonstrate theoretical understanding of advertising and marketing communication principles.
- B. Analyze the connection between marketing strategy and advertising execution.
- C. Interpret consumer behavior insights for developing communication strategies.
- D. Evaluate media choices and message appeals in advertising campaigns.
- E. Identify ethical and legal concerns in advertising practices.
- F. Critically examine case studies of contemporary and classic advertising campaigns.

Course Description:

This course introduces students to the core principles of advertising and marketing communication. It explores the role of strategic communication in branding, consumer engagement, media planning, and campaign development. Emphasis is placed on understanding how advertising functions in the broader context of marketing, with an interdisciplinary approach that combines theory, case studies, and critical analysis.

Contents	45 Hrs
Unit – 1: Introduction to Advertising	
Chapter 1: Definition, scope, and objectives of advertising Chapter 2. Evolution and history of advertising (India and global) Chapter 3. Types of advertising: print, digital, outdoor, broadcast, etc.	
Unit – 2: Understanding Marketing & IMC	
Chapter 1. The marketing mix (4Ps and 7Ps) Chapter :2 Role of advertising in marketing Chapter: 3 Integrated Marketing Communication (IMC): Concept and importance	
Unit – 3: Consumer Behavior & Target Audience	
Chapter 1. Consumer decision-making process Chapter :2 Market segmentation, targeting, and positioning (STP) Chapter: 3 Psychological & socio-cultural influences on consumer behaviour.	
Unit – 4: Ethics, Laws & Social Responsibility	
Chapter 1. Code of ethics in advertising (ASCI in India) Chapter :2 Misleading advertising and consumer protection Chapter: 3 Gender, stereotypes, and ethical representation	
Unit – 5: Case Studies & Trends	
Chapter 1. Analysis of successful ad campaigns (Indian & global) Chapter :2 Current trends in advertising and marketing communication Chapter: 3 Social media marketing, influencer marketing, and AI-driven ads	
Learning Objectives: By the end of this course, students will be able to: 1. Explain the functions and processes of advertising and its role in marketing. 2. Identify and apply basic models and strategies for integrated marketing communication. 3. Analyze consumer behavior in relation to advertising strategy. 4. Understand how to plan and evaluate ad campaigns across media platforms. 5. Recognize the ethical and legal aspects of advertising in various cultural contexts. 6. Critically analyze and interpret advertising messages and brand communication efforts.	

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

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

References	
1	* Belch, G. E., & Belch, M. A. (2021). <i>Advertising and Promotion: An Integrated Marketing Communications Perspective</i> (12th ed.). McGraw-Hill Education.
2	* Shah, K., & D'Souza, A. (2010). <i>Advertising and Promotions: An IMC Perspective</i> . Tata McGraw-Hill.
3	*Clow, K. E., & Baack, D. (2015). <i>Integrated Advertising, Promotion, and Marketing Communications</i> (7th ed.). Pearson.
4	* Ogilvy, D. (1985). <i>Ogilvy on Advertising</i> . Vintage.
5	* Hackley, C., & Hackley, R. A. (2021). <i>Advertising and Promotion</i> (5th ed.). Sage Publications.
6	* Kotler, P., Keller, K. L., & Jha, M. (2021). <i>Marketing Management: A South Asian Perspective</i> (16th ed.). Pearson.
7	* Wells, W., Burnett, J., & Moriarty, S. (2010). <i>Advertising: Principles and Practice</i> (9th ed.). Pearson.



Government of Karnataka

Model Curriculum

Program Name	BVA in Applied Arts	Semester	Sixth Semester
Course Title	Elective - I - Printmaking (Practical)		
Course Code:	24BVAAA4.6E1	Total Marks	50
Contact hours	45 Hours	Practical No. of Credits	02
Formative Assessment Marks	20	Summative Assessment Marks	30

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

1. Demonstrate basic technical proficiency in relief and intaglio printmaking methods.
2. Translate observational and conceptual drawings into print-based compositions.
3. Understand the material properties and aesthetic possibilities of various print surfaces and tools.
4. Apply critical thinking and visual analysis during the creation and discussion of prints.
5. Produce a small portfolio of original prints demonstrating experimentation, technical range, and personal expressions

Course Description:

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

Contents	45 Hrs
1) Introduction to Printmaking • Historical overview of printmaking traditions • Contemporary relevance and applications • Overview of techniques: relief, intaglio, planographic, stencil 2) Tools, Materials, and Safety • Introduction to tools (carving tools, brayers, presses, etching needles) • Printmaking inks and papers • Studio safety and material handling 3) Relief Printing (Linocut/Woodcut) • Image transfer and surface preparation • Carving techniques and mark-making • Inking and printing methods (press and hand-burnishing) • Editioning and registration 4) Intaglio Techniques (Drypoint Introduction) • Plate preparation and incising • Inking, wiping, and printing using a press • Creating tonal values through line and texture	
Learning Objectives: Students will be able to: 1. Identify and describe the major historical and contemporary printmaking techniques and their relevance in visual art practice. 2. Demonstrate technical skills in basic relief (linocut/woodcut) and intaglio (drypoint) processes. 3. Handle printmaking tools and materials safely and effectively, including presses, carving tools, inks, and specialty papers. 4. Apply fundamental design principles such as composition, line, texture, and contrast in creating original prints. 5. Document and reflect on the creative process through sketchbooks, process journals, and critiques.	

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

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

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



Model Curriculum of BVA in Art History

5th & 6th Semester

Karnataka State Higher Education Council



Contents of Courses for Bachelor of visual Arts (BVA)

V SEMESTER– Art History DEPARTMENT

	Subject Code	Title of the Paper	Credits	Instruction Hours / week	Total Hours	Duration of Exam (hours)	Marks		
			Lectures + Tutorial + Practical		L+T+P		IA	Exam	Total
Discipline Core Theory Minor 3	University Code	Early Modern Art (18Th and 19Th Century Global Scenario Including India)	3+0+0	3	45 (45+0+0)	3 hr	20	80	100
Compulsory Course 2	University Code	Practical Knowledge/ Skill Digital Art	1+0+1	2	45 (15+0+30)	Viva & Jury	10	40	50
Discipline Core Major 1	University Code	FOLK AND TRIBAL ART	3+2+0	8	120 (15+15+90)	Viva & Jury	30	120	150
Minor 1	University Code	ART OF SOUTH INDIA AND SOUTH EAST ASIA	2+2+0	6	90 (15+15+60)	Viva & Jury	20	80	100
Minor 2	University Code	INTRODUCTION TO FAR EASTERN ART	2+1+0	4	75 (15+0+60)		20	80	100
		Total	17	23					500



Government of Karnataka

Model Curriculum

Program Name	BVA in Art History	Semester	Fifth Semester
Course Title	Early Modern Art (18th and 19th Century Global Scenario Including India)		
Course Code:		Total Marks	100

Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	20	Summative Assessment Marks	80

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

6. Develop an understanding of Early Modern Art 18th and 19th Century.
7. Recognize stylistic characteristics and historical developments across regions and periods.
8. Analyze iconography and techniques using art historical methods.
9. Examine the role of patronage, religion, and socio-political context in shaping artistic forms.
10. Critically reflect on the preservation, continuity, and reinterpretation of these art forms today.

Course Description:

This course offers a chronological and thematic survey of Early Modern art with emphasis on Indian Painting traditions. Students will engage with diverse stylistic schools, regional forms, patronage systems, and iconographic conventions. The course highlights key monuments and artworks to foster visual literacy, cultural understanding, and critical engagement with early modern artist. Theoretical readings and site-based case studies will provide a framework for analysing the socio-religious, political, and aesthetic significance of those practices.

Content of Course - Early Modern Art (18th and 19th Century Global Scenario Including India)	45 Hrs
Unit -1	15 Hrs
• Enlightenment, Revolution, and Modernity • Intellectual background: Enlightenment, reason, and scientific inquiry • Art and political change: French Revolution and Industrial Revolution • Neoclassicism: ideals of antiquity, moral virtue • Key artists: Jacques-Louis David, Jean-Auguste-Dominique Ingres • Romanticism: emotion, nature, and the sublime • Key artists: Eugène Delacroix, J. M. W. Turner	
Unit -2	10 Hrs
• Realism, Impressionism, and Changing Visual Experience • Realism and social critique: everyday life, labor, and class • Key artists: Gustave Courbet, Jean-François Millet • Impressionism: perception, light, and modern life • Key artists: Claude Monet, Pierre-Auguste Renoir • Post-Impressionism and individual expression • Key artists: Vincent van Gogh, Paul Cézanne	
Unit -3	10 Hrs
• Colonial India and Artistic Encounters • British colonial context and introduction of European academic art • Company School painting and documentation • Art institutions: Calcutta Government College of Art & Craft etc.. • Raja Ravi Varma and academic realism • Raja Ravi Varma and mythological imagery • Print culture and circulation of images	
Unit -4	10 Hrs
• Nationalism and the Emergence of Modern Indian Art • Reaction against academic realism: revivalism and identity • Bengal School of Art • Key artists: Abanindranath Tagore, Nandalal Bose • Influence of Japanese and pan-Asian aesthetics • Art and nationalism: visualizing identity and resistance • Transition toward modernism in the early 20th century	

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

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	
1	E. H. Gombrich – <i>The Story of Art</i>
2	H. H. Arnason – <i>History of Modern Art</i>
3	T. J. Clark – <i>The Painting of Modern Life</i>
4	Robert L. Herbert – <i>Impressionism: Art, Leisure, and Parisian Society</i>
5	Partha Mitter – <i>Art and Nationalism in Colonial India</i>
6	Tapati Guha-Thakurta – <i>The Making of a New “Indian” Art</i>
7	Geeta Kapur – <i>When Was Modernism</i>
8	John Berger – <i>Ways of Seeing</i>
9	<i>National Gallery of Modern Art – Collection and archives</i>
10	<i>Victoria and Albert Museum – South Asian and European art collections</i>



Government of Karnataka
Model Curriculum

Program Name	BVA in Art History		Semester	Fifth Semester
Course Title	FOLK AND TRIBAL ART			
Course Code:		Total Marks	150	
Contact hours	45 Hours	Practical No. of Credits	05	
Formative Assessment Marks	30	Summative Assessment Marks	120	

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

- 1) Develop an understanding of Folk & Tribal Art.
- 2) Recognize stylistic characteristics and historical developments across regions and periods.
- 3) Analyze identity, anthropology and techniques using art historical methods.
- 4) Examine the role of patronage, religion, and socio-political context in shaping artistic forms.
- 5) Critically reflect on the preservation, continuity, and reinterpretation of these art forms today.

Course Description:

This course offers a thematic survey of Folk & Tribal art with emphasis on all traditions across India and Globe. Students will engage with diverse styles, local and regional forms. The course highlights characteristic of artworks to foster visual literacy, cultural understanding, and critical engagement with Folk & Tribal art. Theoretical readings and site-based case studies will provide a framework for analysing the socio-religious, political, and aesthetic significance of those practices.

Content of Course - FOLK AND TRIBAL ART	45 Hrs
Unit -1	15 Hrs
• Birth of Folk and Tribal art, Its scope and extent. • The definition of Folk and Tribal art, Tribal communities and their representative practice. • A detailed understanding of socio-cultural-religious beliefs associated with Folk and Tribal Culture with examples from different parts of the world. • Geographic-ethnographic cultures of the various forms of the folk and cultural forms. Region wise - knowledge of Folk and Tribal Art in general and in particular try and understand the strong cultural and visual sensibilities.	
Unit -2	10 Hrs
• Folk forms adopted and developed in regional places. • Art in Karnataka – Art forms like Kinnala Paintings-Toys, Chennapatna Toys, Leather Puppets of Tumkur and other neighboring regions, Kaavi Kale, Chittara and other related forms to be studied with examples. • Religious and cultural implications of the forms	
Unit -3	10 Hrs
• Folk Art Culture in Maharashtra, Central India, Gujarat, Rajasthan, Bihar, West Bengal and Odisha. • Various Folk and tribal Art forms will be studied. • A focus on Warli, Gond, Madhubani, Nathdwara, Mithila, Kalamkari, Thayyam, and other related art forms, style and religious, social relevance need to be addressed.	
Unit -4	10 Hrs
• Festivities, practices-rituals in connection with art practice by the local folk cultures. • Study of Pata Chitra-Scroll Paintings, Kalighat and Bazar Paintings- Impact of Company school on local traditional and Folk forms. • Contemporary Cultural relevance of the folk forms and art. • Folk and Tribal Art forms in Modern Indian and Contemporary Art Context. Use of form and influences.	

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

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

References

1	John Berger; Ways of Seeing ; BN Goswami: Conversations -
2	Stella kambrish The art of India through the ages-
3	Andre Marlaux: Museum without Walls
4	K G Subrahmanyam; Living Traditions Lalitkala Contemporary
5	John Berger; Ways of Seeing ; BN Goswami: Conversations -
6	Welch, Stuart Cary (1985). India: art and culture, 1300–1900. New York: The Metropolitan
7	Museum of Art. ISBN 978-0-944142-13-4.
8	Kamala Devi Chattoopadhyaya:
9	Ocialism and Society, Chetana, 1950.
10	Tribalism in India, Brill Academic Pub, 1978, ISBN 0706906527.
11	Handicrafts of India, Indian Council for Cultural Relations & New Age International Pub. Ltd., New Delhi, India, 1995. ISBN 99936-12-78-2.



Government of Karnataka
Model Curriculum

Program Name	BVA in Art History		Semester	Fifth Semester
Course Title	ART OF SOUTH INDIA AND SOUTH EAST ASIA			
Course Code:		Total Marks	100	
Contact hours	45 Hours	Practical No. of Credits	0	
Formative Assessment Marks	20	Summative Assessment Marks	80	

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

- A. Develop an understanding of Art Of South India and South East Asia
- B. Recognize stylistic characteristics and historical developments across regions and periods.
- C. Analyze iconography and techniques using art historical methods.
- D. Examine the role of patronage, religion, and socio-political context in shaping artistic forms.
- E. Critically reflect on the preservation, continuity, and reinterpretation of these art forms today.

Course Description:

This course offers a thematic survey of Art Of South India and South East Asia. Students will engage with diverse styles, local and regional forms. The course highlights characteristic of artworks to foster visual literacy, cultural understanding, and critical engagement with Art Of South India and South East Asia. Theoretical readings and site-based case studies will provide a framework for analyzing the socio-religious, political, and aesthetic significance of those practices

Content of Course - ART OF SOUTH INDIA AND SOUTH EAST ASIA	45 Hrs
Unit -1	15 Hrs
• Maritime Trade Networks and Early Cultural Exchange: Ancient trade routes in the Indian Ocean and the Bay of Bengal. • Role of South Indian ports: Arikamedu, Kaveripattinam, Muziris. • Sangam literature and evidence of overseas trade. • Roman trade and material exchange (coins, ceramics, luxury goods). • Early diffusion of religious ideas: Buddhism and Hinduism across maritime routes.	
Unit -2	10 Hrs
• Temple architecture and patronage under Pallavas and Cholas. • Chola Dynasty and their naval expeditions to Southeast Asia. • Bronze casting traditions and mobility of artisans. • Port cities as cultural hubs: Nagapattinam and Mamallapuram. • Iconography and temple networks linked to mercantile communities.	
Unit -3	10 Hrs
• “Indianization” and localization of forms in Southeast Asia. Khmer, Srivijaya, and Sailendra artistic traditions. • Monuments such as Angkor Wat and Borobudur. Adaptation of Dravidian and Pallava architectural elements. • Spread of iconographic forms: Shiva, Vishnu, Buddha imagery.	
Unit -4	10 Hrs
• Role of merchant guilds (e.g., Ayyavole 500, Manigramam) in cultural spread. • Circulation of craftsmen, texts, and ritual practices. • Buddhist and Hindu art in maritime Southeast Asia. • Islamic trade networks and their impact on later artistic forms. Emergence of hybrid styles in Indonesia, Thailand, and Malaysia.	

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

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Theory Assignments	10%
Tests	05%
Composition related activities like, Quiz, seminar, Team activities	05%
Total	20%
References	
1	Himanshu Prabha Ray – <i>The Archaeology of Seafaring in Ancient South Asia</i>
2	Kenneth R. Hall – <i>Maritime Trade and State Development in Early Southeast Asia</i>
3	Hermann Kulke – <i>The State in India 1000–1700</i>
4	K. A. Nilakanta Sastri – <i>The Cholas</i>
5	George Michell – <i>Architecture and Art of Southern India</i>
6	John Guy – <i>Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia</i>
7	Pierre-Yves Manguin – Studies on early maritime trade networks
8	O. W. Wolters – <i>History, Culture, and Region in Southeast Asian Perspectives</i>
9	R. Nagaswamy – Studies on Tamil trade and temple culture
10	Archaeological Survey of India – Reports on port sites and temple architecture



Government of Karnataka
Model Curriculum

Program Name	BVA in Art History		Semester	Fifth Semester
Course Title	INTRODUCTION TO FAR EASTERN ART			
Course Code:		Total Marks	100	
Contact hours	45 Hours		Practical No. of Credits	0
Formative Assessment Marks	20		Summative Assessment Marks	80

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

1. Develop an understanding of Introduction To Far Eastern Art
2. Recognize stylistic characteristics and historical developments across regions and periods.
3. Analyze iconography and techniques using art historical methods.
4. Examine the role of patronage, religion, and socio-political context in shaping artistic forms.
5. Critically reflect on the preservation, continuity, and reinterpretation of these art forms today.

Course Description:

This course offers a thematic survey Introduction to Far Eastern Art. Students will engage with diverse styles, local and regional forms. The course highlights characteristic of artworks to foster visual literacy, cultural understanding, and critical engagement with Introduction to Far Eastern Art. Theoretical readings and site-based case studies will provide a framework for analyzing the socio-religious, political, and aesthetic significance of those practices

Content of Course - INTRODUCTION TO FAR EASTERN ART	45 Hrs
Unit -1	15 Hrs
• Geographical and cultural scope: China, Japan, Korea. • Philosophical and religious frameworks: Confucianism, Daoism, Buddhism. • Concepts of nature, harmony, and cosmology in art. Materials and techniques: ink, silk, paper, bronze, ceramics. • Early artistic traditions: Neolithic pottery and ritual bronzes of ancient China.	
Unit -2	10 Hrs
• Early Chinese art: Shang and Zhou bronzes. • Development of painting: landscape (shan shui), calligraphy as art. • Major dynastic contributions: Han, Tang, Song, Yuan, Ming, Qing. Ceramics: porcelain traditions and global trade. • Buddhist art in China: cave temples like Dunhuang Mogao Caves.	
Unit -3	10 Hrs
• Shinto and Buddhist influences on art. • Early periods: Asuka, Nara, Heian (court culture and narrative painting) • Zen Buddhism and ink painting (Muromachi period) • Ukiyo-e woodblock prints: artists like Katsushika Hokusai and Utagawa Hiroshige • Architecture and garden design: temples, tea houses	
Unit -4	10 Hrs
• Early Korean kingdoms: Goguryeo, Baekje, Silla • Buddhist sculpture and temple architecture • Celadon ceramics of Goryeo dynasty • Influence of Chinese art and transmission to Japan • Trade and cultural exchange across East Asia	

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

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

References	
1	
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